

18th Century and later:

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Eckartshausen's Prayers

Two prayers for alchemists from *Über die Zauberkräfte der Natur*, Munich, 1819, translated by Joscelyn Godwin]

Two Prayers for Alchemists

by Karl von Eckartshausen (1752-1803)

I.

1. Light Supreme, who art the Divine in Nature and dwellest in its innermost parts as in Heaven, hallowed be thy qualities and laws!
2. Wherever thou art, all is brought to perfection; may the realm of thy Knowledge become subject unto thee.
3. May our will in all our work be only thee, self-moving Power of Light! And as in the whole of Nature thou accomplishest all things, so accomplish all things in our work also.
4. Give us of the Dew of Heaven, and the Fat of the Earth, the Fruits of Sun and Moon from the Tree of Life.
5. And forgive us all errors which we have committed in our work without knowledge of thee, as we seek to turn from their errors those who have offended our precepts. And leave us not to our own darkness and our own science, but deliver us from all evil through the perfection of thy Work, Amen.

II

Hail, pure self-moving Source, O Form, pure for receiving the Light! The Light of all things unites itself with thee alone.

Most blessed art thou among all receptive forms, and blessed is the Fruit that thou conceivest, the Essence of Light united with warm substance.

Pure Form, Mother of the most perfect Being, lift thyself up to the Light for us, now as we toil and in the hour when we complete the Work!

Freher's Process in the Philosophical Work

Dionysius Andreas Freher (1649-1728) was a German mystical writer who lived in London most of his life. He wrote an extended commentary, in many manuscript volumes and amounting to thousands of pages, on the writings and mystical ideas of Jacob Boehme (1575-1624). Boehme's mysticism incorporated a number of alchemical ideas and it is not surprising that Freher sought to find parallels between alchemical philosophy and his mysticism.

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The Process in the Philosophical Work
considered as thoroughly analogical
with that in Man's Redemption through Jesus Christ;
and represented by positions given thereof,
as to its principal points in Behmen's *Signatura Rerum*, chapters, vii, x, xi, xii.

1. Adam's primeval state in Paradise, and the manner of his spoiling himself, his whole created being, by his lustful imagination after the knowledge of good and evil, is rightly by this author, not only spoken of in the first beginning of his description, but also frequently repeated and variously expressed throughout his whole discourse. For if Man understandeth not his own corrupted nature, and that curse which he himself lieth under, how can he be imagined to be able for an understanding of the nature and curse of the Earth? Or upon what ground can he presume to deliver such or such a particular thing from that curse; or to be instrumental in this deliverance? which is the true Artist's chiefest, nay only business.
2. As long as Adam stood in a pure paradisical innocency, the Eternal Word and power of life (called by the author the Heavenly Mercury), was his leader, and had pre-dominance in him. His life, which was a clear flaming fire, burned in and was nourished by that pure spiritual oil of the Divine substantiality; which, together with the holy water of eternal life, is generated in the angelical world: and this, therefore, could not but give forth a glorious bright shining light.
3. Through the power of his imagination, or lust after the knowledge of good and evil, that which then was still kept under in him, and was so hidden from him, viz., the outward watery property, came to be manifest in his holy oil, and got predominance therein. This oil therefore, now overpowered thereby, could no more be such an agreeable food, and well-doing to his fire, as it could and did before. And so his fire not only lost its shining light, but came also to be spoiled itself, for it was obscured, and made all impotent. And his Mercury, which before in his holy oil, had caused and raised up paradisical joy and triumph, according to his moving and stirring property, was now made a stinging anguishing poison, according to his own natural constitution, which he doth and must stand in, when before or without the light.
4. Nothing of the Divine substantiality was hereby spoiled, poisoned, or turned into evil: though sometimes this or that expression, which must be made use of with respect to Man, may seem in outward appearance, to say something the like. For that which was in Man of the Divine substantiality, faded disappeared, or died indeed, but only with respect to Man; seeing that this disappearing, was but an entering into its own secret original, and so but a returning unto God the giver thereof. When contrariwise the creaturely Mercury, that is, Man's own life, went forth with its will, desire and lust, out of eternity into time: so that the former union was broken, and upon this breach, its own natural property and propriety could not but be made manifest immediately: and because of this manifestation, which never should have been made, according to the will of God, it is now rightly called spoiled, poisoned, and turned into evil; when yet all this doth not reach the Divine substantiality, nor the holy life of God, but only that of Man.
5. This is the sum and substance of what Behmen largely and more circumstantially declareth concerning Man's paradisical state, and falling away from it under the curse. Where he brings in also for a clearer illustration hereof, not only the fall of Lucifer, saying of him, that his desire was to try the fiery Mercury, like as Man desired to try the watery; but also the serpent with its poison, saying, that in the strongest and most poisonous Mercury, the highest tincture lieth, yet not in its own natural property, etc. All which he represents as a most proper, and pertinent introduction to this discourse of the Philosophical Work.
6. Immediately after the fall of Man, God said unto the serpent, I will put enmity between thee and the woman, and between thy seed and her seed: her seed shall bruise thy head, and thou shalt bruise his heel. And herein the philosopher's stone or tincture lieth implicitly. For though this primarily concerneth Man, yet secondarily it concerneth the whole Creation also; and this bruising of the serpent's head is done both spiritually and corporeally, and both in time and in eternity, and though in different degrees, yet in a parallel process or method, both here and

there.

7. The serpent's sting points at the Wrath-fire, and the woman's seed at the Light and Love-fire. These two are in every thing: and in the curse that former came to be predominant in outward Nature. This latter must now be raised up again, and, by its shining through the Wrath, it must subdue and keep it under, and take away from it its predominant power, so that it may keep and exercise only its true natural office, as a servant in and to the light. And that these two may no more stand in contrariety and opposition to each other, but be one only thing, reharmonized by Light and Love, and reintroduced into Paradise. And when now thus the dark poisoned Mercury is tinctured, his anguishing death is turned into triumphing life and joy, and his former dark desire into a new Light and Love-desire; which of itself is now able to make in itself a pure Love and Light substantiality, viz., a heavenly body out of an earthly.

8. The whole work consists summarily therein, that two things must be reduced back into one, even into such a one as they were from the beginning before they came to be two. A heavenly thing and an earthly one are to be joined. That former must be admitted or received into itself by this latter, and must change it into its own heavenly quality. Earth must be turned in, and Heaven out, etc. Which the Mercury, that is therein, doth all himself; the Artist is not to do it, neither can he do it: he is only to join together those ingredients that are requisite, and to leave the work to be done by that workman, which is therein already. Yet nevertheless Understanding and Faith is in him required; and by this latter especially he is to co-operate, if his design shall take effect. For his design is nothing less than to fetch out a body from the curse, and to raise it up from the dead; which never can be done by him, that is still dead himself, both in his understanding, and as to his internal life.

9. With all this, the process in the regeneration of Man runs parallel exactly. Consider only with thyself the heavenly humanity of the Regenerator, and the earthly of poor fallen Man, that is to be regenerated. Consider, that the former must be received or taken in by the latter, and that this must suffer itself to be subdued, changed, kept under, and turned in by that. Consider that faith in Man is absolutely required, by which he must in a sense co-operate indeed, but that for all this he cannot make himself a Child of God; but must suffer himself to be made so by the eternal speaking Word, which in the philosophical process is called by Behmen, the Heavenly Mercury. Which also at the end of time, as in the completest period of the regeneration, will raise up his body again, which then shall no more be earthly, but heavenly, and conformable to his own glorified body. Consider, I say, all this in its true coherence, and dependence upon the only love and free grace of God: and you will certainly find, that all the description of this process, is nothing else but a sound, true and solid paraphrase and explanation of these words of St. John, saying: "As many as received him, to them gave he power to become the Sons of God, even to them that believe in his name."

10. In these words also lieth plainly, the possibility for obtaining the perfection in the Philosophical Work; which is rightly and firmly grounded hereupon by Behmen. For if God gave us, out of his infinite love, that which is the greatest and the highest, how could he have withheld from us, that which is much lesser and lower? If Man, in this divine power, bestowed upon him by free grace, can verily rule and triumph again over sin, death, devil, and hell, whom he made himself subject unto by his lust, Why should he not also be enabled thereby, to rule and triumph again over the curse in the Earth, he brought into it by the same lust, when this latter is but a natural consequence of that former; nay an inconsiderable one in comparison to that? Truly it is inseparable therefrom, if that former be really attained unto, and provided that all the qualities that are requisite thereto, be verily found in the Artist or philosopher.

11. All these qualities are, as in their principal sum and substance, concentrated in this, that the Artist first must have the curse in himself transmuted into the Heavenly Blessing, through the holy tincturing blood of Jesus Christ. Which Behmen sometimes also thus expresses, "He must first be, and have really that same in himself, which he will make or introduce into metals without himself". And this he frequently presseth home unto every one, warning earnestly and calling Heaven and Earth to witnesses, that none shall presume to meddle with the curse in the Earth, before he be really delivered, as to his inward Man, from that curse in himself; or else he may expect to earn nothing else but curse instead of blessing. Before this his own internal deliverance, he may have indeed so many fine notions of this work in his brain; but the real process cannot be manifest in him, and so not understood by him, in that experimental fullness and exactness which is required.

12. The same he offers also to the serious consideration of such a one, under these and the like philosophical terms - He is to know that his Mercury is kindled in the fiery Mars, and burns in the eternal Saturn, in the terrible impression of darkness; his Venus is captivated, his water dried up, his Jupiter is become a fool, his Sun is darkened, and his Moon turned into a black night. And now there is no other remedy but to take Venus (the eternal love of God) and to introduce that into his poisoned Mercury and Mars, that they may be tinctured thereby, and then his Sun will shine again and Jupiter rejoice, etc. Which he further illustrates, by plain intelligible words, all representing most excellently his own way, practice and experience.

13. Yet all this, though really attained unto, will not be yet fully sufficient. For there is not only such a sufficient ability for this work, and a sufficient understanding of its process required, which I doubt not but Behmen had; but there is also required an especial calling thereunto, which he had not. Without this calling the Artist goes but in his own will; though his meaning and intent, as to his thinking were never so good and pure. And this call he must be able to discern, by his own internal character, which it carrieth along with and in itself, from his own natural impulse. Which easily may delude him, under the specious appearance of a divine call; and whereby the spirit of this world, which from its own internal constitution, is mightily for such an undertaking, will certainly mislead him into various dangers.

14. When now these two more general requisites viz., (1) An experimental understanding, from the Artist's process in his own regeneration, and (2) a divine call for this understanding, are truly found in him, two other more particular qualities will still be required in him, when he now is to make a beginning of his work. And these are represented by Behmen from that parable of our Lord, concerning a man which went down from Jerusalem to Jericho, and was robbed and wounded by highwaymen. Saying, "That the Artist must truly and wholly stand in the figure of the merciful Samaritan and must have both his will and eyes." His will, that he may desire nothing else, but to heal and restore that which is wounded and broken. And his eyes, that he may be able to discern that wounded body which he is to heal, and which is not easily to be discerned, and not by every one, because of its great corruption.

15. These eyes he shall have the greatest need of in his very first beginning, when he is to choose the proper matter for this Philosophical Work. This is called by Behmen and described parabolically - "That evil child, which is run from its mother's house (from Jerusalem to Jericho) and desired to be in self, or to stand by itself upon its own bottom". And this must be sought for in Saturn; which Saturn therefore, the Artist must have sharp and piercing eyes to look into, both as to eternal and temporal nature. For the Wrath of God, by its strong astringent impression (says he further) hath shut it up into the chamber of death. Not hath it turned the same into Saturn. [Which I think is to say so much, as that it is not turned into lead.], but it keeps it imprisoned in the Saturnish death, in the first cold, hard, dark, astringent Property; which is called the great still standing death, because as yet there is no mobility of life therein.

16. When this proper matter is found in Saturn, the Artist may go to work, but so, that he do consider and follow that same process, which God observed in the redemption and restoration of mankind through Jesus Christ, (in which twofold holy Name, the general process was clearly understood by Behmen from the language of Nature), even from his conception and nativity, unto his Resurrection and Ascension. So doing, he may come to find the joyful feast of Pentecost, viz., that desirable tincture in outward Nature, which is answering unto that holy spiritual tincture, whereby St Peter, in his first public sermon, on the day of Pentecost, tinctured three thousand souls at once.

17. When the human Mercury, the outspoken word of the human life, was infected and poisoned by the serpent, or manifest and predominant in its own natural quality, which it hath in itself, before and without the Light, God did not reject the humanity, so as to annihilate it wholly, and to make another new, and strange Adam, but he restored or regenerated that which thus was spoiled. And this he effected not by any such new or strange thing, as which the humanity had not had in it before; but by that self-same holy divine Mercury, which was at first breathed into Adam, for to make him an image and likeness of God. This he re-introduced into the poisoned humanity, and made thereby a good, sure and solid disposition to the new regeneration thereof. And this was done in the immaculate conception of Jesus Christ. For therein conjunction was made, between the eternal speaking, and the human outspoken Word, Mercury, or human life, now poisoned in Man, and full of self or own will.

18. This must be the first consideration of the Artist, well to be observed, that so he may be sure to act accordingly, and to bring not his subject matter to the fire, without such a previous conjunction; if he will not work in vain, and make himself ridiculous. And for an illustration hereof this may serve: in the Second Principle, of Light, the Love-desire, that is, the first property of Eternal Nature, but considered as in the fifth, makes a pure crystalline substantiality. And therein the divine Mercury is the eternal holy Word and understanding: but in the first principle, wherein the harsh astringent desire makes a dark obscure substantiality, the same Mercury is a principal part, or chief property of the Wrath of God, and an original of all mobility, and moving power. This Mercury therefore (considered as in the outspoken Word, or life of Man) after it was turned away from the second principle, of Love and Light, and was made manifest according to its own wrathful property in the first; could not have been restored or brought back again, but by that very same Mercury, which was first breathed into Man, and was not altered in the Light and Love of God, though it was altered in Man, in whom it disappeared and lost its former pre-dominion. Now the getting this lost pre-dominion again, either in Man, or in any other creature, according to its own kind, is nothing else, but that same tincturing and transmuting, which in all this discourse is spoken of; and which restored pre-dominion therefore of that Heavenly Mercury must needs reproduce again such a pure light's substantiality, as that which disappeared in Man, by his fall, and in the Earth by the curse.

19. In the relation of St. Luke, concerning what the child Jesus did with his parents, in the twelfth year of his age, a representation is seen of the inward and outward world, and of their different wills. For the inward will in Jesus broke first the natural will of his parents, when he remained in the temple, without their knowing and consent, nay said also, like as rebuking them, "How is it that ye sought me? Wist ye not that I must be about my Father's business?" And then again, the will of this outward world in his parents, broke the inward will in Jesus, for he went down with them to Nazareth, and was subject unto them. This sheweth to the Artist, that in his work he shall soon find such a two-fold will also. The will of the inward world, will not in the beginning presently condescend and be subject to his will. But if he ceaseth not to seek after it, as Mary did, and wrestleth with it all the night like Jacob, with a full resignation of his own will, which is the will of this outward world, this divine Will, will at length condescend to him, and go down with him; for it is as it were broken or conquered by his will, according to what was said to Jacob: thou has wrestled with God and Man and hast prevailed.

20. Here the Artist, or magus is to know, that he is not to bring that will or tendency to the perfection, into his Matter from without, but that it lieth therein already before. He must only first in himself be capable of the Divine Will, and then with his renewed, or tinctured will, which here is his magical faith, he must handle his subject matter; that so thereby the will towards perfection, which lieth in the matter indeed, but still and unmoveable, may be stirred up and brought into conjunction with his human tinctured will, and so also with the Divine Will. And that further this Divine Will may press forward or outwards, meet with and bless that outward will, which presseth backwards or inwards from the corruption into God's Love and mercy.

21. Highly is this point unto the Artist recommended, not only for to consider and understand, but also to make it his continual practice. Because herein the Philosophical Baptism, as to the greatest or chieftest deal consisteth, and this practice is the very first beginning thereof. This only can make him able to baptize truly and rightly, for he is to baptize his matter, not only with the water of the outward, but also with that of the inward world. Of which baptism more must be said now by and by.

22. The poor fallen humanity, considered so barely as it was in and to itself, viz., as broken, spoiled, poisoned, was not cast immediately into the fiery furnace, and melted down by the Wrath of God; but, as mentioned above, a conjunction was first made between the Earthly and Heavenly humanity. Neither came the great fiery trial upon it, immediately after this conjunction; but a long and wonderful process was held, before it came to that great earnest. First, the humanity was to be baptized with water in the Jordan, and with water from above the firmament. Further it was led into the wilderness, for to be tempted by the Devil, which devil (N.B.) was not put into the humanity, but permitted to stand over against it, and to offer unto it all that the first Adam was tempted with. And all this time of forty days, no outward food was given to this new baptized humanity, but it was to live upon its own life's Mercurius, viz., the Eternal Word proceeding from the mouth of God, according to the answer the Lord Jesus gave unto the Devil. After this he came forth in public, preached, and did great wonders and miracles in all the seven Properties of Nature. And though at length even his human body was really glorified upon the Holy Mount, and seen so by three of his disciples, yet by all this, the full perfection was not yet wrought out, but the very greatest, sharpest and most severe trial was still behind, etc. Answerably to all this process, the Philosophical Work also must be carried on, and the Artist will see a continual parallelism; but at length he will find also, that all this, though it was shown him in never so glorious an appearance, is still short of perfection, and all but as it were preliminary, which now further distinctly shall appear.

23. By the Philosophical Baptism, if it be truly performed, in the dead Mercury, which lieth in impotence, and hungers only after its own Property, being of itself not capable, either of desiring after, or of admitting into it any other, the hunger after the divine or heavenly substantiality is stirred and raised up again. And by this hunger, that heavenly substantiality is drawn in, with its own peculiar will, desire, or natural inclination, which is nothing else but a readiness, or tendency to become manifest with its life in the death. And herein is the first beginning of a new body, or rather of a seed, from which a new body is to come forth in its due time.

24. What this Philosophical Baptism is, and the absolute necessity thereof, may thus be shortly represented: Every hunger is a desire after such a thing as is agreeable and conformable to that hunger: for after that which is disagreeing and contrary, or destructive to it, no hunger in anything can be. The dead corrupted Mercury then hath a hunger indeed, but only (according to its condition in the Curse), after death, wrath and poison, etc. If now to this hunger such a dead and wrathful thing is given, as it hungers after, the death therein must needs increase, and its wrathfulness cannot but be strengthened thereby. But if to this hunger the life is presented, or a loving, heavenly property is offered, the death is not at all able to receive it. Unto this death therefore, the death and Wrath of God must be given, but in this death and Wrath the heavenly substantiality. And this is the Philosophical Baptism, for this is that Earthly and Heavenly water, in the first of which is death, and in the second life: both which must be together; for the reason is now plain, why neither by this nor by that alone, this baptism can be performed. But when it is thus rightly done, this baptism, viz., that which is heavenly swalloweth up into death that which is earthly and

wrathful, and exalts its own new life therein; though not immediately, like as it was also not done in Christ immediately after his baptism.

25. This Philosophical Baptism is nothing else but a conjunction, to be made between the fiery and watery Mercury. The fiery must be baptized with the watery. And this is what Behmen means by saying obscurely: "Have a care only for this, that thou baptisest the mercury with his own baptism." For this watery Mercury is his own, viz., it is that, which before the Fall and Curse he enjoyed and rejoiced in, as his most precious treasure; whereby his fiery poisonous Wrath, was kept under, and prevented from being manifest. But when these two were separated from each other, a breach was made, which cannot be healed again, but by a renewed conjunction between them. Like as it is in animals and in fallen Man also the same thing, only in different in degrees. The conjunction of male and female, which is absolutely required, to the multiplication of every kind of living creatures (which hath in vegetables also something answering thereunto), may be a good illustration thereof.

26. And therefore it is that by Behmen this very same, which here now is called the Philosophical Baptism, is called also and compared to a matrimony or espousal, when he plainly says, not only that to the Earthly wrathful Mercury, a fair loving virgin of his own kind must be given in marriage; but also that this same giving is the Philosophical Baptism. And again says he, "The woman's (not the man's) seed shall bruise the serpent's head." The man hath in his tincture the fire-spirit, and the woman in hers the water-spirit. This latter must baptize, soften, appease and overcome that former, and so transmute its strong fiery hunger after Wrath, into a tender Love-desire; and herein lieth the baptism of Nature. In this steadfast Love-desire, these two are at last turned into one, so that they are not more male and female, fire and water in contrariety, but a masculine virgin with both tinctures in union. But before this be wholly effected, and as long as they are in the way or process thereunto, Behmen calleth them in all this discourse, the young man and the virgin, or also the Bridegroom and the Bride.

27. Immediately after the baptism of Christ, he was led by the Spirit into the wilderness, to be tempted by the devil. And a serious consideration of the whole process in this threefold temptation, is highly unto the Artist recommended; for in his Philosophical Work the same must be done also, in a total answerableness to the three particulars therein, relating to the three first properties. All which is largely by Behmen declared, and much insisted upon, but would be too long for to relate particularly. Yet the sum and substance thereof is this:-

28. The human Soul, or the whole humanity as an image of the eternal speaking Word, was now tried, after God had re-introduced into it a spark of his Eternal Love, whether it would enter again into its primeval state and place and be an instrument of God, to be played upon by his holy Spirit, in his Love; or whether it would rather continue in its own will, and suffer the Devil to play upon its instrument in the Wrath and Anger of God. And so in the Philosophical Work also, the earthly poisonous Mercury, after he is now joined again to the heavenly, is tried, whether he will go out from his own natural wrathful property, and suffer himself to be turned into his first, pure and crystalline condition, wherein he stood before the curse: or whether he will rather continue in his own awakened and now predominant quality.

29. In our Lord Jesus Christ, the human will rejected all the devil's presentations and offerings, resigned itself, and entered wholly into the first mother's womb, according to his words to Nicodemus, etc. And so in the Philosophical Work, if it goes well and right the Artist will see, that when the tempter comes on, the young man, or Mercury gives himself up wholly into the first Mother, and that this will swallow him up as into nothing. At which the Artist will be amazed and terrified, thinking that all is lost and undone, for he sees nothing, and hath lost all the appearance of heaven. But he must have patience, that which is impossible in his sight, is not so in the powers of Nature.

30. The wilderness wherein the temptation is done, is, in this Philosophical Work, the outward, earthly, dry, desolate and barren body. Wherein the Mercury or young man, is not able to stand against the devil, except he lay hold on his virgin, and be by her supported. He is therefore to unite with her, to cast his will and desire into her love, and to eat of her bread, not of his own natural quality, like as Christ our Lord, all the forty days of his temptation, did eat only of the eternal speaking Word, and would not eat of that bread, which he could have made out of the stones. All which is nothing else but that the Mercury must admit and receive into its own poisonous quality, the Heavenly Tincture, and suffer the serpent's head, the fiery wrathful property, to be bruised thereby in himself. Which if doth not, the Devil will prevail, and detain him captive in that state, wherein he is when separated from his Virgin. But if he doth the Devil must withdraw, and the Virgin takes his seed from him into her womb.

31. What the Devil is in this work, the Artist, says Behmen, will easily know, but he calls him not by any plain or distinct name: doubtless it is such another wrathful dark and poisonous matter, as may be fitly compared to the devil, and may be able to do in this process, the devil's office, because of the qualities alike in both. For this will appear afterwards, as to my thinking, plainly enough, and here also it may be seen in part, from that instruction and warning, he gives to the Artist, viz., He shall have a care, to suffer not. Thus, says he, he shall have a care, to suffer not, that his tempting devil be too furious, or too wrathful, but proportionable, etc. And again, on the other hand, that he be not too weak or impotent, for else the Mercury should not be assaulted by him sufficiently, and might as a

hungry wolf, swallow up his baptism, return to his own wrathful property, and continue still that same poisonous thing, which he was before.

32. At the end of forty days, when the Devil had ended all the temptation, he must depart from the Lord Christ, and the angels came and ministered unto him. This also the Artist is especially well to observe, for he himself stood here in the trial also, and may now perceive infallibly, whether or no, he be fit for, and accounted worthy of this work. If at the end of forty days, in answerableness to the process of Christ, the angels do not appear, he may surely think of himself, that he is not yet fit and worthy; and of his fiery masculine Mercury, that this doth not yet stand in a due internal union with the watery feminine, but that it is still that same, in its own wrathful quality, which it was before, and that the tempting devil hath prevailed. But if he seeth the sign of the Angels, he may rejoice and be sure, that the Bridegroom is in his Bride, and she in him, and that his work can prosper. What this sign of the angels is, the author doth not tell us expressly; it must be some new delightful appearance, by its own character so intelligible to the Artist, as that was intelligible to him, when before he saw nothing, and had lost the appearance of heaven.

33. Immediately after this temptation, and overcoming of the devil, the Lord Christ began his public office, not only by preaching, reproofing and instructing the people, but also, by working many great miraculous, amazing things, through all the Properties of Nature. For instance: in Saturn, he raised up the dead; in Luna, he transmuted water into wine, and fed with five loaves of bread five thousand men; in Jupiter, he made out of the simple and ignorant fishermen, the most wise and understanding apostles. In Mercury, he made the deaf hearing, the dumb speaking, and healed the lepers. In Mars he expelled devils from the possessed. In Venus, he loved his brethren and sisters, as to the humanity, and gave freely his life for them into death. Only six of the properties are here enumerated, and the seventh which is Sol, standing in the midst and uniting three and three, is here not mentioned, because this belongeth to the full perfection, which then only was attained unto, when he was risen from the dead, ascended up to heaven, and had poured out the holy Tincturing Spirit, on the day of Pentecost. But that there is a good ground for Behmen's referring distinctly to the seven Properties of Nature, all the miraculous deeds of Christ, could be made out from him sufficiently, were it needful and not too large.

34. All this now the Artist shall distinctly see, that it hath a true and exact answerableness in the Philosophical Work, when the forty days temptation with good success is ended. For instance, in Saturn, he shall see, that now the Mercury raiseth up from death that same dead substance, wherein he was shut up before. In Luna, that he feedeth and nourisheth that substance, when there is nothing outwardly wrought, which it could be fed and nourished with: and again, that the deadly water is exalted and turned into wine, by having now got (like as wine hath) an union of a fiery and watery virtue. In Jupiter, he shall see the four elements each by itself, and their colours, and the rainbow upon which Christ sitteth for judgment, in the outspoken Mercury. So that he highly shall be amazed at it, and perceive that the wisdom of God playeth and delighteth therein as in a jestful play. For the friendly Jupiter sheweth forth herein his properties, after such a manner as that is, in which God will, in its time change this world and transmute it into Paradise. In Mercury, he shall see that Heaven separates itself from the Earth, and that it sinks down again into the Earth, and changeth the same into its own colour, and that Mercurypurifieth the matter, etc. In Mars, he shall see, that Jupiter in the Mercury, casts out from the matter upwards a black fire smoke, which will be coagulated like as a soot in the chimney. And this is the poisonous hunger in the Mercury, rightly to be compared to the devil, because it hath, according to its own kind, the devil's qualities. What Christ did in Venus, the Artist shall see most gloriously in the Philosophical Work. For as soon as this black devil is expelled from the matter, Venus in her virginity appears, in great beauty and glory, which is a fine type or emblem of the great love of Christ.

35. Now here, when this appears, the Artist is rejoiced, and thinks reasonably his work is finished, and he hath got the treasure of the World; but soon shall he find himself extremely disappointed. For when he trieth it, he shall find, it is but Venus, still a female, and not yet a pure and perfect virgin, with both tinctures united into one. Like as in Christ, the Eternal speaking Word had indeed wrought out through his humanity, all these wondrous deeds; and yet the full perfection could not be made manifest therein, his human body could not be glorified, and much less could he have poured out the Holy Ghost, before he was passed through the great Anger of God or Death and Hell. So also in this Philosophical Work, though all these glorious things have appeared in the Properties of Nature, yet the universal Tincture is not yet fixed and manifest, but all what was seen hitherto, was only transient, and the greatest work to be done, for this fixation and manifestation, is still behind. For all the seven Properties must be made totally pure and crystalline, before they can be Paradisical, and each of them hath its own peculiar process, when it is to go out from the wrathful into the Paradisical life; wherein they must all seven have but one will, viz., that of Love, and all their former own will, wherein each was for itself, in opposition to the others, must be utterly swallowed up. And then only they are fixed, and able to abide the fire, for then no Turba can be more therein. Which is now further effected by a process answering to that which was observed in the suffering and death of Christ.

36. As soon as the regenerator of mankind came into this World from above, and had the name of a king given unto him, the civil government thereof could not endure him; but presently he was by Herod persecuted, and at length by

Pilate crucified, notwithstanding that he had plainly declared that his kingdom was not of this world. And because this newborn king came not with a royal state and splendour, nor in such an outward power, as the Jews expected and hoped for, at the coming of their Messiah, the Ecclesiastical government in the high priest and Pharisees, would not receive him. And since he owned himself to be the Son of God, and a king of truth, and said he was come to save his people from their sins and darkness, and from the Wrath to come, the Devil also could not endure him; but he was immediately a strong opposition against these three together in conjunction. So also in this Philosophical Work, as soon as Venus thus appears in her beauty, with her own natural character, and in order to perfection, there is a great alarm, opposition and insurrection against her, manifest in Saturn, Mercury and Mars. The first of which is a true figure of the civil government, the second of the Ecclesiastical state, and the third of the Devil. And as these three jointly were the same chief agents, that brought the Lord of Life and Glory unto death; so in this Philosophical Work, the three inferior wrathful Properties, Saturn, Mercury and Mars, are rightly called by Behmen the three murderers of Venus.

37. This great opposition and uproar against the Lord Christ, had, in the internal truth and reality no other ground but this, that he was from above, when all these three were from beneath. Deep, great, and many things are in these few words comprised, and the essential nature of a Principle (taken in Behmen's sense) is understood therein. If the Lord had been out of their own dark, harsh, bitter and wrathful root, and if he had appeared, for to preserve and establish the same, in its own selfish and willful qualities, they would have received him very kindly, and no opposition could have been made. But he was from another Principle, and came only for to destroy the works of the Devil in this world, and to recall its inhabitants unto Light, Love and Truth. Now all this was bad news in the ears of all these three parties, for none of them was willing to be stripped of its selfish greatness, dignity, strength and power; and therefore they all three at length agreed for his crucifixion. So also in this Philosophical Work, there is no other ground for this great opposition, but this very same, that Venus is from above, when these three are from beneath; united in one wrathful sphere, and unwilling to be deprived of their natural power and pre-dominion. Heaven stands now in Hell, upon Earth, and will transmute them both into Paradise; and Hell perceiveth its ruin is inevitable, if it receives into it this child from heaven; and therefore it swelleth up against it, and opposeth all what it can. But by this same opposition, it must and doth but promote its own destruction; as it was done also in the process of Christ.

38. Here might be objected, How can all this be consistent with what was done and declared above, viz., that the matter was purified, the devil expelled, and the sign of the angels appeared, etc? For if so, whence can now such a wrathful, hellish opposition arise? But it is easily to be answered, and the answer Behmen gives to it (though but implicitly and not so directly) is of the greatest importance, not only in this process of the Philosophical Work, but also especially in that of Man's Regeneration. When Mercury, (says he) is awakened from the death of Saturn's strong impression, and receiveth Manna (heavenly food, Light's and Love's substantiality, his own true Virgin, the Water of Life, the Philosophical Baptism) into the mouth of his poisonous Property, a joyful crack ariseth indeed; for it is like as if a light were kindled in the darkness, and a paradisical joy and Love springeth in the midst of Wrath. When now Mercury thus gets a twinkling glimpse thereof in Mars, the wrathfulness is terrified at the Love, and falleth back or sinketh down, like as in the generation of the second Principle out of the first; and the angelical properties appear as in a glimpse. And so this is (N.B. not yet a transmutation but) like as a transmutation, but only transient not yet constant or fixed. If therefore a fixed and radical transmutation shall be done, the same process, that was in this like a transmutation, must be repeated again; but in a far higher or rather deeper degree; And the same can also be repeated again, because the harsh, bitter, wrathful hellish Properties were hitherto suppressed only in part, but not fully rooted out, and radically turned into one only will. And they therefore are now raised afresh by this appearance of Venus, nay even much more than ever before, they stand up in opposition against her, for to maintain their own natural right. So that here also, in a sense, the words of Christ are true, saying I am come to kindle a fire, and to bring upon Earth a sword, enmity, strife, persecution, war and opposition.

39. This opposition is, in this Philosophical Work, between three and three; like as it is also in the generation of Eternal Nature. Yet this is to be understood in such a sense, as the foregoing 38th position can bear, wherein there was asserted, that here nothing as yet is permanent and fixed. So it was also in the process with the Lord Christ: when he now was a going into the strong severity of the Wrath and Anger of God, in order to the full consummation of his great work, he said expressly of himself, "I am not alone, but the Father is with me." He had then with him on the one side, or as we may say, from above, the Father, and him unalterably, in one sense, though changeably in another, relating to the sensibility of his outward human person. Which may appear, by his woeful crying out on the cross, "My God, My God, why hast thou forsaken me?" For that which here by some is now objected, concerning a wrong translation of these words, is not to be regarded, because the sense wherein they are taken is not liable to such ill constructions and consequences as they put upon it. And on the other side, or as from beneath, he had with him, though in a very low and inconsiderable sense, the common ignorant people which received and accompanied him with great joy and acclamations, when he came riding upon an ass into Jerusalem. So also in this Philosophical

Work, Venus is not alone; but, as it were, from above, Jupiter is with her, and from beneath Luna, which is a true figure of that vulgar, simple, ignorant crew. This Luna holds with Venus (like as also the Disciples themselves did with Christ), so long as it goes well with her, or at least tolerably; that is, so long as Saturn, Mercury, and Mars do not actually and manifestly exert their malice against her. But when these three murderers arise, and will forcibly put her to death, or swallow her up into their wrathful pit, then Luna also changeth her colour and inclination; like as the vulgar people changed their will, and instead of their former "Hosanna", cried now out, "Crucify, crucify him."

40. In the process of Christ, when it cometh to the Great Earnest, not only that which was done with him outwardly, by the Pharisees, High Priests, etc., but also that which was done within his own person, in Body, Soul and Spirit must be considered. The two Internal Worlds or two Eternal Principles, viz. the strong Fire-world with the properties of Wrath and anger, and the Holy Light-world, with the pure Love and Light's substantiality, or heavenly flesh and blood, were both manifest in him, and stood open the one against the other; And the great work of redemption could not have been performed, except they entered into one another essentially: for else no solid, permanent and fixed transmutation of the first into the second, could have been effected. This now made an inexpressible terror in the humanity of Christ, viz., in his whole person, considered in all the three Worlds or Principles. For the Love was struck with terror, and trembled at the rough, harsh and bitter death, which it was to give up itself into; so as to be swallowed up by the wrathful properties of anger, all now distinctly raised up and qualifying according to their own nature. And the Anger also was struck with terror, and trembled at the appearance of Love, wherein it was to lose its own wrathful and now predominant life. And so from hence the outward human body also, in this third Principle, was so violently struck with terror and trembling, that the sweat thereof was, as it were great drops of blood, falling down to the ground. Yet he said then, "Father, if it be possible, let this cup pass from me, nevertheless not my will, but thine be done." Which words are to be understood, as spoken by the whole person of Christ, viz., in each World and Property, according to the different condition of each. For the first Principle, or Anger said, "Let this cup of Love be removed from me, that I may keep my dominion in men, because of their transgression"; like as we may see an excellent type thereof in Moses, when the Wrath of God said unto him, "Let me alone, that I may devour this disobedient people." But Moses in the figure of Christ, and Christ in the highest operation of Love, would not let him, but replied, first indeed as it were to the same purpose, "If it be possible let this cup of Anger pass from me", but added also immediately, "Nevertheless not my will, but thine be done." Whereby now the human will of Christ as to this Third Principle resigned wholly and submitted itself to the will of the angry father, and was obedient unto him, even unto the death on the Cross, and unto all what was to be inflicted upon him outwardly also, by the instruments of God's Anger. So also in this Philosophical Work, when it cometh to this Great Earnest, the Artist shall plainly perceive a great terror and trembling therein; he shall see, that Mercury especially, which is the principal agent against Venus (like as the High Priests and Pharisees, were also the principal opposers and persecutors of Christ), trembleth at the appearance of Venus, and that Venus also not only trembleth at this opposition of the three wrathful murdering properties, but also that it is with her like as if a sweat did break out from her body: and that nevertheless she is not stirring, but quiet and patient, resigned and ready for to suffer all what they can inflict upon her, and to be wholly swallowed up by them into their wrathfulness.

41. In the process of Christ, the Devil said, or thought within himself, "I am alone the great monarch in the Fire, Saturn is my might, and Mercury my life, and I am in, and through them, a Prince and God of this world, and will therefore not suffer, that such another one as calls himself a Prince of Love, should rule therein, but I will devour him in my Wrath, together with his Love." This he intended indeed, but being he could not effect it as by himself alone, without concurrence of the two chief principalities of this outward world, he stirred up Mercury and Saturn, the Ecclesiastical and the Civil government. And so these all three went out together, or sent their emissaries, apprehended the Lord, bound and carried him from the one unrighteous judge to the other, etc. Thus also in the Philosophical Work the Artist shall plainly see, that Venus, which is all passive and wholly resigned and ready to enter into the dragon's jaws, is surrounded on every side by Saturn, Mars and Mercury. And so as it were apprehended or captivated by these three in conjunction, nay also further that they lay hold on her, and bind her, by darting their several poisonous rays upon her; and then moreover, that they do, as it were, carry her from the one Property of wrathfulness to the other, like as to be by them tried, examined and judged.

42. In the first place, Mars bringeth Venus to Mercury, like as the devil's agents instruments in the Wrath of God, brought the Lord Christ first to the High Priest. But as this was already beforehand pre-possessed with hatred against him, and did not truly or duly try him, nor could look into his Internal will and work of Love, but looked upon him only from without, examined him superficially, and concluded, that since he stood not with them, in the same will, way and form, he was not to be tolerated among the living. But seeing that he could not bring in execution his design to kill him, he sent him to Pilate, with the character of an evil doer, that had deserved death. So also in this Philosophical Work, this very same is the true internal signature of Mercury, against Venus. He was before already before possessed with his own hateful quality, and stood in opposition against her, and is therefore not able to try,

much less to approve of the loving Property of Venus, but hath only a will and ability to murder her. But seeing that there is in Venus another living Mercury, from above, he cannot destroy her by his own power, but must confederate himself with Saturn; and unto him he delivereth this Venus, for to be killed. Like as Christ was delivered to Pontius Pilate for to be crucified.

43. Pilate, a governor or Lord in the dark Saturnish impression, did little enquire after, or concern himself about the spiritual doctrine, Light, Love and Truth of Christ, but only about the government; and upon this only account of Christ's being against Caesar, and his own coveting to be accounted Caesar's friend, he sentenced him unto death. So here also in the Philosophical Work, Saturn, the dark astringent property, does not at all concern itself, with this or that internal loving quality of Venus, being not able to receive anything thereof into its own essence; but only for the pre-dominion is all this great contest. Saturn will not lose the friendship of Mars and Mercury, which both are with him in the same sphere, and jointly make up therein their own government, which needs must be overthrown, if Venus should be permitted to arise, and shine therein, with her Light and Love. And therefore he puts in execution that which is well pleasing unto them, and which they think may make for the preservation their wrathful government.

44. Pilate sent the Lord Christ unto Herod, and this mocked him, and put on him a long white garment. In this Philosophical Work, Herod the king answereth unto Sol, who is a king also in his own Principle. And this Sol puts upon Venus a simple, lunarish white colour; for it perceiveth that there lieth in Venus a solarish kingly power, and therefore it giveth unto her the white colour, from the Eternal liberty's Property, and would fain see, that she might open therein her powers from the Fire's centre, and show forth herself in a golden lustre (like as Herod would fain have seen a miracle wrought before him), which, if Venus did, she would be indeed a master and ruler over Mars and Mercury, but only in this outward world, a ruler in the Wrath, like as this Sol is also such a one. But as the Lord said unto Pilate, "My kingdom is not of this world", and would answer nothing unto Herod, nor his expectation by working any miracle before him; because in this white garment he stood only before the justice of God, and represented the poor, fallen Adam, in his false love of himself, whereof this white robe was an excellent and very significant figure, deeply by Behmen declared. So also in the Philosophical Work a breaking forth of the solarish power, in a golden lustre from the Fire's centre, and tincturing this white lunarish appearance of Venus, is all in vain expected; because the pure union, and universal tincture cannot be made manifest, except first all the dark Wrath and poison of Saturn, Mercury and Mars, be wholly drowned and swallowed up in blood and death.

45. Herod sent the Lord Christ back again to Pilate, and this, by his soldiers, stripped him, put on him a scarlet robe, scourged him, put upon his head a crown of thorns, and showed him to the multitude, which all cried out, "Crucify, crucify him", etc. So also in the Philosophical Work, Venus is delivered again unto Saturn, and he, with his strong, dark impression, lays hold on her, strips her of her fair robe, and puts on her a scarlet (purple) colour, wherein the Wrath of Mars is lodged. This colour (which will be adorned as with a glance or splendour in a flash), is from Saturn's and Mercury's Property, mixed with the fiery Mars, as the Artist shall distinctly see. When now the Lord Christ, in this royal robe, which was put upon him but in scorn and mockery, was presented to the Pharisees, Priests, and common people, they all cried out unanimously, "Away with him, he is but a false king, we own no other king but Caesar, etc." So also, when Venus in this royal colour, appears unto Mercury, Saturn and Mars and Luna also; this later being now changed in its will, joined herself with the three chief murdering Properties, and all together, with one consent, reject her, and as it were, cry out the very same; which is as much as to say, they dart forth their malignant, poisonous, fiery rays upon, and imprint the same into her, by the sharp impression of Saturn, so that the Artist shall see distinctly, that Venus is like as scourged and full of stripes. And moreover, which is indeed the greatest wonder, he shall exactly see the crown of thorns, with its sharp, stinging prickles, is put upon her. For as the whole process, in the suffering and death of Christ, is a circumstantial representation of all what the first Adam had acted in his transgression, in a quite contrary way, which is distinctly shown and declared by Behmen: And as the condition of Man in the Fall, is the same with the Earth's condition in the Curse, only different from it in degree, which he also not only answereth, but also demonstrateth sufficiently. So also the manner and process of their restoration, cannot but be alike in both. And as the Lord Christ in all his sufferings was most profoundly humble, and only passive, opening not his mouth but enduring all things most patiently, in a full submission to the pleasure of his Father: so also, in this Philosophical Work, the Artist shall see that Venus is wholly passive, standing all quiet and unmoveable, without any moving or stirring.

Many particulars more are by this author observed, and discoursed of, and this even so, that his discourse carried along with itself a plain and perceptible testimony of solidity. But for brevities sake they shall be but mentioned in short. The three nails wherewith Christ was nailed to the cross, are referred to the three first sharp, and piercing wrathful properties.

The two figures of the Virgin Mary and St. John, standing under the cross, are referred to the young man's and the virgin's life, now appearing in distinction, which the Artist (saith he) may see, if he hath eyes and understanding..

The words of Christ spoken on the Cross, "Father, forgive them, they know not what they do", are deeply and excellently declared. (1) as to the redemption of mankind, by showing, when Jesus destroyed death and selfhood in the humanity, he did not throw away that human property, wherein the Anger of God was kindled before, but even then he took it rightly and truly unto himself, that is, he took even then rightly the outward, out-spoken kingdom of wonders into the inward. And (2) As to this Philosophical Work, by showing that the three murderers, when drowned in the lion's blood, do not pass away or are not annihilated, but they are forgiven, that is, their former hatred and wrathfulness, is turned into the highest Love-desire and they keep all their natural qualities, in their true order and office having lost nothing at all, but only their false and selfish predominion.

The two thieves, crucified with Christ, the one on the right hand, and the other on the left; the one mocking him, and the other turning unto him, and receiving the gracious promise "this day thou shalt be with me in Paradise"; are in this Philosophical Work referred to the kingdom of the Devil in the Wrath, and to the Kingdom of Love in the Light. Which two kingdoms are now separated the one from the other, etc. Thou shalt be with me in Paradise, says the Love, that is out of thy fiery, anguishing condition, thou shalt be turned and transmuted into me, etc. Here, saith Behmen, Venus in the Philosophical Work gets her Soul, for when Mars and Mercury die to the dark impression of Saturn, then Venus takes them in; then Anger and Love come to be one only being, Mars and Mercury become the Soul of Venus; all the strife ceaseth, the enmity is reconciled; Mercury is now all pure and hath no poison more in it, etc.

The words of Christ, saying to his mother, "Woman, behold thy son", and to St. John, "Behold thy mother", are excellently discoursed of by Behmen, not only with reference to the redemption of mankind, and to the universal Christian Church, but also to this Philosophical Work; wherein the Artist is to know, that he must imitate St. John, that all his work and operation is done only in or about the Mother, that is the kingdom of outward Nature, from which Christ here departeth; that his work in this world never will become totally and absolutely celestial, that he cannot manifest therein the Paradise, so as that God should appear therein face to face. But that he must abide all the time of this world, in the Mother only, though he verily obtaineth the universal Tincture in this Mother. Like as the mother of Christ also obtained it, in her being called by the angel, the Blessed among the women; notwithstanding, which she was afterwards to pass through temporal death, etc. So also the Artist obtaineth the blessing in this miserable world, so that he may tincture his corrupted earthly body, and preserve it in health, unto the terminus or end of his highest constellation, which is (N.B.) after or under Saturn. [When Saturn therefore is at his end and limit, and leaveth that life, which he hath been a leader of, no universal Tincture can prolong that life any longer.] Concerning the words of Christ, "I thirst", and the vinegar mingled with gall, which when he had tasted, he would not drink, are profoundly declared -

(1) as an outward, most significant figure of what was transacted inwardly between the holy name Jesus, and the Anger of God awakened in the human soul. The name Jesus thirsted after the salvation of men, and would fain have tasted the pure living water in the human Property; but the Anger of God in the soul, gave itself into this thirsting Love-desire, which the Love would not drink, but yielded up itself, in a full resignation and obedience thereunto. Vinegar and gall are the proper figure of the human soul, viz., of these properties wherein the human soul essentially standeth, when considered as to its own proper being, without the Light. The soul, now here given again into the Holy Light's substantiality, which was in Adam, disappeared, etc. This caused such a two-fold great crack, as in the generation of Eternal Nature was explained. The first terrible crack made the Earth to quake, and rent the rocks asunder, etc. The second joyful crack raised the dead bodies of them that had hoped and waited for the coming of the Messias, and rent also the veil in the temple, from the top to beneath, uniting now the human time with Eternity, etc. (2) And as to the Philosophical Work, wherein Venus also thirsteth after the manifestation and pre-dominion of the Fire of love; but Mercury, in the sulphur of Mars and Saturn, preseth itself into her, with his killing Menstruum, which is the greatest poison, of the dark Wrathful source. But Venus, instead of drinking the same down, yieldeth up herself wholly thereunto, as if she did actually die. And from hence the great darkness in the Philosophical Work ariseth, so that the whole matter cometh to be so black as a raven.

When the inward sun of the Eternal Light's Principle, in the humanity, had given up itself into the dark Wrath and Anger of God, the outward sun in this third principle, which taketh all its glance and lustre from that Inward, as a representation, figure, or mirror thereof, could not shine. For if its root or deepest ground (considered as in the region of this world) was gone down into darkness, for to renew this principle into the Light, the outbirth of this root, that is the outward Sun, must needs have been darkened, contrary to the common course of Nature; And this even from the sixth hour of the day unto the ninth, which was the time of the first Adam's sleep, etc. In the Philosophical Work, as the Artist shall see, all what God hath done, in and with the humanity, when he was to redeem and bring it again into Paradise; so he shall see also in answerableness to this particular of the great supernatural darkness mentioned above, that when Venus thus yieldeth up her life, which all her glance and lustre dependeth upon, all her beauty must disappear, and darkness cometh up instead thereof. Nay, he shall see also, that

not only Venus, in the three wrathful Properties, but also that these three themselves, in Venus, do lose their life altogether, and that all is now so black and dark as a coal. For here now life and death lie still and quiet together in the will of God, and to his only disposition. The whole is now reduced to the beginning, and standeth in that order, wherein it stood before the Creation. Nature's end is now attained unto, and all is fallen home unto, or into, the power of the first Fiat.

After this, the Lord cried out, "My God, why hast thou forsaken me?" The eternal, speaking Word stood now still, in the humanity, that is, it did not operate therein, so as to be sensibly felt thereby. For the heavenly humanity, which in Adam was disappeared, and in Christ quickened again, was to bruise the head of the Wrath, in the fiery soul, and to change the Soul's Fire into a clear, shining sun. That now this might be done, the humanity must be introduced into this Wrath, by the Eternal speaking Word, and by the same also, through this Wrath and death, into the solarish or paradisical life. When now this was done, the humanity could not but feel that Wrath in the soul, and in the same instant of this feeling, it could not feel the presence and power of the Eternal speaking Word, so as it could and did before, etc. And this was the forsaking.

So also in the Philosophical Work, when the wrathful properties swallow up the life of Venus, which is to change them into Sol, and to make that all seven may be one. Venus is forsaken. And this makes her lose her colour, and to be turned into Darkness, etc.

As the Lord Christ, after all his powerful works, miracles, overcoming of the Devil in the Temptation, and Transfiguration of his human body, was to go through all these sufferings, and at length wholly to die on the Cross, whereby he frustrated in a sense and manner, the hope and expectation of all his disciples. And as he had no other way or gate, than death, through which he could have entered into his glory, and drawn after him his members: So also in this Philosophical Work, the Artist hath hitherto seen indeed many wonderful things, and very glorious appearances, which made him to have a very great hope and expectation; yet for all this, now his expectation is in a sense quite overthrown and frustrated. For now the whole nature dieth in his work, and he must see that all is changed into a dark night. All the Properties, Powers, and Virtues, must now cease to be and do, what they were and did before, and must fall into the end of Nature. All yieldeth up its former life and activity, there is no more any stirring, moving, or operating. All the Properties are in the Crown-number, scattered in thousand, and so entered into the first Mysterium, in that state wherein they were before the Creation. The meaning is not that the outward materiality is made invisible, or quite annihilated, but only, that all the Powers therein which the outspoken Properties had from the Eternal speaking Word, and which were raised up against each other, in contrariety, each of them according to its own nature, are now at an end of their activity in self-will, and earthly inclination, and are fallen home again into the power of the Eternal speaking Word, having no other way, nor gate, but this death, through which they could enter from the curse into their primitive blessing. But when thus they are in death to themselves, and in the hand of the eternal Word, this cannot but raise them up again unto glory, as by a new Creation, and in answerableness the Resurrection of Christ.

The Lord Christ died indeed, as to the humanity from this world, but he took the same human body again in his Resurrection, and lost or left nothing thereof behind, but only the government of the four elements, wherein the Wrath, curse, and mortality lieth, etc. So in this Philosophical Work also, the first matter is not abolished or annihilated, but only the curse therein is destroyed, in the four elements, and the first life in the one Eternal Element is raised up again; and therefore it is now fix, and can abide the Fire. A glorious new body is now raised up out of the black darkness, in a fair white colour, but such a one as hath a hidden glance in it, so that the colour cannot be exactly discerned, until it resolveth itself, and the new Love-desire cometh up. And then in Saturn's centre, but in Jupiter's and Venus's Property, the Sun ariseth. This is in the Fiat, like as a new Creation, and when this is done, all the Properties cast forth unanimously their desire into Sol. And then the colour is turned into a mixture of white and red, from Fire and Light in union, that is, into yellow, which is the colour of majesty.

The appearance of love, to the wrathful properties of darkness, causeth, as mentioned above, a great crack, or terror. The wrathfulness is mightily exasperated by this appearance of Love, and presseth vehemently into her, for to swallow her up into death, which it doth also actually. But seeing that no death can be therein, the Love sinketh only down, yieldeth up herself into these murdering properties, and displayeth among them her own loving essentiality, which they must keep in them, and cannot get rid thereof. But even this is a poison unto death, and a pestilence unto Hell. For the wrathful Properties are also mightily terrified at this entering of Love into them, which is so strange and contrary to their own qualities, and which makes them all weak and impotent, so that they must lose their own will, strength, and pre-dominion, etc. So was it done in the death of Christ, and after such a manner (largely and excellently declared by Behmen). Death and curse in the humanity, was killed and destroyed, in and by the death of Christ, who, after his Resurrection, had no more the form of a male in his human body, but that of a paradisical Virgin, as Adam had before his fall. And so also is it, in this Philosophical Work. In this terror, crack, and mutual killing (though there is properly no death, but only a transmutation, or union of two into one), when Venus yieldeth

up her life to the wrathful Properties, and when these, having lost their pre-dominion, are raised up again to a new life, the Virgin giveth her pearl to the young man, for a propriety. And so the life of the anger, and the life of the Love, are no more two, but only one; no more a male and female property, but a whole Virgin, with both tinctures united into one. When then the Artist seeth the red blood of the young man rise from death, and come forth out of the black darkness, together in union with the white colour of the virgin, he may then know that he hath the great Arcanum of the world, and such a treasure as is inestimable. Several things more could be brought forth from Behmen, which would afford many excellent considerations. But these may be sufficient, to show that harmonious analogy which is between the Restoration of fallen Man, through Jesus Christ, and the Restoration of cursed Nature, in the Philosophical Work.

Apollogia Alchymiae - R.W. Councell

Transcribed by Mark House.

APOLLOGIA ALCHYMIAE A Restatement of Alchemy

R.W.COUNCELL

**John M. Watkins, 21 Cecil Court, Charing Cross Road, London 1925.
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R.W. Councell *Apollologia Alchymiae*

Preface

Transcribed by Mark House.

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PREFACE

Of the illusions which amuse the childish mind of man, that of Scientific Progress is not the least absurd. It is the most popular toy in the nursery called Modern Civilization. The wisdom of yesterday is the jest of today, the superstition of tomorrow. Human experience shows this to be the case. Yet we go on believing we are making discoveries. In the days of the Regency a physician looked upon a patient who refused to be bled in much the same way that a modern practitioner regards an appendicitis case who declines to have the inflamed fragment removed. Harley Street, in 1923, assures us that old time surgery resulted in thousands of unnecessary deaths from loss of blood. Harley Street, in 2023, will probably declare that our present method resulted in thousands of unnecessary deaths from loss of the appendix. We believe we understand the phenomena of solar and lunar eclipses, and believe that we have measured the distances from this our earth to the visible planets. Five hundred years hence our calculations will almost certainly be proved ridiculous. Nevertheless, we go on believing we are making discoveries. A day must surely come when crowds shall throng the waiting room of some consultant, famous for his having established the efficacy of cupping; when all shall know that eclipses are not due to the earth's shadow; when to common knowledge this same earth be stationary, whilst stars, moon and sun revolve around it.

What, then, do scientific discoverers discover? They discover (with certain notable exceptions) new bottles to contain old physic. They exhibit for our awe a tube of brick coloured powder, which they have named something ending in "ium." It has always been, that brick coloured powder. An earlier race, dwellers, perhaps, in a great Sun City now lost beneath an ocean, used it to dye their beards. They proclaim radium. And one day, it may be in some forgotten tomb, a practical radium lamp is found still alight. They bear witness to the triumph of steel by erecting, in New York or elsewhere, the worlds highest building; forgetting that somebody or another built the Great Pyramid. They acclaim certain Japanese craftsmanship the finest of its kind until among the treasures of a buried pharaoh yet finer examples are unearthed. Signor Marconi can talk to his friends who are hundreds of miles away. So could Apollonius of Tyana. The cinematograph shows us moving figures of those who have passed over. Any igh priest of Osiris could have shown us the same; so could Moses. The churches assured the world that we had emerged from the black ages of barbarism and were civilized. Thereupon we plunged into the most savage and sanguinary war recorded in the annals of man.

What, then, is Evolution? That it is a slow process in the case of humanity, experience would seem to show; but since Lord

Rayleigh calculates the age of Mother Earth to be 925 million years, the possibility of endless cycles suggests itself. That, by means of a ceaseless chemical operation, the elements (which we are constantly and confidently "discovering") become merged in forms variously known as coal, diamonds, lead, gold, and a host of other commercial practicabilities, would seem to be a Truth as opposed to a Theory. And since many natural processes can be artificially reproduced, why not this wedding of atom to atom?

Professor Richardson, speaking of recent experiments relating to the structure of the nucleus of atoms, declared the artificial transmutation of chemical elements to be now an established fact. In short, it would almost seem that we find ourselves upon the eve of "discovering" the Philosopher's Stone of medieval alchemy. Professor Irving Fisher, of Yale, recently startled the world by announcing that a German chemist had succeeded in making synthetic gold from base metals by means of an electric vacuum furnace. Referring to this alleged experiment, in an interview with a representative of the "Daily Mail," Dr. Irvine Masson, of University College, London, said: "So far no definite transmutation of an element by building up heavy atoms of gold from lighter metals has been achieved. On the other hand, Sir Ernest Rutherford has disintegrated certain of the lighter elements into one still lighter. While one cannot say it is impossible, there seems no reason why gold should be specially singled out by Nature to be the ultimate product of a building-up or breaking-down process.

"Supposing a certain amount of gold had been found to be a product of change, the question would arise as to the utility of the process. At present the only transmutation that has been affected has been, from the productive point of view, extraordinarily ineffective and extravagant. I think that most scientists are interested in these alleged

discoveries, but are inclined to be somewhat skeptical until definite proofs are forthcoming, which is my position in the present case."

But whatever the facts may be regarding this modern operation, the attitude of leading scientists toward the possibilities of the German's vacuum furnace; yet the author of the present work, whose researches into the subject of Alchemy have been exhaustive, appears to have found good reason to believe that some of these made synthetic gold! In the preface to his "Alchemy, Ancient and Modern." Mr. Stanley Redgrave says: "The number of books in the English language dealing with the interesting subject of Alchemy, is not sufficiently great to render an apology necessary for adding thereto. Indeed, at the present time, there is an actual need for a further contribution on this subject."

The present work is apparently written with a view to rectifying certain misconceptions which are held by those who have criticized adversely the claims of the old alchemists. This the author has sought to do by quoting verbatim from the alchemystical writers themselves. That he has an extensive library dealing with this subject, goes without saying; and of his deep and wide personal inquiries mention has already been made.

His style betrays a profound belief in alchemy or, as he terms it, "the law of evolution as applicable to metals and minerals." In this he evidently does not stand alone, as men eminent in science are to-day holding this view as an hypothesis, and are making more than tentative experiments to test it.

The "Periodic Table of Mendeleeff" points in this direction, at least as certainly as fossils do in the evolution of animal and vegetable life. Sir Edward Thorpe and others have indicated definite numerical relations between the members of the halogen group of Fluorine, Chlorine, Bromine, and Iodine. Also in the case of the nitrogen group of Nitrogen, Phosphorus, Arsenic, Antimony, and Bismuth. Apparently similar relations can be shown to exist between the members of the following group: Lithium, Sodium, Copper, Silver and Gold. "These numerical relations," says the author, "seem to suggest affinity, even if they are far from proving it, and affinity suggests at least a common parentage."

"Some investigators would appear to find in their study of alchemy, ground for putting forward an hypothesis that dogmas of religious belief are the foundations on which alchemic writers have raised a bizarre temple of chemistry. Further, that his chemistry was never practically achieved, but only used symbolically to veil certain tenets of religion, such as the trinity. However, considering the testimony on von Helmont and others, which cannot be lightly set aside, and also the experiments of present-day scientists, which far from disproving a law of evolution in metals, tend, indeed, to affirm it, such an hypothesis seems inadequate to account for the existence of alchemic literature."

Chemistry has been styled "the wise daughter of a foolish mother," but we see today that the daughter is investigating the maternal fairy tales with the utmost caution, lest they should be found too true. World-wide interests would be jeopardized by a discovery of the method of making gold by synthesis; and it is really remarkable that more fiction has not been written around this fascinating subject.

A cipher manuscript, by Friar Bacon, is now being investigated in America with a view to decoding it, and perhaps of getting at the truth of gold evolution. One would imagine it to be almost certain, however, that Bacon omits the names of his ingredients, or else supplies false names, as do other writers. There are many ciphers in alchemic literature which have been discovered such names as vitriolum, antimony, saturn (lead), stannum (tin), etc. each of which is condemned as an ingredient by a consensus of writers of repute. Doubtless, they are interpolated to distract the attention of the student from the name of their "proxima materia", which name they have mentioned openly and in the vulgar tongue.

This name according to the author of the present work is given in order to acquaint the alchemist's unknown brother adepts with the fact that he knows the material; it is not written for the information of the tyro. Thus, Sendivogius writes that he "intimated the art from word to word," but that his hearers "could by no means understand" him. Basil Valentine named the substance openly. Eirenaeus Philalethes asserts that he could tell true writers from sophisters "by a secret character." Therefore, he must have found this word or character in the writers form whom he quotes. It is, then, for others to find, but probably not in a cipher.

Alchemy, at one time, was undoubtedly under the aegis of the Church. The names of Flamel, Basil Valentine and Bernard Trevisan may be cited, but without undue stress; in the cases of Bacon, Ripley and Lully, the evidence is stronger. Ripley had the permission of the Church to withdraw from his sacerdotal duties, in order to devote himself to alchemy. It is impossible to conceive of the sanction of the Church being given if the art were fraudulent in all instances. History places it on record that certain alchemists were imprisoned by the sovereigns of states, not for fraud, but for refusing to exercise their art or to impart its secret. This seems to imply that success in the art had been proved beyond doubt.

These hypotheses, and others which arise out of them, are extraordinarily fascinating; but after all is said, remains the concrete fact that there has been in the present day no accredited demonstration of the art perfected the great work of transmuting baser metals into silver or gold. Nevertheless, some of the foremost scientists of Europe and

America are turning their eyes in the direction of that star which beckoned to Raymond Lully. We are possibly about to witness the phenomenon of the Philosopher's Stone, "myth" of ancient superstition, emerging, tangible, from an electric vacuum furnace! Who, now, shall deny the existence of fairies or doubt the birth of the Gods?

SAX ROHMER
BRUTON STREET.
FEB. 5th, 1923

R.W. Councell *Apologia Alchymiae*

Section I. Prefatory Remarks

Transcribed by Mark House.

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SECTION I Prefatory Remarks

This small treatise is intended to be a very brief re-statement of the claims of the alchemists. It is set forth largely in their own words, and principally from their view point; but the aspect from the standpoint of recent scientific discoveries in the realm of physics, has not been overlooked. Indeed, to have disregarded these latter, would have been tantamount to neglecting the most trenchant arguments available, for making out an a priori case in favour of the existence of a law or laws of evolution through unity, applicable to all material things.

As all branches of physics point in this direction, it is difficult to say which method of investigation appears to yield the most striking intimations, and presumptive evidence, of the evolution of metals. Probably the spectroscope is foremost. Considerations of space, and of the scope of this treatise, prevent further allusion to this fascinating subject than is given in subsequent chapters. For him who proves the existence of this evolutionary law by the production of gold, there is no guerdon of fame; for results of publicity in this matter are truly incalculable.

As regards the claims of the alchemists, these are twofold: first, that a law of evolution obtains in the mineral and metallic realm; and second, that its working has been practically demonstrated. Modern writers on chemistry, and modern critics of alchemy, do not definitely deny the possibility of evolution, but they do assert that the practical proof of the existence of such a law has not yet passed successfully through the crucial test. Yet the truth of the alchemists' assertions is vouched for in the most solemn language possible. Without any obligation to do so, writers have pledged their hopes of eternal salvation upon the truthfulness of their statements. Some of the prayers of the alchemists are amongst the most sublime outpourings of soul extant. I instance two only: Ripley's prayer in the Medulla of Alchemy, commencing "O most incomprehensible Light," and Basil Valentine's preface to his Last Will and Testament. These and the prayers and pious ejaculations of the other alchemists e.g., Artephius, Flamel, Bacon, Geber, Kalid, Hermes are worthy to be preserved, and to be made accessible to the ordinary reader. To assert that such men are liars, or are deluded when they say they have evolved gold and silver, is tantamount to admitting that one is ignorant of psychology. There is no room for delusion or self deception, as there might be in witnessing a conjuring trick.

PRAYER OF BASIL VALENTINE LAST WILL AND TESTAMENT

"O Lord God Almighty, merciful gracious Father of Thine Only Begotten Son Jesus Christ, who art only the Lord of Sabaoth, the principle of all things that are made by thy word, and definite end of all creatures above and below; I, poor miserable man and earthworm, return thanks with my babbling tongue from the innermost center of my heart, who hast been pleased to enlighten me with the great light of Thy heavenly and earthly wisdom, and the greatest mysteries of the created secracies and treasures of this world, together with Thy divine saving word, by which I learn to know Thine Almighty power and wonders. To Thee belongs eternal praise, honour and glory, from eternity unto eternity, that Thou hast bestowed on me health and livelihood, strength and ability to be helpful to my fellow Christians in their necessities and inflicted infirmities with these mystical healing medicines, together with such spiritual comforts, to raise the drooping spirits. Lord, to Thee alone belongs power, might and glory, to Thee is the praise, honour and gratefulness, for all the mercies and graces Thou has bestowed upon me, and hast preserved me therein to this my great age, and lowest comforts, be not angry with me that I deliver up to Thee, mine eternal Creator, the keys of my stewardship; wrapped up in this parchment, according to the duty my calling and conscience calls for; with these Thou did suffer me to keep house the most of my time till now, Thou hast called and foreseen me to be thy servant and steward, and hast graciously afforded, that I should enjoy the noble sweet fruits which were gathered in thy almonary to my last instant, and which now O Lord lieth in Thy power. I beseech Thee for the dear merits of Jesus Christ, come now, when Thou pleasest, enclose my heart, receive my soul into Thy heavenly throne of grace; let her be recommended unto Thee graciously O Thou faithful God, who hast redeemed her on the Holy Cross with the most precious tincture of the true blood of Thy holy body: then is my life well ended on this earth,

grant to the body a quiet rest, till at the last day, body and soul join again, and are of a heavenly composition: for now my only desire is to be dissolved, and to be with my Lord Christ: the which Thou, Almighty, Holy, and Heavenly Trinity grant to me, and all good Christian believers. Amen."

PRAYER OF RIPLEY IN MEDULLA ALCHEMIAE

"O most Incomprehensible Light, most glorious in majesty, who with the clarity of Thy heavenly rays dost darken our dimmer light; O substantial Unity, the Divine Three, the joy and rejoicing of the heavenly host, the glory of our redemption. Thou most merciful, the purifier of souls, and the perpetual subsistence, O most gracious, through daily dangers and perils which Thou sufferest us to undergo, and through this vexatious veil of vanity, bring us to Thy Heavenly Kingdom. "O power and wisdom, Thou goodness inexplicable, uphold us daily, and be our guide and director, that we may never displease thee all the days of our lives, but obey Thee as faithful professors of Thy Holy name. Early, even betimes, O Lord, hear Thou my prayers, by virtue of Thy grace help forward my desires, and enable me, I beseech Thee, to perform Thy Holy Will. O most excellent fountain, boundless in treasures, Thou scatterest Thy good things without measure amongst the sons of men, and Thou makest every other creature to partake of Thine especial kindness. Thou art worthy, O Lord, to behold the works of Thy hand and to defend what Thy right hand hath planted, that we may not live unprofitably, nor spend the course of our years in vanities. Grant, therefore, we beseech Thee, that we may live without falsehood and deceit, that avoiding the great danger of a sinful course of life, we may escape the snares of sin. "And as I renounceth love of the things of this life, and the concupiscence or lusts thereof, so accept of me, Thy servant, as a true and spontaneous votary, who wholly depends on Thy goodness, with all confidence, possessing nothing more. "We submit ourselves to Thee, for so it is fit; vouchsafe Thy light to discover to us the immortal treasures of life; shew us Thy hidden things, and be merciful and good unto us. "Among the rest of Thy servants, who profess Thy name, I offer myself with all humble submission; and I beseech Thee O Lord, to forgive me, if I open and reveal Thy secrets to Thy faithful servants. Amen." These men declare that they have actually done the work themselves, by their own hands; one exception to this being stated by the author of The Book of Alze. It is simply a question of having produced ten fold, a hundred fold, or a thousand fold more gold and silver than was used as a ferment. A man who states definitely that he has accomplished this work is telling the simple truth, or he is a conscious and self condemned liar. He has had a certain result, and the theory he puts forward is intended to account for this phenomenon through perfectly natural causes; and if the material and working are correct the same result must inevitably follow.

If he reads many alchemic books, the unbiased man will be unable to avoid the conclusion that the alchemist had done that which he solemnly asserted he had actually accomplished, viz., produced gold which was not previously in existence. The whole possibility turns on this point; "Is gold a compound body?" Chemists can only say that they have not yet succeeded in splitting it up, if indeed such a statement is true. It could also be said that it acts like a simple body. This latter is not a sufficient argument, for many compounds take, for example, ethyl and ammonia act as simple bodies to form bases, salts, amalgams, and so on. These compounds were formerly considered to be simple.

It has been stated that nitrogen, hitherto considered to be a simple element has been split up into helium and hydrogen. The diamond has been proved to consist of something more than crystallized carbon. Where analysis has been accomplished, the possibility of synthesis has to be considered, especially in "lifeless" things. Several books have been written suggesting, and actually stating, that the art is impossible. Reduced to its simplest terms, this means that these detractors have not accomplished the work, and know of no one who has. The Periodic Law, if it points in any direction, points in the direction of evolution. The evidence of the spectroscope shows that the older a heavenly body is, the more "elements" it contains. Our sun contains more elements than younger suns. The earth contains more elements than the sun, although the former were thrown off from the sun, and probably contained at that time precisely the same number as its parent orb. The spectroscope fails to detect gold in nebulae, comet emanations, or in any of the suns, including ours.

Sir Roderick Murchison geologist and metallurgist said that gold was "the latest formed metal." Nearly all, if not all, metallurgists and miners agree that the occurrence of gold is mainly a surface phenomenon. There is also the current belief that the: "tailings" of gold mines show more gold, the longer they are left. These tailings are left by companies who have efficient plant, including mercury, soda, cyanide, etc., for dissolving out, or amalgamating with the gold; the tailings as a rule are worked over by Chinamen using only the cradle and pan. Lock, on page 787 of his monumental work entitled Gold, writes: "Many of the tailings cannot, by their position, have been enriched gold sand descending to them by gravity, or by water streams." Basil Valentine, in Chapter II of his Last Will and Testament, also mentions the matter. Gold has not apparently ascended from the interior of the earth, either as fluid, solid, or as volatilized into vapour. In either case, the gold would be more abundant towards the interior. The converse is true. Surface workings are the richest; and even the reefs themselves get poorer as they get deeper. There

are few exceptions to this general rule.

If Nature is still producing gold on the earth, she probably does so in the form of minute specks. The nuggets are probably aggregations of these specks deposited out of fluid in which they were suspended or carried or in which they were in solution. It is unlikely that these atoms of gold are formed by one dry metal acting on another; and it is said "One body entereth not, or altereth not another." There must, it appears, be a medium, a fluid medium of union. The author of *Aurea Catena Homeri* writes: "A medium of union is wanting. They (the students) should look for such a medium. One metal does not and cannot enter into a radical union with another without their medium of union; this medium they have lost at the melting furnace, near the mines. Go there and look for it, or take its like." For those who work with common sulphur, mercury, salt, vitriol, and antimony, he writes the following; "Many authors have written that the vitriolic gur be the first matter of metals, others say that antimony is the root and mother of the metals, this has caused much error." Also: "That metals are reducible into sulphur, mercury and salt, I allow, but that they should immediately proceed therefrom, I cannot find. I find no running mercury in the mines near the metals; but will in cinnabar ore"; which latter fact is not strange, when one comes to think it over. The alchemists teach that the ordinary metals are not imperfect but also impure; so here comes in a double work, Viz., removing impurities an arduous task and then grading up to the gold standard. The substance which they indicate as the material or subject, of the great philosophic experiment is, they say, imperfect, immature, unripe, green, but not impure. John Pontanus quoted with approval by others says: "He which separates anything from the subject or matter, thinking it to be necessary (so to do) wholly errs in his philosophy: That which is superfluous, unclean, filthy, feculent, and in a word, the whole substance of the subject is transmuted or changed into a perfect, fixed, and spiritual body, by the help of our fire, which the wise men never revealed."

In concluding the prefatory remarks, I should like to urge the necessity of not according to comments the value, the same importance, as should be attached to the text commented on. This applies to this treatise, and to all manuscripts and edited books, in which the author gives his interpretation of alchemic writers. The following are samples:

Figulus, Kelly, Samuel Norton, Arthur Dee, Petrus Bonus, W. Salmon, Yardley, De Winter, Backstrom, and the volumes of *Collectanea Hermetica*; these may suffice, though the list could be extended considerably. It does not apply to the comments of adepts upon adepts; but even these criticisms, strictures, or explanations, should be carefully weighed.

Every ancient faith or philosophy has been emasculated by friend and foe alike; through the medium of comments, glosses, and biased interpretations; which have arrogantly assumed the authority which is inherent only in the original text. In these brief sections is presented a consensus of opinions extracted from ancient alchemic writings, in order to establish certain facts, and to correct certain glaring misrepresentations. That the tract might easily have swollen to an unmanageable size, will be known to those who are aware that an enormous mass of literature is available, from which to draw. As to the identity of the proxima and prima materiae, the writer's own conclusions are not pertinent to the scope of this treatise; they are, therefore omitted. Neither is it useful to advise as to which books are the best to study; for all do not gain knowledge from the same point of view; as Eirenaeus remarks in his preface to *Ripley Revived*. Pictorial presentations of the theory and practice of the art are invaluable, such as those of Flamel, Maier, Basil Valentine and *Splendor Solis* (this last recently issued by Kegan, Paul & Co.).

R.W. Councell *Apologia Alchymiae*

Section II. Modern Criticism

Transcribed by Mark House.

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SECTION II. Modern Criticism.

In order that the statements of modern critics may be assessed at their proper value, a list is here given of things which Ripley, endorsed by Eirenaeus, says are useless, and even injurious in the work. Other eminent alchemists, in their candid moments, warn students against using these and many other ingredients.

Antimony (not worth a mite), amalgams, acids, ardent and corrosive waters, arsenic, orpiment blood, copper rust, copper vitriol, eggs, egg-shells, ferments, hair, iron, steel, iron scales, crocifer, soul of lead, litharge, mercury (quicksilver), vermillion, mercury sublimed, mercury precipitated, marchasite, oils from calces, oil of lime, rubified imperfect bodies, spirits, sulphur, sandiver, and these salts : ammoniac, alkali, alembroth, attincker, tartar, common salt, gem, petre, soda, tinctures white and red, wine, vitiols (i.e., sulphates, and other crystallized salts). The author of the Mystery and Romance of Alchemy and Pharmacy writes: " Men of undoubted ability and genius wasted both their lives and their fortunes over the search for this illusive chimera, etc." The use of the word "chimera" implies, of course, that he does not believe that any of them did what they claimed to have done. He prejudgets the whole question from the standpoint of his own attainments. So also, some say " there is no God " because they have not found Him. He also says: "The notorious Dr. Dee is said to have received immense sums of money from dupes for imparting the coveted secret, which he demonstrated by means of an ingenious trick." He does not quote any authority for so important a statement, nor explain even the nature of the ingenious trick.

Again: "Bacon states that sulphur and mercury are the mineral roots and natural principles upon which Nature herself acts and works in the mines and caverns of the earth; the latter metal he believed to be the true elixir of the philosopher's stone." This is not a true presentment of Bacon's sayings. Bacon did not believe and did not write that the metal mercury was an ingredient. He says: "The first work is the reducing the Body into Water, that is into Mercury." And: "Our tincture then, is only generated out of the mercury of the wise. . . because from this Mercury alone, is the Virtue and Power of this our Magistry: and it so resolves every (Metalline) Body, that it may be augmented or multiplied." "The second principle of our Stone is called Mercury." Notice the Body is not dissolved in Mercury, there is no amalgam; but resolved, as others say, into a clear water, called by them Mercury. This modern author also says: ". . . others, including Rhazes and Merlin, believed it to be an amalgam of gold and mercury, fantastically called the Red man and his White wife." It is difficult to understand how many reading of alchemic treatises save of the most superficial kind, can give rise to such an interpretation. Just as their sulphur was not brimstone, for it was incombustible (see Geber, Sendivogius, etc.), so their mercury was neither hydrargyrum nor any of its salts. (See Ripley's "Erroneous Experiments.") True, the Red Man is gold but the Mercury, which is the White Wife, was a substance compounded by art, therefore, not mercury. Eirenaeus on Ripley: "The next secret is to know our Mercury, which is not common, but artificial, drawn from three heads by the mediation of one thing," etc. He makes the same misinterpretation of the alchemic writers; since they agree that common sulphur is not meant, and not used. Extracts from authors on this point will be given later. "The Story of Alchemy" embodies several errors which are perpetuated by other authors, and it is the importance of these errors, and not of the work, which necessitates somewhat extended notice here. As regards the Story of Alchemy, the impression left on the mind by reading it is that the author thinks there may be something in it after all. He mentions that where gold is, silver is found (and he might have added iron), also that all lead contains some silver. But why? It was from hints less evident than this that Wallace and Darwin developed the theory of evolution. The author says: ". . . the one experiment which seems to us to be the crucial experiment of the system, was never accomplished." But surely he cannot expect, for his positive assertion of a negative, a credence he himself denies to others who state the contrary. Indeed, the author of that highly esteemed tract, entitled The Hermetic Art, himself writes: "It is not lawful, nor commendable to reprobate an art, by judges who are ignorant of its laws as well as the facts; and the ignorant negative of such, is by no means sufficient to set aside the affirmative knowledge of so many men of unquestionable credit, piety and virtue, supported by arguments and circumstances of incontestable force."

These men asserted not merely a theory, but that they had accomplished the work with their own hands, and had done so more than once. I will instance Flamel, Eiranaeus Philalethes, and Basil Valentine. The latter, amongst many other things, discovered fulminating gold: this, the modern chemist believes, because he knows it exists, and knows how to prepare it. But he discredits Basil Valentine's assertion that he has made gold; he believes it cannot be made, because it has not come within his own knowledge or experience. And only on those grounds, for he cannot affirm that it is scientifically impossible or incredible. It is necessary to lodge an emphatic protest against the unfairness, the scarcely veiled contempt, that pervades the criticism of the claims of the alchemists. The criticism professes to be an impartial and scientific investigation of the theory of the existence of a law of evolution. It is neither impartial nor scientific.

The author of the Story of Alchemy cites the parable of Mercury and the Alchemist out of Sendivogius, and says: "Sometimes the patient rebelled." Our author does not say why this common mercury rebelled, yet Sendivogius mentions the reason. It is because hydrargyrum is the wrong "mercury" altogether, and could not accomplish the things the pseudo-alchemist required of it. This central fact could not be missed by the most careless reader. "Of what wilt thou make the Philosopher's Stone?" Alchemist: "Of Mercury , sir." Senex: "Oh what Mercury?"

Alchemist: "There is but one Mercury." Senex: "It is true, there is but one Mercury, but altered variously, according to the variety of places; one is purer than another." Alchemist: O, sir, I know how to purify it very well with vinegar and salt, with nitre and vitriol." Senex: "I tell thee this is not the true purifying of it, neither is this, thus purified, the true Mercury: wise men have another Mercury, and another manner of purifying it."

Again, Alchemist: "Do tell me if thou art the true Mercury, or if there be another." Mercury: "I am Mercury, but there is another." And so on, all through the parable. The modern author says: "Those who pretended to know, abused and vilified those who differed from them." The word "pretended" abuses and vilifies those who solemnly swore that they had done the work; it also begs the whole question. He quotes Madathanas in support of his statement, omitting, however, to quote the following pregnant sentence by the same author. "To the Most High and Almighty God, the Creator of this Art, Whom it hath pleased to reveal to me, wretched, sinful man (in answer to my prayer), this most precious knowledge, be eternal praise, glory, honour, and thanksgiving." This alters the standpoint to that of an honest man who is indignant with those who defraud others by false methods, knowing them to be false and futile. In the same partial manner he quotes The Only True Way and omits this sentence: "I myself may not speak out as plainly as I would, for I am silenced by the vow, which binds all the masters of the Art." One does not need to be an expert in economics to visualize what would happen if a recipe were given "making this art as common as the baking of bread, or the brewing of beer."

On page 96 : Op. cit. the author writes: "The story quoted in chap. III., from Michael Sendivogius, illustrates the difficulty which the alchemists themselves had in understanding what they meant by the term "Mercury"; yet there is perhaps no word more often used by them than that. Some of them evidently took it to mean the substance then, and now called mercury; the results of this literal interpretation were disastrous; others thought of mercury as a substance which could be obtained, or, at any rate, might be obtained, by repeatedly distilling ordinary mercury, both alone and when mixed with other substances, etc." Here, again, he makes no distinction between alchemists who had, or might have, done the work, and who, therefore, knew perfectly well what "their mercury" was, and those who were groping after the hidden meaning of these adepts. He mentions that Basil Valentine wrote the "Dedicator Epistle" to the Triumphal Chariot of Antimony. Surely this is written by his commentator Theodore Kerckringius; it is exactly his style, as used in his address "to the Reader" and in the comments throughout the work. Furthermore, these words occur in the Dedicator Epistle: "Since in the words of Basilius, I have already gained a place in a higher class."

The author of the Story Of Alchemy also says: "The yellow lion was the alchemical symbol of yellow sulphides, the red lion was synonymous with cinnabar, and the green lion meant salts of iron and of copper." Ripley must have heard, or read, similar remarks nearly 500 years ago, for he says in his Erroneous Experiments: "Also I wrought in Sulphur and in Vitriol, which fools do call the Green Lion." Also in Ripley's "Sixth Gate":

"The said Menstrua is (I say to thee in counsel) The blood of our Green Lion, and not of Vitriol."

Ripley, in his Medulla Alchimiae, contrasts these two Green Lions. All these lions are one in nature though two in substance; the Green is a very immature or unripe thing, the Yellow is a more matured state of "our Unripe Gold," the Red Lion is the perfect state, sometimes applied to the philosopher's red stone, but more usually to ordinary gold. Neither of these lions contained common sulphur, nor common mercury, nor any of their derivatives. Neither Hg nor S entered into the composition of the Great Stone, as is shown later on. Again: "Black sulphides were called eagles, and sometimes crows." I cannot find it so in my reading. "When black sulphide of mercury is strongly heated, a red sublimate is obtained, which has the same composition as the black compound; if the temperature is not kept very high, but little of the red sulphide is produced; the alchemist is directed to urge the fire, "else the black crows will go back to the nest."

The application of the production of these sulphides of mercury to the process of the sages is hopelessly wrong. First, they used no mercury and could, therefore, produce no sulphide of mercury; second, they used no sulphur; so, it being absent, could not combine with the mercury which was not present. Thirdly, the essential colours were not black then red: the black itself was soft, bubbling, plastic substance. The colours are black, azure, blue, iridescent, then white.

Scala Philosophorum says: "The sign of the first perfect whiteness is the manifestation of a certain little circle, as of hair that is passing over the head, which will appear on the sides of the vessels round about the matter in a kind of citrine or yellowish colour." This ends in perfect silvery whiteness. This is the White Stone; it is "fermented" with an "oily calx of silver" to produce the elixir which transmutes metals (chiefly copper and iron) into pure silver. The White Stone can, without opening the glass, be rubified by a higher degree of heat into the Red Stone. The attentive student also knows that the crow never evolved into a scarlet bird direct, but first into a dove, or swan. So in the account of the Noachian deluge, the dove comes into the story after the raven had disappeared. And later we get the account of the red wine of Noah's vineyard. There are two ways of viewing The Story Of Alchemy ; either the author has not succeeded in deciphering the code which the alchemists used to notify their discovery to each other; or he has. In the latter case, it may have seemed good to him to discourage belief in metallic evolution; or in the alternative, to suggest to inquirers the wrong material, in order that the foundations of society might not be upheaved.

The nearer an investigator approaches the heart of the mystery, the more cautious he becomes in his public utterances, for the reasons I have stated.

In Alchemy, Ancient and Modern, by H. Stanley Redgrove, are the following brief and pregnant sentences: "What would be the result if gold could be cheaply produced?" ". . . the financial chaos which would follow, if it were to be cheaply obtained, surpasses the ordinary imagination." The above named book, issued originally in 1911, is written in the spirit of investigation, and should be studied. So much has been discovered lately in the realm of physics, that we are justified in presuming that not every writer on this tremendous subject, and who employs an obscure style, is necessarily merely posing as a mystagogue; or because his innate and inordinate vanity fears exposure. The unbiased student must, I think, conclude that these men discovered this evolutionary law: that they were ages in advance of their times, and are still in advance of ours. When we consider the paucity of their resources we must conclude, also, that their materials were common and cheap, and their method, from a view, simple. All their would-be imitators have been far too subtle and elaborate.

A History of Chemistry, by the late J. Campbell Brown, embracing the subject of alchemy, requires rather an extended review. A few extracts given before entering on the review may assist the reader to judge whether this author's opinion is biased, or scientifically critical.

Speaking of Raymond Lully, he writes (p.97): "The story goes that he was employed by Edward I. of England to make gold for minting, and that he had a laboratory for this purpose at Westminster; but analysis of the coins of that king does not bear out the tale, for they are found to be pure gold, not gold of the philosophers." P.138: "Of course, when we read that Paracelsus said that he possessed a portion of this mystic substance, and he actually transmuted base metals into gold, we feel sure that he was simply telling a lie. Or when we read that Raymund Lully was presented to Edward I. by the abbot of Westminster, and that he made gold for the king from base metals which gold was used for making coins: and when by assays we discover that surviving specimens of these coins are composed of genuine gold, we assume that either King Edward or Raymund Lully was deceived at some point of the process. In a later century, Henry VI. of England and Charles VII. of France coined a quantity of gold made by the Philosopher's Stone, but that gold was undoubtedly spurious."

P.201, on Van Helmont: "He asserted that he had actually witnessed the transmutation of a base metal into gold, a remarkable statement from a man of his lofty character and shrewd powers of observation, which has led some to think that the adepts may have approached nearer to the Magnum Opus than is usually supposed." Of Edward Kelly, he writes: "He seems to have been an accomplished liar."

Touching on these points briefly, he asserts that gold coins of Edward I. are good gold, and therefore not produced by alchemic art; and conversely, the gold coinage of Henry VI. of England, and Charles VII. of France, was debased, therefore, presumably, alchemy may have had a hand in producing it. ". . . we assume that either King Edward or Raymund Lully was deceived at some point of the process." The author seems to assume that this was a chemical experiment; but evidently it was an ordinary commercial issue, and had it not been profitable, the gold would have been purposely debased to make it so. Lully did not strike the coins, he only handed over gold to the king's coiners. A happy deception, truly, where pure gold results, and everyone is perfectly satisfied.

With regard to the episode of Henry VI., there is no evidence as to the kind of gold handed to the official minters; but there is abundant reason supplied by the disastrous events of that reign, for the necessity of a debased coinage for internal circulation. State paper money at 100 per cent. profit was not then known. The debasing of coin was

known and practiced in every state at some period of its history, and this quite apart from alchemy : the critic is therefore hard pressed for his argument and illustration to drag in Henry VI. of England and Charles VII. of France, and on the same page to discredit, by a sudden volte-face the account of Edward I.

His statement concerning Van Helmont is distorted; the latter did not merely "witness" a transmutation; here is the account according to Helmont." I had once given me the fourth part of a grain—I call a grain that which takes 600 to make an ounce. I made projection therewith, wrapped in paper, upon eight ounces of quicksilver, having made a little noise, stopped and congealed into a yellow mass. Having melted it in a strong fire, I found within eleven grains of eight ounces of most pure gold, so that a grain of this powder would have transmuted into very good gold, 19,156 grains of quicksilver."

Helvetius, also asserts that with a fragment of the philosopher's stone about the size of half a turnip seed, he transmuted half an ounce of lead (and some silver) into six drams and two scruples of most pure gold. This transmutation was done by himself and his wife, at home, in his own crucible, on lead cut off by himself, and the adept who gave him the elixir was not present. This episode is not mentioned apparently in The History of Chemistry.

Neither does he record the demonstrations of Dr. Price, of Guildford, in May, 1782. These eight or nine consecutive transmutations were done in the presence of several witnesses, with all the precautions the latter could devise. They are given in full detail in The Annual Register for the year 1782, published in London, 1783. It is difficult to imagine that the learned author of The History of Chemistry had not read the accounts of Helvetius and Dr. Price. On page 2, the author cited, writes : "The professors of that art (alchemy). . .engaged themselves in a search for what was by them unattainable." Here the accent seems necessarily to fall upon the words "by them"; he does not commit himself here to the statement that the art is impossible per se.

On page 5, the following occurs : ". . .two philosophical follies of the schoolman, the search for the philosopher's stone, and for the elixir of life."

Page 10."The Chaldean Nebo corresponds with the metal mercury and the planet mercury." And on page 12: From the Chaldeans alchemy passed to the Egyptians," and, "Although quicksilver played an important part in alchemy, the ancient Egyptians were not acquainted with it, as it was not discovered till a much later date." In ancient Chaldean astronomy, Nebo may have been ascribed to the planet Mercury, but how it could correspond to a metal of which there is no mention until about 300 B.C., the author does not attempt to explain. In Chapter V., it will be found that such ascription was made about the fifth century.

Page 9, he remarks that "there were no mines and little fuel in Chaldea, and so this knowledge and skill must have been slowly acquired by some other nation domiciled in a metalliferous and fuel-growing country." The alchemists assert positively that no metal is an ingredient of the work (with the exception of gold or silver with which to "ferment" the elaborated "white stone"), therefore, presumably, the art of alchemy could be practiced in countries deficient in metals, so long as the necessary apparatus was obtainable.

As we know that the ancient Chaldeans and Egyptians were proficient in making vessels of glass and earthenware, we also may assume that they could and did make the laboratory apparatus they required, including crucibles. The modern critic holding—or pretending to hold—that the sophistication and adulteration of gold and silver constituted the art of alchemy, requires the presence of metalliferous loads. The alchemist required the absence—by all the tests known to him—of every kind of metal, including gold and silver and mercury. Therefore, the entire superstructure of criticism collapses, being theoretically built upon a nonexistent foundation.

As in the case of mercury and other metals so also is it in the case of sulphur. This, and other substances such as arsenic, bismuth, and salts are in alchemy analogous to the false gods set up in the Egyptian temples, where in very ancient times an apparently pure monotheism existed. (P.16 op. cit.).

On page 21, and elsewhere, "theiou apyrou" is translated as "unburnt sulphur," and therefore the distillate is called "sulphur-water." The correct translation of "a-pyrous" is "unchanged by fire"; this not only totally negatives ordinary sulphur, but also corresponds to that which the alchemists have named, in the tongues of Chaldea, Egypt, Arabia, Greece, and Rome, "sulphur incombustible." The apparatus depicted is also unsuitable for distilling sulphur, or for collecting any sulphur gases.

The true "sulphur" which was incombustible in the fire, "and valued not its martyrdom at all," has its analogy in the bush which Moses saw, which burned in the fire, but was not consumed, and in the Hebrew youths who were cast in the fiery furnace, over whom "the fire had no power. . .nor had the smell of fire passed on them." Following logically on the assumption of manipulation of sulphur, the author, on page 24, identifies the deleterious gas which issues as sulphuretted hydrogen, but he thereby proves that his sulphur was not "unchanged by fire."

On page 33 he quotes : "This is the definition of the stone which is not a stone, nor of the nature of a stone. It is a stone which is engendered every year. Its mine is found on the summit of the mountains. It is a mineral contained in sand and in rocks of all hills; it is found also in colouring matters, in the sea, in trees, in plants, in waters, etc. As

soon as you have recognised it, take it and make a calx of it." (In other words, calcine it and reduce it to an oxide.) "Extract its soul, body, and spirit, separate each of these things, and place it in the special vase which is set apart for it. Mix the colours, as painters do for black, white, yellow and red, and as doctors do in their mixtures, where enter the moist and the dry, the warm and the cold, the soft and the hard, in such a way as to obtain a well-balanced mixture, favorable to bodies. This done by the aid of determined weights. Then are united in one their diverse qualities."

This well-known extract is endorsed by other alchemists; but our modern critics do not attempt to explain how either common sulphur, or any one of the ingredients they mention, fulfills, or can fulfill the conditions here set out. On pages 86, 87 and elsewhere, the statement is made that copper is the basis of much of the work detailed in Chrysopoeia, Argyropoeia and the Turba. If this were literally true, they would not be alchemic treatises.

This extract is given from Parmenides in the Turba (Lond., 1896), pages 33, 34 : "Leave, therefore, manifold and superfluous things, and take quicksilver, coagulate in the body of magnesia, in kuhul or in the sulphur which does not burn ; make the same nature white, and place it upon our copper when it becomes white. And if ye cook still more it becomes red, when if ye proceed to coction, it becomes gold, etc."

In the History of Chemistry it is given thus, the contents of the brackets being our author's interpretation or interpolation: "Take quicksilver; coagulate it with the body of magnesia (meaning magnetite, sulphide of antimony, sulphide of lead, sulphide of tin, or pyrites), or with kuhul (i.e., sulphide of antimony) or unburnt sulphur, render its nature white and put it in upon our copper, and it will whiten the copper. If you render the mercury red, the copper will redden, and if one then heats, it will become gold, etc." (Note : the ore magnetite mentioned by our author happens to be singularly free of sulphur.)

Taking the points seriatim : "Leave, therefore, manifold and superfluous things," i.e., there is no need for extraneous things, for the "mercury," the "magnesia," and the dark "copper" are but separated parts of the One thing, now purified, and about to be reunited, and not three alien things. This is emphasized by many Masters, and even in the Turba it is said by Lucas (page 41) : "For ye need not a number of things, but one thing only, which in each and every grade of your work is changed into another nature."

"Take quicksilver," i.e., the volatile "mercury" which has been distilled from the body. "Coagulate in the body of magnesia," i.e., in the white salt, the philosophic sal ammoniac which has also come up and separated itself from the dark body (kuhul or philosophic antimony, or black lead). In both works the dark body is whitened, but particularly in the sealed glass; and it is this latter work which is here intended.

"And if ye cook still more it becomes red. In the History of Chemistry version the translation ran thus : "If you render the mercury red, the copper will redden, etc."—to the modern author this must seem curious, for first the red copper is made white, and then its redness is restored to it, by two very elaborate procedures with some one or two, or more of the things he mentions. But with the philosophic base which they call Venus or copper, it is not incongruous, for their copper is not red after the "mercury" and the "magnesia" have been separated from it, but dark or obscure.

At the risk of irksome reiteration it is necessary to affirm that competent alchemists were aware of the presence of "combustible feculent sulphur" in sulphide ores such as sulphide of antimony, sulphide of lead, sulphide of tin, and pyrites; also in the sulphurets, sulphites, and the sulphate salts, and condemned them on that account, not merely as useless, but as prejudicial to the art. They apparently regarded sulphur or brimstone as a waste by-product, in the evolutionary process. See Sendivogius' Treatise on Sulphur, and his Parable.

Most of the extracts quoted in the History of Chemistry, are of little importance, and have no authoritative value, being by unknown authors, and the attempted interpretation of any quotation is unconvincing. Very few extracts are given from the writings of men held by consent to be adepts ; and these few are quoted with insufficient reference to the context, and no reference at all to any statements by their authors or others, which qualify the surface meaning of such extracts.

The same suggestion of bias is shown in varying proportions in the other critical books reviewed in this section. For instance, the Story of Alchemy in Chapter VI, suggests that the idea of alchemy and transmutation may have arisen in a manner something like this :--A steel knife blade is immersed in a solution of sulphate of copper, and on withdrawing it, it is found to be coated with a deposit of copper. [See also Sir Edward Thorpe's "History of Chemistry." Vol. I., p.34. Watts & Co., 1921.] "What more simple than to conclude that the iron has been transformed into copper?" Also, apparently, we may assume that when the knife blade was dipped in a saturated solution of salt, and was removed with a deposit of salt upon it, the very simple alchemist, who was an expert worker in metals, precious stones, glass, pottery, etc., would be overjoyed at the discovery of an instance of evolutionary law transmuting iron into an alkaline salt. According to Roscoe a knowledge of the properties of iron vitriol can be traced at least as far back as Geber ; but in what dim ages antedating Egypt, or the Aztecs, the knowledge of copper salts began, we have in the History of Chemistry men acute and clever, in silvering, gilding,

depositing one metal on another, and in the mixing of metals in fusion.

These two eminent authors do not agree as to whether the alchemists were most noted for skilled cunning or credulous simplicity. They both commit the fundamental and very elementary mistake of taking alchemic names of materials literally, though protesting that they do not. For example, on page 186, op. cit.: "Gold, silver and mercury constitute the material of the stone, after they have been prepared by art." The following lines, and page 187, prove that these names are constructed literally.

On pages 187, 188 are the following: "To speak plainly, the materials for the work were gold trichloride, silver nitrate, and mercury bichloride. This mixture was enclosed in a glass matrass called the Philosopher's egg, which was hermetically sealed by fusion of the neck." Here, then, there is no sulphur; moreover, it is not apparently possible that such a mixture could become by turns black, iridescent, white, and lastly a permanent red. As mentioned elsewhere, the alchemists especially and specifically condemn a mixture of gold and silver "lest a monstrous lineage be begotten."

"...the alchemists seem to have employed an oil lamp with a wick composed of amianth or flexible asbestos." Nothing could be further from the truth. Basil Valentine has said: "Our fire is a common fire, and our furnace is a common furnace." "Let no prattling sophister lead you into error with many furnaces. As our furnace is common, so is our fire common." Urbigerus in Aphorism 72 says: "...we have our self alone without the help of any creature living prepared them all on a common kitchen fire, as is very well known to several co-adepts our friends, who could not but admire and approve our industry." Apart from these statements is the fact that a sufficiently fierce heat could not be obtained for the final stage, by means of an oil lamp. The modern critics are vitally at variance with each other, and none touches the hem of the mystery.

The alchemist prepared gold chloride in order to get gold oxide; or, according to Roscoe, to obtain gold in a final state of division. It is one of these latter—and not the trichloride—which they used in preparing the ferment. As regards the silver nitrate, the alchemists definitely and by name condemn the dissolving of silver in aq. fortis (or nitric acid), alleging that this is not a true philosophic solution, but rather a process which destroys the "radical humidity," and is comparable rather to melting by fire than to a natural process. The acid, if used at all, was used (as aq. regia was employed for gold) to enable them to get the silver oxide, or silver in a fine state of division.

As regards corrosive sublimate, no mercury, or salt of mercury went into the philosopher's egg. The modern author's remarks tempt one to diverge very widely from the scope of this book, but limits of space prevent; it must suffice to draw attention to the fact—the very suggestive fact—that none of these modern critics, be he humorous, sarcastic, or more condescendingly pitiful than angry, attempts to prove that metallic evolution is even probably impossible, having regard to chemical laws as now stated or accepted.

The History of Chemistry states a well-known fact that this art came to Western Europe from Egypt, through the Arabs and Moors. As is stated above: "Although quicksilver played an important part in alchemy, the ancient Egyptians were not acquainted with it, as it was not discovered till a much later date." This being so, it follows that the "Mercury" used in Egypt before hydrargyrum and its salts were known, is the same "Mercury" mentioned by all alchemists, both previous to and subsequent to the period of Egyptian alchemy.

I append this pertinent extract from Hydropyrographum Hermeticum: "Moreover, the philosophers do say that there

is no coming to a good end until gold and silver be joined together in one body. Here, my son, thou must understand Luna metaphorically, and not according to the letter, . . . by Luna is understood mercury or the prime matter, . . . and not mercury vive, as the sophisters suppose. For the first matter of metals is not mercury vive. I tell thee, my son, unless the body of Sol be sowed in its proper soil, your labour is in vain, and it produceth no fruit." This agrees with the sayings of the Masters; consequently, neither gold nor mercury is in the sealed glass with the red stone; using these names of materials in their everyday sense. A quotation from Bernard Trevisan's Epistle to Thomas of Bononia "in which," writes Eirenaeus, "let me seriously profess I received the main light in this hidden secret" here follows.

It deals with metalline salts, such as nitrate of silver, chloride of gold, and others: "For example, fools draw corrosive water out of inferior minerals, into which they cast the species of metals and corrode them. For they think that they are therefore dissolved with a natural solution, which solution truly requires a permanency of the dissolver and dissolved together, that a new species might result from both the masculine and feminine seed. Yet thus they think they dissolve (mistaking Nature) but dissolve not; for the aqua fortis being extracted, the body becometh meltable as before, and that water abides not with nor subsists in the body as its radical moisture. The bodies indeed are corroded, they are so much more estranged from a metallic kind. These solutions, therefore, are not the foundation of the Art of Transmutation but the impostures rather of sophistical alchymists who think that this sacred Art is hid in them." He adds that another sophistic solution is that of melting by the force of fire. The third and philosophical solution is by the mixture of their mercury with the sulphur (from which it, the mercury, had been previously separated) so that these two purified and re-conjoined parts might corrupt and putrefy together—as in the analogy of a grain of corn in the earth—and producing a living, growing thing.

R.W. Councell *Apollogia Alchymiae*

Section III. The Speech of the Philosophers

Transcribed by Mark House.

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SECTION III. The Speech of the Philosophers.

In order to understand the alchemic writer, it is necessary to follow his mental processes, to enter into the same mental view. It would be an easy task for him to name his two ingredients, and to describe, step by step, what he does with them. But such a revelation would inevitably result in national and international chaos.

The alchemist wishes to make himself known to the unknown brethren, who have also done the work. He craves the society of those with whom he can converse freely of these wonderful things; those with whom he can reside, and travel, without a continual restraint upon his words and actions. On this aspect, read the 13th Chapter of An Open Entrance to the Closed Palace of the King, by Eirenaeus Philalethes; and Lives of the Alchemystical Philosophers, by A.E. Waite; Thomas Norton's account of Thomas Daulton's experiences, in the Ordinal of Alchemy, and also the account of the persecution and death of the adept who was the master of Sendivogius.

The alchemists who, like Ripley and Valentine, already had a safe and chosen retreats in their monasteries, desired yet to leave on record their testimony that the art was true, and not "a cunningly devised fable." The ancient manuscripts were rare, and these later men were able, by the intervention of printing, to make known in their books, vital excerpts from these unobtainable manuscripts. It is obvious that the alchemist dared not openly name his materials in the practical part of his book: neither did he describe in detail his handling of these materials. These important points he apparently hinted at in a very circuitous way in his theory or philosophy; and where for all I know to the contrary, he may have remedied the omission for those who have patience and intuition.

The speech of the philosopher is not ignorant in the matter of which he is treating, for he is a Master. But he displays ignorance of the true explanation of the phenomena of nature. These he is using as figures of speech, as analogies, and as presumed parallelism; therefore, as proofs.

The alchemic writer has a very difficult task: he wishes to testify to a process, very difficult to be explained; that is—as to why it happens. To explain the laboratory work was easy, for the work was easy; but to explain why, according to the then accepted topsy-turvy explanation of natural phenomena, was not mere difficulty, it was sheer impossibility. But he did his best according to his ability; none can do more, and many of us do less.

The alchemist had been taught by the scientific dicta of his day to believe in the spontaneous generation of insects, flies, worms, snakes, and even higher forms of life, and in the evolution of barnacle geese from bi-valves. Also, that sea currents flowed up to the north pole by the magnetic attraction of the arctic pole, entered there, traversed the "Axe-tree of the world," and emerged at the south pole. They used these supposed facts to illustrate, and even as proof of, their art. But, however impatient this may make us, it should not lead us to conclude that the whole art is as untrue as the attempted proof. The attempted proof, though convincing, would not have proved the art true, neither does its failure prove the art false.

Many a modern man would make a hash of trying to prove the right angled triangle theorem, but his failure does not disprove it. For ages men tried to account for the apparent motion of the sun, planets and stars; their explanation was wrong. For years chemists explained the behavior of oxygen by the phlogiston theory; they also were wrong. But the earth still revolved on its axis, and travelled in its path around the sun; oxygen still continued its manifestations.

The discovery of evolution as applied to plants and animals, was of the last generation; in the next generation it may be found to apply to minerals and metals; if, indeed, it be not already as well known as it is suspected. It is, therefore, abundantly obvious that a wrong explanation of an occurrence does not affect the occurrence. Much less do these wrong explanations of phenomenon x. affect the truth of phenomenon y. being only used as analogies, or parallel illustrations. We have daily evidence of this, when children give most weird explanations of things which have come under their notice. The same type of error is observed when an aboriginal native or an inexperienced kitten, sees its reflection in a mirror for the first time.

But the wrong explanation does not make us pooh-pooh the occurrence. Quite the contrary, indeed, the very earnestness of the child convinces us that something has happened. Similarly, I think, we should hold it not only as

unfair, but also unscientific to dismiss as an "illusive chimera" this art, merely on the grounds of the falsity of the supposed analogic illustrations advanced as proofs.

The History of Chemistry is crammed full of blunders in nomenclature, action, re-action and composition; but the substances have not been "scrapped" or condemned on that account; they have been investigated, analyzed, and renamed.

As the ancient chemists were ignorant of natural law outside their laboratory, so to-day a botanist of world-wide fame may be ignorant of mathematics; a theologian, of medicine; and so on. We do not, therefore, deride them as inefficient in their own special life's work. Here also are men who lived and worked, and discovered elements and compounds, who testified—centuries before Darwin—that a law of evolution exists in the mineral realm, and that they had proved it practically.

In nature it often happens that the obvious is false and the concealed is true. So it is in the speech of the philosophers; and many have discovered this. In their presentment of the method of Practice. Here the verbal surface which conceals their "snowy splendour" is "blacker than black."

It would, indeed, in some respects, be easier to follow their methods, if blank spaces, or mere letters of the alphabet, or numerals, were substituted for most of the names given. The student would then—instead of wasting his thought, time, and means on the wrongly named materials—be compelled to guide himself by the properties of the things. As matters are he probably works on things which, though indicated, or even named, by alchemic writers, could not possibly accomplish the work, because they are not in the true evolutionary path to silver and gold.

The following points should be considered.—1. The place where the substance is found. 2. Whether liquid or solid. 3. How treated. 4. Any change when heated. 5. Its action in contact with other bodies. 6. Does it evaporate? 8. Is it easily distilled or with difficulty, and great heat? 9. Its scent or taste. 10. Its ordinary outward appearance. 11. Is it acid or alkaline? 12. On mixture does it evolve heat, or produce cold? 13. If a fluid, does it swim on, mix with, or sink in other fluids? These and other signs will aid in determining whether or not the worker has succeeded in "spotting" the materials used by the alchemist. All this is very elementary; but apparently students usually rush at the thing which the writer has called antimony—for instance—and try to force from it the signs and reactions described. If much more thought were used, before the actual practice began, these blunders would be less frequent.

It does not appear to be necessary to discuss the intangible "elements," earth, air, fire and water; they are exhaustively treated of in ancient and modern books on alchemy. As regards the three "principles." mercury, sulphur, and salt, I gather that they are definite entities, cognizable by our senses, and capable of being investigated by the process of modern chemistry. They are discussed elsewhere; but it is impossible to avoid frequent mention of them in any section of a treatise on alchemy.

The metals are named after the sun and planets, our earth excepted; and the astronomical signs of the heavenly bodies are also used for the metals. Besides being assigned to gold, the word Sol means: positive, active agent, heat, dryness, fire, masculine: Luna, or Lune, indicates the opposite attributes, viz.: negative, passivity, cold, moisture, feminine. Silver, the metal, and mercury, the metal, have the attributes of Sol, so has Antimony, all metals being "masculine." The philosophic "mercury" and the philosophic "salt" are both feminine; the former, when elaborated, is ascribed to the moon, and frequently called Luna, or Lune, and Argent Vive.

The philosophic "sulphur" is masculine. Venus, or copper, is variously considered; copper being acted on by acids or alkalies is often spoken of as the hermaphrodite. The alchemists have taken advantage of this to call their secret substance—which is hermaphroditic also—copper and Venus. The word copper is used throughout the Turba Philosophorum to indicate their elaborated base. Others term it lead, antimony, litharge and many other names. Eudoxus says in the Hermetical Triumph : "The philosophers speak the truth negatively." which saying should be indelibly written in the student's mind.

Artephius writes: :But these things are so set down by the Obscure Philosophers, to deceive the unwary as we have before spoken; for it is not this Ars Cabalistica, or a secret and hidden Art? Is it not an Art full of secrets? And believest thou, O fool, that we plainly teach this Secret of Secrets, taking our words according to their literal signification? Truly, I tell the (that as for my Self I am in no ways self-seeking or envious as others are; but), he that takes the Words of the other Philosophers, according to their common Signification; he even already (having lost Ariadne's clue of Thread) wanders in the midst of the Labyrinth, multiplies Errors, and casts away his Money for nought."

According to these words, most students, and all would-be critics, wander hopelessly in the Labyrinth, seeing they take the words of the philosophers literally. The sage called a certain product of his work red lead, and it is red lead accordingly, to the critic; another writer calls the same substance "our vermillion or cinnabar" and straightaway, to the critic, that which before was oxide of lead has become sulphide of mercury!

Eirenaeus Philalethes writes in Ripley Revived: "Take this from one that knows best the sense of what he has written; where we speak most plainly, there be most circumspect (for we do not go about to betray that Secrets of

Nature) especially in those places which seem to give Receipts so plain as you would desire, suspect either a Metaphor, or else be sure that something is suppressed which thou wilt hardly find of thyself, without Inspiration, yet to a Son of Art, we have written that which never heretofore was by any revealed."

If this art could be accomplished out of any one of twenty different things, or their combination or even out of the then known seven metals, it would have been common property long ago. But the materials of the Rebis are so common, and the work so easy, that ingenious minds cannot stoop to the simplicity of it. Eirenaeus expresses himself thus: "I do verily admiringly adore the Wisdom of God herein, that an Art so true, so natural, so easy, so much desired and sought after, should yet be so rarely found, that the generality of men, learned and unlearned, do laugh at it as a fable; it is therefore most certainly the Gift of God, who is, and ever will be, the Dispenser of it, according to his good pleasure." And so say the other philosophers.

In the process the name "Saturn" is not used to indicate lead; but things compact, earthy, and particularly it alludes to cold, moist darkness. For unless you get this obscuration of your matter, and blackness, you accomplish nothing." Out of this darkness comes light, and the empire of Jupiter; not tin. It was so in the creation: "waste and void and darkness"; "and the spirit of God moved upon the face of the waters. And God said 'Let there be light' and light was."

Exoteric analogies to this esoteric art exist in all other arts; in the teachings of philosophy; in the sacred writings of various religions, and in their rituals; as also in the rituals of freemasonry, and the Rosicrucian cult. Where, indeed, may they not be found? So multitudinous are the sources from which analogies may be brought, and used fairly, that similes are used such as the baking of bread, the making of wine, brewing of beer; marriage, birth, life, death, resurrection; the parable of the "sower of the seed, that went forth to sow.' The art is typified, at different stages of the work, by names of all sorts of birds, beasts, fishes, creeping things, and reptiles, on account of their appearances, habitations, or actions. These similitudes are so apt, that authors copy each other, instead of substituting some other type or allegory.

They also write, as Basil Valentine has written, thus; "For I have written nothing but what I shall bear witness unto after my death, and at the Resurrection of my body." In his Short Way and Repetition, Basil Valentine gives the following seriatim illustration of the work, viz.: a crowned lion, a crowned eagle, a crowned serpent without wings, an uncrowned flying dragon, a crow or raven, a peacock, a swan, a pelican, feeding its brood with its own blood. The crowned lion, eagle and serpent are transmuted; they are of the process. Basil Valentine described his process, as if done out of ordinary gold; but this metal he did not use as his base; for, as he says, it would require about ten pounds weight of the vitriol of gold to do so. But as gold is the ultimate product or offspring, therefore, it is permissible to call the parent, or sire, gold also. This substance the philosophers called immature or unripe gold, or the "Green" Lion. In the second stage of the work—the analysis of the green lion—a white salt ascends, like snow, and adheres to the sides of the vessel, "much like sublimate," as Ripley says. This is their Eagle, Sublimate, Arsenic, Sal Alembroth, Sal Ammoniac, Nitre, Sea salt, ergo Aphrodite or Venus, Sulphur of Nature, Icarus, etc. Its importance cannot be exaggerated.

The "serpent that creeps in and out of stony places" is wingless and remains below. It is non-volatile, and plastic, and also assists in the transmutation. The entire volatile spirit has passed on into the receiver, if one is being used. These three are the body, soul, and spirit of the Lion. The wonderful manner in which the "soul" leaves the corrupting "body," and unites with the "spirit," is indicated by many writers; and also the manner in which spirit and soul return to the altered body, unite with it, and resurrect it in purity. On uniting these and placing them in an hermetically sealed glass, they pass through the stages of the crow, peacock, swan.

The multiplication in quality and quantity is symbolized by the pelican; and by another metaphor in Valentine's eleventh key. The crow, peacock and swan symbolize respectively the black, the iridescent, and the white, the latter being the White Stone. The Red Stone is symbolized by the Phoenix.

The curious names used—since the writers cannot use the real names—indicate, as before remarked, properties cognisable by the senses; if this be kept constantly in mind, it may be that the correct name(or names) will fit into the proper place. By the association of ideas in the student, it is quite possible to alight on the association of ideas which led the writers to select these obscure but permissibly relevant terms. An instance has already been given, viz.: that hermaphroditic copper—called also the prostitute of metals—suggested the name Venus-Venus is allotted to the zodiacal sign of Taurus; therefore, Sendivogius writes: "This is the Wood and Garden of our Nymph Venus," having previously spoken of a Wood in which were Bulls (Taurus).

Similarly, they speak of "the warlike god that dwells in the house of Aries" (Ripley Revived). This is Mars, or Iron; but this riddle is too easy, and the obvious solution should be suspect. Treasure is usually buried, not scattered in full view. There is, however, a substance they call Ferrum Philosophorum, which is a white salt, innocent of, or not derived from, iron. A further reference to Aries occurs in the section on the Mercury of the Philosophers.

In the present day we are seriously handicapped by our scientific training in our attempts to probe these

tergiversations. We are taught to attach one meaning to one word, so far as the limits of language allow. We strive to get the "currency of thought" as pure and unadulterated as possible. Thus we naturally fall easy victims to an apparent simplicity and candor (the critics call it ignorance), which is in reality a deliberately designed subtlety. Here is an example from Eirenaeus, the cleverest Sphinx of them all : "Know, therefore, that Mercury hath in itself a Sulphur, which, being inactive, our Art is to multiply in it a living active Sulphur, which comes out of the loins of our Hermaphroditical Body, whose Father is a Metal, and his Mother a Mineral; Take then the most beloved Daughter of Saturn whose arms are a Circle Argent, and on it a Sable Cross on a Black Field, which is the signal note of the great world, espouse her to the most warlike God, who dwells in the house of Aries, and thou shalt find the Salt of Nature; with this Salt actuate thy water as thou best knowest, and thou shalt have the Lunary bath in which the Sun will be amended." Three pages further on, he says: "Our Diana hath a wood. . . In this wood are at last found two Doves, for at about the end of three weeks the Soul of the Mercury ascends, with the Soul of the dissolved Gold; these are infolded in the everlasting Arms of Venus," etc.

Taking these seriatim, we here have suggested the following metallic substances, viz.: Cinnabar Antimony and Iron (commonly called the Martial Stellate Regulus), Salt, Diana or Silver, Gold, Copper. We should remind ourselves that the man who composed this riddle was no "child in these matters." According to Eugenius (in Euphrates, Pars. 26, 27 and Appendix) men, himself included, have worked for years with these materials, and without result. The other authors who condemn antimony are too numerous to mention.

We find mention of two doves of Venus, and also of the ensigns of Diana. The ensign of Diana is a crescent moon; if two of these are mounted on two signs of Venus we get a mercury sign duplicated: the substance is indeed the Mercury Duplex of the Philosophers, and is not a combination of common silver and copper. What then is the substance, the proxima materia of the alchemists? According to Norton, its colour is sub-albide, not quite white; when dissolved it is apparently red. The alchemists, if they speak of it at all, mix it up with the prima materia.

Eugenius in Euphrates calls it "Water and Earth, or, to speak more obscurely, mercury and sulphur"; notice the word "more." Other descriptions are that it is "cheap," "common," "thrown away." The writers say that it is not likely that a student can find in one book all that is necessary to the art. Each writer elucidates one or more points, but the beginners cannot find any point more elucidated than another; and consequently might not find the point or points of the secret art. In the Lives of the Alchemystical Philosophers are given instances of men who toiled for years unsuccessfully until at last they sat down, and collated the writings of many men, noting their agreements and apparent differences, and ultimately grasped the truth.

Jean d'Espagnet writes : "A studious tyro of a quick wit, constant mind, inflamed with the study of philosophy, very skilful in natural philosophy of a pure heart, complete in manners, mightily devoted to God, though ignorant of practical chemistry, may, with confidence, enter into the highway of Nature and peruse the books of the best philosophers; let him seek out an ingenious and sedulous companion for himself, and not despair of obtaining his desire." This applied perhaps to the student at the commencement of the 17th century; it may not apply so aptly at the beginning of the 20th.

The trouble is not entirely with the parables and the analogies, many of which are of as much force and appropriateness now as then: it is also with the names of chemicals, and the difficulty of estimating exactly what substances they new. Again, it is certainly that they handled things which were then unnamed, things which to-day are well known. It is of assistance to get the most ancient books on chemistry such as Boerhaave, Maquer, and work up through Ure and other men to the present day. Also books on mining and metallurgy from Basil Valentine, and so consecutively to the 20th century. It is curious that, even to-day, men of scientific attainments do not repeat correctly that which the alchemists have said plainly enough.

One author writes: "A white colour indicating that the Stone is now capable of converting 'base' metals into silver; this passes through orange into (iii) a red colour, which shows that the Stone is now perfect and will transmute 'base' metals into gold." Not quite so; it is necessary to ferment the white stone with silver, and the red stone with gold; otherwise the process has to be continued for some time.

Again, the white and red stones, after having been "fermented" and matured, will not transmute base metals into silver and gold, for they must, in the very first instance, be projected upon melted silver or gold respectively. In Fasciculus Chemicus, it is said: "Thou, must with all care and providence, take heed lest through ignorance of the right form of projection the Divine work (when it is now brought to its complement, and degree above perfection) should be destroyed. Therefore, he must know, that upon whatsoever body thou shalt first project the medicine, it will change it into dust answerable to the nature of the body on which thou didst project it, which indeed is mystical, and to be wondered at: If, therefore, thou desirest to bring thy elixir to the sun, let thy first projection be made upon the sun, that in the sun it may be specified. And so with the moon to the moon, thou must thence proceed as hath been manifested clearly enough from the authority of most approved philosophers."

Also in item 15 of Things to be Observed : "Many men through ignorance have destroyed their work, when at the

first they made projection of the medicine, upon the imperfect metals. For on whatsoever body thou first of all projectest thy medicine, that same is converted into a frangible mass, and shall be an elixir according to the nature of the body upon which it is projected. So, as that if the projection be made upon Jupiter, or Venus, it shall be a medicine which not only converteth the imperfect bodies into Jupiter, or Venus, but also reduceth perfect bodies (to wit, the sun and moon) into imperfect bodies; according to the nature of the body upon which the medicine shall first be projected : which caused the most learned Raymond (struck with admiration) to cry out in these words, "What! Is Nature Retrograde? Some few candid writers have definitely given instructions to project thus on melted silver or gold; others have passed it by in silence.

As regards the colours observed in the work, they are black, then white, and thirdly, red. The alchemists who give accounts of their own working, say they saw these colours, and in this order. This cannot, therefore, be an a priori bit of reasoning, but a statement of an observed and accomplished fact. Basil Valentine says he did the work more than once. Flamel writes : "I have done the Mastery three times"; and also "I had indeed enough when I had once done it, but I found exceeding great pleasure, in seeing and contemplating the admirable works of Nature, within the vessels. To signify unto thee, then, how I have done it three times . . ." And so other writers.

The author of the Story of Alchemy, on account of his sulphide of mercury theory, had no use for the white; he could not fit it in, and required only black and red. But every student knows—if he knows nothing else—that the writers never contradict each other on this point; the confection must be black in forty days, and continue some time; then other colours—green, azure and blue are mentioned—then citrine turning to white. Decoction with increased heat produces red.

Not only are the three colours, black, white and red absolutely essential; but this order of sequence is a sine qua non. "If it be orange colour, or half red within some small time after you have begun your work, without doubt your fire is too hot; for these are tokens that you have burnt the radical humour and vivacity of the stone. Laton must be blanched and made white. This blackness doth manifest a conjunction of the male and female, or rather of four elements. Orange colour then doth show that the body hath not yet sufficient digestion, and that the humidity (whereof the colours of black, blue and azure do come) is but half overcome by the dryness. When dryness doth predominate, then all will be white powder, etc."

No useful purpose would be served by multiplying extracts from the sages' writings upon this point. Reverting for a moment to the theory of spontaneous generation, it ought in all fairness to be conceded that the philosopher, in searching for parallel illustrations, was handicapped, and not assisted, by this theory. His work, as is abundantly evident, required two parents for his noble offspring. He said his art was founded on universal law; and here he was confronted by an unaccountable lapse on the part of Nature. In the vegetable world, thorns, nettles, thistles, sprang up where none were before, and therefore, apparently, no seed; and in the animal kingdom, snakes, worms, scorpions, flies, ants, etc., were produced without parental influence. He had to apologize for these things.

In reality, the law governing his art was more universal than he imagined—if the solecism may be allowed. Our freedom from this false theory only dates from the discoveries of Pasteur. We now know this dictum of the alchemist to be true : "Nothing is generated but in its like, of the same species." Having said this, because he had proved it, he called the first substance "green lion" and "unripe gold," for so it was.

When the sage speaks of a single simple mercury, it is necessary to remind oneself that, for all we know to the contrary, the substances may have been compounds, it would make no difference for if the working were the same method as used by the alchemist we should get the same results, if operating on the same subjects. But it might make a difference mentally, when trying to discover what these "simple" things might be.

A "simple" thing to an ancient chemist's mind was one he could not de-compound or split up into two or more dissimilar parts. The same definition applies to-day. Such a substance he styled as belonging to the fossil kingdom, in other words, a "stone." Thus, salts and also alcohol were considered in Boerhaave's time to belong to the class of simple fossils. These few examples of the dark sayings of the philosophers, and the brief comments on them, must suffice, though it is evident that the correct interpretation of their words and phrases is the only key which avails to unlock the mystery.

R.W. Councell *Apollogia Alchymiae*

Section IV. The Mercury of the Philosophers

Transcribed by Mark House.

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SECTION IV. The Mercury of the Philosophers.

The identification of the Philosophic Mercury is of prime importance. It is, therefore, necessary to get a definite idea of the difference existing between the common mercury (hydrargyrum) and that of the Philosophers. It is vital to notice the dissimilarity in the manner in which each acts on, or is acted upon by, other bodies. The principle points of agreement or likeness are volatility, and some resemblance in appearance.

Common Mercury is silvery and opaque, that of the philosophers is clear at first, :as clear as the tears of the eye" (Bernard Trevisan, etc.), but when its salt is dissolved in it, it is milky and opaque. "The Clear and Diaphanous Menstruum, Philosophical Vinegar is by reason of the Spirit of Philosophical Wine Diaphanous, not of a Milky Colour, but in the distillation of a Menstruum it is made Milky, because the Acidity of the said Vinegar is debilitated by the Aridity of the Body dissolved (in it)." Secrets of the Adepts". Weidenfeld. Common mercury only becomes clear and transparent by being dissolved in an acid. The two things are exactly opposite.

Paracelsus says : "Whatever is volatile is of the nature of mercury." "The name of mercury doth only properly agree with that which is volatile. . ." Hermetic Arcanum". The hypothesis of the sages is that everybody in the mineral, vegetable and animal realms contains mercury, sulphur and salt. The philosopher's mercury is an unctuous vapour, the vehicle of the essential seed. "Now whilst the sperm is yet in the center, there may as easily be brought forth a tree as a metal from the sperm, as soon an herb as a stone. . ." New Light of Alchemy.

This sperm or mercury is therefore in common mercury, but the latter is a compound body differentiated, and specificated, or determined, into a metal. The mercury of the sages is apparently undifferentiated or undetermined, and is a simple, not a compound substance, from their point of view. The alleged universal diffusion of their mercury makes one at first think of water, as fluid or vapour. Eugenius Philalethes says : "For this thing is not water otherwise than to sight." Euphrates. Again : "They (the sages) mean not water of the well, nor dew. . ." Coelum Terrae. Neither can we imagine water to be in the solid metals. Eugenius in his remarkable Euphrates, writes : "Whosoever seeks the philosopher's mercury in metals, of what kind soever they be, is already out of the way. . . in metal, water there is none." This dictum he further emphasizes when speaking of antimony and vulgar mercury. But as the philosophic mercury is built up into the substance of all metals it is evident that it is still there, even if altered and combined, or compounded.

The stricture of Eugenius quoted above as regards metals, does not apply to the use of gold or silver as a "ferment" or determining principle. Other alchemists agree with Eugenius so far as to say that the extraction of philosophic mercury from metals is very difficult. They concur in stating that there is a despised and common substance, from which, with little trouble and expense,,may be obtained not only the mercury, but also the sulphur and salt, identical with that in silver and gold. This substance is, of course, not named in their practical working, as a recipe; they do not say: "Take so and so." They say: "Take antimony, or cinnabar, etc. "Some writers, in speaking of the philosophic mercury, define it as "Our," "Their," "The," "the mercury of metals" -but a large number of writers make no distinction. It is necessary, in the latter, to judge by reactions and other properties of the subject under discussion. Bernard Trevisan says: "Mercury is the substance of all metals; it is as a water by reason of the homogeneity which it possesses with vegetables and animals and it receives the virtues of those things which adhere to it in decoction." Hydrargyrum (and its salts) has no affinity to vegetables and animals, quite the contrary. Kelly writes :"Those persons make a great mistake who suppose that that viscous substance which is extracted from sublimed mercury can in any case be the first substance of metals. Those who destroy the natural composition of mercury, in order to resolve it into a thick or limpid water, which they call the first matter of metals, fight against Nature in the dark, like blinded gladiators. As soon as mercury loses its specific form, it becomes something else, which cannot thenceforth mingle with metals in their smallest parts, and is made void for the work of the philosophers. Whoever is taken up with such childish experiments should listen to the sage of Trevisan in his Transmutation of Metals : "Who can find truth that destroys the humid nature of mercury? Some foolish persons change its specific metallic arrangement,

corrupt its natural humidity by dissolution, and disproportionate quicksilver from its original mineral quality, which wanted nothing but purification and simple digestion. By means of salts, vitriol, and alum they destroy the seed which Nature has been at pains to develope. For seed in human and sensitive things is formed by Nature and not by Art., but by Art it is united and mixed. Seed needs no addition, and brooks no diminution. If it is to produce a new thing of the same genus, it must remain the very same thing that was formed by Nature. All teaching that changes mercury is false and vain, for this is the original sperm of metals, and its moisture must not be dried up, for otherwise it will not dissolve. No water can naturally dissolve metals except that which abides with them in substance and form, which also the dissolved metals can again congeal. Only that water can rightly dissolve metals which is inseparable from them in fixation, and such a water is mercury." See The Answer Of Bernard of Trevisan to Thomas of Bononia.

This extract endorses the saying that common mercury is a sperm of metals, and it contains the seed: so also do the other metals. Other writers say it is more than a sperm, it is a body, and that no new body of the same genus is formed by Nature, of, or out of a destroyed body. The last sentences quoted show that Bernard is describing the action of philosophic mercury; for common mercury does not abide with metals in fixation, or fusion. "Mercury is cold and humid, and of it, or with it, God has created all metals. It is aerial, etc." Avicenna. These are the attributes of philosophic mercury, which is their feminine subject, or wife.

"It is a mistake to suppose that you can work miracles with a clear limpid water extracted from mercury. Even if we could get such a water, it would be of no use, either as to form, or proportion, nor could it restore or build up a perfect metallic species." Bernard Trevisan.

"The water of the sages adheres to nothing except homogeneous substances. It does not wet your hands if you touch it, but scorches your skin, and frets and corrodes every substance with which it comes in contact, except gold and silver - it would not affect these until they have been dissipated and dissolved by spirits in strong waters - and with these it combines most intimately." Kelly. With the exception of "does not wet your hands," all these attributes are different from those of mercury vulgar and its salts. It cannot be said to wet your hand if it burns it; but it is not necessary to urge this sophistry.

The principle writers say "Our mercury which wets not the hands," but they do not add Kellys' gratuitous addition of "if you touch it." Artephius says: "Wash away the blackness from the Laten not with your hands, but with the stone,"i.e., with our mercury, or mercurial water. Also:"This separation of the pure from the impure is not done with the hands." "This Composition is not a work of the hands." It is in fact, done or carried out in a sealed glass, and therefore does not, because it cannot and should not, wet the hands. (Vide Artephius, Book III.Chap.XVIII.,sect.IX.,etc .,and Chap.XIX.,sect.V.,VI.,VII.)

"We cannot with our own proper hands work on mercury, but with ten species which we call our hands in this work, i.e., nine parts of water, and the tenth of earth." Massa Solis et Lunae. ". . .our one Image out of which springs white and red (not bare Sol and Luna as will spring out of our mercury which was prepared with our own hands, but) the white and red elixirs, which show that this Mercury which Nature hath made in the glass, without our help, is far beyond that mercury which we prepared with a laborious toil." "For all they (the sophisters) dream of, is such operations which are to be performed by hand, etc." Ripley Revived.

Other extracts of the same purport could be given, but these should suffice to show that the description of a fluid mercury which "does not wet the hands," is not necessarily and inevitably pointing to ordinary quicksilver. "In the first place, you must note that common mercury doth not avail here; but our mercury is made of the best of metals, by the spagyric art, as pure, subtle, clear as any well water, of a crystalline transparency, without any impurity, etc." "You must have the female or wife, which is the mercury of the philosophers, or the *materia prima lapidis*. . .there is a salt made of *prima materia* (this salt is called the philosopher's mercury, which is coagulated in the belly of the earth). When this matter is brought to light, it is not dear, and is found everywhere, children play with it: it is ponderous, and hath a scent of dead men's bones, for two gilders you may buy this a matter for the work." Basil Valentine.

There is no indication here of common mercury, or its salts; further, being, a metal, hydrargyrum is male, and positive. "By the name of Luna, philosophers understand not the vulgar moon, which also may be positive, in its operation, and in combining acts a positive part. Let none, therefore, presume to try the unnatural combination of two positives, neither let him conceive any hope of issue from such association" Hermetic Arcanum. This Luna is the philosophers' mercury, or lune, or argent vive. "Our gold and silver, sun and moon, active and passive principles, are not hose which you can hold in your hand, but a certain silver and golden hermaphroditic water, etc." Kelly. When we speak of common mercury, we mean one thing only, but when the philosophers speak of mercury, they may mean one of many manifestations of their mercury. So we might speak of sugar, and use the same word when we really meaning the cane in which it exists, i.e., its "ore" or "mine"; or in its other manifestations of dark brown, light brown, white moist, crystalline, or even of treacle or syrup.

As is mentioned in another section, our two luminaries, the sun and moon, were anciently considered as "he" and "she." masculine and feminine; husband and wife; father and mother; dry heat and cold moisture. These names being allotted to metals became synonyms of gold and silver; and here comes in confusion, for silver is not feminine, or wife, or mother. Mercury looks like molten silver; is called quicksilver, argent vive, luna vive. But "Mercury is a metal"; the philosophers' mercury is not a metal; yet as they call it "mercury," therefore they appropriate all the other names by which common mercury is known, even to corrosive and other sublimated forms, and to cinnabar.

Working on these lines of associated ideas, they get to luna or lune, which rarely means silver.

The term "white wife" does not mean silver, though the "red man" means gold. "The White Wife, otherwise called the moon, is a female; it is a coagulated mercury, but not fixed, etc." Eirenaeus. Thus writing on "mercury" it is necessary to consider all those passages in which luna, lune, luna vive, argent vive, and wife occur. Some few of them refer to silver, the rest refer to feminine and passive qualities, and to their mercury, in one or the other of its chameleon disguises.

It will be noticed from what has been quoted, that the philosophers' clear fluid mercury is a distilled liquid. It is, therefore, a separation from something. Any clear solution of common mercury must be mercury, plus the solvent. The latter is, therefore an addition, or synthesis, and not an analysis. "It is a water that is very spirituous and volatile, therefore within a month after it is distilled, it ought to be put upon its calx, it will, without any external heat, boil if the vessel be closely shut; and it will not cease to ferment or work, till it be all dried up into the calx." Medulla Alchymiae.

"The sages agree that the stone is nothing but animated argent vive. But if your argent vive has no life, it is not what they mean. For this water - to be more frank than discreet - is a viscous water, extracted from the bowels of Jupiter, i.e., from white lead; it is moist and wets the finger. If proper quantity of the sun be added to it, it is coagulated and becomes brilliant - the sun is dissolved into exceedingly limpid mineral water. For the water dissolves the sun at the very same moment that itself is congealed, and thus the solution of the one is the coagulation of the other, at the very same instant. This compound is living mercury; from which alone spring all colours. To regulate the fire is mere child's play. After the conjunction it looks just like common limpid mercury and does not moisten the finger, but is viscous and living." Kelly.

"The sages have indeed purposely concealed their meaning under a veil of obscure words, but it is sufficiently clear from their writings that the substance of which they speak is not of a special, but of a general kind, and is therefore contained in animals, vegetables and minerals. It would, however, be unwise to take a round about road where there is a short cut, and they say that whereas the substance can be found in the animal and vegetable kingdoms only with great difficulty, and at the cost of enormous labour, in the bowels of the earth it lies ready to our hands. It is the matter which sages have agreed to call mercury or quicksilver.

Our quicksilver, indeed, is truly a living substance, so called not because it is extracted from cinnabar, but because it is derived from the metals themselves. If common mercury be fixed by fixation from its crude, volatile and watery superfluities, it may, with the aid of our art, attain to the purity and virtue of the substance of which we speak. And as this mercury is the metallic basis and first substance, it may be found in all metals whatsoever. Nothing contributes so much to a ready apprehension of our secret as a knowledge of our first substance, and after that of the distinctive species of minera which is the subject of investigation of the philosophers>" Ibid. "The matter of our stone, mercury, is a commonly diffused subject, and though it is found with greater ease in some minerals, it may be discovered everywhere." Ibid.

Jean D'Espagnet writes in Hermetic Arcanum : "Now these bodies must be taken, which are of an unspotted and incorrupt virginity; such as have life and spirit in them ; not extinct as those which are handled by the vulgar; for who can expect life from dead things; and those are called impure which have suffered combination; those dead and extinct which - by the enforcement of the chief Tyrant of the world - have poured out their soul with their blood by martyrdom," etc. This has been interpreted as meaning that the materials should be quite pure and unadulterated.

This explanation is insufficient; that alchemists commonly took impure and adulterated materials, and purified and separated them. "Unspotted and incorrupt virginity" means not combined with another substance,e.g., not mercury combined with silver, or antimony; it does not exclude a substance masked and covered over with impurities. A virgin may be covered in filthy clothing. See Golden Age Restored.

Also fire is masculine, therefore a substance which is in the metallic state, and has undergone fusion by fire, has endured its fiercest embrace, and cannot therefore be called either virgin, or living. "The metals - especially the gold of the vulgar - are dead, but ours are living, full of spirit, and these wholly must be taken: for know, that the life of metals is fire, whilst they are yet in their mines; and their death is the fire, viz., of melting. Now the first matter of metals is a certain humidity mixed with warm air, and it resembles fat water, sticking to everything pure or impure." Sendivogius. These are not properties of common mercury, or its salts.

"The first and principle matter of metals is the humidity of air, mixed with heat, and this the philosophers called

mercury. And although the body of metals be procreated of mercury (which is to be understood of the mercury of philosophers), yet they are not to be harkened unto, that think the vulgar mercury is the seed of metals, and so take the body instead of the seed, not considering that the vulgar mercury spoken of, hath its own seed in itself. They dissolve metallic bodies, whether it be mercury, or gold, or lead, or silver, and corrode them with sharp waters, and other heterogeneous things, not requisite to the true art, and afterwards join them together again, not knowing that a man is not generated of a man's body cut to pieces." Ibid.

We cannot find any unmistakable indications in writers of repute for using mercury or its salts; except for the purpose of breaking down the gold which has to be added as a ferment to the red stone. This is after the work has been virtually accomplished. The mercury thus employed has to be fumed away, and in other ways got rid of entirely, before making the ferment.

The philosophers' mercury is simple at first, and is afterwards compound. "It is a stone, and no stone, Spirit, Soul, and Body. . . it is volatile or flying, and clear as a tear, afterwards it is made citrine, then saltish. . . it is but one thing to which nothing extraneous may be added." Arnold Villanova.

"The third principle is a clear compounded water, and it is the next substance in complexion to quicksilver, it is found running and flowing upon the earth." Lully. As mercury is used to dissolve gold, so the sages use their mercury to dissolve their unripe gold, i.e., the pure but imperfect (or immature) mineral base. "Our mercury, indeed, is cold and unmatured in comparison with gold; but it is pure, hot, and well digested in respect of common mercury, which resembles it only in whiteness and fluxibility. Our mercury is, in fact, a pure water, clean, clear, bright and resplendent, worthy of all admiration. . . it is living, fluxible, clear, nitid, as white as snow, hot, humid, airy, vaporous and digestive, and gold melts in it like ice in warm water." Eirenaeus.

This solution of gold being done by their mercury, they sometimes call an amalgamation; and because the gold dissolved, or philosophically melted, they call the water of mercury their fire, a furnace, a calcining fire, etc." This agent is sought by many but found by few. It is a precious liquid which does not tender its services to the multitude, but is the handmaiden of the sages. Some think it is common mercury exposed to violent heat in a glass vessel, and rarefied. But all these persons are ignorant philophasters. Raymond, indeed, describes a similar process, but he means something quite different. viz.: That our mercury is to be purified in a brilliant vessel, not to elicit water from it, but to free it by fire from its crudity, and to make it more readily soluble. Neither in one way nor the other can our water be elicited from common mercury, nor the mysteries of our magistry be unlocked. There is no menstruum which can dissolve this mercury that it shall retain its form; yet that is what our art requires." Kelly.

Eirenaeus writes : "It is a fact that the mercury which is generated in the bowels of the earth is the common substance of all metals - since this mercury will enter into combination with every kind of metal - etc." If these remarks were true as regards common mercury or its salts, there would be no necessity to style it "the" mercury, and "this" mercury : this extract shows that "their" mercury is not vulgar mercury. Again, Eirenaeus in the Metamorphosis of Metals, says : "The mercury gained from any metallic or mineral body. possesses the property of assimilating common mercury to its own nature." So the two mercuries are quite distinct from one another, but akin : and according to this, if you get the "mercury of gold," it could change common mercury into the "mercury" of gold.

The philosophers in the analysis if their unnamed "mineral" substance, produce a "viscous humidity" which is akin to all metals; they, therefore, boldly assert the theory that this is the substance which Nature first forms in the earth, and from which she evolves all metals; gold being the last and best. This is their chaos, containing the male and female principles, the seed and the menstruum, the mercury, sulphur, and salt; their hermaphrodite. The sulphur of gold or silver is added to it to specificate and expedite evolution in the required direction.

Although this chaos will evolve gold, yet according to Basil Valentine you cannot get this chaos out of gold; you must first have their solvent, or mercury. He says : "Without the spirit of mercury, the Universal of the World to be gotten merely from the body of Sol, is impossible." And : "In gold there is no waterish humidity at all, unless it were reduced again into vitriol, which would be but an useless and unprofitable work, and would require huge expenses. . . but what countries, goods, lands, have been dilapidated this way, I waive to discourse of. . . nature having left a nearer way to keep, and to imitate that, that they also might take heed to fall into such extreme and inextricable povertyes."

Their theory being that gold is evolved out of lower forms, it would seem to be fairly obvious that the intermediate and not the ultimate form should be wrought on. He further says : "The solar mercury, sol, being never brought so far unto destruction, neither did the ancient philosophers ever make use of that way, as being a thing clean contrary unto Nature, containing indeed a humidity, but it is a mere elemental waterish humidity, after its dissolution, and good for nothing, etc."

Eirenaeus says that the work can be done out of common gold; but what may be possible to a master may be impossible to a tyro. In The Celestial Ruby, he says "In order to elicit our gold from common gold, the latter must be

dissolved in our mineral water, which does not wet the hands; this water is mercury extracted from the red servant, and it is capable of accomplishing our work without any further trouble to the artist. The chief object of your perseverant efforts should be the discovery of this mercury, or the albification of our red laton."

I understand that though Nature is said to make this viscous humidity from which metals are evolved, yet that man cannot find it in that condition. Apparently, he has to make it, or rather educe it from metals or minerals, or from the chosen unnamed subject, alluded to by the sages. Eirenaeus definitely asserts : "Our homogeneous agent, our mercurial ponticum, which is pure, crystalline without transparency, liquid without humectation, and in short the true divine water, which is not found above ground, but is prepared by the hand of the sage."

On considering the point, it seems evident that a solvent is required; as it is evident that powdered or finely divided metals, or the oxides of the metals could yield no moisture or fluid on distillation. The same applies to minerals, but not to the salts, or so-called vitriols. "Let the practitioners of alchemy understand that the kinds of metals be not transmuted except they be brought into their first matter." Arnold.

Such a solution would contain two things, the solvent and the dissolved substance, hence the name Rebis. This solvent is apparently called mercury unactuated or simplex, crude mercury, etc. Ripley says in the Concordance : "When I speak of mercury, understand mercury more common than common"; meaning, I presume, more common than ordinary quicksilver.

This dissolution is mentioned by most writers; but its consideration does not come under this section, which treats only of the mercury itself, and its source of origin, etc. "Our water is the life of all things, and if you can by much toil obtain it, you will have both silver and gold. It is the water of saltpetre, and outwardly resembles mercury, while inwardly at its heart there burns purest infernal fire. Do not be deceived by common quicksilver, but gather that mercury, which the returning sun, in the month of March, diffuses everywhere, till the month of October, when it is ripe." Fount of Chemical Truth.

This month of March, or Aries, is mentioned by Eugenius, Combachius, Sendivogius, Basil Valentine, D'Espagnet, and others. "No philosopher has ever openly revealed this secret fire, and this powerful agent, which works all the wonders of the art . ." Eudoxus. "Artephius, Trevisan, Flammel have passed in silence the preparation of our mercury." Ibid. Yet this "preparation" is precisely that which the student needs to know: this preparation of the solvent, and the preparation of the "mineral" base which has to be dissolved, or as they put it "calcined by our fire into a redness," are of the first work. This work nearly all writers are absolutely silent about.

They generally start with the second work (which they call the first), namely, the separation of the "rebis" into distilled fluid in the receiver and calx in the retort. "Again, in the second preparation, that which by authors is styled the FIRST (because they omit the first)." Hermetic Arcanum. As a "mercury" is used at the beginning, middle, and end of the work, it will perhaps be pertinent to give a few extracts from authors, asserting that common mercury is not employed; at any rate until after the work is accomplished. "Common Mercury and Gold we none occupy Till we perfectly have made our Stone, Then with them two our Medicine we multiply." "In common Mercury thou dost me seek; In Alkali and in Alembroth, In common Sulphur and Arsenic eke Which makes many a man to dote, Common Mercury is not good." "Gold with Mercury stands us in stead Our Medicine for to multiply After our Physic's Stone be red." "I councell thee this lesson learn, Our Mercury is but of one thing In our vessel thin and clear. Common Mercury in him is none Neither Gold nor Silver in him none is : Of Metals we make not our Stone By proportion more or less. All manner of Metals we deny Until the time our Stone be wrought." Theatrum Chemicum Brit.

Pages might be filled with quotations from the alchemic treatises, all stating in plain language that ordinary mercury is useless, and worse than useless. The same remark applies to its salts. J.S. Weidenfeld, in Secrets of the Adepts, gives a list of seven "mercuries," mentioned by philosophers; this seems to be an over-elaboration; for, as he includes animal and vegetables "mercuries," few of those he recites belong to this work. Jean d'Espagnet mentions three, but all are but elaborations of the first.

Hear what Eirenaeus Philalethes says in his Exposition upon Sir G. Ripley's Fourth Gate : "From what hath been said may appear the strong passive delusion that hath taken many men of our age, and formerly, who with the chemist in Sendivogius, cannot dream of any Mercury, than that Mercury which is to be bought at druggists, which they take and sublime variously to make it clean, and then with Hogeland mix it with Gold, applying all the words and sayings of philosophers to this their mixture."

R.W. Councell *Apologia Alchymiae*

Section V. Sulphur and Salt.

Transcribed by Mark House.

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SECTION V. Sulphur and Salt.

It is not my intention to deal with the subject of sulphur in an esoteric manner. There is little or nothing fresh to be said from that point of view. It is handled in Aesch Mezareph in relation to alchemy, in Rosicrucian literature on material, and on higher planes; especially in the writings of Boehme. In alchemy, "sulphur" is that chemical substance which, in a masculine fashion, specifies or determines an undetermined matter in a certain matter in a certain direction. It is the active agent.

The common sulphur is not used in the alchemic universal work, i.e., it does not go into the hermetically sealed glass, it takes no direct part in making the "medicine" which transmutes. Sulphur was used with common mercury to break up common gold and to prepare it for making a gold ferment; but the mercury and sulphur must be evaporated away. Basil Valentine writes: "Take of pure gold which is three times cast through antimony, and of well purged mercury vive, being pressed through leather, six parts make of it an amalgama, grind twice as much of common sulphur, let it evaporate on a broad pan in a gentle heat under a muffle, stirring it still well with an iron hook; let the fire be moderate that the matter do not melt together; this gold calx must be brought to the colour of a marigold flower, then it is right."

Here the usefulness of sulphur ends : for the gold (and any sulphur and mercury adhering to it) is dissolved in aqua regia; and further prepared, so that it is impossible that any sulphur can be present. Roscoe, in his Treatise on Chemistry, Vol.II., Metals, Page 404, writes : "The substance termed calx of gold by the early chemists was nothing more than the finely divided metal." Apart from this, any compound of gold and sulphur is a dark coloured powder, and not the purple mantle described by the alchemist.

Enough has been said in other sections to convince an unbiased reader that common sulphur in any form or combustion does not "enter" into the work. The terms "sulphur" and "salt" cannot be separately discussed—at least, not usefully—for they are intimately intertwined in theory and in practice; thus, the sublimed salt in the second process—and which is "much like the common sublimate"—is properly called the "Sulphur of Nature." In contradistinction to the volatility of philosophic mercury, sulphur is that which is fixed, and which gives fixity, or permanence of manifestation on the plane to which it belongs. It coagulates and fixes "mercury," and although sulphur is said to be made volatile by conjunction with the mercury, yet both this fixity and volatility are only relative or comparative, not absolute. It is a harmonizing of, or a compromise between the two qualities : each gives of its own, and partakes of the other's distinctive attributes. It is the ideal wedded state.

The sulphur is not "sulphur" only, it also contains its own inherent "mercury"; so also "mercury" contains its own inherent, but inactive, "sulphur." When sulphur is added to mercury it constitutes a true inoculation; this occurs twice in the work, by different sulphurs. Therefore the alchemist said—in Hermetic Arcanum, Canon 26 : "Nevertheless spiritual love polluteth not any virgin; Beia might therefore without fault (before her betrothal to Gabritius) have felt spiritual love, to the end that she might thereby be made more cheerful, more pure, and fitter for the union." This is rather unnecessary sophism.

The rebus consists of mercury and sulphur; the rebus is one body ; this rebus is divided by the alchemist into its constituent parts, each is "purified," and then the sulphur is restored to the mercury; thus the sulphur is its own, and not another. The second sulphur added to it, is a separate "determined" sulphur, viz., that of one of the perfect bodies. The first sulphur then is not a true inoculation, or it would be auto impregnation.

The second sulphur imparts its own proper colour, form, and attributes to the resulting new body, and determines or specifies it to silver, or to gold; if fermentation be rightly performed. This sulphur is true seed, for it remains with, and is built up into the body.

Sendivogius says: "There be some that suppose Saturn to have one kind of seed, and gold another, and so all the rest of the metals. But these are foolish fancies : there is but one only kind of seed, the same is found in saturn which is in gold, the same in silver which is in iron." These words apply to the common seed of metals before differentiation

into saturn, gold, etc.; Sendivogius has here pushed back the enquiry to the beginnings of things in general. Hence the necessity for an already differentiated sulphur in the work.

Ripley says : "You must know of a certainty and believe me, that the Stone may be finished in the white and the red, both of which spring out of one root, without common gold, or silver." This is a further assertion of an evolutionary law; and evidently the gold and silver are added, merely for the purpose of effecting a considerable saving of time. Mercury and Sulphur are equally universal theoretically, for they are considered to be present in all tangible bodies. Yet, according to the writings of the alchemists, mercury seems to be the more abundant, or more in evidence. Frequently it appears to be feebly attached, evaporates with the aid of slight warmth, is volatile, and is therefore continually flying about, more or less free, unless—or until—"coagulated" by an appropriate sulphur. Hence the wings on the heels, helmet, and caduceus of Hermes : the union of Hermes and Aphrodita begets or produces Hermaphrodita, or Rebis.

If sulphur be the form, how is it that this inherent sulphur of x, in the Rebis, does not result in x sulphur again, in spite of the added sulphur of gold, or at the most we might expect a body containing the mixed sulphurs of x and gold. The answer is not far to seek; first, this sulphur of x will of itself—the conditions being favorable—ultimately in gold. These sulphurs are therefore akin. Now it is the presence of this crude, undetermined golden sulphur in the cheap and common substance x which makes the art possible, to any student, who is so favored as to use the right material, and the correct method.

Two or three extracts from Basil Valentine here given show that the golden-natured sulphur is also found elsewhere. "You will find that the nature of the golden sulphur resideth only in those metals which are comprehended among the red . . . the astrum of sol is found not only in gold, but may be prepared artificially out of copper and steel, two immature metals, both which as male and female have red tingeing qualities, as well as gold itself." "Such souls and goldish sulphurs are found most effectual in Mars and Venus."

"The tincture or antimonial sulphur is of wonderful efficacy, and is equivalent unto potable gold" "Antimony stands in a near relation and affinity unto gold, which is the reason why antimonial sulphur purgeth the soul of gold, graduating the same to a very high degree. On the other side, the gold can meliorate in a short time the soul of antimony, and can bring it to a firm fixation, exalting antimony and gold to an equal dignity and virtue," etc. It is to be noted that he does not say here how you are to be rid of the tendency of these sulphurs to produce iron, copper, and antimony respectively. The metals mentioned contain impure sulphur also; the different varieties reputed to be present in each metal can be ascertained from the writings of Geber, Bacon, and others. Arnold, it is said, asserts that vulgar sulphur is the cause of all the imperfections present in metals. Boehme says : "The sulphur principle is an other thing than common sulphur."

The sulphur present in the White Stone is en route for the golden quality, and if not fermented with silver, can be rubified into the Red Stone by merely increasing the artificial external heat. But heat only will not rubify the sulphur of the white metals, lead and tin, into golden sulphurs. It is necessary to reduce them first, into what the alchemist calls the first or original condition, before anything can be done (except of course when "projection" is being performed).

As regards lead, Kelly says :"This is the tree of unwholesome fruits, on which must be inoculated the twigs of sol." As regards tin, Aesch Mezareph says : "In particular transmutations, its sulphurous nature alone doth not profit, but with other sulphurs, especially those of the red metals, it does reduce thick waters (duly terrificated) into gold." This is not the universal work, but a "Particular" one; no gold of plusquam perfection is formed; but bare gold. Many other particular works are mentioned by writers; thus: "If you extract the Salt out of Vitriol, and rectify it well, then you have a work which is short, and tingeth luna into Sol." (Valentine). In treating their vitriol, the mercury comes first, and the remainder or chaos contains the sulphur and salt; but in operating on vitriol of gold, the sulphur comes first, and the salt second, the undried remainder being the mercury of gold. But nearer to perfection the body is, the more difficult is the extraction of the sulphur.

Bernard Trevisan held the opinion that "in gold there is nothing but mercury coagulated by its own sulphur," and "the philosophers have affirmed sol to be nothing but argent vive matured" also "gold is nothing but mercury anatized, i.e., equally digested in the bowels of a mineral earth." Golden Tract says: "Internal sulphur is nothing but mature mercury." So that here everything is traced back to that one primary fluidity, on the which, the spirit of God moved at the beginning. But this is pure theory.

Sulphur is generally distinguished by the title of "red," thus—Turba : "Nothing is more precious than the red sand of the sea; it is the distilled moisture of the moon joined to the light of the sun and congealed." Flamel : "The fat of the mercurial wind joined to the scum of the red sea." Aesch Mezareph mentions that Solomon fetched gold from Ophir by way of the Red Sea.

In the generality of cases, the remakes are but as so many fresh enigmas to the student, who cannot without illumination distinguish whether the light is near or afar off. To the instructed, however, all things are clear; and the

expounding or propounding of riddles is done with equal facility. Therefore, also, he can see that the erroneous paths he has trodden are being pressed by the feet of others. There seems to be no remedy but inspiration, and that can come but from one only source.

The analogy between the modus operandi of reducing common gold and their "unripe gold"—or proxima materia—each to its respective prima materia, is very striking. Gold is broken up by common mercury and sulphur; is then dissolved in aqua regia—of sal ammoniac (or other chloride salt) and saltpetre. "Unripe" gold is solved by a crude "mercury," and in the subsequent analysis, their philosophic sal ammoniac and saltpetre are produced. With these latter—and not with the common variety—the finely divided common gold (or perhaps its oxide), is reduced into its prima materia; and is then called the gold "ferment."

The White Stone in its perfection is—though a compound containing its own sulphur—are called mercury, or wife, or lune. The same remark applies to the Red Stone, before its fermentation by gold. Either Stone is called Beiya, or Bride; and the silver ferment for the one, and the gold ferment for the other, are each styled Gabritius, or Bridegroom, etc. Therefore when mercury is spoken of as the "seed of metals"—instead of the sperm—the saying can only be true on account of its sulphur; for this latter is the fire and seed. In Metamorphosis of Metals Eirenaeus says: "I am now speaking of metallic seed, and not of Mercury." The element water encloses those of air and fire, and these three in the form of a fluid "fall into the earth, and there they rest and are conjoined," and all together, when matured, constitute the mercury, or bride luna.

R.W. Councell *Apollologia Alchymiae*

Section VI. Concluding Remarks.

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SECTION VI. Concluding Remarks.

It is obviously of prime importance that the names of wrong material, and wrong methods of working should not become anchored in the mind. Those who have allowed this to take place "will never be inclined again by their own genius to the plain way of nature and light of truth." Hermetic Arcanum (i.e., without the aid of a guide or master). The philosophers' mercury "may be sooner met with by the force of the seeker's intuition, than be found by reason or toil." Ibid. ". . .some affirm that the concretes of the vegetable and animal kingdom; others, that minerals as antimony, sulphur, and marchasites, and the rest of the minerals; others, that metals themselves, gold and silver; but others of a more subtle wit, that vitriol and common salt be the subject of the glorious Stone: which opinions the sincere searcher of nature ought to leave free to their authors. . . For immediately this thing which composeth the stone is but one; which is divided into a fixed and a volatile, into an agent and patient, and so it is two; and although it be so divided, yet it doth by no means lose its unity. So also when it is divided into salt, sulphur, and mercury, and so is threefold, neither doth this division destroy its unity." *Sanguis Naturae*.

A list of things that are useless for the work should be made from all the books available. Animal and vegetable substances are ruled out first; then read the Golden Tract, the first treatise in the first volume of the Hermetic Museum, 1893 : and there will probably be little left to blunder over. Their mineral substance may not resemble anything metallic; it may be as dissimilar as is a gorgeous poppy to its tiny seed. Preconceived ideas are obstructive to progress; the mind should remain in a receptive, passive condition until a composite photograph emerges from the superimposed impressions.

"As soon as anyone discerns the intention of the philosophers, from the seeming sense of the letter, the dark night of ignorance will fly away, and a glorious morning of light and knowledge will break forth, etc." Hermetic Art. "An undetermined matter being the beginning of all metals and minerals it follows, that, as soon as anyone shall be so happy as to know and conceive it, he shall easily comprehend also their natures, qualities and properties." Urbigerus. ". . .despair and errors, which they (beginners) can never escape till they so far understand our writings, as to discern the subject matter of our secrets, which being known, the rest is not so hard." *Ripley Revived*.

Eirenaeus, in his commentary on Ripley, and in his four treatises in the Hermetic Museum, explains a large number of the obscure sayings of the writers. As a "set off" against these discoveries, he propounds other enigmas, apparently easier to be understood, but in reality much more misleading. The same applies to his instructions for doing the work; thus, in one place he advises closing the neck of the glass very securely with a thick layer of sealing wax; in another he says let the flame stream to the top of the vessel; and in another "if he be over-provoked, he will certainly break the vessel, and fly, and leave thee the ruins of thy glass, etc." The probable explanation is, that in cohabitating a mixed fluid, the heat is gentle as a steam bath, and the glass temporarily stopped; when the fluid is distilled off, the dry calx can be calcined at a dull red heat; in the third case, the purified mixed confection is ripened up to the White Stone, and the heat must always be extremely gentle or "remiss," the glass neck having been closed by fusion.

The use of the words "horse dung" has also been difficult to explain by those who have not had access to a sufficient number of alchemic books. "This supernatural Fire, my Son, the Philosophers have hidden in their Books in parabolic expressions, naming the same by innumerable names, and especially they term it Balneum Mariae, a moist Horse-dung, Menstruum, Urine, Blood, Aqua Vitae, and the like." "And what is signified by Horse-dung, I mentioned before, viz., that by Horse-dung is meant the water of the Prima Materia, for it warm and moist like Horse-dung, but it is no common Horse-dung, as many ignorant persons do suppose and understand."

Hydropyrographum Hermeticum. The author gives extracts in proof of this from Alanus, Alchidonius, Arnold Villaneuva, Alphidius, Aristotle, Hermes, Morienus.

This is the agent that dissolves and "putrefies" ordinary gold and silver, reducing them to "oily calces" suitable for use as ferments. It is the "Water and Spirit of the Prima Materia" and must be prepared first, for without it, no step

can be taken in this art. Calcination: the student must judge by the kind of substance in use, as to the kind of calcination which is intended. The ordinary dry fire calcination is undoubtedly used, but if it be used on a tender, plastic material the whole vitality is burnt up. As they call this magic water their fire, it is evident that they will have no scruple—if they so choose—in calling its action upon a certain substance a philosophic calcination. Nearly all their work is done by retort and receiver; crucible work is rare, until they come to actual projection.

Their virgin and blessed water is also named Bird of Hermes, Vessel and Seal of Hermes, a melting and calcining Furnace, "for this Water dissolveth all Metals, and calcineth them." Their first water besides calcining, also "melts" the necessary substance; so that to "melt" our mineral base, or saturn, or antimony, or gold—i.e., "our unripe gold"—means to dissolve it by means of this Water which is their Fire. This water, which dissolves the mineral base in bulk, will also dissolve its separated parts in detail, and in the re-uniting of them acts as the flux, or medium of conjoining the parts; it is their solder; the priest which unites the red man and the white wife, yet "both were born in the priest's bed."

In Ripley's first gate, Eirenaeus has a parable of the King marrying, as his Queen, the daughter of a water bearer; "of which water bearer I told you that his body, his pitcher and the water in it, are all one" . . . "the King and also his son, and he (the water bearer) is greater than both." These then are all different parts of one thing—the Prima Materia Gold is the sulphur of it—the King; the Queen is the salt of it; the water bearer, etc., is the fluidity which is necessary for intimately uniting these.

It is not, therefore, necessary—indeed, it is wrong—to unite two or more things to form our prima materia; but to find the one thing and separate the superfluities from it, re-uniting the remainder in correct proportions. "He who knows not how to make many things out of one, knows not how to conjoin many things into one." This wonderful agent is also their pestle, by which they accomplished pounding, grinding, trituration. Eugenius is ironic about the man who in this work "makes his philosophic contrition with a hammer." It is with this mercury they make their "amalgams"; as is mentioned elsewhere.

Sericon: "The gold of the wise, boiled and well digested with a fiery water makes Ixer. Red is the sure colour for the golden matter, and the nature thereof is not sweetness; therefore, we make of them Sericum, i.e., Ixer." Aureus. Crude or partially wrought things are considered to be sour, bitter, poisonous or harmful, dangerous to inhale: and wrought things, the contrary. That which comes out of Ixir is Elixer, i.e., drawn out of water.

Azoth:—Bernard Trevisan writes: "Azoth is not raw quicksilver (or argent vive) simply extracted out of the mine, but is that which is extracted by argent vive itself out of the dissolved bodies." "Wherefore if laton be an unclean body it is depurated by such an azoth. . . and by this laton purified by azoth, we make our medicine. Indeed this azoth is made of the elixir, because elixir is nothing else but a body resolved into a mercurial water, after which resolution, azoth is extracted out of it, i.e., in animated spirit. And it is called elixir from e which is "out of" and lixis which is "water," because all things are made out of this water, and the elixir is the second part in the philosophic work, as rebris is the first in the same work." Epistle to Thomas of Bononia.

It is essential to know and to memorize the order in which the products occur, or it will be impossible to know to what part of the work the writer refers. As they have mixed up the different stages, this is the only way of sorting them out; for the writer may have begun his treatise with the preparation of the ferment, using ordinary mercury, then gone to the other stages in any order. But the evident use of common mercury will have biassed the student's mind throughout the treatise.

The first stage (or ante first part), viz., the preparation of their crude mercury, and the selection and preparation of the base, is omitted. Afterwards the order is Solution, and formation of the Rebis or Sericum or Ixir; the Elixir in the sealed glass separates into the azoth above and the laton below; the azoth descends in dews, or rains, and ultimately whitens the laton, without the laying on of hands. The water precedes the oil; the spirit precedes the soul; elixir precedes azoth; rebris, is the chaos, the viscous humidity, and contains all. In the laton and azoth stage, the green lion has become a black lion and the volatilized azoth, eagles. These are intermediate stages, the dew or rain is a menstruum, a fire, a sharp vinegar, antimonial—saturnine—mercurial argent vive. Saturnine, for it comes out of darkness; antimonial, because it becomes like fine black minute atoms (like the powdered black variety of antimony tri-sulphide), it splashes all about in the glass; mercurial, for a volatile portion ascends from it.

Height, depth, width, altitude, profundity, latitude: the highest altitude is red, the second is white; profundity is black; latitude is extension in quality and quantity and powder to permeate other things. Whenever a writer speaks of the heavenly influences, such as those of the sun and moon; or speaks of sky, clouds, the earth, the sea, it is necessary to remember that he refers to the things which are in his laboratory. There he has his mountains and valleys; his heavens, earth and sea; the salt in the center of the earth; his snow on the hill tops.

It is only from a substance which is not "determined" in the direction of any one of the seven then known metals, that the alchemist made his rebris. All specified or determined things are rejected. Thus Urbigerus (Aphorism 28) had no kind of metal in the calx in his retort, neither had he (Aphorism 37) any "mercury, or any other kind of

"metallic substance" in the distilled fluid in the receiver. This axiom, or *sine qua non* for it amounts to that—is the center of the circle, from which a worker cannot err; and radiating out from that center are the determined things amongst which students can, and, do, wander for years, without apprehending the center, that broiling, frying company, who call themselves chemists, but are indeed no philosophers." She (nature) had in her bosom two things "not metalline" without doubt one was white and the other red. It is—he says—necessary to find the Lunaria plant growing on the top of India's mountain; this is quite a common symbol, and another writer says: "It is necessary to visit both the Indies"; all these, and other things occur in Section I. of *Lumen de Lumine*.

Unless one is enthusiastic in a wise and enduring way, the philosophy of alchemy is dreary reading, and is impatiently abandoned for practical work on immature ideas of the substance, and hazy notions of the working. In the philosophic desert is the trial, and also the reward. At the end of Euphrates—by Eugenius Philalethes—the commentator S.S.D.D. writes: "I will end as I began, by saying, I have read many alchemical treatises, but never one of less use to the practical alchemist, than this." Yet the practical man is, in that work, given open and plain information as to what he must avoid; the hints on the material are quite as plain as discretion would allow; and there are no false suggestions.

The reader is also well repaid by studying *Coelum Terrae* (by Eugenius); he there learns that he is not following the path traversed by the philosophers unless he gets white clouds condensing to "thick heavy water as white as any snow" followed by red. He will find where to look for the invisible white salt; the Mars that unites with this Venus (Venus the spouse of vulca, i.e., labour or toil). In his poem is the following: "Those sighs return to drops again"; what, in practice, is the signification of these sighs? They are mentioned by other writers, though presented in less poetic garb.

It is so with many other indications, mentioned as occurring in the laboratory work, which are apprehended by the ordinary five senses, and assessed at their proper value by the intellect. The theory of evolution implies the unity of nature; it therefore seems logical that gold could be made out of the white metals, lead and tin; and silver out of the red metals, iron and copper; by bringing these metals back to the point at which the paths began to diverge. Or, as the alchemist puts it, by adding citrinity to the white metals, and argent vive to the excessively red: a sort of leveling to the standard required. Geber mentions ten medicines for the five common metals—including mercury; five of these for introducing a solar quality, and five for introducing a lunar quality.

But the universal medicine is the best, and will make any metal gold or silver, according to the intention of the philosopher, and the quality of the medicine. The superfluities of the common metal go off in fumes. Men who have been ultimately successful write that they toiled unsuccessfully at the making of these ten particular medicines, when they were "Geber's cooks"; but after fruitless years, they turned their attention to the universal, and then accomplished the work.

It is necessary to distinguish between things that are possible to an accomplished master only, and those things that are within the capabilities of an earnest student. Eirenaeus, though making mistakes for several months, had the conviction that he was already a master; so that it is evident that to alight on the right material, makes clear to the mind the sayings of the philosophers; as has been mentioned. In every block of marble is a potential Venus de Milo, but it requires inspiration to see it, and a master to educe it into actuality. In the subject we seek is enclosed a Galatea, who must not only be made visible, but must also be infused with life. Having now given in the very words of alchemists of repute, direct contradiction to some of the more important misinterpretations of modern critics, the *raison d'être* of this treatise is accomplished. Much more might be said, but considerations far more cogent than those of space forbid. I will conclude with a few extracts from Boehme: "Do not toil and trouble yourself in that manner and way which you mention, with any gold or minerals, it is all false... It is not of earth, stones or metals, and yet it is the ground of all metals; a doubled mercury, yet not quicksilver, or any other mineral or metal." As regards the working or process upon the correct materials, he says that a close parallelism exists between it and the life of Christ. "Now it behoves the wise seeker to consider the whole process with the humanity of Christ from his opening in the womb of his mother, Mary, even to his resurrection and ascension, The Magus must keep and observe this process also with his Alchymy." FINIS.

On the Philadelphian Gold

[This extract is taken from *The Theosophical Transactions of the Philadelphian Society*. This short lived magazine (four issues appeared during 1697) was edited by Francis Lee, the son-in-law of the English mystic Jane Lead who was the major figure behind the Philadelphian Society. Most of the articles in this magazine were published without credit or else given pseudonymous authors, though the bulk of these were probably written by Francis Lee or his colleague Richard Roach. Among these is this interesting dialogue which discusses the idea of the spiritual or Philadelphian gold. - Adam McLean.]

A Conference betwixt **Philochrysus and Philadelphus** **On the Philadelphian Gold.**

Philochrysus: This was upon me to ask you. You may remember then that you told me how the description of your city which we then read, was more literal, than is easy to be believed, and withal more mystical than it is possible for the wisest of mortals to comprehend. And in particular you told me that it was built first of true and substantial Gold; secondly of fine Gold; thirdly of transparent or glassy Gold; and fourthly of living Gold.

I desire now that you would answer me to all these particulars in order. Do you then say that this city is built of true Gold, and that it is not only metaphorically said to be built of Gold? Is it as real and substantial, is it as visible and palpable, and has it as many good qualities as this which I have now in my hand?

Philadelphus: Yes, Philochrysus, I can assure you that it is built of true and not metaphorical Gold, as some would have it only to be. This Gold, I say, is no less real and substantial, and no less visible and palpable to its inhabitants and has as many, yea more, good qualities than that which you hold in your hand, and seem so pleased with. I know that this is a strange language, and I shall have much ado to make myself understood by you but in any degree. Because I must speak of that which you have never seen, or handled; though others have both seen and handled of it, and you also may come in time to do the same. So that it will be almost as hard a matter for one that is born blind to understand the philosophy of colours, or one born deaf the nature and distinction of sounds, as for you to comprehend what I am about to say of a certain substance that is visible to some but not to you, palpable to some but not to you; and which therefore you have no kind of apprehension of.

Philochrysus: I promise to be very attentive. Do me the favour but to satisfy me as far as you can.

Philadelphus: Well, I will endeavour your satisfaction, after that you shall have answered me a question or two that I have to propose to you.

Philochrysus: I am very ready to do it.

Philadelphus: Why do ye believe that piece of Gold which ye showed me, to be true, real and substantial, and not shadowy, figurative and accidental?

Philochrysus: Why do I believe so? I am not such a stranger to the truth, as not to be able to distinguish it from a shadow. A shadow will fly from me if I go to catch at it, but this I can grasp fast enough. A shadow depends on the substance, and on the position of the Sun which casts it. It has no figure but from the substance, and that is always very faint and weak; it cannot be touched, it has no ponderosity, no light, no power in it. But this is ponderous, bright and powerful. You see me touch it, and its figure is not faint or weak but vivid and strong, without depending upon anything else. Wherever I move it, and whatever the position of it may be to the Sun or light, it still retains the same shape and the same substance. And now I have it fast, I dare venture its flying away.

Philadelphus: I see you are well satisfied with yourself. But pray tell me, how would you give a description of it, to satisfy another that had never seen it, or perhaps never heard of it; or if ever heard of it, yet not otherwise than as a figurative sound to please children with, or as a rattle, a picture, a shadow, a name without substance, without reality? How would you make it to be understood to a Philosopher, and how to a merchant that is no philosopher, supposing them both to be strangers to the nature and use of this sovereign metal?

Philochrysus: Truly, Philadelphus, you begin to puzzle me. And besides I cannot see whither all your windings and turnings will at last lead me. Indeed, it would be a difficult matter to resolve satisfactorily either a Philosopher or a merchant concerning this dear precious metal, if they have not some manner of notice of it beforehand. But since it is not unlawful to make such a supposition, I am ready also to make such an answer as I can.

I would therefore endeavour to satisfy them, by making use of such ideas, images and conceptions which they are already acquainted with; and by compounding them and dividing them, I would strive to frame in the inquirer an idea, image and conception hereof, which might approach as near as possible to the truth. As for instance, if I were to discourse with a philosopher, whom I will suppose to live in the remotest part of Tartary, or in some dark corner near to the Northern Pole where mines of Gold were never so much as heard of, and no name even found for it in the language of the country. I would think in the first place what to call it, that he might in some sort apprehend me, while I am discoursing with him. Now because some Copper mines may be near to him, and he may have both seen and handled and also tried several experiments upon this metal, therefore I will call it fine Copper or perhaps fine Brass, if this be likewise known to him. Then because I must speak to him in his own terms, and he has used himself to those of Mercury and Sulphur, I will tell him this fine Copper is compounded of a pure Mercurial Water and a pure Sulphureous earth, exactly proportioned and duly matured and concocted by the Sun-beams in some proper matrix or vessel.

Next I will, as far as I am able, show him the difference, both in quantity and quality, of the compounding principles of this fine Copper, and of his Copper. Whereupon I tell him that the Mercurial Water, which enters into the composition of this fine Copper, is not only more subtle, defecated and pure, than that which is in that Gothic Copper of his, but also that it is there in a much greater quantity. Likewise I tell him that the quantity of the Brimstone or Sulphureous Earth, which enters into the composition of the Gothic copper is greater than that which is in this fine (which I call for distinction the Peruvian) Copper, but that in the former it is more coarse than in the latter. Herein lies the main difference of the Peruvian and the Gothic Copper (which I must make my philosopher understand) as to the composition of the principles both in the one and the other. Which are both essentially the same, but diversified as well according to quality as quantity. He must then confess to me, that the Mercury in the Gothic Copper must needs be originally infected and poisoned, and that there must be a defect in its proportion: as likewise that the coarseness, the superfluity and the combustibleness of its Sulphur are no inconsiderable impediments to the perfection of this metal. And he will grant me to this, I believe, though he never have seen the fine metal of Peru, that there may be such a Copper there found as I do describe, if there may be but a Mercury, or water of Life, freed from its original infection and poison, and then fitly adapted and conjoined with a proper Sulphur that shall be pure and of an incombustible nature, so as not to diminish in the severest fires.

However perhaps he will maintain, that I ought not altogether to despise the Sulphureous Earth of his Gothick Copper; for that though it were not so pure, fixed and permanent as that of the other, yet it was of the very same essence and nature with it, and therefore also might possibly come to be in like manner purified and made incombustible.

And when I have brought him thus far, then I may speak unto him of the several properties of our fine copper, and leave him to compare them with those of that coarse sort which is only known to him. And here if I could give him an exact calculation of the weight of a cubical inch of the Peruvian Copper, comparing it with a cubical inch of the Gothick and showing the preponderancy of that above this, I should settle in him a just idea as to one property of it. Another property is purity and clarity, which I must in the next place give him to understand by deduction from such ideas or conceptions which he has already admitted. A third is its tincture, and here as I must heighten that idea which he has entertained on one side, so I must lessen it on the other, that this man may exactly quadrate with the original. A fourth and main property which I am to tell him of is Fixation, or the immortality and indefectibility of the tincture, life or soul of this metallic body. Besides all which I may in the fifth place discourse to him of the extreme ductability or rarefaction of it; if it might not be too prodigious for his belief; and sixthly, of its medicinal uses and qualities, which would afford me a great variety of matters to entertain him with.

And thus I shall have in some degree satisfied my Tartarian or my Gothick Philosopher, that the fine Copper of Peru is not metaphorical or symbolical, as his poor country men, who have never seen it, would persuade him: but that it is as truly, really and substantially of a metallic nature and consistence, as that which he daily handles for such. And he now begins to understand how this fine copper, which I otherwise call Gold, is compounded of the same (yet better graduated) principles, with a more exact proportion than his, and that it is not metaphorically, but really a metallic substance, more ponderous, and brighter than the other, also of a bitter (though not so deep) Tincture, more fixed and ductile, and lastly more proper for human bodies, to be used internally or externally, when prepared according to Art.

So I take my leave of my Philosopher, and go next to my merchant. Here I shall not have so much to do, as with the former. I need only to mind him in brief of the several properties about which I discoursed my philosopher, and then declare unto him the great and excellent use thereof in commerce, so as more than four hundred times to answer the other in common valuation, and often more than five hundred.

Philadelphus: Tis enough, I find you like well the subject that you are upon, but hope it will serve to lead you into one that is far better. Of all that you have now said, nothing will be found to be in vain, when I shall come to

examine you. The tables may come perhaps to be turned upon yourself. Wherefore let me persuade you to try thoroughly, whether that be indeed gold, which you believe to be so. But since you have been pleased to satisfy me as to what I demanded, I am now most ready to satisfy you, as to what was propounded; only I must first premise two or three things that I may be understood by you. Wherefore be now attentive and consider well what I am about to say.

Philochrysus: I will be sure Sir, to attend your motion, for I begin to be very jealous, that you have been carrying on all this while some plot to undermine me. But pray let us hear your premises, and I promise to make the best use of all the ears and eyes which I have.

Philadelphus: The first thing that I wish then to premise is this, That the Divine Blessing was originally spoken forth upon the whole Creation of God. Or as some would rather choose to express it - It was outspoken into the Creation, that is, by a real, vital and essential infusion engrafted into it. So that whatever come out of the hands of God was good. No evil should ever be derived from the Divine Being, who notwithstanding the supreme liberty of Will, is necessitated when He acts, to act according to Goodness. No sin nor death, no barrenness or drought, no weakness or disproportion could at all proceed from him. Wherefore he rejoicing, as it were, in the works of his hands, pronounced them both severally and universally to be good, yea very good, as considered in their whole system, and harmonious union with each other.

Philochrysus: I must grant that you say. But I would fain see to what purpose It will serve you.

Philadelphus: You may yet, before we part.

Philochrysus: I cannot deny but that God blessed the whole Creation and that all the works of his hands are good. Make your best of it.

Philadelphus: The second thing that I have to premise is but as a corollary from the former, and is strengthened by universal experience. It is this, The Works of the Creation are not Now in the same State, as they were when they first came out of the hands of God, or as when the Divine Blessing was pronounced upon them, or outspoken onto them, yet with this limitation, so far as they are within our Sphere or Orb. For experience doth at this day too sufficiently attest that the creatures, whether they be of the animal, vegetable or mineral kingdom, cannot be all said to be good, howsoever they be considered, either separately by themselves, or conjunctly in harmony with the rest. And whatever may be pleaded on their behalf by some acute philosophers and divines, that all the creatures are, even at this day, good; though not positively, yet relatively, and with respect both to their present constitution and the constitution of the world in general, it is evident, to me at least, if either the undoubted records of scripture, or the natural light of reason may judge of the appeal, that all that they can say will, if it prove any thing, certainly conduce to the very overturning of the positive goodness of the Divine Being, and the introducing in the room thereof a certain relative, hypothetical and imaginary goodness, and to the building up a very odd and irregular system of the Universe.

This if it were necessary, I might at large deduce through several particulars, proving the absurdity and inconsistency of such a supposition, that has been taken up of late by some men of name, and by them too much authorised to the dishonour of God, though they might not perhaps design it so, as I am apt both to hope and believe. But this would lead me out very far and keep me too long from the resolution of the question in hand. However, Philochrysus, if at any other time you think it worth your while to demand a particular satisfaction as to this point, I shall be most willing to give it to you.

Philochrysus: I thank you, Philadelphus. At present I am well enough satisfied in this matter; yea so much as I have often with my self admired, even when bit by a flea, how any could be serious in pleading for the perfection of the present constitution of the World of Nature, as if it never had been better, or was never to be better; but after it shall have lasted out such a term, that it must return back again into its primitive state of nothingness; by the most dreadful dissolution through Fire. This their catastrophe of Our World, I must confess, did never very well please me; but did always stick.

Philadelphus: Its is then granted by you that the present constitution of this terrestrial world in which we live, is not so perfect and good as it was originally brought forth by God, and that it may, by the gift of god, recover again its original constitution.

Philochrysus: It is granted.

Philadelphus: Well! Answer me now this one question. Which do you now think best deserves to be called by this or that name, that which is most perfect in its kind, and that which comes up most really to the true and original frame of its nature, or that which falls short of it, and is very Imperfect as to its kind?

As for instance, you take two sheep, or two horses, and of these let one be placed at the right hand and the other at the left. Suppose now the horse at the right hand to have all the most excellent features and proportions of an horse, and that at the left to have none of them at all, but to be very mean and despicable. Suppose also the sheep at the right hand, to be very plump and fat, and to wear a Golden Fleece upon its back, and that at the left to be lean,

deformed and leprous. Will you hereupon say that the horse at the left hand is a real horse, but that at the right a metaphorical one? Or that the sheep at the left is a true sheep, but not that at the right? And will you not rather say that these by approaching nearer to the perfection of their nature, and to the original integrity and beauty in which they were first both brought forth from the Divine exemplar, do less deserve to be called figurative or allegorical than the other.

Philochrysus: So indeed it seems to me, if either of these may be called a figurative sheep, or a figurative horse, it must be the left-handed ones, who come not up to the primitive constitution of their nature, into which the divine blessing was spoken, but have fallen under the curse, and suffered the depravation of their first pure form, according to the supposition that is granted you. And if any one had ever seen such an other but such lean and deformed sheep, or such ill conditioned and disproportioned jakes, verily I say should much condemn his rashness, if he should say there were no other, but positively conclude these to be the best of the kind, and that above them are but hypothetical metaphors, or poetical expressions of somewhat transcending nature. Yea I should be a little angry if he should be so obstinate as to stand out against the authentic relations of ocular witness, or go to oblige me to deny my own senses, because his have not had the same experience which mine also had.

Philadelphus: Suppose also that you have two bushels of wheat, the one whereof is half full of chaff, the other perfectly cleansed, the one blighted, the other large grained and sound. Would you say that the blighted and chaffy corn is only real and substantial, but the sound and the cleansed to be no more than a metaphor or a shadow. I believe not.

Suppose once more that you have two pips of Spanish wine, the one natural and unsophisticated, clean and sprightly, the other pipe sophisticated and filled up half with water: and that you have tasted only of the latter. Would you say that this only is true wine, and not the other?

Philochrysus: No, Philadelphus, I think I should not so far expose my own judgment. And though I should not have tasted of the finest wine, yet would I not say there is no better than that I have tasted; and assert that what I am told of the other is only fancy or figure.

Philadelphus: Now my dear Philochrysus, Hold to your words. For I see two pieces of gold, the one as at your right hand, the other is at your left, the one celestial gold, the other terrestrial gold, like as there are bodies celestial and bodied terrestrial. The gold of your left hand you see and handle, and say therefore that it is substantial. The gold of the right hand you see not neither can you handle, and conclude therefore that it is shadowy. The reason whereof is this. The former has a peculiar virtue in it to blind that eye by which the former Gold may be discerned, and to induce such a paralytic numbness and deadness on all one part of the man that has a lust after it, that he cannot possibly feel or handle the other till his disease be first removed from him. But as for me, that Gold which you call substantial, I should of the two rather choose to call shadowy Gold, and that which you think to be shadowy and figurative, I must call substantial and real, on far greater reasons than you have produced to move me to the contrary.

Philochrysus: I cannot but believe my senses. You shall not easily persuade me out of them. For if they deceive me, I can be certain of nothing.

Philadelphus: Be not afraid: you may keep your senses still for me. Since the senses deceive none; but it is the judgment which is made upon them that may be erroneous. Take care therefore that you judge not amiss, and think that to be in the object itself which is nothing but an impression produced by it upon the sensory. But tell me, do you ever dream?

Philochrysus: Yes I do.

Philadelphus: You may then remember how you thought that you have seen, felt and handled various objects which have vanished away as soon as you awakened.

Philochrysus: I do. And particularly I call to mind, how I have sometime thought myself to be rolling among bags of gold. So that it has been no small trouble to me to find myself undeceived in the morning.

Philadelphus: Forget not this. The application will not be difficult, and very nearly concerns you, my friend. Philochrysus, you are in a dream at this very instant, and you will certainly find yourself undeceived in the morning, when your senses that are now locked up in sleep shall recover themselves.

Philochrysus: In a dream say you? Nay, then the whole world is a dream. All that I do is dream and fancy, and whatever I behold or handle is but a shadow. Will you make all the world beside yourself to be in a dream? Will you make all the hurly-burly in it, all the traffickings, negotiations, and wars, with all manner of transactions, private and public, civil and religious, to be nothing more but the sportive imaginations of the night? Will you make nothing to be real or substantial of what is seen, felt, heard or understood by us poor mortals? Sure, Philadelphus, you are no sceptic.

Philadelphus: No, I am an eclectic. But yet I have found the good of scepticism, as to many things that you believe. And if it go not too far, it is the foundation of all solid knowledge, natural, political or divine. Wherefore, however

strange it may appear to you, it is not very far from the truth, to say that this world, with all that is in it, is but a dream or a shadow when compared with the invisible worlds. I am afraid to press you too much with these matters, and therefore I only said it is not very far from the truth to say so, but the indubitable records wherein in manifestly the finger of God, would bear me out, if I should say that it is the very truth itself. Search into these and you will find enough to open your eyes and let you see that the form of this World passeth away, and that all that belongs to it is no more than as a vision of the might, which flies away with the day break. My thoughts have been formerly the same with yours: the poisoned cup from the hand of the Fair Harlot, whom I have mentioned to you, cast me into a deep sleep. And in it I remember, I had just the same dreams which you have now. I thought terrestrial gold was as substantial as you imagine it to be, and of the celestial gold I had no manner of apprehension; but was contented to look on it as a figure and not as a substance. But I was roused out of my sleep by a swift messenger out of the Heavenly Philadelphia, upon which all the enchanted scenes of the night immediately fled away, and I awaked recovering the senses which had been before chained up, and then I quickly perceived my errors. Ah! Philochrysus! Awake! Awake! There stands now at your right hand one of the citizens of that beautiful city, who holds before him a medal made of the same gold, which he would present to you, if you would but suffer your eyes to be opened, and would not hold so fast the shadow.

Philochrysus: What mean you to do with me? Oh! A little more sleep, a little more slumber, a little more of this worlds, and then I awake. Disturb me not.

Philadelphus: He talks in his sleep. Ho! Ho! Philochrysus. You will not yet be awakened I find. I will therefore for a little time grant you your hearts desire, and this once, suppose that you are not asleep while you sleep, but that your dream is a reality, and all the conclusions that you have made from the exercise of your outward senses to be true. For by parity of reason (even granting what you say) as you do conclude the terrestrial gold to be true, real and substantial, I do conclude the celestial to be so, and much more so. If you plead sensation for yours, I know those that plead it for ours, and that deserve as much (at least) to be believed as any that you bring. But lest you might not so readily believe or apprehend perhaps the witnesses that I could produce, I will proceed with you as you would do with your Goth or Tartar, that had never heard of the gold mines of Peru. Wherefore I must needs tell you that if the Peruvian gold be true gold, then the Philadelphian gold deserves also of right so to be called, yea is much better qualified of the two to bear this name, as it is more perfect in its kind, and as it more nearly approaches then the former to the true and original frame of pure and undefiled nature, exactly compounded according to the divine exemplar, and duly concocted in the bowels of the everlasting mountains, the mountains of the Sun and the Mountains of the Moon. Whence, supposing the difference of Philadelphian and Peruvian Gold to be, as the difference of Peruvian and Gothic Copper; this will not hinder but that the Philadelphian Gold, both according to the greater purity of its constituent principles (as without the least alloy of the curse) and the most exact proportion of then, may well deserve to be looked on no less real than the Peruvian.

Philochrysus: If it be so, pray dear Philadelphus, give me some of it, that I may make a proof.

Philadelphus: You are not yet out of your dream, you know not what you say. For you neither understand what manner of Gold this is, neither who it is that can give it. It may be called to you by a thousand names, but I do assure you that it is true and proved gold. And let me tell you that your gold, or the false brass of Peru, is not constituted of Principles altogether pure and defected, but mixed with some close and inherent imperfections. Neither are the proportions adjusted according to perfect Nature, but only according to the perfect constitution of this terrestrial orb. The curse that has entered into the whole lower Creation has also entered into this, and it is not a perfect metal, except with respect to the lapsed and broken frame of this our Earth.

Philochrysus: Hah! Philadelphus! I am wondering where you will run at last. I am not so much in a dream, but I can laugh at these amusements of yours. Did ever any before deny Gold to be a perfect metal?

Philadelphus: Mistake me not. I do not deny it to be a perfect metal with respect to the present order of things in their Fallen State. But I do positively aver that it is not a perfect metal with respect to that primitive and original order of Beings which proceeded immediately from God through His Word, wherein and whereby they subsist; but that it partakes of the curse, as well as all the other subjects of the mineral or metallic kingdom, though not in the same degree. Now there is an Inherent curse, and there is also an Adherent Curse, and of both of these it more or less participates.

Philochrysus: Pray what do you mean by an Inherent Curse, and how do you appropriate it to the Terrestrial Gold.

Philadelphus: Know what is the Blessing and you cannot fail to know what is the Curse in Nature. There is an Inherent Blessing in every creature, and there is also an Adherent Blessing. Without the former God could never have pronounced them good, and without the latter they could never have been serviceable to man, or to the rest of their fellow creatures. A privation, or loss, in either of these kinds, is called the Curse. And as it has diverse degrees and is variously specified, so takes it up diverse names, as Death, Darkness, Hades, Sheol, the Turba, the Left Hand, the Seed of the Serpent, the Mist out of the Earth, Lilith, Arimanus, Poison, the Blood of the Old Dragon, the

Prisons, the North, and many others.

The benediction now of both kinds may be lessened, hidden or removed either in part or in whole. The Adherent Benediction may possibly admit of a total remove and separation, but the inherent can never do this without the destruction and annihilation of the subject wherein it is. Whence though it may be hid, yet can it never be separated without the entire disunion of its constituent and vital principles. Which are not perishable, but endure the same, notwithstanding all the cortices, veils, and coverings, wherewith they may be overcast or oppressed, and which are said to be under the president-ship of so many evil Angels.

Behold then here is Wisdom to take away the Inherent Curse from the creature, and to cause the disappeared Blessing to reappear, and exert forth itself. Now shall you understand how this curse is to be appropriated to the terrestrial Gold, and how the contrary Blessing is to be predicated of the celestial. But in the first place you are to take notice, that as the inherent is here less than in any other subjects of the same Kingdom and Order, so the Adherent Curse is greater. In the second place you are to observe that the primary and Radical principles being (as to us) invisible in themselves, the secondary and elementary, which may be made visible, can be here only examined into.

In the third place, I am now to acquaint you that these elementary principles, which I call also Spermatical, as I call the former Seminal, are vastly different in the state of pure and of corrupt Nature.

For in pure nature there is found a bright living crystalline water, full of spirit, power and energy; but in Nature corrupted there is a water that is opposite to this, being without Light, Life, or purity, without spirituality or strength, and void of all benign efficacy. Wherefore as a stagnated pool remote from the sun beams, or as a dead insipid phlegm, is not to be regarded or valued, so likewise there is found a bright, living and crystalline earth (such as hath been, and such as will be, and such as is even at this time, when it appears not, except to some few) which is sometimes compared to fine silver, and is called the Salt of the Earth. And in this Blessed earth is locked up the Spirit, Energy and Seed of the Mineral and vegetable kingdoms in their purest constitution, yea and of the animal too. For that it contains in itself the Fire of Nature, by which the wheel of her Magia, according to all the seven forms and spirits is set to work.

On the contrary there is a dull, dead and opaceous earth that is mixed more or less with all terrestrial subjects, and that may by Art be separated from them. This is the Curse of the Earth which must be taken away and dissolved, before the Blessed and new Earth can appear, wherefore it is called the Damned Earth.

Philochrysus: I hope you will not say that there is any of what the Chymists call Damned Earth in this our Gold. For I cannot bear the thought of it. Pray therefore explain yourself here a little.

Philadelphus: It is you yourself that make the particular application, for I did not. And indeed, Sir, I was almost afraid to touch you so near the quick. But if your Gold, Philochrysus, be a terrestrial subject (which you will scarce deny) then I am sure it must have some share of this Damned earth in it. For the Curse has not a command to stop when it came to a mine of Gold, but like a leaven it passed through and through, and infected the whole earth, and all that belonged to it. There might not indeed so much of it here abide as elsewhere, and therefore I said there was less of the Inherent Curse in this, than in any other subject of the same kingdom or order. Yet there is some, and that too very considerable, if either reason or experience may be allowed to pass the judgment. But this would lead us too far into a Philosophical disquisition.

Let it suffice at present to consider whether what a vulgar and ordinary artist may be able to give an ocular demonstration of in the greatest part of earthly subjects, an expert master may not be as able to give the same in All? Wherefore be not angry, dear sir, at what I have asserted, but learn to bear the thought of what will be so much your disappointment, as to let you see the fair idol of your heart is not so lovely as you have imagined it to be, and that it is not all true gold that glisters in your hand.

There is a Damned Earth Terra Damnata et Maledicta that cleaves so fast to it, as is not (easily) to be separated by the refiners art. And I am informed from credible testimonies, that whosoever shall be understanding in heart and skillful in hand, to separate this vile earth from the precious Solar Earth in the body of Terrestrial Gold, shall find the quantity of the former (however small when compared to the inferior metals) to exceed the other. And if what is related concerning the degradation of Gold by an eminent and curious eye-witness of this nation, whom all the philosophical and Christian world stands obliged to (and who had this generous and noble design to vindicate Religion from all sectarian polity or partiality, and to establish it upon solid and immutable grounds, be true; and if also the daily experiments) made even in ordinary laboratories of the possibility of its supergradation and Exaltation, by losing in its weight, and so possessing an higher Tincture and Clarity, may deserve any credit: Then is it certain that it may still arrive to an higher degree both of Fixation and Purity, than it could ever meet with in the Bowels of the Accursed earth.

But whether this can ever be quite set free from its Inherent Curse or no, is not so material to our present purpose. However there is a vein, I can assure you, of Paradisical Gold, which not having been with it infected, is by Moses

pronounced to be good, (Genesis 2, 12). And yet even this is no more to be compared with the Philadelphian or Sionitical Gold, than the Peruvian is with it. Hereby you may, in part I hope apprehend what is meant both by the Blessing and the Curse, which are inherent in this Metallic body.

Philochrysus: I do, I think, pretty well understand you. But pray what do you mean by an Adherent Curse, and how is that to be appropriated to the Terrestrial Gold?

Philadelphus: The Adherent Curse is that which adheres or cleaves to the Creature, by external application, and not by Internal Constitution, or composition. And here by external application I mean not barely any outward abuse of the same whatever, but also (and chiefly) any degree of adhesion of the Human Soul to it, how intrinsic soever, and the more intrinsic still the more dangerous, it being foreign, incongruous, and extrinsic both to the Soul, and to the creature which she seeks to cleave as to her blessing. Now though your terrestrial Gold has indeed not so much of the inherent, yet has it far more of the Adherent Curse, which is much the worst of the two. And though it should be never so perfect as to its composition, that avails not if this other Curse sticks to it. Yea, on the contrary, this will be so much the greater and the heavier, as in the case of the Tartarization [2 Peter, 2, 4.] of those angels who kept not their first estate of adhesion to the Original Beauty and Goodness, and in that of the Golden Calf of Israel, concerning which the Jews have to this very day a celebrated proverb, that no punishment is ever inflicted upon them in which there is not some portion of this calf. And I fear the same may be justly applicable not to them alone. What Evil of Sin is there in the whole world that is not perpetrated for the sake of it? And what Evil of pain, or dreadful judgments by the Divine nemesis have not already been pulled down upon particular persons, upon families and upon whole kingdoms? Behold, and consider the times of old; what examples all histories both sacred and profane doth give you. To conclude, how many are there that for the sake of this, labour the greatest part of their lives in the very fire, who at length reap nought but smoke and dross, in the room of those Golden Mountains which they hereby imagined to themselves? And how many weary themselves all their lives for very vanity, while being deceived with the false show of an adhering blessing, they find only misery and repentance; who, had they taken but half that pains to discover the Paradisical or Philadelphian mine of Gold, would never have been left in such plunges at the last? Behold all this proceeds from its Adherent Curse. Remember, prithee Philochrysus, the dying aphorism of the richest Subject of the world at that time, as well as the best politician, and the most faithful servant; which famous aphorism is, I suppose, not unknown to you.

Philochrysus: You mean, I know the saying of that great man, which he left in his legacy to posterity: Had I but taken but half that pains to serve my God, as I took to serve my Prince, he would not now have deserted me.

Philadelphus: I do so. And withal I assure you, my good friend, that if you were but half as diligent in seeking after the celestial, as you are in seeking after the terrestrial Gold, you would be experimentally convinced that I have spoken nothing to you all this while but the very Truth, and you would find yourself possessed of substance instead of vanity.

Philochrysus: I am at a loss. I know not what to make of that which you say. Disturb me not out of my sleep. For I would rather dream on at the old rate, than be molested. Have pity on me, and depart from me. For I am Philochrysus. I am a lover of that what you have contemptibly nick-named terrestrial Gold. The which to me is a Celestial substance. But you will hardly allow it to be a substance at all, that so you may the more exalt the Gold (as you call it) of your own country, which I must call imaginary. Tell me not then that mine is vanity, or the shadow only of a substance. Neither speak to me of labouring for smoke and dross. I know what is substance, I thank my stars, and I can distinguish between what is true and what is counterfeit. Mine hath been tried in the Fire, and weighed in the balance. It hath stood in the one; and in the other hath been found to have its just weight. Can you also pretend to this?

Philadelphus: Yes, more than pretend. Mine is indeed Gold tried in the Fire, and it has been also weighed in the balance as well as yours. And let me tell you besides, that your gold shall never be able to endure this fire-trial, but shall fly away in it as lead and dross. And one grain of the Gold of my City if put into the balance will preponderate this whole room full of yours. Whence the Crown that is mad out of this Gold is called emphatically a weight of Glory and an Hyperbolical or excessive weight, yea a far exceeding and Hyperbolically Hyperbolical weight [2 Corinthians 4,17.] So far exceeds the celestial Gold in preponderosity the terrestrial Gold when weighed together, as no hyperbole can reach. It exceeds in like manner in clarity and lustre, in fixation and permanency, in the superexcellency of its Tincture, in ductibility and divisibility; and in all manner of medicinal uses both for Spirit, Soul and Body, all which it revives, exhilarates and perfects. And in the last place all the merchandise of your World is not to be compared with it. This alone can truly and really and lastingly make you rich. It would not be difficult to particularize each of these, and to show hereby the reality and substantiality of this Gold that I plead for, not only equally with, but far above that which is dug out of the Earth. But all that can be said hereupon, would but serve so much the more to exasperate you if you comprehend it not, or will not attend to it. In vain therefore would it be for me to give you (at present) a particular description of its several properties, as also of its constituent principles and

the manner of their union. I must wait to do that till those senses which are fallen asleep in you shall come to be awakened. But I am therefore sent that I might rouse you out of your sleep. Forgive me that I thus wake you. O Philochrysus! what has become of the eye-salve of Sophia? Arise and anoint your eyes.

Philochrysus: Hold! I think I now begin to see. I must confess that I can now see the possibility of what you drive at, but that it is actually so, I cannot yet perceive. I remember I was once a little acquainted with one that might possibly be of your society, and I did hear him exclaim from the pulpit in this manner: "Think ye, ye shall be set up as pillars in the Temple of God to uphold it? or that you shall be full of gold in your pockets, of the finest gold tried in the Fire, like the rich men of the Earth? and to ruffle it in silks, and fine raiment as those in princes' courts? Do you think that these things are here meant in these promises made to the Seven Churches? No, No, dream of no such things, for I say there is not one word true according to the letter."

Philadelphus: I do say that every word, every syllable, every letter is true, and that there are real and substantial pillars in the Temple of God, real and substantial Gold in the City of God, and real and substantial raiment worn by the citizens thereof. And yet at the same time, I do assert that there is no Word, syllable or letter true, if strictly taken according to that low idea which the natural man has fixed to these words. For as much as there is a more than hyperbolical excess in the difference of one from the other. As each property by itself considered will manifest. And if you are convinced of the possibility (at least) of what I have said, you must acknowledge the actual existence hereof. For that there can be no other reason invented whereby you deny it, but its impossibility and inconsistency.

Philochrysus: I resign therefore, and yield to you, that the City of Philadelphia may be built of true, real and substantial Gold, which has nothing of the curse either Inherent or Adherent sticking to it, according to the sense that the describer means, or that you explain, though not according to that which the natural man would have.

Philadelphus: You comprehend me right. I shall therefore proceed. I said then, in the second place, that it is built of fine Gold, much more fine and higher graduated than any you can ever have seen. This you may in part already understand by what has been said hitherto. But here I shall much more stand in need of words whereby to express myself.

Philochrysus: I long greatly to hear you speak distinctly of this Superfine and supergraduated Gold. I shall not forget what you have said. Therefore proceed on.

Philadelphus: You need but remember your Gothic philosopher. Consider also that there is a twofold body, There is a material and elementary body, and there is an spiritual and a heavenly body. The one is gross, the other fine.

Philochrysus: I can understand perfectly what you mean by the former, but the notion of an immaterial body seems to me the very same contradiction as that of an immaterial substance seemed to an eminent asserter of materialism called Philautus. If you had but him to deal with, he would make work, I believe, with your non-elementary and spiritual body.

Philadelphus: It may be so. But I never feared the strength of reasoning in Philautus, though I know him pretty well, and all his principles whether in Philosophy, Divinity or politics are opposite to mine. He is the express character of the natural man throughout, and in his works everywhere you have the most lively image of the Fallen State of Nature, whereof great advantage may be made by the wise, it being no where that I know so deeply and philosophically handled. This indeed he mistakes for the true and original State of Nature; but herein he speaks well enough, and true enough, as a natural or animal Man, and without deviating, most exactly follows his principles wherever they lead him. On the other side the most learned and profound of all his answerers very admirably both describes and demonstrates the true and original state of Nature, such as it was, and such as it shall be again, but not such as it is at present. As for Philautus he is not dead, but lives in his disciples, and will live as long as the present corrupt state of Nature shall remain upon the Earth. For the Psyche in man is never able to penetrate beyond the image; only the pure spirit of Sophia can reach to the life, which is so imaged out in discourse. Hence he who had only the Psyche, was not able to distinguish betwixt the one and the other, but he took them both to be the same. So finding in the origination of several languages that a Spirit was imaged forth or signified by Breath, he presently concludes that the Spirit and Breath were one and the same, and consequently that all Spirits (as such) were material and corporeal beings. he in the like manner, finding in the verbal image of substance was expressed that which stands under, or props up somewhat, entertained immediately a most gross and sensible conception hereof, and tied it down to matter. So then nothing could be a greater absurdity to him, or a more manifest contradiction, than to believe an immaterial substance, that is an immaterial matter. Now among those who have a great and just abhorrence for his sentiments, all are not set free themselves from the very same method of argumentation, as from a numerous induction of instances might be verified if need were.

Wherefore I shall only beg of you what is highly necessary in order to your understanding of what I speak, and to your passing a judgment thereupon, that you content not yourself with the lax and popular sense of a word, as that which is generally very equivocal, but that you seek out the strict and close idea that is to be affixed to it, for the removal of all ambiguity in the terms, and the distinction of the image from its original, or (as the Schools would

rather speak) of the Signum from Signatum, the sign from the thing signified.

Philochrysus: It is very just what you require, Phildelphus. None can gainsay this method, after what the celebrated author of An Essay on Human Understanding, together with a French philosopher of the first magnitude, have written on it, shall be looked into. Wherefore tell me in the first place, what you mean by Substance?

Phidelphus: Hereby I understand that which hath both Essence and Existence, being created by God, and made capable of bearing up, or supporting various modes of Being.

Philochrysus: What do you mean by Body?

Phidelphus: Hereby I understand a substance that is extended, and is capable of various modes of Extension. Two of which modes are penetrability and impenetrability.

Philochrysus: Is penetrability then a mode of extension? I always thought that all matter was impenetrable.

Phidelphus: True. All Matter is impenetrable, but all body is not. And penetrability is as much a mode of extension as impenetrability. For where there is no co-extension there is no penetration, and where there is no penetration there can be no life. Without therefore all Nature were dead, it remains that extended substances may be penetrated. Now there are extended substances, or rather one extended substance (of which I may speak to you hereafter) which can penetrate others, but which cannot be penetrated by any. There are also extended substances which can penetrate others by co-extension, and which may themselves also be penetrated by others. lastly there are extended substances or bodies which cannot penetrate others, but which may be penetrated by them. Thus by the outward light of this world, which is a body of the second order, the Earth may be penetrated, which can neither penetrate it or any other substance.

Philochrysus: What do you mean by Matter?

Phidelphus: Hereby I understand a body that is impenetrable, and divisible, and which is capable of various modes of division. So that all Matter is Body, but all Body is not Matter. By impenetrable I mean not that which cannot be at all penetrated, but I mean that which is not to be penetrated by any thing of its own order, and which itself can penetrate nothing.

Philochrysus: How can the same Body be impenetrable and divisible?

Phidelphus: Because it is impenetrable, therefore it is divisible into parts. For if it could be penetrated, then would there be no need of division, or separation of the parts? Wherefore that which is penetrable is also indivisible, or rather indiscerpible, and consequently incorruptible.

Philochrysus: I comprehend your meaning. And now I conceive what is your notion of an immaterial or Spiritual Body called likewise a Non-elementary (which is a Quintessential) or heavenly Body; Namely, that it is an extended substance, penetrable, penetrative, indivisible, indiscerpible, and incorruptible. As on the contrary your notion of a material and elementary body must be this, that it is an extended substance, impenetrable, penetrated, divisible, discerpible and corruptible. I begin consequently to understand a little your notion of Material and Spiritual, of Elementary and Heavenly Gold, and why you call the one gross and the other fine Gold. But notwithstanding that I conceive how the Material and Elementary Gold is an extended Substance which is impenetrable to all terrestrial bodies, and may be penetrated by the Celestial, which is also divisible into parts, yea Discerpible into the minutest atoms, yet can I not easily yield that it should be corruptible.

Phidelphus: All that is compounded of Elements must be more or less corruptible. And though certain elementary bodies may have arrived at some degree of incorruptibility, yet it is but a degree, it being impossible for them to be ever perfectly freed from corruption, but by a dissolution and a resuscitation. For this is a most assured maxim, that all things must be perfected upon the cross and all things must be tried by Fire Without passing through the Cross there is no resurrection, without passing through the Fire there is no Fixation or Incorruption, no Purification or Spiritualization. Hence the messenger of the Covenant of Immortality is by a certain prophet compared to a refiners Fire, who saith of him that he shall purify the Priesthood and purge them as Gold that they may rightly offer the sacrifice of Minha to Jehovah. Hence also a great and wise King saith, the word (or outflowing emanation of the Lord is refined; and again he cries out Thy Word is exceedingly refined most fine and pure. And likewise this very Word of the Lord or the Word the Lord saith to the shepherds of Israel: I will refine them as Silver is refined, and will try them as Gold is tried. And elsewhere he saith, I have refined thee melted thee down, and then brought thee out of the furnace. For this cause the precious Sons of Zion are compared to fine gold, and the Angelical man who appeared to Daniel had his loins Girded with fine Gold of Ophir. From this also an account may be given why the Altar of Incense was made of refined Gold, together with the Ark and the Cherubims, also why Wisdom's oracle is so often compared to fine Gold; and lastly why the Shulamite describes both the head and the feet of her beloved to be as of fine Gold, that is such an indivisible, indiscerpible and incorruptible substance, as being extended is therefore a body, and as possessing all the properties of the material and gross Gold, is therefore a spiritual body, or immaterial and celestial gold.

Philochrysus: I must confess that I have always taken a spiritual body to be a contradiction in terms, for I never

heard otherwise before but that Spirit and Body were contraries. But now I begin to mistrust that I have not been used rightly to apply ideas to words.

Philadelphus: Your diffidence is well grounded. For I do not find that Spirit and Body are anywhere opposed as contraries in those writings which command the greatest authority and deference above all others to them. I find indeed frequently spirit and flesh to be set as opposites, but spirit and body never. Nay I find it there expressly asserted that there is a natural body, and there is a spiritual body. And so in like manner there is a natural Gold and there is a spiritual, which surpasseth the former, as the spiritual Body of the Resurrection doth this Natural and Elementary body which we now wear about us. Moreover the same highly mystic author tells those who being immersed in the flesh had no notion of a Spiritual or Heavenly Body, any more than you had.

Philochrysus: There are also Celestial Bodies (of a spiritual and heavenly property) and Bodies Terrestrial (of a material and earthly property as common gold but the Glory of the Celestial is one, and the glory of the Terrestrial is another; that is, the glory of the Philadelphian Gold differs from the glory of the Peruvian, as far as heaven is from Earth.

Philochrysus: You extremely amaze me, good Philadelphus, to tell me that the City from whence you are named is built of such fine gold. But pray now go on, if you are not weary, to satisfy me in the third place, whether it be built of Transparent and Glassy Gold.

Philadelphus: Be not over hasty, but take time to meditate upon what I (through the assistance of the Good Spirit) have freely communicated to you. Neither have I done yet with the former, for I am not yet come to the top of the ladder with you. Perhaps your head may be giddy in endeavouring to reach it at this present. Wherefore though I cannot be ever weary of discoursing these matters, yet I will now take my leave of you with one parallel instance, which you may digest against we meet the next time. Consider what difference there is betwixt the faeces of any terrestrial subject, from which the spirit is separated, and the Spirit itself of that very subject (which is a Spiritual Body) when seven times rectified; and hereby as in a glass you may discern how far that Gross and Earthly Gold I am speaking of, wherewith the Holy City of my brethren is built. In the meanwhile I shall leave with you this Hieroglyphical figure of a star being the mark of this Gold, and also of the city, showing its constituent parts the Water and Fire of the Philadelphians; it manifold and wonderful properties, how it is formed, and how it is made to multiply itself.

Hermaphrodite Child of the Sun and Moon

Hermaphroditisches Sonn- und Monds-Kind, das ist: Des Sohns deren Philosophen natürlich- übernatürliche Gebährung, Zerstörung und Regenerirung oder vorgestellte Theorie und Practic den Stein der Weissen zu suchen und zu machen. Durch einen unbekannten Philosophum und Adeputum in 12 emblematischen Figuren und so vielen Paragraphis. Mit Applicir- und Beyfügung so vieler Canonischen Versen des berühmten Schwedischen Adepti Northons: aus einem alten manuscript gezognener praesentiret. Nun aber nach dem mystischen Verstand und innerem Weesen expliciret, nebst denen Caballistischen Zeichen Salomonis durch einen Lehr-Jünger der Natur.

L.C.S.

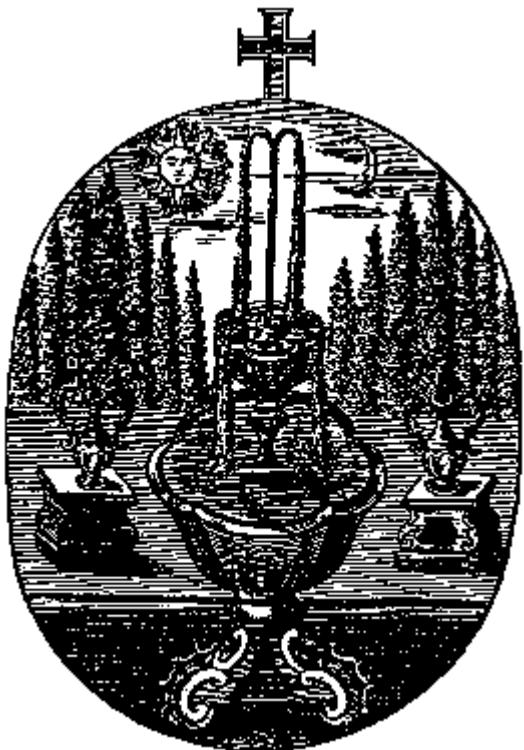
Mayntz, bey Joh. Friederich Krebs Buchhändler. Geduckt in der Churf. Hof und Univers. Buchdruckerey bey denen Häffn. Erben, durch Elias Peter Bayer. 1752.

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THE HERMAPHRODITE CHILD OF THE SUN AND MOON

Abstract: Analyzes the natural and supernatural birth, destruction, and regeneration of the symbolic Child. Introduces the theory and practice of how to quest for and manufacture the Philosopher's Stone. Includes applications and explanations of verses by the famous Swedish [sic] Adept Norton, from an ancient manuscript. Now, for the first time, revealed according to mystical tradition and esoteric enlightenment. Includes the qabbalistic signs of Solomon, explained by a master-student of nature. With 12 emblematical figures with corresponding explanatory paragraphs.

Author: an Unknown Philosopher and Adept (L. C. S.)

Publisher John Frederick Krebs, Maintz 1752, Printer Eli Peter Bayer.

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Appendix.

Hermaphrodite Child of the Sun and Moon I

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This figure is complicated, but to a philosopher, wondrous to behold.
In the center of the inner circle is the sun with 7 rays of warmth.
Above is the crown of celestial SAL-NITRE of the physical world and
the Nature-Spirit. The figure represents: (1) Chaos or universal
subjective nature as the purest birth of this Nature-spirit in the
center of the Earth, (2) Sulphur saturated with astral Mercury, (3)
the White Gold of the wise, (4) the many layers of the Earth, and (5)
Travisan's Fountain.

The outer circle represents the Zodiac where the 7 planets forever
course through the ether. The planets concentrate their influx of
energy into the world below, inducing the law: as above so below,
and as below so above.

The planets in this figure have an occult order, with Saturn in the
first, or lowest, spot. From above, Saturn congeals the One Substance
(the etherial Fiery-Water or the astral Watery-Fire with its ring of
coldness). It manifests right into the alchemist's hand and
continues throughout the Work. The golden Sun-Child already lays
concealed in It.

Jupiter is right above Saturn, the next step of the Work. The power
of Jupiter first lets black Saturn experience Composition, then
darkens the Sun and the Moon. Jupiter then sweeps up to paradise like
an airborne dragon, out of the stomach of Saturn. Jupiter transmutes
the dark Earth into the subtle elements from which the black child is
freshly born in the sky, the way a noble jewel is polished. Finally,
this enables Jupiter to completely discard the shadowy mundane world,
the old Adam.

At the top is the moon, snow-white Diana, the queen of solidity. She starts her heavenly journey by drinking in and dissolving all the tail colors of a Peacock in a heat. The Moon uses the Philosophers' Stone to hermetically seal the pure liquid Air-Element. Continuing through the dry gaseous Fire, the Moon journeys on the Path to the celestial Solid Fire and the Red Tincture.

Next after the moon at the very top, is Mercury, the Initiator, the Worker, and the Completer of the whole Work, the moist-radical or base-moisture of the Stone. Now, Mercury swings from the top horn of the crescent Moon down to Venus, entering through her silver chord. Mercury starts out in liquid form at the Moon, but solidifies while passing through Venus and Mars, penetrating through to the center of the Sun.

PARAGRAPH 1

Among the 7 planets I am called the Sun.
My pointy crown symbolizes the process:
First, we become completely subtle and pure
And bind with Mercury,
Then the black raven grows.
It is buried in the grave,
Rising anew,
Adorned with lillies, and betrothed.
Then at last the Sun-Child appears,
Bedecked with purple on his throne.

EXPLANATION OF PARAGRAPH 1

The mundane Nature-Spirit: (1) pours itself into the Central-Fire of the earth, (2) starts working in that fire, (3) is bound in mercurial moisture and liquid form, (4) is impelled to and fro, through the Archaeum of the Earth, as a saturated wind, (5) is congealed by Saturn, and (6) is thrown to the ground in front of the Alchemist, like the true metallic gore (the metal's seed).

The Alchemist: (1) recognizes this as the most valuable treasure on earth, (2) takes it home joyfully, (3) inserts it into the glass coffin, (4) binds it with the gaseous Mercury, (5) seals the coffin, (6) watches the black Raven grow in the putrefaction, (7) is reborn in the Paradisiacal Kingdom to corporal Diana, and (8) is crowned as the Child of the Sun.

CANON 1

Worship God, and love those
Who overcome their depression and cravings.
Give only the best to God and neighbor.
Come, I will show you

A Treasure that you will treasure:
A golden fountain and a silver spring
From the word of God and the Soul of Humanity.
I am that Treasure,
Better than all other good things.
Yet, I am also an poisonous dragon,
A furious lion with jaws open like an abyss.
All metals bow before me;
When I grab them, they bust to pieces.

EXPLANATION of CANON 1

The Alchemist should be a pious, sincere, lover of God and neighbor.
That way, better success will ensue in this highest mystery of
nature, which can only be given as a gift from God. The author of
this canon writes about the origin of the Substance of the Stone.
This One Substance originated from the very first moment of creation
when God said the all-powerful word FIAT.

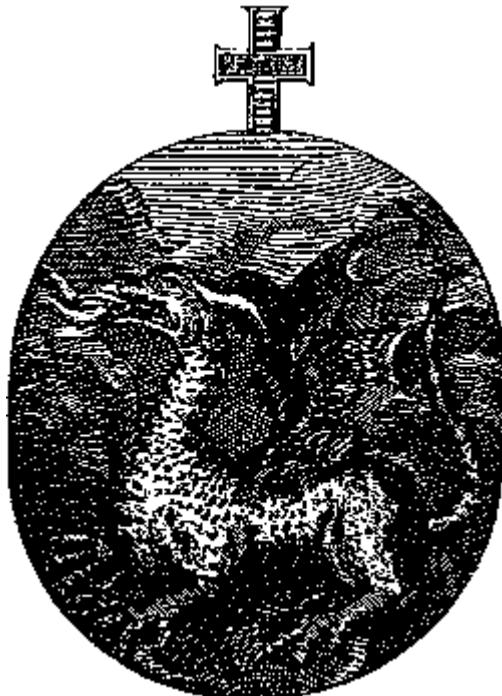
The One Substance is animated by that emanation of Being Itself
called the Nature Spirit. Therefore, the Substance is as powerful for
this Work now as it was in the beginning, and ever shall be until the
end of the world. Now this is (1) Hermes' superior and inferior, (2)
Bernardus' little well, (3) Hermogenes' magic fire-staff, (4) silvery
Mercury springing from the forehead of God, (5) the highest good
from the time of the Fall, when people became poisoned by ignorance,
until the time they are reintegrated into Paradise.

Hermaphrodite Child of the Sun and Moon

II

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EXPLANATION OF FIGURE 2



This fire breathing dragon is Hermes' little bird, flying here from the North. It is a celestial creation, consisting of fire and air. Its fire-breathing mouth, therefore, has the power to (1) warm the cold chaotic water, (2) transmute it into a virgin earth, and finally (3) transmute it into a fire-resistant liquid-wax Stone, which is why the Stone is called a Tincture.

The dragon wings have 7 indentations, to indicate the seven steps Eleazer said are needed to chop off those wings (after Eleazer's meaning). The first three steps involve progressing the dragon gently and without corrosion through the 3 worlds in turn: the Mundane (solid), the Paradisiacal (liquid), and the Celestial (gaseous). The fourth step represents passing through frequent barriers in the distant islands of the philosophers where the dragon eats himself so full of Earth, that he can no longer fly, as if he wanted to melt everything solid into liquid. In the fifth stage he becomes a prisoner of Saturn's scythe. In the sixth stage, everything turns around, liquid becoming solid again

PARAGRAPH 2

If the sublime wisdom of the universe,
Prized about all else,
Had opened up clearly,
As told by Philaleth; and
If my mother, Nature,
hadn't grayed
My colorful Mercury; and
If my fiery life were revealed;
Then there would be as many Adepts,
As there are Sophists now.
But God wills
The greedy world not to
Grasp my nature or
Discover my Mercury.
So I am only known to those
Who God sends to my Master.
Who explains everything clearly,
And reveals my figure:
What to make out of the poisonous dragon,
And my solid red brother.

EXPLANATION OF PARAGRAPH 2

Physically, mentally, and emotionally turn to the Kingdom in your heart. Only then can you truly understand our overall mother, Nature. Only then can you comprehend the Mercurial Spirit hidden deeply in her innards, which gives life, seed, and soul to all 3 kingdoms. If the innumerable modern pseudo-Adepts would just recognize this, then the world would be full of true masters.

But it is hidden from their mundane eyes, that can perceive only the trististry, that is, physically manifested things like minerals and metals. The One Substance escapes them. They do not recognize the seed and germ of all metals, where the glowing Mercury of nature lies hidden, the seed which the south-wind provides in shining gray, viscous liquid form.

Why? Because greedy, self important people, seeking only to satisfy their cravings, are fated to lose this Treasure which the God of Gods gives only to those in tune with nature, seeking with the heart of a child. And only these, not the thousands of sophisticated manipulators, know what to make of this poisonous Mercurial dragon and his accompanying liquid Sulphur and viscous Earth.

CANON 2

My species gives me a grey belly,
but I'm neither male nor female.
Rather, I have both genders.

My flesh and blood prove it.
My blood is male, my flesh female.
The power of both is spiritual.
I have both male and female organs.
So people call me a hermaphrodite.
My treasure is the Earth Element,
where there are minerals, metals, and such.
Yet I'm nothing that you may suppose.
I am One Substance by my nature.
In my metal form I am simultaneously
hot and cold, wet and dry.

EXPLANATION OF THE CANON 2

Here the author points out that the One Substance, is a viscous, gray, hermaphroditic liquid. Its passive, feminine characteristic comes from its liquid state and spirit of Mercury. Its active, masculine characteristic comes from its solid state and spirit of fiery Sulphur. In other words, physically it is Water and earth, but spiritually it is Mercury and Sulphur.

The author's second paragraph shows the Substance born in the center of the Earth and brought forth by the South-Wind. The author empowers us with clear words: It is neither mineral nor metal. It is an essence or substance with equal proportions of the characteristics of the 4 elements.

Now what can sophists and vain seekers after this mystery say about this atomic Substance, which has a hermaphrodite spirit and body, yet is neither a mineral nor a metal? All their misconceptions are swept away: there is no antimony, vitriol, saltpeter, salt, quicksilver, sulphur, gold, silver, nor other metallic compounds. One Substance only is needed. It encompasses all wisdom. Nature constituted It. The wise use It. Discover it and recognize Its esoteric secrets, lest, in all your science, you completely miss the target.

Hermaphrodite Child of the Sun and Moon

III

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EXPLANATION OF THE FIGURE 3

Figure 1 shows the superior and inferior of Hermes. Figure 2 showed the hermaphrodite duality in a single thing, the philosophical Adam, who still has his rib, that is, who had not yet divided into separate male and female to produce offspring. Figure 3 conceals many important symbols of theory and practice.

(1) The most-secret dual receptacle, without which the Work cannot be done. (2) How to hermetically seal the passions (CAPRICUS in the form of golden Earth or Sulphur, representing masculinity) with the power of the Conscience (BE-JAH the Holy Spirit [literally, the Lord God], in the form of liquid Mercury or the Moon, representing femininity). (3) The hermaphrodite figure standing on the circle, so it belongs to that circle, but is nevertheless separate from it. (4) The green lion in the circle, which represents the blossoming of Life, and which attains its power through the gaseous SAL-NITRE. It becomes larger by devouring the liquid Mercury it drank, which it excretes as thick as tar.

PARAGRAPH 3

Hermes called me the Sun and the Moon. Riplaeus called me the green lion. Our author called me hermaphrodite, but I pay no attention to that. It makes no difference. Nor does it matter what the sophists call me, for they learn nothing for all their trouble except: (1) I am One Substance, not two; (2) In me is Bernard's little fountain; (3) I am dry water, subtle pure; (4) I am raised up by the power of Mars, as commanded by Philaleth, the famous Adept who coagulates my esoteric nature with Mercury.

EXPLANATION OF PARAGRAPH 3

In their books for the curious world, the adepts spoke in symbols. For example, the Stone is made of One Substance. It is a thing that is a simple unity, not a composite. It has equal parts of Earth, Water, Fire, and Air. It possesses equal attributes of heat and cold, moisture and dryness. It arises from liquid and solid Fire. Thus, in the first verse, Hermes calls it the Sun because it is made of Solid Fire; and in the second verse, he calls it the Moon because it is made of Liquid Mercury. Riplaeus calls it the green lion, because it grows more fiery whenever the Celestial Fire is inflamed.

The Master Norton called it a Hermaphrodite, since Hermes said it is both solar and lunar. But don't make the mistake made by most current-day alchemists. This single thing with dual characteristics is not a composite constructed by human hands. As it says in verse 13: By my nature I am One Substance.

And in verse 15: I am Dry Water, subtle and pure, and I am powered with Mars energy. That means, that in the center there is a subtle Fire. The Mars energy causes this Fire to rise up and become strengthened by the Celestial Fire. According to the words of the philosopher: Give the fire to the Fire and mercury to Mercury.

CANON 3

Four elements are sealed in me,
Sulphur and Mercury are dissolved in me.

I am savage, deadly, smoky, poisonous,
solid, liquid, constant, and gaseous.

Not animal, vegetable, fungus,
arsenic, vitriol-alaun, salt,
sulphur, mineral,
gold, nor any metal.

I am White Mercury. I have only one root and two stems.

Everyone despises me, because I don't look too cool in my dull gray coat. Yet, I am like the prize-winning beehive that produces the best honey for lords, princes, and the king. I equally valuable for everyone, high and low, rich and poor.

EXPLANATION OF CANON 3

We are informed in Verse 1 that the chaotic-philosophical Water is not the same as the Water Element. There the author states: the four elements are sealed in me. And to show us the origin of his central Sulphur and astral Mercury, he adds: flowing with sulphur and mercury. The next 2 verses clarify that this hermaphrodite Substance is both solid and gaseous.

First he describes the dark, earthly, liquid characteristic, saying:
I am wild, deadly, smoky, and poisonous. No man can face it without crying out and suffering from the most terrible poison. None dare touch it nor taste its repulsive smell. Yet even its raw state, it effects wonderful cures. Also, after a little preparation with small doses of ADMIRACULA PRAESTANDA, it can be touched or taken without harm.

But the following verse describes its characteristic as solid, liquid, constant, and gaseous. The author already named the interior and exterior forms of this One Substance. But, admittedly, God and the adepts do not permit discovering any clearer revelation.

Next, the author states what it isn't: not animal, vegetable, fungus, arsenic, vitriol, alum, salt, sulphur, mineral, gold, nor metal. So this universal Tincture is not from the animal, vegetable, mineral, or metal kingdoms. These words bring particular dizziness to the brains of today's alchemists, who will ask: what is it then? Well, it has certainly already been named several times, but to repeat it one more time superfluously: (1) It is the purest offspring of the gaseous mercury in the belly and center of the Earth. (2) It is a stone in liquid form. (3) It is an invisible solid. (4) It grows up like the mustard seed. (5) It works through the astral fire. (6) It transmutes everything it touches into a liquid-solid like itself. (7) It is a fiery water or air which cold Saturn congeals on top of the Earth. Enough said, since anyone who does not understand this now is beyond help, and further words will not help, for this is essential to any real Alchemy. (8) Manipulations, spells, and magical formulae do not apply here, because it is a dual spiritual-physical material, intractable to sophists. (9) It is White Mercury transmuted into gray, liquid form. (10) Even though it is laying at everyone's feet, philosophy cannot explain it better than as a unity with balanced dual characteristics.

Hermaphrodite Child of the Sun and Moon

IV

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EXPLANATION OF FIGURE 4

The face on the Sun shows a different emotion in Figure 4 (The Mystical Substance) from the Sun in Figure 1 (The Physical Substance) in order to highlight the following differences between the two substances.

(1) The Physical Substance evolves naturally and is called the lesser substance of the Stone, while the Mystical Substance is manufactured by the Adept and is called the greater substance of the Stone. Compounding these two Substances together completes the first Rotation, by fulfilling the seven circulations of the Water. This symbolically prepares the Earth to accept the Astral Seed. The queen has sex with the king and conceives the Child.

(2) The three clouds represent the three principles of Mercury, Sulphur, and Salt appearing from the four elements.

(3) The planets around the horizon differ in their order.

(4) Mercury, the hermaphrodite spirit balancing passion and conscience, is the first symbol on the bottom because Mercury is the first to work on the Hermaphrodite Child. The Child's material attachments lead to Saturn dominating it from above, to teach it that

its animal nature is illusionary.

(5) Saturn, the mythical ancestor of the planets, swallows the golden Child of the Sun (which Mercury made) into his pitch-black belly. Saturn is next above Mercury and stays for seven time seven days. Then Saturn tires. His predecessor Mercury, with help from celestial Mercury, forces Saturn to spit the Child back out, and to hand the Child, undamaged, over to Saturn's follower, Jupiter.

(6) Jupiter lovingly nurses the vomited Child in the cosmic kingdom of the Air and gives the Child a beautiful form like a well polished noble jewel.

(7) Venus, the snow-white crystal liquid Mercury comes next, the Amazon queen, already on the other side of and ruler of the cosmic kingdom of the Air. The Child begins to grow aggressive. Venus, the nurse-mother, uses her virgin milk to suckle and wash the Child and make the Child grow.

(8) Mars is next under Venus. The Child grows strong and fiery from the virgin milk of Venus, solid as Mars himself, yet liquid as Venus. When this perfect balance is achieved, the blackness of the Child gives way to a rainbow of colors. Finally, the colors all join together to form white light.

(9) The Moon is now directly opposite below the cosmic kingdom of the Air, the solid, snow-white Diana, the white Stone, the crowned queen, who supervises the seven circulations of the Air, and becomes the solid Tincture, which transmutes all incomplete metals into the finest Silver.

PARAGRAPH 4

Norton, Philaleth's instructor,
Drew me
In my correct form
And he saw me clearly.
Everything good is in me,
Which you and everyone can do.
In the middle is my crowned figure,
My silver Mercury,
Which the educated call argentum,
And which is known as quicksilver.
Two hazy materials must be made very clear,
Maria writes, to perform the Work:
Those two are my frozen Water
And my brother Mercury, subtle and pure.

EXPLANATION OF THE PARAGRAPH 4

People enjoy expounding about the height of the sky, the depth of the sea, and the location of the center of the earth, but they are quieter than Pythagorean neophytes about the nature of the Universe. And without knowing the nature of Being itself, the rest of their speculations are worthless.

In this Work, there are uncountably many seekers of the Stone. However, they do not know the keys which are called quicksilver or mystical Mercury, or the Medium between two bodies, the conjunction of passion (CAPRICUM) and conscience (BE-JAH). Finding the Stone seems like untying the Gordian knot or bumping into a brick wall, because modern speculators imagine they are looking for earthly, physical things instead of mystical, spiritual things.

Norton, the Adept who taught the famous Philaletha, hints that we should seek and find quicksilver or philosophical Mercury in the Medium of the One Substance.

Maria the prophet says it even clearer what this Medium is, namely, two invisible gases, composed of black-red material, appearing to the adept in crystal clear liquid form. Now comes the key, when she says that this Medium should be harnessed to lead the entire Work. She adds that the source of these two hazy chemicals is Aqua Composita and its esoteric gaseous Mercury.

CANON 4

I am the good unicorn of the ancients.
Dissociate me into two,
And then bond us back together,
So that my mortal remains no longer decompose.
That is how to get the most powerful medicine.
Pay no attention to my wild and poisonous nature,
Because, God willing,
I cure all sickness and give long life.

EXPLANATION OF CANON 4

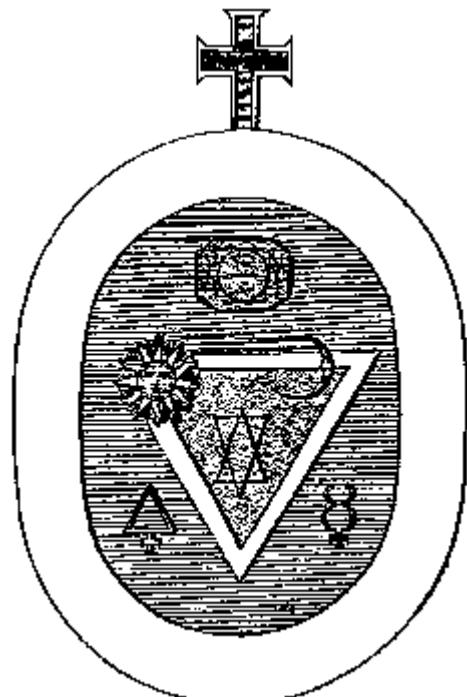
The One Substance is above all a unity, symbolized by the one horn of the unicorn. Denying this unity would overlook important mechanisms and laws of nature. The One Substance is a single material with both male and female gender. It is the One Glass for the adept blower, but which Aficentia [sic] calls a duality, and Haflilio [sic] and others call a trinity. It is the One Oven producing flames with as many degrees of cold and heat as you can find on a thermometer, and a similar number of degrees of wetness and dryness. The degrees are determined by the Element appearing in biggest proportion, which willingly and gently gives It its form. The one plan and recipe for the Work is: Dissolve and Coagulate; this formula creates the entire world, according to the occultist Dicentes [sic].

Keep dissociating (dissolving the coagulation) and bonding (coagulating the solution) until the moisture is completely overcome from the dryness and solidified. Then you have that powerful medicine, that the modern world cannot understand, and that makes fools of those who pretend to be wise.

Hermaphrodite Child of the Sun and Moon V

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EXPLANATION OF FIGURE 5

This triangle depicts the philosophical alembic or oven. Inside the triangle are the hexagon, representing the Mystical Substance as a conjunction of four equal and intertwined elements, and the sun and the moon, representing the wedding of Passion (CAPRICUM) and conscience (BE-JAH). Outside the triangle are salt, sulphur, and mercury, the three principles of the Stone, orbiting in perfect balance. These principles appear to the adept as an ephemeral spirit or a diaphanous dragon, transmuted from the murky bodies of the mundane world into the clarified bodies of the the paradisiacal world. Afterwards, White Mercury will appear above, Red Sulphur in the middle, and Black Salt at the bottom.

Gently (without damage) unify these pure Principles by science and art, and you hit the target dead center.

PARAGRAPH 5

This Figure clearly shows
The orbiting of the four Elements:
Turn Air, Fire, Water, and Earth
into Water through our Fire.
Then make that Water into Earth.
That completes the Work.
In other words, separate

the Air, Fire, Water, and Earth,
and unify them once more.
Do it gently or all is wasted,
And all the work and all the reward are lost.
The Crown sits in the point of the Earth.

EXPLANATION OF PARAGRAPH 5

Alchemy teaches of three kinds of circulations occurring in three worlds: the outer Earthly, the Paradisiacal, and finally, the Celestial World. Mass concentrates in the outer World where the gross, corporal elements, Water and Earth, predominate. The subtle elements, Air and Fire, predominate in the paradisiacal and celestial World.

In the first World, the Earth is drowned in Noah's flood of sin and bottoms out into the ground. In the next World, the Earth is evaporated by the warm breeze, and the rainbow appears. In the third world, the Earth is purified by fire, crystallized, and coagulated.

In each World, the Elements proceede along their orbit: Water turns into Air, Air into Fire, Fire into Earth. The same order is also used for Reduction. Eventually this cycle repeats. The first World has seven circulations of Water. The second seven circulations of Air. The third seven circulations of Fire. The Latin scholar Morienus, who moved to Jerusalem from Rome, said that you find what you seek when you change the Water into Air, the Air into Fire, and the Fire into Earth. Ebner [sic] agrees with Hermes, saying: It come into Its full power when It turns to Earth, which must occur gradually and without damage, or else the Work is lost.

CANON 5

Seek after reason and intelligence,
And do not look down on me,
Though I am vile and small,
Nothing else in the entire world
Contains the true Tincture,
Since I have the subtle and pure Mercury,
Settled, without turbulence,
Completely liquid, yet white and clear.

EXPLANATION OF CANON 5

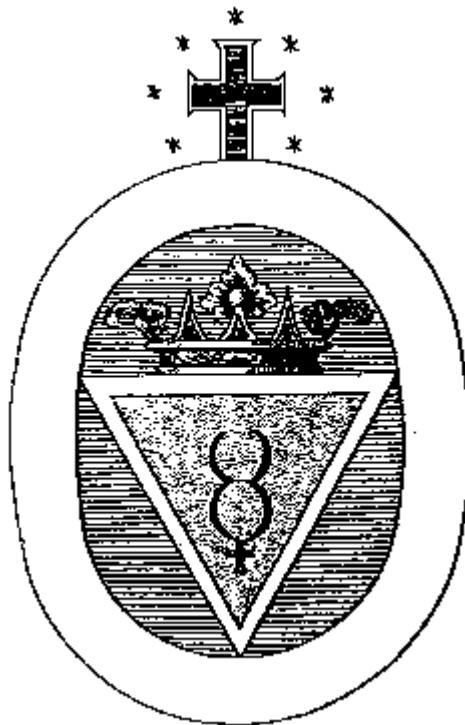
Zealous Adepts can see further and sharper, because they penetrate through to the center, to the esoteric meaning of things. Thus they perceive the effects of Spirit manifesting in the physical. The One Substance, in which God and nature placed such a deep mystery, appears to be a vile, contemptible thing. Yet, the Tincture or Stone of the Philosophers can be made out of nothing else in nature. The One Substance houses, attracts, and produces the absolutely purest spirit of Mercury. In It, the wise find all they seek.

Hermaphrodite Child of the Sun and Moon

VI

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EXPLANATION OF FIGURE 6

Back in Figure 1, Mercury swung from the dark, exoteric world of the gross elements to the subtle, esoteric kingdom of the Air. This same spirit of Mercury in pure, crystal-white, liquid form appears in Figure 4 inside the innermost triangle. The crown sitting on the triangle represents the Sun-child as a solid jewel. Though the noble Salt is sealed in the excreted soil, that soil is now set aside, later to become the cornerstone, the foundation of the entire Work, unchanging and forever.

The seven stars represent the circulations of Air, through which the paradisiacal queen nourishes so the Child grows in power, strength, and virtue.

PARAGRAPH 6

The dry water indicates
A substance that wets nothing, yet is
The Seed of all humidity.
It is the Green Lion's partner,
Made pure and subtle by the Mars-nature,

The White Mercury is made here:
It must be polished as bright
As a spring of liquid silver:
That is how to gently inspire the Work along,
So it binds with its Red servant.

EXPLANATION OF PARAGRAPH 6

The Dry Water symbol is fundamental to this Work of our hearts. It is a dry rain from above, a rarefaction and condensation strange to the touch. Your hand would not get wet, but would change colors, becoming black as chimney soot, white as snow, and red as freshly spilt blood. It is invisible, yet everywhere. It is the moist Center, the warm Radical, the green lion, the liquid dragon. The magical fire in Its waters evaporates It. It becomes a liquid silver Spirit rising up from a fountain floating in the Air. It is transmuted from the putrid murk of the rotting grave, into a pure and splendid Light full of Glory. It is now the Nymph-Spa where the Sun and Moon bathe, preparing for a magical copulation so powerful that they are permanently bonded together into a single being.

THE SIXTH CANON

A king in purple robes
Stabilizes me each time:
That is the pure Gold of the Philosophers
Who seek It in me.
It is called Solid Red Sulphur.
Everything else keeps a wide berth,
Because I can do it all single handed,
Though I am only one Stone,
I tolerate no Silver or Gold,
And Mercury treats me with disdain.
I complete the entire Work
All by my Self.

EXPLANATION OF CANON 6

In this recipe for cooking the Stone to coherency, the cloudy, vaporous Water that does not wet the hand serves as the moisture that binds and stabilizes the Stone, like an egg binds dough. This stabilization process is represented by the Regulus of Jupiter who is the newly born heavenly Child or the black Stone beset with rubies. It symbolizes the passions regenerated into true desire, the red solid Sulphur that arises from this same purified moisture and becomes the Stone. The art and science of this spiritual union and reintegration gives It the power to complete all Work pertaining to the Stone and the true Tincture.

Only someone (are your ears turning red now?) wallowing in blissful ignorance of natural law would think that lifeless metallic gold, silver, and mercury, which neither speak nor breathe, could ever give birth to a life-giving Stone or healing Tincture. The Adept who wrote this Canon dismisses all such nonsense.

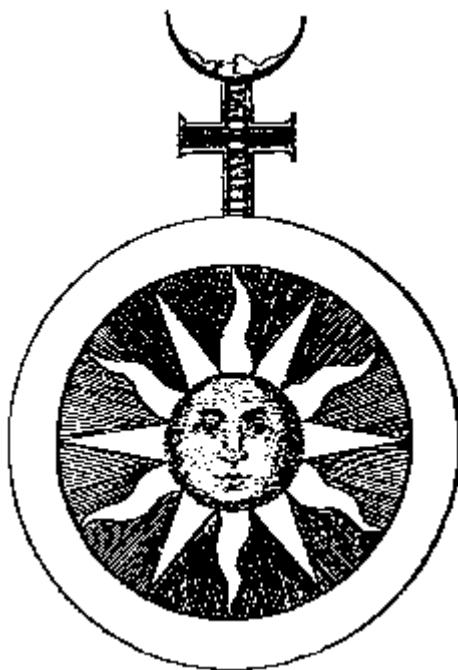
True, the Stone may look like gold, silver, and mercury,

but its internal essence is the Mystical Substance from Figure 4. This Mystical Substance is sometimes called gold because part of it is solid fiery Earth. Silver because part of it is liquid-water, and Mercury or quicksilver because of the white mixture and the product arising from it. So, with the bubble of pride burst, you can succeed in achieving your goal and reach closer to your final destination.

Hermaphrodite Child of the Sun and Moon

VII

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EXPLANATION OF FIGURE 7

The number 7 is very symbolic of the stages of the Work, including 7 planets, 7 days, 7 weeks, 7 circulations, and 7 systemic periods. The spiritual energy of Nature courses through the Mystical Substance using the 7-spoked wheel of the planets. The mystical Earth is readied by the 7-day work, a symbolical months-time, and then 7 weeks makes a systemic period. The 7 circulations, occurring in both the magical and natural rhythms, bring the Work all the way through to the white Tincture.

Figure 7 reveals the Gold, Silver, and Mercury from Paragraph 6 and Canon 6 fully.

The Sun represents the Child emanating from Saturn, or Jupiters Stone, or the Gold of the Philosophers still half-shrouded in darkness, whose internal heat draws in and devours the magnetic whiteness of the Mercury-Water of his sister the radical humidity.

The Moon represents this Mercury-Water, the mystical Silver. When Sun and Moon are equally mixed they accomplish the true Wedding of the red Servant with his good smelling white sister.

Mercury, the hermaphrodite spirit with both masculine and feminine attributes, the off-spring of the Sun and the Moon, is symbolized by

the cross connecting these sacred siblings.

This Mystical Mercury or quicksilver has a positive and negative aspect. Its negative aspect is being dissolved in the very Mercurial Water it magnetically attracts to itself. Its positive aspect is that it binds this Water and solidifies it.

Like red and white roses grow from ordinary stems, Silver and Gold flowers grow from the stem of mystical Mercury.

PARAGRAPH 7

Here the Work begins,
A duality
gives the power
To heal,
The elixir of long life.
A duality separated by a moist fire,
Bestowing health and wealth.
That is how to see this Figure.

EXPLANATION OF PARAGRAPH 7

The results of the Work can only be attained in Fire wet with sweat by this alchemical wedding of the red groom to his white sister. No one knows this better than those who strived for ages without the benefit of this paragraph. Had they only placed the red groom at the altar between the center of the heavens and the earth, and then brought his pure, liquid sister-bride to kiss him there. Then they would have been well along their Path to stable health and limitless wealth, the by-products of the white and the red elixirs.

CANON 7

Do not pollute me,
Just dissolve me, coagulate me,
And turn me upside down.
That how to do good Work.

EXPLANATION OF CANON 7

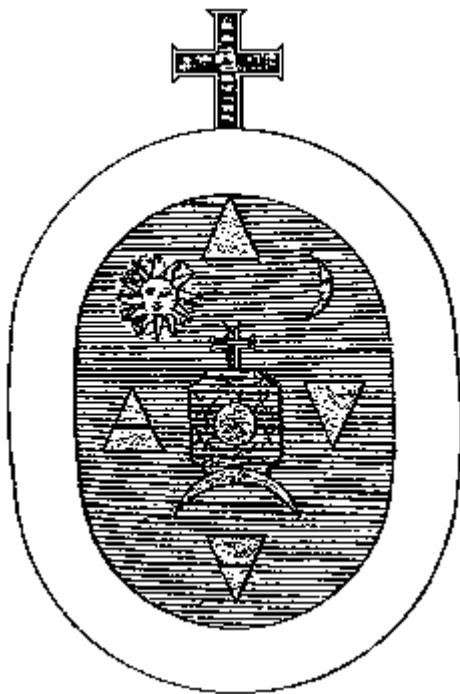
In these 4 verses Northon tosses all the other Alchemists a rock to stub their toes on. (1) Guard It from pollution by any external substances that are not homogenous and harmonious. (2) Pour your water on the fire without putting the fire out so the water escapes as steam. (3) Following the ancient wisdom, give Fire to the fire and Mercury to the mercury. (4) As they melt into each other, their tight embrace dissolves them and finally coagulates them. (5) Then a doubled Mercury dissolves and coagulates itself through a strengthened or doubled Fire.

As Mercury completes the circle by returning to fiery Earth, like a flower turned stem-up, you become master of the art of the Stone and complete the Work.

Hermaphrodite Child of the Sun and Moon

VIII

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EXPLANATION OF FIGURE 8

The figures in this book organize the stages of the work, like the links in a chain, loud and clear. Meditation on these figures teaches everything ever published about Alchemy, with no need to even read the accompanying words.

So far, the figures portrayed the life cycle of the One Substance: Its origin, birthplace, purification, separation, hermetic sealing, pollution, congealing, sublimation, and union in strict succession. These processes led to the consummation of the alchemical wedding between the red groom and the white bride.

Figure 8, next in this mystical life cycle, contains a miniature copy of itself inside it. There is a cross on top of an outer circle, containing an inner solar system.

The shaded area inside is the dead Winter Earth, the old-Adam, who experiences a force field emanating from the circle within. That force enlivens him, calcinates him, and transforms his hidden Salt into thickly flowing, solid white, Mercury, which is the new Spring Earth, where Hermes said to sow our Gold.

Sun and Moon hang in perfect balance with each other,
witnessing this alkinization.

The placement of the 4 elements is significant. Fire is on top by the cross because the Fire for the process must be sought from Above.

Earth is directly under Fire, because the fire calcinates the Earth and makes it fire-proof. Fire, Air, and Water then transform similarly, and the Stone is produced.

The Sun, a golden pebble, floating between Fire and Air, represents solid Red Sulphur which consists of Fire and Air and which is the masculine aspect of the Moon.

The liquid Mercury, floating between Fire and Water, consists of Fire and Water and is the feminine aspect of the Moon.

The Mercurial Moon hanging from the underside of the transforming Earth represents all this joining, circulating, and one-time concentrating into solid Earth.

PARAGRAPH 8

When Sun and Moon with Mercury
Are Joined together,
Indivisible and fireproof,
An eternal splendor occurs.
But, you must know and understand
Figure 8.
All work will be in vain
In this mysterious art,
If mundane Moon and Mercury
Entice you from the Path.
Mystical Moon and Mercury
Is another name for one's nature:
Mystical Fire is the Fiery Water,
In which the Mystical Moon and Sun are cremated.

EXPLANATION OF PARAGRAPH 8

To join the Sun and Moon with Mercury, use solid Fire. The Mercurial Moon is made of Fire and Water, here called Fiery Water. To really learn something from the beautiful Paragraph 8, meditate on the dual state of this Fiery Water that the Sun and Moon cook in.

The feminine aspect of this dual Mercury consists of Fire and Water. It dissolves, penetrates, and makes things turn green and blossom. Its Humid Primigenium or Radical maintains and nurtures the inner heat of the Sulphur and the dry heat of the Salt.

The masculine aspect appears as a viscous Oil when extracted from Sulphur and Salt. The mystically implanted Fire-Nature is the first to bind and to coagulate.

When you can repeat this dissolution and coagulation in a controlled manner, then you can claim to truly understand Paragraph 8.

CANON 8

Dissolve me gently,
With no water or powder.
Place me in a moist coffin.
I turn white and red,
Then bubble forth a spring,
Fair as the Moon, bright as the Sun.

EXPLANATION OF CANON 8

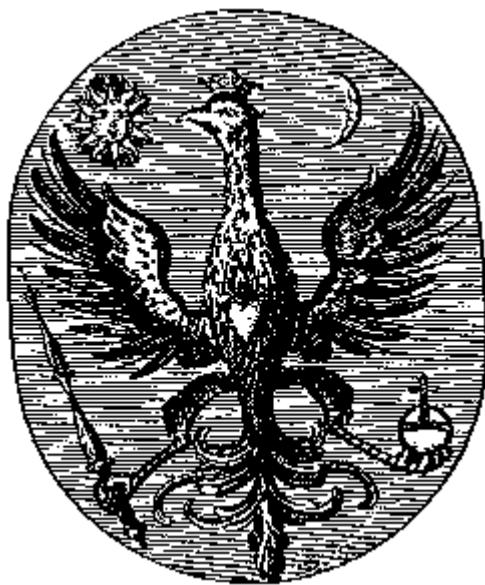
Without using acid, dissolve a stone into liquid, so gently you would say it dissolved itself voluntarily, the way a black agate is polished into a diamond without cutting any faces. Physically this cannot be done, and even more so more so, because the Canonist says to do it with no water or polishing powder, which prohibits forcing the transformation with physical strength (Aqua Forte), economic power (Aqua Regis), or any other compulsive powers (corrosive powders).

The next verse describes how to do it mystically, by placing it in the moist coffin. That means, submerge the newly wedded couple, our Gold and Silver, into the liquid mercury. They are raised to the spiritual plane as they become one with each other in the fiery Water. This united Spirit, Soul, and Body bursts forth like bubbles in a bright shining spring. And the horns of the moon hide at the boundaries where these bubbles meet.

Hermaphrodite Child of the Sun and Moon

IX

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EXPLANATION OF FIGURE 9

A soaring eagle with heart aflame, with the Sun and Moon at the threshold of its wings, bears tokens of dominion: the crown of influence, the sceptre of the king, and the globe of the empress.

Its buoyancy in flight and its flaming heart show the ethereal nature of this eagle: wet outside, fire inside. It is our Liquid Mercury.

The Sun and Moon seek solace under the shadow of these wings, basking in the pleasing radiation from the flaming heart.

To win the Crown of the Earth, fuse the power of the sceptre and the globe using the Dry Fire of Mars and the Wet Fire of Venus.

PARAGRAPH 9

This figure shows the power of the
Liquid Fire:
Cooking and melting
Solid into liquid.
Fire which slays the Sun and Moon then
Resurrects them.
Then the 4 elements turn
Solid red:
The Lesser Work gives way to the

Birth of the child of the sun.

EXPLANATION OF PARAGRAPH 9

Philosophers speak of four fires symbolize the four attributes of the elements:
moist and cold, dry and warm, each one serving as the cure and resurrection of another.
There are also two lions, one volatile drawn with wings, and one solid drawn without wings.
The latter magnetically attracts the wisdom to turn the solid to liquid,
and the liquid to solid, and to unite them together.

One is solar, and the other lunar. One is Red Sulphur, the other White Sulphur,
which must be made one with each other.

Here is the conflict between the wolf of ascent and the dog of descent, who bite
each other to death, melting into a pool of their own commingled blood.

When the solid is thus made liquid (when the Dry Fire is dissolved in the Wet Fire,
and the warmth begins to work in the moisture) then this mixture gives birth to the black
raven of solar and lunar eclipses which then dies.

The Lesser Work ends when the mystical Fire changes the 4 elements into Solid Fire
like a black, tarry, metallic gore. That is the beginning of the Great Work where the child
of the sun is born.

CANON 9

The black raven grows
For those who are able to
Stop the fire, and be patient,
Until the colors appear.

EXPLANATION OF CANON 9

It seems impossible to change a black raven into a white dove or swan, but that is just
part of the hermetic work.

Noah first tried to use ravens to scout out whether the waters of the Sin-Flood had receded.
But the ravens found some dead carrion to feed on and did not come back, so he used doves.
That is why we drown the black raven in the Liquid Mercury, so it is resurrected as a white dove
that proclaims the white Stone.

The raven had nothing more to give except to stay submerged in the Liquid Fire until the
spiritual dove arrives.

This process of changing from black to white passes through all the colors of the
acock's tail, or the colors of the rainbow.

While the Liquid Fire predominated, the black raven was born. As the Dry Fire surpasses
the Liquid Fire, the dry gaseous colors appear, but eventually turn into pure white.

Hermaphrodite Child of the Sun and Moon X

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EXPLANATION OF FIGURE 10

There are several ways to say the same three things.

The raven (symbolizing our dark earth) (1) sits on the ground though quite flight-capable, (2) stares straight into the sun hungering for, gobbling up, and sealing in the vibrations of the astral north-wind, (3) builds up enough internal heat to metamorphose into a gorgeous peacock.

The darkened Hermaphrodite Child (1) putrefying in the shadows
(2) uses Midnight Fire (3) to overcome the cold light of its former life.

Saturnian lead must (1) melt, (2) cook, and (3) turn to tin.

The dove (1) can sometimes go back, but (2) once the raven drinks in this fire, (3) the ashes can never be unburned.

The fermenting metallic sperm is like dough. (1) Let it finish rising on its own before adding any flavors. (2) Heat the oven as gently as the gurgling of a brooding hen. (3) The Tincture is ready when a golden crust appears on the loaf, if we can patiently conquer our damned ignorance and compulsion to hurry the process.

PARAGRAPH 10

Your first task is
Controlling this faculty:
Turn our virgin Earth
Into Milk, but
Be Gentle and take as long
As a pregnancy.
Then the raven is born,
Later classified as the peacock,
In 5 months, lilies bloom
When you decide to open the door for him.

EXPLANATION OF PARAGRAPH 10

The most difficult part of the Work is exactly controlling the intensity of the expansion and contraction of the esoteric Fire. Mistakes are guaranteed without precise understanding. The word Alchemy denotes both Chemistry and Physics, so pay careful attention to both.

The expanding-contracting Fire is actually two non-interacting, freely circulating fires corresponding to the elemental attributes dry-moist. These two fires balance each other out so when one rests the other works.

Gracefully expanding and contracting both fires will prevent dissolving the moist liquid Fire too abruptly or coagulating the dry mystical solid Fire too harshly.

Right from the start of the Work, continually emphasize this gentleness in processing the White solid into the mystical Fire, so that neither overwhelms or ruins the other.

This takes time, so Paragraph 10 makes the beautiful analogy to the nine months it takes to bear a child. This also happens to be the time it takes to manufacture the Elixir and for the other operation that creates the Stone.

At the end of this time period the raven is at the door. The Raven is deprived of its body or its darkness after lasting 40 days.

The peacock colors appear in the half-solid liquid gases, which become fully solid along the way, as they change into the Moon.

Evaporate the raven's body (our Liquid Mercury), then resolidify, meaning kill it.

That is how the swan is born, swimming in the sea of glass,
Hardening into the crystal Stone of the first order.

This paragraph follows Flamell in keeping the fiery king sealed for 150 days, though Bernardus Trevisanus says 130 days, to produce the first Stone.

CANON 10

Now it whitens
And has the power to
Transmute lead, tin, copper,
And Mercury
Into the finest Silver,

Blessed be.

EXPLANATION OF CANON 10

Initially, Saturn produces 4 kinds of forms and 4 corresponding colors: (1) Saturnial black, (2) Jovial gray, (3) Mercurial or Lunar white, and (4) Martial or Venusian yellow. Then Solar red evolves followed by all the mixed hues of nature and contrivance.

When the various principles complete the final darkness of their putrefaction, the mixture or composite is called Laton. The Laton crystallizes through Azoth (Mercurial Acid) and augments and solidifies into the white Tincture.

After completing the cycle of putrifying and cleaning the Stone and fermenting it, there is nothing left to worry about, except to hope God preserves it from violation.

Only the White Stone can turn the black Laton Stone to yellow. And only the Yellow can turn it to Red. Make (1) the Black into White, (2) the White into Yellow, (3) the Yellow into Red, then you have Mastery.

The Black Stone is like Winter, the White like Spring, the Yellow like Summer, and the Red like Autumn.

Pay exceptional attention not to take the White Stone from the fire too early, before it is completely solid and precipitated. When it is done, it shatters all by itself, and from then on we use its shards.

The first Stone hardly transmutes anything. However, after the Astral Mercury resurrects it, and joins it with as much acid as it will soak up, then one part of this Tincture will transmute many thousand parts of incomplete metals into Silver.



Hermaphrodite Child of the Sun and Moon

XI

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EXPLANATION OF FIGURE 11

The White Stone appears as a swan standing on both feet, wearing a silver crown, which transmutes all metals into Silver.

The twelve stars of the zodiac conduct the last rites as the Water dies and turns to Stone.

The Astral force field represented by the cross first multiplies its power by marrying it with its Acid, then supplies it with Dry Fire, coloring it yellow like Venus and Mars, and finally reddens it as the Sun.

PARAGRAPH 11

Diana shines through
When the proud peacock gives up his tail
The white swan Diana appears
Like the man-in-the-moon
You can transmute Venus, Mars, Mercury, and Tin
Into Silver:
Just think about what he did,
And do it the same way:
Then the power of the swan grows,
And changes all metals into Silver.

EXPLANATION OF PARAGRAPH 11

When the peacock gives up his tail colors, a tiny circulation of white opens up. Shortly after this everything turns white in the blink of an eye.

Be careful not to break the glass and shiny figure too soon, or else the Fire goes out, the uncooked product is wasted, and better luck next time. It has to harden by itself, so it shatters like a piece of glass.

It is important, each time you use Virgin Milk (its Acid) to dissolve and precipitate it, to multiply it by 10, going from 10 to 100, 100 to 1000, etc., ad infinitum.

My favorite is the Method of Projection where you dissolve the Stone in its White Oil (its fermentation) until it turns to oil. Put quicksilver in the vessel with some of this oil, and cook until solid. This precipitate transmutes lead, tin, or copper into Silver.

You can also do this process with the Solid Red Sulphur or Stone.

Before combining it with quicksilver, mix a little of this oil with some wine or brandy. This produces the world-famous Aurum Potabile (liquid gold) which cures every illness of the human body.

CANON 11

Keep going until it turns red,
If that happens, thank the Lord: for
The Sun is the beauty that is in all the metals,
The Sun is the power that turns those metals into Gold.

EXPLANATION OF CANON 11

Inside the Black (the attribute of the body) dwells the White (attribute of the spirit), inside the White dwells the Red (attribute of soul). Thus Alchemists work in three worlds, the outer dark world, the paradisiacal spiritual world, and the celestial Light beyond.

The first Work is done through Water and Earth (according to the outer mundane qualities), the second through Air and Salt, and the third through Fire and Light.

Whoever knows how to make the Solid White Stone from the celestial Light, that is, from the mystical Dry Fire, knows how to conduct the marriage of the solid queen and the solid red king.

So simmer it in Dry Fire, and in Dry Calcination, until it is red as cinnabar. Do not add water or anything else. Wait until it is brewed to complete redness.

Before you get any red, a gray ash appears which contains the hidden Phoenix. Then yellow or orange Red emerges from that ash, turning into red.

By simmer it a while longer and the Salamander appears, who first takes on a yellowish Red, and finally a lack Red color. The Salamander is solid and fire-proof, and actually enjoys being in and feeding on the Fire.

The multiplication and projection of Paragraph 11 are now clear with nothing more to do except what I left out in the interest of brevity.

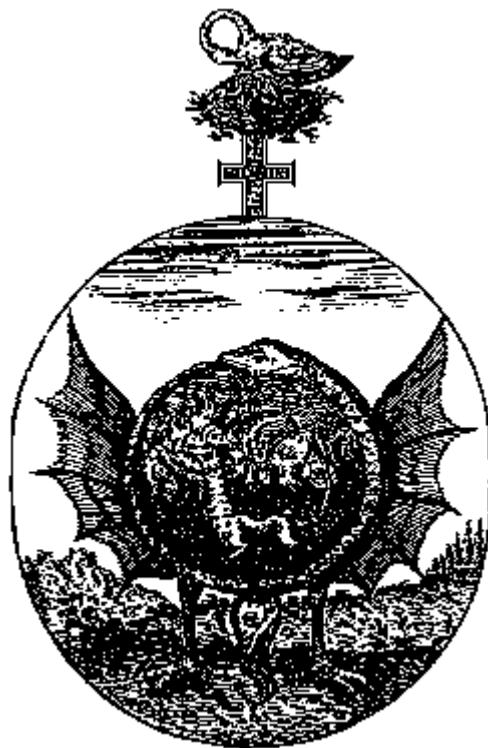


Hermaphrodite Child of the Sun and Moon

XII

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EXPLANATION OF FIGURE 12

The snake eating its own tail represents the solid White and Red Stones. These first harden and solidify the virgin Milk, and then transform into a Salamander who lives in the Fire. The Fire furnishes the Salamander with the energy for its continued evolution.

The flying dragon, now fallen to Earth, breathes fire, which devours all metals, transmuting them into Silver or Gold.

The cross designates the Attraction Field of the Astral Fire whose vibrations color the Salamander Venusian yellow, Martian Citrine-Red, and blood-red. This is the Fire of eternal Youth through multiplication, experienced by many.

PARAGRAPH 12

Alchemy
Turns the swan into a
Salamander abruptly.

She feasts on
Heat
And lives in flames,
Blood-Red in color,
Nourished by the glowing embers:
Those who bow to her rule,
(Like the Pelican
Who gives all to his young):
Will see the Salamander
Develop their
Strength and Virtue,
But she only appears to those who
Understand 7 stars:
She opens up
The 7 gates for us.

EXPLANATION OF PARAGRAPH 12

Fire is the energy for implementing and completing all Alchemical Work. Fire and heat instantly changed the swan to a Salamander. Dry mystical Fire was used in the earlier part of the Work. Now the moist physical Fire at steady heat builds up, maintains, and cools the mystical Fire. The mystical Fire is called the blood of its own Fire-Embers, appearing in Figure 12 beneath the pelican.

The 7 Stars, which remind us of the magical or natural
Imbibitions, the author himself clarifies:

The Milk of the Moon is not like the virgin Milk of the Sun: making (EINTRAENKUNG) the White Stone requires whiter milk, than the Red.

Use Dry Fire to sublime and calcinate it. Start making it red by pouring a tiny bit of yellow-red Mercury on it, once or, if needed, twice.

CANON 12

Just One Thing under the Sun
Its Possession is the secret of making Gold.
Its form is both male and female.
Its nature is both hot and cold.
Its nutrients pour out,
Its male part, solid, Its female part, liquid.
Its unity makes it the beginning and the end.

Its state changes from male to female:
Dissolving, putrefying, purifying, coagulating,
Until the golden Child appears.
Its milk feeds the Child anew,
And lets you immediately repeat the Work,
Until everything flows and penetrates.
Then fine gold accumulates,
Its Spiritual Body turns acid.
Its Colors have to be made ready for the Work:
But be righteous and guard against sins,
And God will grant you this treasure:
Its color will eventually turn red,
And then remember to thank the Lord.

EXPLANATION OF CANON 12

To sustain succinctness, the Author can say no more, yet says all.

This final canon is the Epilogue summarizing and confirming the others.

In the beginning verses, there is the One Substance, our White Ingredient, the Ens Mundi, the One Thing, the secret Subject or spirit energy which is the source of the physical energy transmitted through its object, the Sun.

This One Substance is in a state of perfect balance, a perfect gender balance of male and female, and a perfect vibrational balance of heat and cold.

The male and female aspects of this balance are this passive Subject and its active Object. The male (the artificially modified Object) waits inside the Subject in solid form, until the female Subject acts on the Object. Then the Object loses its congealed solidity and turns liquid. When its flows (as Hermes said) they can be harmoniously and gracefully separated from each other, and later hermetically sealed back together.

At the beginning of the Work, as a liquid, and at the end, as a solid, It is just One Thing. But not in between, from the time Passion and Reason are separated, until they are sealed back together to produce the White Stone.

The steps are: (1) dissolve, (2) putrefy, (3) purify, (4) coagulate. Repeat this process until the golden Child appears in the form of the noble Stone. Separation followed by marriage. Nourish the Stone with heavenly nectar, the ambrosia of our virgin Milk, which means dissolve it. Let it rot and wash it with magical solutions. Seal it in its tomb until it coagulates and solidifies, until the power of the Tincture climaxes.

This Gold of the Sun is the fine Gold of the Wise. Repeat the process until It becomes cherry red. Then just melt a bunch of metals together, one fifth gold, and toss in a freely flowing portion of the Tincture, and you will see how much incomplete metal you can change into the finest gold this way. Praise God for the Result.



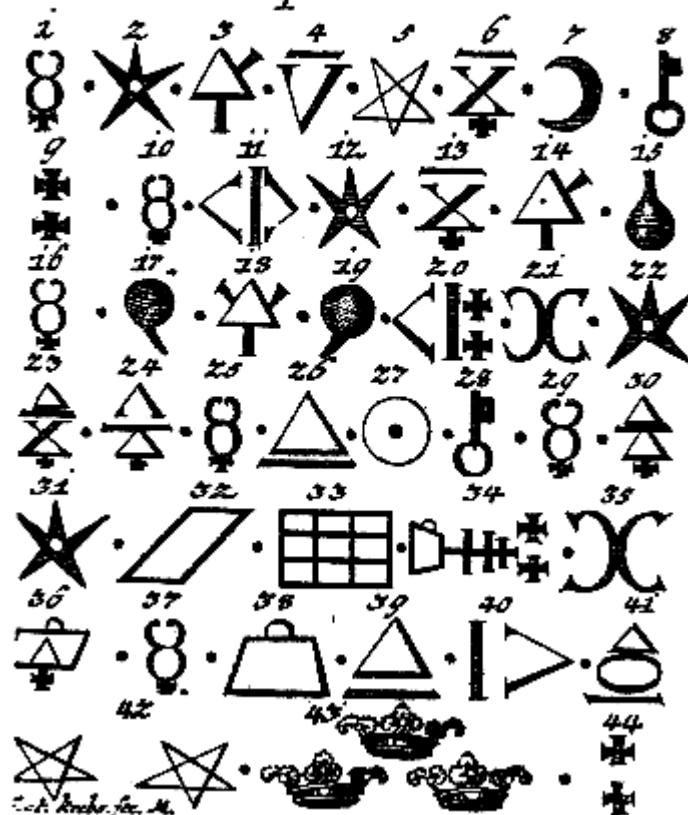
Hermaphrodite Child of the Sun and Moon Appendix

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CABALLISTICA SALOMONIS SIGILLA.

Explicaret auf die Philosophische Practic per L.C.S.



Appendix. The 44 Qabbalistic Seals of Solomon: A Handy Chart of the Recipe for Changing Lead into Gold

1. Subject Ingredient. Prepare the Liquid, viscous Mercury, the Chaotic Waters over which the Spirit of God moved, the One Substance of Alchemy.

2. Object Ingredient. Visualize the the polar star, in perfect equilibrium at the center of the heavens, to represent the Object of Alchemy.
3. Vessel. Raise the Inner Fire that accomplishes the Work in the dual vessel.
4. Separation. Separate the Water from the Virgin Earth.
5. Decoction. Bring the Virgin Earth to life with 5 magical and 4 scientific imbibings, until it flows like tar.
6. Conjunction. Join this Earth and Water back together. The number X discloses the veil at the boundary of the Water kingdom, the threshold separating the Kingdom of Light from the World of Outer Darkness.
7. Augmentation. Increase the pure elements in the form of the 3 Principles to take the first step into the Lunar or Paradiisiacal Kingdom of the Air and the Spirit World.
8. Calcination. Start calcinating and alkinizing these pure elements into a heavy, solid Earth, containing the Salt of Power. This is the key to the whole Work.
9. Inner Conjunction. Couple the seeds of the sun and the moon, or Mercury and sulphur, in a mixture of oil and water.
10. Patience. Wait patiently while the inner spirit of the liquified Mercury-Water grows the seeds.
11. Reduction. Combine the three principles into the foul, dark purulence.
12. Balance. Watch the North Star sustain the calcination of the Earth.
13. Dual Fire. Braid together licks of Hot Dry Fire with licks of Cold Moist Fire to form the mystical Dual Fire.
14. Sealing. Seal the vessel tight.
15. Calcination of the Salt. Watch the Salt calcinate inside the glass door.
16. Leaching. Keep up the circulation of the Moist Fire as the Salt leaches out.
17. Further Leaching. Watch the quintessence bubble out from the 4 pure elements.
18. Athanor. Recall that this is all happening in an oven constructed with three sciences.
19. Corpse. Discard the prior vessel which is now an empty shell.
20. Living Silver. Gather the Alchemical Mercury from the center of this amalgamated mystical material.
21. Sufficiency. Realize that this Living Silver is sufficient to do the entire Work by itself.
22. Reduction. Use the perfect balance of the North Star to reduce the crystal Stone using the magical Fire.
23. Blossoming. Count the ten colors of the peacock's tail the Fiery Sulphur goes through as the Liquid Mercury develops it.
24. Bleaching. Then dry it, so it begins to turn white.
25. Solification. Solidify the Mercury.
26. Tincturification. Join the Mercury to the Sulphur and Salt, forming the fireproof Tincture.

27. Petrification. Take the Stone from amidst the mixture, the White Gold of the Wise with the power to change all incomplete metals into the finest Silver.
28. Standing at the Second Threshold. With your back to the Paradisiacal Kingdom of the Air, face the open door to the Celestial Kingdom of Light.
29. Fire Elemental. Mercury is now the Solid White Stone, a fire-warrior, a Salamander.
30. Multiplication. The Stone increases in proportion to the amount of Liquid Mercury added, coagulating like milk turning to cheese, permitting the Stone to tinge in unlimited quality and quantity.
31. Harmony. Start the Red Work, but reflect on the balance of the polar star to inspire an extremely gentle fire, so it does not turn red too quickly.
32. Reflection. At the completion of this Work, the mysteries of the universe are as easy to see as looking into a mirror.
33. Fragmentation. Break the Stone into three parts, one to make the white Tincture of Silver, one to make white liquid Gold, and one to crush.
34. Dispersion. Scatter the remnants across the red stone and mix well.
35. Rapture. With this mixture, start conducting the marriage of the Sun and Moon. This will permit the mystical Gold and Silver to complement each other, the king and the queen to be brought to the highest ecstasy, and, for the third time, the cycle of 10 to be completed.
36. Fermentation. The first step in the Marriage is for the solid Sulphur of the Sun to ferment the white solid Sulphur of the Moon, recapitulating the heavens inside itself.
37. Exaltation. Next, the Solid White Sulphur cools and bring the hot, fiery Sulphur to life, so it can be glorified ever higher.
38. Completion. Now complete the Work of manufacturing the Stone using the fourth element, Earth, into which Hermes sought to transmute the Mercury.
39. Fire and Air Elements. Watch as these appear with ephemeral bodies of fire.
40. Control. Bring the Liquid Mercury, once burning passionately like liquid Fire, under control as it is excreted as solid Earth, imperturbable as a flame-resistant Stone.
41. Realization. The Stone has a body, a spirit, and a soul. A body because it is visible and tangible, a spirit because it penetrates through all metals, and a soul whose fiery attribute matures everything, turns it into a tincture, and perfects all metals.
42. The Quintessence in both Stones. These Stones advance from a single Being to form a duality, a triple, a subtle quadruplet, and finally the quintessence itself. This is Multiplication, since the white and the red quintessence can reproduce endlessly, as soon as the noble wedding of the Sun and Moon takes place.
43. The Crowning Achievement of the Work. The three crowns indicate that the Tincture-Stone of the Philosophers overcomes and refines the three kingdoms: vegetable, animal, and mineral.
44. The Wedding of the Sun and the Moon in Magical Celestial Fire. They are brought to their high and holy station.

