

THE PROCESS OF SIGNOR ALEXIS PIEMONTESE

his sublimation, of ☿ & good reasons on this Subject
translated from a French Manuscript.

It confirms Baron de Ruessstein, & other processes
with ☿ corrosives, which is a great subject.
(recollect what Dr. Scherplin has done this way
when assisted by Mr. Bach).

Take 1 lb. of running ☿ revived from artificial Cinnabar which is
much purer than running ☿ bought at the Druggists Shops. Put this
in a new wooden bowl with a little strong wine vinegar & ¼ lb. of ☉ in
powder & rub it well with a wooden or Stone pestle. Then add ½ lb. of
pure Sea ☉, & ½ lb. of pure blue or green Vitriol in powder (I take
the blue).

Incorporate these substances with the ☿ by rubbing with a pestle,
until the running ☿ has disappeared.

Put this massa in a strong glass subliming body & lute the bottom with
a composition made of tough clay & bone ashes, mixed with ☉▽. Lute
the bottom as high as the massa reaches in the glass body, & let it dry.

Sublimation.

Apply an alembic, which lute to the body, but leave the pipe open
for ☿ & humidity. Bury the body as deep as the luted bottom, in the

sand in an iron sand pot placed in a furnace under a chimney. Let the pipe of the Alembic enter into the neck of a dry receiver, but not luted to the receiver, which must be done for the sake of the corrosive humidity which will come over before the Ψ ascends.

Then light your Δ in the furnace, & let it be very moderate in the beginning, until the corrosive humidity is come over.

Reserve this Ψ liquor which is useful to mortify fresh Ψ for another sublimation in the room of Wine Vinegar.

When all the humidity has passed, increase your Δ gradually & continue until you see the Ψ ascending above the mixture in a snow-white crust, like the crust of a pie.

NOTE .

If you wish the Ψ to ascend higher, even up to the brim of your subliming body, so that the sublimate fixes itself far above the mixture in the shape of a bell, you take a sheet of strong thick writing paper, which you must roll over the glass body, close to the luting, & tie some fine pack thread over the paper to keep it on the glass, smooth & tight. I mean you cover the whole glass body, all that is above the sand.

If you sublime this way, your Ψ will be whiter & purer than if it rests in form of a crust upon the mixture.

I sublime my white crust first to see what I am about. Then I tie a sheet of writing paper round my glass, from the sand upwards up to the lower part of the alembick, & I increase my Δ , & my snow-white crust ascends & attaches itself all round the brim of the glass body, & forms

gradually a Bell of a most beautiful snow-white ☿ , much purer than the first crust below.

When all is sublimed upwards, I let the △ go out gradually or die away of itself & suffer the glass to cool.

This my method is perfectly safe & is practised here, at Venice.

(A 100 years ago, Venice supplied all Europe with ☿ corrosivus).

When this operation, is ended, take off your Alembic. Preserve your mouth, nose, & eyes.

Wipe your glass body perfectly clean on the outside, to prevent any dirt mixing with your Sublimate.

Then take your pure Sublimate carefully out of the body, & put it into a wide mouthed glass, with a stopper.

Pour hot ▽ gradually & carefully upon your ☉ in the glass body, until the body can bear more hot ▽ . Then continue pouring on the ▽ , until the ☉ is dissolved, & by this method you preserve your body.

Take this solution & filter it clean, through paper. Then evaporate the ▽ to dryness, & you will get a fine ⊖ composed of ⊕ , sea ⊖ , & ☉ .

Second Sublimation.

Having cleaned your body which must be wide enough to get your hand into it, & repaired the luting in the bottom with some fresh stuff & having dried it well & weighed your ☿ , you must carefully powder it, preserving yourself from the subtle venomous dust.

To 1 lb. of this Sublimate, add now ½ lb. of fresh pure sea ⊖ , & ½ lb.

If pure blue ⊕ of ♀ , to which I add the \ominus out of the ☉ , & mix the whole in a powder in a stone or glass mortar carefully.

Sublime this mixture as you did at first into a white crust first, & then into a bell or upper crust by means of a sheet of writing paper as I have taught you, This time, the ♀ will be sublimed much sooner, & will be much purer than the first time, & your ♁ will become purer & purer at every sublimation, although not visibly so, yet centrally so, as every atom of humidity & its centrally adhering arsenical ♁ will be removed by 4, 5, or 6 repeated sublimations; which central impurities contained in every ♀ , absolutely hinders its ingress into ☉ or ☾ , & its final fixation with the fixed metals into a Tincture. Believe me, I tell you the truth without envy, says Alexis Piemontese, which probably agrees with Rusenstein. Such a highly pure ♁ , when revived into such a highly pure running ♀ , is Count Bernhard Trevisans ♀ , & very fit for his grand & simple work. S.B.

If you repeat this sublimation, 3 or 4 times more, with fresh pure sea \ominus , half the weight of your ♁ , as much crude but pure blue ⊕ of ♀ , & the fixed \ominus out of each ☉ , your ♀ will gradually purify itself of its terrestrial inherent impurities & of all its central humidity, because that poisonous ♁ does not ascend any more after the 3rd. & 4th. sublimation, but stays below in the ☉ , where it remains in the foeces, when you extract the fixed \ominus with hot ▽ . The humidity is gradually & entirely consumed during the repeated sublimations.

Moreover, the Sophic ♁ or △ contained in the sea \ominus & in the ⊕ , ascends during the sublimation, & is intimately combined with your ♁ , & renders it extremely fiery & penetrating.

These superfluities, ♁ & ♂, when removed from ♀, are the principal reasons why such a ♀ can finally be fixed with the precious or fixed metals (☉ & ☽).

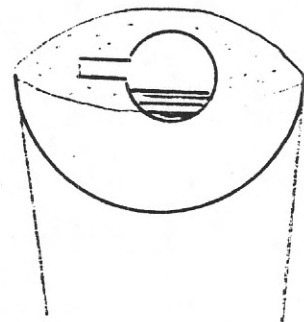
(Does not this perfectly agree with Count Bernhardus, with the Philo: Canons, with Baron de Rusenstein, & Lamspring?).

Fixation of ♁ per se, by Alexis Piemontese .

Having thus sublimed your ♀, 3, 4, 5, or 6 times, whereby your ♀ will be perfectly & centrally purified from its ♁ & abundant humidity, as I have faithfully taught you. Take then your pure ♁, without mixing anything else with it, & put it into a good & strong glass globe which must have a glass stopper nicely ground in with a short neck.

Heat your glass first to expel the ♁, warm your powdered ♁ in a covered bason, or in the very same glass globe, & after the glass has become pretty hot in the hot sand, then put in the glass stopper & lute it.

So prepared, bury the globe & neck in the sand in the sand pot, laying your globe, (which must be roomy, so that only a half or a 1/3 part of the globe is filled) sideways or on one side, buried in the sand. Increase your ♁ gradually until the ♁ has been sublimed into the upper part of the glass globe. Then let your ♁ die away of itself. The next morning, turn your globe carefully, so that the upper part containing the sublimed ♁ may be below deeply in the sand. Sublime



again as before & continue this process, turning the upper side of the globe downwards every morning, & subliming the matter gradually, until, at last, after 20 or 24 sublimations, the ♀ will ascend no more, but remains fixed in the lower part of the globe, altho' your Δ is made so intense, that the iron sand pot becomes red-hot.

Fixation of ♂ by means of a Calx of ☽ ,
easier & sooner accomplished
than the foregoing
by Alexis Piemontese .

Observe the following Rule, which is certain & sure,

When you have sublimed your ♀ 3 or 4 times or oftener, as I have taught you, then weigh your ♂ of the last sublimation. Add a ½ part of its weight of a calx made of fine ☽ (☽ cornea). Having carefully mixed the two in a fine ♂ , sublime the mixture in a low glass body, or cucurbite, with an alembic luted, but the pipe left open. Proceed & sublime with a gradual heat. When all is sublimed which will ascend, let the Δ go out & the vessels cool.

The next morning take out carefully your ♂ . ♂ it, & mix it with the ♂ ed. residuum of the ☽ calx, which lays below, mixing the two powders carefully.

Sublime the ♂ ers again, as you did before, & repeat this sublimation, so often, about 12 or 15 times, during as many days, until the sublimate will no longer ascend, even in the fiercest heat under the sand hot, but remains below, as white as a fine pearl, fixed, fusible, & transparent like melted glass.

Note .

Having sublimed my ☿ with fresh ingredients, & the pure fixed ☉ out of the ☉, 3 or 4 times, sometimes 6 times, as I have taught you in my first process, I took two oz. of my pure ♁, & two oz. of fine ☽, which I made into a fine calx, or, ☽ cornea & dried my calx & mixed it in a glass mortar with my ♁.

This mixture I have sublimed so often, until the whole remained fixed in the bottom of my glass most pure & perfectly fusible & very ponderous & transparent.

I always lost a small matter during the operations, & from this proportion I had no more than full two oz. of fixed fusible Mercurial glass, which is also Lunar.

Multiplication or Inceration
of the fixed Sublimate of ♁ and ☽,
by Alexis Piemontese .

Take your two oz. of fixed ♁ial ☽ or ♁. Reduce it to a fine ☿. You will be obliged to break the glass. Mix this ☿ with three times as much, i.e., six oz. of your first unfixed ♁, whereof you must have some in reserve, & mix the 2 ☿ers carefully by rubbing them in a glass mortar. Then sublime this mixture until the whole remains fixed & fusible at the bottom & will ascend no more, even with the greatest heat, but flows like an Oil.

Weigh this, when cold, & reduce it to a ☿.

Mix it again with 3 times as much fresh ff , & sublime again until the whole is fixed again. Each sublimation will be done sooner than the foregoing, as the matter becomes more fusible.

Repeat the operation a third time, but no more, for fear of losing it by its running through the heated glass, as it becomes inconveivably penetrating, which penetration is a sign of its great virtue.

Reasoning on this Subject.

by Alexis Piemontese .

In this operation consists a great part of our Philosophy, & principally that of Geber, whose principal work does consist in this very sublimation, & repeated fixation, but the principle of Fixation & Ingress, D or O , he keeps a profound secret out of fear you should become too wise.

He names his subject or principle of fixation, living D & living O , i.e., sublimed D , or D mercurialised, & what is it else but ff i.e., ff of D , carried to a high degree of perfection. I have been candid to teach you my work thus far. If once you have accomplished this, you will easily learn how to apply it, by studying good books. I think I have done more than many others before me, as I have candidly shown you the FOUNDATION OF OUR ART. A. P.

Compare this now with LAMSPRING, RUSENSTEIN, & COUNT BERNHARD TREVISAN (if you revive your pure ff , into an as pure running ff) & you will easily perceive the truth & harmony between Geber, Lamspring, Rusenstein & Bernhard Trevisan. Never mind what self-sufficient or conceited philo-

sophers write or say. Where there is harmony & concordance there must be truth. Rupescissa works upon this very self same foundation, & so does Edward Kellaeus, & many others.

S.B.