

Extracts

from

## 79 WONDERS OF A CERTAIN SUBJECT

Enth 8, 1725 .

The subject is Luna, & is the Nearuck-fail

Native Bismuth Ore.

The  $\overline{R}$  when animating  $\equiv$  of  $\triangle$  concealed in Bismuth is fixed therein makes sudden ingress like lightning into Metallic bodies & fixes them ( $\triangle$ ).

The Coppersmith.

Anima Mundi extracted from  $\triangle$  by  $\triangle$  (or agitation) during the operation. Every true Adept knows what this means. The  $\odot$  otherwise invincible is opened, destroyed, rendered irreducible, seminal, diffusive & tinging by means of our 3  $\triangle$ s. (Coppersmith made use of  $\odot$  & a vitrifying substance.)

1st. Fire. Elementary  $\triangle$  of Charcoal or Wood, the Magnet to attract Universal  $\triangle$  to corporify & fix it in the subject.

2nd. Fire. Metallic  $\triangle$ , the Philosophers  $\triangle$  of  $\odot$  or  $\text{D}$ , as you like to use one or other, which is incombustible in  $\triangle$ .

3rd. Fire. Magical  $\triangle$  is the Philosophical subject or our matter, the Sophic  $\text{S}$  in Via sicca, which has the power to burn  $\odot$  &  $\text{D}$  & to bring it to the last degree of a tinging glass.

It is wonderful that the short way of preparing the Philosophical  $\overline{R}$ ,

has so long remained an impenetrable secret, & is so little taken notice of.

Sendivogius says "it is called steel or Chalybs, & means the  $m\text{♁}\text{♂}$  stellatus, & adds, if  $\odot$  is 11 times mixed therewith it becomes weakened almost to death, emits its seed; the Chalybs ( $m\text{♁}\text{♂}$ ) conceives & brings forth a child  $\mathcal{R}$  ." Also in his "Novum Lumen," he calls it Via Regia, the Royal Path by which one may walk very safely.

To oblige you, note: that  $\odot$  though vitrified stands upon an inferior metal in fusion, & has no ingress, if the medium of union is wanting. We have seen curious Modern Philosophers vitrify  $\odot$  by means of a large burning glass, which Solar glass having no ingress into metals, they disputed with us & called our Art an imposture. We left them in the dark, but are willing to tell you that the Philosophical  $\text{♀} = m\text{♁}\text{♂}$  is the subject that gives Ingress to such vitrified  $\odot$  . Nay, the Philosophers  $\text{♀}$  has power sufficient to vitrify the  $\odot$  which power proceeds from animated  $\triangle$  .

We have known an ingenious Journeyman  $\odot$  Smith at Strasburg in the year 1640 who made a fixed glass of  $\text{♁}$  wherewith he melted  $\odot$  & the  $\odot$  was destroyed by this glass & became a glass. With this glass he tinged  $\odot$  into fine  $\odot$  .

Every metal communicates a particular fixed colour to common glass according to the nature of its tinging  $\triangle$  .

$\mathcal{H}$  gives yellow, yellow brown, red & other colours.

$\mathcal{K}$  gives pearl gray.

$\text{♂}$  gives ruby & green.

$\text{♀}$  gives green & blue.

The despised poisonous Cobalt ore gives the most beautiful, nay almost any colour; so does Bismuth ore.

When metals are vitrified, they are the beginning of real Tinctures, but such metallic glasses must be made irreducible.

The ♁ extracted from the scoria of ♀ fills the purse with ⊙ .

Whosoever knows how to kill the ♁ of metals, i.e., to destroy Metals radically, he knows also our Art.

Oh beautiful greenness in the kingdom of ♀ , where is thy equal?

(When glass is projected on ♀ in fusion it becomes red first & of a most glorious green afterwards, if you continue to project new glass into ∇ ).

Thou art first killed, then fixed, then added to ☽ in fusion, & thou givest it a bright splendour of ⊙ which no ∇ can touch. But do not attempt to work on ♀ with Arsenicum or you lose your time.

#### Cementation.

Copied from p. 81 of M.S. of Fachsen. It is only only by analogy, but it contains more of the details of the process of Cementation than I have elsewhere met with.

Grind the brittle mass to a fine ♂<sup>+++</sup>. Now take a roomy ∇ . Lay a finger's breadth deep of this ♂<sup>+++</sup> in the ∇ . Now a stratum of filings or leaves of fine ☽ . Then again a stratum of your ♂<sup>+++</sup>, again ☽ , & so forth until you finish with a stratum of ♂<sup>+++</sup> above. There must be room enough left in the ∇ , to lay another stratum of finely powdered glass on the top of all, & then let there be 2 fingers breadth room for the

boiling of the melted glass. Lute a cover on the top which has a small hole in the middle.

When the luting is thoroughly hard & dry, put the  $\nabla$  on an 8 inch grate on 3 bricks laid flat on a hearth under a chimney: upon these 3 bricks place 3 or 4 bricks on edge so as to form a small furnace. Thus arranged, set the  $\nabla$  in the middle upon the grate upon a piece of tile. Lay lighted charcoal round the  $\nabla$  close to the bricks so as not to touch the  $\nabla$ . Lay a stratum of small bits of dead coals on the top, all close to the bricks standing on edge, & thus keep up your cement fire during 4 hours time. The  $\nabla$  will never get hot enough this way to melt the  $\text{D}$ . When 4 hours cementation are past, rake the fire close to the  $\nabla$ , & add more coals on the top, & the  $\nabla$  will gradually become glowing like the  $\Delta$ . As soon as you see this, cover the  $\nabla$  with coals, & the whole mixture will melt, but the flowing glass as the Seal of Hermes will protect it & keep the tinging  $\sim$ s within & yet there is sufficient access of  $\Delta$ . Keep thus a good brisk melting  $\Delta$  during a good hour's time. Then let the  $\Delta$  die away of itself.

When cold, break the  $\nabla$ , & you will find a  $\underline{m}$  of  $\text{D}$ . Knock the  $\underline{m}$  from the scoriae.

Now have a test ready under a muffle, all of a red heat, muffle & test, with  $\bar{h}$  flowing very thin on the test, 3 or 4 parts of  $\bar{h}$  to 1 part of  $\underline{m}$ . Then at the right moment cast the powdered  $\underline{m}$  into the flowing  $\bar{h}$ , & the matter will fulminate. The  $\bar{h}$  will consume every heterogeneous metallic or marcasitical substance & convert it into glass, leaving the pure metal, whether  $\text{D}$  or  $\text{O}$  alone, by itself on the centre of the test. This process is called copelling or refining.

Take your cake or globe & let it be extended into thin lamina at the flattening mill. Then cut it small with scissors & dissolve your ☽ in ☿, & it will, during the solution throw off golden sparks or atoms which will settle at the bottom in the form of a black ☿<sup>+</sup> whilst the pure ☽ remains clear & suspended in the ☿.

Pour the clear ☽ solution off from the black ☿<sup>+</sup> whichedulcorate & dry. Then melt it with borax under a covering of powdered glass, & you will find a bead of pure ☉ of 24 carats.

You see that only a small quantity of ☽ is transmuted into ☉, perhaps only a 1/50th. or 1/60th. part, but as all the particles of the ☽ are homogeneous (N.B.) & as 1 atom of ☽ or ☉ is the same as  $\frac{1}{2}$  c of it, therefore the whole quantity is as easily transmuted as one atom of it. This experiment I have shewn to many unbelieving friends to prove Nature's riches & the possibility of transmuting one metal into another. I do not say that this pays your expences, but I dare to affirm that if any one (N.B.) will previously take pains to subtilise & fix his ♁ by the means of a strong lye made of ☉ & stone lime or calcined ♁ & ♀viva & ☿ate the fixed ♁ out of it with an acid & further subtilise such a ♁ with ♁ised S.V. & convert it into a blood red ☉, he will see more than I can tell at present. I make the ♁ised S.V. in this manner:-

I take finely powdered ♁, calcine it 10 or 12 ☹ in a wind furnace. The cake I powder again & wash 5 or 6 times with rain ☿. Upon this well dried ♀ I pour gradually as much well rectified S.V. as it will soak up. This mass I put into a glass tabulated ☞ which is placed in a ☼ heat, & having luted a receiver to it, I force the ☿s over.