

# **Alchemical Manuscript Series**

**Volume Four**

## **Complete Alchemical Writings**

**Part 1**

***by Isaac Hollandus***

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## Alchemical Manuscript Series

**Volume One:           Triumphal Chariot of Antimony**, by Basil Valentine

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

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

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

**Volume Three:        Golden Chain of Homer**, by Anton Kirchweger, Part 2

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

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

**Volume Five:         Complete Alchemical Writings**, by Isaac Hollandus, Part 2

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**Volume Six:               Compound of Alchemy, by George Ripley**

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

**Liber Secretissimus, by George Ripley**

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

**The Marrow of Alchemy, by George Ripley**

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

**Volume Seven:           Correct Usage, by Anonymous**

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

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

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

**Extracts include:**

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

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

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

**Extracts include:**

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

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

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

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

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

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

**Volume Twelve:      Theoricus Degree**, by Anonymous R+C

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

**Volume Thirteen:    Aphorismi Urbigerus**, by Baron Urbigerus

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

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

**Volume Fourteen: Last Will and Testament,** by Basil Valentine

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

**Volume Fifteen: Acetone,** by Johann Becker

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

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

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





# ISAAC HOLLANDUS

the  
Complete Alchemical  
Writings  
PART I



Translated by:

Léone Muller  
From the German



# A COMPENDIUM OF THE WRITINGS OF JOHANNES ISAAC HOLLANDUS

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JOHANNIS ISAACI HOLLANDI

CHYMICAL TRACTATE

CALLED BY HIM

THE HAND OF THE PHILOSOPHERS*With its Secret Signs*PREFACE OF THE TRANSLATOR

After I had recently published the valuable third part of *Opera Mineralis Hollandi*, whose finding pleased me greatly and even more so as it is now in print and can no longer be withdrawn from the lovers (of the Art), and because, in my opinion, the present tractate deserves no less consideration, I could not - because I received those writings all together - rest till I had translated them from Dutch into our High German language, so as to get them also into the hands of my co-lovers, the usefulness of which will become apparent of itself after diligent reading. Do not doubt, therefore. We shall now have most of the writings of this very dear man in print in Latin and in German, that is, those which are the most important. Yet it would be good if the first two parts of *Opera Mineralis* were likewise accurately translated into High German from a true Dutch copy and not from the Latin text (because I have no time to do it). For it is possible that the Latin version cannot be wholly trusted, seeing that the same translator of the *Opus Vini* has not done his job too well. Even if the Latin text were correct, we have so many High German compatriots who do not know Latin but who also deserve to know it (The Hand of the Philosophers).

If someone were to object that, although it requires a great deal of effort and knowledge, there is not so much to

the writings of Hollandus, a man who would judge in that way would reveal his crude lack of intelligence, since one can learn more from Hollandus than many a man can imagine. I am of the opinion that if all other chemical books were done away with, except *Basilius Valentinus* and *Paracelsus*, there would remain enough to learn from them alone. Yes, many a man who had botched and bungled on wrong ways for many years, when he finally comes across the books of *Hollandus*, finds the mistakes he made in the past vividly depicted, yes, perhaps even his future mistakes which he would have continued to make if he had not found better instruction in *Hollandus*. Reading his printed books has so far not been as fruitful as it will henceforth hopefully be, because at that time alchemists did not understand his furnaces and instruments to which he refers everywhere. However, these have now been sufficiently described and illustrated in the third part of *Opera Mineralis*, so that I hope that now, due to my diligence and promotion, more progress can be made in *Hollandus* than before.

Yet, I am aware of one obstacle in this author's writings which may deter many a reader. It consists in the fact that the author has the fault of repeating himself so often that many have found it more of a nuisance reading those repetitions than the author did in writing them. If such tautologies were cut out from the author's writings, many would have more pleasure reading them, as I myself must admit that I found it a great nuisance translating that type of thing. But the reader must know that there are all kinds of people; consequently, also those to whom one cannot tell a thing often enough. What is said too much to lovers of brevity, there-

fore, is still too little for them.

For their sake we have to let the said tautology pass. Even without that, however, it is not up to us to change anything in the writings of famous people. The praise that I rightly accord to the writings of our author and whose reading I recommend should not be interpreted to mean that I am seeking to persuade every coarse reveller to plump with unwashed hands into these very important writings and to copy the Art without discernment. This is not my intention at all. I rather predict a totally fruitless effort to those who would do that, since in many things *Hollandus* wants to be understood quite literally. To do this, therefore, a trained reasoning mind is required if one is to benefit, in view of the fact that for teaching handy masters and simultaneously unhandy ones, just this *Hollandus* is as accomplished a master as can be found in the whole *Turba Philosophorum*.

Consequently, it is a pity that all his *Opera* as he wrote them one after another, are not put together into one *Corpus*, as *Arnaldus De Villanova* and other *Opera* are available. For, it may be assumed that what he wrote was not only all *Chymica* but also much *Medicina*, because he had been an excellent *Medicus*. God only knows where all his writings have been dispersed, because even at this time no one can be found who could give the slightest information on the place where he resided and at what time he actually lived. (Editor's Note: See Appendix A)

Yes, we cannot even distinguish the works in print as to which were written by *Hollandus Pater* and which by *Hol-*

*landus Filius*, although that both wrote them may be seen in different places; also that *Hollandus Pater*, yes, also his grandparents, excelled in *Arte Chemica*, just as it is mentioned in *Opere Saturni* that *Hollandus'* grandfather was the inventor of *Olei Plumbi Philosophorum* (Note: *Olei* is the Genetive case of the oil; nominative is: *oleum*), which had not been known to the old people. This leads us to believe that his grandfather lived at the time of *Raimundus Lullius*, who wrote at least a hundred years before *Hollandus Filius*; because *Lullius*, in his letter to King *Rupertus*, also mentions that *Oleum Plumbi Philosophorum* was a new discovery and such a highly important secret that it seemed unbelievable to all old alchemists, because with it the *Lapis Philosophorum* could be wholly perfected within thirty days after its first fixation.

From this we conclude that *Hollandus Filius* had not become such a great master without reason, for he had as it were, inherited *Arcana* from his whole *Familia*. None of those who quote from his writings take note of this, but each writes *Johannes Isaacus Hollandus*, which, however, is mere confusion in my opinion. It should be written *Johannes Isaaci Hollandus*, because the Dutch give only one name to their children. Neither do their children have a second name, but the father's first or Christian name with the addition of the word "sen" or "son". Consequently, according to Netherlands custom, the Younger *Hollandus* was called *Jan Isaacsen*, that is, *Johannes* son of *Isaac*. To mention this here does not seem to me to be inappropriate.

Some other tractates are ascribed to our author which are supposed to be still extant, such as, *De Oleo Stibbi*. It is



no doubt the tractate which is in *Basil's Triumphant Chariot* under the name of *Baconis* (Note: authored by Bacon). Yet by the style one may well infer that it is by *Hollandus*: *Item Secretissima Revelatio Manualis Operationis Lapidis Philosophorum*, *Item De Sulphuribus* &. These, however, I have not yet seen. If I obtain any of them, I will not withhold it from the lovers of Alchemy.

On the other hand, I also beg and exhort others, if they obtain a good writing, to apply the same measure to me as I apply to them; that is, to allow it also to be printed, so that we lovers get an opportunity to read it, in consideration of the fact that those works were written by their authors with the intention of promoting much good thereby. If then the good is to be promoted, it must get among the people. In a box or locked bookcase it lies immobilized, and nothing comes of it unless it gets into human hands and is read, so that some improvement in teaching, life, or manual operation may be achieved through it. It is difficult enough for it to bear fruit, and no hiding of good books is necessary; for as it is, they are hardly useful, even if the alchemists do all within their power and must first themselves surmount various difficulties. Thus, for instance, to write a good book is difficult to begin with, unless there is someone who has received the gift from God to write thoroughly; and when it has been written with a great deal of talent, it is difficult again. Because of envy, dogs in the manger like you and your like may get a hold of it, lock it away and keep it imprisoned for the rest of their lives, so that it neither benefits themselves nor

others.

When it has also escaped from this danger, it again has difficulties in reaching such men as are able to understand it. And when there are some who do understand it, it is again difficult to come across the book. If they do come across it, there is danger that the devil might prevent their getting the book. Finally, when these obstacles have been overcome, it is questionable whether it will help some people because of their unworthiness.

How should we powerless men not fare thus in our work for the good, since the Almighty Lord Jesus has fared the same way: All his labors are benefiting only the least number of people. Accordingly, as I mentioned, also good books that are not suppressed cannot accomplish much good, let alone that they are at first hidden and are rather granted to cockroaches and worms, which are curious enough without that.

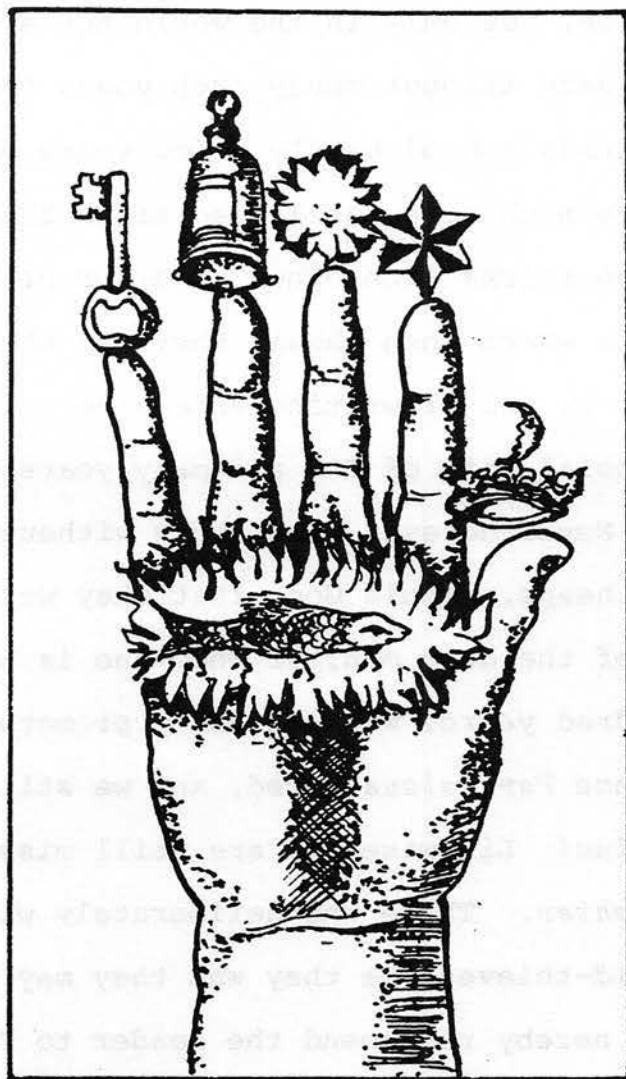
On the other hand, there is an excess of useless books bred every year like harmful vermin ("under changed titles, but always with the old tune"). Thus wrote *Hippocrates*, *Calenus*, *Lutherus*, *Augustinus*, the *Corpus Juris*, etc. - as if one could not see it oneself and first required a thousand foolish coaches and had, in addition, to render homage to them before great *Doctores* and *Licentiatos*, on account of their lousy citing and hundred-fold copying of other people's books. The majority of their authors stand in need of first becoming good disciples and of learning some honest trade. But most of them reverse this and soon rise from their childish youth to the Doctor or highest teacher degree. Because they cannot earn it by the right kind of talents, they graduate through

money, just as if one let common water pass for wonderful wine through a written false certificate.

This is exceedingly strange to hear, and yet it is quite the fashion, not only in the world but even in Christendom, to graduate through money such young fellows who were still in grade school hardly a few years before. Yes, sometimes not so much time has lapsed since their neighbors saw them ride on sticks with other boys, or play other childish games. From where then should they get the great art of acting as *Doctores* and of writing extensive volumes, for which by right, a special gift of God and many years of experience are required. Nevertheless, such books without pith and power are written in heaps. Would God, that they were withheld and instead those of the dear men, of whom one is hardly seen in fifty or a hundred years, were strongly promoted. How long has it been since *Paracelsus* lived, and we still have not got his *Herbarium*! Likewise, we are still missing most of the dear *Carrichter*. Those who deliberately withhold those are public world-thieves, be they who they may. But enough of this, and I hereby recommend the reader to God's protection and the inspiration of the Holy Ghost.

Written in February 1667.

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# Hand of the Philosophers

9

This is the Hand of the Philosophers with their dear secret signs, with which the old sages united with each other and took oaths. Nobody can understand this Hand with its secret signs, unless he becomes first a juror of the philosophers, (one who swore loyalty to a philosopher), and has loyally served them in the Art Alchemia. Consequently, those who have not this Hand and do not understand its secret signs, nor have taken the oath of loyalty, are bastards in this Art. They do not possess the philosopher's treasure. That is why I advise all those who do not possess the secrets of the Hand not to start working in the alchemical Art, nor to believe books or writings, since they will all only be cheated in the secrets of the Hand. Therefore, everybody had better be careful.

In this Hand is locked the secret of the philosophers, that is, of the seed and the earth, as will be told later.

Now then, I will teach my child and describe the secret, hidden matter of the wise philosophers and masters of the true Art Alchemia. Nobody can use it unless he take the oath and swear not to divulge the Art and secrets and hidden signs of the sages, except he finds that it would be a good placement. In that case, he should also request the oath that that man should not use the Art except for the salvation of his soul. Only then can he be given the secret signs of the philosophers or sages, with their hidden signs and meanings.

## 1. THE THUMB

First look at the thumb on which stands the crown next to the moon, one quarter old. By this is meant saltpetre.

For just as the thumb vigorously finishes off the hand, saltpetre does in the Art Alchemia, for he is the King and Lord of all salts. He is the mill through which everything must be ground. His nature is elsewhere sufficiently described.

## 2. THE INDEX

The second sign and secret of the philosophers is the STAR with six points, standing above the foremost finger next to the thumb. It is compared to Roman *Vitriolo*, because no work that is to be perfect can be completed without vitriol; for it is the greatest and strongest salt after saltpetre. Its nature is described.

## 3. THE MIDDLE FINGER

The third sign of the philosopher's Hand is the SUN, standing above the third finger. By it, *Sal Ammoniacum* is designated, for apart from saltpetre and vitriol, no thing more powerful is found than ✱. That is why it is the third secret.

## 4. THE RING FINGER

The fourth sign of the philosophers is the LANTERN, standing above the fourth finger of the Hand, whereby *Alumen Roche* is indicated; for without alum, no perfect work can be accomplished, because it is required for the Red and the White. It has an astonishing nature and the most subtle *Spiritus*. Its described elsewhere.

## 5. THE LITTLE FINGER

The fifth secret and sign is the KEY of the philosophers, standing above the little finger. Simultaneously, it is the lock of the Hand. That is why the key is standing on it. By it, common salt is designated, for salt is the Key in this Art.

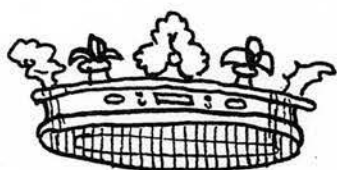
## 6. THE MIDDLE OF THE HAND

The sixth secret sign is the FISH. It stands in the middle of the Hand and signifies *Mercury*, for without ♀, or the fish, nothing can be done. He is the beginning, the middle and the end, and he is the priest who must marry everything. And he is the male and the seed; he is the water out of which all metals have originated; and he is the principal (factor) of all Arts, and the greatest of all secrets.

## 7. THE PALM

The seventh sign of the philosophers is FIRE. By this *Sulphur* is indicated. It is the earth and beginning of all metals. It is the female who brings forth the fruit. For no seed can grow unless it be first thrown into fertile soil. Then beautiful fruit will come from it. Thus it also happens that when a pure ♀ is joined to a pure ♂, it brings forth pure fruit. Thus, they are man and woman, father and mother, fire and water, seed and earth. This is sufficient about the seven secret signs of the philosophers. He who understands well this Hand and its signs, and can work with it, will derive joy from it. Now follows the *Praeparation*.

## THE PREPARATION OF SALTPETRE



Take living chalk (quicklime), according to the quantity of the substance. Pour on it a good amount of urine. Let the lime slake in it; after it is slaked, let it settle, and pour it off above (decant). If there are 6 lbs. of salt-

petre, take 12 lbs or pints of pure urine, even a little more, but not less. Put it all together into a clean kettle. Boil it and skim it with an iron fish spoon. Put the latter occasionally into the *Liquor* and squirt into the fire. If it burns, or the coal becomes ignited by it, it is enough: Take it off and let it cool somewhat. Now pour it into a large linen sack, like a claret sack. This sack has to hang above a barrel, 5 foot above. Soon there sprout cones in the water, one above the other, as if it were crystal. Take these out - it is the purified saltpetre. Now take the other saltpetre which did not sprout into cones. Fish it out and put it into the urine. Let it boil again as before and pour it also through the sack. It will immediately crystallize into long streaks, like the first. What stays behind is good for nothing; it is only salt which can be coagulated, and then it is common saltpetre.

THIS IS THE MANUAL WORK DONE WITH THE CROWN  
OR SALTPETRE



Take 4 lbs of the Crown, prepared egg chalk, *Sal Alkali* made of quicklime, weedashes, potash of *Sal Vitri* of after-wine (residue of wine) or shoots of vine, calcined *Tartarum*, in equal amounts. These things must be prepared with the hand, as you well know. When they are prepared, dissolve them in distilled vinegar. Hang them in the *Bal-neum* to dissolve there for 21 days and nights. Then coagulate them in the *Alembicum*, and keep the matter clean, so that no dust or impurity can get at it. After this, put them into a round, earthenware vessel, as illustrated here. Put it *In Tripode* or in the *Athanor* till the King is fixed.

Regulate the fire so that you can barely keep your hand in it - for the first 8 days. After this, let the vessel glow for another 8 days; but before you do this, divide it as if you wished to burn separating water; drive everything over that will come over, for it is of no use to the work, since the volatile spirits spoil all works, so that they cannot reach the state of fixation. Therefore, before putting it *In Tripode* to calcine, get rid of the volatile spirits, otherwise your work would not get fixed.

When it has been standing *In Tripode* for 14 days, take it out. Take 2 lbs of the Long Finger, which must have been sublimated 3 times through salt. Pulverize it with the powder you took out of the *Tripode*, and sublimate them together till the Long Finger becomes fixed.

Now dissolve this fixed powder 7 times in good, distilled vinegar. Let it settle each time, and each time separate the *Feces*, and congeal it again in the *Alembic*. Then glow the King in the fire, but take care that he does not melt. Do this 7 times, by dissolving, congealing, and glowing as before. Then the saltpetre is well prepared for the work. Keep it in a closed box of CYPRIAN earth, glazed with glass, and you have an infinite treasure, greater than you might believe, with which you can accomplish wonderful things. I will describe to you only one part of its effect, should you need the Art: By it you can turn all seven metals into their first nature, that is, into ☿.

To this end you must take a good amount of distilled vinegar and ☿, and 38 of raw ✕; add to it whatever metal you wish, provided it is calcined, then quickly

seal the jar and put it in the *Balneum* or in horse manure for 21 days. After that, put it on fire with the *Alembic*, and distill. First there will be vinegar and ✱, afterwards the essence of the metal, that is, ♀. With that you can do astonishing things. But there is a great deal of cheating in this; that is why we do not wish to describe it. When you have used the King and he has done his work, let the feces drop, pour off the pure, and coagulate as before. Then he will be better than before, because his power has grown tenfold by having been dissolved and purified with ⚡ and ∇, as also next to the ✱, and by having been water and then congealed. One performs miracles with this King; that is why he carries the crown.

Also, he makes all red metals white, and all soft metals hard, and all hard metals soft, and I write more than I have been commanded to.

Also, make an *Aqua fort* of ①, ○, ⊕ and ✱ am; and to a quarter lb of this AF., add 3 ij ✱; dissolve in it ij lb ♀; draw off the *Aqua fort Per Balneum*, and you will thus kill ♀. Then take 4 lbs of common salt to every 2 lbs of this *Merc.* Mix and pound it well together in a mortar; then sublimate it; then take it out and pound it again with ⊖ as before, and sublimate it. Repeat this 7 times.

After this, take 1 lb ⊖, ½ lb ✱, mix them well with the sublimated *Mercury*, and sublimate again. When it is sublimated, take it out, and mix it again with fresh salt alone; sublimate again, and do this 3 or 4 times. Now pound it fine and put it into a glass vessel and set it to calcinate



into the philosophers' stove for 30 days and nights.

Then remove it, and dissolve it in *Balneo* or on a stone in the cellar. When everything has been dissolved, put it to distill 7 times in *Balneo*, till everything has become hard. Then take it out, pulverize it small, and imbibe it with water of ☽ made thus:

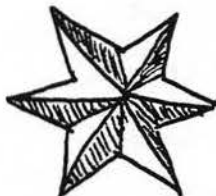
Take fine cupel silver; cement it till it comes out white from the ⊖ ; dissolve it in AF.; then draw it off *Per Balneum*; take it out, add to it as much ✱ as there is ☽ , pulverize them together, and dry it. Then calcinate it for 30 days in the philosophers' furnace. After this, dissolve it in *Balneo* or on a stone. Imbibe this water into your powder, and put it into a glass to distill *Per Alembicum*, so as to draw off the humidity. When it is dry, take it out and imbibe it again with ☽ water. Do this till all the water of ☽ has been imbibed into it. Finally, let it stand on the fire till all your matter is fixed. Then make your matter fusible till it melts like butter.

Also, when you have drawn out the Red from the foremost finger, or from the fire, or from several other things, take 1 lb of the dry powder and 1 lb of the sun. But the sun must first have been 3 times sublimated through the key till it is transparent. Then take 1 part of the Red, ½ a part of the sun, powder them together and sublimate them. Then the sun will sublimate up, and the Red will stay at the bottom of the vessel. Take the sun out above and mix it again with the Red that stayed at the bottom of the vessel. Sublimate it again as before, at least 10 or 12 times. Now take



the same sun and the same Red, powder them impalpably, and put them into the philosopher's furnace to quickly calcine for 30 days. Then take it out and dissolve it in *Balneo*. When everything is dissolved, you have a brilliant water with which gold would not want to be compared. Imbibe your elixir with this red water as you know.

### PREPARATION OF VITRIOL



Take 3 or 4 lbs. *Vitriolum Romanum*, dissolve it in *Balneo*, clarify it of its own impurity, and calcine it till it begins getting grey. Then dissolve it again, and let everything become pure again. Then calcine it until it becomes yellow. Now take the *Tincture of Auripigment* and gradually imbibe it into it. Dry it carefully, imbibe it and dry it again until everything has been imbibed into it. Then it is ready to sublimate *Mercury* through it, so long that he no longer desires anything. Then his stomach is full, and add each time fresh *Species*. Then it turns into a precious ♀ and a salt more splendid than gold.

### AN ART OF ARTS

How to extract *QUINTAM ESSENTIAM* from ♂ or the

PHILOSOPHERS' STONE  
from the Hand.

Take 6 lbs. of glorified vitriol, as you well know how to make. Dry out all its humidity. Then take 3 or 4 lbs. of the Fish and 1 lb. of the prepared Key. Mix them together and put them to sublime. The *Tincture* will rise with the Fish in a secret and invisible way. If then you wish to sublimate the Fish once again with fresh ♂ and fresh Key, you may do so. Then you have the fish full of *Tincture*, but if you

wished to separate the latter, make a water of the Hand, or a bad water with salt, or made with some of the long (Middle) finger. Put the sublimated Fish, which is full of the *Tincture* of the Star, into the *Balneum*, and it will dissolve into water.

Now take 6, 8, or 10 lbs of the Key, which has been prepared to sublime through it. Put the Key into a Syburg jar and pour into it, upon the Key, what has been dissolved, so that it turns into a dry *Materia*. Otherwise the water would not putrify or go up in smoke (steam). Put the jar *In Balneum*, add a helm, and distill the AF. over in a boiling *Balneum*, till nothing comes over. Following this, set the jar into sand, and more spirits of the AF. will go over which did not rise out of the *Balneum*.

When all the *Spiritus* have gone over, increase your fire and you will see the *Quinta Essentia*, or *Tincture* of the Fish and the said Star, sublime as if it were a crystal stone. Remove it carefully from the *Alembico* and dissolve it again in fresh AF. Repeat this 4 times, and the tinctures of Qu. Ess. of the Fish will become so subtle that it is unbelievable to write about it. The reason for it is that it was first dissolved and afterwards sublimated, and that it is killed and rises into a spiritual *Corpus*. In my estimation, it should be distilled and afterwards sublimated so often that it will obtain such great power that it would be worth a kingdom. Now you have the Qu. Ess. *Vitrioli* and ☿ ii together.

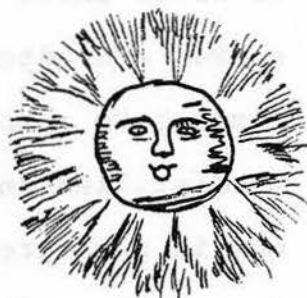
If you wish to make an *Elixir* of it, you must calcine it *In Tripode*; then dissolve it *In Balneo* with the water of the Hand; distill and sublime it, and add the soul to it,

and congeal it, as I have taught of other stones. But if you wish to separate the tincture of the Star from the Fish, take good ✱ and distilled vinegar. Pulverize the Quintessentia and put it into the vinegar. Set it into the *Balneum*. The ☿ will sink to the bottom, and the Qu. Ess. of the ☽ will go into the vinegar. Pour off the tinged vinegar, and pour fresh upon it. Put it back into the *Balneum*, and repeat this till the vinegar no longer tinges. Now put all the tinged vinegar together and take other (fresh) vinegar. In it, slake iron or steel 10 or 12 times. Now pour that to the tinged ✱, put it into a large glass and distill all the vinegar *Per Alembicum* in the *Balneum*. What remains, will be the most beautiful redness of the world, because the tincture of the *Fish* stayed with the tincture of the *Star*. That us why the *Fish* is no longer of any use when the tincture of the *Star* is drawn off, because they both have the same nature.

With this tincture, you can work miracles, because it is indestructible just as heaven is incombustible; it changes everything into its nature and color, and thus it does to all stones & pearls.

### THE PREPARATION OF THE SUN OR, SALIS AMMONIACI

Ammoniac is of different kinds, that is, natural and artificial. Natural ammoniac is found in the earth, and it is again twofold, white and red. Both are extracted from hard clean ores. It is sweet of taste; its nature is hot and dry; and it is good for washing and purifying. Further, there is also an artificial ✱, and that



is better for this work than the natural; it is also nobler than salt, and changes *Mercury* into water. When it has been prepared with it, grind it and put it in a humid spot to dissolve. With it, one accomplishes the solution of ♂ and ♀ into living silver; and it is

⊙ which the dryness of the fire has congealed. It is hot and humid and is a subtle spirit for the *Elixir*, for without it, it could not be done. How to sublimate it, I will yet teach you, although through it the *Corpora* are not transmuted white or red into another substance, except by means of other spirits, it nevertheless gives to the spirits their entrance and exit; it purges and cleans the *Corpora* of their blackness, leaving the spirits mingled with the bodies, while itself going away.

#### SAL AMMONICUM, OR THE PHILOSOPHERS' SUN

Ammoniac is the sun of the philosophers, which shines through all things and is the noblest *Secret* of the Hand, for by it I will teach you how to make the whole secret of the *Tinctures*, and in this way you can, if you wish, extract all other tinctures and use them for the great philosophers' stone. For the *Lapis Minor* you extract the things from the minerals, for the *Lapis Majori* from the herbs and *Species* that are not human; for like makes its like, a horse begets a horse, etc. Therefore, prepare like to its like; otherwise you follow wrong ways in this Art.

First I will teach you how to extract the tincture from gold, and how to make spirit and oil. Change the ⊙ to a subtle calx through calcination. Then take a broad glass slab or a glass vessel. Put the calx into it and pour on it

good distilled wine vinegar. Into a "Nossel" (*Note: obscure, old word. May refer to a small vessel of some kind*), put 3j of the middle finger's Sun, and pour it on the gold calx in the vessel, reaching two fingers' breadth above it. Set it into the *Balneum* or in a hot reflection of the sun. Then there will arise a small yellow skin on top, as if it were oil. Remove this with a silver gilt spoon, or with a feather. Do this several times a day, till nothing else arises to the top. Put what you have skimmed off into the *Balneum* and let the humidity evaporate. Then an oil will remain, or the *Qu. Ess.*, which is so wonderful, it is beyond your belief.

One can do just as well with pure, old urine, as with vinegar. Then there still remains earth in that which stays in the vessel and out of which you have drawn the *Qu. Ess.* Put that also into the *Balneum*. Let the vinegar, or old urine, evaporate, and the earth of the Sun will stay behind. And when the earth has been prepared, bring it back to its *Qu. Ess.* as it should be. Now you have an elixir and a glorified body (*Corpus*) and an earthly treasure far greater than can be believed. For that, thank God Almighty. (*NOTE: "Gold Calx" or "Gold Chalk" is rendered here as "Gold Oxide"*)

#### PREPARATION OF ALUM, OR, WATER OF THE LANTERN

Take a new earthenware pot with a fitting cover. In it, pulverize as much *Alum de Roche* to half fillt the pot. Lute it well so that no air can escape. Put it over a small fire and listen to the pot. When it is no longer boiling, decrease your fire, and finally, let the pot sit in the glow for about one hour, or thereabouts, after this, remove the pot and you can allow it to





then cool off. The alum has been calcined enough to make water from it. Dissolve this calx in distilled vinegar that has been well rectified. Then remove it from the ashes and congeal it in a glass. Now put it over a blue stone so as to dissolve it, and keep the water, for by it one can dissolve ♀ into clear water. This is the right alum water with which to imbibe all *Corpora* that one wishes to make *Alba* or white. Likewise, put some of this water into an iron spoon or pan, pour ♀ into it, let it boil till it gets clear. Then pour it into a small vessel and set it in the sun. It will congeal and become so hard that it cannot be broken with the fingers.

ADDITIONAL MANUAL WORK WITH ALUM,  
OR THE LANTERN OF THE PHILOSOPHERS

Take 10 lbs of alum, and purify it by dissolving it. Then take 2 lbs of white vitriol, 3 lbs of ♀, and 3 lbs of *Sal Alkali*, and these must be purified; also 2 lbs of *Sal Vitri*, 12 lbs of *Sal Gemmae*, taken from the apothecary; further, 4 lbs of the KEY and egg calx 4 lbs. All these have to be purified.

Now take the white of one hundred hardboiled and pulverized eggs, put into distilled vinegar in addition to 1 lb of ✕, also ♀, *Alkali*, of each 1 lb; common salt, 4 lbs. Put everything into a jar, luted, and set into the *Balneum*, or in horse manure, for 6 weeks. Let it dissolve into water; then remove it and distill. First, the ✕ will come, then the ✕; and the blessed white water that stays in the retort, preserve it till you need more of it, because it is also good for other works.



Now take the vinegar, the ✕ , and the egg water, and imbibe with that your powder. Dry it in the *Alembicum*, so that it may stay pure. Do this till all the water has been imbibed into the powder. Set the water to calcine In *Tripode* for 14 days or longer, and regulate your fire in such a way that you can just keep your hand in it through the hole.




After this, take it out. Take 2 lbs of ✕ , and sublimate it through this powder till it is fixed. Then dissolve the powder 7 times in distilled vinegar, and again congeal it in the *Alembic*, so that it may stay pure. After it has been dissolved as often and has finally been congealed, put it in the *Balneum* to dissolve, or in a cellar, or in horse manure. Then the Lantern is prepared, and you have an earthly treasure, the whitest water one can see with one's eyes, and it transforms all things into the White, no matter what one cooks in it, be it metal or rock. With it one can make ♀ fixed in many different ways, and you, nevertheless, keep almost all of your Lantern, and almost your previous weight. Anything you wish to get pure and white, such as pearls, put them into this water and you will see wonders. It transforms all metals into *Mercury*, if they are cooked in it in *Balneo*. I must not write more.

Now take the water of the HAND and 1 lb of the impalpable powder of the KEY. Sublimate them, well mixed together beforehand, 7, 8, or 10 times, each time with fresh KEY. After this, pulverize it impalpably on a glass slab with 1 lb of the Middle Finger, 2 lbs of the Fire, 2 lbs of ⊖ . Sublimate 7 times, each time with fresh ⊖ ; finally pound it

and set it in *Tripode* to calcine for 30 days, heating gently the first 8 days, then gradually stronger. The last 8 days, let it become so hot that you would hardly hold your hand in *Tripode* for one *Ave Maria*. Then take it out, powder it on a stone, then dissolve it into water in *Balneo*. Occasionally, it does not easily dissolve. That is due to the fact that it has not been sufficiently cooked during calcination, since one has to stir it once every day, what is at the bottom has to be turned uppermost; and if something had been sublimated up, put it down again and continue calcining. When it is dissolved, preserve it at once in a glass, well stoppered with something.

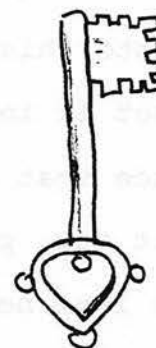
Now take gold. Purify it by dissolving and cementing, as you know how to do. Then dissolve the water of the Hand and keep it well stoppered in a glass. When you have all three of these waters, you have an earthly treasure. If you wish to conjoin them, take a glass *Recipient*, big according to the quantity of your waters, narrow above and wide below. Into this, put your three waters, seal as you know how to do; set it into the *Balneum*, and let it rise and descend till you see that no more spirits rise except a watery dew. Now take it out, powder it inpalpably, put it into a round glass with a long neck, put it sideways on ash, in a stove. Then you will see an evident miracle, that is, all the colors God has created in the world, before the perfect *White* comes; and then the redness from an increase in the fire. At first, one has to heat mildly, and gradually stronger. But when the white color appears, you must increase your fire somewhat till the glass becomes glowing. Should something rise, turn the


glass over, and continue with the fire till you see the perfect redness which surpasses all the redness in the world. Thank God!

I have done it, but I never reached the end of the *Perfection*. But with it, you can well make *Projection* into all metals, because you have the *Qu. Ess.* of the  of the philosophers, and you have subtilized, dissolved, and spiritualized the . Then its color is increased a thousnad times. Also, *Mercury*, has in himself the red color or *Tincture* in such an abundance, that it cannot be described. Therefore you must yourself, experiment as to what wonderful *Projection* it makes. I am telling you in true charity that I and my journeymen never reached the goal of projection. That is why you must throw it on  and no other metal. You may also dissolve your *Medicine* into a *Massa*, and carry it about with you, so that you can take the powder out of the glass, stir it into wax; and you can throw it upon whatever you wish, and close your mouth, by damnation of your soul. Amen.

### PREPARATION OF COMMON SALT, OR THE KEY

Take sea-salt, pulverize it in a mortar, dissolve it in distilled vinegar made from white wine, filter and congeal it until a small skin forms on top. Remove this and keep it, because it is the *Spiritus* of the Key. Dissolve and congeal it again until the skins forms on top. Remove this again and the *Spiritus* is thus separated from the *Corpus*.



To 10 lbs. of this *Spiritus* add 1 lb. of ; dissolve in distilled rain water, and coagulate it again, *Per Alembicum*, with a recipient, until it is coagulated. Then take it out

and pound it on a stone. Put your powder into a glass; dissolve and coagulate it again till it is fixed and no longer rises. With this *Spiritus* one does wonders and miraculous things in metals, especially with *Mercury*.

4 and 5 . But this *Spiritus* must first be prepared, as I will yet teach.

### ADDITIONAL MANUAL WORK WITH THE SALT OR KEY OF THE HAND

Here I wish to disclose to you all the secrets of the salt. It is the greatest secret of all Arts of *Alchymie*, in which occur most of the errors made by people who are engaged in the Art, since most of the *Secreta* concern salts. Therefore, understand well what I am going to teach, for as you separate the *Spiritus* from the body of the common salt, thus is also separated the *Spiritus* from the *Corpora* of all other things. Yet they are not all prepared in the same way but each according to its work, and according to how they are needed and how one wishes to work with them. There are many kinds of preparation of the *Salts*, for in the power of the salts and their *Praeparatio* lies the whole Art of *Alchymie*. One cannot work with any salt unless the *Spiritus* has first been separated from the *Corpus*. After this, the *Spiritus* must be prepared according to the work in which it is needed. In addition, the *Corpus* must also be prepared in other works, because the *Spiritus* and the *Corpus* each have its particular power and cause contrary effects, as they are in fact *Contrair*, and, when they are separated, effect contrary *Operationes*, each in its own area. But those who try to operate with non-

separated salts will work in vain, in spite of all their labors. They cheat themselves and all those who believe them. Neither will they achieve any kind of *Perfection*, for the whole Art consists in the separation of the salt and the preparation of *Sulphur*. There are many kinds of preparation, the same with *Sulphur*, according to what works are being done. The simpletons, who read in our books about *Sulphur*, believe that we are speaking of the ♁ which is dug up out of the earth; but we all have another *Sulphur* in mind.

There do not exist so many kinds of salts that there should not be as many kinds of *Sulphura* and their preparation. The *Sulphur* must be made artificially, just as the

✕ is made artificially. Now we will again return to our matter. First I taught you how to separate the *Spiritus* from the *Corpus*. Now I shall instruct you how to prepare the *Spiritus*, and to make it fixed, and also what you should do with it.

After you have removed the little skin, which is the *Spiritus* of the salt, and you have gathered as many of them as possible, dissolve them again in distilled rain water, the same in which you had dissolved your salt. Then congeal it again in a glass, or a glass vessel, over a gentle fire. Pulverize it in a stone mortar; add powdered ✕, mix them well. Put it into a glass with a long neck, lute well, put it to dissolve in horse manure or in the *Balneum*. The glass must be well closed above, or put a helm on with a recipient, everything well luted. Should any moisture come over, it will coagulate more easily if there is also an *Alembicum* attached

to it than if it were only badly stoppered. This solution and coagulation *In Balneo* must be repeated 10 or 12 times, or more, till it is fixed. Each time it has to be coagulated over gentle heat. When it is fixed, the salt is clear and transparent, like crystal and hard. If it is put on fire or on a glowing *Lamel*, it does not smoke or melt away, and penetrate like lard through leather; and that is its proof that it is fixed. Now the *Spiritus Salis* is prepared, and it has also made the ✕ fixed together with itself; and they married and will never again be separated, but stay together and effect wonderful things together.

Put 1 lb of this salt into a *Crucible* and 4 lbs of ♀ purified with vinegar. Add also the salt below, but most of it above; set in for 6 hours in the fire, and it will coagulate into true ☉; your salt will neither be decreased nor worsened. It does not burn, neither does it fly away. Now put your ☉ upon the *Cupel*, as above.

If now you wish to bring ♃ to *Perfection*, purify it first of its blackness. Use *Amalg.* or calcination, and purify each time with vinegar and salt, till there is no more blackness in it. After that, drive the ♀ from it, *Per Descendum*, into another vessel. Now take the powder *Jovis* and *Sal Fixum*, put them into a crucible, as before, and let them drive for 6 hours; or pour the salt into it beforehand and let it drive. Afterwards add the powder *Jovis*, or both together. It is the same; I tried both. When it cools down, you find *Jovem* amid the



salt. He is noble and a King. Sweeten the salt thereof and preserve it, because it is just as good.

Now finish your ♄ on the test furnace (or: cupel) with ♃ and drive it off, and you will find good ☽ in all tests. Aside from this, know that the *Corpus* of the common salt of which the *Spiritus* has been separated, is fixed in itself. It is prepared in the following way with *Sal Alkali*, *Oleo Tartari*, *Alumen de Roche* and *Marcasita*, that is:

Of this salt, take 4 lbs; of *Sal Alkali*, *Alumen de Roche* ana, 1 lb; *Marcasita*, 1 lb. Pulverize them fine, then pound them together on a stone with *Oleum Tartari*, and make of them a thick paste. Put it into a glass vessel or a Syburg jar; lute it tightly and put it under the cookstove, where you keep a fire going every day. Let it dry; when it is dry, remove it and pound it once more on a stone with *Oleum Tartari*. Put it back into the jar, close it tightly, and put it again in the fireplace to dry, as before. Repeat this till the powder has imbibed the *Oleum Tartari* and you have a dry *Massa*. Powder this *Massa* to a fine dust in a mortar, put it into a Syburg jar, lute it tightly all around, 3 or 4 thumbs' breadth. Put it 3 or 4 times into a potter's stove; break the jar open, and you will find it white.

Take it out and turn it into fine powder in a mortar; let it dissolve in the cellar on a marble slate with a glass beneath it into which it can drip. With this water, one can do many wonderful things in the Art. With it one can dissolve ♀ into a beautiful transparent water; when ♀ is dissolved with it or in it, one can dissolve all 7 metals

into pure water with it or in it. And this is the right preparation of the common salt, and it is the Key on the little finger, because the little finger is the *KEY TO THE HAND*.

### HOW TO TURN ALL METALS INTO WATER

Now we will teach you to turn all metals into water, since all of them must previously have been water before they can be brought to *Perfection*. Purify the ♀ of its blackness, and purify it well without vinegar. Afterwards, dissolve it again in the aforementioned water, and you can dissolve in it any metal you wish. When it is dissolved, take sweet, fresh cheese curds. Boil them and skim the thick *Materi* off; let it settle. Separate from it what stays pure. Pour some of it into that which you have dissolved, and it will *Precipitate* into a *Massa*. Separate the water from the *Massa*. After this you must cleanse it of its blackness with salt and vinegar, and continue to work according to what purpose you wish to have the metals, to the Red or to the White, as different works indicate. But all metals must be water and purified of their blackness if one is to bring them to *Perfection*, or the great *Elixir* must do it: It has the power and nothing else.

Now I will teach you how to add the *Spiritus* to the *Corpus* that you have prepared, that is, in what way you must *Conjoin* them. When now the *Spiritus* and the *Corpus* come together and are united after their preparation, one can do wonderful things with them, since they have then a hundred times more power than they had previously; for after the *Coniunctio* of the souls and the body there exists a *Glori-*

*fixed Corpus* and a great *Elixir*. With it one performs great miracles.

First one cleanses ♀ of its blackness. After this, one must also dissolve in this water, ☾, which comes dry from the test furnace. Now take *Marcasita Lunae*; turn it into an impalpable powder and pound it well with salt and vinegar, washing it till no more blackness comes off. Now dry the powder at the sun, and afterwards grind it with good *Aqua Vitae*. Take ✕ water. Then draw the water off *Per Alembicum*, and immediately dissolve the powder again in the same water. Now take the water in which these three dissolved, and as much fixed *Spiritus* as the weight of the water in which the metals have been dissolved. Imbibe these spirits into this water, pound them, dry them, and imbibe them again; coagulate them again at the air, for it is the cold air that must coagulate them and the hot air must dissolve them.

Listen well to these discourses, how they are meant; it would take too long to elaborate further. Neither is it necessary for this work. When all this water has been imbibed, you have a precious Stone with great power to act upon ♀ and ♂. It can also be prepared for the Red, but that is not necessary; for when they prepare the aforementioned finger, they are making a great elixir. Should one work it to the Red, it would increase in power a thousandfold through the preparation. And this is one of the secret signs, and it is the little finger of the Hand, which is the Key of the Hand.

THE NATURE AND POWER OF MERCURY, THE FISH OF  
THE HAND, AND ♆ THE FIRE

This is man and woman, this is sister and brother, this



*THE FISH*

is earth and seed, this is origin and beginning of all metals; and without these two no work can be accomplished, for without seed no fruit can be born, and without soil no seed can grow. Accordingly, there has to be man and woman, water and earth, fire and seed, if any fruit is to be obtained. Thus these two are the origin of all metals, and without them no work can be Brought to Completion.

Now I will further instruct my child and describe the nature of ♀ and his infirmities, and in what way he is to be made healthy. Therefore, understand well what I say, for by means of this work I will teach you all other *Opera*, for all metals.

*Mercury* is a spirit and also a *Corpus*, but the spirit is evident and the *Corpus* hidden and intangible. This is due to the *Spiritus* with which the body is covered, for the spirit is more powerful than the body. That is why the *Spiritus* takes the *Corpus* along when it gets into the fire. *Mercury* is cold and humid, cold in the manifested and cold in his humidity; but in his innermost and in his hidden (nature) he is red, which is hot and dry. That is why the old masters called him an egg, because an egg is white, cold and humid outside, and within it is hot and dry; and when an egg is put in the fire, it will evaporate and burst. That is due to its humidity and cold. This is the reason why they call him the philosophers' egg, which people do not understand. Because of the coldness that he has in himself, he avoids fire; for two unlike things of a contrary nature cannot stand each other; one or the other must go. Because his *Spiritus* is stronger than his *Corpus*, the *Spiritus* leads the *Corpus*

away from the fire. Now I immediately also show the virtues of *Mercury*.

*Mercury* is a slimy water in the earth, a subtle substance, an earth spirit. He is the same subtlety which the earth has in itself. That is why it is called *Arsenicum* of the earth. Therefore it has the power to produce fruit without the help of the earth; that is, he can perform works without any other thing, because the spirit of the earth and the spirit of a thing have the power to do a great deal without the help of the *Corpus*. But the *Corpus* has no power to do anything without the help of the spirit. By this understand well what I have in mind concerning *Mercury*, though *Mercury* may well be changed into ☉ or ☾ without the help of the metals. That is why the old folks called him the Serpent that begets itself and gives birth without the help of some metals. Yet people do not understand this saying about the snake, because they do not know *Mercury*.

I have said that *Mercury* is a slimy water, of a white color, soft, natural, joined from within hot dryness and from without with cold humidity, more than with inner hot dryness; that is why he does not like fire!

*Mercury* is the *Ferment*, the yeast, or the sourdough, for yeast causes the bread or beverage to rise and to go over, and it gives them their taste. Therefore *Mercury* must be in all works like yeast (leaven), for without *Mercury* no work can be accomplished. *Mercury* is the beginning, the middle, and the end. He is the *Copulator*, the priest who brings all things together and marries them; because no fruit can come from like things; but unlike things, of two



unlike natures, must be united. It is, however, not easy to unite unlike things. Thus, *Mercury* must gather all unlike things and marry them, if they are to bring forth fruit; for *Mercury* is in them as the universal Spirit, for he is the humidity of all things, also of the earth; just as blood is the *Spiritus*, humidity and life of men, *Mercury* is the life of the earth.

Therefore, all things that have got their nature from the earth are subject to him; also all that which the earth brings forth or has brought forth. That is why it is said that *Mercury* is the *Spiritus* of all things. Because of this the old philosophers say that in *Mercury* there are four kinds of saline juices, for all salts are made of four things, each contrary to the other. That is why all salts are poisonous, but one more so than another.

The old masters called *Mercury* "VIRGIN'S MILK", because *Mercury* is nourishment, food, and the dwelling-place of all metals, since he enters and passes through all metals, just as mother's milk passes through all members of the child and nourishes them. *Mercury* is the *Nutriments* and mother of all metals; *Mercury* makes all hot *Corpora* cold, and all dry bodies moist; he also makes all cold bodies hot, and all humid *Corpora* dry. However, *Mercury* has to be transmuted into another degree, according to what the work is, that one wishes to accomplish with him. For *Mercury* has a wonderful nature. Wherever he is added or used, he is the best or the worst, depending on how the company is.

Thus one may use *Mercury* for whatever work one wishes to perform. If he is congealed, he continues to congeal;

if he is dissolved, he dissolves further; if he is fixed, he fixes further; if he is multiplied, he likewise continues to multiply; if he is made poisonous, he poisons everything.

Thus have I taught and shown you what derives from *Mercury* and what he is. I have informed you of part of his infirmities as well as of part of his wonderful nature. Now I will also teach you part of his virtue and power and of the works he can do, from degree to degree, to his utmost, according to the understanding which Almighty God has granted to me through his bottomless charity. Although one could not write all his degrees and powers in a book as big as the Bible, I will now here teach my knowledge obtained through the charity of God Almighty, and what I know, have learned and experienced in this matter.

First, what he can do when he comes raw from the mines. Subsequently, what he can accomplish when he is a great *Sublimat*; and then, what his capability is when he is congealed and dissolved, and, in addition, how to understand this. Finally, I shall make you acquainted with his sister and brother; and also how to make the ♀, by which ♂ must be brought into a state of health.

First I will say what *Mercury* can do inside and outside the earth, when he is still raw. I said that *Mercury* is the *Spiritus* of the earth; likewise he is the *Sperma* of the earth, and the seed of all metals. Of this seed, when planted in the earth, that is the ♀ - be it pure or impure, red or white - one of the seven metals is generated.

Consequently, *Mercury* is the beginning and the founda-

tion of all seven metals. His intention is always to generate ☉ or ☾ , but he is impeded by the lazy and impure earth or ♁ , so that he cannot achieve his purpose, while it is also true that the stench of the earth hinders him often to do so. For as a child in the womb is made impure by the *Materi* which it attracts - as the child may get a disease on account of the uncleanness and *Corruption* of the place where it lies, which causes it to get such a disease; irrespective of the fact that the *Sperma* and seed were pure and clean, the child is nevertheless afflicted with and uncleanness; it is due to the lazy mother and the *Corruption* befalling it - so it is with the metals which are likewise corrupted by the impure *Sulphur*.

After this, I will say and teach whether *God* has created all things of one or of two natures, and how, and what. *God* has put together and united all things of four contrary elements. He has put them together with their opposites; but these natures are perfectly united in all things, regardless if they are perfect or imperfect. Thus we find that either the manifest part in a thing is perfect, or the concealed part. But while they are cold it is the contrary. That is why it is easy to change the *Corpora* into their prime root in a short time, so that the concealed part can be made manifest, and the manifest part in nature can be hidden in the metals. For what iron lacks in its manifest form, is replaced by something in its hidden form during its transformation into ☉ or ☾ . Its hidden part is ♀ , which replaces iron during its transformation.

If, therefore, ♂ is changed into ♀ , its hidden

part will become hot and dry, and its visible part, cold and moist. Bring its hidden part into manifestation, therefore, and make its visible part hidden. Then its hidden part will be cold and dry, and its manifest part, hot and moist; now it is perfect and will last in all eternity.

There were some who said that it was the hidden  $\text{A}$  and  $\text{V}$  ; others said  $\text{D}$  ; and in this they spoke the truth. I am saying all this to show how all *Corpora* must be transformed; for in all bodies two manifest natures must be hidden, and two hidden natures must be made manifest. What is manifest, is imperfect and full of sickness; and what is hidden in the metals is fixed, good, and perfect by nature. That is why you must make its hidden part manifest, and its manifest hidden. Then you have a pure, perfect, and fixed *Corpus*, lasting in all eternity. It is a great secret to have the understanding of this, and to know the *Secreta* as also the infirmities of the metals, and in what way the metals came by them; apart from this, (it is also a great secret) to well know their natures, within and without, hot and dry, cold and humid, over and again back. It is the fire that I have in mind.

You can make them healthy again with natural medicine and with  $\text{A}$  , which I will teach you later how to make from green herbs, oils, gums, and water. Concerning this, you must well understand my view, since in this chapter you are being acquainted with all the infirmities of the metals, and you will be taught to recognize all herbs, to prepare all *Sulphura*, and to know all medicines. You will learn what they require in their bodies, so that you will learn

how to make manifest one of the hidden elements, and how to make its contrary hidden. Understand well that I indicate all this, so that you should know nature. For lead is cold and dry, its manifest part is quite soft, and its hidden part is hot and humid.

In all things that God the Lord has created, the hidden part is always contrary to the manifest part, in softness as well as in hardness; for the soft is the *Contrarium* of the hard, that is, when its nature is reversed, its hidden part becomes manifest, and its manifest becomes concealed; that is, the soft has to become hard, and the hard, soft. This is meant for the *Corpora* lead, ♄ and ♂. They are also composed of four natures, since the manifest of lead is cold, humid, and soft, while its hidden part is hot, dry, and hard. Likewise with ♂. When they made him like lead, they called him lead; but its hidden part is ♂, and the former is manifest. And when you reverse the hidden *Saturn* and make it manifest, it is ♂. Such is easy to do with ♄, and then it is ☾, lasting in all eternity.

The body of iron is composed of four natures whose exterior is hot, dry, and hard, while the hidden part in its nature is cold, humid, and soft, like lead in its root. In no *Corpus* is there as great a hardness as in the manifest *Mars*, and in its hidden part there is an equally great softness. One becomes easily aware of its softness when it is prepared and reversed. After this operation it is ♀.

The hidden part of *Mercury* is ♂; its manifest part is a cold and dry water called *Mercury*. That is why his manifest part must be hidden and his hidden part made mani-

fest. Thus he can be converted into fine ☉ ; or, if you wish, increase his color, and his coldness will appear and become ☾ ; or increase his heat and humidity, and it will become ☉ . Understand well what I say, what I intend to convey. Reflect on what I have taught you and how I have compared *Mercury* to an egg, which is white outside and red inside. Thus is *Mercury* in the center of his nature. Therefore, understand these teachings well. Enough of this.

*Sol* is hot and humid in its manifest part; dry, melancholy and like lead in its hidden part. Therefore, reverse all *Corpora* into this nature, for this nature is temperate. If you wish to cook *Mercury* till he becomes ☾ , and till he becomes ☉ , prepare your yellow-colored *Sulphura* that can tinct, and decrease his humidity till he becomes hot and dry. Then his humidity will be saturated and decreased, which means, to reverse his hidden part and root, which is ☉ , and his color, which is solar, into *Sol*. Take my discourses to heart, listen and pay careful attention to them.

*Venus* is hot and dry, and is a brother of *Mars*, for his root is hot and humid like gold, and he is different from him in dryness of his *Minera*, which has become impure. Take of him his dryness, and prepare it with contrary *Sulphura* that are good and healthy for him. Then he will again get back into his nature and will turn into ☉ . Understand my discourses well, and pay careful attention to what I intend to teach you. It is of great importance and secrecy what I am telling you; it is also a great secret and deep wisdom. Therefore do take my discourses carefully to heart.

*Mercury* is cold and humid in his manifest part, driving



and soft as water; and in his hidden part he is hot, dry, and hard without any doubt; for his manifest part is ♀ , and his hidden part ♂ and the contrary. Now then, if we wish to reverse ♀ into his first water, the way to do it is first to turn him into ☾ through ♀ which helps him, that is, his brother and his sister. Understand my discourses: You must hide his humidity and reveal his dryness through ♀ . Then it will become good ☾ . Such is the first way.

Understand my teachings well, and if you wish to perfect the work, reverse ☾ so slowly till its manifest part becomes hidden and its hidden part, on the contrary, manifest. Understand well, these are two ways, active and passive. Then its hidden part will be hot and humid, that is ☉ ; and its manifest part, cold and dry, that is *Saturnus*. Do take care to understand my teachings well. I am addressing you in bad German, without veiled words. Know that ☾ is the root of ☉ . Therefore, if you wish to change it into ☉ , conceal its coldness. Then its heat will manifest. After this, cover up its dryness, and its humidity will manifest; and it will be good gold, everlasting.

Thus I have informed you of and made known to you the nature of metals and their infirmities; and how one is to reverse those and prepare them with each metal's ♀ ; that is, according to what is the infirmity of a metal, prepare your *Sulphur*, as I will teach you.

Item, when ♀ comes out of the mines, it is living water, with which we must wash all our *Sulphura*, metals, and *Corpora*; and make all our *Corpora* humid. This means that all their *Corpora* must be amalgamated and dissolved

with *Mercury*, and *Mercury* must turn all hard *Corpora* into water or softness. Then one can pound and wash all metals with sea salt or distilled vinegar. This is to be done in a marble or stone mortar, and it has to be made so clean that no muddiness is left. When the *Corpora* are quite clean, drive the *Mercury* off *Per Distillationem*. Now you can prepare the powder with the ♁, which I will hereafter teach you how to prepare.

Now I will further teach you how it is that ♀ becomes so poisonous during sublimation. The reason is that it is his nature to attract to himself all the poison he can get at. If he meets good metals, he wants to be the best; if he meets bad metals, the worst, etc. This is the reason why ♀ attracts to himself all poison when he is sublimated through hot natures; for all hot herbs, salts, and all other things created by God that are hot to the 4th degree, are poisonous. I would like to inform you of the reasons, but this work does not require my doing so. Therefore, if he were to be sublimated through hot salts and hot *Species*, he would become poisonous; for all salts are poisonous, one more than another; therefore, the more he is sublimated through them, the more poisonous he becomes. One could sublimate so often through *Vitriolum Romanum*, or ☿ *Album*, or alum, *Sal Gemmae*, *Saltpetre*, etc., that he would become so poisonous that, should he be put on a saddle upon which a man were riding, that man would immediately die as soon as his bottom got warm on it. But the salts must previously be dissolved nine times in distilled wine vinegar, and again congealed. And if *Mercury* were then sublimated

thirty times through it, he has the power to accomplish such feats, and he would stand the test.

It is not necessary, however, to bring *Mercury* thus to *Perfection*, since it is dangerous to do it on account of the poison; for if the pot got cracked, it would be dangerous for those who do not know him; since one must heat so strongly that the salts come in flux before ☿ will evaporate from them. Afterwards he does not completely rise but stays below in the vessel to cook with the salts. Yet to do this one has to sublimate him forty times. I have done it myself with my own hands, and afterwards drove off 20 lbs on a test, and I did not lose one pound of it.

I do not, however, advise you to do this because of the worries one has with it, since the last times one has to give such strong heat as I indicated. Also, there are many ways that are easier to bring *Mercury* to *Perfection* with ♁; I only wish to show you his powers, for when he is thus sublimated, one can perform miraculous things with him. It would be a pity if some people knew about it and understood it, as they would then perform miracles with him. That is why I cannot write to you about all his powers which I know and which I have tried, but I will relate part of what he can do when he is sublimated.

It is known that in the Art of *Alchymia* there is much fraud, and many imitations of ☉ and ☾ are made which are supposed to stand three or four tests; and yet they are finally false. If you should have any doubt concerning this, take some powder of the sublimated Mercury; put some of the

⊙ or ☽ about which you have your doubts into a crucible, and melt it; throw your powder on it, and it will immediately reveal its nature; if it is false, it will reveal itself and get back to its first nature as soon as it melts. But if it is good, it will stay good. Throw the same powder on a stone; if it is false, it will immediately break into a hundred pieces, like salt.

Dissolve (melt) ♃ and ☽ together ana; put it in a test with *Saturnus* and throw this powder on it. It will drive (or: flow) as if there were no ♃ in it, and it will be of great benefit, as I have tested myself. If you have ☽ that is not malleable, throw this powder on it, and it will become malleable like fine silver; throw it on ♂ or steel, and it will become malleable and soft like lead; and one can test all things with it.

Now then, all *Sublimationes Mercurii* are beneficial to his recovering his health, provided he is sublimated through hot, dry things. Likewise, all *Congelationes* are good for him, because all things that congeal Mercury, be it green herbs or salts, or ♃, or lead, or gums, or smoke, or sulphur, etc., are absolutely curative or healthy for him, and one should congeal him so long that he can stand in the fire.

There may well be more direct ways with sulphur; but when Mercury is congealed, he has powers and effects which he does not have when he is sublimated. It is not necessary, however, to relate them in connection with this work. When Mercury is dissolved, he does other wonderful works, and one does with him what one wishes; for when he is dissolved, he


dissolves the seven metals. And, what is more, he dissolves all things grown out of the earth and everything the earth has given birth to, not everything in the same period of time but one in more time than another. Yet in time Mercury dissolves all things, also with the help of other *Species* that are added to him.

Thus Mercury is the Lord and *Spiritus* of all things, for he shuns nobody and nothing in the world created by God Almighty, except fire. But with the help of the precious *Sulphura*, which the sages have invented and made by the Grace of God, and after they have well considered all powers and degrees of Mercury, as well as his infirmities and the causes thereof, and what he is, the masters have prepared a medicine for him; that is, a precious *Sulphur* made of many hot herbs and other *Species* which they used for it; and they have cooked and fried him so long in it that he could get into the fire and stand it. I will teach you yet how to make it.

Take small pearls, dissolve them with Mercury - all of them have to turn into water. Now pour on them fresh cheese curde, as I have taught you in the Key. The *Materi* of the pearls will precipitate to the bottom. Wash it clean till all the *Aqua fort* is off, and you have a viscous oil. Of that you can make pearls as big or as small as you wish.

Have the form made of silver, gilt inside. Put it into the blood of a buck, mixed with nightshade water, in which they will become as hard as they were before; and they will get such a pure lustre that is more marvelous than that of all other pearls; for during the solution they become so clean of all spots, so purely oriental, that no uncleanli-

ness whatsoever stays in them. The same happens to all other precious stones dissolved in this oil.

Item, in the second instance you may take crystal and dissolve it. Then take the tincture which I taught you to prepare from  Romanum, in the foremost finger of the Hand, upon which stands the star. Dissolve it in water together with the crystal, and conjoin them in the same way as you did with the pearls. Form them big or small according to your wishes, make them hard like pearls, polish them with OIL of BIRCHWOOD made *Per Descensum*. With that oil all man-made stones have to be polished, and whenever they are polished, the oil has to be spread on lead. After being polished, the stone is like a beautiful, precious ruby, looking as if it were worth one hundred crowns. Nobody can distinguish it from a ruby, unless it were subjected to the highest test; but there are not many people who know how to do that, yes, hardly one in a region.

Thus you can counterfeit all kinds of stones from crystal and give them the coloring you wish the stone to have, but the tinctures and colors must be dissolved with the crystal in the manner which I taught you concerning the ruby. All kinds of glass can be dissolved in this way, like crystal, red, blue, yellow, green; glass of all sorts. I have seen wonders made of it, wonderful things made of glass and crystal, which great Lords possessed and considered more highly than fine gold. They were formed with foreign animals and wonderful. They were considered precious stones and were set on feet (pedestals); also on exquisite bowls, on treasure chests; and nobody knew what they were, except those who know to make



the supreme test of everything.

One can also take little pieces of rubies, or sand, or other stones, (no matter which), dissolve them in the aforementioned manner, form and harden them as said above. They will become as hard as before, but much purer and more beautiful, for nothing impure remains in them. And in this there is no fraud, because they can stand the highest test; and one does indeed find enough little pieces of precious stones, and therefore it is not necessary to accept or to make imperfect ones.

But this is enough now of rocks. One does indeed make many wonderful things from *Mercury* after it is dissolved, so that it would be a pity if many a man knew about it.

Item, all metals that one wishes to bring to *Perfection* must be dissolved in Mercury, otherwise it is sheer fraud. Then they must be cooked with *Sulphur*; but you have to prepare the *Sulphur* according to whether the metals are healthy. Understand me well! I will teach you the *Sulphur* with which you must make *Mercury* healthy, and in connection with this *Sulphur* I will teach you how to prepare all other *Sulphura*.


Mercury is cold and humid in his outward nature, and in his innermost he is hot and dry. Reverse him, therefore, and he will become healthy. Consequently, one should remove from him his cold humidity. This must be done with hot herbs or oils of which you must make the *Sulphur*.

Take alum de Roche, calcine it as is customary. Now take the peels of bitter oranges. Put them into a glass vessel, pour good distilled wine vinegar upon them, boil them till all the vinegar is boiled away and the powder is quite dry.

Add this powder to the said powder of alum, together with three oak apples (gall nuts) that are pointed; pulverize them. Then take sloe herb, pound it quite fine, and force it through a cloth with good distilled vinegar; pound it again till all of it has gone through the cloth together with the vinegar. Now dry it in a bowl and let it dry at the sun. You will now have a fine powder which you should add to the other.

Now take cinquefoil and treat it like you did the chelidonia. Add it to the other powder, and the more hot herbs you gather, the better you can get *Mercury* to die. Now take all these powders pounded finely together; put them on a grinding stone, imbibe them with pig's gall - that's the best - let it dry till you can pulverize it again.

Add to this dried human blood, the blood of roosters or hens; imbibe them together with animal gall as before, and let them dry together on a glass slab. Do this eight or nine times, the more the better; and finally let it become quite hard and dry, so that it can be turned into a fine powder.

Now take Roman, red-calcined , and as much cinnabar as the vitriol weighs. Pulverize them quite finely together, put them into a glass, pour good *Aqua Vitae* thereon; then distill the *Aqua Vitae* off *Per Alembicum*. Repeat the drawing off and pouring three or four times.

After this, take the poured off *Aqua Vitae* of these two matters. Imbibe the powder therein on a grinding stone to the consistency of a pulp. Let it dry again on the glass as above. Do this twelve or sixteen times, the more the better. The last time, let it dry hard, so that you can powder it in a mortar and pound (grind) it on a stone.

Now take *Mercurius Sublimatus*, or calcinated *Mercury*, 1 lb; of the prepared, pulverized *Sulphur*,  $\frac{1}{2}$  a pound. Mix them together and put them into a SYBURG jar, well stoppered. Put them where you heat every day, and let them get heated as much as you can, because *Mercury* will not fly away while he is lying with his brother and sister, arm in arm, mouth to mouth; and they will surely keep him there, so that he can stand the fire; for his brother is hot and his sister is dry. And they are the hot, dry *Species* of which the *Sulphur* is made. This is the *Sulphur* of the philosophers. This is the same of which the philosophers write, but the ignorant imagine that they mean sulphur. This *Sulphur* I have often made.

Item, one can also make *Sulphur* of hot, dry oils; or hot, dry gums, or hot, dry seeds of herbs, but you must always add calcined alum. Sometimes you must add hot and humid, sometimes cold and dry; occasionally cold and humid; at times dry; sometimes hot, sometimes cold, sometimes humid, according to the infirmities of the metals that you wish to reverse outside, inside. Sometimes only one nature must be reversed in a metal; in another instance, two. That is why the *Sulphur* must often be made in different ways, because there are many kinds of infirmities in the metals. You can also transmute the metals into another nature and you can do this with *Sulphur*.

One can also change ☉ into ☽ with *Sulphur* made for that purpose. Nevertheless, that is contrary to nature, since nature is always aiming at the best. Nevertheless, it is possible to do it, that is, to *Transfer* one thing into another nature by means of the *Sulphur* made through the Art. There-

fore, whoever can transmute ☉ into the nature of ☽ , can also translate *Luna* and all other metals into ☉ ; for it is much better to do that than to change ☉ into ☽ , because nature always desires what is better. This is also the reason why one must prepare the *Sulphur* according to the works which one wishes to do with the metals or to *Effect* upon them. But whatever *Sulphur* you wish to make, be it hot or cold, dry or moist, you must always have calcined alum. It must be in the heat, coldness, dryness, and humidity of the *Sulphura*, for alum is the Lantern in the seven metals.

Let us now deal further with *Mercury*, who lies shut in the stove with the *Sulphura*. You must give fire day and night, that is to say, on the jar; and keep it always hot. Every fourteen days you must go over to it, take out two or four ounces, put it with ⚡ on the cupel and let it drive, (extract). And lo! If it drives (moves about or floats) on the test, you can take it out, pour clean water into a bowl, and pour *Mercury* with the *Sulphur* into it and stir well. Now *Mercury* will settle down at the bottom, then you must pour off the water with the *Sulphur* above, into another bowl, five or six times, till the water runs off pure and becomes sweet. When all the *Sulphur* has been washed off it, dry *Mercury* over the fire, and drive it off on the test, as on ☽ , and you will find fine silver in all trials. Let the water containing your *Sulphur* evaporate on fire, and you have your *Sulphur* back; but it has been somewhat decreased because of the washing.

This is the first secret sign of the seven secrets. It

is called the Fish, which is compared to *Mercury*, and it is the most secret sign among all seven secrets, and it is the beginning, middle, and end of all perfect works, as I taught you before. I am therefore asking you not to let this get into the hands of the ignorant and sinners.

### SUBLIMATIO MERCURII, WHEN ONE WANTS TO DISSOLVE IT

If you wish to sublimate *Mercury* in order to dissolve it, let salt melt in hot water, and let the water stand over it for three hours to dissolve it. Now pour the water off and congeal it. Through this, sublimate Mercury as often as you wish, each time with fresh *Cement*; and do not take what is not dissolved in three hours, as it is not good for this work. This salt is good, although you have not much

✕ with it. It will probably dissolve when it is calcined as it should. When this Mercury no longer shines, it is sufficiently sublimated and pure; and the test is when he no longer blackens, although he is putrefied.

Item this test: Put ☉ on a glass slab, and if everything together dissolves so that no feces remain, it may well be putrefied; but it must first be congealed before it is put on the slab and putrefied. If any *Feces* remain, put it back into *Putrefaction* and feed it, and see if it does not require more; and you will feel that when the little pieces stay inside whole and no longer dissolve. Then congeal your *Materi*, which is now good and ready to work with.

### A WATER WITH WHICH TO CONGEAL MERCURIUS AND MAKE HIM PERFECT

Take *Vitriolum Romanum*, cinnabar, *Sulphur* and alum de

Roche, white lead, litharge, *Magnesia*, *Marcasita Ana*, 1 lb, pound them on a stone to a subtle (or: fine) powder; take 1 lb ♄ and stir it to ashes, as *Mini* is made. Pound this powder with salt and *Aqua Vitae* and dry it again at the sun or over a small fire. Then mix this powder and pound it on a stone while moistening it; dry it again as above.

Now take *Sal Commune* and *Vitriol Ana*, powdered and well dried over a fire. Make an *AF.* of them. Pour this *AF.* on Mercury in a glass; put it in warm sand till Mercury congeals; after this, *Abstract* the *AF. Per Alembicum*, and you will get your *Aqua fort* back and better for the same type of work. Further, take ♀ coagulum and melt them together; pour about 2 lbs other dissolved lead, and let them stand for one hour together over fire in order to dissolve.

Afterwards, have at hand a pot with a long neck and a fitting lid. Into it pour pitch, resin and ♄ *Ana*, 1 lb. Let them melt together; then pour the ♀ and the lead together into the pot, close it well with the lid so that it does not burn toward the outside; afterwards let it cool down; then drive the *Materi* off on a test, as one *Refines*. You will find good ☽ in all assays, and you will lose little of the weight of Mercury, except that which is impure, as I myself have done more than a hundred times.

#### ANOTHER COAGULATION OF MERCURIUS

R.- *Alumen Roche* 1 lb, *Vitrioli* ij lb, verdigris 3 iiij, iron oxide (hammer scale), tin ashes, ♄ litharge ana 1 lb, common prepared salt, child's urine, ana 1 lb, add to it finely chopped pig's hair. Of this distill an *AF.*, and put in the *Recipient* four pig's galls.





**SUBLIMATO MERCURII**

This *AP*, is to be put on ♀ , in a glazed pot, on warm sand or ashes, till Mercury is congealed. Put this congealed Mercury in a glass; put on it half a pound of lead, melt them together; then have at hand 2 lbs molten *Saturnus* in another crucible. Pour that to the lead and Mercury, and let them stand molten in the fire. Now take a pot with a long neck, or a Syburg jar, well luted, and a cork that closes its mouth tightly. Put in it pitch, resin and ⚡ , human hair, horn, cow's claws cut up, pig's muck ana 1 lb, spikenard oil and linseed oil ana iiij. Melt everything together in that jar, and when it is melted, put it into a crucible. Then pour the molten *Saturnus* and *Mercury* in it, and stopper it immediately so that the flame should not come out. Let it stand in the heat for 24 hours. When it is cold, take it out, drive it off on the test, and you will have fine ☉ in all assays.

### THE PHILOSOPHERS' POT

This is the pot of the philosophers or sages, of which they speak so discreetly in their books and parables, so that nobody can understand it except those who are familiar with and have sworn to the Philosophic Hand. That is why I advise all who wish to roast, boil, or cook the Egg of the sages, that they should take care lest the shell bursts or cracks in the fire; for if the Egg were to burst, all the poison described in the pot would get out, and would kill and destroy all persons near it. Nor could they be helped with medicine, for in it (the Egg) there is the most evil poison that can be found in the whole world. That is why

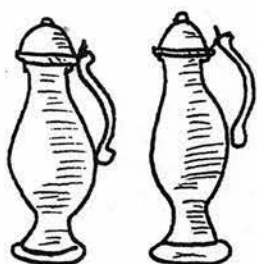


**THE PHILOSOPHER'S POT**

I wish to advise all of you who are not familiar with this Art, nor have sworn by it, that you do not dare cook, boil, or roast the Egg, for you fare badly and would get all the troubles contained in this pot.

This is the fruit brought forth by the seed thrown into the earth; this is the fruit of the philosophers; this is the faithful Stone of *Alchemia*; this is the earthly treasure and an earthly God, in whose hands lies the spiritual and temporal laws. He holds the whole world in his hand and gives people to understand that they are likewise to possess all things in this world. Whoever wishes to cook, boil or fry this egg, let him most diligently examine the Hand of the Philosophers, so as to probe it with his intelligence; thereafter he may cook it.

### TWO JARS



In these two jars there is the distilled *Aqua Fort* of the philosophers. Into this water one should put the earth and throw the seed, then put it into a glass with a long neck, close it tightly so that no air can escape. Now put it horse manure for six weeks and the seed will grow.

### AN AMALGAMATE

Prepare a water with alum, potash (potassium), white calcined tartar, quick lime and cow's galls, for which no water must be taken but ☒. Take the same amount of all matters; then put ♀ into a thick bowl with ashes, pour this water on it, and grind Mercury with a pestle around which a woollen cloth is wrapped. Do this for one hour, and pound it with this water without ceasing, but beware of air. Then, pour the water off, and again put fresh water on it, and

continue doing this as long as blackness comes off. After this take ☿ out and dry him with a cloth.

Now put your ☉ or ☾ into a *Cement*, purify it and *Amalgamate* it with ☿. Put this into a glass, set it on the furnace and heat as strongly as is required to make rosewater, forty-two days. Then take it out and purify it with the same water, in the manner described before.

When no more blackness comes off, put it into a glass and set it again in the furnace; give fire for six more weeks, somewhat hotter than before. After this, take it out and purify it as before till no more blackness comes off. Then press it through a chamois-leather, as strongly as you can, because the spirit would be too strong for the body, so that it would never get fixed.

Now put the amalgamate into another glass, seal it, set it in ashes, and give it a gentle fire for eight days, and more every eight days, till the glass stands in a glow. Then you will see all colors of the world. Afterwards, a black color will come; now increase your fire a little, and it will turn into a white color; if it is silver, it will stay white; but if it is gold, leave it in the heat till you see a yellow, red, brilliant color. Now break the glass open, make the powder subtle, and make *Projection* with it.

#### ANOTHER WORK

R. Cinnabar 1 lb, of the *SUN OF THE HAND*, half a pound. Mix then together into a powder and sublimate it seven times through the Key. Make this into an intangible powder, and then calcine it, as you well know how to do, for twenty-one days and nights, in the furnace of the philosophers. Then

take it out of the fire and dissolve it, as you well know how to do. When it is dissolved, distill it till it gets hard; powder it as before. Afterwards dissolve it again, and imbibe your Elixir into it, as you well know how to do.

Take 1 or 2 lbs of tartar, and pure transparent *Alcali*, ana; then take for each 4 lbs of this matter 2 lbs of the Lantern; dissolve them, put them together, and boil them together. Now pour the pure off above; you will thus draw off its phlegma. Then congeal the pure till it gets hard. Now take  $\ominus$  2 lbs, dissolve it in pure warm water, filter and congeal it again. In addition, take of the long finger 1 lb. It must also have been sublimated through salt. Mix it with the aforesaid *Species*, put them together to sublimate. You must sublimate  $\times$  with them till it is fixed. After this, set it to calcine for twenty-one days, as you know; when it is dissolved, clean it of its *Fecibus*. Then coagulate it and make it fusible. Then work with it.

#### TINCTURE FROM SATURN

Stir lead to ashes and make *Minium* of it; take 1 lb of it. Take 3 lbs of the *KEY* prepared for sublimating; of the *FISH*, 1 lb. Mix them to an intangible powder and sublimate them together. Then the Fish will bring up with it the *Q.E.* or *Tincture of Saturn*, which is better than gold in all works. You can *Separate* it in the same way as was taught above in regard to the Star. But now the Fish is no longer of any use, except to throw it away. The *Qu. Ess.* or *Tincture* is that which immediately coagulates the Fish to redness and causes it to be easily fixed.



## TINCTURE FROM ♀

If you wish to extract *Qu. Ess. Veneris* (the quintessence of Venus), calcine it with the Key, with the *STAR*, and with *Sulphur*, and prepare an *Aes Ustum* as follows:

Take pure urine of men, or good distilled vinegar, or old, pure, sour beer; put the powder in it and boil it till the *Liquor* is colored. Then pour it off and add other *Liquor*. Proceed as before till no more *Tincture* is extracted. Now put all the tincture together into a retort with an alembic, and distill the humidity off it *Per Balneum*. Then the most beautiful redness will remain, which is better than gold. Sublimate the long Finger four or five times through it, and dissolve it in the cellar on a marble slab. After this, coagulate it again *In Balneo Per Alembico*. With this you can now coagulate the soul of *Mercury* to the most beautiful redness of gold, and it can also easily be fixed in this way.

The other way is the following: Take 1 lb of the powder, 1 lb of the Key, mix and sublimate them. Proceed with this as has been taught concerning *Saturnus*, and you will have the *Qu. Ess. Veneris* better than gold.

## ANOTHER WAY

R. ♀ 3 lbs, Fish 9 lbs. Prepare an *Amalgama*; dissolve it in water of the Hand, set it for six weeks into *Putrefaction In Balneo*. Then distill it in a boiling *Balneum Per Alembicum*; set it in sand, and distill yet more spirits of the . . . When they have gone over, increase your fire and the Fish will sublimate and the *Qu. Ess.* be contained in it. Take the sublimate out and put the Fish with the *Tincture*, pounded to an impalpable powder, into the *Balneum* with good distilled

vinegar. Now the *Qu. Ess. Veneris* will rise into the vinegar and the Fish will settle at the bottom.

Pour the colored vinegar off, add other vinegar, and proceed as before till your vinegar is no longer tinged. Now *Abstract* all the tinged vinegar *Per Alembicum*, and the most beautiful redness will remain, with which no gold can be compared. You can dissolve this tincture in water of the Hand; that is better to the Red. Congeal it again. You may do this so often, till you have achieved such great subtleness that it would well be worth a kingdom. Then you have the *Qu. Ess. Veneris*, of the Star, of the Fire - which is *Sulphur* - and of the Fish, all together.

### STILL ANOTHER

Take copper filings, boil them in good distilled wine vinegar. To every pound of vinegar add 1.  $\frac{3}{4}$  \* .

Set it in *Balneum* for six weeks; then add the helm, and the

\* will sublime with the ♀ ; a grit will stay at the bottom like a salt. Calcine it without any addition till the matter turns red. Now take it out and pour distilled vinegar over it. Extract the tincture as before, and you have the *Qu. Ess. Veneris* by itself. With it you can *Cement* whatever you wish. In addition, it is good to *Rubify* in other works, etc.

### TINCTURA MARTIS

Take iron filings and put them into distilled vinegar. To every pound of vinegar add  $\frac{3}{4}$  \* . Set it for six weeks in the *Balneum* or in horse dung. Then take it out, pour the vinegar off, and add other vinegar together with the addition of \* , as before. Put it in the *Balneum*

for six weeks, and pour all your tinged vinegar together. Distill it all together in the *Balneum per alembicum*. A red tincture will stay at the bottom, like blood. Take that out, sublimate it ten or twelve times with ✱ ; then dissolve it in the cellar on a stone; coagulate it again *Per Alembicum In Balneo*; or you may previously dissolve it in water of the Hand, and extract the *Aqua fort in Balneo* and from the sand, but then you must not sublimate. You will be left with a redness more beautiful than gold. This is called *Crocus Martis*. With it you can do wonderful things, so that it is much better than a landscape; since by dissolving it in *AF.* and again congealing it, you can make it so subtle that it reaches very great power; for with that one can congeal ♀ to a beautiful redness; in addition, one can *Rubify* with it everything that is white.

#### TINCTURE OF ⚱

The art of extracting the *Qu. Ess.* of ⚱ , *Auripigment*, *Calcined Ochra*, *Atrament*, red *Arsenicum*, etc., is all one procedure, one art, one work, as follows:

If you happen to have some stuff and wish to extract the tincture from it, powder it impalpably; pour on it old pure urine; let it boil till the urine is colored. Then pour it off, and again pour fresh urine on it till all tincture is out. After this, evaporate all the tinged urine. Pour vinegar on that which stays at the bottom. Extract again all the tincture. What then stays at the bottom is of no use, because it is the saltiness of the urine.

Draw the colored vinegar off *Per Balneum*, and the most



beautiful redness will stay at the bottom. It shines more than ☉, and it seems to be a heavenly color. Dissolve this tincture in the water of the Hand; distill same, like the previous tincture, by dissolving, distilling, congealing, and preparing it to its highest degree and power. Or you may sublimate through ✕ as often as you wish, dissolve in the cellar on a marble slab, and bring it to its greatest power. This was the first manner of the philosophers, and it was a long way. With these tinctures you can *Rubify* all things, yes, all metals, also all stones, crystals, glass, and other things, which I do not reveal for certain reasons.

#### TINCTURE FROM ANTIMONIUM







Take *Antimonium* from the mines, pulverize it impalpably; pour on it distilled vinegar in a glass or a stone jar. Put it for six weeks in horse dung or in the *Balneum* - but the horse dung must be renewed every week, the longer the better. Subsequently, put it into a retort with an *Alembic*, draw the vinegar over with boiling water; then drive it in the sand, and it will sublimate into the blessed *Qu. Ess.* and come down from the spout of the helm like red drops of blood. Collect those *A Part* and mix them with the Key, which must be prepared so dry that it is like dust.

Now distill *Per Balneum* over a gentle fire, so that you can easily suffer your hand to be in it. Let it stand thus, distilling for twenty-one days, or till there is no more moistness. Congeal the *Qu. Ess.* ☉ ii and, in addition, all moist spirits, so that you can sublimate them. After this, take it out of the *Balneum* and set it in sand, in order to sublimate the red *Qu. Ess.* ☉ ii. When there comes a heavenly, in-

combustible redness, though not fixed, that is how it should be.

Now take it out carefully, put it in the *Balneum* to putrefy for eighteen days, after which mix it with the dry Key, dry like dust, as you have been taught before. Thus you can dissolve and congeal to reach such great virtues and powers as are worth a kingdom. When you have done it, add a great deal of gold, as I taught you to make before; dissolve them together in water of the Hand, distill them in the *Balneum* and afterwards in ashes, as I have instructed you before. Then the Qu. Ess.  ii is conjoined to the  and can never again be separated, either now or in eternity. *Deo Gratias.*

### A PHILOSOPHERS' STONE

R. Fine   j, dissolve it in common AF. Then take *Mercury Sublimatus*  iiiij; put him in a glass pot, set it on warm sand and let him get warm. Now imbibe him with the AF. in which  is dissolved, till he has imbibed all the AF. Then let it cool down. Pound this *Mercury* quite fine on a hard stone; let him dissolve on it of his own. After this, coagulate him again on a small fire in a glass; and pound him again as before; and dissolve him as before, seven times. Of this Elixir pour  j on  xxxj prepared, well flowing copper, and you will get fine silver in all alloys.

### HOW TO MAKE VENUS FIXED

Take soap and dry it till it no longer smokes. Then give a hot fire till it turns into chalk (calx). When you calcine it, stopper it above with a stone. Add to it as

much verdigris and close it in a crucible; lute it well, set it in the fire for two hours and melt it. Then you have fixed and supple ♀ .

MERCURY CHANGES ALL METALLIC CORPORA INTO SILVER  
WITH ARSENICUM, AND INTO GOLD WITH SULPHUR

Take a thick cloth, bind Mercury into it, hang him over a pot containing sulphur; then close it and heat below it. It will congeal red. But if this Mercury is pounded with *Sal Alkali* and *Cerussa*, he turns white. Instead, if he is pounded with water of *Crocus Martis*, ✱ and *Atrament*, he nevertheless stays red, and one can also congeal him in a closed vessel with ✧ .

With *Saturn* Mercury is congealed in white works. He has to be closed in a tube (or: pipe) or another vessel, luted with *Lutum Sapientiae*. This has to be thrown on melted *Saturnus* and also kept in the fire; thus *Saturnus* will be congealed by the smoke.

HOW TO CHEW THE CORPORA TO AN AMALGAMA WITH  
MERCURY, THAT IS, TO GIVE TO MERCURY  
ALL CORPORA TO EAT, EXCEPT ♂ .

Take any *Corpus* that you wish to melt. Add to it half as much Mercury and pour it. It will become brittle. Pulverize and wash it with vinegar and salt as long as blackness goes off it. Afterwards, dry it at the sun. Then it is to be cleansed with a water whose taste is between sour and bitter, with a gentle fire or the heat of the sun, for a whole day. After this, dissolve it; when it is dissolved, *Incerite* it; finally, cleanse it with *Arsenicum* that you have whitened; then dissolve it



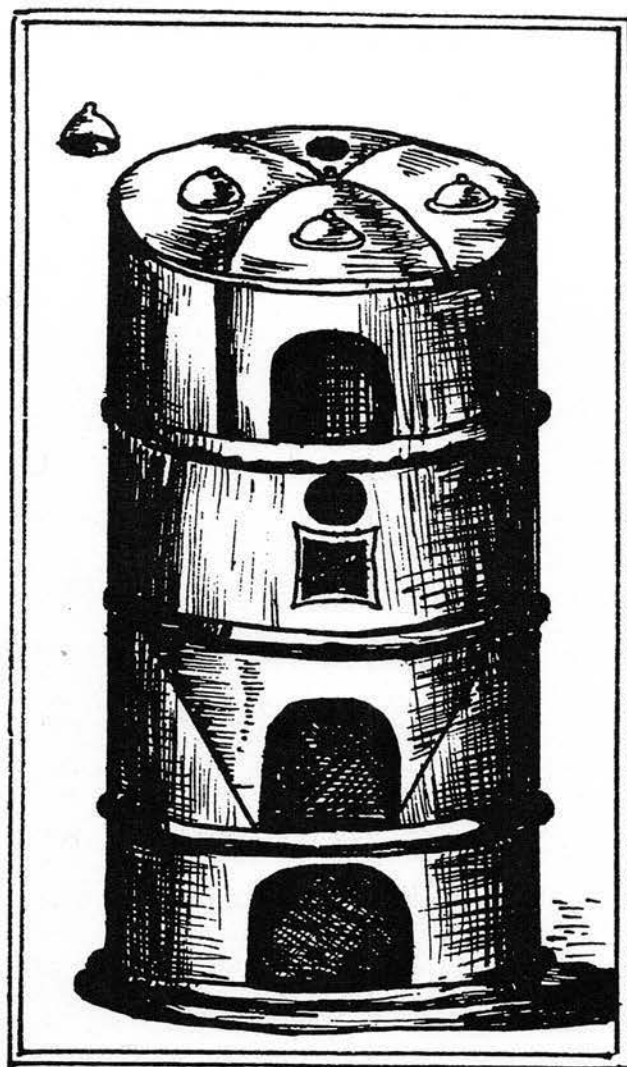
again; after this, congeal it. This *Materia* will tinge the bodies of all men in a wonderful way.

THE PHILOSOPHIC FURNACE, CALLED ATHANOR,  
OR THE WARM STUPHA OF THE PHILOSOPHERS

First build a little wall at the bottom with good glue (or: lute), or with soil prepared for this purpose - one foot long and high. Upon it put a narrow iron grit, so that the ashes of the wood or the coal can fall through. But under the grit there must be a little door, which can be shut as one wishes, so as to remove the ashes. Then, above the grit of the furnace build somewhat higher, a little wall, one foot long and wide, with a small door, and air holes at the four corners. Above, make a whole floor of baked soil, without holes, so that the furnace is well covered, as this illustration shows. On this floor raise the wall; but first put on the floor, four iron supports like a tripod. On top there has to be a vessel. These supports together with the vessel must not touch the wall of the furnace. In addition, there has to be another tripod inside the vessel or test, as also a small vessel upon which one could put a glass or other bowl. This small vessel must be made of wood.

If then one wishes to dissolve the *Spiritus* or other things, water has to be put into the lower and upper vessels. The glass has to be left open, to allow the humid, subtle air to get inside. Now put a gentle little fire under the furnace, because it must not be warmer than it is usually in a warm room. Thus the matter will be dissolved by the steam of the water.

But if you wish to congeal, calcine, or fix, you must



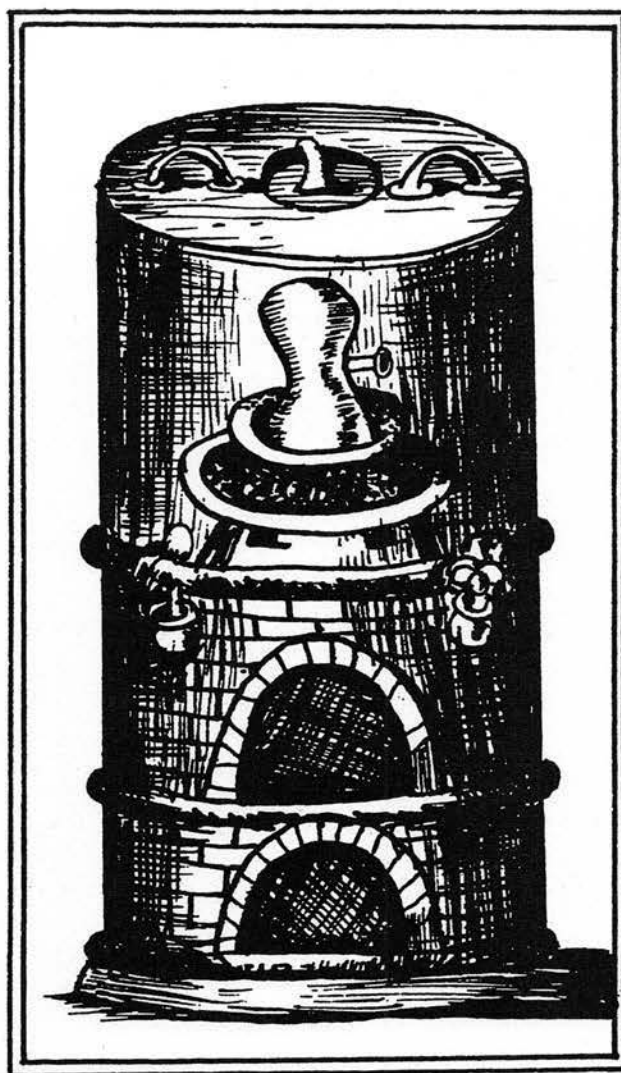
*The PHILOSOPHIC FURNACE or ATHANOR*

put no water into the vessels but keep your work quite dry with the aforementioned heat. That is why the furnace must have a lid or cover above, which must be so wide that you can take it off if necessary. In addition, there should be a little door in the cover, so that you can put your hand inside and test the warmth, just as with the same heat all humid spirits are fixed. Will you please have a good look at the illustration.

Aside from this, there is still another furnace in which many kinds of things can simultaneously be cooked or done, as in ashes or in sand, in *Balneo*, or in *Ventre Equino* (the horses abdomen). This means, that if someone would like to putrefy something which would otherwise have to be put in horse's dung, one would put hay or dung into the cupel and water it somewhat. Then it is just as good as if it were standing in horse's dung.

#### IT NOW FOLLOWS HOW ONE IS TO MAKE OR USE THE FURNACE

First, the lower part has to be made, so as to get the ashes. Then follows the grit which must be just in the center, a good bit narrower than the furnace. The furnace has to be made higher yet, but not narrower than it is below. On one side there has to be a small door, so as to allow the hanging lamp and, below, the coal to pass through. Afterwards the furnace must be made higher again and wider, with a thin wall. A few air holes must be made on one side, which can be opened and closed at will. After this, it must be closed above and vaulted, well-fitting, with four round air holes with a lid on each of them. They must be separated by four equal little walls.



THE PHILOSOPHIC FURNACE  
(athanor)

After this, the furnace must be made higher on the sides; it must have four doors on the four sides that close tightly, so that, if one wishes to remove the lid from a hole, one can put one's hand through it. When all this has been done, take four copper kettles, or other vessels burnt of clay, or something else. They must be walled in on the four parts of the furnace, one on each side. Next to each cupel, there must be an airhole with a well-fitting stopper in order to regulate the heat. In the first cupel or kettle there must be sand to make fixation in it ("figieren"). In the second there must be dung or moist hay, to putrefy in it. In the third, one can keep ashes, to distill on them. In the fourth, should be the water bath *Mariae*, also to distill and putrefy.

When all this is ready, one can put coal on the grit, or a hanging lamp. The four lids have to all be taken off; or, if one wishes one to be hotter than the other, one should remove that one lid and shut the little door tightly. One must also have pointed and high lids, burnt of clay, on the glasses in which one wishes to putrefy and fix. They must cover the glasses all around and close them tightly, and one must be able to take them off, as may be seen by the illustration.

#### OPERATIO TARTARI, OR THE WORK OF TARTAR

This is the way to prepare *Tartarum*. It is very good and has the four elements in it, but not like other things, *Species* and herbs.

In all the things that God Almighty has created out of the four elements, the elements are befouled and impure, and

they cannot be purified otherwise than by distilling, sublimating, calcining, cementing, etc. In that way the elements can be cleansed with hard work. One cannot find anything in the world that is like tartar, because God has not left any impurity in it, since it separates from wine of its own, like water from fire; and tartar does not take on any impurity from wine, just as water does not from fire; but if there is any impurity in the water, it will leave it in the fire, so that the fire may burn and destroy it. For fire consumes every impurity, and all impurities of the elements must be purified by fire. Nevertheless, fire is in itself frail in that it is not fixed; for when God corrupted the four elements, it also corrupted the fire. That is why the fire is not fixed.

*Tartarum*, however, is a fire without air and without a flame, fixed and pure. That is why no one can separate the element from *Tartarum*, since it is a glorified *Corpus*. Nothing can destroy *Tartarum*, nor can fire burn it. Tartar is the fixed fire of which we often write in our books. Fire has the power to purify all corrupted elements and to burn and consume all impurities, also to make all other elements fixed. What will this one (tartar) not do when it gets into the impure elements, since it is more than superior to fire? Verily, I am telling you that *Tartarum*, when it is prepared, has the power to make all unfixed things fixed, and in it are hidden all things which it would take too long to describe. Yet one cannot accomplish any perfect work in the Art without *Tartarum*; thus the Hand cannot be prepared without *Tartarum*; for if there were no *Tartarum*, the Art would be false.



Consequently, *Tartarum* is the Master of *Alchymia*. That is why the masters consider it their fixed fire which burns everything that is not fixed.

Take good white tartar of good Rhine wine. Wash the powder clean till the water runs off it. This has to be done with pure spring-water. Then dry it at the sun, pound it small on a stone with good distilled wine vinegar, and dry it at the sun. Then moisten it on a stone with fresh vinegar to a thick pap. Now dry it again. Repeat this at least ten times or more. Put this *Tartarum* thus imbibed into a strong suitable vessel and close it firmly, a good hand's breadth.

Now take another, still larger vessel, fill it with living chalk (quicklime). Into it put the vessel with the tartar; after this, fill the large vessel completely with living chalk; also around the tartar, so that it lies in the center like an egg yolk in an egg. Lute tightly as much as you can, a large hand's breadth's, and let everything gently dry of itself.

Make a big hole in your hearth in which you have a fire everyday; fill it with living chalk, put the vessel in it, and fill it all around with living chalk; but leave the bilge of the vessel free. On this your fire must burn for eight weeks; keep it hot day and night, afterwards in a glow. The more it is calcined, the better. After this, remove the small vessel from the chalk, break it open, and pour the *Tartarum* into a large quantity of distilled vinegar, let it drop or become pure during three days. Pour the pure off from above and into another vessel. Pour other vinegar

on the feces, boil it and let it become clear as before; pour it to the other vinegar. Repeat this till nothing comes off any more. Throw the feces away and *Evaporate* your vinegar; congeal all the salt till dry; again dissolve it in a large quantity of vinegar, as before. Let it boil once more; let it settle again, and pour the pure off above from the fecibus; add other vinegar, and repeat this till no more feces remain.

Now put it into an open crucible, let it glow for twenty-four hours in a furnace; then dissolve it again, and let it stand thus dissolved for three hours in order to see if there are any more feces. Should it have feces, they must again be clarified off, till no more feces occur; then congeal it till it is dry. After this, imbibe *Tartarum* on a glass with *Aqua Vitae*, to a thin pap. Dry it at the sun or on hot ashes in a glass; imbibe and dry it again. Do this one hundred times or more; the more the better, and the more it gets purged. Thereafter dry it in a glass which can stand the fire; lute it tightly below, put it uncovered on a furnace and let it melt. When it is molten, break the glass open. It will congeal at the air as clear as glass, and melt near fire like butter. This is the fire of the wise philosophers. It is their fixed fire, of which they write in a veiled way which the simpletons do not understand. (Sophic Fire)

When it is now thus prepared, it is a precious treasure, for with it all volatile matters can be fixed. Yes, put ♀ into a crucible with a little of this *Tartarum* upon it, put it in the fire and let it go, and it will turn into fixed

♀ . In various small works one has to prepare it in this way; because, whoever works with it when it is not prepared, will not reach any *Perfection*, although he may accomplish a semblance of ☾ and ☉ . Also, those who thus work in unprepared *Sales* cheat themselves and all those who believe them.

### SOL AND MERCURY

Here begins a most glorious work of ☉ and ♀ ; how to conjoin and unite them; also how to fix them together into the very best gold.

First you must make an *Aquam Mercurialem*. I will, however, advise all people against this Art, if they do not know how to deal with ♀ , nor can prepare the water described hereafter.

Let them keep their hands off ♀ , for they would fare badly. This water is of two kinds, one to the Red and the other to the White. Take 4 Cologne quarts of good wine vinegar; potash, 1 lb, quicklime, weed-ashes, ♂ well calcined in a potter's furnace and afterwards pulverized, each 2 lbs. First pour the wine vinegar on the lime, let it stand on it, and stir it with a stick seven or eight times a day. After this, filter the vinegar and pour it on the weed-ashes in a glazed pot. Let it boil for a quarter of an hour, then cool down. Filter it again and pour it on the *Tartarum*; boil and filter as before.

Now take 6 lbs of green, common celandine; chop it finely, put it into 2 quarts of sharp wine vinegar, boil it down to half, then filter it and mix it with the other aforementioned water. Then take 1 lb *Aqua Vitae*; coarse salt that has not

boiled away, 1 lb. Let them boil up together, but be careful not to put your matter in vessels coated with lead. Into this water thus boiled, put eight or ten ox galls, or galls of other animals. Mix them, and put this matter into a glass pot; put it for six weeks in horse dung, and it is ready. The older it becomes, the better it is. With this water one accomplishes wonders. It is called *Sucus Mercurii*, and it is very good piece in this Art.

Take, therefore, good ♀ from the mines, not made from ♂, ♀ or other metals. Take as much as you wish, grind it well with salt and vinegar in a stone mortar. Do it twelve times, till no more impurity comes off it; make a *Corpus* of it, put it into a phial and add as much beautiful, white salt. Mix well, put it on the furnace in sand for three weeks with a gentle fire; then put it into a stone mortar, pour the aforementioned water on it, grind it with it till no more impurity comes off it; put it back again into ashes or sand, pour your prepared water three finger's breadth above it, stopper the phial, and give it a good fire for six days and nights. Then put it back into the mortar and grind it again with the same water, as before; put it again into a phial, and again pour water on it, and give fire for six days and nights, somewhat stronger than before. Repeat this six times, and you must increase your fire each time every six days.

After this, calcine 4 or 5 lbs of *Vitriol*; also calcine an equal amount of oger; to each pound add ♂ bloodstone haematite to calcine with the other. Through this sublimate ♀ 5 times; then he is prepared. Now take ⊙ which has been cast through ♂; prepared *Mercury* ♂viii, amalgamate it,

put it into a well luted phial, put it on its side in sand, and at first give a gentle fire. Increase your fire daily, till ♀ no longer rises; and turn the phial over everyday four or five times, the more the better. At the end, when ♀ is quite dead, you will find a brown powder. Now your work is accomplished. Now remove this powder from the phial for the praise and thanks to God Almighty. Put 1 part on 4 of fine ☾, let them well incorporate together. This work is certain and without troubles. That is why you must use it in the name of God.

#### HOW TO MAKE SAL URINAE

Take several large, stone crocks, 10 or 12 quarts capacity, fill them with old, pure urine, five or six weeks old. Put an alembic with two spouts on, and to each spout, a large *Recipient*; distill on the fire whatever you can distill over. Then a great deal of blackness will stay in the jar. Take that out and calcine it for two or three hours. After this, remove it from the fire and dissolve it in common distilled water; let the feces drop, and pour the pure off the fecibus above. Put this pure water back on the fire and boil it till there forms a skin above. Then put it into a cool cellar, and a clear salt will crystallize. Take that out and boil the water down again till a skin forms.

Now take all the crystallized salt and dry it in an earthenware pan till it powders (or: dusts). Now heat it moderately without melting it in a low vessel, and dissolve it again in common distilled water. Let it boil for a quarter of an hour, remove it from the fire, let the feces settle down, pour the pure off above when it is still warm. Then

boil the pure water down again till a skin forms. Take it again into the cellar and let it crystallize. When it is crystallized, take it out, and boil the water down still more, and let it crystallize. Then dry all the crystallized matter in an earthenware pan as before, till it dusts. Keep this till I teach you how to use it.

Now take all the distilled urine and, if there is still some impurity in it of oil or yellow greasiness, skim it off above with a spoon and afterwards with a feather. Make it pure and clean in this way; then put it into the stone jar with a helm on it; set it in sand or ashes, and distill all that can be distilled. Let it nicely glow for a while and afterwards cool down. Remove the feces and throw them away, for they are good for nothing. Repeat this distillation till everything goes over pure, without leaving any feces at the bottom of the jar or retort.

Take that which you have thus distilled out of the fire, put it in the *Balneum* to distill. Some impurity will stay at the bottom; throw it away. Grind this *Distillation* in the *Balneum* till no more *Feces* stay at the bottom of the jar. When everything has cleanly gone over, it is done.

Now take the salt which I told you to keep above. Put it into a large *Recipient*, and pour on it the pure liquor which you have distilled in the *Balneum*. When you have poured the water on it, stopper the *Recipient* with a cork, and put it on the furnace in a vessel with ashes. Now light a fire in the furnace, so that the ashes will become hot. Keep the *Recipient* standing there for four or five days, or till all the salt has been dissolved into pure water without



*Feces* at the bottom. Then it is ready and done. Then it is urine as it was before, but now it is deprived of its coarseness and has become subtle, yes, much subtler than one could believe. I am telling you in unadulterated *Charity* of God that one can accomplish wonders in our Art with this urine thus prepared, yes, more than one might believe.

Add to it 6 quarts of sharp, distilled vinegar, and 6 Mass of *Aqua Vitae*, and 1 lb of prepared common salt; also, 1 lb of calcined white tartar, and  $1\frac{1}{2}$  lb of ✱ . Mix all these things together, and dissolve the matter into a pure, clear water, without any feces at the bottom. I swear to you by God who has created and made me, that no greater secret has ever come into the world. For this water thus prepared, turns all *Calces* and *Corpora* into their first nature, that is, into ♀ . With this water one can draw the *Qu. Ess.* from calcined ♂ , which is much better than all the treasures of the earth. In addition, you can extract with it the *Qu. Ess. Solis* and *Lunae*, and, furthermore, of all mineral things, and of everything there is in the world. One does so many wonderful things with this water that it is unbelievable; nor is it permissible to disclose it on account of the evil which might ensue.

Understand, however, this booklet well at bottom, and you will know what wonderful things one can perform with this water. And even if I did my very best, I could not express one thousandth of its secret. Know also that one can use the water like earth, for it does not diminish although it were used ten or twelve times. For you may purify and rectify it

again, and it will be just as good.

Now I will teach you how to extract the tinctures required for this work, Red as well as White; for the extraction of White and Red is all one and is due to one mastery. Take, therefore,  $\Delta$ , Auripigment, Atrament, Ochre, Cerrussa, Minium (red lead) or the like, out of which you wish to extract the tincture. Powder it impalpably, and grind it like soap on a stone with good, distilled vinegar, each time adding  $\frac{1}{2}$  of rectified salt. Put it into a big *Recipient*, set it into ashes or sand, pour on it some of the clarified urine which you have prepared, 1 part; and 1 part of wine vinegar, so that the *Recipient* becomes half full. Stopper it above with a cork, and shake it well, so that the moisture gets well mixed with the powder. Put the glass back into the furnace, and when it is warm, remove the cork or stopper and give it some air; otherwise the glass would burst. Toss the *Receptacul* between your hands ten or twelve times a day, and let it thus stand in the warmth till the *Liquor* is nicely colored. Then let the glass cool down and the *Feces* drop; take another large *Recipient* that is clean. In it pour the colored *Liquor* off from the *Fecibus*, and take good care not to take any *Feces* over. Stopper the *Recipient* and put it aside. Then take again fresh urine with *Ana* distilled vinegar, pour it upon the *Feces* in the receiver, as before, half full. Shake it with your hands as you did then; and when the *Liquor* is well mixed with the sediment, put the glass again on the furnace in ashes or sand. Heat as before, and when the *Liquor* has again been colored, let the glass again cool down, pouring off and proceeding as before. Repeat this till the *Liquor* is

no longer colored by the *Feces*, and then you have got all the *Tincture* or *Qu. Ess.* The *Feces* can be thrown away, but they still contain the element of earth. You may extract and use that as you wish.

Now take the glass containing the colored moisture, set it in ashes or sand, and distill the moisture off till a skin appears on top. Now remove the helm, pour it into a large glass pot which must be wide above. Lute a helm on top of it, put this pot on the same furnace, and draw all humidity over. Thus the *Qu. Ess.* or *Tincture* of the thing you took to make it will stay *In Fundo*, be it Red or White. If it is a white *Subjectum*, you will find a white tincture, whiter than snow; but if it is red, it will shine like ☉, just as the sun shines above ♀. And in this way you can extract, sublimate, the tincture of ☿ *Sublimatus* to the Red or the White. In the same manner you can extract the tincture of *Qu. Ess.* from iron or copper filings, verdigris or burnt (calcined) ♀, cinnabar, *Cerussa* or *Minium*, or from calcined ♄, also from *Calx Solis* or *Lunae*, item from ☽. In addition, you can add the tincture, which you have thus extracted from sublimation to the Red or the White, to ☉ or ☾, when they are dissolved, and put them in *Putrefactionem*. Thus they can be joined to the said *Medicine*, and the color will become all the more beautiful during *Projection*.

Know, however, that whenever you wish to extract something you must each time add ʒ j to the urine and distilled vinegar, which must be rectified of its *Terrestriality* by dissolving and again congealing before you pour it on the ground

*Materia* in the *Recipients*. Know, in addition, that there is a great deal of secrecy in the *Extraction* of this tincture, more than one could believe. For with these tinctures you can make *Cements*, in whatever *Cement* you wish to *Cement*, or accomplish other wonderful things by *Cementing*. Item, you can make *Aquas Fortes* with these tinctures, which are as red as blood and shine like a ruby. With these *Aquas Fortes* you can do wonderful things during *Solution*, to disclose which I have not got permission.

NOW FOLLOW SOME ANNOTATIONS CONCERNING VARIOUS  
TERMINI USED IN THE PREPARATIONS

LIQUEFACTIO means making soft, and it is the root of all things.

EXALTATIO of the spirit is LIQUEFACTIO of the bodies.

The SALTS of the bodies are made in many different ways.

SOLUTIO means melting, or also stamping (or: pounding).

CALCINATIO means making chalk (calx). It is done in sand, with strong fire, so as to draw the foul *Sulphur* from a thing; then, when such is consumed, the *Corpus* remains pure in the chalk. Thereupon comes INCERATIO.

INCERATIO means making the chalks subtle or fine, so that the humidity may pass all the better through the *Corpora*. INCERATIO is nothing but grinding and imbibing till the *Materia* turns into wax, and such may easily be dissolved or melted with a small or gentle fire.

DISSOLUTIO means delivery, release. It is done in the bodies that are calcined, and in the following manner: Put the matter that you wish to dissolve into a glass, and stopper it well above. Cover it with moist earth, and put on it

horse dung well sprinkled with water. Let it stand thus for seven days. On the eighth day it will be dissolved, and this is DISSOLUTIO by heat. But DISSOLUTIO of cold humidity consists in making an edge ("kante") and standing a glazed vessel on it. Complete this with a little water on the bottom. Let the glass hang above the water, but in such a way that it does not touch the water. Cover the glass vessel with a lid, but put wax on the glass, and sand on the wax. Let it stand thus for one day and one night, and it will dissolve.

COAGULATIO means making hard, and it is done in this way: Take the aforementioned glass with the Matter that is dissolved, put it into a test with strained ashes, and light a fire under the test for ten hours, or till the humidity has gone out. Then it will look like minium; but it is white, like a very white camphor.

RUBIFACTIO SALTS ARMENIACI (AMMONICI): Take ✱ , *Crocus* ♂ *Ana*, well pulverized together. Put this into a glass and pour on it good distilled wine vinegar, three fingers breadth above it. Let it stand thus for one day and one night, always stirring well. Then allow it to dry gently over a mild fire. After this, put the *Crocus* ♂ and the ✱ into a *Sublimatorium*, and sublimate them. It will descend, red like blood, even if the vinegar is not distilled. This actually is of no consequence, it is just as good.

RUBIFACTIO VITRIOLI ROMANI: Graduate it, and calcine it in a strong fire; it will become red like blood.

## O P U S C U L A      A L C H Y M I C A

## HERE FOLLOW FURTHER TRACTATES OF ISAAC HOLLANDUS

THE FIRST: TO MAKE AN ELIXIR FROM URINE.

THE SECOND: FROM ANOTHER ALCHEMICAL ART CALLED THE GREAT ELIXR.

THE THIRD: FROM THE ELIXIR OF THE ANCIENTS.

The Art of Alchemy consists in three things, that is, in our Stone. That is, the free art of the ancients and their successors who are to discover this free art through *Science* or *Practice*; or to whomever the Holy Ghost gives it, or upon who He confers it through His illumination; and blessed is he who possesses this free art and applies it wisely for the honor of God and the pressing need of his fellow man.

The other kind of alchemy is the *elixir* which is prepared, as the ancients taught, according to the Hand of the Philosophers. Those who have this and understand it well may also be called blessed.

The third kind is the *Ixir*, and it is also an art of the old and wise Masters of the Hand, and he who knows how to prepare it, as the fathers prepared it and have left it to us, will likewise rule in this world in joys.

The Art of Alchemy has still many more daughters, branches and roots which spring from these three trees of which I have just spoken, such as: Some labor with hard work in the *Calcination* of the bodies, to wash them and make them pure and clean. Others labor with *amalgamationibus*; others with *albination*, *cementation*, *aumentation* and *rubification*. Others make



*Salia* of the bodies or the metals. Others make *Olea* and other works of the bodies in the fire. Others with *Aquis fortibus*, others with *salia* upon the *corpora*; and so on, in many different ways. And everything is good if it is done in the right way as the forefathers have taught; but all this is attained only through great effort.

If then someone has married one of these daughters, he will never again be in want, but it has to be achieved by dint of great effort and care; and it would really be necessary for a good and experienced alchemist to have all these daughters in marriage, to know well and understand all these *operationes*, to enable him to distinguish between good and bad; but enough of this.

Now to revert to our *thema*, that is, to our Stone of the free art. Open your ears, then, and listen; open your eyes and SEE; open your understanding and take note, for I will reveal to you most secret matters which no one has as of yet revealed. I will disclose more to you than I have been told to. If you have the least bit of intelligence, you will understand it, as otherwise God will not give it to you.

**Listen:** Before our Stone has become sufficient (or: before it is adequate), it is already alive! And when it is found, it is dead! Moreover, everyone sees it and holds his nose before the *Materi*.

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## O P U S C U L A      A L C H Y M I C A

T H E   S T O N E   O F   U R I N E

A GOOD AND SINCERE WORK OF ISAAC HOLLANDUS

Before our Stone becomes (or: "comes into existence"), it is **alive**; when it is found, it is dead; everyone sees it and holds his nose before it. It lied (or: had lain) on top of the casks or vessels in which it is kept, for a long time, and one and all hold their noses before the *Materi* or stinking air from which our Stone is drawn. The poor have it as well as the rich; little children as well as older people. It is indeed, "a child's play" and a woman's work, and the ignorant people have diligently searched for it, long and hard,

in excrements and have not found it. For when you are alive, the Stone lives with you. That is the reason why one cannot draw our Stone out of excrements, since our Stone possesses the four elements perfectly; yes, it is more wonderful than anything on earth. For man is the very best, which God has created in this world in his likeness (or: in his image). If you have some intelligence, listen.

Our Stone has a strong smell and bitter taste, like urine, and it is found everywhere in superfluous quantity. All animals also have it, though not as perfectly as man. Without our Stone nothing in this world can live. I am telling you enough, if you will only understand; and if you do not understand, God Almighty will not grant it to you; and even if you do not find it, it is nevertheless found.

Our Stone is in all things that grow out of the earth, and it is also in the earth, likewise in ditches and also above the earth. Should God then provide that you may find it and know its nature, we will inform you how to extract it and how to proceed in order to draw the Stone of it, of what color it is, what it must look like when it has been made; likewise how to handle it to prepare it.

*Item*, our Stone costs little and can easily be found everywhere, in all street corners, in all secret chambers; on dung heaps and in caverns and vaults or in stables, there is an abundance of it. It grows and greens in all places where its water is found and where it lies quietly. Our Stone also grows out of the foul, stinking *Materi* in which it is white and clear, just as glass grows out of the foul earth and is also beautiful and clear. Therefore the ancients

and wise men write: Our Stone purified itself and separates itself from all uncleanness. The ignorant ones, who do not understand this, rebuke the ancients for having said this, and believe that it is ♀ . And further, our Stone rises above all *Feces* and ascends up high, where it collects.

*Item*, if you know the Stone, take it in its coarseness, congeal it till it is thick, and guard it from all metals, because the Stone would turn into weeds, for it is their nature to make all things pure and clean. When you have made it thick or have congealed it, you may draw from it the two elements air and fire. The third element, earth, lies burnt black, like coal, *in fundo* of the vessel. In the black coal there is hidden the Stone of the old and wise philosophers as also of the sworn Masters. Pulverize this black earth intangibly. Put it into a wide vessel *in tripode* to calcinate for four days, glowing in moderate heat, so that the matter stands between glowing and not glowing. But the last day, let it glow nicely, but not too much, as the matter must not melt; for as long as our Stone is not pure, it is combustibile, and the Stone together with the foul *Materi* would burn to glass if the *Materi* were to reach the melting stage. That is why the ancients forbid heating any matter too much till it is pure and clean and united with the *Spirit* and the soul; for the *Spiritus* preserves the *Corpus*, so that the fire cannot either burn it or harm it; and the pure, clear corpus protects the spiritus, so that it stays in the fire and does not fly away while the body is fixed; and thus it does not let it fly away from it. The spiritus is incombustible. That is why the spiritus

does not allow the corpus to burn, for they are one by means of the spiritus and the soul on the spiritus and with the body. For although a pure spiritus and corpus are joined together, the fire would nevertheless separate body and spirit, and the spirit would escape. But when the soul is joined to the body together with the spirit, and they are all pure, they are one. Then neither fire or water nor anything in the world can destroy them, for it is a perfect thing.

*Item*, when the earth is thus calcinated, take it out of *tripode* and dissolve it in common, distilled water; let the feces drop, and as long as it is still warm, pour the water above off into a wooden or stone vessel. Do be on guard against the metals, otherwise the blessed Stone will be spoiled and *corrupted*. Now the blessed Stone will sprout beautifully and purely, and grow like grass out of the earth, ever more and more.

Now pour the water of the sprouted matter into a stone vessel which must not be coated with lead, or into a glass vessel. Boil the water, and again pour it into a wooden or stone vessel. Let it sprout again, and each time something has sprouted, boil the water down till everything has sprouted.

When everything has been boiled down and has sprouted, dry it over a gentle fire, stirring with a fine rod till the matter is so dry that it dusts. Now put the matter into a wide vessel, of one thumb's thickness, and set it *in tripode* or a reverberating furnace. This is the best and last calcination, which is to last three hours; the first hour with a gentle fire, the second with a stronger fire, and the third hour the fire must be heated so strongly that it reaches the stage between

glowing and not glowing (or: burning and not burning). Toward the end of the last hour increase the fire so much that the matter glows nicely without melting. If you see it melt, remove the fire from the furnace as fast as you can, and let the matter cool down.

Now take it out and dissolve it in pure water. When it has settled, pour the pure off from its sediment while it is warm; for if you allowed it to grow cold, the Stone would crystallize of its own, and you would be unable to *clarify* it of its *fecibus*. You must do this - dissolve in water, pour off its sediment and allow it to sprout, and pour it off again, and boil it down, and let it sprout again - till everything is sprouted.

Then you must again dry the matter over a gentle fire, always stirring it with a little rod till it dusts, as mentioned before! Now put it back into the wide vessel of one thumbs' thickness and into a reverberating furnace, till your Stone no longer gives off any feces and stays clear and subtle, and melts on a hot tin like wax or butter. If it is taken off the fire, it must stand up and not dissolve even in cold and humid air. Then your Stone is subtle and fixed.

But if it should happen that the Stone should melt during *calcination*, it would not be spoiled because of it, but you would lose your weight; for if the Stone were standing long enough in flux in the fire, part of it would burn into glass, for the Stone is still alone and at that time does not yet have its *spiritus* with it, which could protect the *corpus* from the fire. Likewise, it does not have the



soul with it, which would keep the *spiritus* and the *corpus* together in peace. When, however, spirit, body, and soul are united together, fire cannot turn them into glass, for it is then an *elixir* that surpasses all *elixirs*. Then it is a *glorified corpus* which is *perfect*. Then it is the indestructible *Qu. Ess.*, similar to the unconquerable heaven. And when you have thus prepared it, the Stone desires to receive the spirit and the soul. When you have got it to this stage, you have accomplished all that the ancients expounded covertly in their books by saying:

Take that which is closest to nature; from that draw our Stone, etc. And I have revealed to you all the things the *Philosophers* have kept secret. My child must know that this precious Stone is prepared in many different ways. This Stone can be used for any works one wishes, for it is now ready to receive whatever *spiritus* or soul one adds to it, either for the *Medicine* or for *Alchmy*. This Stone is not a chooser of persons, for it accepts everything one adds to it; for it is fixed and dry to the fourth degree, also cold, and all *spiritus* are volatile, hot and humid. That is why all spirits desire to be with this Stone; and that is the reason why some philosophers have called this Stone the Son of God, for He was no respecter of persons.

*Item*, the old sages have brought this Stone back to its first nature and utmost perfection. As they say: Four things arise from one thing. That is to say, the old people sought one thing and one root out of which four things originate. And when they were able to convert them back into one thing, the *Qu. Ess.* was achieved, valid in all eternity.

I know of no thing in the whole world which would be as good and wholesome to our nature as this divine Stone of the philosophers.

Now we will again give information on how we are to prepare our Stone, which is at first a dead *corpus* but has been glorified and made pure, and suitable to set in it the spirit of life and the perfect soul and to make them eternal.

If you wish to make this Stone come alive, you may bring it to any body you wish. You can make of it a *Lapis Philosophorum* or *Qu. Ess.*, which cure all sicknesses, which sustain man's body in full health and let him last without decrease of the body till the last *termin* of everybody's life, as we heard above. But if you wish to make of it a *medicine* for unclean metals, you must take it to metals, for a horse makes a horse, etc.

Further, then, in order to achieve our purpose, my child should take ✕ dissolved in *AF*, sublimate it 4 or 5 times through vitriol and salt. The more it is sublimated, the greater will its *projection* be. Following this, ♀ thus sublimated is to be rubbed to a powder on a stone, and this is to be put into a wide vessel, one thumb thick. Set it *in tripode* to calcinate for eight days, however only with a gentle coal fire, so that you can keep your hand over the fire for the length of an Ave Maria.

Now take it out and dissolve it in *Aquaafort* made of saltpetre 1 part, *vitriol Romani* 2 parts, cinnabar ½ part, ✕ ½ part. From this make strong water (*aquaafort*), as you know, and rectify it as it should, etc. Then dissolve as many

3 ♂ as you have pounds of ♀ ; dissolve each in a separate

glass, and when ☿ and ☉ are dissolved, pour the two waters together and set them in the *Balneum*. Let them stand for seven days to unite, that is, the *spiritus* with the *anima*.

After this, rub your Stone intangibly on a marble and add the powder to the glass which is standing in the *Balneo* with ☿ and ☉. Let your Stone dissolve with the *spiritus* and the soul. Then all three will turn into water; let them stand dissolved into water for three or four days, so that they may become well united and marry each other; and give more *spiritus* than you have *corporis* or stones, because the *corpus* will not absorb more *spiritus* that it has a right to. Now distill the water *per alembicum* out of the *balneum*. Pulverize them on a stone, put them into a wide vessel, one thumb thick, set the vessel *in tripode* to *digest* or to *calcinate* for eight days and nights, with a moderate fire. Then take it out, put the matter into a glass pot, lute a small glass on the mouth of the pot, and set it to *sublimate*, since I have taught you before that you should take much more *spiritus* than you have *corporis*, and in this *sublimation* the *corpus* will let the *spiritus* of which it has too much, go.

Let it stand in the pot for three days and nights with a good fire, as is necessary for *sublimation*. Then take the pot down and take the Stone out. Test it on a copper, glowing sheet; see if it melts like wax, spreading on the sheet, penetrating into it like fat into dry leather. See if after the sheet has cooled down the spot where the Stone has spread is good gold in all tests (assays) - then your Stone is valuable and all ready and accomplished.

But if it is not, you must dissolve it again in the *AF.* and set it again into the *Balneum Mariae*, seven days. After this, again congeal it, and take it out again. And let it stand once again *in tripode* for eight days, as before. Then take it out, test it as before, and the more you dissolve and congeal it, the greater will be its *projection*. If the Stone does one to a hundred, and you dissolve and congeal it again, it will make a ten times higher *projection*. But I advise you to do it but three times, because the Stone would reach such great power and subtlety that it could not be kept in any kind of vessel. That is how *penetrating* it is said to be.

Consequently, I advise you to dissolve and congeal and calcinate it in tripode only three times. Then the Stone will become subtle and strong of its own, so much so that it is unbelievable. If ☉ is put into some oil, no one can express the abundance of its color. Yes, then it is of such great potency that if a man were to put three drops of *oleum solis* into a little rectified *aqua vitae*, he would retain his youth to the last days of his life as it is ordained for him. But this kind of oil must be made quite differently, not like the ordinary oil, which is made with *aqua fort.* The *oleum solis*, however, which is prepared as a medicine for the human body, is made of two elements which you must draw from our Stone, that is, the elements air and fire. With these you must prepare your ☉ oil.

Take ☉, beaten thinly like gold leaves between paper, and rub it on a stone with distilled wine vinegar or with some water of ✕ or of the element which you have drawn from our

Stone. When it is powdered finely, put it into a glass pot. Into the same pot put the element which you have drawn out of our Stone. Cover the pot and set it on sand for three or four days. After that, open it, and you will find your gold transformed into an oil. Distill the element from it, and *in fundo* you will find a golden oil. That is the greatest medicine one can find in the world.

### ANOTHER METHOD WHICH IS EASIER

Take our Stone in its coarseness (or: in its raw state), such as it comes out of the *minera* of man. Understand well what I am saying! Put it into a wide, glass vessel and add the powdered gold leaves. Pour on this some of our Stone, which must be old and well settled and purified. Pour of the Stone, two fingers' width over the ☉. Set the vessel with ☉ and the Stone of summer into the heat of the sun. A white-golden skin or oil will form on top. Remove it carefully with a feather, in such a way that you move the matter as little as possible. Put it into a glass. Proceed in this way several times a day, removing the oil till no more oil forms on top. Thus you can obtain *oleum solis* with our Stone in its coarseness, as it comes out of man's *minera*.

Understand well what I have hinted at here, because there has never been a greater secret in nature concerning our Stone, which also, in spite of its coarseness, transforms ☉ into oil. And very many artists have sought this secret but have not found it. Therefore, be grateful to God, etc. If then this our Stone accomplishes this in its crude stage, just imagine what it will do when it is perfected and united with the spirit and soul, and is fixed subtle and fusible. Do ponder

over my words, so that you do not do useless work.

Now we will again resolve to prepare our Stone for such great strength that it is unbelievable. You must therefore continue to dissolve the Stone in the water of the Hand, as I have taught you above. Dissolve and coagulate, and then calcine it *in tripode* as before. Do this three times and no more. Otherwise it would become all too *penetrating* and strong, as described above.

If, however, you wish to have your Stone *augmented* and *multiplied*, say one to a thousand, take 10 lbs of fine ☉ or ☽ . After having prepared your Stone as before, melt it on fire in a *crucible*. After this, throw 1 lb of your Stone on it, and let them flow together strongly for a good half hour. Now pour it into a pewter vessel, or let it cool down of its own. Your ☉ or ☽ will be brittle or crumbly, since too much medicine has been put on it. For this is the test of the elixirs: If one wishes to make *projection* with a certain thing, and one does not really know the projection, one throws the *medicine* on any metal one chooses. As long as the metal stays brittle, the medicine will accomplish yet higher projections. Now throw the brittle metal upon other metals, till the metals stay supple, etc. Keep this, for this is the end of the projection.

I said, you should throw 1 lb of the Stone on 10 lbs of ☉ or ☽ , according to what kind of soul your Stone has, since your Stone is supposed to operate on unclean metals; 1 lb to 1000 lbs for good gold. And I instructed you to throw it on 10 lbs of ☉ or ☽ . But this is done so that the 10 lbs of ☉ or ☽ should also turn into *medicine*, be-



cause ☉ or ☽ does not require any medicine; but they will turn into a medicine which is better than your Stone. The reason is that while the Stone which you have thrown upon them is in itself the soul of the gold or the ☽, the gold or ☽ is *medicinated*. It is now a medicine and brittle like your Stone.

Pulverize the gold or ☽ there is, and dissolve it in the water of the Hand which is used for the White or the Red, etc. Set it to putrefy into the *balneum* for seven days. Then *abstract* the water *per alembicum*, and congeal the matter. Remove it, pulverize it intangibly on a stone, and put it into a wide vessel of one thumbs' thickness. Keep it *in tripode* for eight days with a moderate fire, somewhat hotter than that into which you had put your Stone when you calcined it *in tripode* for this matter must be calcined somewhat hotter. Do this, dissolving, congealing, and calcining in tripode, three times, and your matter will be stronger and better than your Stone. The reason is that your Stone is the soul of your matter, and the gold is the *corpus* of the souls. When the gold has been turned into oil, it has a hundred times more power, as said above.

Gold, however, is not just oil but also a medicine, just as good as is the Stone. Example: Give poison to someone, as big as a bean, an evil, strong poison. That man will die immediately, because the poison courses to the heart and through all arteries, including all flesh and the whole abdomen. It poisons the whole body. And if a man were to eat of an animal to which poison had been given, as I have here described, all those who had eaten of

it would die. It is possible therefore, to give to a man or an animal, poison the size of a bean, so that the whole body would become poisonous - all those who would eat of it would die. What should you now think of gold or ☽ ? And even if gold or ☽ were not medicinated but only *amalgamated praecipitation* in their raw state with ☿ , and they were kept together in moderate fire, do you not think that the gold or ☽ would change ☿ into its nature? Yes, certainly, and that in a short time, within four weeks.

If then the ☉ and ☽ (even in their raw state) can bring about the change of ☿ into their own nature, what will they do when they are *medicinated* with the noblest medicine of the world and are applied so abundantly? Such medicinated gold or ☽ is also dissolved in the water of the Hand, kept *in balneo* for seven days and nights in order to digest. Afterwards it is again congealed and then calcined *in tripode*, and this is done three times. What do you think of that? And even if they had not been medicinated but had by themselves been calcined and congealed, would it not have made a medicine all of itself? Indeed, yes. If you have intelligence, understand my words. If you do not understand, you are an oaf. I have here taught you how to make the most precious of the most unprecious. Thank God Almighty that you have got this instruction.

END OF THE WORK OF THE STONE OF URINE

## O P U S C U L A   A L C H Y M I C A

HERE BEGINS THE OTHER WAY OF ALCHEMY.

THIS HAS BEEN MENTIONED BEFORE AND IT IS AN:

E L I X I R

Now we will deal with the second way of alchymy, that is, how to make an *Elixir*, just as our ancestors have left us and had made themselves, as I have also worked it with my own hands.

First it is necessary to convert all things into water before they can be used or applied in our Art, as *Aristotle* says in the *Book of Secrets*. I do not believe that one thing can be changed in its nature unless it be first brought back into the nature in which it had been originally made. And when it has been brought back into its first nature, then I believe, says *Aristotle*, that the thing can be changed into any nature one wishes. As all things originally arose from one water, one cannot do otherwise than turn them back into water before allowing them to play their part in the Art. Therefore, you must first change all Spirits into water before sublimating them, or else you will never reach perfection.

Likewise, anything by which you sublimate the Spirits must also first be converted into water. If not, the work is totally lost. Therefore, first turn ♀ into water with *Aquafort*. Then it will discard its feces, its coldness will be changed into heat, and its moisture into dryness. Its color will also be increased, since it is the nature of ♀ to absorb the *Quint Essence*, and at the same time, it will also become a Q.E. because ♀ is Q.E. and you can perfectly extract four (4) elements from ♀. Conse-

quently, one has to first dissolve ☿ in aquafort before sublimating it, and such a sublimation makes ☿ an all other Spirits dry, hot and subtle because its power is augmented tenfold with every sublimation. Note: this is to be understood by 'sublimation': Sublimate ☿ only once, and make an elixir of it. Then it will not do more than 1 on 10. But if you sublimate it ten times, and **then** make an elixir of it, it will do 1 on 100.

After it has been sublimated, it must first be calcined because Mercury contains volatile Spirits which could never be fixed. Those Spirits disappear with a calcination *In Tripode*. If they were not driven away, you could never achieve a fixation with ☿.

Furthermore, when Mercury has been calcined, it must then be dissolved in aquafort and poured off from its *feces* because it accumulates dust and impurities during calcination. If you now wish to make it subtle, purify it in the *Balneum* and congeal it. After that, sublimate it again, and in the sublimation, you will find 20 while at first you only found 10. Dissolve this sublimated Mercury again in aquafort, as much as you wish. But now it must **NOT** again be calcined *In Tripode* as it no longer contains any volatile Spirits. You could sublimate and dissolve Mercury so often and render it so subtle that it would do 1 on 1000. Mercury will obtain so much color and tincture that it is absolutely marvelous since it is sublimated through *Roman Vitriol*, from which it takes all the tinctures which the aquafort contains.

Now we will further speak of what is to be done with ☉ and ☾ before they are added to their Spirits and Bodies. Gold or ☾ must be purified on the test or through cementation. Now dissolve it in aquafort and decant it from its *feces*. Distill the AF off from it in a lukewarm BM. Pour on fresh aquafort, close the glass tightly,

seal it and put it back in the BM. In the meantime, the Soul of the gold will become so subtle that it will thereafter never again become a body. Now the aquafort has to again be drawn off in a lukewarm BM and the materia has to be set in tripode in a closed vessel for six (6) weeks. The fire must be half stronger than it was when the Spirits were calcined. The gold or ☾ is made so subtle that it is unblievable, and the projection will be infinite.

In addition, we will show what has to be done with the Bodies, that is, with our Stone. After we have made it clear and subtle, it is required that it be dissolved in AF, and set in the BM, well sealed, to putrefy for as long as we wish, but the longer the better. The stronger and more powerful it becomes, the higher will be the projection.

Further, we will show, how we are to collect the Spirit, Soul and Body, conjoin them with the help of God Almighty, marry, fix and perfect them; likewise how this projection is to be made, etc. First, it is necessary to dissolve the Body or Stone in AF. Then it has to putrefy for at least seven days in BM, unless you wish to prepare it differently from what I have taught above. You should at least purify your gold or silver on the test or in cement. Thereafter dissolve it in aquafort, whereby gold is separated from silver. That is common separation water. Proceed likewise with your ☾ and set it in BM to putrefy. Always close your vessels well before setting them in BM. Your sublimated ☿ must likewise be dissolved in aquafort, kept in BM for 7 days and nights. Each (☉, ☾, ☿) must be treated separately. When they are thus putrified and dissolved, let all three substances cool. Take a big glass pot and put them into it. If now you have gold, which is your Soul, the waters will not become impure, but if it is silver, they will become troubled on account of



the Body, as it contains some saltiness, and it will precipitate as if it were milk curd. Now put an alembic on it and distill the moisture from it in the BM with a gentle fire. But if the congealed mass does not dissolve after you have poured fresh good aquafort on it, do it once more, as I taught you before, and, if necessary, a third time. Then it will without doubt, dissolve into clear water. When it is dissolved, let it stand in BM for 7 days.

Now take cupel silver that has been cemented or calcined once or twice in prepared salt, then changed back into a Body. Laminate that ☾ and cut it into pieces, as small as possible. Keep throwing one of these little pieces into the *materia*, till the latter no longer dissolves the ☾ but leaves it whole. Then it is enough. Now congeal your *materia*. And as I wrote about ☾, do likewise with the gold, but the latter will not become turbid at the bottom. When you now bring these three waters together, you must once or twice draw the water over from the gold in the BM. Again, pour AF on it and proceed further as with the ☾. If you do not find it fusible enough, calcine it once more in aquafort and simultaneously dissolve sulfur that has been sublimated 4 or 5 times. Keep it in the BM until your Stone and ⚱ are dissolved into a water. Then congeal this with a gentle fire, and your Stone will be fusible enough and is now ready to be used for projection.

I did this work once myself and found it to be good. The same work can be done in different ways. All these works ended well but there was a great difference in the projection which varied according to the manner in which the works had been undertaken and the Soul, Spirit and Body had been prepared. It was always good ☉ or ☾ in all assays but not in the works, because the ☉ and ☾ therein are too uneven, although they both passed all tests. But the ☉



which is so wonderfully prepared for tinctures and made subtle, must be of a higher and better quality - which is self evident.

Likewise for ☾ made of ♀. It is much more beautiful in color than that made of ♀, because ♀ is closer to ☉ than to ☾. But whoever wants to make a projection with Ixirs falls on no other metals than ♀ only. The reason is the following: Venis is easier to transmute from one nature to another than any of the other metals. There are no metals in Nature that are so closely perfected toward ☉ or ☾ than ♀. Therefore, if you wish to make a projection with the Ixir, whereby our stone is not prepared - it is necessary first to dissolve ♀ in aquafort, then to reduce it again into a Body. If you wish to make a projection on it, then melt the ♀ and add to every pound of ♀ one quarter ( $\frac{1}{4}$ ) pound of fine ☾. After that, throw the Ixir on it, and the ☾ will become all the more beautiful and white. The ☾ made with the Ixir from ♀ is harder to work with, forge, and melt than the ☾ prepared with a perfected elixir. Then, when thrown on ♀, it is so malleable and easy to work with that all who handle it are amazed at it. Therefore, you must know how to distinguish silver transmuted by an Ixir from that transmuted by an Elixir.

**End of the Second Way of Alchemy.**

THE THIRD WAY OF ALCHEMY CALLED:  
I X I R

Now I will continue with a few words on the Ixir, which is the third piece of work on which alchymy is based, as I mentioned in the beginning of this book. You must know that one can well make an Ixir with our Stone, for where the Soul, Spirit and Body are not duly joined together, nor are congealed together, they are called *IXIRS* that are not perfected. But where the Soul, Body and Spirit are duly joined and congealed together, and have also been made fusible, they are *ELIXIRS* and good throughout all eternity.

The Elixir transmutes all impure metals into fine gold and silver, without any help from other things. I advise you, however, not to undertake any projection on Venus with an Elixir, but only on the best and most yellow brass, as the Elixir will then achieve a much higher projection than on either Jupiter or red copper (♀). Furthermore, they will be all the more beautiful and striking because you will then have the advantage of the colors.

But with the Ixir, no projection can be made except on the METAL OF Venus alone. And, if you had a white Ixir, it would be necessary first to make the Venus white ("whiten your latten"-HWN) with soft waters, after calcining it.

In any event, you must take calcinated brass before throwing your Ixir on it, otherwise you will be in error and go wrong. Take good heed of this.

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A T R A C T O N U R I N E  
(HOW TO EXTRACT ALL TINCTURES THEREBY)

## TRACTATUS JOHANNIS ISAACI DE URINA

*How to extract all tinctures thereby :*

You must know that all tinctures, white and red, or however they be, are all extracted in the same way, and that it is all a work toward the Red and the White. You must take a large earthenware pot or cask, well glazed, filled with old, clear urine. Set that on an *alembic*, which must be big, together with its receiver, and distill all that you can. Black *feces* will stay at the bottom. Calcine these for about three hours so that they glow moderately; then dissolve them in *aqua communi* and boil it for two hours. After this, take it from the  $\Delta$  and let it settle; decant the clear liquid above the feces. Now, put it back on the fire and let it boil (the liquid) until a small flux appears on it. Then remove it from the  $\Delta$  and put it in the cold air or in a cold cellar. A clear salt will crystallize. Remove this and boil the  $\nabla$  down and let it sprout as before. Gather the salt again. Take the collected salts and dry them in an earthenware pan. Use earthenware because it can glow gently without melting. Now, distill it again in *aqua communi destillata* and put it back on the  $\Delta$  for a quarter of an hour. Then take it from the fire, let the *feces* sink (settle), and pour off the clear as before.

Your must always decant the clear while it is still warm; then boil it again until there is a small flux, like beans. Set it again in the cold air or in the cellar as before. Preserve the *sal* that has sprouted, and again boil the other  $\nabla$  or urine, which does not turn into *sal*, until there appears a flux, as before, until it turns into *sal*. Then dry the salt in an

earthenware pan and preserve it until I tell you how to use it.

Then you must take all the processed urine that has been distilled with  $\Delta$ , and if there is some impurity like an oil, or some yellow fattiness, skim it off with a spoon or with a feather, so that the urine becomes quite pure. Now, process this urine again with fire, into a glazed earthenware cask with an *alembic* and a *recipient*, and repeat this until there are no more *feces* in the earthenware vessel or cask. Always discard the remaining feces as they have no value.

After this, process (draw off) again in the *MB*, and some black feces will remain. Repeat this until the water goes over clear, without any *feces*, always throwing the *feces* away. Then take the aforementioned salt, which has been dried, put it into the clarified water and into an *alembic*. Close it tightly and set it on hot ashes for three to four days by which time the salt is dissolved into clear water with no *feces*, thus the tincture is now prepared\* This is now pure as before but devoid of its *fecibus* and of its coarse *humors*. It has now become so subtle, that it is inexpressible.\*(N.B. *Quando sal solvitur in aquam clarum absque fecibus tunc praeparatum est*).

Of this urine you should take six quarters (*Viertheil*) and three quarts of processed (drawn off) *acetum*, three quarters of *aqua vitae*, half a pound of common salt, half a pound of *salmiac*, half a pound of common *calx vitae*, mix all these together and let it dissolve into clear water without feces. Now you have a wonderful matter which turns all *calces corporum* into their first matter, that is, into  $\text{♀}$ . With this water, one can draw out the blessed *Quinta Essentia* of  $\text{♂}$  and of all things which are red and white. Thus prepared, this water requires ten or



twelve rides or trips (Reisen) and again drawn off, it retains all its power as if it had not been used at all. However, one must rectify this water.





### HOW ONE CAN EXTRACT ANY TINCTURE THEY WISH WITH THIS WATER

Take *Sulphur* or *Auripigment* or *Ochre* or whatever you would like to extract a tincture from. Pulverize the matter finely and grind them together with distilled (drawn off) *vinegar* so it is like soap. Then, place this in a large vessel and set in the oven on ashes or sand and pour on it this clear urine, or the aforementioned water, so that the vessel will be half full. Then stopper the vessel with a cork and manually stir or shake it sufficiently so that the matters will mix (incorporate) well. Then, return it to the ashes or sand and, at first, give it a small fire thus heating the liquid. From time to time, remove the cork to allow air to enter or the vessel might crack; also, continually shake the vessel, by hand, to insure good mixing of the matters and to permit the vinegar (acetum) to penetrate well.

When you observe the vinegar to be colored well, decant the warm, clear liquid off taking care that no feces come over with it. Save this liquid for yourself, stoppering it tightly. On the feces, pour additional urine, as before, and some distilled vinegar, stopper it and shake it as previously done, to mix it. When a color (tincture) appears, decant it and add it to the liquid previously saved and sealed. On the feces, pour new Urine as often as will produce a tincture, that is, until no more color will appear. In this way, you will have drawn off all the tincture (or virtue) from the matter. Now you can throw away the feces or

save it for use, if you know what it can be used for.

Then, take the foregoing tincture in a recipient and evaporate off the moisture until a small flux appears on top. Then, let it grow cold and pour the matter, where the flux has appeared, into a pot that can be sealed. Lute a helm thereto and draw off all the moisture in ashes or sand, causing the tincture, either white or red depending on the matter used, to remain behind in the pot. This is the *Quintam Essentia* of the matter from which you have made it. If you have added to it the white, so will you find the quintessence.

The White one will be as white as snow and the Red one will gleam like gold. In the foregoing manner, one can also extract the *Quintam Essentiam Mercurii*  *ati* in the Red or the White. Also from filings of , or  Nitr. out of Vermilion or out of AEre. usto. and also out of gold calx and silver, or out of  in the quickest way out, of all things in the world.

NOTA: So that the Urine will be the strongest, you may want to throw in *Salmiac* and *Sal Commune Praeparatum* ana l "Quintlein" (a fifth part.) and then you will see the color as we have previously written about.

From these drawn-off or extracted tinctures, one can make *Cementa* and *cementiren* with it, which is a little known secret practice and art.

You can also make from this, *Aqua fort*, that is as red as blood and as irridescent as a ruby. With this Water, man can do wonderous things, about which we are not permitted to speak.

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## O P E R A      S A T U R N I

PREFACE OF THE TRANSLATOR -D. CABLE

Although, dear reader, the fine booklet of *Hollandus*, entitled: "*Opus Saturni*" (the Work of Saturn) can be found found printed in *Basilus Valentinus*! excellent book, "*Triumphal Chariot of Antimony*", I nevertheless wished to add it to these writings of his, as *Hollandus* himself writes in it that this *Opus* does not belong to the *Opere Minerale*, but to the *Opere Vegetabili*, and that it is the beginning and the principal part of the Vegetable Book.

Also, in his *Opera Saturni*, he cites his vegetable writings which follow here. I do not, therefore, consider it improper that they here follow one another. In this way, one can explain the other and be juxtaposed against the other. In addition, the *Opus Saturni* in print is very much written in the Netherlands dialect; which sometimes uses words and expressions unintelligible in high German.

I have, therefore, taken care to render everything more understandable in high German, while not deviating from the meaning and intent of the author. Aside from that, I wish to inform the courteous reader, that in the low German manuscript, I did not find any arrangement in chapters, just as there was none in the printed version. I have nevertheless divided the text into various chapters. This was to memorize everything the more easily, just as such an arrangement in chapters can be useful for quoting or noting something from them, and this can be done the faster and easier with a specification of the chapter number.

Finally, it should be noted that what is written between such signs "(     )" - brackets, is **not** the written words of the author, but are the words of the translator. This has been done in the sincere belief that some obscure words can thereby be better understood.

**FAREWELL!**

## F O R W A R D

by the translator: DANIEL CABLE

THE PHILOSOPHERS HAVE WRITTEN MUCH OF their lead WHICH IS PREPARED OUT OF ANTIMONY, AS BASILIUS HATH TAUGHT. I AM OF THE OPINION THAT THIS SATURNINE WORK OF THE MOST EXCELLENT PHILOSOPHER, M. JOHN ISAAC HOLLAND, IS NOT TO BE UNDERSTOOD OF COMMON LEAD (IF THE MATTER OF THE STONE BE NOT MUCH MORE INTENDED) BUT OF THE PHILOSPHER'S LEAD.

BUT WHETHER THE VULGAR SATURN BE THE MATTER OF THE PHILOSOPHER'S STONE, THEREOF YOU WILL RECEIVE SUFFICIENT SATISFACTION FROM THE SUBSEQUENT 17 CONSIDERATIONS OR DOCUMENTS.

THIS IS PUBLISHED FOR THE BENEFIT OF ALL LOVERS OF THIS ART, BECAUSE IT EXPOUNDS AND DECLARES THE STONE OF FIRE. VALE.

## A WORK OF SATURN

by

JOHANNES ISAAC HOLLANDUS

IN THE NAME OF THE LORD. AMEN.

My child shall know that the Stone called the PHILOSOPHER'S STONE, comes out of SATURN. And therefore, when it is perfected, it makes projection as well in man's Body from all diseases which may assault them, either within or without, be what they will, or called by what name soever, as also in the imperfect metals.

And know my child, for a truth, that in the whole vegetable work there is no higher or greater secret than in SATURN, for we do not find that perfection in Gold which is in Saturn; for internally it is good Gold, herein all Philosophers agree, and it wants nothing else, but that first you remove what is superfluous in it, that is, its impurity, and make it clean, and then turn its inside outwards, which is its redness, then will it be of good Gold; for Gold cannot be made so easily as you can of SATURN, for SATURN, is easily dissolved and coagulated, and its Mercury may be easily extracted, and this Mercury which is extracted from Saturn, being purified and sublimed, as Mercury usually is sublimed, I tell thee, my Child, that the same Mercury is as good as the Mercury which is extracted out of Gold, in all operations; for if Saturn be Gold externally, as

in truth it is, then must its Mercury be as good as the Mercury of Gold. Therefore I tell you that Saturn is better in our work than Gold; for if you should extract the Mercury out of Gold, it would require a year's space to open the body of Gold, before you may obtain the Mercury. However, you may extract the Mercury out of SATURN in 14 days, both being alike good.

Would you make a work out of Gold alone, you must labor two whole years upon it, if it shall be well done: and you may finish a work of Saturn in 30 or 32 weeks at the most. And being both well made, they are both alike good; Saturn costs nothing, or very little, it requires a short time, and small labour; this I tell you in truth.

My Child, lock this up in your heart and understanding this is the Stone which the Philosophers will not name, whose name is concealed unto this day; for if its name were known, then many would operate and the Art would be common, because this work is short and without charge, a small and mean work.

Therefore doth the name remain concealed, for the evils sake which might thence proceed. All the strange parables which the Philosophers have spoken mystically, of a Stone, a Moon, a Furnace, a Vessell, all this is SATURN; for you must not put any strange thing into it, only what comes from it, therefor, there is none so poor in this world which cannot operate and promote this work; for Luna may easily be made of Saturn in a short time, and in a little longer time, Sol may be made out of it. And though a man be poor, yet may he very well attain unto it,



and may be employed to make the PHILOSOPHER'S STONE.

Wherefore, my Child, all is concealed in SATURN, which we have need of, for in it is a perfect MERCURY, in it are all the Colours of the world, which may be discovered in it; in it are the true black, white and red Colours, in it is the weight, in it is our LATTIN.

#### Example

The eye of man cannot endure anything that is imperfect, however little soever it be, though it be the least Atome of Dust, it would cause much pain that he can rest no where. But if you take the quantity of a Bean of SATURN, shave it smooth and round, put it into the Eye, it will cause no pain at all; the reason is, because it is internally perfect, even as Gold and precious Stones. By these and other speeches you may observe that SATURN is our PHILOSOPHER'S STONE and our LATTEN, out of which our MERCURY and our Stone is extracted with small labour, little Art and Expence and in a short time.

Wherefore I admonish you my Child, and all those who know its name, that you conceal it from people by reason of the evil which might thence arise, and you shall call the Stone our Lat-ten (Laton) and call the Vinegar Water wherein our Stone is to be washed; this is the Stone and the Water whereof the Philosophers have wrote so many great Volumes.

There are many and different works in the Mineral Stone, and especially in that Stone, which God hath given us gratis, whereof many strange parables are written in the Mineral Book.

But this is the true Stone which the Philosophers have sought, because it makes projection upon all the imperfect metals, especially upon quick MERCURY, and moreover it makes projection upon all diseases whatsoever, which may come into man's Body, as likewise upon wounds, Cancer, Fistulaes, open Sore, Buboës, Imposthumes, and all whatsoever can come externally upon man's Body, therefore this Stone is not under the Mineral Work but under the Vegetable Work.

It is the beginning of the Vegetable Book, and the principal; this Stone is called LAPIS PHILOSOPHORUM, the Mineral Stone is called LAPIS MINERALIS and the third Stone is called LAPIS ANIMUS. This Stone is the true AURUM POTABILE, the true Quintessence which we seek, and no other thing else in this world but this Stone. Therefore the Philosophers say, whosoever knows our Stone, and can prepare it, needs no more, wherefore they sought this thing and no other.

My Child shall take 10, 12, or 15 pound of SATURN, wherein is not a mixture of any other Metal: laminate it thin and have in readiness a great Stone Jugg, half full of Vinegar, stop the Jugg very close, set it in a Lukewarm Bath. Every three or four days, scrape off the calcined SATURN from the (laminated) Plates, and reserve it apart; this do so long until you have 5 or 6 lbs. of the calcined Saturn. (n.b. 'sugar of lead' or lead acetate) Then grind the matter very well on a stone with good distilled Wine-Vinegar, so as you may paint thereof with, then take two or three great Stone-pots, therein put the CALX OF SATURN which you ground, pour good distilled Wine-Vinegar upon it to almost fill the pot. Stir it well together and stop the Pot close with a

polished Glass or Pebble stone. Set the pots in a Bath, stirring it four or five times a day with a wooden ladle, always replacing the Glass or Stone Stopple. Make the Bath no hotter than that you may well endure your hand therein, that is, lukewarm; and let it stand fourteen days (14) and nights, then decant that which is clear into another Stone-pot, pour other distilled Vinegar upon the Calx which is not well dissolved, mix them well together, set it 14 days in the Bath, again decant it and pour other vinegar upon it as before. This decantation and pouring on continue so long until all of the CALX OF SATURN be dissolved, then take all the dissolved Saturn, set it in a bath, evaporate the Vinegar by a small fire and the Saturn will become a powder or become lumps. Or stir it about until it be dry, you will have a mass or powder of a dark yellow or honey colour. Then grind the powder again with distilled Vinegar, put it into a stone-pot, stir and mix it well together, set it again into a Bath, which is but lukewarm. So let it stand five or six days and stir it every day from the top to the bottom with a wooden ladle always covering again with the stopple. Then let it cool, pour off that which is dissolved into a great stone-pot, pour other Vinegar upon it, mix well by stirring together and set into the Bath as before. Reiterate the decantation and pouring on until no more will dissolve, which try with your tongue, if it be sweet, it is not enough dissolved, or put some of it into a glass-gourd and let it evaporate. If anything remains, it is not yet all dissolved which would be Gold, and then what remains in the pot are faeces, and sweet upon the tongue; if you find anything in the Gourd, it is not yet all dissolved, then may you pour fresh Vinegar upon it, till all be dissolved, then coagu-

late it as before, pour other Vinegar upon it, stir it, set it again into the Bath, reiterate this operation of solution and coagulation so long till you find no more faeces on the bottom, but all be dissolved into a pure, clear water, then is SATURN freed from all its Leprosness, Melancholy, Faeces, and blackness, being pure and white as snow, for it is cleansed from all its uncleanness, because its coldness stands outward as Luna doth, and its heat is internal, flexible as wax, and sweet as sugar-Candy.

#### WHY IS IT AS WHITE AS SNOW?

Because it is purified from all its impurities, and because its coldness stands external as Luna doth and its heat is internal.

#### WHY IS IT SWEET?

Because the four elements in it are pure, and separated from all sulphurous stink and blackness which SATURN received in the Mine; it is almost Medicinal and like unto nature. And because it is so pure, it affords some of its internal virtue outwardly, as that of Sweetness but the heat is so covered with the cold, that it cannot put forth its power externally by reason of the cold which is external (The heat of Saturn lies internal even as in Salt-Nitre) as doth the Taste. The Spirit of Tasting is the most subtil in all things, as is taught more at large in the Book of Vegetables, how the air doth dilate itself from all Herbs and Flowers externally; for the Spirit of the Air lies in the inward part of all things; for God created nothing

nothing in this world but it has its peculiar Taste or Air. The Air and the Taste are one Spirit, the Taste goes out of the Air as smoke does from Fire.

But how comes it to pass, that a thing which has a sweet Air is bitter in Taste? The cause is, because the faeces of that thing are putrid and stinking in the Elements, that is the Choler or Heat; for whatsoever is unnaturally hot, hath a bitter Taste. The Air presses outward through a hot thing, so doth the Air embrace the Taste about, and defends the subtile Taste that it should not be burnt by the vehement burning Choler as in the Herbal is at large expressed.

But the cause why SATURN is sweet in Taste is, that it is almost pure and clean, having scarcely any unnatural heat in it, which can burn the subtile Taste, therefore it has the Taste externally and the Taste hath the Spirit of the Air locked up in it.

My Child, know what I said before, that a thing wherein is much burning heat, the Air locks up the Taste therein, because the Taste shall not be corrupted by the unnatural heat. So the Taste includes the Air in it, when it issues forth from a thing which is externally cold; for the subtile Spirits of the Air or Scent of a thing can endure no Cold, as we see daily in Herbs and Flowers that yield no scent in the Winter as they do in the Summer; but they hide themselves in the Winter, and the Spirit hath the Scent inclosed in it, and the Spirit of Scent or Air. Behold a man that hath taken Cold, immediately he loses his Scent and his Tasting is diminished. Even so it is here with Saturn; it is quite cold, so that the Taste manifests itself with the Spirit of Scent; for the Spirit of Taste hath the Smell

in it. Look upon Sugar which is well clarified from its faeces, how sweet it is in taste, yet it yields no Scent, yet there is an extraordinary sweetness in Sugar. What is the reason for this? Sugar is very cold externally, therefore it is white as snow, and of a sweet Taste. However, Sugar is internally hot and moist, of the temper of Gold, and of such great virtue that it is called the Philosopher's Stone as it is approved and very prevalent to cure all the Distempers of man's Body, as appears by its operation. The reason why I say this my Child, is that you should altogether understand its internal and external, and the Spirits which are in these things, whereof we discourse; that thereby you should know Gods wonderful works, and what wonders He works in all these inferiour things, which are all made for our use.

What hath God in us, for whose sake he hath  
created all these Wonders, and all these things?

Wherefore my Child, believe in God, love Him, and follow Him, for He loves you, as he makes it appear, and manifests in all things, as well in their Internals as in their Externals. O how wonderful is our Lord and God, from whom all wonders proceed!

#### NOW MY CHILD, WHY IS SATURN AS FLUXIBLE AS WAX?

By reason of its abounding Sulphur, which is therein; for I find no flexibleness or subtileness in any thing saving in Sulphur, Mercury and Arsenick, and all these three are in Saturn. Therefore, Saturn is quickly fluxible, but all these three are cleansed with it from their uncleanness. And do you not know that the Philosophers call their Stone ARSENICK, and a white thing?



And they say their SULPHUR is incombustible; they call it likewise a red thing, all this is SATURN, in it is ARSENICK; for LUNA is principally generated of a white sulphur, as is plainly taught in the Book of Sulphurs. All arsenick is internally red as blood, if its inward part be brought outwards, as is demonstrated in the Book of Colours, etc. Saturn stands almost in the degree of fix'd Luna. So that in it there is a red Sulphur, as you see when its internal is placed outwards, it will be red as a Ruby; there are no Colours but in the Spirits, so that there is in it a red and a yellow Sulphur. In it is Mercury, as may be seen, for Mercury is extracted out of Saturn in a short time and with little labor.

So that all three are in Saturn but they are not fix'd therein, but they are clean, pure, incombustible and fusible as wax. In it are all things which the Philosophers have mentioned. They say our Stone is made of a stinking menstruous thing. What think you? Is not Saturn digg'd out of a stinking earth? For divers are killed with the ill scents and Vapours where Saturn is digg'd, or they live not long who labour in that stinking black mine whence Saturn is digg'd. The Philosophers say our Stone is of little value, being unprepared; they say the poor have it as well as the rich, and they say true; for there are not poorer or more miserable people to be found than those which dig and work Saturn in the Mine; and they say it is to be found in all Towns and places, wheresoever you come, Saturn is there. They say it is a black thing: What think you? Is it not black? They say it is a dry water, if Gold or LUNA be to be refined upon the test, must it not be done with Saturn? They must be wash'd and tried with it as a foul garment is made

clean with Sope. They say, in our Stone are the four Elements, and they say true; for the four elements may be separated out of Saturn. They say our Stone consists of Soul, Spirit and Body, and these three become one. They say true. When it is made fix'd for the white MERCURY and Sulphur with its Earth, then these three are one.

Whereby is to be observed, that the Philosophers have said true; they concealed its Name for the ignorants sake, who are not their children, to keep them still in Ignorance. Thus my Child, the Ancients took care to conceal the name of the Stone; now let us return to our purpose.

You have now SATURN washed and cleansed from all its impurities and made white as Snow, fusible as wax, but it is not fix'd yet. We will make it fix the MERCURY and Sulphur with its Earth.

Take a Glass-Vial, put half of your purified SATURN into it, reserve the other half until you have occasion to use it; lay a polished glass upon the mouth of the Glass-Vial, set it in a Cuple with sifted Ashes upon A furnace, or set it on the Tripes of Secrets, or in the Furnace wherein you calcine the Spirits; give it fire so hot as the heat of the Sun at Midsummer, and no hotter, either a very little hotter or a very little cooler, as you can best hit it. But if you give it a greater heat, such as you may keep Lead in flux, then your matter would melt as if it were Oil; and having stood so, ten or twelve days, its Sulphur would fly away and your matter would all be spoiled. For your Sulphur which is in your matter is not yet fix'd, but is in the external. Wherefore the matter melts presently, and though it be clean, yet it is not fix'd; wherefore give so gentle a fire to it that it may not

flux and so keep it six weeks. Then, take out a little of it, lay it on a glowing hot plate. If it immediately melts and fumes, it is not yet fixed, but if the matter remains unmelted, the Sulphur is then fix'd which is therein. Then, strenghten the fire notably, till the matter in the Glass begins to look yellow, and continually more and more yellow like to powdered Saffron. Then augment the fire yet stronger, till the matter begin to be red, then prosecute your fire from one degree to another, even as the powder becomes redder and redder by degrees, so hold on your Fire till all the Matter be as red as a Ruby. Then augment the fire yet more that the Matter may be glowing hot, then it is fixt, and ready to pour the curious Water of Paradise over it.

My Child must know that there are two ways of pouring on the Water of Paradise; I will teach you to make and prepare both, then may you take which you will; for the one is half as good again as the other.

### WATER OF PARADISE

My Child, you may remember, that I ordered you to reserve the one half of the purified Saturn, which take and put into a Stone-pot. Pour upon it a pottle or more of distilled Wine-Vinegar. Set a head on it, distill the Vinegar again from it in a Bath, the head must have a hole at the top to pour fresh Vinegar upon the Matter. Again abstract the Vinegar from it, pour fresh Vinegar on again, and again abstract it. This pouring on and abstracting or distilling off must continue so long till the Vinegar be drawn off as strong as it was when it was put in. Then is it enough and the Matter hath in it as much of the Spirit of Vinegar as it can contain. Then take the pot out of the Bath, take off the head and take the Matter out and put it into a thick glass that can endure the

Fire. Set a head upon it, put it in a Cuple with Ashes, which set on a furnace. First make a small Fire, and so continually a little stronger, till your Matter come over as red as Bloud, thick as Oil, and sweet as Sugar, with a Celestial Scent. Then keep it in that heat so long as it distils, and when it begins to slack, then increase your fire till the Glass begin to glow; continue this heat till no more will distil. Then let it cool of itself, take the receiver off, stop it very close with Wax; take the Matter out of the Glass, beat it to a powder in an Iron Mortar, with a Steel Pestle; and then grind it on stone with good distilled Vinegar. Put this ground matter in a pot, pour good distilled Vinegar on it, that two parts be full. Set the Pot into a Bath with a head upon it; distil the Vinegar off, pour fresh Vinegar again upon it, distil it off again: this do so long, that the Vinegar be as strong as it was when it was first poured upon it. Then let it cool. Take the Matter out of the Bath, take the head off, take the Matter out of the Pot, put it into a stronger round-glass which can endure the Fire, as you did before, set it upon a Furnace in a Cuple with sifted Ashes. Set a head on with a receiver luted to it. Then distil it first with a small fire which augment by degrees, till a Matter come over red as Bloud and thick as Oyl, as aforesaid. Give it fire till no more will distil, then let it cool of itself, take off the head, break the Glass-Pot, and take the Matter out. Powder it again, and grind it on a stone with distilled Vinegar. Put it again into the Stone pot, poure fresh Vinegar upon it, set it into the Bath and its head on, distil the Vinegar from it. Pour it on again as has been taught, till the Vinegar remain strong as it was. Reiterate this distillation in the Bath until the Matter hath no more Spirit of the Vinegar in it, then take it out, set it in a

Glass-Pot, distil all that will distil forth in ashes till the Matter become a red oil. Then have you the most noble water of Paradise, to pour upon all fix'd stones, to perfect the Stone. This is one way. This water of Paradise thus distilled, the Ancients called their Sharp clear Vinegar, for they conceal its name.

My child, I will now teach you other ways to make the Water of Paradise; this is an easie way, but not so good, nor doth it that high projection on humane Medicines, yet it cures all Diseases within and without, but the other cures miraculously in a short time.

*The second way of preparing:*

**WATER OF PARADISE**

My Child, if you would make it after this manner, you must take the half of your prepared Saturn which I ordered you to keep, upon which poure the half of your fix'd and prepared Water of Paradise. Take the half, put it into a Stone Pot, pour weak Wine Vinegar upon it, mix it well together, then take two pounds of calcined TARTAR, which is well clarified by solution and coagulation, so that it leaves no Faeces behind it, SALT ARMONIAC one pound, which is likewise so clearly sublimed, that no Faeces remain after its sublimation, pound both together to a powder, put them speedily into a pot, and stop it close immediately or else it will run out; for as soon as the Tartar and the Salt Armoniac come to the Vinegar, they lift themselves up and would immediately run out of the mouth of the pot, wherefore stop the pot presently, set the pot in a vessel of water, they will cool speedily, otherwise if the cold and hot matter should come together suddenly, they



would contest together, rise up, and become so hot, that the Pot would break for heat, if it were not set in cold Water. Therefore, take heed when you put the powders in, that you stop it immediately and set it in cold water before you put the other powder to it. Then they will unite. Let them stand a day and a night in that Vessel, then take them out, set them into a lukewarm Bath two days and nights, let it cool of itself, take the Stopple off from the Pot and set a head on. Set the pot in sifted ashes upon a Furnace, distil with a small fire, and continually greater till all the Vinegar be over. Then, augment your Fire notably, till you see quick Mercury drop out of the pipe. When it ceases to drop, then augment the fire by little and little and drive it so long as it drops. You may observe when it will leave dropping, if in the space of one or two Paternosters one drop doth fall, then augment the Fire till the Pot glow at the bottom, for twelve hours, and when the Mercury is over, then should the Salt Armoniac sublime up into the head and the Tartar remain with the body of Saturn at the bottom of the Pot, which take out, put into a Linnen Bag, hang it in a moist Cellar. The Tartar will dissolve, receive it in a Glass, the body of Saturn remains in the Bag. Take this out and calcine it in a reverberating Furnace three days and nights, with a great heat, as is taught elsewhere. Then extract the Salt out as is taught in the Mineral Book. You may make projection with the Salt and coagulate your Tartar again, it will be as good or better than it was. Likewise take your Salt Armoniac out of the Head. It is good again, and if you could have no Salt Armoniac, then take three pounds of calcined Tartar, likewise so clarified that it leave no Faeces behind, you then need no Salt Armoniac. Therewith may you likewise extract the Mercury out of Luna and Jupiter, wherewith you



may do wonders, as is taught in the Miner. Book, where is spoken of the QUINTESSENCE OF METALS.

Now my Child must know that this MERCURY or quintessence of SATURN is as good in all work as the MERCURY of SOL, they are both good alike and herein all Philosophers agree. My Child, take this Mercury of Saturn, so drawn out of the receiver, put into a Glass Box.

I have now taught you to make two sorts of the Water of Paradise; and know my Child, that the first way is the best: though it be made with some danger, longer time, and more charge; for the Vinegar is all good, yet the red Oil is the best. Its time is alike unto the end, and though it be more tedious before you obtain the red Oil, yet it fixes it self in a short time, if it come to the Matter or fix'd stone, into a simple essence in greater redness; but when the Mercury comes to the fix'd stone, it holds on a long time in ascending and descending before it die, and when it is quite dead, it makes the red fix'd Stone again into a fixt colour, so covering the red stone with its coldness that the red stone becomes white again. Then must you boil it again gently, with a small Fire, till it begin to be yellow, prosecuting the Fire from one degree to another, as the Colour is higher and stronger, and that so long till it attain to a perfect redness, which requires a long time before it be done, which is not requisite in the red Oil, for the red Oil dies or coagulates forth with the stone, the one fixing itself with the other into a simple Essence is a short time. Therefore I tell thee my Child, that the time of the Oyl is alike long in the end, though it appear to be of a shorter time with the Mercury, but it is equally long at the end of the Work. Therefore, I tell you the Art of both Works, that you may better understand the

Art to make the Oyl from the innermost nature of the Stone, which is found afterwards.

The Oyl was unknown to the Ancients, for my Grandfather with his companions found it with great labour and length of time.

So there are two ways to dissolve the Stone, and to pour upon it the clear water of Paradise. Our Ancestors called the Oyl their sharp Vinegar; therefore my Child, keep the Name private, and I will teach you how first of all you shall join the Mercury to your Stone, which you extracted out of Saturn, to dissolve it. Afterwards I will teach you to bring over the helm that red Oil which you extracted out of your prepared Saturn into a fixt stone, to dissolve your stone.

My Child, weigh your fixt stone, take half as much of your Mercury, pour it upon the stone in a glass. Cover the Glass again with a polished glass which may just fit it. Set it in a cuple with sifted Ashes, make a small fire like the Suns heat at midsummer, and give no more fire to it, until the Water of Paradise or Mercury become all a dead powder. And know my Child, that the red or fixt Stone, which before was darkened, when it hath drunk up the Water of Paradise, or Mercury, or how you will call it, that it be a powder between black and gray, then augment the Fire from one degree to another, till the Matter be perfectly White, and when it is white, strengthen the Fire yet more from one degree to another, till it be of a dark yellow colour. Then make it yet stronger till it be of a perfect red. Then rejoice for your Stone is perfect, and fluxible as wax. Praise God who gives unto us part of His miracles; and do good to the poor, you may see it with your fleshly Eyes, and

Gods goodness miraculously in this corrupt Life, for I tell you in good Charity that if any one principally attains to this Stone, that is is given, afforded and lent from God. Whosoever hath this Stone may live in a healthful state to the last term of his Life, appointed him by God, and may have all whatsoever he desires on Earth. He shall be loved and esteemed of all people, for he can cure them all internally and externally of all diseases which may befall them; but if the Stone doth not so, it is false, and deserves not the name of the Vegetable Stone or Philosopher's Stone.

Therefore, my Child, if God give you this Stone, look diligently to it, that you keep your self from offending God, that you make not this Stone on Earth to be your Heaven. Govern and rule yourself to Gods glory and to the comfort of poor people, that Gods praise may be augmented, to the defence of the Christian Religion, and to the relief of porr exiled Christians.

I tell you my Child, if you use it otherwise, God will leave you here a little while to your own Will, but afterwards He will speedily send a punishment. Either you will be struck dead, or die by a Fall, or die some other sudden death, and go Body and Soul to Hell, and be damned eternally, for your ingratitude to God, who so graciously vouchsafed you so precious and great a Gift.

Therefore, my Child, look carefully to it, so to govern yourself to Gods Glory, and the salvation of your soul, that the eternal Curse may not fall upon you, and therefore I have left you this writing as my Testament. Enough has been said to the wise, therefore look to yourself.

## THE MULTIPLICATION OF THE STONE NOW PERFECTED

Now my Child, you may take half of your Powder, put it into a Glass and melt it. Have in readiness a Mould, of Box-wood, great or small as you please. It must be made smooth and even within with an Instrument. Anoint it with Oil Olive, and when your red Powder is flux'd, poure it into the Mould. It will be a precious Stone, red as a Ruby, clear and transparent. Take it out of the Mould and make projection upon the imperfect Metals and in the Body of Man.

Take ten times as much of prepared SATURN as I taught you before, by Coagulation and Solution till it leave no Faeces behind. Then take your precious red Powder out of the Glass, that two parts be full, set it into your warm Bath and let it be dissolved. When any thing is dissolved, decant off that which is clear on the top into another Glass, poure other Vinegar upon it, let it dissolve again as before, decant and poure fresh Vinegar upon it so often, till all be dissolved into a clear Water, which is done usually in ten or twelve days. Then set all that is dissolved into a Bath and a head upon it, distill the Vinegar from it again, and coagulate the Matter so long till it be dry and shine. You will then put it in another Glass, which set upon a Furnace in a Cuple with sifted Ashes, laying a polished Glass upon the Mouth of the Glass.

My Child, know that your Matter is become fixt with the Stone in the solution. Make an indifferent hot fire in the furnace, so hot as the heat of the Sun at Midsummer, or somewhat hottet, till the Matter begin to be yellowish, then go on with the Fire from one degree to another, till you have a perfect yellow. Then increase

the Fire from one degree to another, till you have a perfect Redness, which is quickly done in half the time for the colour to come, and in the multiplication, but operate as before, in the beginning and poure Paradise water upon the Stone, as was taught you before in this Work. Boil and mortifie it in every point to a perfect redness as has been taught before.

Then may you take half of it out and make projection therewith, and multiply the other half again in all points as above said, so may you always continue working.

Now I will teach you the other way, and the best that is: to water your red fixt Stone or powder with the red Oil, that it be fusible. You must know how much your red powder weighs, then take half the weight of your red Oil, to the full weight of the Stone, and pour it upon the red powder. When the Oil is poured into the Glass, you may set a small head on, upon a Furnace in sifted Ashes, joining a receiver to the nose of the head. Make a small fire under it as the heat of the Sun in March and no hotter; for there is yet some moisture of the Vinegar in the Oil, that it may be abstracted, continue it in that heat, that you can perceive no moisture in the head, then augment the fire a little as the heat of the sun at Midsummer, and if there be yet more moisture in it, you will perceive it in the head. But, if you perceive it not in 6 or 8 days, then take the head off and lay the polish'd Glass again upon the mouth of your Glass. Increase the fire so that you can scarce endure your hand or finger in the Ashes an Ave-Mary while, continue the Fire in that heat till the red Oil be all fixt with the Powder in the Glass which you may know thus:

Take a little of the powder out of the Glass, lay it on a glowing



Silver Plate. If the powder melts as wax, and penetrates through the plate as Oil doth through a dry Leather, and makes it Gold throughout, as far as the powder went, then is the Stone finish'd, and if it do not this, you must then let it stand in that heat till it do so without fuming.

Now my Child, when the Stone is finish'd, take half of it out of the Glass, put into a Glass melting-pot and melt the powder gently which should be done presently for it melts as Wax. Once it is melted, poure it into the Mould of Box-wood as aforesaid, it will be a red Stone, clear and transparent as Crystal, red as a Ruby, then make projection therewith, and set the other half again to multiply.

Then take, in Gods Name, twenty parts of SATURN, which is prepared by Solution and Coagulation, till it leave no Faeces behind, as hath been said in the beginning. Dissolve these twenty parts of SATURN. Dissolve by itself in a Glass with distilled Vinegar. Likewise dissolve the powder of your Stone alone by itself in a Glass with distilled Vinegar, and when both are dissolved into clear water, poure both the solutions together into a great Glass. Set it into a Bath, a head on, and a Receiver to it, distill the Vinegar from it in the boiling Bath, till the matter be dry. Then let it cool of it self, put into a Glass, lay a polished Glass over the mouth of the Glass and set it into a Furnace with sifted Ashes. Make fire under it like to the Suns heat in March, till the powder is perfect white which is quickly done.

Then augment your Fire from one degree to another, till the Matter become yellower and yellower, to a perfect yellow. Then increase



the Fire yet stronger, from one degree to another, till it be redder and redder, to a perfect redness. Then poure your water upon the red powder with the red Oil, or with the water of Paradise, or with the clear sharp Vinegar, or call it as you will, doing in all points as hath been taught, till the red powder flux like Wax upon a Silver Plate without fuming, penetrating it as Oil doth dry Leather. That it become good Gold within and without; then render thanks unto God, be obedient to Him, see His Gifts and Graces.

You may again take one half out of the Glass, and make projection, setting the other half in again as hath been taught. So may you work all your lifetime, for the poor, and perform other duties to Gods Glory, and the Salvation of your Soul, as I have said before; enough to the Wise.

#### PROJECTION UPON METAL

Know, my Child, and in what manner you must use this Stone, which makes projection upon MERCURY, and all imperfect Metals and bodies of MARS and VENUS and JUPITER. Whereof make plates glowing hot, whereon straw the Stone, and lay Coals on for a season, that the Stone may penetrate, but the Stones must be made quick with Gold, and JUPITER also, which is very laborious, as is taught in the projection. But you must project upon SATURN or LUNA, which need not be made quick, only flux them, and cast one part upon a thousand parts, it will be a Medicine, cast one of these thousand parts upon ten parts, it will be the best Gold that was ever seen on earth.

This Stone cures all Leprous people, Plague, and all Diseases which may reign upon Earth, or befall Mankind; this is the true AURUM POTABILE, and the true Quintessence which the Ancients sought. This is that thing whereof the whole Troop of Philosophers speak so wonderously, using all possible skill to conceal its Name and Operation as aforesaid.

Take of this Stone the quantity of a wheat-corn. Lay it in a little good Wine in a small Glass, half full or a quarter full. Make the Wine warm, the Stone will melt like butter, and the Wine will be red as Bloud and very sweet in your mouth as ever you tasted. For to speak comparitively, it is so sweet in taste that Honey and Sugar may be compared as Gall to it. Give this unto the patient to drink, lay him in bed but lay not too many cloaths upon him. The Stone hastens forthwith to the Heart, expelling all ill humors, thence dilating itself through all the Arteries and Veins of the whole Body, rousing up all humors. The party will sweat, for the Stone opens all the pores of the Body, and drives forth all humors thereby, so that the Patient will seem to have been in the water. Yet, this sweating will not make him sicker, for the Stone expels only what is adverse to Nature, preserving what is consonant unto it in its being, therefore the Patient is not sicker nor weaker; but the more he sweats, the stronger and lustier will he be, the Veins will be lighter and the Sweat continues till all evil Humors be driven out of the body, and then it ceases.

The next day you shall take of it the quantity of a Wheat-corn in warm Wine again, you will go to stool immediately, and that will not cease so long as you have anything in your Body which is contrary to Nature, and the more Stools the Patient hath, the stronger and

lighter at heart will he be; for the Stone drives nothing forth but what is adverse and prejudicial to Nature.

The third day, give the like quantity in warm Wine as aforesaid, it will so fortifie the Veins and Heart, that the party will not think himself to be a man, but a Spirit, all his Members will be light and lively and if the party will take the like quantity of a Wheat-corn every day for the space of nine days, I tell you, his Body will be as Spiritual as if he had been nine days in the Terrestrial Paradise eating every day of the Fruit, making him fair, lusty and young. Therefore, use this Stone weekly, the quantity of a Wheat-corn with warm Wine, so shall you live in health until your last hour of the time appointed for you by God.

What say you my Child, is not this the true AURUM POTABILE and the true Quintessence, and the thing which we seek? It is a spiritual thing, a Gift which God bestows upon his Friends, therefore my Child, do not undertake this Divine Work if you find yourself in deadly Sins, or that your intent be otherwise than to Gods Glory, and to perform those things which I taught you before.

I will tell you truly, you may see the Work, or begin it, but I am certain you shall never accomplish it, nor see the Stone, God will order it so, it will break, fall or some Disaster or other will happen, that you shall never see the Stone, or accomplish it. Therefore, if you find yourself otherwise, do not begin the Work, for I know assuredly, you will lose your Labour; wherefore deceive not yourself. Enough to the Wise.

#### ITS USE IN EXTERNAL DISEASES

My child, there are some people who have external Distempers on

their Bodies such as Fistulas, Cancers, Wolf, or evil Biles or Holes, be they what or how they will, etc. Give such a one the weight of one Wheat-corn to drink in warm Wine two days as is taught before. The whole Body will, within and without, be freed from all which is adverse to Nature, and you shall deal with the open Sores thus:

Take a drachm of the Stone, seeth it in a pottle of Wine in a Glass, the space of two or three Pater-nosters, that the Stone may melt. The Wine will be as red as Bloud. Therewith wash the Sores morning and evening, laying a thin plate of Lead over. In a short time, as in ten or twelve days, the sores will be whole; and give him every day the quantity of a Wheat-corn, in warm Wine, till he be well. If they be Fistulaes or other concave Holes, that you cannot come at them to wash them, then take a Silver Syringe, and inject that wine into them, it will heal him as has been aforesaid.

And if one had a pound of the rankest Poison in the world in his Body, and immediately drink a Drachme thereof in warm Wine, the poison shall forthwith evacuate by siege, together with all the evil Humors in his Body.

My Child, here ends the most noble and precious Work which is in the Vegetable Book. On whomever God bestows this Stone, needs no other thing in this World, therefore keep it as close and well as you can, to Gods Glory, who grant that we may walk in His Obedience. Amen.

**GOD IS BLESSED IN ALL HIS WORKS**

**F I N I S**

# OPERA VEGETABILE

## P R E F A C E

### TO THE LOVERS OF LIGHT AND CHILDREN OF TRUTH

The most noble and very dear mouth of our beloved LORD Jesus CHRIST has not only itself, in its own voice, addressed inexpressibly gracious and above all desire kind words to the poor human beings; so that those very well-meant words, which issued forth from his living mouth-when, in person or the fullness of the essential Godhead incarnate, he walked on earth in his most holy visible form - and were diligently recorded for our comfort by the evangelists, especially John, can easily drive away the tears of a righteous man who reads or hears them, on account of the great graciousness of that LORD, undeserved in all eternity.

But this holy, holy, holy Light, which illumines all men who come into this world, has also from time-to-time, in all nations equipped various persons adorned with gratifying, delightful gifts of the Light as messengers witnessing his outflowing goodness, and has presented them publicly to the world to serve it. Neither has he left us High and Low Germans out from this highly valuable gift. We will not speak about other German men, rich in Light, such as *Albertus Magnus*, *Tauler*, *Paracelsus*, *Basilius Valentinus*, etc., but will now remember only the excellent philosopher *Johannus Isacus Hollandus*. Even without my remembering him, this man's name is without doubt known in all Europe on account of his extraordinary illumination and incomparable experience in matters of natural science and philosophy which he had through the gracious illumination of the Eternal Light.

This is sufficiently apparant in his writings, what there is left of them, and which are held in very high regard not only by our (own) modest philosophers but also by those of many other nations. That is why there is a great demand by many fanciers for his other writings, of which it is known that they were also committed to paper but which are withheld to this hour by envious persons. The demand is especially for his Vegetable Work, from which he quotes over 200 chapters in other tractates written by him and already communicated to the world. The same for his Animal Work, which is probably not much smaller, and others which I have not yet seen; neither am I informed where they might be. Should there be someone who possesses them, or knows about them, I would request him, in the name of the fanciers who would be grateful for it, to release their communication into their waiting hands, and in turn to be assured of the same readiness on their part. If all those wonderful writings were to come together into the hands of sincere investigators of spiritual and natural knowledge, much benefit would probably accrue to them thereby. For he (Hollander) had a special noble gift from God for describing the great *Mysteria* in detail in very simple terms and frequent repetition of the important points.



In addition, he has such a friendly and affable style which pleases the reader so very much and makes him feel inclined to read his works often and to bear them in mind, all of which brings in greater returns for him. Therefore, remembering all this, I could not but be helpful in the publication of these writings; also because some time ago there came into my hands some writings which, to the best of my knowledge have never been published, such as the secret book entitled: *The Hand of the Philosophers*; also *Opus Urinae*, which two books have not been printed; also *Opus Saturni*, which has been added to the *Basilii Triumpant-Chariot*; likewise *Opus Minerale* which has been published in the Latin tongue; also *Opus Vegetabile*, of which I do not know if it is a part of the above mentioned *Opus Vegetabile (sic)*, or a separate work.

These just mentioned Low German manuscripts were received a short time ago by the son-in-law of Justus a Balbians, and then reached me. Thus I have first translated the little *Vegetable Work* into High German, collated it with another written copy, and amended it far as possible. That is the work I am hereby releasing for printing for the sake of the fanciers. In regard to the *Hand of the Philosophers* and *Opus Urinae*, I have to wait them will more copies of them come to Light, so that they may be collated and corrected should deficiencies exist in them.

True, I also remember that what is contained in this little *Vegetable Work* is also found printed in part from the German Book entitled: *Alchimia Vera, or Mons Philosophorum*. But I sensed that there was in it much that was garbled and not a small part that was left out entirely. For this reason, the printing of the *Opus Vegetabile* has been hastened. In so doing, I am fully confident that the fanciers of the secret divine gifts will realize that I am doing it for their special pleasure; to which end, that is, to prove to them that my mind is assiduously bent on serving, I have already done the little Tractate written by myself in German and Latin about the Sendivogian third beginning of the minerals as the Salt of the Sages.

To many, this has not been unwelcome, as I notice. Nevertheless, it has also aroused misunderstanding in some - this, again, being my opinion. In it, I tried to reveal, they said, that I would in oral dialogue reveal to anyone who contacted me, the most difficult points of the philosophical work which has for so many centuries remained secret. And which an untold number of the most learning and cunning men had failed to understand and that, in my verbal discussions, would not hold back any of them as secret.

This would indeed be a great sacrilege, because from the beginning of this art God had instructed his philosophers that the extraction and the use of this Divine *SALIS ARMENIACI* should only be revealed to his servants predestined for it and by none but him alone, Him alone who knows the hearts, under pain of a miserable malediction to befall he who would break this seal. I leave it at that. But what has been done out of goodwill in my little book, is meant solely for the other righteous lovers of God and His Art, since it may be considered the obvious work of Divine Providence that God wrought us together by His favorable Divine will. For He alone knows the minds which is impossible for us humans to know.

I must also inform them that I know that a short time ago some (men) have supposedly been found who claimed that they got to know me and obtained my confidence. These claimed to have received the revelation of these



secrets from me, and that the same revelation is again available to any other wealthy fancier for a sum of money. In order to counter this kind of fraud, I hereby declare myself publicly and swear by the highest truth, which is the LORD JESUS himself, that I have not revealed to anyone in the world the whole foundation of the Matery (*sic*) for the Philosophical Work. If someone had boasted of some revelation by me, or would boast about it in the future, seeking to profit thereby monetarily; such a one would in truth be a wicked cheat and a liar. And may he suffer what the Apostle Peter said to those who think that God's gifts can be bought with money. Having said this much, let this matter also rest.

Now to return to our love - and praiseworthy Hollandus. Many a man may wonder at the mighty powers he ascribes now and then to the QUINTESENCE, including the casting out of the devil from those possessed, and working such unspeakable miracles beyond all reason that it appears unbelievable to many. I cannot give these people any other testimony than to state that it is the pure, unadulterated truth. This is so not only of Hollandus, but also of the other philosophers who had actually possessed the Quinta Essentia. This has often been experienced and found to be true, as I shall show at the end of this tractate. All this can easily be believed by one who considers and heeds just a little, the super-abundant, inexhaustible love of God for His image: man. Yea, he will find that that is nothing in comparison with the depth of love - predestined to the earnest believer on Christ, even before the foundation for the creation of this whole world had been called forth and laid. About this too, I must be silent, since no eye has yet seen, nor ear heard, nor has it entered into anyone's heart, what GOD has prepared for those who love Him faithfully.

Therefore it is not possible to ask for anything better of God but that one should love Him in (the person of) the LORD JESUS CHRIST with all one's heart, all one's soul, all one's mind, and with all one's might, and likewise all other men as one's neighbor who is the wonderful dear image of (our) beloved God. Whoever possesses this great treasure (*i.e.*) that he finds some love for God within himself, let him give thanks most humbly for it; for without His Grace he would not have it. Let him also pray most earnestly for an increase of it (love) in himself and others. At the present time, when the aged body of the Christian Churches has almost grown completely cold, it is very necessary that some rouse themselves to fervent prayer and, together with men of weak faith, call day and night to our Father in Heaven with the following or similar humble sighs:

O Glorious, most blessed Creator, dearly beloved Abba Jehova Zebaoth. I, thy unworthy worm and poor mite, am not worthy to think of Thy almighty, terrible Name, much less call upon it with my impure lips, because Thou lettest Thy wise servant bear witness that before Thee, O Father, the whole world is like the needle of a balance, and like a drop of dew. What then should I, insignificant little worm, be conceited about, I who am not even a mote in a sunbeam in such a great world. And yet, Thou living fount of Love and kindness, hast bestowed so much mercy and Grace

upon me, a mean creature from my mother's womb, that I can never count it all, let alone thank Thee for it.

I thank Thee nevertheless for such great, untold mercy, with all my heart, in deepest humility, especially for having bestowed the Grace upon me to love Thee dearly in my weakness. That love from Thee also impels me to do gladly what is dear to Thee, that is, Thy noble and solely good will and pleasure. I am a poor sinful man, however, and cannot do anything except Thou givest me both the willing and the accomplishment. Therefore, I beg Thee, I whine unto Thee, and implore Thee, by the dear name of JESUS CHRIST, Thy slaughtered lamb, to grant some mercifullness to me, Thy miserable creature, sanctifying me to (being) Thy faithfull servant. Since Thou, knower of hearts, knowest - and I also swear to it before Thy omniscient Majesty and before Thy Angels - that I desire or demand no other blessedness than that Thou makest of me, Thy faithfull servant, letting me do pleasing service for Thee and my fellow man, and helping to increase the honor of Thy glorified Name.

Do let me see with my eyes and let me hear with my ears that Thy Holy Name is hallowed over the whole world. And do away with that infamous Satan and the rapacious wolves and tyrants which only choke and dissipate Thy poor sheep, and thus desecrate the will of Thy mercy. LORD JESUS CHRIST, at the right of the power of God, who art with us all the time till the end of the world, these my prayers must be heard in virtue of Thy Almighty Name, as truly as Thou hast said that there shall be one shepherd and one fold.

God of Abraham, Isaac, and Jacob, remember the promises Thou hast made to Thy servants, that Thou wilt soon bring them along by Thy Almighty Arm, and complete and establish the Kingdom of Thy Anointed One. Of all this, may I obtain the simple little part of yet becoming and remaining Thy faithfull servant. To that end, may Thy terrible Holy Name, Jehovah Zebaoth, help me, and the most dearly beloved name of our blessedness, JESUS CHRIST, who will eternally put to shame all Thy disobedient creatures. Amen. Amen. Amen.

In such a way, beloved brethern, let us humble ourselves under the mighty hand of God, because the prayer of the humble has always pleased Him, and, in His Most High seat in Heaven and on Earth, he has cast His gracious eyes solely upon the lowest. Let that be an unforgettable Memorial for us throughout life and a continual reminder to learn from the Lord JESUS CHRIST to be gentle and humble with all our heart. May he give us that attitude and let Him ever protect us under His wings.

*Done in England, on the first of the year 1659.*

*From one who owes a service of love to the reader.*

J.F.H.S.

FILIUS SENDIVOGII

## OPERA VEGETABILIA

by

Johannes Isaacus Hollandus

PREFACE OF HOLLANDUS

My child should know in the course of time that God the Almighty Lord has created heaven and everything in it, and the world and everything in it, as is written in the Book of Genesis, and that the first Materia was water, upon which the Spirit of the Lord rested. Therefore I say, my child, *principaliter*, that nothing in the world is naturally composed by God the Lord *substantially* out of the four elements. In his first point of creation, it is generated *substantialiter* from *Sulphur* and *Mercurius*, pure and clean and incombustible. If then, my child, all things of this world have their substantial, special and accidental form out of the first Materia, it follows clearly that there is no thing in the world, no matter which, that is not originally and *principaliter* composed of the said *Materiae* Sulphur and Mercurius. And when nature wants to give birth to anything into a *substantial* form, it takes the first *Materia*, which is then still a simple and imperfect form, and begins to fix in it the four elements, which are of varied natures. According to the difference in the mixture of those elements, and their purity or impurity, different *complexions* arise and different figures; also different smells, colors and tastes in the *mineral* as well as the *vegetable* and *animal* (things). Since the first-mentioned

Materia is simple and *uncomplexioned* (not put together into one complex matter), it may assume an infinite number of various forms. After the four elements become *complexioned*, this way or that, it also has the power to move from one form into another. If then they get good nourishment, pure and clean, they will assume a noble form and a delightly quality, which will be noble and good.

Further, when God the Lord had created all things in that way, he infused into them five common natures, so that all human beings, cattle, fish and all other animals, yes, trees, herbs, plants, and whatever God has created in the world, all have five natures implanted into them. One is the nature of *generation*, i.e., that each thing should generate its like and not otherwise. Man shall generate a man, and not otherwise. For God has not given to man to beget anything but a man, since he cannot give what he has not. What is not in a thing, you cannot take out of it. The same applies to all other animals. A horse begets a horse; a fox, a fox; a fish, a fish, etc. The same may be noticed in all herbs, and in everything God has created. No apple - or pear tree can grow from a turnip seed. Each begets its like, as said, for what is not in a thing cannot be brought out of it. All things, therefore, have a common nature of generation, each in itself and its like.

Aside from this, God has given two further natures to what he has created and made. One is an active nature, the other a growing nature. These two natures cannot be one without the other, because the two natures must help each other, as will be clearly proven and taught at the end of the book. When the



active nature begins to act upon a Materia, or just created things, the growing nature must also be present. If it were not immediately ready with its nourishment, the active nature could not operate long on a thing. It would immediately spoil and come to naught. For example, when the male semen reaches the *matrix* of the woman and nature would soon begin to work - which she does, provided she is not hindered by other things - and when then nature begins to work, the growing nature must immediately be ready with its nourishment. These two natures do not stop but are both at work without ceasing until they come to the time when they reach the end to which GOD has ordained them by giving them a certain measure above which they cannot go. When those two natures have reached the same appointed time and the specific measure given and set to them by GOD the LORD, they stop their working and growing as long as they are not moved further to work more.

"When does it happen, however, that these two natures omit their work in a created thing?" my child would like to ask. My child should know that GOD the LORD has given a certain size to every man, animal, bird, fish, tree, herb, plant, and everything created by God, provided it is not hindered by haphazard accidents or by plagues of God, and a certain fixed number of years beyond which it cannot go. As we may see, one becomes big, the other small; one large, the other narrow; one pretty, the other ugly. Such is caused by way of the elements and the two-fold influence of the planets and the fixed stars, all of which are active in them according to the mingling of the elements and the said influence of

heaven. After that, then, a thing is strong or weak, beautiful or loathsome, small or big, or it lives long or a short time. This will later on be better explained when the mixing of the elements is taught and the elemental nature infused into them by God will be clearly proven.

Thus, my child, when these two natures have brought a thing to its perfect size and its perfect power, if it is not hindered by something else, these two natures separate again from it and are no longer active in it because they are no longer moved, (impelled). God the Lord, however, has not made anything here on earth or up above in the sky that can stand still. It must be moved either for good or for evil, for rising or for declining. Therefore, when the first two natures have done the work for which they were moved, when they have brought the created thing to its whole strength and perfect size and thickness, that is, to its highest power to which God had ordained it, the two natures cannot act further in it, because they are not moved further to (produce) more work and nourishment.

From then on, they separate from the created thing. Yet no created thing can stand still but must necessarily be moved, as will be taught later. Thereupon, immediately, at the same moment, yes a thousand times faster than the first two natures which have brought the created thing to its highest perfection, leave it, so that here on earth it can never again attain more strength and a greater size through the action of nature. Understand me correctly, my child! I except the Art, because a thing may well attain more power through the Art, but here I simply speak of the action and nourishment of nature. These



two cannot bring the created thing to greater size and strength, or to more loftiness, more nobility, because they are not stirred further to great power. Thus the two part from it, and immediately the last two natures arrive as the sick-making, or declining, or decreasing, or going-backward nature, and the suffering nature.

Those are two natures which remain with the created thing till it again attains its first Materia of which it was composed and created by God in the beginning; but not to the same degree, because a human being does not again turn into a human sperm; neither does a herb to a small seed from which the herb grew up in the first place. A big apple - or pear tree will not again become a pip out of which it had sprouted in the beginning, but it will look as though it were again coming to naught. That, however, will occur to a different degree, as will be clearly proven later, when we shall write of the glorification which God will accomplish in all created things at the Last Judgment in this very place. Likewise, when we shall treat of the perfection of the stone, as much in the vegetable as in the animal or mineral, where it will be clearly taught. For everything said in this preface of the first Materia and of the different natures which God has created and incorporated in these lower things, and other *rationes*, will later be gathered in order to attain to the *proposito*, understanding and complete comprehension of our Art, as also to the perfection of the three stones. For I am telling you, my child, if we do not know the first Materia of a created thing and its nature, beginning, middle and end, inside and outside,

all its infirmities, all its circumstances, and all its powers, as also everything that may get or fall into it, we shall work as a blind man shooting at a little bird. That is why my child must get to know the first Materia of all created things and their nature, as also all their powers and sicknesses.

But we will now return to our two natures, being the sick-making and suffering natures. These two work in a created thing to the contrary of the first two natures, of which I first reported. For the first two, being acting and nourishing or growing, were working and nourishing gradually by degrees, for a long time, until the created thing had reached its highest perfection, so that the said two natures could no longer work in it, since they were not called to accomplish any further perfection. Then those two had necessarily to retreat from the created thing. Now the created thing could not stand still, as I informed you, but had to be moved by one or the other nature. Therefore, there must (needs) be two other natures in the created thing, since the sick-making or decreasing nature, and the decreasing or sick-making nature could not be alone in the created thing but must have a companion with it, being the suffering nature. For the one, being the sick-making nature in the created thing consists in working; and if it had not also found a suffering nature, it could in no way destroy the thing with its sickness. For if there had not been a suffering nature in it, what would the sickness have acted upon? Likewise, as the acting nature consisted in the beginning in working, if it had not had a companion in the leading nature, upon what would the acting

nature have worked?

My child, understand thoroughly the words I am teaching you here, for it is the root from which all natural arts arise, as you will probably later understand better when it will be clearly proven. Thus, these effects must take place equally in the three stones, in the same way as in our works. If they are to reach their highest potency, these first five natures must first and above all happen (ereignen) or unite. When that has been done, our stone will attain such power and strength and such a perfection that no nature will have the power to act in it, but it (our stone) will have the power to act in all other natures, to push out all foreign natures from a created thing, and to drive them away, and to bring the created thing to its nature. Understand well, therefore, what I write about those natures, because that must be well absorbed in the first place, as one would get a wrong basic understanding when all previously told things will later be dealt with in detail and clearly. Learn, therefore, my child, to understand thoroughly the matters now discussed, then you will afterwards understand them all the better.

Therefore, just as the two aforementioned natures have brought the created thing to completion *gradatim*, over a long time, just so the last two natures have also worked in the created thing, by degrees, gradually, over a long time, until they have brought the created thing to the same *termin* (end or state) in which it was when it was first created in its creation, but not to the same degree at which the first two began to work.

My child, do well understand the meaning (of my words),

because this discourse is somewhat difficult to understand. If I were personally present with you, I would explain it more clearly and understandably. These last two natures of which we have just spoken, are to be used from the end to the first work of all stones, in order to operate back (to undo) that which nature has worked of itself within them, until we have made it spiritual again; so the the Art must again undo what nature has done in them. Although the Art cannot work in the created thing to again undo, as I have taught, that which the last two natures have broken down after the first two natures had built it up. For the last two natures have gradually, by degrees and over a long time, chased away and driven out the three spirits, or the quintessence, from the created thing, so that they must finally leave the created thing totally. When the three spirits are out of it, those two, the sick-making and the suffering natures, get two companions to help them, that is, the fat salts or the combustible oil, and ✕ . And immediately these four separate and destroy the whole mixture, and it will remain separated until Judgment Day, when God will *repair* them again to their perfection.

True, the Art must work in a created thing in order to undo what nature has done; but the Art must work in the created thing *in contrarium* to what the last two natures have done in it. For the last two natures have robbed the whole mixture of its spirits or its quintessence. They have caused the whole *massa* of the mixture to separate from one another, and have destroyed it. Against that the Art must to the *contrarium*, and again undo in the created thing what the first

two natures did. But it must preserve the three spirits and the four elements with their *salts* in such a way that they are not diminished in the least. It must make the created thing spiritual, as it was before, but not to the same degree. Thus, my child, we must follow nature in some works; in some other works, however, against nature, we must operate quite the contrary, as is proven here. Even if not everything is pertinent, I am writing this for my child, so that my child may better understand my views in this preface which I am here writing about the first *Materia* and the natures, to enable you by greatest diligence to comprehend my words completely.

Thus I have now indicated to my child the first *materia* out of which such *prima materia* is composed, and what it is, including what parts it has. Aside from this, my child should also understand that, although the first *materia* is (composed) of many parts, it is nevertheless only one part; for one part cannot be without the other, and (the whole) is therefore no more than one part. Just as there are three Persons, as Father, Son and Holy Spirit, it is yet but one God, for one cannot be without the other. Thus and not otherwise is it also with the first *materia*, as will be clearly proven hereafter.

Above all you must know that, if you wish to try your hands at the practice, you must recognize four things, my child. And unless my child knows these four things, you will not accomplish anything. First, my child must know a dead *corpus* from a living body. In addition, you must know a complete *corpus*, meaning: A body which is in its

full power, on which the aforementioned two natures have accomplished all their work, so that it is in full power and its highest strength and force. The third knowledge is that my child must know of what natures the corpus is on which you wish to operate, whether it contains that which you wish to extract; for one cannot draw out of any thing that which is not in it. For if you wished to draw sweet wine from a cask of vinegar, it would be impossible, because no thing can give what it has not itself. The fourth knowledge is that my child must know a *simple corpus* from a *composito*, so that my child does not mistake a *corpus compositum* for a simple corpus. For if my child were to take a composit (composed) corpus for a simple corpus, my child would make a mistake.

Here ends the *Prologus*, in which *Theoretica* has been lightly touched upon, aside from many references that are important for the understanding of the philosophical Art, which is secret. And therefore I advise you who will read this theory, that you do not reveal it to anyone, unless they are true lovers of the Art. But if you do otherwise, you act like a simpleton and fool, for it would sound strange in the ears of the ignorant.

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# THE FIRST PART OF THE VEGETABLE STONE OF THE WINE

BY ISAAC HOLLANDUS

## CHAPTER I

In order to obtain such a medicine which cures and removes all sicknesses and keeps the healthy, healthy and drives away old age, while keeping it in good condition to the last *termin* of life, as has been set by God the Almighty, it is first and above everything else necessary to know the four elements and their nature, inside and outside, their power and their *feces*, and what is contained in them. For in them there are two natures, one that is perishable and eternal. Therefore it is necessary that we should first have a knowledge of the elements, since everything in the world has originated in and is composed of the four elements. Accordingly, my child should know that I wish to teach him, in undisguised words and without the interference of foreign termini, the right truth to reach this Art and wondrous medicine.

## CHAPTER II

My child should know that the divine medicine consists in three types of knowledge and three types of work by the hands. They have three special names, although they are nevertheless all one, just as the Holy Trinity consists of three separate Persons with three special names, such as, Father, Son and Holy Ghost; (but) the Father is not the Son, and the Son is not the Father or the Holy Ghost; and the Holy Ghost is neither the Father nor the Son. Yet each is a separate Person, and nevertheless these three separate Persons are one being and have one might and one power.

Thus it is also with these three different medicines; one is not the other, but although they are of three different kinds, they are nevertheless one in essence and of the same nature and power, but with three different names: Vegetable, Animal, and Mineral.

By "Vegetable" you must understand everything growing out of the soil, such as herbs, trees, spices, fruits; and everything sprouting out of the soil, such as roots, flowers, etc. The second is called "Animal", which refers to everything that has life and feeling in it, such as human beings, animals, cattle, birds, fish, worms, and everything that has received life. The name of the third is "Mineral", namely everything that grows in the earth, such as gold, silver, and all metals, minerals, marcasites, rocks, and everything that comes out of mines. These are three separate names and three separate natures and beings, and differentiated in three separate substances. Yet when they are brought to their highest potency to which God has created them, they are one in nature and retain the same equal power and being in all eternity, as will be taught later (God willing!).

### CHAPTER III

Above all, my child should know that water was created first, and to that water God incorporated his earth. Out of the earth all things have sprouted, and out of it everything has grown that has received its being and life by the will of God, with the help of the upper choirs, such as the sun, moon, planets and stars, which together pour their influence and power over them, in the way God has provided in his divine order, as will be discussed subsequently.

## CHAPTER IV

Further, there are two manifest elements, such as water and earth, in which two others are concealed, namely, air and fire, which are *influencing* elements. Air is contained in water, and fire in earth; and they are so knit together that they can never be rightly separated. In addition, earth and fire are fixed, whereas the other two, water and air, are volatile. That is why water rises together with air, and earth and fire stay together at the bottom. Among these four elements, fire and water are opposed to each other, as are earth and air. But air *symphonizes*, or equalizes, with fire in warmth, and with water in humidity. Likewise water symphonizes with earth in coldness. Earth has equality with fire in dryness. Which explains clearly that each element can be made *concordant* with two other elements, and that in property one is contrary or opposite the other.

## CHAPTER V

Further, I admonish my child to know that there are two kinds of beings in every element: One is perishable, subject to decay, corruptible and combustible; the other, however, is eternal and imperishable like the indestructible heaven, also of a heavenly nature, so that it can neither rot nor be burnt by fire.

In addition, in these two natures there is still another one concealed and mixed with them. It is called: Rotten, stinking *feces*. It is so much united and mixed with them that it robs them of all their power, so that they have little or no power; and it makes the elements stinking and

*putrefactable*, of which we are now going to speak.

## CHAPTER VI

My child should know that there are two kinds of water. One is the water of the clouds, a lake or a creek; the other is the *Elemental* water, and this latter counts as the element water. It is the water of the philosophers, which the ignorant do not know. Likewise, there is an earth which is white, pure, shining and eternal. It is the earth of the philosophers. Aside from this, there is another, black, stinking and combustible earth. In the same way, there is an *Elemental* fire, which is eternal and is the fire of the philosophers; against that, there is another fire which is stinking and combustible. Likewise there is an air which is elemental and is the air of the philosophers. In addition, there is also a stinking and combustible air. These base things are mixed with the rest and are the reason why all things in the world are so easily destroyed, so that nothing can last long, but they bring them death and corrupt all natures, by and by, no matter how noble they may be. This is true for all things, vegetable, mineral and animal.

## CHAPTER VII

Now I will teach my child how he is to separate, by Art, the eternal, elemental nature from this corruptible nature. I will also inform him of what harm it can bring to human beings, cattle and animals. However, to obtain such a thing that is harmless to nature, necessity demands to learn above everything the manner in which we must separate the eternal from the perishable, stinking and combustible. After this, it serves my child to know that many mistakes are made in

the separation of the elements, inasmuch as some ignorant people are found who put herbs and *species* (spices) to putrefy, pretending that they intend to separate the elements from them in the following way:

When they take them out of putrefaction, they draw from them the water *per balneum* or by fire. Then they remove the *materia* from which the water has been distilled and rub it with its own water. Now, they distill it again by fire. Then a yellow water goes over which they separate *per balneum*. The water becomes clear and the yellow matter stays *in fundo* and will not rise in the *balneum*. This they say to be the element air; but they do not know what they are saying, since it is some impurity of the fire and the air which had risen with the water during distillation because of the stronger burning of the fire used for the distillation.

Thereafter they take what has remained in the pot and rub it with its own water. Then they put it into putrefaction for 6 or 7 days, and afterwards distill it again on fire. Then a red, thick and fat *materia* goes over, which they call the element fire. They remove it from the *balneum* (or: they separate it in the *balneum*), and the red, fat *materia* stays at the bottom and will not get out of the *balneum*. They are taking it out and then say that they have the element fire. Now they calcinate what remained at the bottom of the pot and draw the salt out of the *fecibus*. After that, they rectify each element by itself and are heard to say that they have separated the four elements, although they do not know what they are saying or doing; neither do they understand

themselves nor the work they have done; nor do they have a knowledge of the elements.

The proof is as follows: First, they set to putrefy and rot a thing, when the external heat in which it stands drives the inner, natural warmth out of the thing they putrefy. For the natural warmth a thing has in it is a spirit with which three kinds of spirits are mingled. One of them is the *color* of the thing, be it a herb, a flower, or a spice. That is its green, red, brown, yellow or other color which a herb, foliage or flower has. The second spirit is the *taste*, and the third spirit is the *smell* or air which every thing gives off, and this (smell) is the subtlest of all three spirits. Therefore, these three are subtle spirits which escape so adroitly and unnoticeably that the philosophers have therefore called them wild spirits, which cannot be fixed, although the Artist can nevertheless fix them with skill in the work. These three spirits take their beginning in every thing, be it a vegetable - or animal *corpus*. As soon as that thing has received its power or form, it is ready to receive these three spirits, by the will and decree of God, which he has infused into nature, each thing according to its kind.

These three spirits grow up gradually with the body, and the bigger, larger and stronger the body becomes the bigger, larger and stronger these three spirits become, each in its own powers, namely: In taste, smell and color until the thing reaches its highest power, that is, when it is fully grown. Then, my child, the herbs should be picked, when they are fully grown and not when they are half-grown; nor when they are withered, since they are then in (the state



of) decreasing in strength.

## CHAPTER VIII

After a thing has reached its greatest growth, it is in its highest potency. Subsequently, it begins to go down and to decrease in taste, smell and color, until it has come to naught. Finally, these three spirits escape completely from it. As soon as they are out of it, the thing (be it vegetable or animal) is dead, becomes evil-smelling and decays. The same occurs during putrefaction. What they set into it may well be alive and good, but when they take it out again, they are rid of these three spirits and the matter is dead, stinking, and rots.

## CHAPTER IX

Yet none of these three spirits is of the *Elemental* elements, but God has adorned and clothed the elements with these three spirits. and they are their life and soul. Of them, the Fire is animal, the Water, Aire elementall and no man but God can separate them but the water of the clouds may be separated from them. Also, all the feces may be separated from them, which are mingled with them; which are the stinking and corruptible elements, and the four elemental-elements may be brought to a chrystalline shining. But these three elements, Fire, Air and Earth are unseparable.

Then they distill this in the *Balneum* and withdraw its own water, and rub that which stays at the bottom with its own water. Then they set it again to putrefy in manure or in the *Balneum*, for 7 or 8 days, maybe also 10 or more; so that, if anything good of these three spirits should have remained, they drive it away completely and are thus spoil-

ing it in one go. To this they may now object: We lute the vessels quite firmly before we put them into putrefaction. Know then, my child, that, if a glass were a foot thick and were ever so strongly hermetically luted, it would nevertheless break into a hundred pieces if the putrefaction were to get heated and the spirits were to rise. Try it, you will find that it is so. Well then, they lute with some materials of *lutaments*, upon which they put their trust. But, although they were to lute a foot thick with the strongest lutaments one could find, the three spirits are yet so subtle that they penetrate invisibly. Try it, put fragrant herbs for 40 days into putrefaction, and when you take them out, all their natural fragrance is gone; they smell sour and stink, no matter how strongly you may have luted.

## CHAPTER X

The other reason is: When then they take it (the matter) out of putrefaction, they put it to distill in a vessel set in sand or ashes, so that a yellow water goes over. They call it the element air. It rises over together with the water. However, they do not know what they are saying, inasmuch as they are not aware that the element air cannot be separated from the element water, although one can well separate the water from the earth. But the *Elemental*-water, the *Elemental*-air, and the *Elemental*-fire, these three cannot be separated by anyone in the world but by God alone, who has the power, and no one else; while they are united and married that they cannot be separated either now or in all eternity.

True, one may well separate from them the water of the clouds, which is moist and running water and, in addition, all corruption and *feces* mixed with it, so that one can bring the elements to crystal clearness. But the three elements, air, water and fire cannot be separated. The ignorant cannot understand that there can be no fire without air; for if the air has been drawn from the fire, the heat of the fire would have to choke, die, and come to naught. And if the fire were drawn away from the air, it would be mere water; because the air is warm and humid and *participates* with water and fire. If then the fire had been drawn from it, it would be all water. And if water were drawn from the air, it would be all fire. Thus you can easily understand that the said three elements are inseparable.

One may, of course, separate those three elements from the earth, but not completely. Some earth must remain with them; otherwise one could not make a *corpus* with them which would be tangible *in specie*. That is why the elements cannot be separated, because the three elements fire, air and water carry with them, from the gross part of the earth, a subtle *terrestrial portion*. They incorporate themselves with it, so that they become dry and tangible but not fixed. For if one wishes to fix them, they must possess something of the gross part of the earth. Yet the Master must render the gross parts of the earth subtle before putting them together. How this can be done will be taught later.

The reason why the water goes over yellow, is that it is distilled on fire, and that the burning of the fire drives up part of the air and the fire together with the water, which

causes the yellow coloring. Then they put it into the *Balneum* and *abstract* the water, while the air and the fire remain *in fundo* of the vessel, together with many *feces* which they preserve. Further, they pound that which first stayed back at the bottom of the vessel and rub or *imbibe* it with its water. They then put it again into putrefaction, for 8 or 10 days, according to their foolish whim. Afterwards, they put it on the furnace, and distill by fire, gently to begin with and subsequently by a stronger fire. In so doing, they drive out everything they can, so that the vessel with the *materia* starts to glow. Then they say that the fire has gone over together with the water. But they do not know what they are saying; nor do they know that which goes over. These are the reasons why: Because all the other three elements went over with the water, that is, the air, the water, the fire, and a part of the earth which went partly over with the other elements on account of the strong fire. What also wandered across was the combustible oil and the ✱, which two are likewise concealed in the elements and intermixed with them.

## CHAPTER XI

For just as the three noble spirits are hidden in the elements, these three, that is, the combustible oil, the and the impure *feces* are likewise hidden in the elements. The first three, however, are so volatile that they go over first or separate first from the elements; and the last three separate last from the elements.

## CHAPTER XII

That is why my child should be aware that the first *materia* of everything in the world was *Mercurius*; since water

was before time was, and the Spirit of the Lord rested on the water. But what kind of water was it? Was it water of the Clouds? Or a moisture that could be poured out? No, but it was a dry water unto which God hath joined His earth which was his *Sulphur*, so that the earth coagulated with the water. And out of it came the four elements which were ordained in these two by the command of God and His supreme will. *Mercury* dissolves the *Sulphur*, and *Sulphur* coagulates *Mercury*.

And these two cannot be one with the other, for *Mercury* is never without the *Sulphur*, whereas it is being transformed into it. For the nature proper of *Mercury* is that it dissolves its *Sulphur* and whitens it; and the nature of the dry *Sulphur* purges and coagulates its *Mercury*. And as these two cannot be one without the other, they cannot be without *Salt*, which is the principal means whereby nature accomplishes all her *generation* in all things, in vegetable as well as mineral and animal (works). May you well understand my words!

For if nature did not have *Mercury* in her generation, straight at the beginning of the original composition of every created thing, it could not keep together in natural humidity, which is one of the most necessary items for keeping a thing in its essence. And if she did not have *Sulphur*, the humid parts could not be coagulated. In the same way, if she did not have *Salt* (a means which connects both and causes one to enter the other), it would not mix or unite with anything in the world; because there would be no sharpness to penetrate, or it could not mix with any thing. Therefore these three, *Mercury*, *Sulphur* and *Salt* do not exist one without the other.

Where you find one of them, you find all three; and there is no created thing in the world wherein you do not find them. And from these three, everything in the world has sprung. They are also in the four elements, mingled in such a way that they are one in one body. *Salt*, however, hides in the very deepest of the elements, which it must keep them together with its sharpness and dryness. Nevertheless, it is a spirit and volatile.

However, because it is contained in the deepest of the mixture and is kept under by the fat combustible oil to which it clings - for the salt lies in the combustible oil like the yolk in the egg, and the combustible oil lies in the deepest of the elements whence, together with the *Salt* and the *fecibus*, it separates last from the earth, and the salt lies buried at the bottom of the feces of the earth and the combustible oil - it cannot flee from the earth except by the power of the fire.

These three Spirits, whereof we have spoken must first be separated from the mixture of the elements, which is the soul of all things, or their *Quintessence*. This is what binds together the whole mixture of the elements. For when the spirits are drawn out, then the mixture will dissolve or separate of its own and is divided. Neither is there need of fire to expel the salt from the earth; when the elements are separated from the feces, then is the salt also separated with it. This salt is unknown to the ignorant, because it is contained in the deepest of the elements. Those, therefore, who do not know this salt, must remain in error. Salt therefore, is the means between the gross, earthly parts, and the three volatile spirits resting in the natural heat. That is, the taste, moist-smell



and color. These three are the life, soul and quintessence of everything nor can one of these three be one without the others.

### CHAPTER XIII

Previously, I told you that these three spirits which escape invisibly during putrefaction are so subtle, that they cannot be fixed. Whereupon I immediately said: They can nevertheless be fixed together with the coarse part of the earth when the same has been rendered subtle by a Master who is skillful in the Work. And with this Salt, which is a medium between these coarse, fixed parts of the earth and the three volatile spirits, these Spirits are like unto the Father, Son and Holy Ghost, being one, yet three persons, and one not being without the others. Which is why they are the life and soul of all created things. The *Quintessence*.

But the ignorant understand it not and make fun thereof. For these three spirits, being tied to the gross and earthly fixed parts, if they are subtilized and if their Salt is joined and mingled with them, the one penetrates the other and fixes them into a crystalline body which is Diaphanous, red and transparent like a ruby, whereof we will instruct you later. But those who do not know this Salt, they will never achieve anything in the Art. Philosophers have called this Salt a dry water and a lively salt. But the ignorant thought they meant Mercury thereby. They also named it an ensouled Salt and concealed its name. They also called the three spirits Mercury and gave Earth the name of Sulphur which the ignorant also did not understand. Now one cannot be without the other and there is no created thing in the world wherein these are

not all together, yet so intertwined with the four elements that they form one *massa* (mixture) or *corpus* (body).

#### CHAPTER XIV

So, I am saying once again that those who distill in that way and drive one thing over with the other in the fire, they do not themselves know what they are doing. Neither have they noticed that all their work and distillations are stupid business; because they know not the three Spirits. Nor are they aware that they are the main factor in the work. Yes, the Quintessence which they are seeking has already escaped them during putrefaction. Consequently, when they strive with all their might to drive things out with the fire, they also force the Salt with the combustible oil over and the feces as well. Similarly, a portion of the four elements goes over. Thus they spoil one with another, as will be taught later. Neither do they know the elements in their inner and outer nature; nor do they know the fine substance which keeps them together and binds them, with which God has adorned them. Therefore, I am justified in saying that their thing is altogether madness and fraud, and they do in no way understand the work, as has been proven.

#### CHAPTER XV

Now I will teach my child the formost and principal factor of the Vegetable-work, which is the first beginning of the *Vegetabilia*, since there is nothing nobler nor subtler among all growing things. And among them there is all that of which the *Quinta Essentia* goes over first. Its name is the noble wine. Comprised in it are also wheat and all cereals, all fruit of trees, and everything of which the Qu. Ess. goes over.

I will therefore instruct my child how to make the Vegetable-stone of these, which stone surpasses the mineral and also the animal stone. And it is not *corrosive* like the other two stones. And the gold made of it is not corrosive like the gold that comes from the other two stones. That is the reason why it is the supreme medicine of human life, driving away in a short time all sicknesses that may befall man, of which instruction will be given later on. These are the reasons why it is *secreter*, but none of the other two stones is. It is also easier to produce and requires less time and costs. Therefore, it is *secreter*, while the other two stones are not.

## CHAPTER XVI

Let my child therefore take, in the name of the Father, the Son and the Holy Ghost, a good, old, clear wine, of good smell and taste, as it comes from its grapes - not brewed or made but such as has grown of itself, so that nothing foreign (or: alien) may be in it. Neither should there be a mother, druse or yeast in it, but it should be a wine which has been drained three or four times of its druses or *fecibus*, each time into a clean or fresh cask.

When you have this wine, you should have a big kettle built by masonry into a furnace. The latter should be constructed with a snout coming out of one side and extending to the bottom. Into that pipe the water is to be poured whenever it has boiled or steamed away. Into this kettle put a large, earthenware pitcher of 16 or 20 Cologne quarts. Fill those almost completely with wine. Then you should have a broad cork which fits the mouth of the pitcher. Or have a turner turn a large stopper which will just fit into the mouth

of the pitcher. Now put a helm on and place a receiver to the spout of the helm. In addition, the *recipient* should have a snout in the stomach, to which snout you must again put a receiver. Into that the noblest spirits will go. If one wishes, one may still put a glass to such a recipient. Then the spirits have room for play and thus much less violence is done to the *lutaments* by the spirits wanting to penetrate out through them.

You could, therefore, as you wish, put four or five recipients, one next to the other, and each time the subtlest spirits will be in the glass. Distill your wine over in such a way, and keep the residual *phlegma*. Pour the spirits or *aqua vitae* together; put them again into the earthenware pitcher; put the cork back into the neck, and put a helm on. Put three or four receivers to the snouts. Now distill gently *per balneum*, and watch carefully for some dew or smoke in the alembic, which is a sign that some wateriness rises together with the spirits; for when the spirits rise alone, the helm is as pure and clear as crystal. But when wateriness rises with the spirits, it shows in the helm. Look carefully, therefore, if you do not notice some hazy vapor in the helm. This will happen during the last distillation, when almost everything has gone over.

As soon as you notice something of such a haze or vapor in the helm, stop the distillation and keep that which remains in the pitcher separately, because you must distill it again. Gather for this purpose all the residue of all the distillations, and distill them again *per balneum* until they rise without smoke. Repeat this till you have all the spirits

out of the wine, without finding any steam in the helm. Then you must no longer distill per balneum, but you must still rectify the spirit by fire, in a glass, in a cupel with strained ashes. This must be a long glass without a helm. (The long glass must have a hole above to allow you to pour into it through a funnel, and afterwards it has to be luted).

## CHAPTER XVII

Put it, in this way, in the ash together with the receivers attached to it, and distill on a gentle fire, since the heavy spirits sink down on the side of the glass, looking like little veins or streaks. They fall down to the bottom of the glass because they are heavy and coarse while there is still some *phlegma* with them. The subtle spirits move through the spout, while the heaviest part falls down to the bottom of the first recipient. But that which is subtle stays floating in the receiver and wanders through the snout into the second receiver, and so forth into the third, and in each case the most subtle spirit is in the last *receptacul*.

You should also always leave something in the glass which stands in the cupel with the ashes. Make again an infusion of everything there is in the first two receivers; but keep what is in the third alone in a glass, well closed. Distill it again (reducing it) to just a small amount, for a little must remain, and pour it together into a glass. Pour also everything you find in the third recipient together; it is the subtlest, and that which you leave is the coarsest. That must still be distilled often till you have

everything together in the third receiver.

If it should happen that you notice some vapor or dew in the helm, you must distill again per balneum, as has been taught before, and afterwards by means of the long glass, leaving each time a little until everything together is in the third receiver, which you must gradually gather in a glass till you have everything of the third receiver together.

Now pour it into the long glass and distill over into a receiver that should have a tube in its stomach. But that tube must be well luted. When it has gone over, put the receiver into the cupel with the ashes. Cover it above with a small piece of cut glass or tile, but open the tube and put another recipient of which also has a snout in the stomach that must be closed tightly. Now distill from one receiver into another, and you do not need to pour (liquid) over it; but, when it has gone over, remove the glass from the ash and put the receiver with the spirits into it. Put the other one (recipient) on again, and in that way distill over and back again.

Or you can have two pelicans made, which are called two brothers. They distill one into the other without an opening. But one has to put them over and back again so that, if one is distilling, the other is the receiver. But it (the liquid) will rise over so easily and in so short a time that you will be surprised, and that will last through 16 or 20 distillations. Afterwards it will gradually begin to become lazier, so that it no longer rises over as fast. Each distillation becomes slower, since the spirits begin



to become coarser and thicker, and finally it rises so slowly that the glass will glow at the bottom. It will finally sublimate. It is not necessary, however, to draw it over so long, because it would take too much time. Nevertheless, it is possible, and I have done it myself and have also seen someone else do it, but there are many other ways to reach such a sublimation, as I will instruct you later.

Therefore, if it begins to go over slowly and lazily, stop! The wine has then been sufficiently rectified of its phlegma. Put a glass on, stopper it quite firmly and preserve it until I teach you what to do with it.

But now, my child should rectify all the water from which he has drawn his wine, since you must draw your water out of the fire and the earth; as you have drawn it out of the air, so you must also draw it out of the fire and the earth, as will be taught later. That is why Aristotle says: "When you have the water out of the air, and the air out of the fire, and the fire out of the earth, you have the right Art, and from it there comes a stone which is no stone, neither has it the nature of a stone. My child should now take all the water and rectify it per balneum in an earthenware pitcher with a helm. When all the water has gone over, remove the pitches from the balneum and you will find at the bottom a black matter, as black as pitch. In that black matter the element fire together with the element water are hidden, as is the combustible oil together with the dry water, which is *Salarmoniac*. You must take the latter out and rinse the pitcher, taking care that nothing gets lost; and preserve it well. Do not draw the water off dry from it, but leave a

little moisture, or a little water, with it. Otherwise you could not remove the aforesaid pitch-black matter clean out of the pitcher. After that you must evaporate it quite dry in another vessel which must be wide enough above, so that you can take it out more easily.

Now pour the distilled water back into the pitcher, and distill it over together per balneum, as before. When it has gone over you will again find a black matter at the bottom of the pitcher. Take that also out clean, let it smoke off, and add it to the previous (black matter). Keep it well. Then distill all the water once again per balneum. You must repeat this till nothing remains. Add what remains each time to the other. When the water goes over pure, without anything left behind, you have the water clear out of the fire and out of the earth.

### CHAPTER XVIII

Now put all the black matter into a big, earthenware pitcher of 16 to 20 quarts. Put all the black matter into it. Now set it in the balneum and pour enough of the water you have drawn from it into the pitcher to fill it to one quart. Stir it with a wooden spoon to mix it well. Bring the balneum to the boiling point, but without actually boiling, for one or two hours, till the black matter has disintegrated in the water and become mixed with it. Now cool the balneum to the point where you can put your hand in it. Let it stand at that warmth for two days and two nights, stirring it every three or four hours with the wooden spoon, so that that which is at the bottom rises; always close the pitcher with a fitting and cut little cover.

CHAPTER XIX

Let it not be a secret for my child that then the water will extract the Elemental-fire and become red as blood; neither will it draw anything else into it but the Elemental-fire.

CHAPTER XX

My child should know that from everything God has created and is comprised among the *vegetabiliae*, the air must first be drawn off by distillation per balneum, as has been taught before. When the air has been removed from the water, the water must be drawn from the fire and the earth by distillation, as has been indicated before.

CHAPTER XXI

After that it is no longer necessary to distill with the alembic in order to draw the fire from the earth; for if the water has once been separated from the fire and the earth, it will no longer mix with the fecibus. And even if the feces became mixed with the water, the water will nevertheless push them away and make them fall to the bottom. Instead, it will absorb the Elemental-fire, which is red, and will let the feces drop together with the earth and the combustible fire, in which the salt, or the dry water, or ✕ is locked - the water will let all these sink to the bottom, but it will keep in itself the Elemental-fire, which is red. For if the water has once been perfectly separated from the elements and the fecibus, with which the elements are mixed, the water of the clouds, which is the *phlegma*, will henceforth at no time mix again with fecibus of the world from which it has been separated. That water of which we are now speaking is water of the clouds and not an Elemental-water, as has been proven before. There-

fore my child should know that this water draws out everything Elemental from the fecibus of the elements; and it lets the fecibus drop down, keeping in itself that which is Elemental.

## CHAPTER XXII

My child should also know that with all things included in *animalis*, be it herbs, spices, animals, cattle or human beings, the water first goes over, and the air and fire are both drawn out simultaneously with the water of the clouds, as will be taught, if it pleases God, in the Animal-work. With everything, however, included in *vegetabilia*, the air goes over first, such as wine, honey, and all cereals, such as wheat, barley, oats, buckwheat, vetch, and some seeds, all fruits of trees, some from herbs, and everything comprised under *vegetabilia*. With those the air has first to be separated from the water, as has been taught here. Afterwards the water must also be drawn out from the fire, and from the earth, and from the fecibus. Then the distillation has been done perfectly. After that one can draw out from the earth with the water; following that one draws the earth from the fecibus with the water; one also draws the salt or ✱ from the combustible oil, as will be taught later.

Therefore my child should know that in the Vegetable-work there must be more distillations, also more labor, more time and greater costs. This does not apply to the Animal-work, for in all animal works the water of the clouds goes over first, while the air, fire and earth stay at the bottom with the fecibus. When one has the water pure and clean, so that nothing remains, the water has to be poured on again.

Now the water will draw the fire and the air together from the earth and the fecibus. Consequently, the work takes in everything less time in the animal than in the vegetable work, on account of the reasons mentioned above.

### CHAPTER XXIII

Now we will take up our work again. When the pitcher has stood for two days and two nights in the balneum, in accordance with the previous teaching, take it out and let it stand for two or three days in order to sink down. Now have at hand another clean pitcher or vessel. Let it (the liquor) run off its fecibus into it (the vessel) *per filtrum* or through a little piece of cloth, according to the Art. When everything has been drawn off, take the pitcher with the fecibus and the earth and put it again into the balneum. Again pour its own water upon it till the pitcher is filled up to a quart and stir it (the fecibus and the earth) well into the water with a wooden spoon, as before. Then remove it and let it sink again for two or three days, so that the feces and the earth settle down at the bottom. Now separate it again *per filtrum* and pour it to the first. Cover it, then put the pitcher with the fecibus and the earth back into the balneum. Again pour some of its own water upon it, and proceed in everything as you have been instructed before. You must repeat this drawing off, sinking and filtering till the water is no longer colored but stands pure and clear above the fecibus. Then you have the fire from the earth. Take the feces mixed with the earth from the pitcher and put them into another vessel.

## CHAPTER XXIV

Now take all the water in which the fire is and put it into a big kettle. Take a large quantity of eggwhite and beat it as thin as water. Take some of the water in which the Elemental-fire is and stir it for awhile with a spoon in a pot or pitcher, together with the eggwhite. Now pour this mixture to the other water in the kettle, stirring constantly, so that the eggwhite is well mixed with the water and the Elemental-fire that is in the kettle. Now put it over the fire and let it come to a boil on equal (steady) heat. The eggwhite will coagulate; and should there be feces left in it that did not sink down, the coagulated eggwhite will attract and purify them. Skim and drop them; then draw them off *per filtrum* or hang them in a "claret-bag" and let them separate (drip off) well. Now you have your water and your fire pure and clear.

## CHAPTER XXV

Aside from this, there is still another way for *clarifying*. When you *abstract* the water per balneum, the fire stays at the bottom, while the fire in the balneum does not rise. Then pour the water again upon it and mix them well, and it will drop its feces. Now draw it off again per *filtrum* and distill the water from the balneum, as before. This must be repeated so often till there are no more feces. Then you have both your water and your fire pure, and this is the best way, but it takes longer and costs more on account of the fire. The feces are each time added to the first fecibus from which the fire has been drawn. In the same way, the feces with the eggwhite are added to the first. My child should



know that if the water has been drawn off the fire, the earth and the fecibus, and is poured on again, it does not absorb anything except what is pure; and it lets the impure sink. That not only occurs in this work but in all works where the following is done:

The water, which was thus rectified beforehand, so that it does not leave any feces, is drawn off;

The same water is poured on again, be it on fire, earth, salt or ~~\*~~, any of those well mixed with the water so that it dissolves;

It stands for one or two days to let the feces sink, since no feces dissolve in it;

The water is poured back again, as has been taught before.

Now the fire or the earth or the ~~\*~~ can be brought to crystal clearness, coagulated hard, yet one harder than the other, since the fire may well be coagulated in clearness but not in hardness. It becomes like cheese which may be bent when it is not old; and if one takes a piece of it thick like a finger, one can well stretch it. Or like a piece of horn from cows or oxen, which has lain for some time in boiling hot water - that may also be bent. Thus it is also with this element of fire. It becomes dry, hard and clear, like crystal, red like a ruby, and yet it is not brittle but can be bent. That is due to the humidity of the elements water and air which are in it and mixed with it, as was proven before, so that air and fire should not be separated. But when the element earth has been clarified with the water of the clouds, it is hard, dry and brittle, clear, transparent and white like crystal, because the element earth is cold and dry.

## CHAPTER XXVI

When the ✱ has been clarified with the cloud-water, it is likewise white, clear and transparent, hard and brittle, because it is hot and dry. Therefore my child should know that one can bring everything in the world to crystal clearness by the water of the clouds, once it has been drawn off pure from that which is to be brought to clearness, but it must not leave behind any feces. Then (if it should still leave feces) it is poured on again and well stirred. After that, it should be allowed to settle down, and then it will discard its feces, keeping within itself that which is *perfect*. Now it has to be poured off the fecibus per filtrum and distilled over *in balneo per alembicum* until it is dry. This work has to be repeated so often till no more feces are left behind. Then, dried again, it becomes hard, clear and transparent like crystal, as has already been taught and will again be taught hereafter (if it pleases God!)

This is the right way to bring all things to crystal clearness, not only in this work of the wine, with which we are dealing here, but in everything God has created, in human beings, cattle, birds, fish, animals, herbs, flowers, fruits, metals, stones, and everything that exists under Animal, Vegetable, and Mineral. Among those three all things are comprised that God has created in the world. And thus it is possible to bring everything created to crystal clearness by means of the Art which God gives to his children and lovers. For after Judgment Day, God will separate all things and make them clear like crystal and red like rubies. After that, no corruption will enter them again, and they will last in all eternity.

Do you believe, my child, that everything created below here by God will pass away at Judgment Day? No, not the meanest little hair God ever created will go under, no more than the incorruptible heaven; but God will transform everything and make it crystalline according to his will and pleasure. Therein the four elements will be perfect, simple, fixed and unchangeable, and then everything together will be *Qu. Essentia* and *Lapis philosophorum*. That can be proven here in this world by the Art, by our ability to bring crystalline clearness to everything created by God, and by reuniting the four elements into a simple and fixed nature, so that they can afterwards not be changed by anyone. Neither can they be transformed or burnt by fire, but they will remain in all eternity as they are. And all this may be accomplished by human intelligence and subtle mastery, God having granted his children such wisdom through special Grace.

From here it comes that the hordes of philosophers say in their books that the Art is in everything God has created, by which they speak the truth; but they withhold information on how one is to draw it out, and the ignorant can therefore not understand their words because of the darkness of their intelligence. The fact, however, that I am quoting those discourses so extensively is for the purpose of letting my child understand all things at bottom and know what he does. Also, if you should make a mistake in your work or if it went wrong, or if you had missed something, or one or another defect had occurred in your current works, you should know to what it is due and where you went wrong, so that you can easily correct the matter. Therefore, my child, read and reread this

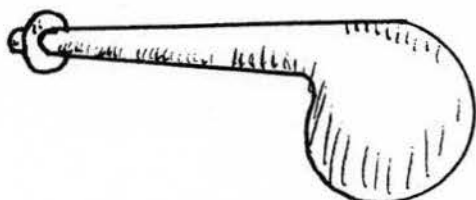
book often and understand it well at bottom. Here nothing is presented to you in parables, or communicated to you in some dark words, but it is told you in its proper meaning, as you yourself can test with your own intelligence, lest you should fall in error.

### CHAPTER XXVII

Now we will return to our work. After rectifying the fire either with eggwhite or per balneum, so that no feces remain, put it finally into a large Venetian glass. Draw the water off clean till it is completely dry; then let it cool down. After that, you must break the glass. Take it out, and your fire is as clear as a crystal, red like a ruby. Keep it till you need it.

### CHAPTER XXVIII

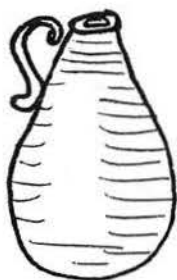
Now have a potter make a large earthenware vessel for you of good earth. It must be fireproof. Have it well glazed with lead (verbleyglasen) on the outside. On top of that, lute with a good lute on the outside, about two or three fingers' width. Let the lute dry well. That vessel should be made thus (see picture). Put in it all the feces you have in which the earth is still, and the combustible oil plus the ✱. In addition, you should have a large stone pitcher of 20 Cologne quarts. Fill this pitcher half with your cloud-water.



Have ready a suitable furnace. Put the aforementioned vessel in it upon a grill, so that the flame can reach it all around. Stuff the mouth or the

neck of the vessel with hay and tie a cloth around the mouth of the vessel to prevent the hay from falling out. Put the pitcher containing the water on the neck of the vessel to prevent the air from escaping. Let the lute dry well before you light a fire in the furnace. After the lute has completely dried, light the furnace, first with a gentle fire, for six hours, so that it (the matter) gets warmed thoroughly. Then increase your fire a little for another six hours, so that your vessel with the materia be heated through and through. Now increase your fire considerably, so that your vessel begins to glow, meaning that your vessel is heated through after six hours. Subsequently, increase your fire so much that your vessel begins to glow strongly for five or six hours. Then let it cool down of its own. Now remove the can from the mouth of the vessel and you have in it the combustible oil and the salt, or ✕, which lay hidden in the innermost of the combustible oil and was mixed with it as also with the earth and the fecibus, from which they have now been separated by the great heat of the fire. The fire has driven the combustible oil and the ✕ from the earth and the fecibus, and the combustible oil is swimming upon the water, black and thick like lees. The ✕, however, which has now been separated from the combustible oil, has blended with the water and made it white like milk; and it is very corrosive on the tongue.

After that, you must take a large, glazed cupel, burnt of clay. Into it you must pour everything there is in the pitcher. Make your water boiling hot; pour some of it into



the pitcher and rinse it till it is clean, because the combustible oil clings to the sides of the pitcher. Pour everything together into the cupel. You must rinse the

pitcher so long till it is clean, and then pour everything together into the cupel.

### CHAPTER XXIX

Now you must have a vessel made of wood; but it would be better if you had one made of earth by a potter. Let it first be burnt, unglazed; and when it is burnt, let it be glazed with two parts of minium (red lead), one part of copper ashes or copper slag (Schlag), and  $\frac{1}{2}$  part of tin ashes, rubbed together with salt and ashes. No corrosives can penetrate this glazing, so tight is it. Have all your other earthenware pots that you require for this work glazed in this way and burnt. Such a vessel should be made in the following manner: The lid should be made of wood or stone; the body (or: stock) with the plate in which there are the holes, should be made of wood.

Now skim the combustible oil neatly from the top and pour it into this vessel. Pour the water back into the pitcher from which you had first poured it, and keep it till I teach you how to rectify the Salmiac (ammonia). Remove also the earth from the long retort and keep it till I instruct you as to what you should do with it and how you are to calcinate it.

When the combustible oil is in this cask, take some of



your water and make it boiling hot. Pour it boiling hot into the cask upon the combustible oil, and quickly put the body (stock) with the plate (or: disk) and the holes into it. Put the lid on so that the stock enters the hole of the lid. Close it up around and around with a linen cloth. Start pumping, and push up and down like women churning butter. Do that for a good half hour. Then stop, remove the lid, take out the stock. With hot water wash your stock and lid clean of the combustible oil adhering to them. Whatever you wash off, add to the cask and let it settle down for one day and one night.

Now take a large, well glazed earthenware cupel and draw all the water off through the tap, until the oil begins to come. Then stop. Pour the drawn off water into the pitcher in which the water with the ✱ is, since some ✱ is still with it. After this, you need no longer take of your water, but take only common distilled water. Make it again boiling hot and pour it into the cask upon your combustible oil. Again start pumping, or churning, for a half hour. Then stop. Rinse your lid and stock with the water and pour it into the cask. Let it again settle down for one day and one night, and then draw the water off into the cupel till the oil comes.

Should it happen that some oil were running out of the tap together with the water, remove it neatly and put it back into the cask to the other oil. Pour the water into a pitcher or vessel by itself, for there is still something of the element earth in it, which has gone over with the combustible oil.

When the oil is thus clear, all the water must be evaporated in order to calcinate the earth contained in it along with the rest. When the ✱ is rectified, the earth coming out of it should also be added to the other, so as to calcinate them together. Then take again boiling hot, distilled water and pour it into the cask, and pump as before. Draw it off, and put all the water into a cask; again pour other hot, distilled water upon the oil, etc. Do this till the water runs off as clean as when you poured it on. Then the combustible oil is well clarified. As to the water which you have all poured together, evaporate it; that which remains, add to the earth in order to calcinate it along (together with the earth).

### CHAPTER XXX

This combustible oil which you have just rectified, is now clear, thin and red like blood, also greasy like other oils, and is hot and humid. It is used to anoint or rub nerves in which one has a cold or stiffness (or: gout, arthritis); also lame, chilled members (arms and legs in which one has a cold or rheumatism). Likewise, it is good for persons who have the "drip" (Tropfen)\* or a stroke (Schlag). It is also used in all ointments and poultices for *incarnating* or causing flesh to grow in all deep holes and wounds.                      \*(ed.: probably "dropsy")

### CHAPTER XXXI

It serves my child to know that, if this combustible oil did not exist in all the things growing out of the earth, we could not live, just as we could not live without the water of the clouds or the rivers, since without water no

food can be prepared and no medicine blended with another. Neither could dyers put color in cloth, if it were not done by means of water. Whatever one wishes to do or prepare in the world, water must always be there. If there were no water of the clouds, people would be helpless. But we could dispense even much less with the combustible oil. For if there were no combustible oil, nothing in the world could grow from the earth, neither cereals nor fruit, neither trees nor herbs. Nothing in the whole world could grow, since the mother of the combustible oil is the fattiness of the earth from which all fruits take their nourishment. For if the combustible oil were not in abundance in the earth, corn and all cereals, seeds, trees and herbs would have no combustible oil in themselves. Now then, however, corn, cereals and everything growing out of the earth gradually draw the combustible oil from the earth, each as much as it requires, until it has reached its full growth. After that, it no longer *attracts* but starts withering. For example: Sow corn or the seeds of other herbs into nothing but sand in which there is no combustible oil. Nothing will grow or green from it but it will dry and come to naught. See what happens when the farmer plants his field for six or seven years in a row without putting manure in it. Such a field becomes arid and meager that fruits finally no longer grow in it, just as is the case in sand. This is due to the fact that the fruits which it had, had attracted all the combustible oil, and that finally there was none left in it and nothing could grow in it. If instead, there is a piece of land on which grass is growing and it is

left without being attended to and it is not grazed bare, letting the grass rot on it through the winter so that the combustible oil thereby seeps back into the earth, then watch how luxuriant and fat the land becomes when the combustible oil doubles from year to year.

Consequently, we cannot live without the combustible oil, since we must take our nourishment from it. Nevertheless, it is also the cause of our death. Observe if the revellers and gluttons live very long, for they take into themselves more than is necessary for their nature. And as we take more food into us than our nature requires, bad and harmful *humors* arise within us, such as blood boils (Bluteissen), abscesses, cancer and fistulas, or other bad ulcers, and many kinds of sicknesses whose principal cause is that there has accumulated too much combustible oil within us, for the reason that our nature attracts too great a quantity of it from our food and drink than nature requires. For example: if a Master or surgeon puts an excess of fatty oil into a wound he wishes to heal, a rank growth of flesh starts under his bandages and bad flesh will then grow there. If he persists with the same ointment for a long time, not reducing its fattiness, *corruption* and *putrefaction* will arise in the nerves and flesh, so that finally, fistulas, cancers, and running holes (sores) will well up in it. All of that is caused by the combustible oil, for all oils and fattiness take their origin in this combustible oil which they have drawn from the earth, and thus it follows as a consequence, that the combustible oil can also be the cause of our death.

## CHAPTER XXXII

Combustible oil is also found in mines. It is called *Sulphur*, because the philosophers call *Sulphur* every combustible oil found in the elements; and they say: Our ♀ is not common ♂. That is, our sulphur is incombustible - whereby they are speaking the truth; for when they say that our sulphur is incombustible, they mean the Elemental-Fire which is extracted from the combustible oil. That is the sulphur they mean. Thus there is in all things in the world combustible oil that is not perfected (perficiret). Yes, in all metals there is combustible oil, except solely in gold in which there is no combustible oil. Because of this, it is also fixed and, therefore, the fire cannot destroy it; about which, sufficient has been said in the material on the Mineral-Stone. I am speaking so much about the combustible oil, my child, so that you should understand the nature of all things and know the elements and what is mixed with the elements, so that you may know the inner and the outer and thus, not make errors in the work you undertake. And if by chance you should make errors in your work, or if you had neglected certain matters, you should then know what kind of a mistake it is and how you can correct it. Therefore, understand all my words and their meaning well, so that you will not go astray.

## CHAPTER XXXIII

Now we will resume our work again and thus undertake to rectify, or clarify of its fecibus, the Salt, or dry water,

or our ✱ . Therefore, take the pitcher containing the water with the ✱ , from which you have skimmed the combustible oil. Put it in the Balneum with a helm attached, and distill all the water off until the matter is dry. Thereupon, remove the helm, pour the water back upon the matter, and put a cut piece of slate (or: shale) on the mouth of the pitcher. Let it stand for two or three hours in the Balneum; take it out and let it settle down (clarify) for one day and one night. Following this, filter the clarified water from it and pour this clear water again on the feces. Stir it and allow it to settle again. Once more, filter the pure (clear) water from it and add it to the first water. Now test your feces on your tongue to see if they are still sharp. If you still find some sharpness, you can pour some more of your water upon them and proceed as before. When no more sharpness is discerned, add your feces to the earth in order to calcinate also what had been driven over by the strong heat of the fire at the time that the combustible oil came over together with the *Salmiac*. Now take all the water and pour it once more into the pitcher; then, put it into the Balneum with a helm attached, and draw the water off until it is dry. Remove the helm, pour the water back on it, and let it stand for three or four hours in the Balneum; which should be quite hot, so that the *Salmiac* can be well dissolved. Now remove the pitcher, let it stand for one or two days in order to let it settle, and again filter it of its fecibus. Do this until no more feces are left, then it is sufficient. Finally, draw the water off through the helm in the Balneum, till the ✱ is dry. Each time, add the



remaining feces to the earth in order to calcinate them along. Then, when your ✱ has thus been drawn off dry, take it out. It is as white as snow. Put it into a glass bowl and set it into your dry living-room. For if you left it standing in cold air, it would dissolve. (ed: *per deliquium*). Put it near your Spiritus, or Air, and near your Elemental-Fire, and preserve it well until I teach you what to do with it.

#### CHAPTER XXXIV

Let my child be informed that just this ✱ is the Salt of the Wise, of which the multitude of the philosophers speak about so often and so covertly in their books. Without this Salt, no Philosopher's Stone can be prepared, for if this salt were not a part of the Stone, it would have no *ingress*. Very often they refer to this as our "*dry water*", for without water, there can be no composition in the world, to bring one thing into another, as been mentioned previously. Thus it is called by them, their "dry water" and when simpletons read this in the books of the philosophers, they think it is ♀ . This leads them into a great error. Therefore, the Sages have given many names to the Salt, so as to hide or obscure it. They also call it the *Salt of the Wise*, sometimes also, the *Flying Eagle*. Then the simpletons believe that they have understood the Salt to be ♀ , and think they have comprehended the words of the philosophers, yet they are sorely mistaken.

## CHAPTER XXXV

Now we will again return to our work, which is, to *calcinate*, or to *reverberate*, the earth. To do this, take your earth, put it into a flat, earthenware pan, strewn on the bottom about the thickness of a thumb or a finger. Arrange them in the reverberating furnace, one next to the other, till all pans stand in the reverberating furnace. Now heat the furnace with dry wood, and let the flames of the fire go nicely over the pans until they glow moderately. Let them stand thus in medium heat, so that the earth does not melt or turn into glass. For if you were to heat them too much, as iron is welded together, the earth would melt and turn into glass, because it has just too many feces in it. But should it happen that through negligence you have given too strong a fire, and the earth thereby came into flux, turning into glass, your work would yet not be altogether spoiled; you would have to take it out, powder it in an iron mortar, and subsequently rub it on a stone with distilled vinegar till it is intangible. After that, you must put it into a pitcher of stone and pour distilled vinegar on it, leaving it in the Balneum for one day and one night. Then it has to be taken out, allowed to settle, and filtered; again vinegar has to be poured on the feces. They have to be stirred, put for one day in the Balneum, then removed, filtered, and everything together put into a pitcher, and again put in the Balneum, the vinegar drawn off until your earth is dry. Then you again take your earth out of the fecibus, dissolve it again in your water once or twice, in

case there should still be some feces with it.

My child should know that although the earth with the fecibus has turned into glass, it is no worse for it, and it is solely due to the fact that you heated it too much, causing the earth to melt. The feces in the earth cannot melt, however, because they are not liquid, and they are so mixed with the earth that they are one Corpus. In addition, the fecum is worth ten times more than the earth, and when then the earth is also melting, it pushes under the feces and becomes dry, turning into glass. At first, it is black and then it is called slag. If you leave it still longer in the fire, it will finally become white and clear. If now the earth were to fly away (evaporate) and burn, one could not make glass of it.

Just look at the glass factories. When they have burnt their ash, they put it into a reverberating furnace for fourteen days and calcinate it quite moderately until it is as white as snow. Then they put it into pans and set those into their furnace, heating with a strong fire until it (the ash) flows; they let it stand for three or four days until the materia is tough enough. Of that, they then make glass. But if they were to put the ash as it was first burnt in wood from fern and other herbs, wood or the like, straight into the furnace, using such great heat that it had to melt, it would turn into a black, ugly, dark and opaque glass. For the element earth has curdled (coagulated) together with the fecibus, and although it were standing in the fire for a whole year, it would not become white, because it is a firm *compact-corpus*; thus the earth coagulated the feces.

That is why the glassblowers must first reverberate their ashes till their feces become white as snow before heating their ashes so much that they flow; for as long as the ash does not come into flux, the feces with the corpus of the earth are open, so that the heat may well burn through till the feces are white as snow, for then it is easy to make white, transparent glass of it.

Why am I telling this to my child? So that you should know that the element earth cannot be burnt by fire, for it is an Elemental-element. If it had no feces in it, and if it were heated till it would melt, and even if a cupel were as thick as ten shoes, and there were enough earth, it would penetrate through it. Therefore, my child, if you failed in your work with the fire, you should know how to get your Elemental-earth back out of the fecibus.

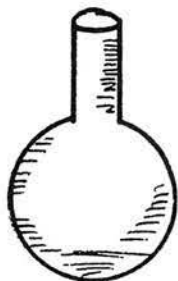
#### CHAPTER XXXVI

Now we will again return to our work. Give heat, therefore, and let it stand in heat until your earth is as white as snow, which you can see in the following way: Lift a pan out of the furnace with tongs and let it cool down. Then you will see if it is white as snow. If it is not yet that white, put it back again till it is white. Then remove it and put all the earth of the pan into a large Hessian or Venetian glass, but not into a stone pitcher; for when the earth is dissolved in its water, it would penetrate through it (the pitcher), even if the pitcher were as thick as ten shoes. So subtle is the element earth when it is freed from its fecibus. It is also the smallest of all elements, yet the most subtle, of which more will be taught. Therefore,

put it into a large, double glass, pour your water upon it, and put it in the Balneum for one day and one night. Let the Balneum boil, then cool down. Take it out, put it aside, and allow the feces to settle during two days and two nights. Now pour everything carefully down into another large glass, by bending the first to one side (decant). Again pour some of your water over the feces and put it back in the Balneum as before. Proceed in everything as before, and again pour it off into the glass by *inclination* (of the first glass) to the previous. For the third time, pour water upon the feces and do everything as before; then remove the feces. Set the glass with the earth in the Balneum with a helm, distill the water off till the earth is as dry, that it is like dust. Now let the Balneum cool down, pour your water on again and give fire for three or four hours till your earth dissolves. Then remove your glass again from the Balneum and let it settle for one day and one night. Now pour it off again per *inclination* from its feces into another glass, and put it back into the Balneum with a helm; again distill the water off till it is dry, as before, then pour it back on again and let it dissolve as previously. Remove it and let it settle as before, and again pour it off by inclination (decanting) from its fecibus, as before. Repeat this work of pouring on and drawing off till no feces or residue remains. Then finally *abstract* so dry that it becomes like dust, then you have your Elemental-earth pure and clear, and as white as snow.

Now my child should know that one may well *clarify*, or *rectify*, this earth and the ✱, as also the Elemental-fire, with eggwhite, as has been taught before, but it must in so

doing be purified about three or four times till nothing is left of the feces. You should test it in the following way:



Take a small glass each time and evaporate the water. Then pour other water on it and let it dissolve. If it does not leave any feces, it is enough; otherwise you must purify it

better. It would also be necessary, after you have purified it, that you should pour water on the feces and the eggwhite which you have skimmed, or which stayed at the claret-bag, if something elemental were still in it, either of the fire, the air, the ✱ or of the earth which you have purified. That is why it would be good if you were to pour some of your water and let it extract and settle, then pour it off again by inclination or per filtrum, and add it to that which you are purifying - or you can once again purify it by itself before adding it to that which has been purified. This purifying is the worst way, for one may well carry out this purification twice a day; but clarifying, as has been taught before, is best and most useful though it takes longer. Therefore, you may choose what you like best.

## CHAPTER XXXVII

Now we will again turn to our work and steep the spiritus or air in its earth and its ✱ . Accordingly, let my child take the earth and the ✱ and rub them quite dry on a stone. This must be done in a dry room, so that no cold or humid air, nor watery humidity, will be added to it. When one has been blended with the other in this way, you should put it into a



glass hanging lamp, or into a glass of the shape of an egg, as is shown in the picture. Pour the spirit over it and let the spirit or air *imbibe* into its ✱ and earth, till everything has been absorbed. Then seal the glass with *Sigillus Hermetis* and hang it into the secret furnace. Give it fire of such heat that you can keep your hand in it, without injury, (by sticking it through the hole in the side of the furnace), for the duration of one Ave Maria. Let it stand in such heat for twenty days and nights. Then let it cool down, remove it and break the glass. Now the air or the spirit has congealed with its ✱ into a hard, clear, transparent stone, white like crystal, because the element-fire is not yet in it. Take it out, crush it to a subtle powder, put it into a glass pot with a strong bottom which must be wide below. Add a big helm and a receiver to its snout, and lute it quite tightly. Start a fire in the furnace, gentle to begin with, and gradually stronger by degrees, till the spiritus and the ✱ sublimate together in the form of a clear crystal, and white as snow. When everything is sublimated, let it cool down, remove the helm and break it into pieces, because the sublimate is clinging so much to it that the glass has to be broken or else it (the sublimate) cannot be taken out. It is due to the ✱ that the spiritus must attach itself so firmly together with it. But if one were to sublimate the spiritus alone through its earth, without adding the ✱, the spiritus would not settle on the glass but would sublimate like snow. Now take it out and keep it in a dry room. Remove your earth from the glass pot and dissolve it in your

rectified water. Small white feces will settle at the bottom. Filter the water off them into another glass; set that in the Balneum with a helm, and distill all the water off to a dusting dryness. Now take it out and rub it again in your dry room with the spirit and the ✱ which have been once sublimated together. Put them again to sublimate, as has been taught before. You must repeat the sublimation so often and in the same manner as you have already been instructed, till your earth does not leave any more feces. Then your spiritus, your ✱, and your earth are well rectified and ready for your work of making your stone.

But my child might wish to ask: Was the spiritus or air with the ✱ not well rectified before you blended them with the earth? Was the earth not well rectified before you made a conjunction of all three? In reply, it will serve my child to know that they may all three have been well rectified before they were commixed; only, it shall not be concealed from you that there are two kinds of feces in all things created here below by God, one exterior (kind) and the other inside in the depth, which cannot be brought out unless the exterior feces have first been discarded. After that the thing whose inner feces one wishes to extract must first be calcinated; and when it is calcinated, its feces can also be drawn out of its deepest or innermost. As long as a thing has not been prepared in this way, just as long it is not suitable for making the stone of it, neither in the Vegetable, the Animal, or the Mineral.

The calcination, however, takes place in the secret furnace or *tripod*. There the spiritus or air is calcinated to-

gether with the ✱ . Then, during sublimation, they leave the feces which they contained in their innermost. Now put them into your dry room and keep them well, till I teach you what to do with them.

### CHAPTER XXXVIII

Now we will return to our work. Take the Elemental-fire and put it into a glass. Pour some of your rectified water upon it and let it dissolve in the Balneum. Then put your earth into another glass and also pour some of your rectified water upon it; let it likewise dissolve in the Balneum. Now pour the two waters together, mix them well, put them in the Balneum and distill the water off to dusting dryness. Then remove them and put them into a glass hanging lamp or egg, as you did with the spiritus and the ✱ , and seal the glass with Sigillus Hermetis. Hang it into the secret furnace for twenty days in order to be calcinated. Give it the same heat that I told you in regard to the calcination of the spiritus and the ✱ , or a little hotter, because fire is not as volatile as the spiritus and the ✱ . Therefore, you can give them so much heat that you could hold your hand between the walls of the furnace and the vessel. After it has stood for twenty days, take it out and break the glass. You will find the earth and the fire hard, red and clear like a ruby.

Now put them into a glass and pour some of your rectified water upon them. Dissolve both in the Balneum; then take them out and let (the matter) settle for two days and two nights. Filter the water off; again pour some of your rectified water upon the feces and stir well. Let it settle again, filter and add to the previous, removing the feces. Now abstract the water

per alembicum to the point of dryness. Now again pour the water on it and dissolve it as before, and filter again as before. Repeat this work till no more feces remain. Then again draw the water off as dry as you can; take it out, and you have blended your earth in such a way that it can never again be separated. You also have the spiritus or air and the ✕ together, which can likewise never again be separated from one another, and all are rectified of their outer and inner fecibus, and prepared to make the Vegetable-stone of them.

But my child might ask: Why do you not calcinate the Elemental-fire simultaneously with the spiritus and the ✕ ? You should know that there are two elements which are fixed, and there are also two which are volatile, and yet the elements are so mixed together that one cannot well separate one from the other, as has been proven before. You should also know that air is warm and moist and has a lot of water in it and not much fire. Air and water, however, are both volatile and are spirits. In contrast, fire is hot and dry and has not much water in it. Nevertheless, it also has water in it, because there is also air in the fire. One does not find air, however, but water. Consequently, it is mixed with the fire, air and water; but there is not so much of it that air and water have the power to raise the fire out of the earth during sublimation. When therefore, fire is with earth, which is also fixed, the element earth retains the fire so that it cannot be sublimated, for earth does not *participate* either with the air or with water, as fire does, since one may well separate the air and the water from the earth, as much as

possible.

Nevertheless, my child should know that there is also earth in the air, in water and in fire; for if there were no earth at all in them and if they were pure spirits, they would be invisible and intangible, and they could not be coagulated, grasped or seen (or: touched). But they do not contain so much earth that it would hinder them when rising during distillation or sublimation. It is not so with fire, however, but fire contains a great deal of earth, because both, that is earth and fire, are fixed. But it does not have as much air and water in it that would rise, for it would have to be with the earth when the fire is calcinated with the air and the ✱ . One cannot calcinate elements unless they are mixed with the earth, otherwise they would volatilize; and if they were calcinated. the fire with the air and the dry water or salt could not fly up. In addition, these two volatile ones would not drop their innermost feces as one tried to draw those out of them through dissolution and coagulation, as one did for fire, because they contain a great deal of humidity. That is why the innermost feces of the two volatile parts must be drawn out by hot dryness, on account of their humidity; otherwise they would not allow their feces to draw away from them. Fire, too, would not wish to let go in hot dryness, the feces which are contained in its innermost, because it itself is hot and dry: Its body would only close up during sublimation. Yes, if one could sublimate it, which one cannot do, it would only more strongly hold on to its feces, for one must open up a contrary nature with another contrary nature. How would you open up a hard,

*compact* thing with another compact thing? Such is impossible. Rather, all things must be opened up by their *contrariis* (opposites), and be brought out of their nature by another nature which is opposite *& diametro* to their nature. How would you fix a volatile thing by another volatile thing? Such is impossible to do, which fools cannot understand, from which arises their great mistake.

Therefore, my child, heed these words so that you do not go astray; follow nature as much as you can, so that you make no mistakes. Fools sometimes believe that they are opening a thing and yet may close it tighter than it was before, because they do not follow nature, and thus they lose everything they spend (on their work). That is why, in accordance with the reasons quoted above, fire is not calcinated with the spirit or air. Let my child take all this well to heart and reflect upon it often.

### CHAPTER XXXIX

Now we will again resume our work in order to bring these elements which we have rectified completely to their highest and utmost rectification. You should therefore take a large recipient, which should be very long. Into that you must put the air which is blended with the ✱ and forms one Corpus with it. Pour some of your rectified water upon it, a little at a time, and set it in a furnace, in a cupel with strained ashes. But before the mouth of the recipient must be cut with a level stone. Then one has to form a small glass according to the large glass, with an iron instrument, as the glassmakers do. One can also grind such a glass on an even stone, subsequently put it on the mouth of the large glass, and a leaden



weight on top of it. After that, start a fire in the furnace, first a gentle fire till your materia gets warm. Let it stand thus in warmth for twelve hours and it will dissolve as if it were a red ruby. Should not everything dissolve in the water, heat some of your rectified water to the same degrees as your materia in the glass, and pour it into it (the glass) by a glass funnel. Let it stand another twelve hours in the same heat as previously in order to dissolve. If not everything is dissolved, pour some more of your warm rectified water upon it, and continue this until all your *materia* is dissolved into a clear, red water.

Now my child would like to ask the question: Why did you not pour the first time enough rectified water upon it that it could dissolve (the matter)? You have to be instructed, however, that no more rectified water can be poured upon it than is sufficient to dissolve correctly: no more, for there must be no more moisture of the cloud-water in it than to allow it to dissolve rightly. That is enough, for it does not require more cloud-water or moisture. If one is to merge one thing with another, it must be done with cloud-water; and then when it is dissolved, what more moisture does it need? If then they are to blend in order to stay together eternally, so that they can never be separated, the dry water must be there too; that is their Salt of ✱. Otherwise they will not stay together and be loath to grasp each other thoroughly, even if all elements have already been well rectified. But if they did not have with them the dry water, the elements would not wish to fix each other, and if one were to fix unto God's Judgment, one could not fix any Spiritus or *Corpora*

with each other without the dry water which is the ✱ ; for the dry water causes the spirits and *corpora* to merge with each other, and dissolve, one into the other invisibly, just as the cloud-water dissolves two things which are opposites in order to blend them together. The same thing is done by this dry water in an even, invisible way; although we do not see this with our eyes, this dry water nevertheless dissolves the spiritus and corpora thoroughly, so that they never again separate. If the ignorant understood the secret of the *matерiae* and knew this dry water, which is a mediator between the spirits and the bodies, all their work would be crowned with success.

Therefore, my child, there have to be two solutions, one from outside, or from the water of the clouds, which one can see with one's eyes; the other from inside, with dry water, which is invisible, if a right solution is to take place.

My child would like to ask in addition: You are teaching that one should not give more cloud-water to a thing one wishes to dissolve, than is necessary just to dissolve it, and not more, why that? And if one were to pour in more water, would then everything be spoiled? In reply, you should know that then it would not be spoiled; yet if you take more cloud-water than necessary, you must draw it off again in the Balneum, for afterwards one has to dissolve ☉ in it. If then there were too much cloud-water, more than necessary, no harm would be done. Consequently, one cannot spoil it with it, for if there is too much of it, one can again draw it off in the Balneum; therefore, it does not spoil.

My child might now also say: You have told me about the

cloud-water in order to carry out the external solution, and you say that no blending of the bodies and spirits can be accomplished except by means of the dry water which dissolves the bodies thoroughly and quite invisibly. Should it now happen that one wished to join a body and a spirit so that they should stay together, and we had no dry water, how much dry water would one have to add to bring about such a union? You should know that if you wish to blend a spirit and a body, but do not wish to separate the elements, you must put the spirit and the body together in water, each by itself and each in a special glass. Then you must take half as much dry water and dissolve it evenly in clear water that has no sediment. After that, you must pour all three waters into a glass, stirring them well together and then let them stand on warm ashes, so that they dissolve all three together in pure water without feces at the bottom. Then they are well blended, of which sufficient instruction will be given in the Mineral-Stone.

You should also be informed that, should there be too much dry water in a thing for blending them by dissolution, it does not matter. For if they became fixed, they would not retain more than necessary and what they could fix in themselves. They would let the rest fly away. This is said about the manner of blending a spirit and a body when the elements are not separated. But where one separates the elements, be it in any of the three stones, no dry water must be added, for there is already dry water in it, since in all things in the world there is dry water; it is their salt, as has been taught before. Therefore, understand all my words thoroughly,

so that you do not make mistakes.

## CHAPTER XL

Now we will again continue our work. When now everything is dissolved in pure water, the water will be red, clear and transparent. Let such water stand on the furnace in gentle heat, just as warm as the sun shines in March, for three weeks, to blend the elements well, one with the other. Then, after three weeks have passed, they will be blended so much that one cannot be separated from the other, and yet they will not be fixed but be between fixed and unfixed. Nevertheless, they will not rise in the Balneum; even if they stood in it for a whole year, continually boiling, nothing of them would rise. But if they were put into a strong, thick glass into a cupel with ashes, heating them so strongly that the glass pot would start to glow at the bottom, and were left thus in even heat, it would gradually rise in the form of a red, transparent oil, clear like a crystal, also red and transparent; and as soon as it got cold, it would coagulate into a red stone, clear and red like a ruby; and it would last in the air, but disintegrate in heat and dryness. And that is how it should be. Therefore, after it has stood for three weeks in the ashes on the fire, you should pour water from the big glass into a glass bowl, set that on warm ashes. Let the cloud-water steam off, and a dark yellow powder will remain, reddish. Now take a glass retort, put your powder in it and put the retort on a furnace in a cupel with strained ashes. Have at hand a glass recipient; attach it to the retort and lute the joints tightly. Now start a fire in the furnace, at first a small, gentle


fire; increase that fire by degrees until the retort starts to become red with heat. Let it stand in such heat till everything has gone over into the receiver. Now remove the receiver and put it into a basin with ashes. Heat it, it will melt like wax. Then take a small glass and pour it into it as long as it is warm, and quickly when it is cooling down. Then it will be clear, as clear as a crystal, red like a ruby, and transparent, also half-fixed and half-volatile. It will curdle in cold air and flow in fire. Thus then the Vegetable-Stone has been done. Thank God for his wonderful gifts which he has bestowed upon his philosophers.

This then is the stone which cures all sicknesses which may come into man's body, miraculously in a short time. If you give every day, one grain of it with wine, you will see more miracles than you can believe. Plenty enough is said to intelligent people. But at the end of the three stones, when their projection will be taught, more details will be given on its possibilities. Thus, my child, have I now taught you to prepare the Vegetable-stone, which is the foremost among all three stones.

## CHAPTER XLI

Now I will also instruct you in increasing its power a thousandfold. To this end you should take it and dissolve it in your rectified water in a glass vessel, and coagulate it again in the following way: Powder the stone, or break it into small pieces. Put it into a glass pot with a wide mouth. Grind the mouth even on a stone; also grind a small, round piece of glass like it, which is put on the mouth. Put the stone into it and put as much of your rectified water on it





that the stone is almost under water. Set it on warm ashes, and it will immediately dissolve. Now put the small piece of glass on the mouth of the glass pot, and let it stand thus dissolved for twelve hours. Now remove the lid, increase your fire and evaporate the water till the stone is dry. Then dissolve it again with your rectified water, as taught before, and let it stand thus dissolved for another twelve hours. After this, congeal it as before, and repeat this work till nothing will congeal but remains as an oil. Then it is ready for dissolving  in it.

Take fine gold, and *cement* it three times in *cemento reguli*. If my child were now to ask: Why should gold be cemented, seeing that it is fine? You should know that something must be added to the gold from which one wishes to get money or coins, or else the coins would be far too soft and too flabby in the hands. That is why one has to cement three or four times to be more certain that it is fine. Further my child might ask: How and why is it that something hard becomes soft through being often dissolved and congealed, getting the consistency of an oil, and no longer curdles, as you have here taught? My child should know that one cannot turn anything in the world into oil as long as it contains any feces, either outside or inside. But when it has been freed from its fecibus, one can turn it into oil by dissolving and congealing it often. For by often turning into water and becoming disembodied, each time being brought back into a corpus, it will become so subtle and volatile that it disembodies by itself. Finally it becomes so subtle that it cannot be retained in any glass. In



time, on account of its great subtlety, it would penetrate through the glass as oil penetrates through leather, no matter how thick and hard the bottom of the glass would be. This is why something hard may well be changed into an oil, because of the reasons given.


## CHAPTER XLII

Now we will again revert to our work. Take the thus cemented , as has been indicated; have it beaten into thin leaves, as painters need for gilding. Rub those leaves on a marble with melted honey or with *gummi Arabicum* dissolved in water. Powder it so fine as if one were to paint with a brush with it, or write with a quill. Then wash the honey off with distilled water; put the powdered  into a glass bowl and pour warm, distilled water on it. Stir it well with a clean rod and let it settle down. Pour the water off above and add other distilled water; stir it again and let it settle down. Again pour it off, and repeat this so often till the water runs off as clearly as the one you pour on. Then it is enough. Now put it on warm ashes and let it dry, and you have a subtle powder. Now set your powder to reverberate in a reverberating-furnace in which glasses are made, twenty, twenty-five or twenty-six days, or till your gold swells as thick as a sponge. However, do not put it so hot that it melts, but keep it in a gentle heat without melting. Or if you wish, you may also dissolve your gold in *Aqua fort* and pour pure, distilled water on it; then let it boil for half an hour in a glass. Then put it aside for a day or two and your gold will drop to the bottom. Pour the water off cleanly, and again pour other, common, distilled

water on it. Again boil it for a half hour as before, and put it again aside. Then it will settle at the bottom. Pour the water off. You may do that three or four times, till your gold is well washed off from the Aqua fort, which should be burnt of saltpetre and ✱ . When your powder is thus washed, set it to reverberate, for this gold-powder which has been dissolved in Aqua fort does not melt so easily as the powder which has been rubbed on the stone. In addition, it probably takes at best ten days for reverberating; otherwise, both are equally good. You can therefore perform any of these two, whichever you wish.

When the powder has swollen like a sponge, it is sufficiently reverberated. Now take it out, have well distilled wine-vinegar and put the powder into a glass with a wide mouth, ground even above, upon which there should also be a likewise ground, round glass fitting the mouth. Now pour your vinegar upon the powder, so that two parts of the glass are full. Stir well and set it on a cupel with ashes. Close the glass above with the small round glass and give it also the warmth of the sun, stirring it every day, three or four times. Each time put the ground glass back on top, and your powder will gradually dissolve in vinegar, so that your vinegar will turn a very beautiful yellow. Decant the yellow vinegar into a clean glass and put it away well stoppered. Pour more vinegar upon the powder and stir it again. Set it in the furnace and do as before till your vinegar again turns yellow. Decant that to the first, and again pour fresh vinegar upon your powder; proceed as before. Repeat this till your vinegar is no longer colored; then pour it off, and take out what

remains in the glass, dry it on warm ashes and set it again to reverberate as before, for eight or nine days. Then take it out and put it back into the glass. Pour distilled vinegar on it, stir well, and set it in the furnace, and do as before, till your vinegar turns yellow. Then pour it off to the first colored vinegar and again pour other vinegar upon it. Set it in the furnace and do as before till the vinegar is no longer colored. And if something worth while is left over, set it again to reverberate and proceed in everything as you have been instructed before, till all your powder is dissolved. Some feces will remain, because they had flown into it from the ashes in the furnace. The gold, too, has feces inside, so that some feces will always remain. You will yourself see if something is left worth reverberating or not. If there is something, proceed as indicated before; but if you do not think it worth while, let it be. But you can also keep those feces so that, should anything have remained in them, you can take it out afterwards.

Now take all your colored vinegar and set it to congeal on hot ashes, in an open glass vessel. A yellow powder will remain. Take it and dissolve it again in common water. If it does not dissolve, dissolve it again in vinegar and congeal it as before. After that it will dissolve in common water. It also happens that some feces stay behind. Put those together with the first feces. They are of no importance; they come from the innermost fecibus of the  . Now congeal again on warm ashes to a powder, and be careful not to give too much heat, for the powder would run together

because it is "meltable". If you make it too hot, it will melt like wax. When it is then congealed, dissolve it again in common water as before; pour off the pure, and if some feces still remain at the bottom, they are of the innermost fecibus. Add those to the others and congeal again. Repeat this congealing and dissolving till you find no more feces at the bottom of the glass. Then it is enough. Then congeal again. Have a glass plate made specially for this purpose, or a marble plate, and spread it quite thin on it. Put it into a humid cellar and put a small glass underneath it. Everything will dissolve into clear water. Now congeal it again on hot ashes to a powder. Now it is ready to be added to the oil made of the Vegetable-stone.

### CHAPTER XLIII

In this (chapter) I will instruct my son how he can blend the Vegetable-oil with the said gold-powder into an oil. Take therefore the vegetable-oil and weigh it. Take the same weight of gold-powder. Divide your *pulverem folis* into three parts, and put your vegetable-oil on fire, in its glass vessel. Give it natural warmth, as the sun shining in mid-summer. In it put the first third of your gold-powder; stir it with a rod of bostree wood so that it becomes well mixed. Let it thus stand in even heat for seven or eight days. Then add the other third of the gold-powder to the oil; stir it as before, and let it stand for another seven or eight days. Subsequently, add the last third of the gold-powder to the oil, and let it stand for another seven or eight days in the heat. Then everything is fixed, and a *medicine* for congealing ♀ into ♂ . Heat a thin

silver tin plate (or: griddle); when it glows, cool it in this oil and it will change into gold. Or take one hundred parts of *mercurius sublimatus*, which has been sublimated by gold ten or twelve times, until it left no more feces. Then imbibe one part of oil into one hundred parts of this mercurius; afterwards put it into the egg and hang it in the secret furnace for forty days and nights, and everything will turn into medicine. Thank God the Lord, my child. We shall deal in detail with these works in the Mineral-stone.

#### CHAPTER XLIV

Now then, my child, I have taught you the first part of the Vegetable-work. If now you wish to *operate* in the Vegetable, where the air first goes over, such as in honey and in the fruits of trees, or in wheat or other cereals, as also in everything where the air goes over first, it must be done in the way taught here. If you work differently, you will be cheated and not obtain the Vegetable-stone, and your work will be in vain. Follow this way, therefore, and you do not make mistakes.

My child should know that one can do many kinds of work of Vegetable-stones in the Vegetable, i.e., of herbs, trees, leaves, roots, seeds, wood, gums and other spices that fall under the *Vegetable*. All of them may be turned into a stone, which is altogether a Vegetable-stone. But they are made in two different ways. I have taught you the first way where the air goes over first, which work one must follow in all Vegetable-stones where the air goes over first, as has been taught here in an elaborate way.

## THE VEGETABLE WORK

JOHANNES ISAAC HOLLANDUS

CHAPTER I.

Now I will teach and describe the secret of the arts, which secret is at the heart of all secrets hidden in the art of alchemy; since one will here understand the wonderful works that God has accomplished in all the things he has made out of the four elements. For I shall here teach you to know the spirits of herbs, trees, and all growing things; how to separate them from their bodies, and also how to purify the four elements and to restore them to their first being and their perfect power; that is, that when the elements are purified, how they can be put together again and make a perfect and fixed body of them, which is then glorified and has a miraculous effect. Enough of this for now.

CHAPTER II.

And now I will teach you how to draw and make *Sal Ammoniac* from all growing things; for from all things that have the four elements in them you can extract *Sal Ammoniac*, because the spirit of all things is *Sal Ammoniac*. That is why *Sal Ammoniac* is designated and pictured as the sun. For the sun is the supreme sign and the most powerful planet of heaven, since the sun lights up everything in its essence; and it warms in the whole world, and does much more which is impossible to describe here. That is why *Ammoniac* is compared to the sun and is a wondrous thing, because without it nothing in alchemy can be brought to perfection.



Just as no thing or fruit can ripen without the sun, no work can be brought to perfection in alchemy without *Ammoniac*. For *Sal Ammoniac* can unite all things that are antagonistic and cannot be mixed, so that afterwards they mix and conjugate. That, therefore, is one of its capabilities, in accordance with the following example: The sun has so much power in the mountains and in the minerals that, by the heat and power granted him by God, it can level and unite all unlike and antagonistic things, as big as they may be.

For what is more antagonistic than heat and cold, dryness and humidity, water and fire? Nevertheless, the sun is able, by his heat and power, to level all those things and to unite them in such a way that they will nevermore separate. That is *Sulphur* and *Mercurius*. *Sulphur* is hot and dry; *Mercurius*, however, cold and humid. But the sun, through his heat and power, unites *Sulphur* with *Mercurius*, from which then gold, silver, lead and copper are generated. According to where the minerals lie and the earth is good or bad, the metals are also generated. The sun, however, is he who must cook everything, and he cooks the metals better in one place than another, because he shines more in one spot than in another, since one area is more temperate than another. That is due to the planets under which a country is situated. In a place where the sun is too hot, he cannot cook moderately enough on account of the great heat, but finally the cooking will take place nevertheless. Instead, where the sun is too cold, the cooking is done slowly. But where the sun is temperate, that is neither too hot nor too cold and the place is under a good planet, by which is understood a well-tempered country (a country with a good climate), where there is good earth, the minerals are

cooked moderately and generated into gold and silver.

It is the same with *Ammoniac*. It must unite and bind all antagonistic things, mix and level them by its temperate heat. For where the *Ammoniac* is too hot, it will cook all the longer; if it is too cold, it will cook proportionately longer; but if it has the right temperature, it will cook more gently and therefore accomplish a higher projection.

### CHAPTER III.

How is it to be understood that one kind of *Sal Ammoniac* is too hot and the other is too cold? You have to understand it in this way: Herbs are unequal; one is cold, the other hot. Nevertheless, they both have *Ammoniac* within them. Yet one kind of *Ammoniac* is better than another. Even so, both have power to cook in this art and to make a projection and a connection; that is, to mix and unite two antagonistic things. But it may also happen sometimes that the *Ammoniac* is not well-cleaned or purified, that the unterpered heat that herbs have within them is not properly killed and purified. When then *Ammoniac* is made from them, the poisonous heat is detrimental to it, so that the projection becomes the smaller for it.

Likewise with cold herbs. Should anything remain in them, the projection becomes the more insignificant and small. That then is the difference: One kind of *Ammoniac* does not make the same sort of projection from one species or one kind of herb. Such, however, is the fault of the laboratory worker who has made the *Ammoniac*. (It means) that he has not purified it well enough and

has not drawn it off often enough. For he who would make the *Ammoniac* correctly, must draw it off and off, often, till nothing remains and it becomes as white as snow. Then the *Ammoniac* is of the right temperature; then the evil, poisonous heat which the herbs or species (other things) had within them will not be a hindrance when the *Ammoniac* is made; or if the evil, poisonous cold was in the herbs, it will no longer be a hindrance, because now everything is cleansed and of the right temperature, having left behind everything that was not of the right temperature.

#### CHAPTER IV.

Further, my child must know that all things GOD has made from the four elements must die, be annihilated, and cleansed, but are afterwards again created and again born. Thereafter, the recreated and reborn things will never again die or be annihilated; nor will anyone be able to spoil or annihilate them; no fire can burn them. But they will henceforth last into eternity, because they have reverted to their prime power, given them by GOD when he created and made all things at the beginning.

As a consequence of the sin committed by our first parents, Adam and Hevae, GOD the LORD was so angered that he spoiled the four elements and made them corruptible, so that they must now all die and come to naught. Then GOD the LORD himself spoke to Adam as he was giving him this command, saying: "Adam, of all the things that are in paradise, you may eat, except from this tree, because it is the wood of life. And I am telling you thus, Adam. If you eat of this tree, you and everything created of the four elements shall die, that I swear!"

GOD made an oath there of which we have all become well aware. That is why everything created and made of the four elements must now die, including human beings, all animals, and everything that has received a body or has sensitivity in it; yes, also everything that has no sensitivity in it, such as herbs and trees and everything made of the four elements. For if some may not have any feeling, they yet live and bring forth their fruit. Just like the sensitive creatures, herbs bring forth fruit and their seed, or whatever nature GOD has implanted into them. Trees carry apples and pears, or that which GOD the LORD has bid them do. Thus live all herbs, all trees and all other things created by GOD the LORD from the four elements; and God the Lord has given a spirit to all trees, all herbs and all other things created by him out of the four elements. As many a thing or herb there may be which he made of the four elements, GOD the LORD has given to each of them its special spirit of a particular power and a particular nature. Each has its particular body and shape, and that same body is simultaneously made of the four elements. One herb is cold, the other hot; the third is humid, the fourth dry, according to whether each has in it much or little of one or another element. That is how it happens that one herb is cold, the other hot.

But spirit is something else which GOD the LORD has given to all things. And as many different things GOD the LORD has created contrary or antagonistic to each other, as many different spirits he has also infused into them. Each spirit has a miraculous power and virtue for a special sickness; and each spirit has the power to accomplish some special work, with the help of other *species*,

as well in metals as in human beings, for GOD has created all things in behalf of man.

## CHAPTER V.

Accordingly, each spirt performs a special cure in man or in *Mercurius*. The spirits, however, have not much power because of the impure body by which they are sullied and surrounded. For it (the body) is made of the four elements, and the four elements are so impure and dirty that the spirit is quite unable to apply the same power and do the same work for which it was created by GOD. In addition, the time of the world is up, and it is now becoming too old and weak. The sun and the elements are losing their power, and the elements are becoming so infected (polluted) and impure that the spirits, on account of the impurity of the elements, can only have an insignificant curative effect. Of course, at the time GOD the LORD pushed and drove Adam out of paradise, herbs had greater power than they have nowadays. That causes the world to grow old, and therefore people do not live as long as in former times. That is due to the present old age of the world and the fact that the sun and the planets are losing their powers. Because of the age of the world and the pollution of the elements, the spirits in the herbs are so overcome by the pollution of the elements that they can no longer generate their powers in man as they did ages ago. If now they would still manifest their powers as they did long ago, human beings would still live today into their 200 years and beyond, and they would in everything have the same powers as they had previously; although people are now also weak and delicate and could not tolerate the spirits of the herbs if they still had the powers of years ago. They would



certainly have to take and use them tempered. If they did that, they would live even much longer and stay younger.

That is why all herbs and other things have to be killed, annihilated and reduced to powder and ashes and finally to water. Afterwards, the soul, or spirit, has to be infused back into them and a perfect body must be made of them. Then you have an earthly treasure that is better than gold and silver and precious stones. For you have a perfect glorified *corpus* (body) which will never pass away but will last eternally, passing through all things. And where it passes through, it will not leave any corruption or disease at all, but it will heal that through which it penetrates before leaving it. Not only will it make it healthy but much healthier than it had ever been, and it will also keep it healthy from then on. Yes, if it had never been healthy before, it would be made healthy thereby and preserved. That is why I may well say that it is above all earthly treasures, and you will notice yourselves what a treasure you have here. To those who understand, enough is said hereby. Enough of this.

## CHAPTER VI.

In addition, my child, you must know: The fact that I said in the previous chapter that one must kill and let the herbs die, and make a powder or ashes of them, is to be understood as follows. One must draw off the evil, impure humidity, or let the herbs dry of themselves, which is best. Or else draw it off in Mary's Bath. The evil moisture is that which hinders and overcomes the spirit most, so that it cannot generate its power in man or in metals that is, in MERCURIUS. The miserable fools work in their laboratories with the humidity; and although there is no danger that anything



good be done or found by them, the evil humidity robs them of that which they are seeking. They put the herbs to putrefy, then draw them off and operate with the putrefied matter they have drawn off. They work hard, but at the end everything the poor wretches have done, is lost. They cannot fix it. That is due to the putrefication and the evil moisture with which they worked. Then everything the poor fellows have messed about with is lost. Thus, the art seems impossible to them. They start dispising and slandering it.

Why did I say this? So that you should or may know what causes their mistake and what they are lacking. You might think that they separated the four elements and (wonder) what is the reason that the spirits do not have their powers, since, after all, the elements were separated and purified. But that is done by the evil wateriness with which the herbs are putrefied and with which they have worked. That is the reason why. Understanding it, beware of the evil wateriness. An accident known beforehand is easier to prevent. And that is why I have told you so.

## CHAPTER VII.

Further, when you have drawn off the evil moisture and the herbs are dry, draw off the spirit *per descensum*, as I will teach you later on. After that, calcinate the *corpus* as white as snow. Then you have two natures, that is, body and spirit.

Now dissolve the spirit in *Aqua Vitae*, which is very good, or in good distilled wine-vinegar that is pure. That is the liquor with which you should work. In the same way, dissolve also the *corpus*, as I instructed you concerning the spirit. When

coagulated, you have two kinds of *Materia*, to work with each in a special way. But you still have no perfect glorified *corpus*, since the spirit is not yet united to it, and they are not yet married together and connected (or joined). That is also why they have not yet got their perfect power, although they are clean and pure. And although they have already been ashes and water and have now come alive again, they still differ in as much as each is alone by itself. Nevertheless, each has great power by itself, which they show each in its own way.

### CHAPTER VIII.

In order to understand better what is being said, you must understand that there are two kinds of sicknesses in man and also in *MERCURIUS*. In man, there is a disease called "spiritual sickness", and still another called "befalling sickness." I do not, however, mean infirmities of the soul when I speak of "spiritual sickness." The meaning is that people may well have different dispositions in their bodies. But what I call "spiritual sick-days" are those which befall people by accident or chance, such as, because of anger, fantasies, regrets or grief, or unexpected mishaps, or because of losses, or from much studying, or if man gives too much to do to his senses, or from anxiety or troubles of the senses, or from fear and fright, which befall people or are caused by them, and from many more otherthings which it would take too long to write about here. All of them are spiritual sicknesses from which serious diseases can develop for people, such as, bad fevers, bad hot sicknesses and others too long to relate here. All such infirmities must be treated with the spirit of herbs. When they are thus prepared on their own, the spirit has the power to purge them.

## CHAPTER IX.

Further, there are in man other sicknesses which are called befalling ones. They come from much eating and drinking, or from bad food or drink that people take, or from overstuffing themselves after suffering great hunger and thirst. From that, bad sicknesses arise and *Apostemen*, bad water swellings on the liver and the spleen. The lung is spoiled by harmful cold or heat. In addition, the kidneys are made sick by excessive eating; and by too much lewdness, whereby the blood of the loins is lost. These and similar sicknesses, of which there is a great number, are called befalling sicknesses. They are cured with the body of herbs after they are prepared in this way, and that is their power and effect.

But when the body and the spirit have been put together and unified, which means, brought together to *fixity*, they have such a miraculous effect that one cannot describe it with any pen what power and virtue they have. There is no Master in the world who could fully fathom the might and capabilities GOD the LORD has granted them. Thus, the spirits of all herbs, trees and *species* are so noble that all doctors in the world could not understand the nobility of a single spirit, even if it were from the meanest little herb GOD has created in the world. How then could they know the powers of all herbs, trees and *species*, since each *species* has a special nature and spirit, and one spirit is always nobler than the other.

## CHAPTER X.

I am well aware, however, that among all insensitive spirits none is noble and vigorous as the excellent spirit the noble vine has

for Almighty God has foreseen from eternity that the noble wine should grow on it, which was to be transformed into God's blood and body. Thus the sages know well that the spirit of wine is above all spirits of the other herbs. That is why the ancient philosophers did not find better powers in any herbs, trees or *species* than in the spirit they drew from the wine. That is why I may well say that the noble spirit of the vine is the noblest and best among all things. Therefore, the spirits are one nobler than the other, but their utmost powers cannot be gauged or found by anyone but GOD alone. The fattest herbs, however, which carry seed, are best to make *Sal Ammoniac* with. After these, the hottest herbs (are best) from which the most vigorous and strongest *Sal Ammoniac* is made.

## CHAPTER XI.

If then you wish to prepare a medicine which is to affect metals or *Mercurius*, you must take the hot and vigorous herbs or roots, that are of no use to either human beings or cattle, and prepare an *Ammoniac* from them, and an *elixir*, as I shall teach you later. If, however, you wish to prepare a medicine for men, take good, lovely herbs that people can use. Prepare a medicine or *elixir* from them, with which you may work on people. Then you will effect such miraculous cures in people that the whole world will wonder at you, and everybody will wish to see you. Enough of this. Understand me well, however, concerning the *Materia* I have hinted at from all sides.

## CHAPTER XII.

My child must further understand that I have said and taught

in previous chapters how one can recognize the nature of herbs, separate their spirits from their bodies, and what one is to do with them. That I will now explain and teach better.

Know, therefore, that there exists still another spirit or *Ammoniac*, that is, coming from *salinic* things which is also *Sal Ammoniac*. For the spirits of all insensitive things, when they are separated from their bodies, are called *Sal Ammoniac*. Know therefore that the spirit of all *Salien* (salty matters) is called *Sal Ammoniac*, but it is not the *Ammoniac* meant by the philosophers. Of that (the one meant by the philosophers) they prepare elixirs, but one cannot make elixir from the other. It is the philosophers' soap and washing water, with which they purify and cleanse the bodies. And with it they dry the elements of their evil moisture. In addition, they dissolve the bodies with it and conjugate things with it which are contrary or antagonistic to each other. It is a volatile spirit, one that goes in and out; and if it were not so the elixir would not come in.

In this *Ammoniac* there are also many things which cannot be described, since one can do miraculous things with it if it has first been fixed. But that is not necessary for this work. But anything the *Ammoniac* from the salts can do, the *Ammoniac* drawn from the herbs can do also; and an elixir can be prepared from the *Ammoniac* drawn from the herbs without adding any other *species*, which cannot be done with the *Ammoniac* from the *Salium*. But one can well prepare such an *Ammoniac* with other *species*, so that *Mercuris* can be dissolved with it in water; the same for all other metals and things, provided one proceeds as I have taught elsewhere. Enough of it for now.



### CHAPTER XIII.

Now I will further teach my child and describe the powers and virtues that the herbs have when the elements are purified, cleansed, separated, calcinated, made to water and afterwards again put together and fixed, and a glorified *Corpus* has been made of them. Neither I nor all the doctors of the world can sufficiently comprehend the powers and nature which I, and the journeymen with whom I work, have seen and tested, and of which other Masters have told me. For only GOD alone can comprehend the extreme powers that herbs possess when they have thus been prepared and made into a perfect *Corpus*. Nobody can know it but GOD alone. It is known to him and to no one else.

### CHAPTER XIV.

In addition, you must know that there are many mistaken men among those who work in this art, whose error I mentioned briefly before, when I gave information on the bad wateriness the herbs have within them. With that they work and let the herbs putrefy with it. Afterwards, when they have distilled that wateriness from the herbs, they call the Element of the water. But through it they cannot reach perfection at the end, of which I shall speak more later.

Here I shall teach how to separate the elements. You must know that there are many kinds of separation of the elements, since there have been many artists who all thought they knew the way of separation. But one (way of) separation is better than the other. Yet both are good. Among the learned and the unlearned one finds foolish men who also wish to perform these works. They begin to work in laboratories and imagine that they also understand



the art of separation of the four elements. Then they say that they have separated the elements from each other, and each in a special way. They imagine that they have performed great miracles, saying "We have made the quintessence." True, they all drive out many sicknesses from people. That is certain, because it (the quintessence) has a great power and virtue in it, more than they know.

But the miserable fools fancy that they have made the quintessence and separated the elements one from the other, is nothing and sheer deceit. True, they have a great medicine, more so than they know themselves. But that they pretend and say that they have made the quintessence is far from the truth. You poor fools, you have no quintessence. The quintessence is quite another thing than you think. It is your glorified *corpus* brought to perfection and fixed, and lasts throughout eternity. Whoever has such a thing can say that he has the quintessence. He has an earthly treasure that is better than a kingdom. It is a gift of GOD, which he bestows especially on his friends. Happy the man who acquires it and knows how to use it well for the blessedness of his soul and the benefit of the poor. He will fare well in this world and the next.

Instead, those who use these gifts of GOD differently shall have their troubles here in this world, and later suffer infinite tortures in the eternal hellish torment. Take good care, therefore, that you use the art for the honor of GOD and the salvation of your soul. For I swear by the living GOD, who has created heaven and earth, that, if you use this gift of GOD otherwise, you shall not live long, and you shall be tortured in this world with

temporary, but afterwards with eternal torments. Therefore, take care yourselves what you do. It would be better for you not to be born than that you had the art and misused it. Therefore, watch well! Enough said to those who understand.

## CHAPTER XV.

Now we will return to the separation of the four elements. About that there are many different teachings and arguments, to quote which would take too long. I will only conclude (the matter) in brief words.

First, all herbs have within them the four elements. Three elements are visible and tangible as water, earth and fire, but air is invisible. It is hard to separate the water from the air; yet it is possible to do it by drawing it off slowly in Mary's Bath, on a small and gentle fire, so that nothing rises except the wateriness. If one were to give a strong fire, however, so that the water would boil, the air would also rise, a little or much. But the water can be separated from the air by a gentle fire.

The earth and the air are also difficult to separate from each other; but by a big, hot, strong and longlasting fire, the earth can well be separated from the air. Should one give a weak fire, the air would stay with the earth which would then join the element fire; for the element fire is the last one to separate from the earth. It must be separated from the earth by strong heat and a longlasting fire. For if something of the element fire were to remain in the earth, the air would not be separated from the earth; because fire and air cannot be separated, although many fools work in this art who are of the opinion that they separate the elements into four parts. They are mistaken. True, they separate four things,

and then they believe that each is a separate element in itself. Oh, no, you fools! And although you are learned in writing, you are nevertheless more foolish than the unlearned. For if the latter have already gone astray by thinking that they have divided the four elements each by itself, you, considering that you are scholars, should by rights not remain in error, since you have sufficiently studied the books of the Masters of natural science as also other writings. Accordingly, I am surprised that you talk yourselves into believing that you can separate the elements one from the other, each by itself.

I do not speak of the true, trustworthy and experienced artists who understand the hand of philosophy, but I am speaking of some learned men, both clerics and laymen, who wish to work in this art and do not have the old hand of the philosophers, and are not familiar with, nor have been sworn into this art, will lose everything they employ in it. Never will some of them reach perfection, unless GOD would enlighten them miraculously. The devil has no power at all to teach anyone, as has often been experienced. Therefore, I know well that he has no power. That is why it must come solely from GOD, and the art is therefore called a gift of GOD. Happy the man who has it and uses it rightly!

## CHAPTER XVI.

Accordingly, I call such people, whether they be clerics or laymen, great fools for imagining that they have understood the art with the help of some books which deal with the art in parables. Thereupon they proceed to work and lose all their expenditures, because of which they often land in poverty and despair.

Even so, they do not stop. I have seen this myself in clerics and laymen who used up all their belongings, becoming poor because of it, so that they may rightly be called fools.

Of course, the unlearned cannot be blamed, for they know not what they do. Afterwards, when they have become poor, the art seems to be an impossibility to them, and according to their belief, it is also true. For it is impossible for idiots and the unlearned to perform the art. How should the art be performed by an unlearned person? Such a man could not understand it. That is why an unlearned person believes that it is impossible to perform the art, and in that they believe the truth, since it is true that the art is impossible for such people. Why have I said all this about the learned and the unlearned? I am doing it because of the separation of the four elements, since they say that they are able to divide the elements one from the other, each in a special way, so that one element is not mixed with another. To do that is impossible for them. They must be mixed, air and fire. But that must be done by the right Masters who have had the hand of the philosophers and understand this. They may well be able to divide the four elements, each to its own; but no one else in the world (can do it), unless it were the will of GOD, as I said before.

## CHAPTER XVII.

It is here not required that the elements be divided from each other, each alone in a special way, but only to cleanse and purify them. To that end you must separate the water from the air, the earth and the fire. Then you must separate the air and the fire from the earth, and purify the air. Fire in itself is pure,

but fire must be worked upon together with the air, by means of the air that is in the fire. Then purify the air by calcination, as I have taught before and shall teach still better later on. After you have drawn from the herbs the evil wateriness, keep them standing closed in the fire. Give them a small and gentle fire for 12 hours, somewhat stronger every hour. Then there will go from them a white, red or yellow smoke, according to the spirit of the herbs. For there are some herbs that have a red spirit, but all ordinary herbs of the world have a white spirit. That a few have colored spirits would here take too long to relate, nor would it serve this work.

With this gentle fire one gives it, increasing it gradually for twelve hours, the element air will in the meantime go over. That is the white, or the colored, spirit. The old philosophers call the element of the air *Ammoniac* which word *Ammoniac* has much in it. Therefore, they call all spirit *Ammoniac*. This work must now show the reasons therefore.

When now the air, or the white spirit, has been drawn over cleanly in such a way, you must heat stronger for another 12 hours, increasing every four hours; still stronger for 20 hours; and as strong as you can during the last four hours, so that the barrel stands in the heat. The oil will go over within that time, mixed with the air, or whatever it is to be called. Then you have to draw the three elements from the earth. First, the water, then the air, and following that, the oil or fire. Now you must calcinate the earth in an even heat for three days and three nights. Give a strong fire, as hot and strong as you can. Then take it out, and you will have the earth pure and clean. After this



also purify the air and the fire, and give it its water, pure and clean. That is the vinegar or brandy ("burnt wine"), well cleansed and purified by distillation, as I taught you previously.

Now, put the four elements together and make of them a perfect *Corpus*. Now the elements are again gathered and united with each other, joined and fixed. Now it is a perfect glorified body which lasts imperishably into eternity. If now all artists who were ever born, or may yet be born, would come together, they could never again separate the elements from each other. Yes, all the devils in hell now have no power to do that, neither anyone else but GOD alone. Only now may you say that you have the quintessence, which is indeed a gift of GOD.

### CHAPTER XVIII.

Now we shall see from what the pure glorified CORPUS is made which is called the quintessence. It should be prepared from herbs. You ask from what herbs? I say from all the herbs that are in the world, hot or cold, dry or humid, as they are, and even if they are poisonous because of great heat or cold. Some herbs, however, require more work than others; because the good, natural herbs that people are used to eating, need not be sublimated, distilled and calcinated as much as the strong, hot and dry herbs or those that are so very cold, moist and poisonous, and are totally inedible for people. The evil cold or heat has to be removed from them by sublimation, distillation, calcination, dissolution and fixation, and by calcination, dissolution and coagulation. That has to be done so often that the bad poison the herbs have within them disappears and a great medicine becomes of them; yes, a great elixir. For the stronger and more poisonous



the herbs are, the higher projection they make, provided they are brought to perfection through the hard work of the Master who has treated them the way I taught before.

One should cook a snake or dragon into a basilisk through sublimation, distillation, calcination, dissolution and fixation. Or, as one should say of such a work, the venomous animals are finally to turn into a great medicine and the elixir for metals and human beings. One can in that way kill the venom in venomous animals and turn it into a great medicine and elixir. What is most suitable to do that are the strong herbs which people cannot use. In this way they can be brought to perfection. Likewise the herbs that are naturally good.

## CHAPTER XIX

If you should now ask what and how many herbs you should take, hot or dry ones, or of what nature they should be, I answer by telling you that you should take many kinds of herbs, as I said before, hot and cold ones, dry and moist ones. The more different herbs are used together in the work, the better it is and the more power and might the quintessence will have. When they have been brought to perfection, that is, to their highest power - for GOD has created no thing without a reason and has bestowed on each thing a special power and virtuous nature, as I have already indicated; therefore, the more different herbs you take, the better it is, since the more people are together the more courageous they prove to be, and one leads the other; likewise with the different herbs - when they have reached perfection and then get inside man, they produce miracles, because each herb does its own, and wherever they get into, they do not leave anything imperfect

in man so that no kind of disease remains in him. For if any infirmity which had befallen him in his lifetime and he was not born with it, would remain in him, the medicine could not go by the name of quintessence. Even if anyone should be possessed of the devil and he were given the quintessence, the devil would be forced to leave the man immediately, because the evil spirit in particular cannot stand the quintessence. These are the reasons. The devil is the real cause that the elements have been made corruptible by GOD the LORD and that they have been altered. That is why he cannot suffer that the elements should again reach their perfection as they were before our first parents Adam and Eve were brought into sin by him, on account of which the elements have afterwards been corrupted with impurity and decaying.

That is why the enemy cannot stay where the quintessence gets into. And whoever carries the quintessence with him, is protected from the devil. There are many reasons why the devil must flee from the quintessence; but it would take too long to describe them here, because there are many such reasons. Briefly, there remains no evil where the quintessence gets into, be it from heat, cold, dryness or humidity. The quintessence corrects everything, because the herbs which had previously been hot and dry, and with them cold and liquid people had been helped, are now reversed; the outside (has been turned) inwards; the inside, outside. They died and have risen again and have become alive. Henceforth, they will never again die. The heat and dryness which were their nature before, have now been reversed, so that now hot, gaunt people can be healed with the same herbs which were previously posion for them.

It has now been changed into a medicine. The cold, humid, although it had already been curative before, is now an all the better, and curative medicine. As is the case now with the cold and moist herbs with which one used to cure hot, dry sicknesses, it is now in reverse with the hot, dry herbs.

## CHAPTER XX

And further, if a man were to take everyday a little of the quintessence in wine, with his food and drink, or in the morning, he would not die, unless nature would die of its own. He would remain in the same beingness and condition as he was when he began taking the quintessence, and his face would not get older nor his members more awkward, stiff or bent, because the quintessence would drive out right in the beginning the evil which man might have within him. For wherever the quintessence gets, no infirmity or evil can remain. That is why it is called quintessence or elixir. As soon as it has consumed or driven away the sickness, it makes the blood youthful again. When then the blood has been rejuvenated, all members again become well, quick and strong and remain always so. Neither need he be afraid of any kind of poison, for no poison can harm such a man.

I, myself, have seen that an ounce of arsenic was put in a glass of wine vinegar and given to drink to a man who had forfeited his life. Thereupon he was given a glass of wine in which there was as much of the quintessence as a grain of wheat is heavy, and the poison did not harm him. He told me that he knew nothing of it, that he had felt nothing, and one month had already passed

when I asked him. That is why such a man is safe from poison and from the fire of the plague, no matter of what kind it may be, seeing that the fire of the plague is of different kinds. I have, myself, given it with my hands to more than a thousand persons who had the fire of the plague. They were lying there and raving like madmen. As soon as the quintessence had passed through the throat, they became immediately healthy, and the fire ran off them as black as pitch and was stinking so much that nobody could tarry there. The same people told me that, as the black matter was discharged from them they did not feel other than if their behind had been burning with great heat, or if one had driven a hot iron into it.

Likewise, I gave it to twelve lepers. They were so leprous that they could not be recognized at all. Within nine days they became healthy and goodlooking like a newborn child, although one could still see the scars where the lepra had been bad. Within a month those had also disappeared by taking as much of the quintessence as was equivalent to the weight of a grain of wheat.

Also, I have given it to about one hundred persons on their deathbed. They had already been given up by the physicians who said that they were to die and that it was impossible for them to live one more day. I gave them the quintessence and brought them back to health within 24 hours. Thereupon, I gave them a *Confortative*, and they went outside again within 8 days. They said they had not been as healthy during all of their lifetime, and they thought they were flying when they were walking. For the quintessence had driven off everything bad in their bodies, and the tonic had made them new blood and given them so much

strength that they felt so well that they did not know where they were.

Also, I have helped many a pilgrim who had come down with S. John's, S. Cornell's, S. Hubert's and other troubles. I have also driven the devil from possessed persons, because the devil must leave where the quintessence reaches. And aside from those, I have accomplished more than a thousand deeds with the quintessence, which it would take too long to relate here. But I will close with a few brief words and say that where natural death is not present, or the hand of the Almighty, meaning that GOD wants to trouble man on account of his sins, no infirmity can enter man's body that could not be removed by the quintessence, and that within nine days. But enough of this.

## CHAPTER XXI

Now we shall see how one should make the quintessence, or a glorified CORPUS, and what are the characteristics of a transfigured body; in what manner one is to proceed, and what belongs to such a Corpus. A glorified body must be above all infirmities, perfect in all parts, clean and pure. It must penetrate all things; nothing can resist it, because spirit and body which before were against each other and strangers, are now great friends. They are married and joined together, so that they will never again separate from each other, since Spiritus and Corpus are no longer two but one single substance and an inseparable thing. As long, however, as it is more than one thing, of which the elements can be divided from one another, they are not fixed but contradictory to each other. But when contradictory things are prepared and



brought to their own nature, and are throughout reversed, as I have taught in *Mercuris*, and are subsequently together so that one mixes with the other through the art of the laboratory worker, only then are they made inseparable, so that one single thing remains. Although many things have been brought together and made inseparable, they are yet afterwards no longer many things but one thing. Then it is fixed, incombustible and invulnerable.

Or do you think that when GOD will raise the bodies from the dead, create them again and restore to each his body, everything will be as it was before? No, but the body will be created again and made new, completely reversed, invulnerable and immune to sickness. Those who now have fat abdomens and bad, watery stomachs or bodies, do you think that GOD the LORD will give them again such obese abdomens or unhealthy livers? NO! Not at all. GOD will restore them to their first nature and their first beingness. He will take from them everything unclean and give them what is required. He will remove every bad wateriness and dry the bodies and then moisten them with heavenly dew; that is the Heavenly Humidity with which GOD will moisten the bodies. He will take away all combustible fattiness and dry the marrow of all the bones and members without obesity. And GOD will fill the tubes of the poor, the thighs and the skull, with fat spirit. That is the fattiness which the transfigured bodies receive after the soul again enters the pure body. Then it is one (thing) and they will never again part from each other. It is one thing. The body is spirit; and the spirit, body. Then it is fixed and one quintessence.



To what purpose have I said all this? So that you should understand the work of the herbs all the better. For just as I have said that GOD the LORD will recreate the bodies and remove from them their bad wateriness and water them with Heavenly Dew, just as he will detach from them their combustibile fattiness, making them fat again with the fat spirit of the souls, thus you must also do with the herbs. You must take from them the bad wateriness, as I have taught in the beginning chapters, and give them again the burnt vinegar or wine, which must be good and straight, as I have previously instructed you. That is the Heavenly Dew which I have in mind.

## CHAPTER XXII.

When the body has been separated from the spirit, or the elements from the earth, or as you wish to understand it, you must skim off with a feather the oil that swims on top, and that oil must not again come together with the earth or the Corpus. Nothing else must get together with the earth than the spirit which has been drawn off from it, or the *Ammoniac*, as you understand it. It is the fat spirit that I mean, which GOD the LORD will give back to the bodies and infuse into them. Thus you should understand, when I speak, that you must take from it what is too much in it; and you must restore to it that which it is lacking. By that I mean that you should take from it the bad (thing), which is the bad heat or poisonous cold, through distillation, or through sublimation, calcination, dissolution and coagulation. Repeat that so often till the badness which the Materia contained is driven out of it and it becomes natural and pleasant. In that way

you should understand what I mean when I speak of a thing which you should rid of what is too much of and give what it is lacking. That is my opinion and that of all philosophers. When they refer to it, they wish to have it meant and understood the way I have instructed you sufficiently.

### CHAPTER XXIII.

Now we shall return to our first work, that is, how to join *Corpus* and *Spiritus*. When, therefore, you have parted the spirit from the body, you must remove the oil with a feather, so that none remains on it. You must put the oil in a glass, well sealed with Luto Sapientiae, and preserve it well, because you will perform miracles with it when it is prepared the way I am going to teach you to prepare it. The unprepared oil, however, is too unnatural and poisonous, for in it there is still the poisonous heat which the herbs have had in them. They must be driven out; then you will afterwards accomplish miraculous cures with it.

After you have removed the oil, put the spirit into an alembic; put a head and a receiver on it. Distill it with a temperate fire, that is, not too hot and not too cold. When you have distilled it, add the feces that have stayed in the alembic to the earth in order to calcinate them together. Put the spirit back into the alembic, put the head on it and the receptacle. Distill as you did at first. Thus, you must distill over and over ten times. Then the spirit, which was before poisonous, hard, evil, sharp and useless to anyone, becomes pleasingly sweet and natural. Now, however, it is pleasing, good and natural, so that its virtue cannot be described or explained. That is the fat spirit I mean when the pure, dry CORPUS is to be fattened.

CHAPTER XXIV.

And now we will also give information on the earth, or the body. It must be prepared artificially, for when the element earth has been prepared and brought to its first nature and its own being, it does miraculous things whose power is indescribable; previously, the earth was black and useless, and all elements wanted to flee and be separated from it, because they were clothed over and covered by the earthly blackness, so that the elements could not use their nature. Now, however, after the earth has been brought to its highest power, or to its own being, that is when it reaches the state in which it was when it was created by GOD before Adam and Eve and he afterwards cursed the four elements so that they became corruptible and adulterated; when then you have brought the earth into its state of purity, the elements which previously fled from it now desire to be with it, as I have taught before.

Therefore, when you have drawn all the elements from the earth, put the earth into a long earthenware vessel, baked out of potter's earth, so that it gets heated through all the better. Put it into the furnace of calcination, and calcinate it for three days and three nights in as much heat and strong fire as you can give. When the three days are over, take it out of the vessel and put it on a stone. Rub it firmly with brandy ("burnt wine") out of the vessel. After that, put it into a glass barrel, pour more of the wine upon it, and place the vessel into the Bath till the earth is dissolved. But cork your glass well to prevent the spirit of the brandy from flying out; since the spirit is altogether

too agile and too subtle, it would fly away invisibly.

When it is dissolved, let it grow cold and let it stand for three days to settle. Then take another glass, skim the clear above from the *fecibus* in it. Pour more brandy upon the feces and put it again into the Bath for one day and night, in order to draw the earth well out of the *fecibus*. Add it to the other clear wine. Do this three or four times till you have the CORPUS of the earth completely out of the *fecibus*.

After that, put the CORPUS into an alembic with a head, and distill the brandy. Then you have a very clean, white CORPUS. Thereafter, you can infuse the spirit into the CORPUS, and dissolve the CORPUS in the SPIRITUS. Then put the thus dissolved CORPUS into a glass together with the spirit, and put it to *putrefaction*, or into Mary's Bath for fifteen days.

After that, take it out, put the head on, distill, and test (to see if) whether something more is distilled than the wateriness. If you find that spirits are distilled, distill to the other side. Pour it again upon the earth, close your glass, and put it again to *putrefaction* or into Mary's Bath, for three days. Then put the head on the vessel, distill and test if something else than the wateriness is distilled. If something of the spirit is distilled, distill everything the other way completely.

Afterwards, pour it again upon the earth and put it to *putrefaction* for three days. You must do this so long till nothing is distilled but the wateriness. When nothing is distilled but the wateriness, it is fixed.

Then distill the wateriness off, pour it on again, and distill it again. Pour it on again. Do the pouring on and distilling off

so often till it has absorbed all the water and is coagulated hard. The rejoice. You have a glorified CORPUS which is precisely the quintessence.

## CHAPTER XXV.

Concerning the earth of which I said previously that you must again draw off the brandy that is good. Draw it off and do as I have taught you here. But it would be better if you were to pour the brandy back upon the earth and distill it off again; then pour it on again, as I have taught until now. And this so often till the whole quantity of the distilled wine were again infused into the earth, and you would again dissolve it, that is the CORPUS, in a good other brandy and put it again into the Bath, as you did at first; and again distill the brandy off, and pour it on again till it had sucked in everything; and dissolve it again as at first. And if you did this the fourth time, the earth would become so strong that it could not be described; neither could its virtues be expressed. When the earth is thus dissolved in its own spirit, as I have taught before, and becomes fixed with it, it does then ten thousand things where before it did one. This glorified CORPUS, or quintessence, prepared in this way, no King could pay with all his wealth for one pound of it, so great is its strength and virtue. Blessed is he who has it, and things will go well for him who uses it well. But he who mis-uses it will be tormented by GOD temporarily in this life and eternally in the next.

CHAPTER XXVI.

Now we shall teach and show you another way which is better than the one I taught you before. Nevertheless, the first way is short and good. But this one is surer and better but requires more time and work. Yet both are good, and I have worked in both several times with my own hands, through the grace of GOD, as follows:

First, you must take, with divine help, any kind of herbs you wish, the more the better. Let them dry in a room shut off from sun and air, as I taught you previously in regard to the other work. When the herbs are dry, put them into a warm oven, not too hot, so that the spirits do not volatilize. When the herbs are so dry that they can be rubbed into powder by your hands, remove them from the oven and pound them in a mortar into subtle powder. After that, rub them on a stone with distilled wine, as small as you can.

Have at hand a large glass or earthenware vessel. Put the powdered herbs into it, so that they lie by one-quarter under the burnt wine. Stop the vessel with a cork. Then take one part wax, one part pitch, and one part resin. Melt them together in a pan to which you must also add one part of *Certissae* or *Miny*, and stir everything together.

Thereafter, take a strong hempen cloth, put it around the mouth of the vessel and tie it outside with a hempen string. Smear the string over with the *Materia* that has remained in the pan into which you had dipped your cloth. Now, put on it one finger's breadth of sand or pounded brick. In that way, the cloth



cannot come undone in the Bath over the sand or the stone-powder, but lute it well. *Lutum* of a hand's breadth all around, and put a strong hempen cloth over the *Lutum*. Wind strings around it and then let it dry very hard.

When it is dry, pound ashes with the white of eggs and coat with it the cloth tied around the Lute. Do it also one finger's breadth, and let it dry in the cold. Then the vessel is prepared for being put to putrefaction, or in Mary's Bath. My advice is to put it into the Bath. Let it stand therein for 36 or 40 days. Keep the water day and night at such a temperature that you cannot keep your hand in it.

At the end of 40 days, let it grow cold during four days. Then open it, and keep ready an alembic which you can put into sand. Put your matter therein. Distill it, first by a very small and later by a stronger fire. Distill everything you can. Remove the *feces* that remain in the alembic and rub them on a stone with good, fresh burnt wine, so that they become impalpable. Then return the *feces* to the aforementioned vessel and pour upon it what you have distilled. Close the vessel again as before, put it again into the Bath for nine or ten days; give it fire or heat as before. After that, let it grow cold. Then open the vessel, put it into the alembic, a head on it, and distill, as I have already taught you before.

Remove the *feces*, rub them on a stone as before, and return the matter into the alembic. Put the head on, and distill. Do that three or four or several times; as often as you do it, meaning, drawing off and again pouring on, as I am here teaching, its power

grows and increases tenfold, which tenfold is each time increased tenfold. Therefore, do not grudge any pains. You will be rewarded a hundredfold for it. One should really draw it up and off (to multiply it) so often that it would at last achieve a projection as great as the Great Elixir.

### FINIS PREPARATIONIS QUINTAE ESSENTIAE DUOBUS MODI.

(END OF THE PREPARATION OF THE QUINT-  
ESSENCE BY TWO DIFFERENT METHODS.)

## TRACTATE

HOW TO MAKE THE VEGETABLE STONE, OR QUINTESSENCE, FROM ALL GREEN HERBS,  
SEEDS, ROOTS, ETC., FROM WHICH THE WATER OF THE CLOUDS IS DISTILLED.

Now one will learn another method of distilling herbs, from which the water first comes over. Aside from that, one will understand all kinds of herbs from which the water of the clouds is first distilled. (The right way of distillation is heating the herb solution and steam comes over and is cooled by cold running water - then the steam becomes (herb) brandy or alcohol which is inflammable)

For in the course of this operation and instruction relating to it, one will understand all that can be made of green herbs and roots. After that, the teaching will cover all dry species, gums, woods, and everything that is dry, each thing together with instructions relative to it.

### CHAPTER I

First, my child, you must know that we intend to make the Vegetable Stone from green herbs, from which the cloud water is distilled. My child must therefore know above all at what time he is to gather and store the herbs, when they are strongest to make the stone thereof. Know then, my child, that the herbs have three periods: The first, when they are beginning to sprout. Then they are like a child when it first comes into the world, without strength or power, humid and watery. Likewise with herbs.

Their second period is like that of a 25 year old man. He is in his flowering until his 40th year. It is the same with herbs in their time of growth, till they begin to bloom and go into seed. Then they are in their flowering until the seed becomes ripe. The third period is like that of a 40 year old man till his 80th year, when all his forces begin to fall off. Likewise with herbs. When the seed is ripe, the herb begins gradually to pass away and wither, until it comes altogether to naught.

## CHAPTER II.

Therefore my chi'd must pick the herbs when they are full-grown and the seed is beginning to come or to ripen. For all herbs go into seed and sometimes flower at the same time. That is why you must take the herbs that have mostly gone into seed, although a part of them are still flowering and have not yet gone to seed. Pick such together with leaves, flowers, roots, and seed, on a clear day, when the sun is shining strongest. Clean them without washing them or adding any moisture in your haste. Put them thus whole into a can, as thickly up to the brim as you can. Put the alembic gently on the can, and place the can into the Bath. Start distilling immediately, so that you do not lose the wild spirits that fly away invisibly. Of this I have taught in the Tractate of the Wine. The spirits are the greenness, the taste, and the smell, and their life. That is why the philosopher Dantin says: "Take care that you well preserve your greenness; otherwise you work in vain.

### CHAPTER III.

Until now, my child, I have taught at what time you must gather the herbs. Now we shall see from what herb we are going to make this Vegetable Stone. I do not find any ordinary herb less esteemed than *Chelidonia*. I am telling you for sure, my child, that there are three herbs which have preference over all others. They are *Chelidonia*, *Solaria*, and *Lunaria*. All three serve the Art when they are prepared, and coagulate *Mercuris* into the true gold. About that you will be instructed in the Mineral Stone. I am telling you, my child, that the noblest of all three is *Chelidonia*, because the other two pass away in winter, while *Chelidonia* always remains in its greenness and flower. All other herbs of the world also wither and dry when it is very warm in the summer, but this *Chelidonia* always stays green. And even if it were lying under the snow throughout winter, it does not die. Therefore, it is not affected by heat or cold, dryness or wetness. It is the very best and strongest of the three.

GOD has infused such an influence into this herb that it cannot be sufficiently expressed by anyone. That is why, my child, we will draw the other and second Vegetable Stone from it, to cure all people of all diseases and let them spend their life in good health to the last hour, and at the same time coagulate *Mercurius* into fine gold.

We shall, therefore, pick this herb when it is in its first flowering. Clean it, and put as much as you are able to into three or four clean pots, without crushing it. Put the alembic on them

immediately, and place them into the Bath in order to distill everything. Draw off all the water from it, till it is so dry that one could pulverize it. Then rub it on a stone with its water so that one could paint with it. Put it into a big stone pot. If you have filled four or five pots with *Chelidonia*, put everything together into a big stone pot. You must start with a great amount of herbs in order to obtain much *Materia* and much water. The uncrushed herbs take up much room.

#### CHAPTER IV.

My child might ask, "Why do you not pound the herbs?" Know that if one were to pound the herbs, part of the three spirits would fly away, that is, the greenness, or color; a part of their delight, or taste; and a part of their natural warmth, since the three spirits are volatile that they cannot suffer any pounding or bruising. That is why you would lose the major part of them. And afterwards, your work would be spoiled, because you would only operate on a dead body which would have been robbed of its soul and life, since the herb is *Mortified* by pounding it.

Try it: Pound a green herb very small in a mortar. It will quickly lose its green color and natural moisture, since the whole house is filled with the smell of the herb as it is being pounded. The smell, however, no longer grows when the nature of the herb has been broken. It is *mortified*, so that it is as it were estranged from Nature and the Influence of heaven which makes its fragrance grow. Nor do heaven or the stars, which give or throw their influence on it, give it any more help, because it has been



broken off and therefore no longer gets help from any side. Therefore, the volatile spirits, which are its life, its soul, and its quintessence, part from it. Let the herbs, therefore, not suffer any pounding or crushing, as little as a man would like to be hacked into pieces; because the soul, which is his life, would immediately leave him. Consequently, my child, do not pound green herbs; but do as you have been instructed above so that you do not work on a dead body, as has been sufficiently proved above.

## CHAPTER V.

Now let us return to our work. You should rub everything that is left over a stone. Put it all together into a big pot, and the latter into a lukewarm Bath. Pour its own water upon it, and stir it well with a wooden spoon. Then put a small piece of cut glass on the mouth, and let it stand for two days and two night. Stir it well every four or five hours, so that the water can well draw out the Elements.

At the end of the second day, take the pot out of the Bath and put it aside. Let it sink for three or four days. (settle) Then pour the liquid off the *fecibus* into a clean pot. Filter it, and pour the liquid into another pot. It is Golden Water. Cork it up and preserve it well.

Thereafter, pour some more water upon the *feces* and stir well. It would be good to dry the feces before pouring water upon them. Now put them back into the Bath for two days and two nights. Stir again, and cover. Then let everything get cold.

Do as before. Pour the water to the first one in the pot.

Take again of the water and pour it over the *feces*. Do this so often till the *feces* no longer color the water. Then you have the air and fire from the earth, and you have done enough watering. But should it happen that you have not got enough water from the herbs, you may take ordinary water from the Bath, distilled twice or three times, for all vegetable works, provided it is well distilled so that no *feces* remain. It is then just as good for adding to all green herbs.

Dry herbs, however, cannot be extracted or poured over with ordinary water but only with distilled *Aceto*. When, therefore, the water has thus been distilled from the herbs, take care of it, profit by it, and draw the elements out with ordinary water.

#### CHAPTER VI.

And now, my child, we will go back to our work, to rectify our air and fire again together and to cleanse them from their *fecibus*. So, put all colored water into a clean dish. Now take the white of 40 or 50 eggs, beat it with a wooden spoon until it is thin like water. Pour it into the colored water, beat both together for a half hour so that they mix well. After this, put the kettle on the fire, let it become gradually hot and finally boil. But do not touch it at all. Now take it from the fire. Have at hand a big, white, woolen *ypocras-bag* (sack). Pour all your water into it; let it trickle through into a glass pot. When it no longer drips, take distilled water and pour it into the sack upon the coagulated eggwhite. Let it sink through the *feces*, in order to draw the Elements from the *fecibus*. Do this as long as the *feces* give some color to the water. Then you have

drawn all the Elements from them. Dry the feces in a pan and keep them. They must again be put into the Retort, to the earth, in order to draw from them the combustible oil and the *Salarmeriac* for there are many feces in the white of eggs.

Thereafter, take the liquid that has trickled through the sack, put it into the Bath, distill it so dry that it raisesss dust, and let it stand for 24 hours in the warm Bath. Stir it occassionally with a wooden spoon, and again cover the mouth with a piece of cut glass. Then take it out of the Bath and allow it to settle down for three or four days. Now turn it gently to one side and skim it carefully per filtrum. Look if you can find a few feces at the bottom. If not, it is sufficiently clear. If you do find some feces, however, it is not clear and must again be clarified as before.

## CHAPTER VII.

My child must know that all things in the world, if one draws their water dry per distillatione so that it raises dust, and one then pounds and boils it, thereafter rubs it small on a stone, and again pours the water on it which has been drawn from it, or other ordinary distilled water, and one puts it into the Bath, the water then draws to it all Elemental water, air, and fire. It becomes red, and the redness is contained in the innermost of the greenness which the herb had. And as it coagulates with the water and is dissolved, it leaves its feces each time. If this operation is often repeated, it will finally cleanse and purify itself until it leaves no more feces. Yet this is a long way. But with the water of eggs it is shorter.

But, as regards the green herbs which, after picking, are dried at the sun and pulverized, if you were to pour on them all the distilled water of the world, it would not extract or color anything. They must be drawn out with distilled vinegar. Neither will the vinegar turn red but a bad yellow, since their greenness is gone, which was their life, soul, and quintessence. The yellowness which it gets comes from the elements which are still in them, but the three spirits are mostly gone, and it is a dead corpse. Although it may still have something of the elements within itself, it is not worth while working on it. Therefore, mark well what I say.

#### CHAPTER VIII.

Now we will take up our work again. When you do not find any more feces at the bottom of the pots, you must pour all the liquid together into a stone pot. Put it into the Bath and distill it down into water but not completely, so that you can pour the feces from the pot into a glass vessel; otherwise (if you were to distill ALL the water), you would have to break the pot. Thereafter, put the glass into a basin with sand above the basin filled with water; put therein the glass with the Materia. Let the water boil and the Material evaporate till it is dry. Then take the glass out, break it into pieces, and your Materia is clear, dry and red, and you have your Elemental water, fire and air. And you have your three spirits of which I have spoken before in a rectified and coagulated Massa - but not fixed. Put it in a dry room until we need it.

CHAPTER IX.

In such a way, my child, the Elemental fire, the Elemental water, and the Elemental air, together with the three spirits, must all six be drawn into a mass from the earth, without distillation. They cannot be drawn out of the earth in any other way in the world, since the three previously mentioned spirits dwell in natural warmth and heat as taste, tincture, and smell.

These three cannot stand any heat coming from fire. If one would want to draw water, air and fire from the earth by distillation, it would have to be done through heat and dryness and through ashes or sand. The Elemental water, air and fire will not rise through the Bath, but solely the water of the clouds. If one would draw out the Elemental water, air and fire through distillation, it would have to be done without fire, since the three aforementioned spirits cannot stand the heat of the fire, which one applies with the fire. They would volatilize invisibly, and then you would be deprived of their soul, their life and their quintessence, and you would have a dead body. Nevertheless, you would have the four elements together, but they would be deprived of their soul and quintessence, which are keeping the four elements together and connect them. For when these three spirits are separated, the four elements cannot stay together but must part from each other. They begin to rot and die. Each element returns to its nature as air to air, fire to fire, water to water and earth to earth.

Take, for example, a man who has died and his natural warmth is gone. Very soon the color which dwelled in his blood, his

natural smell and taste, all three are leaving the man; which three ARE the soul which ARE keeping the body together in one being.

(Trans. Note: The version from Yale University Library has:

"which three are keeping the soul together with the body in one being").

Understand well, my child, what it is when a child is conceived in the mother's womb by means of the natural help. Within 40 days a human being is thereby formed. All members are perfectly prepared by the warmth of nature which the mother has in her blood. For these three spirits are dwelling in the blood as in natural warmth, that is WARMTH (Trans. Note: Yale version has "color"), smell, and taste. From the blood of women the members of the child are formed with the help of nature, as it has pleased GOD. And thus these three spirits dwell in the blood of women, and the child's members are formed with the help of nature. Just so these three spirits are in all forms and members of the child, though very insignificantly; for the little members of a child, when its little parts are made within forty days, are at first so tender and small as if they were small wires, and it (the head) is like a small seed. Therefore, there cannot be much of those spirits in it.

As soon as the little members are formed in a minute way, God infuses the soul into them, which comes out of his supreme will, miraculously originating in it. We will not speak of that here, because it does not belong to this Materia. The soul has an eternal being, without the beginning, in GOD. That is why it comes out of GOD. And the little members have not been formed so



minutely, the soul immediately comes into being and lives in the body. For if the soul did not immediately enter it, the three spirits would escape from it. That is why all three spirits must first be in the human being before the soul can dwell in it, and the three spirits are keeping the soul and the body together. As long as these three spirits are in the body, the soul also remains in it; and when the body becomes bigger, older and stronger, these three spirits also become gradually bigger, older and stronger. That is why they are called growing spirits. As soon as these three spirits leave the body, the soul must immediately follow and vacate it; for it has no spot or place where it can rest.

Try this in a man as soon as he is dead: Cut, do what you like, you will not find blood in it, neither heat nor warmth nor smell, but stench. Nevertheless, these four elements are in the body, e.g., the Elemental fire, air, water and earth, mixed with the stinking fecibus. But their quintessence is gone. That is, these three spirits, the natural warmth, the color and the air. GOD has adorned them - the elements - with these three and when these three spirits leave the four elements, they can no longer stay together but must separate, because they do not have the medium which keeps them all four together. Each goes to where it came from; nothing remains but stinking feces. And if one really knew this medium, all works would proceed more easily. But they do not notice that no spirit wants to stay together with the body without a medium which keeps spirit and body together. They do not know such a medium and do not know that the mediums must be spirits that are very volatile and lie in the depth of the

Materia. It is an unknown spirit to the ignorant. More of it will be explained in the Mineral Stone.

Understand also, my child, what these three spirits are, since, if you do not know these three spirits and their nature, you will not make progress either in vegetable, animal or mineral matters, but will treat a dead body. That is why, for the reasons quoted, one can draw out these three spirits with fire and air, so that they coagulate together into a mass, but in no other way than the one we have taught. (The Yale text has: "...these three spirits cannot be drawn out before they stay together and coagulate into a mass"). Do not seek other means, or you will lose the three spirits invisibly and will then have a dead body. Understand my words thoroughly. They are open words and no parables, so that you should not be led into error.

#### CHAPTER X.

Now we will return to our work. We take all feces that have remained in the pot and the clarified water of the eggs, where there are also some feces. Put it into a big, earthenware Retort, well glazed on the outside, as has been taught in the work of the Wine. Put it into a furnace, in such a way that the fire and the flame can get at it all around. Add a large, stone pot, nearly full of distilled water, to the neck of the Retort, lute it tightly. Give it first a small fire, increased every three hours and gradually stronger, for 24 hours, till the pot (retort) heats through all around. Keep it standing thus for six hours. Within that time the combustible oil and the *Salarmeniace* will go over. Let it cool down.

Now remove the pot (retort) and pour everything into a large earthenware test (receptacle) that is well glazed. Let it stand for three or four days. Now the combustible oil will swim on the top. Remove it carefully as neatly as possible. Then put the liquid that is in the test in a large earthenware pot and thus keep it until such time as you must rectify it by coagulating and dissolving it.

Take the combustible oil and put it into the little vessel (barrel) about which I have taught in the work of the Wine. Pour distilled water, boiling, on it and start churning as if you were to make butter. This is as has been taught in the work of the Wine, where the combustible oil is cleansed of the Salarmeriac. It is all one operation.

When the oil is cleansed, put it into a clean glass. Use it. It serves for all sufferings that come from cold and humid diseases, to anoint all lame members, and in the paralysis. After that, take the water in which the combustible oil has been purified, and the water from which the combustible oil has been skimmed off. Put everything together in a Bath so as to coagulate and to let the feces settle down and be drawn off by filtration, as has been taught in the work of the Wine, to rectify of the Salarmeriac. When your Salarmeriac is well rectified and also dry, as white as snow, keep it in a very dry place.

## CHAPTER XL.

After this, take all the feces that have remained in the Retort,

also those left during the rectification. Put them all together to reverberate, as has been taught in the work of the Wine, until they become snow white. Then rectify them again with distilled water by pouring it over them and letting it stand over them. Afterwards, let the feces sink down, and then draw them off per filtrum, and again coagulate them. Do this as has been taught in the work of the Wine, until your earth is white as snow.

Now take the white earth, dissolve it in your rectified water. Put your Salmiac into the same water; draw the water off until it is as dry that it draws dust. Then put it into the egg, to calcinate in the secret furnace, and do as above. When all has been calcinated, dissolve it in your Aqua rectificata. Let the feces sink, draw them off by filtration; coagulate, and do as before till no more feces remain. After that, coagulate again your Elemental water, fire, air and earth. Then you have rectified your mass of the outer and inner fecibus, and also your Salmiac. They are now prepared to make the Vegetable Stone from them.

## CHAPTER XII.

Following that, take a big receptacle, as has been taught in the work of the Wine. Put therein your Salarmeniac, Elemental water, air, fire and earth, together with their three spirits. Pour upon them some of your rectified water, which has been drawn from them, so that it may dissolve correctly, and no more. Now put it into a crucible with strained ashes. Cover the glass with a cut little glass, unglazed, and a weight on top of it.

Give it heat like the Sun in the middle of the Summer for twenty-four days.

Then let it cool down, pour it into the egg, and put it into a crucible with sifted ashes. Let it evaporate in a gentle heat till everything is quite dry, which you should test with a sharp knife put on the mouth of the eye-neck. Look if there is steam forming on it. If no moisture forms on it, it is dry. But, in order to be more certain, let it stand for three or four days in the warmth. Following that, fixate it with the Lute of Hermes, and hang it into the secret furnace for 40 days. Heat it like the sun shines in the summer, or somewhat hotter. After the 40th day, let it cool down.

Break the glass, take the powder out, put it into a glass crucible of Venetian glass. Place it on hot coals. The powder will melt like wax. Pour it into a small glass form, previously greased with oil. When it is cold, it becomes hard like a stone, clear like a crystal, red like a ruby, transparent. This is the second vegetable stone, which cures all diseases and infirmities of the world. If one takes every day in wine as much as a grain of wheat is heavy, you will see wonder upon wonder in a few days.

### CHAPTER XIII.

Furthermore, if you wish to achieve that it (the stone) coagulate Mercurius into the true gold, pound your stone into powder, and put it into a very thick glass. Then take fine gold, which has been cemented and dissolved in Aquafort, which must be made of

equal parts of Salarmeniatic and saltpeter. Dissolve as much gold in it as your stone weighs. When it is dissolved, distill the Aquafort dry, and prepare the gold lime, so that it may dissolve in good Aquavit. Then it will tincture beautifully yellow.

Pour off what is clear, and pour again more Aquavit upon it till there is no more tincture. Put it away. What stays at the bottom is salt from the strong water which is not dissolved in rectified Aquavita. Then evaporate your Aquavita from the gold; dissolve it again with fresh Aquavita. Pour it off from the fecibus, and continue in this way till no more feces remain at the bottom. Keep the feces somewhere.

Dissolve and coagulate the gold till it turns into an oil which will no longer coagulate. Then it is prepared. Or when it is first dissolved in the Aquafort, as said before, pour upon it a large amount of fresh, ordinary water. Put your glass over the fire, let it boil for one hour, then put it to one side, and let it settle into a powder for three or four days.

Draw liquid off by inclining glass to one side, or by filtration. After that, pour it off and dry your powder in a glass dish, on warm ashes. When it is dry, put it into a glass such as you see here. Pour well rectified Aquavita upon it, place it in a crucible with sifted ashes, close the mouth of the glass with a cork or put a small head upon it. Put a receptacle in the spout,



glaze, and heat it like the sun shines in the summer. Then your gold will nicely dissolve. The amount of the Aquavita which rises above it, pour again upon the gold through the button (knob) of the head in which there should be a hole and a little glass funnel. Let it stand for 8 or 10 days, and your Aquavita will become nicely golden-yellow.

But if everything has not yet been dissolved, so that there stays powder at the bottom, continue pouring off from above and fresh Aquavita upon the powder. Put the head on again and do as before till all your gold is dissolved in the Aquavita. Then take your dissolved gold together with the Aquavita and pour it upon the vegetable stone which you have pulverized. Put it in a glass pot; put the heat on the pot; put the pot into a crucible with strained ashes and give it a gentle heat, like that of the sun shining in the summer. Then your powder of the stone will be dissolved in Aquavita with your dissolved gold. When you see that everything is dissolved, give it a bit stronger fire, so that the Aquavita is distilled off. That will be a slow process, because the stone and the gold coagulate the Aquavita in themselves and keep it.

When you have drawn some off, pour it back on again through the heat, with a glass funnel; fix the receptacle back on it, glaze and distill again. Each time you take it off, you must increase the fire; for the more you pour on, the more stays with the stone.

so that it will no longer come over. Then the stone is fixed, sweet, delicious. It has converted the Aquavitae into its nature with the gold. As long as it is warm, pour the stone into a small form. It will immediately coagulate.

After that, you must again pulverize it and put it into the egg, sealed. Hang it into the secret furnace for 21 or 31 days. Put fire underneath it like the sun shining in March. You must not give it more heat, because it would melt in the fire, since it is fusible in a little bit of fire. If it were to melt in the egg, the gold in the Aquavitae would be calcinated or distilled together with it (The Yale text says: "...the gold and Aqua vitae would not be calcinated and distilled with it (the stone) for there must be nothing in the stone that is not calcinated, and yet the gold and the Aqua vitae would not be calcinated.")

Then (at the end of the 31 days), take the egg out and break it. Take a big glass, put the powder of your stone inside; pour a large amount of your rectified ordinary water upon it; put it into the ashes or the Bath, it does not matter which. As soon as it is warm, it will dissolve. When it is dissolved, immediately put the fire in the furnace out. Let the glass stand in a crucible, and the feces from both the Aquavitae and the gold will sink down. For there is no thing in the world so pure that it would not have a combustible oil and impure feces in its innermost nature. And that cannot be purged out of it, unless its body be first mortified and die, meaning, that it cannot again be-

come a body. After that it must be calcinated in a secret furnace, each according to its nature; one with more the other with less heat; the third with a gentle, the fourth with a lukewarm fire, before its innermost feces can be drawn out. And in the stone there must not be any feces at all, either inside or outside. That is why the gold must be put into the secret furnace together with the Aquavita<sup>e</sup> in order to be calcinated, if one is to bring out their innermost feces.

In this way the feces are drawn from the gold and separated from its body and have sunk to the bottom of the glass. When it has thus stood for four or five days in order to sink, drain it carefully through filtration into another glass. Again, pour more rectified Aquavita<sup>e</sup> upon the feces that remain in the glass, stir well, let them sink, and again drain them as before. Continue doing this till the feces no longer color the water. Then you have all the power of the stone out of the fecibus.

Coagulate your stone upon warm ashes in an open vessel. Or if you wish to keep the water, drain it with a head. When it (the stone) is dry, melt it and pour it into a small glass form. Thus your stone is ready to coagulate Mercurius into fine gold. ....

My child must know that CHELIDONIA thus prepared will coagulate and fix Mercurius into real gold. The same for SOLARIA and LUNARIA if they are prepared in this and no other way.

Do you believe that the art lies in herbs or other things (except in gold and silver?) Don't you let such thoughts arise in you, or you, together with many fools, will be greatly mistaken. Do not seek in a thing what is not in it, of which I will teach more in the Mineral stone.

My child must know that in this way one can make a vegetable stone from all green herbs. In addition, there will be instructions concerning the making of another Vegetable Stone, to heal all diseases of the world. And the third manner of operation proceeds from sugar, because out of that a noble Vegetable Stone arises.

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AN EXCELLENT PHILOSOPHICAL TREATISE ABOUT THE  
ERRORS OF THE ANCIENTS

Wherein the wrong ways of the common alchemists and process-  
threshers are called to the attention of the true Sons of the Doctrine  
and they are not only conscientiously led out of them but are also  
thoroughly instructed in the generation of Nature in all three  
kingdoms -

In addition to clear directions as to how the philosophical  
tincture and its Particular-improvement of metals can be learned and  
accomplished

According to a manuscript obtained from a servant of the famous

MICHAEL SENDIVOGIUS

and without doubt written by Sendivogius himself, published by the  
translator and publisher of the works of Hollandus.

P R E F A C E

After this wonderful booklet came into my hands while I was looking for the writings of famous men, together with the added report that it was obtained from *Glasberger*, the former servant of the Polish Mr. *Cortiski*, which he in turn had obtained *una cum massa* (I understand *portione quadam tincturae*) from Mr. *Johann Potroski*, the servant of *Michael Sendivogius*, I did not wish to withhold it from the investigators of truth but am publishing it together with the writings of *Hollandus*, thinking that these two chief men of the Hermetic Art do not fit badly together. One of them described the best manipulations that may arise in the whole chemical Art better than all other philosophers; the other has given us the clearest description of the *Materia fecunda* or the sperm of things. I consider this little treatise as necessary and useful as other promised writings of Mr. *Sendivogius*, namely, on the Philosophical Salt, and Harmonia. Yes, I consider that the present treatise may, if need be, compensate for their absence.

This is especially so in regard to the generation and regeneration of metals, which is here so clearly expounded that I would not know how anyone could explain it better. In addition, he had done it in so few words that in this regard too it would not be easy for anyone to equal him, let alone do better than he. From this we conclude all the more readily that the said Mr. *Sendivogius* must be the author and master of this splendid treatise, just as in his previously published writings he endeavored to present in small treatises great secrets, in brief discourses highly important teachings, and in few words weighty contents, yes, as it



were, a view of the whole of Nature, because he himself admits that he does not write big books so that the reader need not spend much money in acquiring them, can read through them faster and thus has time left over also to peruse other authors. That he puts down great, varied, and important teachings in such small treatises, he does not say out of politeness, but others have sufficiently found it to be so in actuality.

Just as is asserted in Mr. *Sendivogius' Novum Lumen*<sup>1)</sup> that all metals have their origin in one single *Prima Materia* or oily vapor of the Elements, after the *Archaeus* disposes that vapor or salt in an opposite fertile *Materia*, the foundation of the metallic transmutation and amelioration is here likewise based on the same oily vapor (with which the whole camp of the philosophers agrees), and it is irrefutably proven that all the Art and expertise of such transmutations is nothing but, and cannot be anything but, the replacement of the lack of that oiliness in imperfect metals, which is nowhere found as frequently as precisely in common sulphur. In reality the latter is nothing but pure oiliness and is, so to speak, the grease of the earth, yes, of the whole of Nature. For what else is all the fat in Nature but sulphur, with which the lean water is melted? Likewise with metals. True, they all have their Body from mercury or quicksilver, but the fact that they are ductile metals is due to sulphur. If there were no sulphur, they would probably have remained as common mercury, for although the oiliness of sulphur was originally also incorporated in common mercury - otherwise it would not have become a dry water but would have remained a wetting

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1) *Sendivogius Novum Lumen* (*Musaeum hermeticum*, 1678; cf. *The Hermetic Museum Restored and Enlarged*, trans. by A.E. Waite.)

liquid like the Element Water - its part of sulphur would not be sufficient to coagulate it if in the mountains no vapor of sulphur were added to it. The latter melts the lean mercurial water, turning both into a sticky organ and in time into an ore. Depending on whether one or the other predominates and other accidental factors and impurities are added, it soon turns into a cinnabar ore, or antimony - bismuthtin - or lead mineral, just as any metal can again be separated by an experienced Artist into common mercury and sulphur, each part separately, though not into salt as some allege, since the right metallic salt is comprised in mercury. In the latter's composition Nature unites the Three Principles in a simple, homogeneous substance, of each an equal quantity, so that neither liquid nor salt nor sulphur can be distinguished from one another but together make such a wonderful liquid as its equal cannot be found in Nature. It is neither dry nor wet, neither hot nor cold, neither light nor heavy, but it is everything, namely, it is as dry as it is wet, as hot as it is cold.

This mercurial substance is the Body proper of minerals, but they have their different colors from sulphur, depending on whether one metal is digested cooler or hotter by sulphur. For sulphur is nothing but the Element Fire which cooks and ripens everything, and it is the life, heart, soul, essence, marrow, fat and grease of all things. However, some might object that sulphur itself comes from common water and can again be transformed into common water. How then could it count as a special Principle, since all plants get their growth from rainwater. (They say that) no fat can be found in rainwater, while all plants burn - and nothing burns or produces a bright fire except fat. Consequently,

(they say) common water can only be transformed into fat by the fermentation of Nature, and the oiliness or fatness of things can in no way originate in a special Sulphur Principle. To this I reply that it is indeed true that sulphur is generated out of common water, as may be proven in many ways, especially by forests which are often standing in lean soil while yet the major part of the growth in them is fattiness. Otherwise it could not burn. Yes, not only is all the wood in them mostly fat, but every year they also give off an unbelievable amount of fattiness in the form of pitch and resin, so that the ships and carriages of the whole world can be oiled with them.

The same can be seen in the Netherlands where peat grows in pure lean waters. The inhabitants burn peat instead of wood. Subsequently, it turns into a large quantity of common sulphur, and finally the common sulphur turns into a true iron ore from which native iron can be smelted. It cannot be denied, therefore, that common water finally changes into fat, without any admixture. But we must know that water is already fat in its inmost, that is, potentially fat, although in actuality nothing fat can be found in it. Here it is of no importance that someone might deny or reject this, saying that he has distilled a certain amount of water in a distilling kettle and rectified it to such an extent that not an atom of sulphur or salt could be in it. No, that is quite wrong, because Nature can transform such water, even if distilled a hundred times, into fat by her hidden ferments, and fat in turn back into common water or tasteless phlegm, although no one on earth can imitate her. And I may well state that every common water, be it distilled often or not at all, contains as much sulphur as there is water, yes, more,

because the sulphur has more power in it than water itself has. This is so because it is the Fire which makes everything out of water. Which fire is, after God, the source of everything good that the creatures enjoy, namely: the strength in the bread, the noble taste in the wine, the sweetness in the sugar, the heavy weight and manifold usefulness in metals, etc. For all things, one as well as another, have their bodies from water, but the fact that they are of such different form, quality, taste, and smell is due, after God, to sulphur. This is so, although it may appear strange to an inexperienced man who wonders how feathers and metals can consist of the same Materia, feathers being much lighter and metals several times heavier than water, so that 42 Loths of Mercury can be poured into a glass with a capacity of only 3 Loths of water. That is indeed the case, and the difference is due to the fact that in the generation of quicksilver Nature condenses 42 Loths of water into such a narrow space that they can be contained in a small glass, while she expands the water further in the production of feathers, just as water, when it turns into snow, occupies a larger space than before, or afterwards when it changes back into water.

Conversely, when it turns into sand and stone, the same quantity weighs noticeably heavier, so that if two equally large and heavy containers, one filled with sand, the other with water, are weighed against each other, the one with the sand is found to be twice as heavy as the one with the water, irrespective that there is still some space between the grains of sand, while the water is a single coherent liquid. But it is evident that the sand has been coagulated out of the water, and not even a simpleton will deny that the water, when turning into sand and

stone, is condensed by Nature into a narrower space, which is all due to the power of Nature, or sulphur. If two hard pebbles, even if they have just been taken out of the water, are beaten together, they soon give off a strong smell of sulphur. This proves the great power of sulphur in the transformation of all things. One may well say of it that it not only dominates this whole world but also heaven and hell. For what else is the heavenly splendor but sulphur, what else is all life but warmth, which warmth must indeed be fire and sulphur. And what else is hellfire but sulphur? What else was the punishment of Sodom but sulphur? What else is the material blessing of God but fattiness, as the psalmist says: "Thy footsteps drip of fat." So that sulphur is, so to speak, the noblest instrument by which God bestows Grace and punishment. Not without justification, therefore, is the cause of all transmutations in this treatise ascribed to sulphur.

Once again, I consider this treatise to be a work of *Sendivogius* until someone convinces me of the contrary. I believe that it may have been written in Polish or Latin and may later have been translated into German by his above-mentioned servant or someone else, although we can feel in *Sendivogius'* writings that he had read *Paracelsus'* German works and will therefore himself have understood German. It is unlikely, however, that he also wrote anything in German. Be that as it may, it is a prodigious treatise which I hereby present to the reader, recommending him to God's protection and Grace.

## CHAPTER I

THE FIRST ERROR OF THE WOULD-BE ALCHEMISTS IN THE READING  
OF WRONG BOOKS AND THE TEACHING OF THE GLORIOUS ART

After, in the present condition of the world, things have come to the point when almost all persons of high or low rank neglect their status and profession on account of a vain, perishable glory and a luxurious life, and in order to acquire much superfluous wealth desire to learn and experience the Art Chymia, seeing that it promises more great and excessive riches than all other arts, manipulations, and trades - because almost the whole world is filled with books (although mostly imagined by cheats) of this Art and its processes, in which are described the strangest works and recipes of this Art. Consequently, when these books are read by those desirous of riches, or are told by others of their contents, they soon believe that they can acquire the art of making ☉ and ☾ in a jiffy, for, because in the view of the aforesaid books this Art is easy and can be learned in a short time, each wonders how he can speedily acquire such great wealth. Owing to this, the great gentlemen and potentates first forget their professional functions and that they received the sword from God Almighty for the administration of beneficial justice and the protection of their poor subjects, and that they are abundantly blessed by God for the maintenance of their authority and high rank with rents, money and taxes, also other revenues. They are not content with those, however, and engage their sure income in the uncertain recipes and processes of the would-be alchemists, and because of their great desire to become rich, they do not shirk from personally handling coal. They work as hard as possible, and indeed learn the Art so well in a short time that they tinge and



transmute their person and reputation, so that many a great gentleman resembles more a blacksmith's servant than a Lord. They now become so clever that they also extract their dominions, towns, and villages and other income - their Quintessence - so meticulously that they can finally concentrate it in a small leather purse and take and digest it in one gulp for the swindle and melancholy they have encountered.

Others of lower rank, such as citizens, merchants, and various craftsmen imitate them, and each gives up his occupation and craft, forgets them and wants to become an alchemist by hook or by crook. The merchant thinks that it is better to make Ⓞ and Ⓜ at home by weight than to risk the danger of bringing the merchandise over sea and land. Likewise all craftsmen believe that it would be better for them to obtain a few loths of Ⓞ and Ⓜ in one day, with little effort, than to do manual work for a whole week for a few Guilders. Briefly, all these not only wish to learn this laudable Art from the aforementioned books but also to become rich by all means, which in the long run does not result in anything but the art of extracting and concentrating till nothing at all remains. Then, especially in the lowest rank, the sublimation vanishes, wife and children remain in putrefaction, which means, living in poverty and misery. Finally, rather than the making of Ⓞ and Ⓜ, begging is the best and surest art. We could write much more and in detail about this labyrinth or wrong way (which is not the least among other errors), but because enough has been said of it for those who understand, we shall leave it at that and instead show ways and means to reach the right, straight way and process for learning this most praiseworthy and useful Art.

## CHAPTER II

THE WAY OUT OF THIS FIRST ERROR AND THE LABYRINTH  
OF THE WOULD-BE CHYMISTS

All those who intend to pursue the right knowledge of the philosophical high Art of Chymia because of special inclination and love, must know that above everything else they must first of all ask God Almighty (in Whom all good arts originate) for it, with the good resolution to use it for His praise and honor and the benefit and welfare of their fellowman; for this Art and science is far ahead of all others, whatever names they may have, and is therefore also a special gift and Grace of God, which he has given to but a few men specially selected for it from the beginning of the world till today. Therefore, anyone can easily recognize that it is impossible to attain to this science without the preceding Grace and Will of God, no matter how much he endeavors by reading philosophical books, by speculation, manipulation or other things, it is yet all in vain without God's Grace and blessing.

Accordingly, anyone who wishes to reach a happy ending of his project should let this (that is, the earnest and eager prayer to God, together with a right and good resolution) be his first beginning. After that he should reflect and consider well what his project and desire may be, where it takes its origin and what will finally be the result. When he has carefully considered all this, he must above all read the great and right philosophical book which is, and is called, Nature, seriously and diligently, not just once but several times.

Although this book is very big and is the greatest on earth, it has no more than three chapters: The first is, and is called, the Animal. It deals with all living creatures which God created from  $\nabla$  and salt

by His almighty Word. We read about it in the first Book of Creation that God formed the first man, *Adam*, of male sex, out of earth, and breathed a living spirit into his face. After that, he formed and made the second man, *Heva*, of female sex, from Adam's body. Because these two and first men were not only the finest and noblest among all animals but also among all creatures, God (as we have heard) Himself formed them with His divine hand and breathed into them His divine breath for all eternity. Therefore they are called God's image. Concerning their generation and multiplication, God spoke: "Be fertile and multiply, fill the Earth and make it subject to you." Thus, by His most holy Word, God gave the responsibility for the multiplication and further generation of these two first men, made by Himself, to the Venerable Nature who then began her operation with these two first men and will continue with it to the last man.

In connection with the creation of the other animals, God Almighty spoke (as we read in the said Book of Creation): "Let the Earth produce various four footed animals, and the  $\nabla$  bring forth various fish that move in the  $\nabla$ , and various birds under the sky that have their life and motion in the air, and all these shall multiply in water, and on earth each with its like." Thus God gave the responsibility for the further propagation and nourishment of what he had created by His almighty Word till Doomsday to the one and only venerable Nature, and she has carried out her operation of the generation and multiplication of all animals from the beginning to the present.

No animal, however bad and insignificant it may be, can be produced and brought forth without the male and female sex and without the help

of Nature. Although many believe that the philosopher and the chymist (who is solely looking for the transmutation of metals) does not much care - or perhaps does not care at all - for the science of animal generation and the operation of Nature in it, everybody should know, and is hereby informed by me, that a true philosopher does not, and will not, only care a little but in fact cares very much for this science. Therefore we wished to speak about it to some extent and also deal with it in the following two chapters on plants and minerals.

## CHAPTER III

### DE ANAMALIBUS EORUMQUE GENERATIONE (*of animals and their generation*)

Regarding this, you must know first of all: Although the one and only noble Nature operates simultaneously in all animals, there is yet a great difference in their generation. This is also why Nature uses various modes of operation, because the generation of man is different from that of four-footed animals. It is also different from that of birds and anything hatched from eggs, just as it is different from that of fish in the water and all that generates in  $\nabla$ , likewise different from worms and such like things. And although all living things are born from the mingling of the seed of man and woman, some nevertheless appear to be born without a male and female mingling, such as some species of flies, beetles, worms, ants, etc., which are born in fruit, meat, wood, cheese, excrements, water and elsewhere in moisture and warmth. Therefore the difference due to many mobile causes must be carefully considered and observed.

### GENERATIO HOMINIS (*of the generation of man*)

Regarding the generation of man, being the finest and noblest of animals, it occurs in the following manner: The love implanted by God which man and woman have for each other first causes an imagination. From this stem desire and will, and from those the natural and required act and movement by which the male seed is brought to the female in the womb, which is the proper vessel. Soon, at the same place, Nature begins

her function and operation and unites both male and female seeds in their inmost nature, so that they can from now on no longer be separated till the complete perfection of the fruit, i.e., the child, unless the separation is done accidentally, which can happen in many ways and Nature is then hindered, disturbed, and the expected fruit is destroyed. But if no accident or hindrance of Nature occurs, she continues her operation and will do so by degrees in those two united seeds until the fruit reaches perfection and is brought into the world for birth. In this operation Nature uses the perfect number of the *senarius*, namely, she keeps to six different degrees from the beginning to the final perfection of the human being and all natural animal generation.

Philosophically speaking, the first degree is calcination, which must necessarily be the first in the generation of all things, for after the male and the female seeds are joined together in the womb, they immediately coagulate like the milk of which cheese is made. Job mentions this in Chapt. 10 when he speaks of the generation of man: "Do remember that you have made me like glue, and you will again reduce me to dust. Have you not milked me like milk and let me coagulate like cheese? You have dressed me with skin and flesh, you have put me together with bone and veins.": In the putting together (which the philosophers call calcination) the true and right union of both seeds takes place and the superfluous watery moisture is separated just like the whey from the curdled milk, though it stays in the mother as Nature needs it till the perfection of the fruit is reached. For although Nature no longer needs this separated moisture for the formation of the fruit or the child in the already united seed, she nevertheless



uses it as a moist warmth which assists her operation externally, or outside the united seed, and helps her temper the qualities, that is, the heat and dryness of the male seed.

When the fruit reaches complete perfection and is ready for birth, this superfluous moisture disappears into nothing, together with the other moisture which had collected in the womb from the time of conception to birth.

After this first degree, calcination, when the seeds are intrinsically united, Nature proceeds with the second degree (called sublimation by the philosophers) and works with it in the united seed in such a way that she gives preponderance to the male seed - hot and dry - over the qualities of the female seed - cold and moist. Thereafter the male qualities hot and dry begin to dominate (but not altogether). This is also why the seed takes on a different color and gets ready for the 3rd degree, dissolution. Nature cares much for the degree of sublimation, as by it the first union is even more strongly confirmed and the seed is beginning to turn into the fruit. Because now nothing but a child can come out of this seed (provided there is no accident, no disturbance), the mother must in everything take great care that this seed not be disturbed and thus come to nothing. From the time of conception until this stage (about 40 days), she can easily know that she has really conceived, as during this time her natural menstruation fails to appear.

After the 2nd degree, Nature proceeds to the 3rd degree, the dissolution, when these two united seeds dissolve in a natural way, meaning that they change into a thick spermatic and slimy substance, which

requires the 4th degree, putrefaction. Faithful Nature soon begins with it.

As this degree is the noblest of all, and as without it nothing on earth, be it animal, plant, or mineral, could be born or brought to perfection, it is also necessary that this degree be carefully watched and its due time diligently adhered to. For in this 4th degree, putrefaction, the right separation takes place in such a way that everything begins to become differentiated, and what is to turn into bones, flesh, veins, intestines, and blood moves to its own place, and now one can recognize if the child is to be of male or female sex. This degree requires 80 to 90 days for its operation.

Then the 5th degree, distillation, begins, when noble Nature undertakes to cleanse that which is forming into a human body, also to strengthen and consolidate it thoroughly and to close it together with skin. Now the Almighty God, through His Grace and Mercy, does what Nature cannot do in man, namely, He infuses the eternal immortal soul into him in a supernatural way. This is why life and motion soon follow in this fruit, and after this, the mother feels that she carries a live fruit in her womb. The fruit now requires nourishment for the sustenance of the life it has received, which Nature constantly provides in this degree through the veins that go from the mother's chest into the child's navel. With that food the fruit must be sustained in the mother's body for 130 and sometimes 140 days.

Now Nature uses the 6th degree, coagulation, when all inner and outer members begin to get stronger and firmer, so that they move from day to day closer to perfection and are getting ready for birth. When

now this fruit has reached complete perfection in the aforesaid manner and can no longer remain in the mother's body, dear Nature expedites it to birth and turns it over to this miserable, perishable world.

In this way Nature operates in the generation of man, which we have had to describe here at some length, for while the true philosophers also call their Stone "animal", the seeker for this Stone must have a good knowledge of the animal nature, and every art-loving chymist must carefully note and consider this animal chapter of the Book of Nature. He must also remember that these six degrees by which Nature operates must not be understood according to the sophists and fraudulent alchemists, but according to the philosophical view, because calcination, sublimation, dissolution, putrefaction, distillation, and coagulation all take place in one vessel, as all genuine and true philosophers state. Enough of this for now.

**GENERATIO ANIMALIUM BRUTORUM**  
**(of the generation of brute animals)**

As far as the generation of the other animals, four-footed, two-footed, and in general of all others, is concerned, Nature uses these same six degrees as in human generation but in a different way, because human generation has been put by the Almighty under the control of freewill, and both the male and the female sex are at all times ready for it. With animals, however, it must be done at specific times. For although the male is at all times desirous and ready for it, the female is not always ready and her womb suitable for conceiving. That is why this multiplication occurs but once a year with some, twice or

several times a year with others, according to how it is required and how it can be done by the nature of each animal. As this is known by almost everybody, there is no need to write much about it.

**GENERATIO ANIMALIUM EX PUTREFACTIONE**  
*(of the generation of animals from putrefaction)*

The multiplications of all things that are not generated by the proper mingling of the male and female seeds but from putrefaction, moisture and warmth, are to be considered monsters. The male that has no female of its kind, or the female that has no male of its kind, is not born according to the proper course of Nature but by accident, and although Nature cooperates, she cannot use her proper degrees one after another but must frequently put one before the other. Therefore, if the degrees are not followed in their right order, as has been indicated in the generation of man, nothing but monsters are born and generated. We are mentioning this here as we shall also have to discuss it in the generation of metals. But if we were to take note of the difference in the habits of all animals and realize why God has ordered things this way, also describe it in detail as required, it would take not one but many chapters. As everything necessary for finding the straight way is sufficiently explained in the chapter on the generation of man, however, we shall leave it at that and begin with the chapter on plants of the Great Book of Nature.

CHAPTER IV  
DE GENERATIONE VEGETABILIIUM  
(*of the generation of plants*)

After the almighty and merciful God had created man, all animals, and all that has life by His eternal Word, He ordered the earth to bring forth various trees, fruits, herbs, grass and whatever grows out of the earth for their sustenance and nourishment, as we read in Chapt. 1 of the Book of Creation. Almighty God Himself blessed the earth with His most holy Word, planting noble Nature in it, and she has within her everything necessary for the generation and production of plants, of which there are various species and many thousands. We can see this by the growth of all things that grow out of the earth upward and in the air. But God not only ordered that all this should serve as food and nourishment for us men but also for all animals, partly also for the clothing of the body and other necessary uses, and partly as medicines. Among them, there are some plants which serve for man's food by their seed alone, while in others the external parts in which the seed grows are used. As this is not only known to the true philosopher but to all men, especially to farmers, there is no need to write about it in detail. But it is also of no little interest to the erring chymists to know in what way Nature operates in the generation and multiplication of plants. Therefore we will write about it in this chapter.

As we indicated in the animal chapter that the generation of all things is due to the mingling of the seeds of man and woman, male and female, it is necessary that the plant seed be correctly known (because

it appears to be only male in our eyes). Then the erring chymist can learn from it and better understand the following chapter on minerals. God said, as we have learned, that everything that grows out of the earth contains its own seed for its multiplication, but He did not say that each must mingle and multiply with its like, as is true for animals, and therefore no mention is made of a mother. But nothing can be born without a mother, and therefore the earth with her inner generating warm moisture is the right mother for all plants and minerals, as will be indicated in the same chapter. And for its multiplication, every seed, of whatever species it may be, must be sown, planted, and thrown into its mother, the earth, as it cannot produce any fruit or multiplication of its own or outside this mother. But if it is sown, planted and thrown into its mother, noble Nature begins to operate with her above-mentioned six degrees, and the warm moisture of the earth (which is somewhat salty) penetrates the grain or the seed and it rises and becomes blown up - which is the first degree, calcination. By it, the innermost point of the seed as the male sperm, is united by Nature with the insensitive moist warmth of the earth as the mother, so that this seed is now formed, qualified and calcined for the generation and growth of its like.

Now Nature soon begins with the second degree, the sublimation, with the warmth and moisture of the earth as the mother, always continuing to make the invisible united being visible by sublimation, while separating the excess of the seed or the grain. Soon the solution, the third degree, begins, so that the united seed dissolves into a spermatic pale-yellow being and is getting ready for the fourth degree, the putrefaction, which must necessarily follow and will soon begin owing to the constant



warm moisture of the earth and with the help of the heavenly or astral influence, it lasts till the seed with its being begins to rise.

For this the fifth degree, the distillation, is required, which operation goes hand in hand with the sixth degree, coagulation. For when the seed is distilled because of the moist warmth and the sun's heat above it, it is simultaneously coagulated by the cold and raw air. Nature continues with these two degrees till the seed attains its complete perfection and ripening. In this way, every plant seed which is without the female sex is multiplied and born in the earth as its mother, as is proven by the evidence of our eyes and our daily experience. Consequently, the plant generation is different from the animal one in regard to the mother as the female sex. The erring chymist must also observe and consider this.

Although, if this plant generation were perfectly expounded and explained, it would require its own and big book on account of the innumerable species that exist, and could also be explained by us with God's help, it is yet not necessary to do so here, as we have sufficiently indicated how to get out of the first error and labyrinth to anyone eager to learn the investigation of Nature. Therefore, we are closing this chapter and will begin with the last, that is, the mineral chapter.

## CHAPTER V

DE GENERATIONE MINERALIUM ET METALLORUM  
(*of the generation of minerals and metals*)

In the preceding chapters we have dealt with the animal and plant generation and said that God created the first man of male sex from earth, and the second of female sex out of the male, also that He commanded by His holy Word that the other animals and plants should come forth, grow, each multiplying with its like, and that plants should contain their own seed for multiplying, as we have in this respect referred to the Book of Creation with its chapters.

Now, however, we find nothing at all about the creation and generation of metals and minerals either in the Book of Creation or in other places of the Holy Scripture, except for what Job tells us in Chapt. 28 of his book in the following words: "Silver has its mines and gold its place where it is smelted. Iron is brought forth from the earth, and ore is smelted from stones." But as minerals just as plants have been created by the Almighty for man's need and use, every intelligent man can easily judge - although no explicit reference is found to their creation and generation in the Book of Creation - that, as God said that the earth should bring forth everything needed by man for his sustenance and use, and each should multiply with its like, and the others all contain their own seed, the generation of metals and minerals was at the same time implanted in the earth and assigned to Nature for her operation. While this operation does not take place outside of the earth but invisibly inside it, it is therefore somewhat different from the preceding, that is, the animal and plant generation, for we see neither

the seed nor the fruit of metals. We denude the earth with special effort and danger, and seek metals in her depth. Although we often find them there with God's blessing, as miners know best, we cannot obtain their seed as easily and visibly as that of plants and sow it again into the earth for its multiplication.

It is therefore especially necessary in this mineral chapter to carefully explain to the erring chymists the generation of metals and minerals together with their differences, so that they may perhaps learn from it the right understanding of the true philosophical secret, the transmutation of base metals into noble ones. We wish this with all our heart to anyone to whom God may grant it, and will therefore not spare our efforts in this bad, uncouth writing.

Before we explain the generation of metals and minerals, however, and what pertains to it, we must report how many different metals are known and named by the philosophers. There are only 7 metals, ☉, ☾, ♂, ♀, ♄, ♀, ♀. They are named after the 7 mobile stars, the planets. Thus the philosophers have given the name of the sun to gold and the names of the planets to the other metals. This has not been done without reason. There is no need to explain this here further, as the explanation may be sufficiently found in other books.

There are many minerals of various kinds, but they are all comprised among three of the noblest. What is salty is counted among vitriol; what is burning and combustible, among sulphur; and what does not burn but smokes and flees from the fire, among ☿. Philosophers often refer to these three, vitriol, sulphur, and ☿, in view of the fact that something noble for medicine and man's health can be made from them, also as

Particulars something useful from metals. Thus the art-loving chymist has understood how many metals there are and which are the chief among minerals, of which further information will be given (as we intend to write later about the Particulars).

Regarding their seed and generation, anyone who desires to investigate this praiseworthy philosophical wisdom should know that the metallic seed is formed in the fourth Element, Earth, by the influence of the heavenly Lights or planets with the help of the noble nature of the three Elements, Fire, Air, and Water, in the following way. When the fiery Air, which is hot and dry, moves the Water, which is cold and moist and therefore the opposite of the others, the  $\nabla$  naturally tries to get above itself or rise. But as long as it is surrounded by earth, so that it cannot evaporate as it does outside the earth, it must always gradually rise through the earth. According to whether the earth is close together or porous, its rise can be fast or slow.

When now this water meets some rocks (of which the earth is everywhere full but especially where metals are found) and can therefore not rise further, and also because much water accumulates as there is steadily more water rising, it must necessarily sink below to the center from where it came, by nature and due to its heaviness. There it is again moved by the fiery Air, rises and again sinks below on account of its heaviness. In its ascent and descent the water always absorbs some of the purest and subtlest essence of the earth, and thus it becomes thicker and heavier the longer it moves. Therefore the fiery Air finally mixes with it because of its density, and unites with it in its innermost, so that they can henceforth no longer be separated in the earth, but

because of the continual motion of the fiery Air - which is always in the earth and drives this combined matter away - one moves with the other,  $\Delta$  with water, and water with salt. The real right philosophers have called this united matter or thick water the seed of the metals or *prima materia metallorum* (the prime matter of metals). They take the hot dry Air combined with it to be sulphur, and the Earth with the Water, cold and moist,  $\text{♀}$ , which is so in truth. And thus this *materia*, or seed of the metals, is called  $\text{♀}$  on account of the sulphur and the female sex, which the lover of the Art should and must well observe, as he can otherwise not attain to the philosophical secret and hidden Art of the transmutation of metals.

While we now have - praise be to God - the right way of the philosophical seed or *prima materia metallorum*, the lover of the Art must know how Nature will further deal with this seed, so that the most perfect solar fruit, which is gold of the male sex, can grow from it and be brought to perfection.

In the previous chapters it has been stated that Nature uses six degrees in the generation of animals and plants, which degrees she also uses in the generation of  $\text{☉}$  and  $\text{☾}$ . In everything Nature brings to perfection, she uses these six degrees in the right order, as they follow each other, but if she were accidentally prevented from following this order and were obliged to put one degree before the other in the generating, or had to leave one or more out, that which would then be born could not be a perfect fruit but would be considered a bastard or a monster of its species or seed, of which we have reported in the animal chapter. Therefore noble Nature endeavors to bring the seed of

all things to the end predestined by God in the right order, and she abhors all bastards and monsters as they are born by accident against her course, which anyone may notice who wishes to accomplish something useful in the transmutation of metals.

When now Nature wishes to turn the aforesaid seed or *prima materia metallorum* into gold in the right order, in a suitable place in the earth as in a womb, she begins to move the two most worthy qualities in the seed, hot and dry. Therefore the other two, being inferior qualities, begin to submit to the first, and the cold turns somewhat warm, and the moist somewhat dry. That is why the whole matter - and as much as Nature wishes to bring to perfection at this spot - coagulates together, separating and cutting off the excess of one part, of which we have reported in the animal chapter in connection with the generation of man. To do this, noble Nature uses the first degree of calcination, which is then followed by the second degree of sublimation. This rises and elevates the qualities hot and dry over the cold and moist - the longer the sublimation lasts, the more. Therefore the coagulated matter begins to approach the third degree, and because the cold watery moisture has somewhat been separated during calcination and has been fairly well dried out by sublimation, and has become warm and moist, it is no longer contrary to the other qualities but begins to unite with them and become like them. As the heat and dryness continue and have now obtained half of the dominion, the third degree of the solution follows, when the whole matter dissolves into right metallic water, or *Mercurium vivum* (Live Mercury) which is the first degree of the metallic generation.

This dissolved metallic substance now requires for its growth the



fourth degree of putrefaction, with which Nature proceeds and which she maintains for a long time. In it, heat and dryness always operate with their motion, the moisture and warmth try to escape from her degrees, making the watery hard and the warm hot. For this, Nature undertakes the fifth degree of distillation, in the course of which the whole matter not only unites, separating and washing off whatever excess there may be left, but also consolidates into a metallic form. If now the qualities hot and dry are accidentally moved too violently in this metallic substance because of the central heat enclosed in the earth, the sixth degree, namely coagulation, sets in too early and coagulates this matter before Nature has previously perfectly purified it by distillation and has completely united and equalized the warmth and moisture with the heat and dryness. That is why silver is born by Nature, and because (as said above) the accidental coagulation has occurred too early, this metal retains some watery moisture and some hidden blackness. As Nature has not been able to bring it to perfection, it cannot, because of these defects, resist fire in all tests like gold, and that is why it is called Luna of female sex by the philosophers.

But if Nature can continue without interruption with the distillation degree, she washes and purifies the whole substance and dries out all moisture, bringing about an eternal, inseparable union among the four qualities, so that the cold and moisture are altogether converted into heat and dryness, and that with the last degree of coagulation completed, Nature leaves in the earth the most perfect fruit of the predestined metallic seed, namely the purest gold, until

a man comes along to whom God has destined and granted it, and he extracts it.

When Nature has thus accomplished her operation of the six degrees in the generation of these two most perfect metallic fruits, gold and Luna, the astral or heavenly influence simultaneously ceases, and neither Nature nor the astral influence can do any more or better with these two without the help of the Artist. The lover of the Art should and must well observe this if he wishes to reach the right road of the philosophers from the labyrinth. Everybody should know that in the generation of ☉ and ☽ Nature must use the six above-mentioned degrees in the earth for a long time, often for a hundred or a thousand years, till she brings these fruits to perfection; while, instead, the right artist-philosopher manufactures the *Lapis Philosophorum* (Philosophers' Stone) in 12 or 15 months. More about this later.

The regeneration of metals is done as follows: Just as man returns again to his mother, i.e., earth, and is born again, so all metals return again to ☿, are dissolved with it and turn into ☿. They are born and clarified a second time by fire if they grow into the 40th week in constant warmth, like a child in the womb. In this way no common metals are born, but only tingeing ones. For Luna to be born a second time, ☽ must tinge other metals to ☽. Likewise ☉ tinges other metals to gold, and the same applies to all other metals.

After reporting how Nature forms the metallic seed from the four Elements and how she generates from it the predestined fruit gold or ☽ by degrees, we must now also indicate how the other five metals are accidentally born as bastards and monsters. It happens in the

following way.

When the central heat in the earth moves the water so that it is forced to rise and penetrate through the impure, slimy earth (which is united with aluminous sweet salt), the  $\nabla$  absorbs the sweet salt together with the impure earth, and combines with it. As the salt also contains some combustible sulphur, it is coagulated sooner, like the sweet salt, and as Nature cannot use her degrees in the right order, the mixture remains in a coagulated, brittle, somewhat shining mass. When the latter is dug out and melted, it is lead. That is why the monstrous metals appear dark-black. It is rather heavy on account of the slimy impure earth, also sweet and easily fusible due to the alum salt, as will be found in its anatomy (analysis). The same happens in the generation of tin, when the water in its ascent meets a white, though not quite pure earth, combined with mixed aluminous and vitriolic salt and a rather large amount of combustible and non-combustible sulphur. Then the water coagulates by and by with this mixed earth, and Nature forms various tin nuggets because of the salt and the sulphur. That is why they also have a shine, and when they are melted, tin is born that flows more easily and is lighter in weight than  $\hbar$ , due to the excessive sulphur. It also appears dark-white owing to the white, not quite so pure earth.

This is followed by iron, which is generated almost everywhere, as no earth can be found above ground out of which the Artist cannot forge good iron. This is because every earth, be it fertile or barren, contains a hidden salt mixed with some combustible sulphur which is mixed with the rising water, gradually coagulated by the air during the day, and mixed

with the course earth. But that which is generated in the earth and the ore, called ironstone, is due to the mixture with the vitriolic salt which is in the earth at the same places, and as vitriolic salt contains more sulphur than other salts, it turns hard in the earth and is coagulated into ironstone. The latter is iron when it passes through the smelting furnace and loses most of its sulphur. Having lost its sulphur, it is now harder to melt than any other metal, because its remaining *corpus* is nothing but vitriolically sharp salt and earth. Therefore it also rusts soon in water or humidity and gradually reverts to earth when the salt is dissolved, as the lover of the Art will know and should carefully observe, just as all easily fusible metals flow easily only on account of the sulphur. Therefore, when iron or steel is burnt and only common sulphur is poured on it, it flows like lead. Because sulphur is combustible, however, and cannot stay long with it, the flow does not last long and becomes solid again as before, when the sulphur has been burnt. We have only indicated this to the lovers of the Art as an example.

Iron is followed in the right order by ♀, which is stabler in its nature than ♂, ♄, and ♀. Its generation does not occur everywhere as does that of ♂. It is found at different places in the earth and is generated as follows: The ▽ in the earth is moved and driven about by the central heat (at places where there is much vitriolic salt and combustible sulphur). In rising, it absorbs some white earth, not quite pure, which mingles with the vitriolic sulphur and salt. Due to the great sharpness of the vitriolic salt or sulphur, this mixture becomes penetrating and therefore enters the rocks and coagulates. It is also

increased in volume by the subsequent rising of the water, so that often good ♀ is found in such rock or ore (as in the generation of ☉ and ☾). When now this ore is melted, we find the beautiful red metal copper. It is somewhat harder to melt than ☾, yet is stable in its flow. It gets its red and liquid stability from the sulphur that has for a long time congealed with it in the earth. As it retains much sulphur and also some vitriolic salt, it gets easily frosted in humidity. Also, because of the uneven mixtrue of its sulphur, salt, and earth, it does not stand the test in the assays like ☾, and its flames take on various colors in burning. But in this monstrous metal the intelligent Artist must seek and will find something for Particulars, if he rightly recognizes its sulphur.

The bastard, or ♀, is followed in the right order by the running metallic dry-water, commonly called quicksilver. Its generation has sufficiently been revealed to the erring chymist in connection with ☉ and ☾ and the metallic seed. He can read it there often and should carefully observe it. We shall therefore not speak further about it here. When it is seized by its combustible sulphur after its first generation, it easily mixes with it and turns into cinnabar, called mountain cinnabar, which can again be turned into a running quicksilver by fire.

Although the generation of the five imperfect metals has hereby been sufficiently explained, and it has been reported that they are born by accident against the right course of Nature, we must yet consider and remember that such a generation does not take place against the will of the Creator, because He has ordained everything for man's usefulness and use, and man needs these metals as much and often more than ☉ and

☽, of which enough has been said this time.

It would take a special, long chapter to elaborate in detail on the generation of all minerals, but because the lover of the Art, who solely seeks philosophical wisdom, does not care as much for minerals as for metals, we will not say any more about it for the sake of brevity. We believe, however, that an intelligent man will learn and judge of this generation by that of metals. Only, to conclude this chapter, we wish to add in quite a sincere and good intention, that the eager seeker after this Art should carefully consider and observe the four Elements, Fire, Air, Water, and Earth, and their properties, as Nature brings forth and generates everything mentioned in the preceding chapters by the will of God.

Above all, however, let him recognize the fourth as the worthiest, that is, the right essential, incombustible Fire. That alone is the right, true, most perfect Sulphur of the old philosophers, which can in one moment perfect and completely cook all imperfect metals. Among all things, ☉, with the help of Nature, is thus cooked by Sulphur through the six degrees, and has itself been coagulated into a perfect tangible Fire which is no common fire, no matter how much it can burn. Therefore, let him remember nothing but this Fire, knowing that this Fire is simultaneously in all things under the sun, and that it maintains them. From it all things, animal, plant, and mineral have their life and perfection. This is also why all things are consumed by fire at the last terrible Judgment. That which is holy and blessed will be changed in heaven into an eternally transparent, brightly shining Essential Fire. The cursed and godless, however, will become a dirty,



evil-smelling, fiery, burning, hot, and unextinguishable fire and remain so in all eternity. May the almighty, just and merciful God graciously preserve us from it and lead us into a holy, essential, brilliant, heavenly, eternally lasting fire through His Grace and Mercifulness, Amen. Thus we will hereby conclude these three chapters of the Great Book of Nature, and in so doing hope that if the art-loving chymist reads them often and diligently, reflecting carefully on them, he will not only easily get out of this first error of the trumped-up books but will also be able to recognize all other errors and wrong opinions.

## CHAPTER VI

THE SECOND ERROR OF THE WOULD-BE CHYMISTS CONCERNING  
THE MATERIA OF THE PHILOSOPHERS STONE

At the beginning of this treatise we mentioned that the first error of the chymists desirous of learning the praiseworthy Art is that they wish to learn it from false, trumped-up books (mostly invented and imagined by cheats), from which errors they can undoubtedly get away if they diligently read and observe the preceding chapters of the Great Book of Nature. But they are yet led into greater labyrinths and errors, not just by such books but precisely by the cheats who write them and given them to be printed. They do this by seeking the true philosophical transmutation of metals, both as regards Universals and Particulars, in various wondrous things quite contrary to the nature of metals. One is looking for it in animal matters, such as human blood, sweat, hair, urine, sperm, and many other disgusting things. The second will find it in eggs, feathers, and what comes from birds. The third believes that it is best to take disgusting poisonous animals, such as snakes, toads, moles, spiders, snails, and whatever else there is of animal vermin, and wishes to prepare the Animal Stone from them by hook or by crook with strange manipulations. In this way they believe that they can extract the very purest, subtlest, and stablest substance from the very dirtiest, poisonous things by their cleverness. Others wish to be smarter than these and reject all such animals species. Instead, they try to prepare the Philosophers' Stone from plants. To do so, some (those who wish to be the smartest) choose wine, supposed to be the noblest among plants. They digest, putrefy, and distill it

till only 10 or 9 quarts are left out of a whole bucketful. The rest, or the major part, is driven by the lab workers through the neck in order to wash the coal dust off. From the remaining feces they make some salt and oil, and have thus (in their estimation) separated the Three Principles according to the Art, taking the spirit of wine for ☿, the oil for Sulphur, and the salt for the right philosophical Salt. They know how to recombine these three afterwards through the Art and so make the Philosophers' Stone, with which they can instantaneously transmute all imperfect metals into iron, tin, copper, and lead. This matter resembles the philosophers' Plant Stone as a straw bathing cap resembles a royal golden crown. Others, who think that they understand this matter better, take various herbs, roots, etc. instead of wine, intending to prepare the Stone from them. When they have done with their artistic manipulations, their Stone tinges just as much as the aforementioned, namely, nothing at all.

The third, very learned and well experienced in cheating, despise the two previous opinions and go their own way even more in the philosophical transmutation. They do not speak against metals and minerals, but praise them. If they only understood and knew what it is they are seeking, of what substance and nature the thing is which, in the view of all philosophers, can bring all imperfect metals to such great quantity and perfection. But because they neither understand nor recognize it, they also do not know either the beginning, middle or end of how to obtain it. Nevertheless, they want to get to this Art by force with their peculiar manipulations, yes, with the strangest vessels, glasses, and metallic containers, and with various furnaces which they construct

for this purpose. They distill various strong waters in which they not only mix one but ten, yes, twelve kinds of minerals, such as salts, ☉ etc. By this they endeavor to dissolve ☉, ☽, and other metals, then separate the four Elements, purifying each of them separately. Then, after they are well purified according to their own process, they recombine them, putrefy them, distill them, and finally coagulate them into the true Philosophers' Stone, so that they can *universaliter* transmute all metals into gold and Luna.

Meanwhile, however, and before this Stone is manufactures, they (say) they know how to make other glorious and useful Particulars from minerals, which they cement, refine, *pars cum parte*, put in and take out, color white and red, and thus create something so useful that they will probably remain poor devils forever. When at last the Philosophers' Stone and the Universal Tincture together with the Particulars are all together ready, they have the greatest usefulness from their glasses and instruments as they are sold at the flea market. With that money the very learned philosophers have their clothes repaired which had become quite transparent during the time of the putrefaction, and provide themselves with food, and strong shoes to enable them to move on and begin once more with this work in order to make others equally rich. Much remains to be written about these artificial manipulations by which the lovers of the Art are deceived by those scoundrels and led into that labyrinth. But because all lovers of the Art are more than sufficiently aware of it and it is known to them due to their losses and to their great detriment, we will now stop and lead them, as far as possible and permitted, out of this labyrinth to the right way.

## CHAPTER VII

THE WAY OUT OF THE SECOND ERROR OF THE FALSE CHYMISTS IN  
CONNECTION WITH THE *PRIMA MATERIA* OF THE PHILOSOPHERS STONE

After duly explaining the generation of animals, plants, and minerals in the three chapters of the Great Book of Nature, we now believe that each who reads them and is eager to acquire the true philosophical wisdom, will get enough out of them and realize that the true transmutation of metals, or the metallic nature, is only found in two things, in Sulphur and ☿. When they are united in the earth by Nature, both form but one being, namely, the sperm of metals or the *Prima Materia* of metals. This (if Nature passes unhindered through the six degrees) will become, and cannot become anything but, gold and silver, as we have pointed out several times in the chapter on minerals.

In the generation of such metals in the earth, Nature does her thing, which the artist cannot do outside the earth with the Art. For no one, however erudite, intelligent or artistic he may be, is able to produce gold and silver, or even a single imperfect metal, by mixing the Elements, but must leave that to Nature, who alone knows the right mixing, multiplication and completion. That is why the true philosophers do not endeavor to produce a metal but only to perfect the imperfect ones, which Nature cannot do either within or without the earth without the help of the Art. But how imperfect metals can be brought to perfection or turned into silver and gold, in that the chymists (as briefly reported before) err most by seeking perfection outside the metallic nature in other quite unsuitable things, because the imperfection of the five imperfect metals stems solely from the uneven mixture of the

Elements. It is especially due to the fact that the liquid Air, or Sulphur - hot and dry - does not stand in an equal proportion with  $\nabla$  and Earth, or with  $\text{☿}$ . Therefore the Sulphur cannot completely dry out  $\text{☿}$  and make it fixed with itself. (Mercury with Sulphur.)

Consequently, when the five above-mentioned metals are put in the fire, Sulphur, which is not yet fixed, gradually burns or evaporates, which must be followed by the cold and moisture of  $\text{☿}$ . Finally, there remains an Earth which had been mixed with the Water. When it is forcibly driven through the fire, it turns into slag or glass on account of the Salt it contains. Thus the four Elements separate again in the metals which noble Nature cannot bring to an equal, proportionate decoction in the earth due to accidental occurrences. This separation, however, does not take place in gold (because it has been equally proportioned in the earth by Nature with her six degrees and brought to a perfect decoction). If the lover of the Art well understands and observes this deficiency or imperfection of the five metals, it is easy for him to realize that it cannot be compensated by any other means than a perfect portion. Honest philosophers can achieve this with one single remedy, and they have called this one thing their Philosophers' Stone, or the Essential also the secret of secrets, as may be seen in their books. And because they instantaneously perfected all five metals with it, they also called it *viam particularem* (the way of the Particulars), because from this fountain or with this Sulphur they also accidentally brought the two metals  $\text{☾}$  and  $\text{☿}$  to perfection by drying out and removing from them their excessive blackness and moisture.

These two metals, but especially silver, have the least deficiency



among the five, for nothing is lacking in silver. If it still contains some moisture and blackness, it is due to the fact that the last degree, coagulation, before distillation accidentally began too soon in the mineral. Therefore, the Sulphur could not completely decoct the Mercury. Quicksilver likewise does not lack much in the proportion of the four Elements, Nature had given it the first degree of the metallic form in the earth, but as some combustible sulphur had been accidentally added to it - which coagulated into cinnabar - Nature could not perfect it further. This is why both metals can alone among the five be brought to perfection, but it cannot be done by anything but the Essential or a fixed Essential Sulphur, as will be reported later.

As the mistaken lover of the Art cannot only well understand the deficiency and infirmity of the imperfect metals from what has been said above but may also note how and by what this deficiency can be remedied, namely by nothing but the Essential Fire which the philosophers call their Stone, my report is now not unjustly awaited with great eagerness as to how this Essential Fire may be obtained and how the Philosophers' Stone is to be made. We intend to show it as follows.

If the alchymist succeeds in producing the metallic seed or the Prima Materia of metals (as we defined and reported it in the mineral chapter) and in separating it pure and clean from the mineral, he has all that is required for the preparation of the Philosophers' Stone - perfectly and sufficiently. But if he does not have that (and it is very difficult, though not impossible, to obtain it), he must endeavor to reduce the perfect metals gold and silver back to the Prima Materia and a right philosophical water, which may be the supreme secret in the

philosophical Art - but it is easy and not much work for the wise.

When he now has the metallic seed or is able to reduce the afore-said metals to a metallic water, he must use the help of noble Nature with her above-mentioned six degrees. She will help him by her hidden secret operation. Conversely, he must know how to promote her operation with his Art and cleverness, but especially with the external material fire. Then, in about 90 days, due to the first degree of calcination, he will see that this metallic seed (if it is put in a suitable cask or vessel) has become somewhat dry and has a beautiful flesh-color. In another 90 days it will turn black-dark brown through the second degree of sublimation and be ready for the third degree of dissolution. And if you, eager Artist, will pay careful attention to Nature and help her with the external fire, you will at once see the right philosophical dissolution, liquid like cream or was, black like boatpitch. This then is the right philosophers' Raven's Head, and the Philosophical Mercury. It is the Prima Materia of the Philosophers' Stone, which the philosophers have called by so many strange names in their books. But if you wish to reach the desired end, be hereby sincerely and earnestly warned not to make a mistake, or work too fast, in the first degrees, especially not in the dissolution, as there is a light spirit in the metallic seed (called by the philosophers the unconquerable *astrum* (star)). If it shows up before the right time and separates from the matter, there is no means by which it can be made to enter it again. This is also the reason why the Philosophers' Stone can no longer be hoped for after such an occurrence, only the matter turns into nothing but gold and silver of where there is then no greater quantity than in the beginning. There-

fore, the greatest care has to be taken at this stage.

When you now have this solution by the Grace of God and can see its blackness, you must begin with the fourth degree of putrefaction and keep it going with great diligence. You will then have blackness for 40 days, but you will in the meantime see various quickly changing colors (called Peacock's Tail). After the lapse of 40 days, the fifth degree of distillation begins. You must know how to keep it with alertness, because after the perfect putrefaction a very white crystalline spirit begins to rise, or it ascends and descends through the distillation and washes the black matter in 20 days, so that it begins to become ash-white. When the distillation is kept up for another 20 days by the operation of Nature and the artist's diligent work, the matter will be washed to a perfect white, like snow.

Now the sixth degree, the coagulation, begins, and this spirit no longer rises but coagulates from day to day with the lowest. Now the whole matter will become quite white, though not quite completely perfect. With it the artist, if he wishes, can transmute all imperfect metals into silver. But if he continues with this degree of coagulation, the whiteness will turn yellow in 20 days, and dark red in another 20 days. Then Nature requires a stronger degree of fire. The artist must know how to give and maintain it for another 40 days, after which time the whole matter will become a beautiful, perfect ruby red, brilliant and of the greatest stability. This then is the right Philosophers' Stone, the right Essential  $\Delta$ , which can decoct and ripen all imperfect metals in a jiffy, also heal and cure all sicknesses.

See now, you erring chymist, this is what you and many others are

seeking. This is that which you think you can produce from dirty and perishable disgusting things. Behold, this is the very purest, most beautiful and most durable substance among all things found under the firmament. Therefore, whoever is granted it by God Almighty by His divine Grace and blessing, ought to use it with constant gratefulness only for the praise of the Divine and the usefulness and welfare of his fellowmen. If he does that, he will thereby gather a treasure in heaven, and after this life (if he has previously been calcined, putrefied, and purified through the fiery distillation) become like this translucent Essential Fire, that is, like the holy angels. But if he intends to use it for the splendor, shame, and luxury of the world, he will receive his eternal punishment in the dark, impure, putrid, evil-smelling, and unextinguishable  $\Delta$ .

Now, dear erring lover of the Art, you have understood as much as possible on what the true transmutation of metals rests, namely on the metallic seed which is  $\nabla$  and  $\nabla$ . And as we have informed you that if you cannot have this metallic seed from minerals, you must reduce the two perfect metals  $\odot$  and  $\odot$  to their prime matter - which in truth is so and must be so - we must also warn you here and relate in all sincerity that you must not think of any corrosive things in this reduction, such as strong water and the like, also that you must avoid deceitful alchemists and their manipulations with calcining, reverberating, sublimating, separating of the Elements, and recombining them. You must completely refrain from them and flee from them as from the devil himself. You will not achieve anything with them, because by them no thing intended to generate something will be improved. Instead, it will be corrupted

in its innermost nature. Therefore, read the preceding chapters of the Book of Nature frequently and with great diligence and constant reflection, and do not always stick to the mere letter but ponder over Nature, and you will find that she uses precisely the same six degrees in destruction as in generation. When you have carefully observed this, the reduction into the prime matter will not be difficult but quite easy.

While we have, in our estimation, sufficiently instructed you in our insignificant but sincere writing concerning the universal transmutation and have led you out of the great errors, we will also tell you something of the particular transmutation, or the transmutation of the right, useful Particulars, then conclude this little treatise of the chymical errors with some practical hints as to how the metallic seed can be obtained, so that we do not bore you with more writing. In so doing, we remind you once again that you must not observe and understand our present well-meant writing according to the mere letter, but according to Nature. If you do that, it will without doubt be useful to you; if not, do not complain of us but of your non-understanding.

## CHAPTER VIII

DE PARTICULARIBUS  
(of particulars)

After you, art-loving chymist, have understood that only two metals, ☽ and ☿, can be transmuted *particulariter* or brought to perfection, and you have also noted what is the cause of the imperfection of both metals, and have in addition heard that this perfection cannot be hoped for or obtained from anything but the astral  $\Delta$ , it is necessary to report further (because this transmutation is not universal and the direct way comes from the seed of metals or the Prima Materia of the metals) what this Essential Fire is and where you must look for it, so that you may not make mistakes in this transmutation because of other deceitful chymists, thus incurring in vain expenses, effort, and labor. As this Essential Fire is in all things but with unlike and different virtues and operations, you must take note that for the Particular-Transmutation it must not be sought, found, or extracted from anything but minerals (which are most akin to the metallic nature). There are many minerals and different kinds of them, however, which we all count among the three noblest,  $\oplus$ ,  $\triangleleft$ , and  $\odot$ , as we reported in the mineral chapter, for the following reasons: First, because the philosophers praise these three above all others in their writings, ascribing to them great virtue, health, and long life, in addition to being useful for the transmutation of the afore-mentioned metals.

Secondly, because two of these minerals contain vitriol and the third  $\triangleleft$  in their corporeal mixture, and therefore all have a virtue. Thirdly, because among these three sulphur is the very best and very



noblest mineral, as it is by God and Nature one single thing, without earthy or watery admixture, and it has been formed in the earth into such a burning and consuming fire. It is therefore to be preferred to all other minerals. After the *Prima Materia of metals*, there is nothing in which the Essential Fire is found so abundantly (though combustible and volatile) as in common combustible sulphur. That then is the reason why it is to be chosen from among all minerals. Therefore each lover of the Art must know that the transmutation to the complete perfection of metals stems only from sulphur. The Philosophers' Stone is nothing but a perfect incombustible sulphur which can bring all imperfect metals *universaliter* to perfection.

The combustible sulphur, however, must first be brought out of its combustible or volatile nature into a fixed, pure, transparent, red substance (but without loss of its moisture) by the Art and subtle philosophical manipulations. Then it achieves so much *particulariter* in ☽ and ☿ that we must thank the Almighty for it. But so as not to praise sulphur without any reason, we will here give the lover of the Art a very easy proof (behind which there is more than some think) of the common combustible sulphur: If it is thrown on metals in the fire, it soon enters all metals (except gold) and intermixes with them, so that it cannot easily be separated from them. Silver, ♀, and ♂ thereby become quite liquid, ♄ and lead become harder to melt than before, quicksilver is thereby coagulated into a beautiful red cinnabar, but everything is unstable and combustible.

The reason why the combustible sulphur mixes and unites so readily with metals is that the six metals solely lack combustible sulphur for

their perfection. Therefore, they attract to themselves as much combustible sulphur as they lack. Gold, however, does not lack sulphur but is itself a sulphur that has been ripened and well decocted by Nature. That is why it cannot be mixed with combustible sulphur like other metals. In this connection the lover of the Art must further note that no mineral, plant, or animal  $\ominus$ , as artistically extracted, purified and prepared as it may be, will mix or unite with perfect or imperfect metals, either in melting or otherwise, but will flow above in the fire. The reason is that the metals previously lived with superfluous things, especially the five: lead, steel, iron, copper, and silver. They have too much and superfluous salt in their composition and cannot accept any foreign or external salt, which the chymist must carefully observe and consider if he wishes to accomplish something useful in Particulars.

We must not forget the other two minerals, however, vitriol and antimony, but explain their usefulness and use for the benefit of the lover of the Art to some extent. These two are overloaded with combustible sulphur (which is quite volatile) in their composition. When then the sulphur is extracted from them, some black earth is left behind by the vitriol which produces some white salt used for medicines.

leaves an ash-colored earth. Of it and Salgemae a yellow-red glass is made, used by the inexperienced as a purge - which purges the soul out of the body of many a man. This is due to a very poisonous  $\mathfrak{S}$  contained in it, which may be separated by the Art to make it look alive and like common  $\mathfrak{S}$ . But nothing better can be hoped for from this than from the common  $\mathfrak{S}$ . Therefore it is unnecessary to use much

Art in this regard and to take much trouble with it.

Vitriol is the only one of the minerals that can stand a hard test, known to almost all chymists, by turning iron into really good copper. It is due to the fact that, while iron has much earth and salt but little sulphur, that salt attracts the vitriolic sulphur and joins it to the earth. When it is smelted through fire, it turns into good liquid copper, caused solely by the sulphur. In brief, you lover of the Art, consider only the incombustible sulphur in all your projects, be they universal or particular, and often repeat or practice the following verse by yourself alone, with understanding, and you will become rich and happy:

O you Essential Fire,

A treasure so strong and so dear,

For which no man can pay,

No matter how rich he were.

You give health, long life,

Also honor and riches to boot.

Thousands will not be worthy

Of the secret which is in you alone.

But he who asks God for it, will be granted it,

Provided he leads a Christian life.

Thus we believe we have written enough of the Particulars for the erring, and hope that each will understand and learn so much from our well-intended writing (which is not oriented to the process but to the right philosophical understanding) that he will first have cause to thank God and ourself for it. We could also write more about other

minerals but it would require a big book. As they are also comprised among these three, however, we will not report further on them but conclude herewith the Particulars.