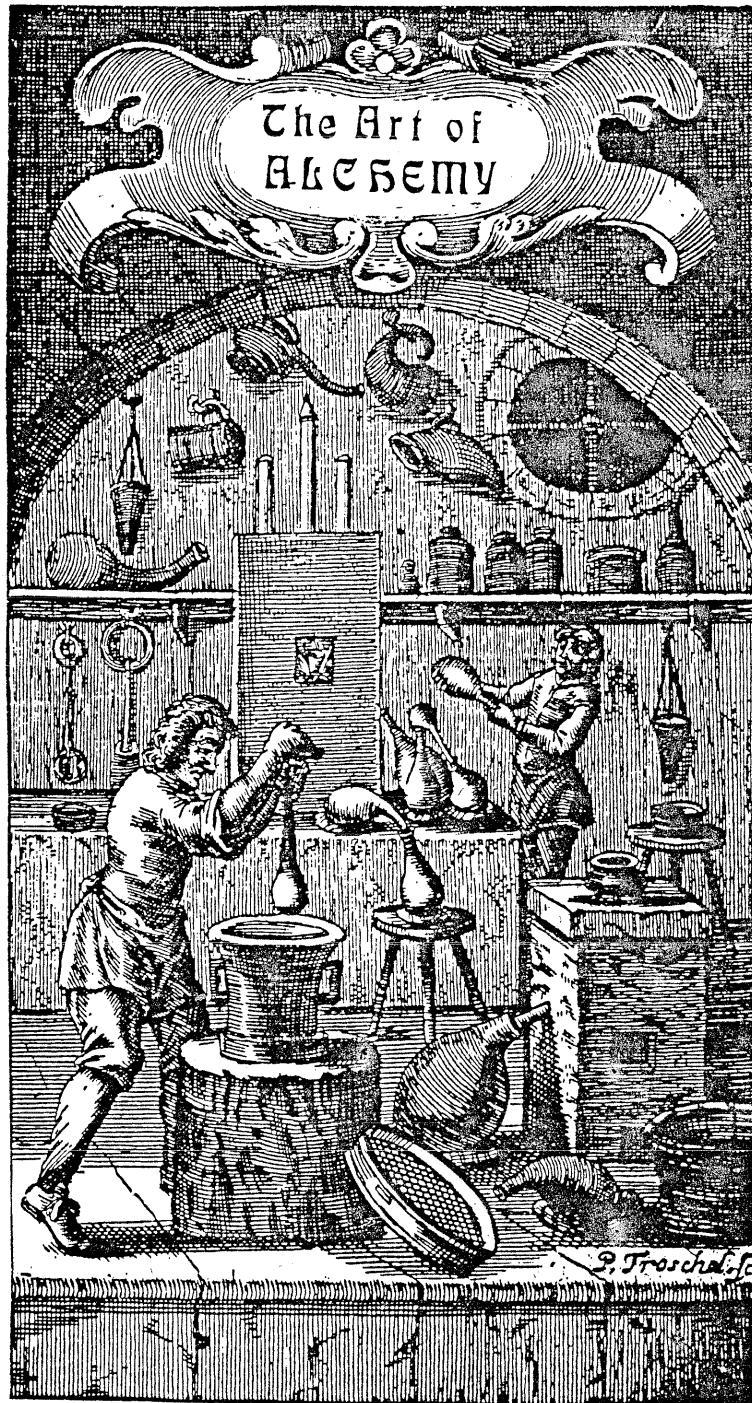


Delmar D. Bryant
ADIRAMLED



PRODUCED BY:

RAMS

1989

The Art of Alchemy

-or-

THE GENERATION OF GOLD

A Course of Practical Lessons

-in-

METALLIC TRANSMUTATIONS

For the use of Occult Students

Being A New Illumination

Regarding the

SECRET SCIENCE OF THE SAGES

BY: ADIRAMLED

ADIRAMLED
2270 Broadway, New York

F O R E W A R D

In the year 1987, Camille Coudari called to my attention a book entitled "The Art of Alchemy". He indicated that he had caught a glimpse of this item in the library of an old alchemist. He asked if I had heard of the author, one Delmar DeForest Bryant. I said I hadn't but would try to find some of his writings. Camille remained dubious. However, undaunted by disbelief, I spread my nets.

David Ham, my friend and associate alchemist, called to my attention that this book existed in my library! Sure enough, in my ms collection, I found it. Moreover, I also found another item by Bryant (who goes by the nom-de-plume of ADIRAMLED....Delmar Ida spelled backwards) dealing with the Philosophical Stone. It turns out this book was put together, in my belief, by Paul Foster Case. I might even say that Bryant was a mentor to PFC!

In my search for Bryant material, I found he published a Journal while he lived in Wyoming Ohio. The historical society there, at my urging, searched and found copies of this Journal and sent me Xerox copies. I also found another document by Bryant which is available thru RAMS.

The present work is the second half of a series of lessons that Bryant, or Adiramled, produced. The first part has eluded me but we are ever on the alert to pick it up. In the meanwhile, this writing seeks to connect alchemy with the Bible. It also has various suggestions to the would-be alchemist. There are some gems to be found herein. Enjoy!

Hans W. Nintzel

The Art of Alchemy

PRACTICAL LESSONS. NO. 1

⌋ KAPH K

The eleventh letter of the Hebrew alphabet, the first of the higher symbol series is KAPH, meaning literally, the Palm of the Hand, and signifying Strength.

The matter which was hidden by the veil of Isis in *Beth* (2) becoming animated in *He* (5), being justly applied in *Heth* (8), now comes into potential manifestation in KAPH.

The hand might be perfectly formed, but, if it were not animated with life, applied to an object and directed by will, it would be powerless to execute that for which it was designed.

The Tarot figure corresponding to this letter is called Strength and shows a Maiden opening the mouth of a Lion.

This Maiden is the Virgo of our previous lesson who has met the true object upon which she is to exercise her strength; and, while it appears a conquest, it results in a union by which the seemingly vanquished powers of the Lion are augmented a thousand fold.

This dual force in itself is something irresistible, and one which, if applied to apparently inanimate objects, will effect magical transformations.

Take a simple illustration: The blood flowing in the veins is the Red Lion. The air we breathe is the Maiden. By this air the blood is energized and transformed into wonderful, living tissues.

The air, in this illustration, is comparable to the Mercury of the alchemists, while the blood is their Sulphur. In the *Turba Philosophorum* (Assembly of the Sages) we read, "In the estimation of all sages, Mercury is the first principle of all metals.As flesh is generated out of coagulated Mercury." Trevisan says, "Gold is nothing but quicksilver (Mercury) congealed by its sulphur."

Broadly speaking, Mercury is Water, and Sulphur is Earth. Mercury, the "messenger of the gods," is always shown with wings on his heels and helmet, which is expressive of the volatility of water through the agency of fire. In his hand he holds a caduceus, formed of a rod about which two serpents are entwined--expressive of One Substance containing two principles, *i.e.*, Fire and Water.

If we look upon these mythological figures as merely representative of certain fabled deities, or even interpret them as astronomical realities, we shall fail to grasp their real significance.

Alchemy, alone, explains their true meaning.

Mercury is the mystery of magic. The story of Christ is the story of Mercury, which, if divested of its allegorical garb, is beheld, not as the history of any personality, but as the description of a principle.

This principle, apprehended as energy actively expressed is creation, is Mercury, Christ, God, or anything else we choose to name it.

Alchemy, science and religion, if properly understood, are synonymous terms, since they all express a mental recognition of the one great central fact, or principle of existence.

There is a very general misconception of the term, Alchemy. It is commonly regarded as a pseudo-science, based upon the chimerical dreams of certain medieval philosophers, relative to the discovery of a means for transmuting the base metals into gold and of prolonging life at will.

This discovery was known as the *Alkahest*, or Universal Solvent. By its use all imperfect things were said to be brought to the highest state of perfection. The word Alchemy itself (generally believed to be of Arabic origin, from *al*, the, and *komia*, secret thing), goes further back to Chaldea and Egypt where *Al* or *El* meant God, and *Cham*, the sun. The word means virtually, The power of the Divine Solar Influence expressed in Nature.

Although the term, Alchemy, was not employed before the middle ages, yet the Art which it represents is as old as the world, being known formerly as Magic. Owing to the ignorance of the times, the cupidity of rulers and the practice of charlatans, this art fell into disfavor and partial obloquy, so that in modern times it is little wonder that it is numbered with legends and fairy tales.

The fact is, however, that Alchemy is an art so great and sublime that it is worthy to be called the only art; for what is known as science today is, indeed, but little more than the ripples, or waves, upon the vast sea of Alchemy.

Furthermore, if the principles of Alchemy were universally known, religion as now understood and practiced would appear puerile.

The more man progresses in the line of intellectual achievement the further he gets from the central truth; conversely, the further back we go in the history of civilization, the nearer we shall find man to this center. The heathen, worshiping the symbol of the stone, the pantheist reverencing God in Nature, the sun-worshiper, adoring the great central luminary, were, in a certain sense, much nearer the truth than the modern religionist, bowing down to an idea of which he has no definite or fixed conception.

The church has clung to its symbols without being able to understand or interpret them.

Alchemy alone shows where they originated and what they mean. Take, for example, the symbol of the Trinity.

The ecclesiastical trinity is founded wholly upon the alchemical tri-unity of natural principles.

1. The Elohim, *fire-air*.
2. Mary, *water*.
3. Jesus, *earth*.

This is shown in the following diagram:

<u>1</u>	<u>2</u>	<u>3</u>	<u>4 (or 1)</u>
IOD	HE	VAV	HE
Fire	Water	Air	Earth
Masc.	Fem.	Neut.	Masc.

It is apparent that while the Divine Name, IEVE, is completed in Earth, or 4, yet this 4 is but the basis of a *new* triadic series of emanations, as has been shown in previous lessons.

This *Earth*, then, must contain all other elements. In the one, therefore, there are four. But the only visible elements are Water and Earth, the others being invisible and only recognizable as inner principles, or formative energies.

Alchemy explains all the mystical and seemingly impossible sayings of the Bible. For

example that of Nicodemus, "Can a man when he is old enter a second time into his mother's womb, and be born again?" and that of Jesus, "I and my father are one."

Earth may be alchemically resolved into Water (its original womb), and this water into Air (its original father). By "father" is meant the supernal father-mother: Ether is the father and Hydrogen the mother of all things.

As I have shown in the primary lesson-course, the highest expression of divine activity is bi-une, or sexual. If it be the highest, it must be the lowest. Man is the macrocosm, or synthesis of all lower forms of expressed energy.

When it is said that man is made in the image of God, it means that Mind is that image.

Intellect may arrogate to itself the exclusive possession of Mind, but Intuition recognizes mind to be universal. Every atom, every stone, every tree *knows* and understands.

This vast Mind has been intellectually separated into higher and lower, conscious and subconscious, mind.

This division is entirely arbitrary and unreal, as are the terms organic and in-organic.

But in no way can we so fully comprehend this fact and come into the consciousness of the omnipotence, omnipresence and omniscience of God as to begin at the foundation, the lower, sub-conscious, inorganic realm, where God is discovered as a Being, apprehensible to the touch, the sight and other ordinary senses.

Jesus, after his resurrection, said to his disciples, "Behold my *hands* and my *feet*, that it is I myself: handle me, and see; for a spirit hath not flesh and bones, as ye see me have."

In this text the occultist reads that by *hands* are meant the volatile principles, Fire and Air (Gemini), while by *feet* are designated the fixed principles, Water and Earth (Pisces), of that marvelous creation, the Philosopher's Stone.

It is an error to suppose that the Alchemists *made* gold and precious stones. They never pretended to do this. They simply learned a way to assist Nature and accelerate her performances.

Man has a unique tool, Reason, and a superior method, Analogy, by which he can seize upon the operative principles of Nature, can become the loving consort of Nature, assisting her to work with greater ease and rapidity.

Hermes, by long reflection and deep meditation discovered the principle that Gold is the

ultimate intention of every metal, whatever its present form.

That is to say, all common stones, minerals and metals are crude forms of gold. Hence all minerals contain the seed of gold. It may be ages before the seed ripens and the mineral be perfected where it lies in the bowels of the earth, but ultimately it will be brought to such perfection by natural process. This principle, of course, is unknown by modern science, and can only be apprehended and accredited by being demonstrated, and this demonstration is the *Magnum Opus*, or Great Art of Alchemy.

The study of Alchemy is unlike that of any other. The available books on the subject are written, as it appears, to conceal more than to reveal the operative principles of the Art. There seem to be no teachers.

It is apparent that, if one ever lived who accomplished so great a feat as the *magnum opus*, he would not need to write a book or to teach. If he did so, we must certainly believe that he was actualized only by the purest and most unselfish motives; and, if in his book or teaching he did not openly reveal the secret he possessed, we must consider that discretionary reasons probably withheld him from doing so. The history of the medieval persecutions of Alchemists, together with one's knowledge of the cupidity and treachery of the present world, would, I think, be sufficient to either seal his lips or cause him to *reveil* the knowledge from all save the tested and trusted few.

And here let me give a word of advice to students. It has been proven in all times that only those who apprehend the *value of silence* ever come into possession of this Truth.

It is something that never yet has been transmitted by word of mouth. It is projected by the thought of more advanced minds, and gained only through intuitional perception *in the Silence*.

Only one person should ever share this confidence with another, and that other should be a true and loving companion of the opposite sex.

It is advisable for two to work and think together, because in this way the thought becomes wholly sexed, intellect supplements intuition and results are apt to be surer and quicker.

Not that it is impossible to come into this unfoldment alone. Many of the older alchemists were monks, one was a cardinal, one a pope, many were hermits.

No great preliminary knowledge of natural science as now understood is necessary. In

fact technical training of this kind is apt to blunt the faculties to a perception of true natural principles.

This is proven by the fact that very scholarly men usually can see no reason in Alchemy, and nearly all such men fail when they try to demonstrate it. Observation of natural phenomena, reasoning from cause to effect and effect back to cause--above all, patience and perseverance are necessary to accomplish this work.

In the words of the learned author of the Hermetic Arcanum (Jean d'Espagnet), "A studious Tyro of a quick wit, constant mind, inflamed with the study of Philosophy, very skilful in *natural* Philosophy, of a pure heart, complete in manners, mightily devoted to God, though ignorant of practical Chymistry, may with confidence enter into the highway of Nature and peruse the Books of the best Philosophers; let him seek out an ingenious and sedulous Companion for himself, and not despair of obtaining his desire..... Let a Lover of truth make use of few authors, but of the best note and experienced truth; let him suspect things that are quickly understood, especially in Mystical Names and Secret Operations; for truth lies hid in obscurity; for Philosophers never write more deceitfully than when plainly, nor ever more truly than when obscurely."

The clearest writings on the subject to my thinking are those of Thomas Vaughan (Philalethes). A splendid work, too, is that entitled "The Great Art" by Pernety.¹

No one should begrudge the small expenditure necessary to secure a few good, reliable books. They are the tools of the miner by which he enters the Golden Mountain.

The present course of lessons is designed as a commentary on the older philosophical works, by which it is hoped they may be read in a new light.

The most difficult part of the whole work is the discovery of the *substances* entering into our art--objects symbolized by the Maiden and the Lion. All the rest is said to be "child's play and woman's work."

I shall make it a point to describe these objects in a thousand different ways, shall point them out by correspondencies in nature and show them in the symbolism of the ancient writings and inscriptions.

¹Translation by Dr Edward Blitz. Price \$3.50.

One of these I found in the ruins of the ancient temple of Heliopolis in Thebes, the other I met in Asia Minor.

The Egyptians had a certain feast during which they celebrated the passage of Osiris into Isis. They also had a tradition that Isis was wont to shut Osiris up in an ark for a whole year at a time in order to regenerate him. As is well known, Osiris is the Sun and Isis the Moon; but how the sun could enter the moon, or be shut up by her in an ark is an astronomical conundrum, and yet to the Alchemist the thing is as plain as day.

Osiris is the Lion (earth) and Isis the Maiden (water). Those who succeed in performing the magical experiment at the close of this lesson may understand somewhat the real significance of the matter.

Furthermore, Osiris, the Sun or Leo, is "the Lion of the tribe of Judah" (Rev. 5:5); and if you will read Jacob's blessing to Judah (Gen. 49:8-12) you may possibly gain an important suggestion relative to the *nature* of this leonine principle.

Remember, that the names Juda, Judah, Judas, Judea, Jew, are practically the same. If this be rightly understood, it will be seen why the Jew refuses to accept the man Jesus as the promised *Messiah*, though he instinctively enough recognizes *Gold* as the most perfect symbol of his Ideal.

Bear in mind that we are seeking for natural objects and not metaphysical fancies. Our reward will be when we can find the *actual substances* of which the Philosopher's Stone is compounded.

Lest you should be dismayed at the improbability of their existence, I assure you they are as real as the substances entering into the composition of the bread you eat.

The Lion is *Sol*, Sulphur or Fire: the Maiden is *Luna*, Azoth, or Water, Hermes says "Fire and Azoth are sufficient for thee." Do you not observe that the Water is stronger than fire? But in Alchemical Art the Woman conquers only to be finally overcome by the Man, for the intent is that they shall be united forever.

Azoth is a veil for the "Star of the East." And now I must tell you an alchemical legend the occult facts of which are wholly true.

This *star* is one that fell to the earth in a meteoric shower at one time during the era of Mohammed. It was found by some Bedouin Arabs near the temple of Jupiter Ammon in Libya.

Being recognized by them as a stone of real value and wonderful virtue, they esteemed it a gift of God, brought it to Jerusalem and placed it in a certain *Mosque* where it became known as The Stone sacred to Allah.

During the crusades, a venturesome Spaniard, having forced an entrance into the Mosque, chipped off with his sword a piece of this stone, which he subsequently brought back and gave to the king of Spain. Here it was called the Magic Stone, since every one who touched it or even looked upon it came into some good fortune.

Finally, a certain monk who gazed upon it long and earnestly had a vision concerning where its *ore* could be obtained, and thereafter it was secretly manufactured by him and other brothers of the Monastery for the purposes of Magic Art.

It is authentically stated that this monk transmuted tons of gold and endowed many monasteries of Europe which are standing today as monuments of his achievement and generosity.

Finally he was caught by the Turks who to avenge the ancient theft, caused him to be stoned to death.

It has most truly been said that if God had not let fall this *Stone* to earth, the art of Magic would be a vain pretense.

Our search, then, shall be to find this astral *stone*, the Maiden of our Symbol.

"Seek and ye shall find, knock and it shall be opened unto you.... The *stone* which the builders rejected, the same is become the head of the corner."

AN EXPERIMENT.--Take two old saucers, or other dishes which you are not particular about keeping.

Place in one of them about two tablespoonfuls of ordinary Rainwater. In the other put a spoonful of Plaster of Paris. Place the tip of the finger in the water and reflect upon the following facts:

1. The water, no matter how *cold* it is, contains a certain amount of heat, or it would not be water, but ice; and no matter how hot it is, it contains cold, or it would already have evaporated.

Therefore, you reason that the Cause of its remaining as water is due to a certain equilibrium, or balance, between the opposite conditions of *heat* and *cold*; and furthermore, that

this result is effected through the temperature of the *air* in the water.

2. Now, turn your attention to the earth, and by analagous reasoning you will perceive that its *dryness* must have resulted from calcination, or heating, whereby the moisture has been driven out of it. By this, you will see that *moisture* is a necessary condition of solidity. No amount of heating or freezing can effect the condition of an earth in which all moisture is wanting.

Formally this powder was a stone, common gypsum, such as is used in fertilizing fields; as it is, you may call it a pulverized stone, or an earthy powder. Now, take and pour the water upon the earth, and you have united the *female* to the *male*, in fast and indissoluble union. This wedding will be over in a moment, as you will miss the bride only as you see that she has given *a new form* to the husband.

You simply have, in place of water and powder, a *white stone*. But, although it appears one cold, hard substance, you realize that it is composed of *two* substances uniting the *four* elements, Fire, Air, Water, Earth.

By this experiment you may easily understand the meaning of the Hermetic paradox, "It is a stone and no stone." Had you possessed in this experiment the right materials, you would have before you, instead of the hard little lump of gypsum, the true stone of the Philosophers.

In future lessons we shall make other experiments, but none more instructive than this when you see all the points in it.

This is exactly the way God made the earth. The Elohim (fire and air) moved upon the face of Chaos (mud) and tempered the *mixture*, producing by circulation, a *separation*. From this action resulted a sediment of denser matter called Earth (*Aretz*) which had fallen downward, while the lighter and purer Water (*Mem*) remained above. This is the separation of Eve from Adam.

But the water loved the earth and returned to its embrace again and again, each time purifying and refining it a little. The result of this ceaseless interaction of the elements in time produced man just as we see him. The earth has at last been formed into bones--precisely the same material as our gypsum. These bones are now covered with flesh (the ancient mud), through which courses the blood (the water of the primal chaos).

The highest expression of the original *Mem*, or *Men* (fire-air-water), is MEN-TALITY

(will, conception, mind).

By applying the Mind to the contemplation of natural phenomena, particularly that of generation, man is enabled to stand in place of the Creator, hatching his own little World out of the Philosopher's Egg.

NOTE TO STUDENTS: The plan of conducting this series of lessons will be a little different from the preceding. No special questions are asked except those suggested by the text. The point to gain is *illumination*, and this can be acquired only by deep reflection and soul-searching enquiry. The Voice of the Silent Master speaks when you can hear. Read the text over and over and meditate upon the meaning of every word.

Embody your best thoughts and ideas in the letters which you write me and I shall then be able to give you valuable suggestions and assistance.

The lessons, as heretofore, will be issued monthly, and as many letters as desired may be written on each lesson. Each letter should contain \$1.00 in order to insure a reply. "With what measure ye mete, it shall be measured unto you."

ADIRAMLED.

The Art of Alchemy

PRACTICAL LESSONS. NO. 2

↳ LAMED L

"Behold, I lay in Zion for a foundation a stone, a tried stone, a precious corner-stone, a sure foundation: he that believeth shall not make haste."

LAMED is the twelfth letter of the Hebrew series, and means, literally, "an ox-goad." More generally the word signifies "a beater or chastizer." The word is still preserved in English with the identical signification: *lamm*, to beat soundly.

The oldest specimen of Hebrew poetry extant is said to be the address of LAMECH (the personified *Lamed*) to his wives (Gen. 4:18-24):

*"Adah and Zillah, hear my voice
Ye wives of LAMECH, give ear unto my speech:
For a man I had slain for smiting me,
And a youth for wounding me,
Surely seven-fold shall Cain be avenged
But LAMECH seventy and seven."*

This strange and seemingly unintelligible speech acquires a meaning only when understood as an occult description of certain processes connected with our unique philosophical work.

LAMECH is identical with the *Lion* in our previous figure. The "youth" who smites him is the "Strong Maiden." Gender is applied to this force very arbitrarily by the mythic writers. The fixed element, or LAMED, is almost always masculine, while the volatile (the youth) is hermaphroditic or of either sex. LAMECH is the body, Sulphur, which is here represented as being wounded by Mercury.

The fact, however, that the youth is slain by LAMED shows that the fixed Sulphur is the stronger of the two. This is expressed alchemically by the saying, "In the first part of the

magistry the Woman (water) rules. But she is finally overcome by the Man (earth)".

This same idea is presented in a hundred legends. The story of Cain and Abel is precisely similar. *Abel* means "mist" (Ger. *Nebel*) and Cain means "royal earth" (Ger. *König*). The mist approaches the earth and is "slain" (absorbed) by it.

Another tale of the same import is that of the slaying of Adonis by the wild boar. A still more suggestive one is the slaying of the Lion by Samson (Judges 14:5-6). Samson's riddle (verse 14) is the very acme of Alchemical truth. The "bees" that settle on the Lion's carcass (verse 8) are the active energies aroused by the union of two opposite chemical principles. The "honey" is the white substance that actually forms out of the "carcass" by the operation of these hidden principles. This white substance is what the sages term "our mercury," and is virtually the *mother* of the philosopher's stone.

The moment of first espousal is marked by a dark color, typified by the Lion, the Dragon, or some other Beast; and in early Biblical Symbolism by the First wife. In our LAMECH story it is *Adah*, whose sons were herdsmen and musicians (Gen. 4:20-21).

Following the period of darkness comes the dawn and brightness. This is the Second wife, Zillah, who gives birth to the first Alchemist recorded in history, viz, TUBALCAIN (Gen. 4:22).

In the legend of Abraham, Hagar (flight) precedes Sarah (brightness), in which legend the most perfect alchemical truth is imaged forth.

After the meeting of the man and his first wife (sulphur and mercury), there is a period of retirement from the world. In Deut. 24:5, the man is given a *year*, in Gen. 29:27, a *week*. It is brought down to the present time as the "honeymoon." The "honey" of this "moon" is the same that Samson ate, and the *real truth* is, it is not perfected for about nine moons (months).

The first period, however, called the reign of *Saturn*, or blackness, reaches its climax in *forty days*, and this explains scientifically the meaning of the frequent use of the number 40 throughout the Bible: Forty years in the wilderness, Forty days' rain, Forty days' fast, etc. This is expressed throughout all mythical writings as the *dark period*. It is Job's experience.

The Twelfth Tarot² figure corresponding to LAMED is called "The Hanging Man." It

²The Bohemian Tarot, by Papus, price \$2.25.

shows the youth which is introduced in figure six ("The Lovers") standing between two females as now hanging suspended between two columns.

This young man is our *Lamech*, our Lion, our Sulphur, and the females represent his dual wife. Both are essential to his development and necessary to bring him into a state of harmony and equilibrium.

The female attendants *become* the pillars of support in this figure. The Bacchante is Isis, or the generative principle of the Stone. Diana is the Virgin (Sarah, Rachel, Hannah, Mary) that ultimately bears the immortal child.

This ancient symbolism is, indeed, interesting, the more so since upon interpretation it reveals a knowledge of nature's arcane laws wholly unknown to modern science.

Enoch, Lamech, Noah, Abraham, Jacob, etc., are all expressed in *Adam*--RED EARTH. This earth is a literal fact, existing as much today as it did ten thousand years ago, or "in the beginning," if we can imagine a beginning. It is not any crude, cold, hard earth, such as we walk upon. The common earth is the excrement of heaven, which for heavenly purposes has to be raised up and sublimed by the Divine Workman himself. Man cannot do this by any known chemical process. This wonderful Adamic earth is actually made by God in the air, or, as we may truly say, in heaven, for heaven is every inch of the ground above the earth.

But, notwithstanding that it is congealed in heaven, gravity will draw it to earth, and you may, at certain times and in certain places, run across it. It is esteemed of little value, and was called by the early alchemists, *Litharge*.

In the state you find it, it is practically dead, and can only be brought to life by its sister, Mercury.

I am free to tell you that you may sooner find this *Litharge* than Mercury, though the latter is by far a more common thing.

Guard against the discouraging thought that these objects are either expensive or difficult to obtain, though many alchemical writings might make it appear so.

Others again are more candid and tell the truth as it is. I quote a few authors on this point: Sendivogius: "The substance is vile and yet most precious." Philalethes: "It is a most common thing and yet the most precious treasure of all the world." Helvetius: "Neither the Mineral from the Egg, nor the Solvent Salt are very expensive. The cost is only about four

florins." Aphidius: "The philosopher's Gold may be bought at a low price."

In fact, Christ himself is a perfect type of our substance. "He hath no form nor comeliness." (Is. 53:2.) "He is despised and rejected by men." In the 22d Psalm he says, "I am a worm, and no man, a scorn and laughing stock of people."

Compare the saying of Solomon (Song 1:5), "I am *black* but comely, O ye daughters of Jerusalem".

As I have said, in the philosophical work the climax of blackness is reached in the 40 days. This is the period of the "hanging man," the end of the reign of Saturn at which time the "Crow" is said to be born. It is "the evening which precedes the day in the Biblical account of the Creation.

Light springs out of darkness. We see this illustrated everywhere in Nature. The seed in the earth, the child in its mother's womb, etc.

The object of Earth is to afford a receptacle or a place in which to conserve the astral influences. If you trace the beginning of life from the *amoeba* upwards you will see that every body is merely a congelation of matter, an incrustation, so to speak, to protect and facilitate the wonderful operations of the spirit energy within. The spirit is the Great Alchemist who is constantly moulding matter into higher forms of expression to subserve His own purposes-- purposes that seem to be fulfilled in harmony, beauty and more abundant expression.

It is exactly this way in our Stone. We find the substances in which the two opposite principles of expression are brought to the highest perfection possible in Nature, though concealed from the common gaze by most unseemly and unsuspected guises. We combine them and lo! it is the marriage of Christ to the Bride of Heaven.

The Artist, man, has only to look on and see the New Jerusalem with its golden streets and pearly gates descending before his very eyes.

No figures are sublime enough to represent this marvel. Ezekiel, Daniel and John came the nearest of any to painting it vividly.

You must understand that in all these similitudes, imagination has supplied the description, with details. The facts from which the figures were originally drawn would in the eyes of some people be no more than the making of a plum pudding. And this is the very reason why such people are never permitted to gaze upon so wonderful a phenomenon.

When Mercury smites Sulphur, the Savior on the cross exclaims, "*Eli Eli lama sabachthani!*" and the veil of the temple is rent in twain, and there is darkness at the 6th hour. It requires about six hours for this union to be effected. Usually the earth will exhibit great cracks, because the stroke of Mercury is as the thunderbolt of Jove. Then night settles down apace. The Savior is inhumated. The "three days in the heart of the earth" is one of those purely indefinite expressions, that may be interpreted here to mean *three fortnights*, exactly typified by Lent, the season of fasting. The Paschal lamb is now slain and eaten with bitter herbs. His glorified spirit rises on Easter morn.

Meanwhile, he lies like Job in "sackcloth and ashes." The rising from this "bed" means passing into another color, a grey, expressed as *Jupiter*.

In fact, you must know that Saturn, Jupiter, Mars, Venus, Mercury are merely successive stages of the one work, each exhibiting a different color.

Philosophers have caused much confusion by placing Mercury in every part of their work.

Strictly speaking, it is not mercury at all in the very beginning of the work, though mentioned as "common mercury." When perfected toward the middle or end of the work, it is designated as "our mercury," which virtually is the resurrected soul and spirit of the original bodies entering into the mist.

This fact alone it took me several years of hard study and investigation to fathom, but I give it to you freely as a guide to future operations.

Let no one imagine he will find these things intellectually by simply reading over a book once or twice. I know men who have collected vast libraries of alchemical books and who have read them all, who yet have not the slightest knowledge of the A B C of this art.

The way to study is to read one book over a thousand times, if need be, and meditate each time on every line of what it means. Finally, if worthy, God will enlighten you.

This doesn't mean that you are not to reason. On the contrary, you are to apply the most astute powers of reasoning that it is possible to command, For God never reaches down to man. Man must climb up to God.

There is a beautiful old legend concerning the formation of the Rhine gold upon which Wagner has built one of his great music dramas. It is said that this gold was caused by the magical transformation of the sun's rays within the waters of the Rhine. This Gold had

wonderful mystic power because of its glorious origin--the sunshine.

While this reads like a fairy-tale, it is no less a literal fact. And, startling as it may seem, the same phenomenon goes on there today, and can be seen on the banks of the Rhine, as certain travelers attest. Very few, however, have been able to get into converse with the "Rhine-daughters" who guard the treasure, and the secret remains well hidden.

Wagner felt it, knew it, but was never permitted to see the *reality* of it; for it would have been the end of his effort and the world would have missed his glorious creations.

But I was going to explain the formation of the Rhine gold. A certain divine-essence, emanating from the sun, pierces the soil and the rocks and vitalizes the seed of gold which slumbers there.

This essence is the *active agent* in metallic transformation.

This is what is meant by the sun being *in* the earth, and not the sun only, but the moon. By a combination of their rays meeting in the earth, all things in Nature are produced.

And this is Nature's grand demonstration of sex-potency, that is to say, the interactivity of bi-une forces. For this reason Man and Woman must be united in order to consummate the great Law of Nature. The former concentrates the sun's rays, the latter the rays of the moon. But Man and Woman have evolved physically above the sphere of goldmaking. At one time they were thus employed in the heart of the earth.

Now, they unite in the higher transmutation of the finest matter into mind, or thought; and this mind has the power to look back to its origin and to understand the occult laws of Nature through which evolution proceeds. Nay more, Mind has power to assist Nature to perform her operations more marvelously.

Be certain, our Art is no fancy, but grounded on purely scientific principles.

To quote from an old master, "No one need doubt the truth or certainty of this Art. It is as true and certain and as surely ordained by God in Nature as it is that the sun shines at noontide and the moon shows her soft splendor at night".

There is every evidence that the ancients adorned their temples by Alchemical Art, which was the common secret of Priests and Kings: 1 Chron. 29:2, 2 Chron. 1:15, Job 22:24, Jer. 10:9, Hos. 2:8.

All writers are unanimous in affirming that the substance of our stone is *one* thing.

The same writer just quoted says: "As concerns the matter, it is *one*, and contains within itself all that is needed. Its birth is in the sand. It is the distilled moisture of the Moon joined to the light of the Sun and congealed.

Nothing truer was ever spoken. It is called a stone, not because it is always seen in the form of a stone, but because it finally becomes a stone, capable of resisting the fire.

You can hardly put your finger on anything in nature where it is not. Beginning in the seed, it forms wood, bark, leaves, flowers, fruit. It is the direct cause of all colors seen in nature, and this is one of its most wonderful attributes.

Colors, indeed, are the greatest guide to us in the practice of our art, as they afford certain *landmarks* whereby we may be guided aright (Is. 54:11).

But I promised to give you various descriptions of this stone as it is found in Nature, because here is where we must look for it.

I will give one very accurate description of it by Philalethes: "Know that our Mercury is before the eyes of all men, though it is known to few. When it is prepared its splendor is most admirable; but the sight is vouchsafed to none, save the sons of knowledge. Do not despise it, therefore, when you see it in sordid guise; for if you do, you will never accomplish our Magistry--and if you can change its countenance, the transformation will be glorious. For our water is a most pure virgin, and is loved of many, but meets all her wooers in foul garments, in order that she may be able to distinguish the worthy from the unworthy. Our beautiful Maiden abounds in inward graces; unlike the immodest woman who meets her lovers in splendid garments. To those who do not despise her foul exterior, she then appears in all her beauty, and brings them an infinite dower of riches and health." Our author here is personifying the active principle as feminine. I presume because he sees it hidden in water.

He is referring to the Mercury of the Philophers, and I would have the student compare his statement carefully with the circumstances of the birth of Jesus Christ, particularly Luke 2:7.

Then read Zech. 3:3-5, remembering that Joshua and Jesus are identical words in the original Hebrew.

There is, in fact, everything in Alchemy and in mythology to suggest the idea of this glorious principle being found in very *lowly* surroundings.

The Jews, themselves, are a living illustration of this great principle working out in

humanity.

Though socially regarded as outcasts, they remain the Chosen People, demonstrating their right to this title by practically controlling the treasury of the world and by having given to the world all of value that it possesses.

And now, since you know that you only need one thing, and that it is a very common thing, you may feel more definitely assured of success.

Though I say only one thing is required--one *seed*--it is taken for granted that we must have a *soil* in which to sow the seed. Nor is it possible to raise it in more than one soil, because in only one do we find the rays of the sun congealed in just the right proportions.

I trust you will be able to see the scientific application of the term "congealed solar-rays."

Take for illustration a piece of common coal. That which causes *combustion* is the release of these very rays which have been locked in their dark tomb for thousands of years.

Thus the phenomenon of burning a piece of coal exhibits a great alchemical principle. The spirit of the Lord (*fire*) is thus called forth and is resurrected to fly again to the bosom of the father, Oxygen (*Aleph*).

This particular *soil* to which I am referring is one that congeals in the air, for in no other way can the sunshine become perfectly incorporated in it.

In this same manner the solar *fire* was once caught in the tree that formed the body of the coal.

Nature has her own way of *fixing*, or confining this solar agent. She does it successfully in every seed and it is this that gives the life-giving power to wheat and other cereals.

Not only as it is set free in the living tissues of men and animals, but in the natural germination of the seed itself in the earth.

Oh this marvel of marvels! This solar Soul of the Universe. Where shall we find it?

When found, it will be seen as a dense, hard, mass like brick, and it represents in this form the body of our Lord and Savior. It will have to be broken as his was, and utterly crushed. At this point the strong Lion lies inert, his jaws being locked in deepest sleep. From this fixed lethargy he must be roused and his jaws forced open by the strong Maiden, Kaph or Mercury. This is a momentous time in the history of our Great Art. It is the present moment of LAMED,

the Hanging Man.

All personality has been surrendered.

By the meeting of the Lion and the Maiden a strange phenomenon has taken place. Both bodies are melted and fused into one.

Some have said that the Lion has swallowed the Maiden, others that the Maiden has transfixed the Lion. But the fact is, neither can be recognized by its original form.

They are utterly "without form and void" as we may well imagine the primeval chaos to have been.

This Hanging Man is the solar principle of nature, his life being suspended between two forces, the one pulling him down and the other up, exactly like the Christ crucified between two thieves.

And this crucifixion of Christ, what is it? If one would stand up in the great cathedrals of the world and declare this doctrine (the true secret doctrine of early Christianity) that Christ is no other than a Magic Stone, his words would be received with incredulity and contempt, and if he attempted its demonstration he would soon find himself in the hands of a fierce mob of fanatics.

This truth is one that cannot be openly told. I say it again and again. Let no man dare reveal it, if God reveals it to him. Nothing but ill could ever come of such disclosure.

One writer says, "To some foolish and shallow persons I have several times expounded this art in the simplest manner and even word for word, but they despised it only and would not believe me that there is exhibited in our work a two-fold resurrection of the dead."

This study is one through which pupils *must* gain the power at each step to take the next. We are not training mechanics, we are making masters. Let no one ever waste the time it takes to ask *what* are the ingredients of this stone. They will never be given. They asked Christ. Note his reply, Matt. 16:1-4. The *signs* in our work are chiefly those of color. Jesus tells the whole matter occultly in these four verses.

The signs are red-black-white-red--four stages of the matter, which we may call Winter, Spring, Summer, Autumn.

LAMED represents the *beginning* of spring--the sign of pisces or "two fishes" which are united in one sea, a sea as dark as Erebus.

The *soil* is now prepared by nature in which the philosopher is to sow his golden seed. This soil is the Sulphur, which is the philosophic earth containing the "seed within itself" (Gen. 1:11). Mercury, the Maiden of our symbol, the developer of this seed, now becomes united in close embrace with Sulphur, or as the ancients expressed it, "Sol and Luna are in conjunction."

There is another description by Philalethes of this aqueous stone which is very suggestive. He says, "If you wish for a more particular description of our *water* I am impelled by motives of charity to tell you that it is living, fluxible, clear, nitid, as white as snow, hot, humid, airy, vaporous, and digestive, and that gold melts in it like ice in warm water. * * * * All you have to do is to find this water and to put into it the purified *body*; out of the two, Nature will then produce our stone. Without our Mercury, Alchemy could not be a science, but only a vain and empty pretense. If you can obtain it, you have the *key of the whole work*, with which you can open the most secret chambers of knowledge."

EXPERIMENT 2.--Take a small piece of quicklime. Note that it is a hard, white stone.

Pour water upon it, and it unites with it directly evolving much heat. This is called "slaking" the limestone, the result being a soft, white powder. This experiment suggests a very simple way to open the mouth of the Lion should he ever cross our track, and at the same time it illustrates what the philosophers term, *Calcination*.

For remember, that while Chemists burn with fire, Alchemists perform all their various operations by means of water.

All that is required is to find the way to infuse this with natural, heavenly virtues.

I trust the student will not imagine himself to be making no progress because he has not a special list of facts assigned him to memorize.

Divine knowledge is not gained in this manner. Every thought given to the subject raises the mind a little nearer the point whence the illumination finally comes. When on a true level with it, it bursts forth as a flood of dazzling light. All is changed in the twinkling of an eye.

This is the new birth, and this is what I am endeavoring to lead to through the study of Divine Alchemy. I can only point the path. Each must enter it and tread it alone. "Work out your own salvation with fear and trembling."

THE SMARAGDINE TABLET OF HERMES

1. I speak not fictitious things, but that which is certain and most true.
2. What is below is like that which is above, and what is above is like that which is below, to accomplish the miracle of one thing.
3. As all things were produced by the one word of being, so all things were produced from this thing by adaptation.
4. Its father is the sun, its mother is the moon. The wind carries it in its belly. Its nurse is the earth.
5. It is the father of all perfection throughout the world.
6. The power is vigorous if it be changed into earth.
7. Separate the earth from the fire, the subtle from the gross, acting prudently and with great judgement.
8. Ascend with the greatest sagacity from the earth to the heaven and then descend to the earth and unite together the powers of things superior and things inferior; thus you will obtain the glory of the whole world, and obscurity will fly away from you.
9. This has more fortitude than fortitude itself, because it conquers every subtle thing, and can penetrate every solid.
10. Thus was the world formed.
11. Hence proceeds wonders which are here established.
12. Therefore I am called Hermes Trismegistus (the dew thrice master), having three parts of the philosophy of the whole world.
13. That which I had to say concerning the operation of the sun is completed.

The Art of Alchemy

PRACTICAL LESSONS. NO. 3

𐤨 MEM M

"A garden enclosed is my sister, my spouse; a spring shut up, a fountain sealed."

MEM is the thirteenth letter of our symbol-series, and signifies literally, "water." It is one of the three "mother-letters" of the Hebrew alphabet, the others being *Aleph* (A) and *Shin* (S).

The form of this letter has been preserved through many alphabetic changes. It is really an ancient hieroglyph portraying the ripple on the surface of water. The zigzag lines in the character representing the sign of Aquarius have the same origin and significance.

Aquarius is the Man. His origin is aqueous. Water may be termed the mean element. It contains potentially all the elements. Hence it is called the Mother, being shown in Genesis as the primal element, or first matter of the world. "The spirit of God moved upon the face of the waters" to create and bring forth all things.

A certain very learned author has written an ideal description of this water, as follows: "As the world was generated out of that water upon which the Spirit of God did move, all things proceeding thence, both celestial and terrestrial, so this chaos (philosophical) is generated out of a certain water that is not common, not out of dew, nor air condensed in the caverns of the earth, nor artificially in the receiver; not out of water drawn from the sea, fountains, pits or rivers, but out of a certain tortured water, that hath suffered some alteration, obvious to all, but known to few. This water hath all in it that is necessary to the perfection of the philosophical work, without any extrinsical addition."

Water is the vehicle of eternal, creative energy. Inseparably associated with water, therefore, are all ideas of fertility and formation. We cannot, however, think of creation apart from destruction, for life and death are but different phases of one great fact--antipodal aspects of the one eternal sphere of being, which, despite the manifested phenomena of change, leads the

mind to the conscious recognition of the indestructibility of universal Substance, and to the knowledge that Life is, forever IS.

It may be impossible to know the real meaning of life so as to answer the question why this something manifests as it does and what is to be the final outcome of it.

This, nevertheless, we may do. We may by applied thought adjust ourselves more reasonably and satisfactorily to our environment and thus, emancipating the Self from sordid conditions, come consciously up into larger life.

Satisfaction is the goal of effort. We pray for peace, we struggle for rest, we seek for joy. But we learn by experience that these realizations come to us gradually and just in proportion as we come into harmony with surrounding conditions.

It is demonstrable that perfect freedom is essential to growth. If you place a potato in the cellar at the right season of the year, and there be a chink in the wall through which the light streams in, the potato will bud and send out runners for a long distance, climbing the wall to reach the light which it evidently knows to be essential to its growth. The vine may, by dint of persevering effort, creep through the wall and, rejoicing its victory and cheered by the love of the sunshine, put forth a few blossoms. But it is apparent that all this strenuous exertion to get into proper conditions for growth is abnormal and wrong, since it has weakened its powers and minimized its possibilities.

Just so man in being cramped by his surroundings, having to battle with the elements for self preservation, has neither opportunity nor strength left to come into full fruition of his powers.

The greatest boon, therefore, that could possibly be offered to man, would be freedom from toil and opportunity to think. As society is at present ordered, financial competence, alone, can bring such freedom and opportunity.

It is for this very reason that the study of alchemy commends itself to the earnest attention of every thoughtful man and woman.

In the first place the study itself, stimulating as it does the deepest enquiry and investigation, leads to the unfoldment necessary to come into the desired discovery. In the next place, having solved the principle of transmutation, means are placed at disposal for the prosecution of yet deeper studies, involving the production of magical works, among which none

is greater than that relating to the control of vital forces.

If, however, the aim of the seeker be to acquire wealth in order to engage in money-making enterprises with a view of enhancing his own personal power or dominance, then he can never hope to accomplish his desires through a study of the Great Art. His eyes will never open to behold this wonder so long as he holds to lower ideals. He is spiritually blind. Said the Master, "Go sell that thou has and give to the poor, and thou shalt have *treasure in heaven*."

The young man went away sorrowful, because he was blinded by his possessions, and had no conception of what Jesus meant by "treasure in heaven."

Only a few people, comparatively, come into this unfoldment just for the reason that the masses love money for the gratification it affords. Such money must be still gained by competitive toil and struggle. A dozen pains must be given for every pleasure obtained, until by hard experience people learn the true use of money, viz., to increase the realization of Love, of Beauty and of Truth in the heart of the world.

This, then, is the faithful statement of Alchemy. The science is true, but it is impossible save to the true.

Hundreds have known it and reaped its benefits at different periods of the world's history; hundreds more will come into the knowledge of it. The very fact that one is attracted to the study is an evidence, primarily, of worthiness and capacity to receive it.

Let us proceed to consider some of the important principles of this art.

Simplicity characterizes man's entire activity in his intercourse with nature. All that man ever does is to touch the button, or break the bottle, that starts the wheel of nature's progress, and launches the ship of life on its marvelous destiny. Man exhibits a power here which is beyond, though not equal to Nature. The power of one, nevertheless, supplements the power of the other.

Nature's power is wholly positive. Man has the added power of the negative. He can wilfully separate a seed from the soil and thus suspend generation; she cannot do otherwise than produce, if the seed be placed in the soil. Man may thus either thwart or assist nature as he wills. But, just in proportion as he unites his volitional force to her absolute energy, striving to work in harmony with her, does he come into the realization of grander results.

Nature always works through means. Man must discover her means, study her methods,

facilitate her operations. He has nothing to do beyond this to become a consummate magician.

Let him not assume all the glory for this achievement, but rather let him bow humbly before Nature who is ever his mistress and his queen.

The whole mystery of life hangs about a seed. Life is really a period of expression between two deaths, represented by two seeds. It comes from seed, it goes into seed. In the seed, therefore, we must study the phenomena of life.

We are wont to think of a seed as some small body, like a grain of wheat, a cherry-stone or an acorn. But that which we see is not the real seed. The seed itself is in the center of the germ. It is an infinitesimal point of concentrated spiritual energy, wholly beyond the range of any but the psychic vision.

As evolution advances, the seed of the species becomes more differentiated. More care is taken by nature to separate it from the general body, and to protect it against accidents. This shows that the trend of nature in her projection of life, is toward a preservation of the best, resulting in a survival of the fittest.

It is not generally known that minerals are formed like vegetables from seed, but it is a fact, nevertheless. Not seed, separated and encased in distinct coverings or sheaths, but essential, vital seed--so fine, of course, that it cannot be seen any more than the living principle of other seeds.

Hear what Philalethes has to say on this subject.

"The seed of all things has been placed by God in water. This seed some exhibit openly like vegetables, some keep in their kidneys, like animals; some conceal in the depths of their essential being like metals. The seed is stirred into action by a certain celestial influence, coagulates the material water, and passes through a series of fermentive processes (fermentation being the principle of all transmutation), until it has produced that for the production of which it was specially suited."

Sendivogius says, "Seed is nothing but congealed air, or a vaporous humor enclosed in a body; and unless it be dissolved by a warm vapor it cannot work."

Through the medium of water in which this metallic seed is hidden, it is enabled to penetrate the rock, its natural matrix, and to develop into various mineral and metallic forms. This seed, to all appearance, ultimately transforms the rock itself into a higher, and more perfect

substance. Although this transformation appears as something vastly different from the development of a seed placed in the common soil, yet it is essentially the same thing. Both seeds are composed of the same substance. Nature, alone, determines the difference in destiny. People have not searched for this metallic seed because they were unaware of its existence.

To find it is, indeed, somewhat difficult, and to extract it in such a manner as to render it serviceable for the purposes of our Art is still more difficult. Yet one should be encouraged by the thought that what has been done may again be accomplished.

The philosophers all agree in saying that the discovery of this seed is the most difficult thing in the whole Art. Yet it may easily enough be recognized by one grounded in alchemical principles.

The natives of Africa might have gone on building adobe huts of the diamond-bearing clay of the Kimberly region for thousands of years without suspecting the value of the jewels hidden therein.

What would the Indians of Western New York have known of the value of petroleum, had it spouted up spontaneously for centuries in their midst?

And so man walks over the magic Argil and beholds the golden rivers flowing over the whole earth, totally unconscious of the fact.

We cannot leave this subject without a few words regarding the singular phenomenon of spontaneous generation. Under this head comes the growth of Fungi. What is more wonderful than the mushroom, or toadstool, that grows in a single night on the dung-hill? What is its seed? Whence came it? How was it planted? What causes it to grow? And yet, mushrooms are no rarity. Despite their lowly origin they are considered a delicacy by epicures and find a ready sale in the markets.

Another singular production of nature is yeast. What is it? A good many scientists have tried to find out. It is believed to be a sort of fungus growth. When microscopically viewed, it is seen to consist of strings of living, protoplasmic cells. Yeast is the direct product or result of fermentation. By its peculiar action alcohol is eliminated from wine. It is an essential element in our present method of food preparation. This brings us to consider the foundation principle of life production, viz, *Fermentation*.

Fermentation means a chemical change in constituency, it means decomposition, it means

putrefaction; it means death. There is no change of vital conditions, no resurrection of life, without this death. Paul says, "That which thou sowest is not quickened, except to die."

Putrefaction, then, becomes the first key in the art of transmutation as it is in the phenomenon of generation. Do not be frightened at the word, death. All that death ever means is the freeing of the atoms of an organized body by a process of dissolution. Death is thus the initial step toward a new life-expression; for no atom can remain more than an instant alone. It will recombine with others by the law of affinity and with mathematical precision. Death may mean, as in the case of the seed garnered in the barn or locked in the frozen earth, a more or less protracted sleep. But, given the right conditions of heat and moisture, and it will solve, resurrection and growth taking place normally out of the decomposed mass.

The thirteenth Tarot figure is very suggestive. It is called *Death*. A skeleton is shown with a scythe, actively engaged in mowing down a field of heads from which hands and feet spring up on all sides.

This reminds one of Cadmus who slew the dragon and sowed the teeth, from which sprang up a body of armed soldiers. Nothing ever is, or can be, killed or permanently destroyed. Siva and Brahma, destroyer and builder, both work together for one end--expression, more expression.

For this reason that this wonderful phenomenon of death and birth takes place in the earth, through the medium of water, Woman has been taken, correspondentially, as the embodied expression of the symbol MEM. She represents, on the human plane, the image of external and passive action. She not only receives but develops the germs of life by her internal potencies. She gives to them form and expression.

In the broadest sense, the whole humanity is to be regarded as the feminine recipient, or womb, of the higher spiritual seed of light. Man and Woman, individually considered, are but co-related parts of the one highest perfected vehicle of life expression and projection. Is it to be presumed that this wonderful bi-une Being would not contain within itself all that is requisite for its own perpetuation, when perpetuation is the end of its being?

Let us investigate the manner in which life is commonly manifested in man. So far as we know, it all depends upon two voluntary acts, viz, breathing and eating. I will not discuss the former act as it is less to our present purpose.

It is apparent that if our flesh be living flesh, then it must have received its vitality originally from food. Physiology traces this mystery, up to a certain point, very clearly. Every particle of food that enters the stomach immediately undergoes a process of putrefaction and fermentation, why? Simply to break up its atomic cohesion, to free the vital seed, and by an intricate process perfect it.

Nature has thus a way of shucking the food-kernel in order to get at its innermost germ, or vital part. In this way the life-force is replenished. For the body is made up of tiny seeds which, coming from the food, have germinated and grown into cells, exactly as the mushroom grows. Organically, that is all a man is--a vast network of protoplasmic cells--a great yeast plant. The digestive system is Virgo, the virgin of the world, that forever conceives and eternally brings forth. This is the immaculate conception and birth of Christ.

These vital seeds that enter and are developed in the human-body are virtually mineral seeds. Man himself is none other than an animated, organized *Stone*. His birth into the world bears a striking analogy to that of the Philosopher's Stone.

At first, the substance of the embryo is an inchoate, shapeless mass. It remains in the "vase" (womb) for forty weeks. Then there comes forth, as the result of the subtle, creative potency of Spirit, a truly wonderful creation--the infant Man.

It is nursed and fed until it attains strength to stand alone in its environment. It becomes a Man--a marvelous transmuting spiritual agent--a vehicle for the conscious expression of the Divine One.

Exactly parallel and coincident with this creation is that of the Stone of Art, as we shall see. In the beginning of the work there is little or no exhibition of life, just as in natural generation.

The only *signs* that the artist has for his guidance are those of colour and condition. The first colour is suggested by the setting sun, for night is coming on apace. There will be all shades observable in the sky at twilight, but we watch anxiously for the coming of perfect blackness.

The conditions, meanwhile, constantly change. Our matter never exhibits exactly the same aspect. Its appearance resembles the changes in the clouds at sundown. The rising of the heat from the earth will also cause the aqueous vapors to condense and we shall have dews

nightly falling. These penetrate the body of the earth where slumber the seeds, causing them to gradually turn black and putrefy.

Read Jacob's blessing of Joseph, Deut. 33:13-16, which is an occult description of the process. Another description, even better, is found in Judges 6:36-40. The "fleece" here stands for the Earth, which we have previously called Sulphur, and which in its nature is spongy and porous, analogous to wool. The "dew" that gathers in this fleece is, of course, Mercury. This legend calls to mind that of the Golden Fleece which Jason with Medea's help took from Aetis. Jason is Fire, Medea is Water, Aetis is the original Sulphur or Earth, while the Ram's fleece is the golden product abstracted from this sulphurous earth by the action of our mercurial fiery-water.

The *Ram* has for ages been the symbol of the Divine Fire. Ancient pictures of Hermes show him carrying a Ram. The sacrifice of the Ram was prominent in Jewish ceremonialism. In Egypt *Ra* or *Ram* was the Sun, which the *Py-ram-ids* symbolize. Biblically, Ham, or Cham (also the sun), is represented as a son of Noah. The Africans take their descent from Ham, since they originate from the Land of the Sun. In Alchemy it is said that the House of the Ram (Aries) cunningly conceals the transmuting fire. Aries is the headsign of the Grand-Man, and without an understanding of this Fiery Head man can never dwell in the Secret Place of the Most High.

The Rosicrucians were a secret order of the middle ages who are supposed to have been in possession of this great secret. The name Rosicrucian etymologically means "Rose-Cross" or "Dew-Cross" either meaning being suggestive of circumstances connected with the great work which we are now studying.

From a fragment entitled, "The Confessions of the Rosicrucians," I will now quote an extract which is as good as a resume of the whole philosophical work.

"PREPARATION FOR STUDY: *First*, Invocation to God. God will not be mocked, but the creator of all things will be invoked with reverential fear and invoked with due obedience. No impious man shall ever be a partaker of the true medicine, much less of the heavenly eternal bread. Therefore place your whole intention and trust in God. For the fear of the Lord is the beginning of wisdom.

"*Second*. Contemplation, an accurate attention to the business in hand; as, what are the circumstances of anything, what the matter, what the form, whence its operations proceed,

whence it is infused and implanted, how generated, also how the body of everything may be resolved into its first matter or essence, how every body may give forth from itself the good or evil, venom or medicine latent in it, how destruction and confection are to be handled, how separate the pure from the impure. This separation is made and instituted by divers manual operations, some vulgarly known by experience, others remote from the vulgar experience. These are calcination, sublimation, reverberation, circulation, putrefaction, digestion, distillation, cohobation, fixation and the like, all found in operating, learned, perceived and manifested in the same way.

"The philosophical stone is the combination of male and female seed which beget gold and silver. It is normally visible, but may be made to manifest as clear water.

"Given the matter of the stone and the necessary vessel, the processes which must then be undertaken to accomplish the *magnum opus* are described with moderate perspicuity.

"There is *Calcination*, or purgation of the Stone in which kind is worked with kind for a philosophical year. There is *Dissolution* which prepares the way for *Congelation*, and which is performed during the black state of the mysterious matter. It is accomplished by Water which does not wet the hand. there is the *Separation* of the subtle and the gross, which is performed by heat. In the *Conjunction* which follows, the elements are duly and scrupulously combined. *Putrefaction* afterwards takes place, "without which pole no seed may multiply." Then in the *subsequent* congelation, the white colour appears, which is one of the signs of success. It becomes more pronounced in *Cibation*. In *Sublimation* the body is spiritualized, the spirit made corporeal, and again a more glittering whiteness is apparent. *Fermentation* afterwards fixes together the alchemical earth and water, causing the mystic medicine to flow like wax. The matter is then augmented with the alchemical spirit (water) of life, and the *Exaltation* of the philosophic earth is accomplished by the natural rectification of its elements. When these processes have been successfully completed, the mystic stone will have passed three stages, characterized by colours, black, white, red, when it is capable of infinite multiplication."

And there you are! This is a specimen of the manner in which the alchemists complicated a very simple matter for the purpose of rendering it obscure to the casual reader. The meditative student will, however, find treasures in this description. Let me add as a commentary on the above a little line of Pernety: "All these expressions" (those which I have italicized) says he,

"mean simply to cook by a single regimen, until the appearance of the dark red colour. Therefore one must be careful not to move the Vase, and not to take it from the fire; for if the matter should cool all would be lost."

Again Artephius says: "that only *one thing* is necessary to perfect the Work, that there is only one Stone, only one Medicine, only one Vessel, only one Regimen, only one method of making succesively the white and the red. Thus although we should say use this, use that, we do not mean that it is necessary to take more than one thing, to place it once in the Vessel, and to close it then until the Work is perfect and accomplished." Let the student never forget this statement in reading Hermetic books. It will save him from many a labyrinth and jungle.

Thomas Vaughan says,³ "It is, in truth, a very simple mystery, and if I should tell it openly, ridiculous."

When the seed has been placed in its earth and the Hermetic Seal affixed, the artist has an opportunity to see worked out before his very eyes the whole mystery of human life. For the first time there will break upon his consiousness like a sunburst of truth the meaning of that sublime Prayer of Immortality, the Fourteenth Chapter of Job:

"For there is hope of a tree if it be cut down that it will sprout again, and that the tender branch thereof will not cease."

"Through the *Scent of Water* it will bud, and bring forth boughs like a plant."

Really, this is a personification of the stone, itself. The physical substance undergoing transformation is introduced under the figure of Job (same as *Niobe*, tears, *water flowing down*).

Read verse 14th changing it thus, "If a *substance* die, shall *it* live again? All the days of *its* appointed time shall it wait, till its change comes." In Lamentations chapter 3, our Sulphur is again made to speak like a man. Note particularly verses 4, 6, 7, 9, 15, 16, 48, 49, 53, 54--all very significant. Beginners in the study of Alchemy may wonder how all these descriptions which sound as so many circumlocution can ever lead them to a knowledge of this truth. Let me tell you. Endeavor to find substances that fit the descriptions given in philosophic writings; for remember, however vague and meaningless these sound to you, yet *the philosophers never lie*;

³Magical Writings of Thomas Vaughan. Price \$2.00.

and though they appear to speak diversely, you will yet see that each has his own method of describing the same thing. Therefore try, and keep trying. You will know when you are right. *Sol gives you a sign you can never forget.* Prove the subject negatively. For example, suppose you assume table salt and soda water to be the substances. Good. It is a cheap experiment. But when you make it you will see at once that no sign follows and consequently you are wrong. Then, think of more combinations. Is not the making of a new world worth considerable experimentation? You may even discover something entirely new.

You may learn to perform all the miracles of Christ, even that of calling the dead from the tomb. One of the easier ones is the cure of blindness by mixing saliva and earth. (See John 9:6.)

Another somewhat more difficult miracle is the Changing of Water into Wine, which I will explain in the next lesson. Meanwhile, I will be glad to receive ideas and suggestions relative to the probable method of performing these wonders, regarded as miraculous by those who read the Scripture without illumination.

The Art of Alchemy

PRACTICAL LESSONS. NO. 4

】 NUN N

"And the Lord said unto Moses, Take thee Joshua the son of Nun, a man in whom is the spirit and lay thine hand upon him and set him before all the congregation."

NUN means literally "a fish," and is expressive of the highest embodiment springing out of *Mem*, the water.

From the earliest times, *fish* has, in some peculiar way, been associated with divine power.

The Babylonians worshiped *Dag-on*, the fish-god. In one of the Eastern versions of the deluge, the ark is represented as being drawn by a huge fish. In Grecian mythology we learn that Orpheus, being cast overboard by superstitious sailors, was saved by a friendly dolphin which carried him ashore. All are familiar with the account of Jonah's exploit. Jesus declared that the *only sign* that should be given is the sign of Jonah, the prophet, a saying in which abides great occult significance.

Again, it is to be observed that Jesus chose his disciples from among fishermen, and many references to fish and fishing are found all through the account of his life and ministry.

Jesus appears to be but a more modern personification of the ancient *Dagon*. He was known as *Iesus Christos Theou Uios Soter* (Jesus Christ, son of God, the Savior). Combining the first letters of this Greek sentence, we get *Ichthus*, which means "fish." This method of forming names to hide occult truths is called *notarikon* and was common among Hebrew kabalists.

I am aware that, viewed in a common way, it requires a profound stretch of the imagination to see how Jesus could in any way represent a fish, and furthermore, to see what is represented by the fish.

This I will endeavor to explain as it is the very point upon which all understanding hinges.

As we have learned in "The Divine Symbols,"⁴ Jesus stands as a Symbol of the Spiritual Power existant in Man. He is no embodied person, but rather a principle in every person. He "comes to save," that is, he enfolds the organism to unfold it.

To understand this even partially, one must first conceive of matter as a thing apart from Spirit--a something into which spirit has entered for the manifest purpose of elevating it and refining it, thus adapting it to its own necessities. Whether it does this for the sake of the matter or for its own sake need not now be considered. It does it, and it does it through a medial principle known to consiousness as the *Soul*.

Vaughan expresses this very clearly when he says, "There is in Nature a certain *spirit* which applies himself to matter and actuates in every generation; and there is also a passive, intrinsical principle (the *soul*) where he (the *spirit*) is more immediately resident than the rest and by mediation of which he communicates with the more gross material parts."

The *spirit* is "I" and the *soul* is "ESUS" (Isis); that is, IESUS is the spirit-soul, which forms the eternal "cross" resulting in the manifestation known as the body, it being the expression of the *Christ*, or inner phenomenal activity of this spirit-soul.

You will fail to apprehend the truth I am endeavoring to unfold, if you simply gaze upon the external form of man as the expression of Jesus Christ; for, in so doing, you are merely viewing the outside of an alchemical Vase. You must look within to fathom the phenomenon of life.

At this point I cannot do better than to introduce a most wonderful description of Vital action as given in that inspired work, *Upa Sastra*.⁵

"There is but *One Force* in its various degrees and it is universal--it constitutes the life of all things from highest to lowest. Force and motion and heat and life may be said to be convertible terms, characterizing the one universal, subtle principle of activity.

"The globule of air which enters the lungs of a man, or the stoma of the plant-leaf and so vitalizes the blood or sap, is really but a condensed, inferior form of the globule which is

⁴Divine Symbols, a course of lessons in Physical Redemption by Adiramled, price \$1.00.

⁵Upa Sastra, Hawken and Sonds, Madras--Out of Print. Copies rare.

inhaled by an angel of the supreme heavens, and imparting to his organism the vitality emanating from Essential Deity. A globule of air is really as imperishable as the soul of man. No amount of compression or disintegration can affect its vitality.

"Here in the common *Air* we discover the vehicle of immortal principle.

"All action, all motion, is the action or motion of Deity, whether manifest in supremest or most ultimate natural spheres. 'In Him we live and move and have our being.'

"In consequence of the unity of all action as to its origin and procedure, we are justified in concluding that whatever be the constituted nature of a homogenous mass or organized body, the divisible parts of that mass or body possess a nature corresponding in constitution with the whole. For instance, every atom in a globule of air possesses the form, constitution or qualities of the entire globule. EVERY ATOM WHICH IS INBUILT INTO THE HUMAN FORM IS A HUMAN FORM IN INFINITESIMALS; and every atom of the earth beneath our feet is a globe capable of being intrinsically vivified and so made to revolve by its indwelling energy on its own fiery axis.

"The moving, gyrating forms constitute the active principle in relation to the bodily form within which they move; the surrounding shell or body constitutes the passive element.

"Now all this should interest every reader in that, every drop of blood and nervous fluid in his body, every draught of air he breathes, every motion of a muscle, every watering of his mouth at the thought or touch of pleasant food are but so many modifications of this gyrating, sweeping motion deep within every living particle. This is the original form, roughly speaking, of all energy, divine or natural.

"If the air we breathe be violently compressed within some strong, tight *vessel*, the sweep of the actives in each globule, and of the actives of the globules within the air globule, and so on, will be intensified; each set of actives proceeding to expend its circumscribed energy on what had been surrounding its passive form and absorbing it.

"This process begins at the central atoms of all, and a regular process of transmutation takes place; the passives become merged into their own actives, that is in respect of the air globule, its surrounding passive coat becomes disintegrated and vanishes by absorption, leaving nothing in the compressing vessel but actives--a process corresponding to that of transforming passive water into active stream.

"As there are two principles into which all things may be considered as resolvable, so there are two movements which respectively characterize these principles--the male principle, in action expansive and disseminative; the female, contractile, compressive and eagerly receptive.

"The chest involuntarily expands as the exponent of the wants of the dependant organism for aeriform life, and the air consequently inflows.

"This palpable and visible movement is like many other visible phenomena--a type of infinite series of analogous invisible movements.

"The chest gapes for the air and it rushes into the vacuity of the lungs; the blood in the lungs gapes for a draught, the heart gapes for the aerified vitalized blood; the arteries gape for it, the capillaries gape. This eager rebounding sort of gape constitutes the *pulse*, and the beat of the heart. Nature throughout thus gapes, and the stream of life flows continuously on in response.

"After the gaping of the mouth to receive food, the jaws close, the food is crushed, and *its finer volatile essences are outborn from their minute wombs*. These essences become involved in the hungry secretions which the gustatory glands have extruded for the purpose, and are as life to these secretions--corresponding to the blood outspread in the lungs, all agape for its life."

Thus our author has clearly outlined the rationale, or modus, of the eternal Divine Force itself.

The human body--every body--is a womb of Force. The moment this womb receives the Light from above a *cross* is effected. That which we call birth is really spiritual death, or the material immolation of spirit; while death, so called, is spiritual re-birth. Birth and death are the eternally alternating phenomena of vital expression.

But the period between the extreme points of oscillation in this life-pendulum is determined by the adaptability of media to means, of the body to the transmitting (transfusing) spirit.

The art of controlling life is merged in the knowledge of how to die daily. For sleep should be the only death, and each rising sun should awaken man to renewed life--an experience now only partially realized.

This is no far-off, metaphysical theory, but a living, pulsating fact, justified by an observation of Nature's phenomena and her occult methods of renewal.

The body of man is ninety-five per cent water, and is, therefore, to be regarded as the Great Sea, or passive encompassing element of the inner active spirit, which is symbolized as a "Fish in the Sea."

This Fish corresponds to the Hindu, *Vish-nu*, the Preserver, and to the Hebrew *Ish*, the Man.

Evidently this fish is a "gold-fish." (See Matt. 17:27.) It is, for a fact, the incorporated sunshine that enters first, say into the germ of the wheat, and which no amount of pulverizing can destroy. Rather all this crushing frees the germ and allows it to enter into higher combinations.

The 14th Tarot figure shows the Maiden who formerly appeared in figure eleven, now pouring a certain fluid from a golden to a silver vase, so very carefully that not a drop is spilled. Gold is considered to be the only perfect form, silver is a form less perfected; yet, we must not forget that Silver will become Gold if properly *treated*.

NUN, in an operative sense, is expressive of a combination of fluids or essences, forming a new fluid, known as the *Quintessence*.

We read in the Book of Lambspring: There are *two fishes* in our Sea. These are the *Pisces* of astrological note, and their position in the Grand Man is assigned to the *feet*, or Understanding.

These *fishes* are variously designated but they are commonly referred to as *Sol* and *Luna* (Sun and Moon). I will say here that the Earth, as well as every body it produces is *Lunar*. The vital principle infused into these lunar bodies is *Solar*, so that every body represents in itself a *conjunction* of Sol and Luna. What is true of the body as a whole is of course true of every part of the body. Thus we can see how the Silver Vase, or body, is influxed by the *contents* of the Golden Vase, or sun.

Now unless we can bring this "Sun" nearer to mind than the orb that exists centrally in the solar system, all this statement will be useless.

Our search at this point is to find the Terrestrial sun. But we shall see the *moon* long before we see the Sun, for visible *man* is the moon.

Turn to Zech. 4 and read the whole chapter carefully. The "Candlestick" referred to in verse 2 is Man. The "bowl" upon the top is man's head, and the "seven lamps" are the seven

openings into the head. The "two olive trees" are the *aesophagus* and *trachea* through which the elementates are introduced into the human system.

Verse 12 reads a little different in the original text. I will translate it:

"And I answered and said unto him, What are the two branches by whose hand (agency) the two *golden pipes* empty out of themselves *oil* into the *gold*?"

In verse 14 read, "These are the two Sons of Oil, that stand by the Lord of the whole earth (man)."

These, I may add, are the "two witnesses" (not the pipes themselves, but the essences passing through) that are referred to in Rev. 11:3.

1260 days is a cycle reducible by Art to 126 days, the period requisite for the preliminary *treatment* (death and resurrection) of our *Matter*.

In verse 8 of this latter chapter, it speaks of their *dead bodies* lying in the streets of *Sodom*. Now, the word, Sodom, means a *secret*. It also means *Sod*, the earth, and *Odem* (Ger.) breath.

It is the Earth into which the Great Breath has entered. This "city" is not far to seek.

They tell you in Hermetic books that you must "visit both Indias" to find the materials for our Magic Stone; but though I searched in those places I failed to find there what I sought.

It happened one day while I was lying in my bungalow, discouraged and half despairing, that I fell asleep and had a most peculiar dream which was, indeed worth a trip to India. I will relate it:

I thought that I beheld two fair mountains in Himalaya; and, though they were some distance apart, I could easily step from peak to peak. I seemed, for the time being, to resemble the giant Colossus at Rhodes, as I stood there with a foot on either mountain, looking down into the precipitous chasm beneath me. At first it was all quite dark, but as my sight gradually became accustomed to the darkness I saw what resembled the crater of a volcano. And as I peered more intently into its depths, I saw that it was in a state of partial eruption and was pouring forth a steady stream of dark lava amid smoke and sullen roar.

Then all at once the scene changed and I found myself astride a huge bird which circled round and round and finally lighted right on the crest of this volcano.

Here it began at once to swallow great mouthfuls of the burning lava, and to my

astonishment commenced laying eggs of pure Gold. Enraptured at the sight, I attempted to gather them. I picked up one and stooped to take another when there was a sharp report and the one I had first gathered burst into vapor and was gone. Again and again I repeated the experiment, with the same result; nor could I ever retain but the one egg. Then I looked about me, and lo! the bird had flown. The volcano had ceased to flow. All at once I heard a still, small voice coming, it seemed, from the heart of the mountain, and it said:

"O my Son, one is sufficient unto thee."

Then the whole mountain appeared to change into a flower--a huge sunflower, which exhaled the most peculiar odor. suddenly I woke. The vision was so realistic and so strange that I lay thinking about it for a long time as if entranced.

More than all, the memory of that perfume haunted me, and suggested strongly that I seek for the *flower*, which, however, I did not find until long after I had returned to my native land.

It was with great joy that I at last beheld it; for I at once recognized it as the Solar-tree for which I had so long sought. As I expected, I found without difficulty amid the dark foliage of this tree the famous Phoenix-nest, in which there appeared the exact counterpart of the egg seen in my vision.

There is a certain Isle in which this solar fruit grows in great abundance. On this Isle, too, there is a water in which if the solar fruit be cooked, it is greatly improved.

This Isle is mentioned repeatedly in the Bible under numerous figures of speech, but I know of only one place where it is actually named and that is in Rev. 1:9.

In the Scripture, Asia (meaning place of light) is taken as a symbol to represent the human body.

Being the largest continent, and lying furthest in the direction of the *rising sun*, it represents the highest sphere of divine intelligence.

In this *continent* you find correspondencies for all ancient traditions. Eden is there. Near Eden (the *cradle* of the race) is Mount Ararat. *Noah* still lives near this *Mount* and eternally constructs the *Ark* according to the Lord's command. The floods come and go. The Ark alternately floats and rests. Living creatures walk in and out again upon the dry land.

This Ark is identical with the ship Argos, that Jason sailed in to recover the Golden Fleece.

In this ark is our divine covenant and we carry it faithfully wherever we go as the Israelites are said to have done. But superstition has blinded us until we are unaware that it contains the three *essential* things for our immortal existence and happiness, viz, The pot of manna, Aaron's rod which blossoms, and the Book of the Law--means of subsistence, eternal renewal, Wisdom. (Heb. 9:4.)

All that is required to come into a full understanding of this seemingly abstruse matter is to take a rational view of life and its phenomena, ascertaining *what* it is we seek, and *where* it should be sought.

If it is *fish* we desire, we shall learn by repeated trials the expediency of setting hooks in home waters.

In these waters the disciples of Truth cast their nets on the right side and find them filled with fish. In these waters Peter cast the hook that drew the fish containing a piece of money.

Out from this Dark Sea, allegorically called Mary (*mare*), within whose bosom abide death and dissolution, Jesus, our vital principle, issues forth in a *living stream*, alchemically known as *argent vive* (quicksilver). The author of the Hermetic Arcanum⁶ has this to say concerning it:

"Argent Vive is so defiled by original sin, that it floweth with a double infection; the first it hath contracted from the polluted Earth, which hath mixed itself therewith in the generation of Argent vive, and by congelation hath cleaved thereunto; the second borders upon the dropsy and is the corruption of intercutal Water, proceeding from thick and impure water, mixed with the clear, which nature was not able to squeeze out and separate by constriction."

Herod, in the Christ-legend, is Helios, the Sun (our Sol) that seeks to "kill" the body, just as Mercury is said to "slay" Sulphur with no other purpose, however, than to purify the soul of it, although this fact does not at once appear from the Biblical narrative.

The same power of the Sun does follow the *Child* into Egypt (Pharaoh is *Phra*, the Sun) and into the world. The object of the life and ministry, suffering and death of the "Savior" is to *manifest* this inherent power of the Sun which is the inner perfecting force of life itself.

There is not a step in the whole life of Christ that is not followed closely in the life, or

⁶Hermetic Arcanum by Jean d'Espagnet (1623), price \$1.00.

development of our Stone.

I promised to explain in this lesson the miracle at Cana, the changing of Water into Wine. But first I wish to say, there *are* no miracles, and never were, save to the consciousness of those who do not understand.

All the miracles of Christ are cited merely to illustrate allegorically, certain *natural* phenomena, all of which in themselves are far greater miracles than any man ever will be able to perform.

The word Cana is from Egyptian *Kan*, from which comes *Cohen*, a high priest, and *Kunos*, a dog--these in a mythical sense being one and the same thing. One of their chief gods in Egypt was Anubis, a man with a dog's head. Anubis astronomically represented the dog-star, the "barker," that rose annually to warn the inhabitants of the rising Nile occurring annually at that season. This is the origin of the "Star in the East" that has come down to us in the Christ legend.

This "star," which is at the same time a "priest" and a "dog," has reference wholly, when you get to the bottom of the matter, to a union of the astral, or star, fluid, with the dark matter of earth.

Anubis is only a type of the fabled *cynocephalus* (dog's head) a race of man-apes who are represented as *servants* of the priests. Though semi-animal, they possessed remarkable intelligence, reading, writing, and prophesying. They had, also, many strange ways, one of which was the peculiar habit of dying by sections. Death began at the feet and the lower half would become entirely dead while the upper half would appear perfectly alive.

This, as related, is of course, a tale, and yet it is a very suggestive one to the student of nature, who, if he searches properly, may find a creature that behaves in very much the same manner.

The marriage of Cana represents the mystical union between spirit and soul--a union that takes place in the body constantly. It is the conversion of common water into blood, so far as this can be expressed physically.

This is, however, the middle work of philosophy. There is also a first work and a final work besides this, both of which are equally *miraculous*.

The first work consists in planting the vine, fertilizing it until it bears the grape. In this

process you assist Nature to convert the ordinary rain water into grape juice.

By extracting this and calling to aid the natural process of fermentation, you make *wine*, an artificial product of great value, and a symbol of all that follows. The wine if drunken undergoes a second transmutation, and *this* is really the Miracle of the Marriage feast, since the ordinary *wine*, in comparison to what it becomes by the Art of the Christ, is termed *water*. The "good wine" is kept until *the close* of the feast. (John 2:10.)

It is the same Christ-power that through all this series of processes effectively transforms rainwater into venous (vinous) blood. But the power of the Christ principle does not stop here. It is further able to transform this *blood* into an immortal essence--even the fabled *ichor*, or "white blood," of the ancient Divine Ones.

From the very planting of the vine to the highest consummation, the hand of man remains the helper of the Christ, inasmuch as it brings natural objects into favorable conditions. Beyond that, it is powerless. Christ *does* perform the miracle.

At each stage of the work man receives his reward for this kindly co-operation in various *Fruit*.

He should not be content with the *first-fruits*, as grapes, for these but indicate to him fruits of a higher nature which are far more desirable.

Jesus says, "By their *fruits* ye shall know them." Again he says, Bring forth *fruits* mete for repentance.

The fruit he is speaking of here is exactly that symbolized by NUN--Joshua, Jesus. It is a *fish*, and again it is *understanding*.

The Book of Lambspring says:

*The Sages will tell you
That two fishes are in our sea
Without any flesh or bones.
Let them be cooked in their own water;
Then they also will become a vast sea,
The vastness of which no man can describe.
Moreover, the Sages say
That the two fishes are only one, not two;*

*They are two, and nevertheless they are one,
Body, Spirit and Soul.
Now, I tell you most truly,
Cook these three together,
That there may be a very large sea.
Cook the sulphur well with the sulphur,
And hold your tongue about it;
Conceal your knowledge to your own advantage,
And you shall be free from poverty.
Only let your discovery remain a close secret.*

Dicta of Edward Kelly

(Written during his imprisonment in Hungary, to the ruling King, Rudolphus II. (1597).

1. The first matter of minerals is a kind of viscous water, mingled with pure and impure earth.
2. Impure earth is combustible sulphur, which hinders all fusion, and superficially matures the water joined to it, as we see in the minor minerals, marcasite, magnesia, antimony, etc.
3. Pure earth is that which so unites the smallest parts of its aforesaid water that they cannot be separated by the fiercest fire, so that either both remain fixed or are volatilized.
4. Of this viscous water and fusible earth, or sulphur, is composed that which is called quick-silver, the first matter of metals.
5. Metals are nothing but Mercury digested by different degrees of heat.
6. Different modifications of heat cause, in the metallic compound, either maturity or immaturity.
7. The mature is that which has exactly attained all the activities and properties of fire. Such is Gold.
8. The immature is that which is dominated by the element of water, and is never acted on by fire. Such are lead, tin, copper, iron, silver.
9. Silver is everywhere called by the Sages the perfect female body, because its water is already

covered with the congealing vesture of its earth, and it thus tends to perfection.

10. Whoever would imitate Nature in any particular operation must first be sure that he has the same matter, and secondly, that this substance is acted on in a way similar to that of Nature. For Nature rejoices in natural method, and like purifies like.

The Art of Alchemy

PRACTICAL LESSONS. NO. 5

ד SAMECH X

Letters are not merely arbitrary characters made to represent sounds, they are ideographs derived from the oldest hieratic inscriptions. As the psychometris is enabled by taking in his hand a small piece of fossil-bone to see and describe the animal of which it once formed a living part, so to the psychic or illumined soul these literal hieroglyphs, that at one time constituted the frame work of living languages, appear in lines of light, revealing glimpses of the history of ancient peoples whose thoughts were crystallized about them.

Meditation upon the form and meaning of a single letter has often started a train of thought in my mind utterly foreign to anything I had ever read or heard of--thought that was recorded as fancy, but afterwards verified by philological and archeological research.

There are the best of reasons for believing the Alphabet to be of astrological origin. Several of the ancient Hebrew and Chaldean alphabets are plainly pictures of star groups. Traces of this picturing are found in the present forms of our letters. For example, H is derived from the sign of Pisces, M from Aquarius, V from Taurus, while O represents the solar disc.

Through Alchemy, the true science of correspondencies, we learn that these literal symbols not only constitute the nucleus for thought-expression, but reveal man's inner nature, defining also his connection with the very stars themselves.

Nothing in the realm of spirit or matter exists without reason, and no reason is so hidden that it shall not be revealed to the searching mind.

If an enquiry be persistently pushed, the right answer is sure to be gained. People fail of realization mainly from impatience. The fact is, knowledge stands ready for us, but we are not always ready to receive it. We must, indeed, perfect our receivers, for all knowledge comes to us through the Voice of the Silence. One may chase all over the world, employ teachers and read books, and learn infinitely less than may be revealed in one supreme moment when the Silent Voice becomes audible.

Alchemy, more than any other study, leads to this result. It teaches patience and self-reliance. In its finality it discloses a most tremendous secret. It is, in fact, the world-mystery. No living person can be found to divulge it.

By its very nature it sets the seal of silence tighter and tighter upon the lips of the votaries, as they advance toward the heart of the mystery. For this reason the masses, taught to believe that knowledge must be orally imparted, stand dumb and disbelieving before this marvel. If it cannot be told them outright they refuse to believe it, and consequently remain in ignorance.

But the man who has evolved to a higher plane of thought, and proven the powers of the mind in certain lines of individual research, be-thinks himself that if this be a true art, as described in so many books, then certainly it must have been known and practiced by men at some period in the past.

Faith in the possibility of a thing needs to be established prior to the demonstration itself. Suppose an inventor should say, I will not believe in my idea until I see it worked out--how would it ever be brought forth?

The fact is, anything that we can conceive of is possible. Ideas come straight from God. Let this thought establish our faith and lend wings to endeavor.

It is only a question of a few years when all present theories relating to science will be subverted or radically changed through the knowledge derived from Alchemy, which is absolute truth.

To return to the Alphabet. Many years ago, when I began the study of Greek, one of the first things that impressed me was the different order in which the letters occurred in the Greek Alphabet. For instance, X stands before O. I asked my professor why this was so. He could give no valid reason, but ascribed it to chance or caprice. This did not satisfy me, and later on, when I found the same thing in Hebrew and other languages, I determined to find the reason for this fact, if there was a reason.

The pursuance of this inquiry, simple and insignificant as it might at first appear, led me into the most remarkable field of investigation and discovery, of which I will here outline only that part having a direct bearing upon our present study.

Anciently, letters were used to express numbers, figures being a comparatively modern invention.

It is this numerical value of letters which is more significant than the letter-forms themselves, because the forms, like the sounds applied to them, vary considerably from age to age. Numbers never change; they are the immutable symbols of Divinity.

The Alphabet is really a series of numbers, marking definite cyclic events. On the outer plane these are cosmical and general, on the inner they are physiological and personal.

Every ancient alphabet contains in itself an occult history of the people who employed it, and at the same time it is a prophecy of events to happen in the history of other peoples.

As the conscious life of a people is extended, new sounds and symbols come naturally into the language, just as new physical organs are gradually developed in the body of a species through natural evolution.

However much the appearance of any evolved organism may change from time to time, there yet remain certain fixed facts or features by which its ancestry may be traced.

So, too, in languages, we find certain radicals, by which they may be traced to a common origin and this origin is found to be in the solar system, or more interiorly, in the human system itself.

In the *Sepher Yetzira*, a very old Hebrew manuscript, we are told that the letters correspond to the twelve signs of the zodiac and to the seven planets. There are, in addition to these, three mother letters (A,M,S) representing the supernal principles, from which all things are created. This makes, virtually, the complete symbol alphabet.

SAMECH (or *Xamach* means "a prop," or "support." Astronomically, it is a symbol of the terrestrial pole, or ancient celestial "fire-stick."

In the golden age the polar diameter was at right angles to the plane of the ecliptic, and consequently, the ecliptic coincided with the equator. Geographically, the present equator occupied the position of the poles, and vice versa.

In this age, the sun was always directly over the equator, there was no change of seasons, the years were exactly 360 days, and the days and nights of equal length. The moon was always at the full, and the perpetual glory of the night as was the sun of the day. The world was at that time inhabited by a nobler race of beings than at the present time. The "fall of man" was occasioned by the fall of Lucifer, a giant fragment of an exploded planet, that collided with the earth, knocking it completely over, and devastating the entire face of the globe, bringing

desolation and ruin to the inhabitants, a few wretched survivors of whom became the progenitors of the present races.

In the Apocalypse and a number of the Prophets, we find a very graphic account of prominent incidents in this great catastrophe, the memory of which is also preserved in a thousand legends of the aborigines.

When the world recovered from this shock, it had a new center of gravity, and its *Samech*, or Pole, was tipped from the original perpendicular, while the earth's equator formed *a cross* with the ecliptic. This obliquity was formerly much greater than now. The earth is slowly righting itself and will in time regain its old position, which will mean a return to the Golden Age.

In the Hebrew book I mentioned, we read: "God produced *Samech* predominant in sleep, crowned it, combined and formed with it *Sagittarius* in the Universe, *Kislev* (Nov - Dec) and the *Stomach of Man*."

Following Sagittarius is Capricorn, the Goat, having the symbol O, which is also the sign of the Sun. We find right here the reason why X stands before O. It was in the month of Kislev (that is, in Sagittarius) when the great calamity struck the earth.

Sagittarius (ruled by Mars, the God of War) comes down in memory as the "Mighty Hunter." The arrows from his bow actually did rain upon the earth, shapen and polished as if by human art.

The Indians found them ready-made and used them to slay their enemies as the Mighty Hunter had used them to slay mankind.

The flint and the diamond are undoubtedly of celestial origin, being found in meteoric masses that have recently fallen to earth.

In the old Judaic system X is referred to *Cochab*, a star--presumably the "star Lucifer", against which Michael (Mind) fought with all his angels--the Great Dragon, or Satan, "whose tail drew the third part of the stars of heaven and did cast them to the earth." (Rev. 12:4.)

Viewed historically, this account undoubtedly refers to a mighty shower of "falling stars," the fragments of the disrupted world--a stupendous heavenly phenomenon witnessed by our surviving ancestors and by them treasured in memory and transmitted by tradition to posterity.

Naturally, this Star and its attendant train, bringing down devastation and death to the

world, would never afterward be associated with all that is malignant and dreadful. The tradition of Cain and Abel, like that of Esau and Jacob, gives a clue to the nature of the catastrophe. Cain used a club. Esau was hairy. The word Comet is from Latin *comes*, hair. The star Lucifer (Cain or Esau) was a Comet that rushed upon its "brother," and then fell to earth, becoming Satan and instituting a literal hell upon earth.

Alchemy teaches us that this very history is also a part of man's conscious experience, for he represents in himself the whole universe. Every atom of him is centered in a star, and every organ in a system of stars. For example, the heart represents our Sun and its system of planets.

Hell (German *Hölle*, the hole, the realm of the modern Satan (the ancient Pluto) is a literal fiery furnace fed by the vital sparks direct from the Sun itself.

This hell, or hole, is SAMECH, the *Stomach!* Notice how nearly alike the two words are. The English language brings to light much buried truth by its peculiar preservation of ancient verbal roots. The first three letters of SAMECH, S, A, M, are the three Hebrew "mother letters," representing respectively Fire, Air, Water.

In the Stomach these supernal principles combine to work out the first part of the life Mystery. The Stomach is certainly the prop, or support, of life. A little reflection, coupled with an elementary knowledge of physiological activity, will show how it represents the physical hell, hole, or Hades, the Underworld of Mythology.

The Egyptians and Greeks dug holes in the earth and poured down libations to the *manes* (minds) or souls of the departed. Is not this a symbol of what we all do daily? The word Stomach is from Greek *stoma*, "a mouth." It is the great mouth of the body. Moreover it is a charnel-house, a place of burning and refining.

This fire is tempered, of course, by moist air, and the burning takes place through chemical action. An acid burns, and is to be considered fire the same as a flame.

The Stomach is the real place symbolled by the Catholic purgatory. The little souls (sols) enter in, encased in food, and are released (redeemed) in passing through this place of purgation. Some of them are destined to sit as supreme Lords in the Brain (stars in the firmament), others will take their places as "living stones" in the various organs of the body, others again will be swallowed by the Great Dragon, to be dragged on to the "place of outer darkness."

Here is heard the voice of lamentation, "Rachel weeping for *children*, and refusing to be comforted, for they are not."

Returning once more to the subject of letters, I will explain how they occultly mark the successive steps in the great magical work. Beginning with *IOD* as the point of magic emanation (*Iod* being God, the "mystic point within the circle"), and arranging the letters in triads with O as the center, we get a double *sextet*, or two philosophical *days* (periods), each corresponding to the creation in Genesis:

IKL. MNX. O. PTzQ. RST.

In philosophical practice, there are really three works; the first is natural, the second is artificial, the third is spiritual. Of the first work, mention is rarely made in the books, because it is considered the chief secret in the practice. This work is represented by the previous letters *Aleph, Beth*, etc., terminating in *Iod*. So that *Iod* really is the end of one work and the beginning of another.

Thus, it will be seen that we are at present engaged upon the artificial work, the one which Hermes characterizes as *ludus puerorum* (boys' play). We may assign to each letter a nominal period of 40 days; multiplying 40 by 7 we get 280 days, the exact period of human gestation. The point X indicates, alchemically, that a perfect *cross* or blending, of our matters has been effected, and that order is coming out of chaos. The sign is that light comes out of darkness--white follows black.

For the birth of our Stone is expressed in scripture by the text: "Out of Egypt have I called my son."

It is to be observed that *death* was indicated by the entrance of *Mem*, which closed the first period of 120 days. Now, notice, this is the exact number of *years* allotted to man before the Flood (Gen. 6:3). Moses, it appears was 120 years old when he died (Deut. 34:7). In Acts 1:15, we read that Peter (the Stone) addressed the disciples, numbering 120.

Scholars are agreed that the cycle of Forty as occurring in Daniel, and throughout the scriptures generally, has some deep occult significance.

Alchemical practice shows us the *real* significance of this mythical number. It is simply indicative of the days of the Stone. From these ashes (Moses' death) there follows a resurrection, which is attained in O, the end of 120 (three times 40) more days. At this time a perfect X

(cross) will have been effected and the "Snowy Splendor" will greet the gaze of the enraptured artist. A very suggestive account of this preliminary period is given by the writer of an ancient qabalistic treatise entitled Aesch Mezareph⁷.

"Mingle therefore Iron and Clay (Dan 2:33), and thou shalt have the Foundation of Gold. This is that Gold, to which is attributed the notion of IEVE (Ex. 32:5) in the History of the Calf, which was to be ground to powder and thrown upon the Waters (verse 20) whence you shall see seven kinds of Gold immediately following one another in the Work.

(M)--"First, simple Gold, which is called zahab (gold) barely; for it is truly Gold, though not digged out of the Earth; nor destroyed by the Violence of the Fire, but living, rising out of the Waters; sometimes of a Black, sometimes a Yellowish, and often like a Peacock's Color; going back of its own accord into the Waters, and this may be called Zahab Saba (the Gold of Captivity), because 'tis newly captured, and shut up in its Prison; where it keeps a Fast of Forty Days and Nights, that you know not what has become of it (Ex. 32:1); for there is then no external appearance, even as Moses was hidden, and they knew not what had become of him.

(N)--"Secondly, it becomes Zahab Shacuth (Gold killed and slain), for it dies and its corpse putrefies and grows black; then it is under Judgement and the shells rule it, and the powers of the name of 42 letters (the trinity) fulfil their time upon it.

(X)--"Thirdly, but then follows Zahab Ophir (Gold Ashes), for it is the color of ashes; which time the twenty-two Letters of the Alphabet will determine for you."

By this reckoning it would seem that the period X is shorter by half than the preceding periods, but the fact is, the periods M and N usually extend to about fifty days, owing to imperfections in the matter upon which one operates so that the period of 120 days or 4 months comes out very nearly right as a rule.

In the Tarot figures, No 15, corresponding to SAMECH, is called "The Devil," and no wonder! It is "the devil" but it takes the alchemist to understand its real nature.

In all ages, we find the Devil, or Evil power, personified or figured in some peculiar manner. In the Eden story it assumes the form of a serpent. In the tale of Job, Satan comes among the Sons of God as a servant to execute the divine Will. The nature of his activity is seen

⁷Aesch Mezareph, or purifying fire, price \$1.00.

in the calamity visited upon Job.

The fact is, Satan is only the name for the aggressive, creative Spirit on its involutory or descending course. Whenever it evolves, or rises, the same spirit becomes Christ. Paul plainly says, (Eph. 4:11), "He that descended is the same also that ascended."

The word Satan is from Sanskrit *Satya*, truth, and Egyptian *Soterim*, a judge. Satan is to be identified with the Greek Cronus (one crowned) who swallowed all the children successively, until the birth of Jupiter. Him the mother Rhea (Flowing) saved by offering father Cronus a *stone* which he swallowed instead. Subsequently, we are told, Jupiter returned and forced his father to disgorge the stone, a feat I trust all good Alchemist students may succeed in performing. Cronus (Saturn) becomes in other mythologies a dragon, like the Hydra that Hercules slew, or the Dragon that St. George vanquished.

Usually these encounters with "dragons" are undertaken with a view of rescuing somebody, or something, from the Dragon's power. St. George wins a maiden. Siegfried rescues the Rhein-gold. In Revelation it is the Earth that helps the Woman, swallowing up the flood that the Dragon sends out of its mouth.

In all these legends the beast, or Satan's power is seen to be the cause of the triumph of truth.

Alchemy teaches how to lay hands upon this diabolical beast whenever we find it, so as to enable it to finish its work of destruction more quickly that reconstruction may begin and proceed to a finish. The Alchemist recognizes this power as One and knows that its processes are not antagonistic but perfectly orderly. Knowing this, he is able to convert every so-called Evil into lasting Good. It would be of little advantage to one to gain a knowledge of this Universal Power without also possessing intelligence requisite to use it properly. For this reason the student must take one step at a time and not be anxious to look too far ahead of his actual demonstration. Theory is of no value here. There is but one true and rational path, viz., Experience, and this all must follow.

There is a scientific reason why the moral doctrine has to precede the physical doctrine. Alchemy goes far beyond religion, since it teaches men why they should be good--not in hope of reward hereafter, but in promise of recompense here and now. The very *creme* of Christ's doctrine must be assimilated before one is prepared to be a master of this Art. All selfishness

must be elided. There must be no pride or love of power left. One must be willing to devote his entire effort to the uplifting of his fellow-man. In doing this he but obeys the law of personal necessity, since all individuals are atoms of one body: if one is diseased, all others are contaminated. To save himself, he must virtually save all. It is, therefore, the mighty mission of the Magi to heal the whole earth. This is accomplished by gaining possession of our precious Elixir.

The word E-lixir means "from ashes," thus defining its true origin. Our magical substances, originally called Chaos, or Mixt, slowly undergo certain chemical changes until they are resolved into a kind of black, fetid ashes.

All this is effected by our "Demon" or mysterious astral force. "The sceptre of Venus-Urania is transformed into the Demon's torch."

Though no fire is *visible*, yet these ashes when produced contain the most wonderful fire in the world. Right here comes in the story of the fabled Phoenix bird, which periodically burned itself to ashes, and from these ashes rose a New Immortal bird. All through Alchemical Works you find this "bird" and various other birds mentioned.

First, there are the two "Doves of Diana," which are eternally wedded and associated in the production of the philosopher's egg; then there is the "White Eagle," whose gluten forms an important element in the constitution of the *rock*. Three seven and ten *eagles* are mentioned as being necessary to overcome the *Dragon*. Here is an interesting paragraph from Jean d'Espagnet in the Hermetic Arcanum:⁸

"Take a Red Dragon, courageous, warlike, to whom no natural strength is wanting; and afterwards seven or nine noble Eagles (Virgins,) whose eyes will not wax dull by the rays of the sun; cast the birds with the beast into a clear Prison and strongly shut them up; under this let a Bath be placed that they may be incensed to fight by the warmth; in a short time they will enter into a long and harsh contention, until at length about the 45th or 50th day the eagles begin to prey upon and tear the beast to pieces, which dying will infect the Prison with its black and direful poison, whereby the Eagles being wounded, they will also be constrained to give up the ghost. From the putrefaction of the dead Carcasses a Crow will be generated which by little and

⁸Hermetic Arcanum, Jean d'Espagnet, price \$1.00.

little will put forth its wings and begin to fly; but seeking chinks from the Winds and Clouds, it will long hover about; but take heed that it find not any chinks. At length being made white by gentle and long Rain and with the dew of Heaven, it will be changed into a White Swan, but the new born Crow is a sign of the departed Dragon. In making the Crow white, extract the elements and distill them according to the order prescribed, until they be fixed in their Earth, and end in Snow-like and most subtle dust, which being finished thou shalt enjoy thy first desire, the White Work."

This carries the work considerably beyond the point of the present lesson, but it is no harm to take an occasional peep into the future.

It will be readily surmised that if we succeed in finding this Dragon, it will be necessary to lasso him and take him alive, as no dead Dragon is considered fit food for our noble Birds.

The story of Prometheus, who stole fire from heaven and was bound to a *rock* where a *vulture* tore his vitals eternally, clearly refers to this same work.

Wondrous tales! Either these mythical figures are drawn from cosmic events bearing a strict analogy to our work, or, what is more probable, they are drawn from facts connected with the work itself and clothed in strange vestitures by the imaginations of the ancients who undoubtedly were masters in the art of concealing from the world what they wished to reveal to the Sons of Knowledge.

Is it not wonderful to find one simple Key to all these many mysteries? I take it for granted that you are already in possession of the Key. If not, I trust that you will continue in earnest meditation until it be discovered.

Surely, I have spoken more plainly than any of my predecessors, and this because we are entering upon the Age of Man (Aquarius), when Truth is to be poured out in the sky before the gaze of all.

I shall now proceed to give you a few operative hints which will be of value to you in your work, providing you have already in your possession the magic formula. If in doubt concerning the "clear prison" of d'Espagnet, listen again to what he says:

"Many have feigned the multiplying of such vessels to be necessary to the Philosophical Work, calling them by divers names with a desire of hiding the secret by a diversity of operations.

"But all deceit being removed, we may speak sincerely, one only Vessel of Art sufficeth to terminate the Work of either Sulphur; and another for the Work of the Elixir; for the diversity of digestions requireth not the change of Vessels; yea we must have a care lest the Vessel be changed or opened before the first Work be ended."

Having found the Vessel, the student should endeavor to find the Fire, which is declared to be among the chief secrets of Philosophy, and a thing very carefully hidden. Vaughan says of this Fire, "A Sage might well say, Behold the Fire which I show you is Water; and again, The Vessel of the sages is their Water." This fire is called Ardent Wine, and most strong fire. John Mehung writes concerning it, "No artificial fire can infuse so high a degree of heat as that which comes from heaven."

Properly mixed, the matter has all in itself necessary to the perfection of the work of the Elixir; if given a proper chance, that is to say, the right degree of heat and the requisite coction. The greatest thing in all the work is patience. Many stop in dispair, or even disgust, just at the point where they should proceed.

This teaches an important lesson: Success always follows on the heels of failure. Push a dark failure yet a little further and success begins to dawn. These ashes look dark and despicable. If rejected, of course, all is lost, and the entire work is a dead failure; if perfected by proper manipulations, incredible success is sure to follow.

The Art of Alchemy

PRACTICAL LESSONS. NO. 6

Y AYIN O

"My beloved is unto me as a cluster of camphire in the vineyards of Engedi." --Cant. 1:14.

The letter AYIN, or *Ain*, has two meanings: First, it means "the eye," and in this sense is a symbol of the All-seeing Eye--the inner perception--consciousness.

It is apparent that what is called the eye--the exterior organ of vision--is but an animated lens of light; the real eye, that which perceives and judges and knows, is within. So evident is this to our unfolded consciousness that we have come to designate the ego, or individuality, by the word "I," this being really a name given by the inner "eye" to itself, just as God named himself to Moses, "I am that I am."

The cabalists identified this personal *ain* (one) with the universal *Ain-Soph*, or eternally existent One. Their idea of this eternal existence was that of a Great Mother (embodying the Father) from whom are outborn all forms and phenomena.

The form of the Hebrew letter *Ain*, like our Y derived therefrom, manifestly expresses duality proceeding from unity. The present form of the corresponding letter (O) is a picture of the sphere--the earth, the sun, the cell--exhibiting the unvarying form in which the eternal energy comes into conscious manifestation.

The second meaning of AIN (or *oin*) is "a fountain," and it is this which is of greatest importance to the practical alchemist, who, however, when he finds the Fountain, *Ain*, will also find the Hidden Eye, the light of the fountain.

"If thine eye be *single*, thy whole body shall be full of light." Where is this wonderful Fountain--this cyclopean Eye?

The place *En-gedi* (*Ain-jidy*), or "Goat's Fountain," is about three hundred stadia from Jerusalem. It is mentioned a number of times in the Bible, once particularly in 1 Sam. 24:1-4, where we find given the details of the strife between Saul and David, this being only another

legend of that old, eternal strife between Sulphur and Mercury, previously explained.

For certain reasons, which will appear later, *Engedi*, the Goat's Fountain, was taken by the makers of myth as a type or symbol of the Magic Fountain of Life. In, or near this Fountain, Solomon perceives his beloved, likening her unto a "Cluster of Camphire (or Cypress)."

If you read the Song of Solomon, the most beautiful text in the whole Bible, you will notice that the author fairly imbeds his ideal in aromatic herbs and spices: spikenard, cinnamon, frankincense, myrrh, aloes, etc.

Her hair he compares to a flock of Goats, her teeth to a flock of Sheep (Chap. 4:1-2). This is sufficient to give the occultist a key to the matter if he does not already possess it. The whole mystery centers in the mythical Goat, first introduced into Jewish ceremonialism as the "scape-goat," which was made to bear the sins of the congregation into the wilderness (Lev. 16:20-21). This Goat is acknowledged by all theologians to be the prototype of Jesus Christ, who likewise comes to bear the "sins of the world."

The scape-goat is identical with the Savior of Men and represents the Spirit of God, active in humanity. The etymological derivation of the words god and goat is exactly the same:

Heb. *gedi* (same as *gadi* or *gad*), a goat--mythically, the embodiment of the omnipotent universal energy; hence, Turkish *Cadi*, Egyptian, *Khedive*, Japanese, *Mi-kado*--supreme representative rulers.

In Anglo-Saxon, *gat* means goat and the same word, with a differing orthography, appears in German as *Gott*, god. Significantly allied also, is the Danish *gote*, a channel, and Latin *gutta*, a drop.

God, as I have shown, in previous lessons, is occultly expressed by *Iod*, the tenth letter, the secret "point within the circle;" and this point, I may say, is identical with the Eye, or *Ain*. So that, summing it up, the point, the eye, *ain*, the fountain, *iod*, god, the Goat--are all *one*.

When we find the *One*, we have found them all. It is far easier in searching for a thing, to find it with a hundred names than it would be to find it with only one name; because, knowing that it is *one*, each name becomes in some manner suggestive; so that, while many names of the *prima materia* are introduced by the alchemical writers, it is not done to confuse but rather to clarify the mind and lead to the true explication of the matter.

The Goat is so significant in many ways of the truth of this great mystery, that it has in all ages been a favorite symbol of the Wise. For this reason, it is to be found in the astrologic signs as Capricorn, or Goat's Horn.

The tropic of Capricorn, as well-known, is in the Southern hemisphere and marks the lowest point to which the sun sinks at the winter solstice. At this period, the sun is said to be in Capricorn; or, translated into alchemical language, we would say, "Sol is in the Goat."

At this momentous period, the Savior is born, and the event is celebrated on the 25th of December by all peoples. The origin of this legend and of Christmas is not to be found in astronomy as so many suppose, but in astrology which is to be understood as the exoteric expression of the science of Alchemy.

Through Alchemy, we become cognizant of the fact that the heavenly bodies move in strict conformity to the planes of the human system; so that we have no difficulty, whatever, to find the exact correspondent to the celestial Capricorn, together with the Solar principle which it conserves.

The whole significance of this matter may be perceived in the word CHRIST-MAS; mass, from Greek *masso*, "to knead dough," referring plainly to the chaos or philosophical mixt--a mass wherein the Christ-principle is "the leaven leavening the lump."

Corresponding to the Sun, we have the hidden principle of fermentation, which is practically fire--solar fire--held in captivity by the matter.

Fire is not merely flame. Fire is an invisible principle in all things. Properly speaking, it is no element, but a phenomenon resulting from the interactivity of certain energies. It is vibration. Cold and heat are terms expressive of low and high rates of vibration. Nor is there really but one single substance in which this phenomenon occurs. This substance is universal. It appears variously as solid, liquid or gaseous, just according to the degree of heat or vibration involved.

This substance, though *one* in essence, appears formally dual, through a separation of itself into opposite poles or foci. After a long series of evolutionary processes consciousness is developed, and the thinking mind unfolded. Back of conscious thought we recognize the Will that projects the thought and governs it, just as an organist governs the tonal-production of his instrument. But whether that Will sits enthroned in Alcyon or remains hidden in the earth at my

feet, whether it will be far or near, everywhere or nowhere, I AM THAT WILL.

The human being--Man--is the most perfected expression of this wonderful Will. What IT is, he *must* be. Christ says through John, "I am the Alpha and the Omega," that is to say, the Omega is the ultimatum of the Alpha. Alpha is *Aleph*, the OX; the O, *crossed*.

Place the X in O, and you have a perfect symbol of this mystery. The O is round. It consists of a definite circumference and an undefined center. Its *substance*, though it appears as one, is composed of two elements mutually mingled or crossed, as we say. This substance is.

"Ox" is Ox-y-gen, "producing acid," and the acid produced is called, alchemically, fire-water. By means of this "fire-water" or acid, the destruction of every body is constantly taking place.

F.B. Dowd says, in *The Temple of the Rosy Cross*:⁹

"Science is unable to tell us of *all* the substances that compose the human form. There is something which escapes the closest analysis, or the most subtle and searching thought. . . . There is something hidden away in matter that holds each atom in its place; aye! and gives form to all atoms--which is master, and yet a prisoner; lord, and yet a servant. There is something in matter lying latent which is not heat nor flame, but which, when let loose, produces heat, flame and combustion.

"It is the 'Fire' the ancient Magi worshiped. It is not magnetism nor the astral fluid, neither is it light, nor electricity, for these are but *effects* of its freedom.

"There is a spark lying dormant in matter, which, when aroused by friction, decomposes all forms. If set in motion gently and by degrees, it refines matter and causes growth.

"All matter is in a state of combustion; some forms slowly, others with great intensity. This combustion may not be perceptible to our dull senses but that only proves our blindness. Growth is the throwing off of effete matter and taking on new. This is exactly the case with violent combustion. A burning pile throws off heat, smoke, flame, and draws to itself the atmosphere, which, rushing in, combines to increase the conflagration. This rushing in is but the baptism of matter with fire, which cannot exist without that influx.

"The body may be likened to a furnace; it must be fed with fuel; and the atmosphere must

⁹The Temple of the Rosy Cross. F.B. Dowd, price, \$2.00.

meet that fuel in the system, or no fire is kindled and no heat generated. . . . May not our food furnish the *Alkali*, the Atmosphere the *Acid*, the union of which sets free the spirit (fire) of food, causing motion, heat, combustion, growth and life?"

This is, indeed, a grand conception, and as true as grand. But if, as Mr. Dowd says, the body be a furnace, then we are to consider the production of this furnace rather than the furnace itself. Why, I ask, is this Spirit or vital fire eliminated in this furnace by the union of oxygen and nitrogen? For what *purpose* is it so eliminated?

It is apparent that scientists have been looking upon the body as the result, when, upon closer examination, it is found to be the cause of this phenomenon. The body is, indeed, a furnace, constructible and destructible alike by the same unique energy abiding in it; and, since that energy calls it into being, possesses it, and even causes it to disappear, it seems as well to consider the body and the energy as *one*.

The object, it appears, is *not* that this body shall merely exist or persist as a formal manifestation, but rather that it shall in this form *produce* something--exactly as when a man builds a furnace, the object is unquestionably production. Now *what* in case of the body, is the production?

The student, no doubt, will think of *Thought* as being the ultimate and highest product of the physical organism; but thought is virtually not so much a product as a producer. Thought itself--the energy behind thought, the Will--has produced the body as it is, and now operates through it to produce other bodies; *what* bodies?

All the doings and operations of men whatsoever, that are *consciously* performed, whether resulting in visible offspring, or ideal creations, relate principally to impermanent externalities and *not* to the real, permanent interior production of the human species which is spontaneous and not a matter of conscious thought at all.

To arrive at some idea of the nature of this unique production, let us take our author's description of the Fire in the furnace. What, let us ask, does this *fire* that feeds upon *air* produce in the furnace?--Smoke and ashes.

When this mysterious fire burns in the human body, what is the *smoke*? and what are the *ashes*?

We may consider as "smoke" the Carbonic Acid which passes from the lungs and goes

to feed the plant life, while the "ashes" are the ordinary refuse of the body. the word *Elixir*, as we saw in a previous lesson, means "from ashes," and doubtless has a very intimate connection with this strange, living fire.

The word *ash* in Hebrew means "fire," while *aish* means "man." In old Egyptian, the words are identical; so it seems the original idea was that man *is* a fire. In Gen. 2:21-24, it is stated that the Lord God caused a deep sleep to fall upon Adam during which time, he extracted a *rib* out of which he created a woman. Being brought to Adam, he recognized her as a part of himself and called her name *Asha*, "*a female fire*," because he himself was *Ash*, "a male fire."

What can this mean? Could Adam really give birth to a woman? If so, then he still has the power to do so. This is a mystery that the human mind has stumbled over for thousands of years, simply because Adam and Eve have been regarded as personalities; and even seen as personifications, it has not been clear what they personified.

But the moment we discover this mysterious matter called "Asha," the offspring of "Ash" and realize that it really is the product of a natural sexation--an interaction of the wonderful dual *fire* animating the human furnace, it at once begins to dawn upon the mind that this seemingly supernatural and impossible tale only recounts a very natural phenomenon, after all.

Similarly with all the fabulous births of history: Minerva springing from Jupiter's brow, Christ immaculately born of the Virgin, Galatea brought to life from the statue of Pygmalion, etc.--all these refer to one and the same miracle of power which Man possesses from the creator, *as* the creator, of which he is at present mentally unconscious.

The meaning of Capricorn being lost, the Goat is still retained in memory as a joke, something as the ancient wisdom of Egypt is now hidden in ordinary playing cards. Our secret orders, which preserve the letter but have wholly lost the spirit of the mysteries, initiate their candidates by the ceremony of "riding the goat."

Why did so apparently ridiculous a symbol, or a symbol so ridiculously exemplified, ever find its way into these societies? What does it signify? Truth is *never* lost. It signifies in this case that the Goat is the central figure of the most ancient mysteries, and that the letter G, said to stand for Geometry, stands really for Goat.

Lest we might lose sight of this important fact, the *beard* still appears on our letter G, as if inviting us at every turn to beard this strange *Goat* in its cage and make it divulge its inmost

secrets.

To understand how this divine knowledge became misunderstood and misapplied, we have but to trace the history of Bacchus. Bacchus, originally, represented the sun, and is identical with our "Goat." Bacchus was *Iacchos* in Greece and *Jacob* in Palestine. Bacchus was known as the God of Wine, and if you know what he really *is*, you will know that he produces a *wine*, rich in color, a drop of which is able to heal the most virulent diseases thoroughly regenerate the human body.

The Catholic "Holy Water" is a reminiscent symbol of this original Water of Wisdom. But, since Bacchus was personified as a god of Revelry (like Christ, a wine-bibber) the common people took it literally, and thus originated the Bacchanalian festivities and orgies, with all their debaucheries and extravagancies.

Now, see how this has come down even to modern times. Mr. Parsons (in New Light from the Great Pyramid) finds *Bacchus* still alive today in the "buck-and-wing" clog of our low dance halls as also in the "bock-beer" brewed every spring--a popular saloon beverage!

Could a great idea have fallen lower? Alchemy alone has power to retranslate this idea into its *original* tongue, and restore the ideal to its ancient throne, from which ignorance long ago dragged it and trampled it in the dust.

How can this Goat be called a fountain? Simply because it is *water*--not common water but of that magical sort which "does not wet the hand." It is the Water of Life and at the same time the Well from which it is drawn--the Well of Samaria where Jesus met the Woman and told her the secret of this Living Water. Bear in mind that Jesus himself is the *Goat* and understands whereof he speaks.

He says to the Woman: "If thou knewest the *gift* of God, and *who* it is that saith to thee, Give me to drink thou wouldst have asked of him, and he would have given thee *living* water.-
-Furthermore he says, "The water that I shall give him [that asketh] shall be in him a *well of water* springing up into everlasting life." (John 4:10-14): It is before THIS, brethren of the Triple-Light, that we should most reverently bow. O, that the eyes of men might open to perceive this glorious truth! This indeed, is Isis, the Virgin of the World.--How long shall she stand there, enchained by ignorance, swathed about the feet, the valleys overflowing with wealth, the world stricken with poverty? In her hand she bears the sickle of peace and plenty, while all

about rage and war and famine. Unchain the Virgin that she may go forth to reap the ripened grain, and bring the harvest of happiness!

And what of the Cluster of Camphire in the *vineyard* of Engedi? this is a symbol of the soul. All objects have souls, else they would have no individuality. The soul of an object is manifest in its odor. Through this we sense the innermost principle of an object. You may destroy the form of a thing, but you cannot destroy its essential odor.

When a body dies, as of a flower, the soul is liberated. It may be captured by the perfumer and confined in some substance as a body, but the moment it comes in contact with the air it escapes from this, and in passing, reveals its identity. Thus we detect the soul of the violet, the lily, or the rose in the drawing room, though the flower be no more.

Whenever odors are mingled, a new odor arises exhibiting what may be called a new birth on the spiritual plane. For this reason the Flower of the Sun which grows in the Garden of the Sages is unique in point of fragrance, since it exhales the soul of the *quintessence*, or fifth essence, as it is termed, which may well be considered the crowning glory of essences.

The seed of this flower is very peculiar and there is nothing resembling it in other botanical species. It was formerly obtained from the mountains at the head waters of the Euphrates and possesses a peculiar aromatic odor, suggesting to Solomon, no doubt, the "Cluster of Camphire."

When planted in its proper earth, and watered with its native dew, it soon putrefies like any seed; but like the spores of the mushroom, its growth for a long time is underground, and the horticulturist has to be guided to its progress by its odor.

The Alchemical writers have taken pains to give us very careful suggestions on this point. Here are a few words from Thomas Norton, the celebrated English adept:

"Heat quickens odors, cold hinders them. A pure substance, under the influence of gentle heat, gives out moderate odors, such as the fragrance of violets; but when moderate heat acts on an impure substance, the result is a disagreeable odor, like sulphur. A putrid smell is caused by the corruption of the substance itself. If the juices only are corrupted while the substance itself is not destroyed, the smell will be less disagreeable.

All fragrant matters have a corresponding degree of *natural* heat, like camphor and Roses."

In planting the seed of this flower in order to make it produce flowers of seven different colors, our horticulturists are careful to keep it for a long time enclosed in a tight box, in order that the body be not dissipated through decomposition.

This they have found to be the only way to produce the quintessence out of the essence, and cause the phenomenon of raising from common seed a highly cultivated variety of flower.

The process itself suggests a new method of improving the animal species, and I have little doubt that it will be investigated and applied with wonderful results, after the vegetable and mineral processes are perfected.

It is, as I have explained, the concentrated odor representing the Soul of this *seed*, which really effects the miracle of transmutation.

How this occurs was revealed to me at one time in a vision. recorded in my unpublished "Romances from Past Lives."

I was wandering at morn along the shore of a broad river, when all at once I came upon the form of a little babe lying naked upon the sand close to the water's edge, whether asleep or dead I did not know. I stooped and raised it in my arms. It was still warm, but I could detect no other sign of life. As I stood looking at the child, a Woman suddenly appeared before me and gazed sadly into my eyes, and I knew she was the mother and that she wished me to assist her in restoring the child to life. She drew from beneath her long white robe a peculiar shaped, Egyptian vase, all covered with strange characters, white and red, and handed it to me.

Then I seemed to understand, as if I had known it always, the meaning of the hieroglyphs, which told the secret of embalming and of raising from the dead.

The Woman took the child from my arms and placed it in the jar; then putting the jar to her lips she breathed upon it and sealed it.

Hand in hand we sat together on the sand. As the sun arose and sent down fiery shafts, there grew as if by magic, within our shadow close beside, a lotus plant, under whose broad leaves the woman placed the casket.

Then it seemed as if we slowly sank into the sand, and the sand was liquid and cool and refreshed us. At night we rose and sat upon the shore, and watched the glorious pageantry of moon and stars come forth. The Woman gathered the casket to her breast to shield it from the falling dew and the breeze blowing cool across the river.

Days, weeks, months--for aught I know years--passed by. Time and again, I remember, as the Woman drew forth the crystal casket, her thought would say to my thought, Read! And it seemed that, viewing the strange figures as they changed from time to time, we knew the things that were to be. Ever, as I read, her face grew eager, and she peeped within to view the body of her dead. And this is what I saw and what I am still able to remember of this strange experience.

At first there arose from the body of the child a cloudy mist that gradually disappeared, settling upon the inside of the casket as a dew. This again would vanish, and then the whole phenomenon would be repeated. I seemed to understand this to be the action of the Spirit striving to purify itself and to become free from the body; and yet I saw and realized that it meant more than spiritual purification, for the body itself was constantly changing. At first it became dark and dreadful to look upon, and at last completely lost its form, settling down into a black, confused mass.

I was weary and tired with watching and would not have waited, but the woman's hand thrilled me and held me. Then followed a period of unconsciousness. I must have slept, for all at once I seemed to awaken and heard the Woman cry aloud, "See, see!" It was the first time I had ever heard her voice, though I had known her every thought. A strange light was shining about, and overhead there hung a brilliant star which seemed rapidly to approach.

The Woman was clinging to me in great excitement and pointing to the casket. I looked, and there, wonderful to relate, hovering over the dark chaos in the casket, I distinctly saw the outline of a form. The woman was fairly beside herself with joy. Now, as the light grew brighter, it was plain to be seen that the phantom figure was the exact image of the dead child, whose body had long since lost through putrefaction all semblance to form. The Woman kissed the casket o'er and o'er and seating herself upon the strand she pressed it to her breast as if it were the living babe. Rocking gently to and fro, she murmured a song so soft and low, so tender sweet, so weird and strange, it filled my soul with ecstasy:

*Blessed by Seb, the God of Seven
Who broods the Egg of Night,
Praised by Ma-at the Goddess of Heaven
Queen of the Living Light.*

*Osiris sinks in Capricorn
And Isis seals the tomb--
Horus, the Prince of Love, is born
And joy dispelleth gloom*

*O, sweet was the joy of the Heavenly One
But sweeter the joy of Mine Own.*

* * *

Henry Khunrath says, "That which I describe is not a myth: you shall handle it with your hands, see it with your eyes--that Azoth, or Catholic Mercury of the Sages, which, together with inward and outward fire, in sympathetic harmony, through an unavoidable necessity, physico-magically united, is alone sufficient for the preparation of our Stone. . . . You shall see the Philosopher's Stone, our King and Lord of Lords, go forth from the chambers of its crystal tomb into this world, with its glorified body, regenerate and transcendently perfect, a brilliant carbuncle, whose most subtle and purified parts, being harmoniously mixed, are bound inseparably into one, altogether smooth, translucid as crystal, compact and exceedingly weighty. It is easily fused in fire, as resin, and after the flight of artificial quicksilver, just as wax. Without smoke it enters and penetrates solid bodies as oil enters paper. It is soluble in any liquid, melting and commingling with the same, fragile as glass, in a powder saffron-colored, but in a solid mass, red like a ruby. Its purple color is the mark of perfect fixation, and fixed perfection, for it remains fixed and incombustible, even when exposed to fire, corrosive waters, or burning sulphur, since it is like a salamander, incapable of being consumed by the fire."

In future lessons I shall explain the method of projecting this on metals--which is practically no part of our present work. Our work is to prepare this "salamander" so that it will abide the fire.

The Art of Alchemy

PRACTICAL LESSONS. NO. 7

DEP

Out of the mouth of babes and sucklings thou hast perfected praise.--Matt.21:16.

These words were spoken by Jesus on the occasion of his hearing the children singing in the temple, "Hosanna to the son of David" The quotation is from Psalms, only there it reads, "thou hast founded strength."

While we recognize the innocence and purity of childhood, yet how are we to understand that that which comes from the mouth of babes is in any sense the perfection of *praise*, or the foundation of *strength*?

Truly, there must be an occult reference here to some condition or circumstance not generally understood. Taking the words of the text as literally true, it would seem that the usual attempts at intellectual and physical acquirement were wholly abortive, and away from the actual truth of life.

And this thought is further emphasized by Paul in his letter to the Corinthians:

"It is written, I will destroy the wisdom of the wise, and will bring to nothing the understanding of the prudent. God hath chosen the foolish things of the world to confound the things which are mighty; and base things of the world and things which are despised, hath God chosen."

All through the Bible and other sacred books are to be found continual allusions to this great mystery, or occult truth, which is hidden from general knowledge.

Paul says again, "But we speak the wisdom of God in a *mystery*, even the *hidden wisdom*, which God ordained before the world, which none of the princes of this world knew."

First, we should consider in the foregoing connection what the children praised. Evidently, it was a person, but really it was a thing--"the *Son of David*." The root of David is *dad*, same as the Sanskrit *tat*, and the Egyptian *thoth*.

Thoth is identical with Hermes and Hermes with Mercury, or Christ. Christ we know

to be an expression for Man, or Mind--Thoth being *thought*. But observe: the children here are not praising the man, but the *son* (offspring) of man.

Furthermore, the mystery is here veiled in the phrase, "Out of the *mouth* of babes." PE, the seventh letter of the Hebrew alphabet, means "*mouth*."

In the ancient Hebrew book of formation, known as the Sepher Yetzirah, it is written, "He produced Pe and referred it to Power. He crowned it, combined it, and *formed it with Mercury* in the universe, the fifth day of the week, and the left ear of Man."

The allotment of the various planets to the sense organs of man is very ancient. There appears to be a slight discrepancy between the cabalistic and alchemical systems, since in the former, Mercury is referred to the left ear and Jupiter to the mouth, while in the latter we find this exactly reversed. But the fact that the ear and mouth are connected by the Eustachian-tube makes this difference quite unimportant, only that we must regard hearing as higher than taste.

Jupiter (*Iu* divine, *peter* stone) is but a more developed or refined *vibration* of Mercury (*Mer* water, *curios*, master). Mercury was called by the Greeks "the god of speech," or "the messenger of gods." On the external plane we observe that speech--language--is the messenger of mind; on the inner plane this is also true, but here we have to find a New Word to express our meaning.

This is the Word (logos) of which John speaks: "In the beginning is the Word and the Word was with God and the Word *was* God."

It is plain, then, that God is but a *veil* for the real Word. but this Word is lost save to the consciousness of the Wise. The prophet Jeremiah says:

"Behold I have sworn by my great name, saith the Lord, that my NAME shall be *no more named* in the *mouth* of any man." How, then, is it possible to discover this Word, over which theologians have wrangled for centuries and upon which they have written whole libraries?

The Word is hidden in Pe, the Mouth of Man. Moses, you remember, says, "The Word is very nigh unto thee, *in thy mouth*." What could be plainer than that?

Mercury may be termed the Water of Universal Life. Accompanying the seventeenth Tarot figure we find the following legend:

"The Genius of the Sun has now descended to earth under the form of a young girl, the image of eternal youth.

"The fluids which she in figure fourteen poured so carefully from the golden to the silver vase, she now throws upon the ground.

"The maiden, once clothed, is now seen nude and crowned with seven stars (seven being the number of mastery), while the Butterfly (*Iris*, the symbol of immortality, is near her head.

"The fall of the divine into the human (Osiris in Isis, Sun in Capricorn) has hardly taken place, when a mysterious voice whispers courage to the sinner by showing him future reinstatement through trial."

This Tarot card exactly balances the evil effects of the preceding one, and from it we derive these ideas:

"1. No destruction is final. Everything is eternal and immortal in God.

"2. The fall is not irreparable. This is whispered us by the intuitive sentiment we name hope.

"3. *The visible Universe contains the source of its Divinization in itself.* This is the force that dispenses the essence of Life which gives it the means of perpetually renewing its creations after destruction."

The student should read these paragraphs many times, and ponder their sublime significance.

Analogy alone offers us a key to the solution of this great mystery. Apprehending the fact that life is One--an idea tersely expressed in the Hermetic saying, As above, so below--we are assured that by studying the Below, or the external, we may gain through analogical reasoning a true recognition of the law of correspondence, by which we obtain a clear conception of the Above, or the internal.

The Christ principle (the *Son* of David) exists throughout the Universe as Energy in a ceaseless formative state. To gain an idea of what this is like we may think of etheric or electric vibration. Whether it be a substance or an activity or *both*, it is a something wholly unique and unnamable.

To name it neither defines it nor renders it cognizable; nor does it prove its existence, though the very conception of such existence seems to satisfy the reason in relation to the fact.

Thus far and no farther has the church progressed: it has postulated deity and named it God, resting content upon its premise unproved and its definition undefined.

The scientist, by no means satisfied with any such abstruse and vague concept, seeks for *further* light: further light being his desire, he shall obtain it!

Man may come to understand the power back of himself only by contemplating the same power exhibited in himself and in other visible objects about him. If any man turn his mind upon this investigation and keep it there long enough to develop the power of clear thought and logical reasoning, he may readily come to look behind the veil of the seeming and behold the real; yet he will not be able to describe in words what he has seen. Even the Master could not do this: "Without a parable spake he not unto them."

Cease, then, to rail at the philosophers for not explaining this mystery in plainer words. If one cannot rise in imagination to grasp the meaning of the higher truth through the lower symbol, then one must simply wait and grow. After all, growth, spiritual and intellectual, is the one thing aimed at through all this study.

If I were to put my hand upon the *prima materia* as it gathers in the dark mystic valley under the light of the moon, and say, Behold God is here; out of this chaos, or crystal, shall come forth a worm, a fish, a reptile, a bird, a beast, a man,--truly you would not, *could* not believe me, because you have not seen the miracle. To me it is a fact, because I have seen it, and consequently possess that faith in the immutability of the law of progression that leads me to affirm that which I have *not* yet seen, viz., that out of this same matter shall come an angel,-
-a god!

According to my understanding God is one, his action one, his purpose one. This oneness or unity is but a name for Power, Beauty, Love, Truth.

Why should it seem so wonderful that the spirit of God continues to move on chaos to create worlds? Is it not clearly stated in Genesis that in this very manner our present world was created?

Look down into the clear water of the pool, and what do you see? Mud, only mud, black and slimy. By what words, now, could I describe to you the lily that a few weeks hence will be floating upon the surface of the water (having sprung spontaneously from this very mud), if you yourself had not already seen it?

During the season we have just passed (that is *Ayin*, or Capricorn), our germ or spiritual seed attains its maximum of materialization. You must remember that the real germ of any seed

is an infinitesimal point of congealed air. It is no longer unorganized, spiritual energy. It now has a body, though embryonic, yet essentially a body, which enables it to begin life on another and higher plane of expression. *Ayin* is virtually the lowest round of involution. Evolution begins at PE. From this subtle point originates potential life as we know it, though its cause or beginning lies away back in *Aleph*--ages upon ages before, as time is computed.

Zero in mathematics expresses this point, where the spiritual passes into the material, or vice-versa. It is known that we can never by mathematical division of a thing reach the zero-point, because we are still dealing with a thing. Only by transmuting the thing into its original *energy*, may we reach and pass the true zero-point.

PE is called the "Star of the Magi," because it denotes the power to pass and repass this mystic point, which, by the way, is also expressed as death.

At this point PE, the astral virtues of the elements (so-called) are concentrated and projected into the seed. The seed itself is perfect--the minutest possible image of the heavenly pattern which will show forth in visible form, if the seed be placed in proper environment for its objective development.

There is no inorganic kingdom, save that which is behind the zero-point in the subjective.

Every living or existing thing has its seed within itself by which it is reproduced (Gen.1:11): To destroy the seed is to cause it to pass back into the original sphere of formation.

The principle of all seed as it comes forth is Mercury--a substance which flows from the mouth of God--breathed out by Brahm. For you must know that the principle of Mercury is hidden in the breath, and that it develops as seed in the pulmonary cells themselves.

It is nature's own secret how she does this--a secret we may never know; it is quite sufficient for us to find the seed *after* it has been formed.

The process of formation, however, may be thus explained. In the lungs, the air, or ethereal astral principle of light, meets its refined complement, or polarity, in the blood. And right here takes place the Marriage of the Lamb (*Agnus*, lamb or fire). It is a union of the principles of Fire and Water. Truly, it is a *divine* marriage, for from it comes forth Man, the Son of God!

But the real invisible offspring, after all, is Mercury, the messenger, which dwells in the blood itself.

Its birth *from* the blood is the true birth of Christ. Mercury or Christ, once born, has all power and dominion. He can descend to hell or ascend to heaven. In one aspect he appears as Satan, the destroyer, in another as Christ, the redeemer. Paul understood this perfectly. He says: "He that descended is the *same* also that ascended up far above all heavens that he might fill *all things*." Jesus himself declares, "If I be lifted up *from the earth*, I will draw all men unto me."

Paul is speaking of the Spirit working through the process of involution and evolution, which we have been considering. Jesus, however, is speaking of *himself* incorporate. Notice, he says, "If I *be* lifted up." Does not this imply that man must *raise* the Christ in himself and for himself?

The mouth, properly speaking, is not an inlet, but an outlet; as, in speaking of the *mouth* of a river, we do not refer to its source but its terminus.

Then, how can we say that food or breath goes *in* at the mouth? Anything that enters the mouth *begins* its evolution, and the mouth must be regarded as the *source* of life's mysterious river.

To be sure, *words* come out of the mouth--speech being the finished product; so that the term *mouth* is used properly on the higher thought plane, but improperly in relation to the lower formative plane.

To make the thought still clearer, I will say that human life is like two great rivers which flow contrariwise.

One of these rivers is spiritual and the other material, so that the phenomenon of their flowing simultaneously in opposite directions, the one through the other is explained. The "friction" or interaction of these currents is the cause of feeling and conscious experience.

The courses of these rivers should be thoroughly explored and the student should mentally map them out, indicating both sources and limits.

To do this is not nearly as difficult as may at first appear. For centuries the source of the Nile was a mystery to the inhabitants of the valley, but at last the source has been discovered and it is no longer a mystery. In speaking of rivers, I am reminded of a peculiar passage in the Bible that appears significant in this connection. It is found in Zech. 14:8-9: "And it shall be in that day that Living Waters shall go out from Jerusalem; half of them toward the former sea, and half

of them toward the hinder sea: in summer and winter shall it be. And the Lord shall be king over all the earth; in that day shall there be *one* Lord, and his name ONE."

The square, or cube is the symbol of materiality and limitability. All its points, angles, lines, superficies, can be mathematically estimated. The circle, or sphere, on the other hand, is the symbol of spirituality, and of the illimitable,--rather to say of the unmeasurable, for its points can only be mathematically approximated. Take the relation of circumference to diameter, for example. We may figure it out as 3.1416 plus, but the decimal is interminable. This indefinite number is expressed in geometry by the Greek letter *pi*, corresponding exactly to our Hebrew PE.

Things therefore, which are unknown or indefinite, mixed or chaotic, are expressed by this symbol. Compare printer's "*pi*" or common "pie" to get the force of the idea.

Nearly all root-words beginning with "P" bear some occult relation to our Mercury, or mystic PE. For example, *pur* (pyr) is the old Egyptian word for "fire." The *Pyramids* are monuments revealing to us the fact that the Egyptians were *masters* in the use of this sacred Fire, which meant to them unlimited wealth and resource.

Singularly enough, the same word in English, "poor" designates a man devoid of wealth; but even here truth shines out, for of all men he is the richest--if he were not ignorant.

Peace, Prosperity, Power, Plenty, are attained through Prayer and Patience. Every practitioner who progresses to *pence* will in no very protracted period possess *pounds*.

From a Hermetic tract entitled "Glory of the World," I extract the following interesting and useful information:

"A spirit is within, which by deliberate skill you must separate from the body. Simply disjoin the material part from the vapor. You should then add the cold water of the spring. With this you should unweariedly sprinkle both. You will then have the true Elixir of this Art.

"I would warn all and sundry, but especially you my beloved disciples, in clear and impressive language, to be on your guard against all fantastical teaching, and listen to the truthful information which I shall now proceed to give you.

"In the first place, you must give a wide berth to the false Alchemy of the vulgar herd. I have experienced this so much that I am loath to recommend any to undertake the work, since the art is so well hidden that no mortal on earth can discover it *unless Sol and Luna meet*. If you

give diligent heed to my warning you may attain to a knowledge thereof, but if you do not, you will never approach any nearer to it. Know also that there is only one thing in the whole world that enters into the composition of the Stone, and that, therefore, all coagulation and admixture of different ingredients would show you to be on a wrong scent altogether. If you could perform all the different operations of our art all your dissolving, coagulating, decomposing, distilling, augmenting, albefying, etc., would be useless without a true knowledge of our Matter. For our Art is good and precious, nor can anyone become a partaker of it unless it be revealed to him by God, or unless he be taught by a skilled Master.

"It is a treasure such as the whole world cannot buy. Do not, therefore, my sons, spend your toil until you know what that is on which you are to operate. For even if you knew the right Matter, your information would be useless to you without a knowledge of the method of preparing it. The Stone in its final and effective form is not to be found anywhere in the whole world, either in the heavens above or in the earth beneath; nor in any metal, nor in anything that grows nor yet even in gold or silver. It must be prepared, that is, developed into its final form; yet, for all that, it cannot, strictly speaking, be made better than God created it, nor can the Tincture be prepared out of it: the 'Tincture' must be added to it, and therefore has nothing to do with our main object, since it is a different thing altogether. If it were in any metal, we should surely have to look for it in the Sun or Moon; yet the Moon cannot contain it, or it would long since have become the Sun. Neither is it in mercury, or in any sulphur, or salt, or in herbs, or anything of that nature, as you shall see hereafter. Now we will conclude our exhortation, and proceed to describe the Art itself."

ONE METHOD OF RECOGNIZING OUR STONE: "Know that our stone is *one*, and that it is justly called a Stone. For it *is* a Stone, and could bear no name so characteristic as that of the Stone of the Sages. Yet it is not any one of our existing stones, but only derives its appellation from its similarity to them. For our Stone is so prepared as to be composed of the four elements. On this account it has been called by different names and assumes different forms although it is *one* thing and its like is not found upon earth.

"It is a Stone, and not a stone in the sense of having the nature of any stone; it is fire, yet it has not the appearance or properties of fire; it is air, yet neither has it the appearance or properties of air; it is water, but has no resemblance or affinity to the nature of water. It is earth,

though it has not the nature or appearance of earth, seeing that *it is a thing by itself.*"

ANOTHER WAY OF KNOWING OUR PRECIOUS STONE: "An ancient philosopher says: Our stone is called the sacred rock, and is divided or signified in four ways. Firstly, into earth; secondly, into its accretion; thirdly, into fire; and fourthly, into the flame of fire. If anyone knows the method of dissolving it, of extracting its salt, and of perfectly coagulating it, he is initiated into the mysteries of the Sages. Therefore, if the salt turn white, and assume an oily appearance, then it tinges.

"There are three stages in our Art. Firstly, the transmutation of the whole thing into one salt; secondly, the rendering of the three subtle bodies intangible; thirdly, the repetition of the whole solution of the whole thing. If you understand this, set your hand to work. For the Matter is only one thing, and would remain one thing though a hundred thousand books had been written about it, because this Art is so great a treasure that the whole world would not be sufficient compensation for it."

No one can accuse the philosophers and adepts of hiding anything, for in their books they give the most carefull directions, even as to weights and measures. Observe the following recipe from Philalethes, which is designed for operators in the practical work: "Take four parts of our fiery dragon, in whose belly is hidden the magic Chalybs, and nine parts of our Magnet; mingle them by means of a fierce fire in the form of a mineral water, the foam of which must be taken away. Remove the shell and take the kernel. Purge what remains once more by means of fire and the Sun, which may be done easily if Saturn see himself in the mirror of Mars. Then you will obtain our Chameleon, or Chaos, in which all the virtues of our art are potentially present."

This is a plain rule, if one but understand the meaning of the terms used, but the author himself says that his sayings are to be sifted and his statements taken with "a grain of salt."

Jesus taught the doctrine of brotherly love, not merely as a sentiment but as a necessity.

The awakening of Love is the first experience on the upward path. We soon recognize Love to be the operative principle effecting the transmutation of "base materials to pure spiritual gold." As it is *below*, so it is above. What we perceive as *chemism* on the lower planes, resulting in crystalization is *really* the first operation of love, and the principle or phenomenon of sex is just as manifest in the composition of an ordinary stone as in the human body.

Everything is maintained in form by the operation of a certain sexual energy. It appears

dual, but it must be One, after all, for the dual parts are individually impotent, and only result in manifestation *when* united.

"Cease therefore," says Agadmon, "to think of many things. Nature is satisfied with one thing, and he who does not know it is lost."

It is to be observed that the Mouth is a perfect symbol of this unique expression: for, though its functions are manifold, it is yet One and one only.

The active spiritual element in the matter is symbolled by the *tongue*, and again by the *saliva*. In this peculiar secretion we find the germ of the *Sal*, or Salt, which may be perfected only by a proper union of Mercury and Sulphur, or Moon and Sun, understood in a philosophical sense.

One who is not imbued with the spirit of love for every living creature, who cannot *see* God in the vile worm the same as in the highly developed man, can never attain unto this magistry. It has taken all these hundreds of years for the mustard seed of Christ's truth to grow and bear fruit. But oh, how few are ready to receive this message. Though an angel from heaven came and proclaimed it, his voice would not be heeded. But in time it shall be known: "Every *knee* shall bow, and every *tongue* confess, saith the Lord."

Therefore, take heed unto my words: "Muzzle not the *mouth* of the Ox that treadeth out thy corn."

A VISION

*I slept beneath the Oak and dreamed
There crawled before my very eyes
A monstrous worm; and, as it seemed
It spake and I felt no surprise.
The words, strange words, I heard were these:
I am thy father, brother, son:
On mountain heights, in deepest seas
Beneath the dirt--I am the one
In whom thy destiny begins.*

*For centuries I swallow sand
Imbuing it with vital seed:
Above the wave I raise the land,
On sun-kissed reef bring forth the reed;
Then, deeper still, I toll in earth
To fit it for a better growth.
You think, mayhaps, a nobler birth
Was yours? Not so, my friend, we both*

Are but a pair of twins.

*You were a weed and I a worm,
I freed you from your rooted place,
As you walked forth, I stayed to squirm,
And never thought it a disgrace.
Each year the grasses greener grew,
More sweet each year the fruits became;
The transformation all was due
To my digestion: so I claim
Some share in your progression.*

*And, even in your lordly state
And I in this obscurity--
I'll prove me greater or as great:
The problem of futurity
I've partly solved; you live and die.
While I have found the hidden way
To sleep and wake a butterfly:
Through me this secret may some day
Rest in your own possession.*

The Art of Alchemy

PRACTICAL LESSONS. NO. 8

‡ TSADI Ts

"Canst thou draw out Leviathan with a hook?"--Job 41:1.

In common with many other things mentioned in the mythical scriptures, the Leviathan is one that has proved too much for the commentators. A search into the etymology of this word reveals some very interesting facts. The word is a compound of LVI (*Levi*) and T H N (*Than*): The former, from the verb *lavah*, meaning to bind or coil; the latter, from *thanah*, signifying to abide or spread out. Leviathan, then, means something which binds, coils, abides and spreads out.

The substantive *Levi* is the name given to a priest, while *than* (plural *thanin*) is variously rendered as jackal, adder, dragon, whale or whirlpool.

In Isaiah 27:2 *thana* is rendered in the text as "piercing serpent," but in the margin we find, "crossing like a beam."

In reading the forty-first chapter of Job, we find it impossible to fit the entire description to any known animal, living or dead. One writer has ventured the theory that Leviathan prefigured the steamboat, and others consider that it is but an exaggerated concept of the devil. Evidently, the whole description is one grand human metaphor. The deep sea in which this "monster" dwells is Man. The idea of a "whirlpool" is suggested by the very nature of the internal physical activity of man, which is all one vast vortical whirl.

Leviathan is the coiled, joining "beast," uniting the lower world of matter to the upper realm of mind. In plain words, Leviathan figures the abdominal Viscera--a living serpent--thirty odd feet in length, which, through its daily digestion effects the various phenomena of human life on this plane of expression.

"Crossing like a beam" in the passage cited refers directly to the transverse colon. Altogether much that is obscure in the literal text of Job is rendered perfectly plain by this very natural interpretation, as, for example, the thirty-fourth verse: "He beholdeth all high things: he

is a *king* over the children of men."

Surely Leviathan, the mighty serpent of the lower field, is in a position to "behold all high things," and he is king of man just in the sense that the root is ruler of the tree.

The Hebrew letter TSADI means "fish-hook." In pronunciation the *Ts* has a peculiar sibilant sound, something like "ss," only it is made by placing the tongue up against the palate instead of against the teeth. In this position the tongue actually forms a hook; not such a hook as would "draw out Leviathan," yet it might serve, in case of nausea to deprive him of its wanted repast.

Once the food has passed the *pylorus*, or stomach exit-gate, it is beyond the control of the volitional mind, and Leviathan, *king* of the inferior regions, has charge of it.

The context in several places in the Bible led the translators to suppose that Leviathan meant a *wolf*, or *jackal*; and assuredly our bodily Beast does partake of the nature of both these animals. Wolflike it howls from hunger, eats ravenously, and like the jackal, consumes only dead bodies, since everything that enters the stomach may be said to die and putrefy.

After all, no metaphor fits this peculiar physical function so well as that of *serpent* or *dragon*. Like the serpent, it is coiled up, and swallows its food by a peristaltic or vermicular movement; like a dragon, it lies sleepily in its den, only opening its great maw to swallow whatever approaches. Moreover, it is a dragon because it is known to *drag-on* its food, or prey.

All the fabled monsters of antiquity--the hydra slain by Hercules, the dragon vanquished by St. George, the great *Wurm*, Fafnir, that Siegfried overcame; Argos, the hundred-eyed, that guarded Io; the monster which watched the Golden Fleece--all, each and severally, refer to this great human dragon, the viscera.

Sometimes the mythical writers refer to this "beast" in its external aspect, and again they refer to the *inherent potency* of the beast. As a rule, they looked upon the operation which takes place within this mysterious *loculo abscondito* as a conflict--personifying the positive, aggressive force as a dragon (serpent, wolf, lion, etc.), and the negative, yielding substance, as, say a maiden or other defenceless object.

The great dragon that St. George slew demanded a maiden daily for its repast--very naturally! In ancient times this Power was named *Melek* (king), which later, by the ignorant, misled and incited by a vicious priesthood, became objectivized as *Moloch*, a horrid, black

image, heated hot, into whose dreadful arms fanatical mothers threw their babes, because tradition said Moloch demanded such sacrifice!

About the queerest, and at the same time the most significant, tale that has come down is that of the Sphinx. She, the sphinx, is said at one time to have terrorized all the inhabitants of Thebes by propounding a riddle and swallowing all who failed to answer it. At last, to the great popular relief, one, Oedipus, came forward, solved the sphinx's riddle and put an end to her gruesome gluttony.

This was the riddle: What animal is that which goes on four feet in the morning, on two at noon, and on three in the evening?

I should have thought the Sphinx, if we can attribute any humor to her, would have laughed herself to death long before her doom at many fools who came to be swallowed--until Oedipus (*the edible*) came to banish ignorance by declaring this strange, uncanny, quadru-bi-tri-ped to be Man himself, who creeps on all fours in infancy, walks on two feet in middle age, and leans on a staff in declining years.

Now, the very riddle itself explains the myth; and yet, plain as it is, men for a million or more years have looked straight over the meaning of it. This very farce-comedy of the Sphinx, dramatic and melancholy in its import, goes forward today just through man's ignorance of Man--of himself. The Sphinx *eats him* because he cannot find the *Edible* to vanquish her: that is the whole truth.

In this abdominal tract, the sea of Leviathan, take place all those mythic contests and intrigues: Cain killing Abel; Lamech, the Young Man; Sampson, the lion; David, Goliath; the jealousy or feud between Sarah and Hagar, Jacob and Esau, Rachel and Leah, etc.

That which conquers here--overcoming or slaying--is the higher Solar principle; that which yields--being absorbed and raised--is the lower Lunar substance. The former is already immortal by means of its heavenly origin, the latter is equally so as to its essence, though its form will seem to perish, being changed from one appearance to another as the substance itself is penetrated by the higher Light, or virtue. Thus it is that the lower substance is raised--transmuted--through the destruction of its form, its destroyer becoming its final redeemer. "In the midst of life we are in death," it has been said; conversely, life springs ever from out of the midst of death.

TSADI (the eighteenth) is the same as *Heth* (the eighth), only on a higher spiritual plane of expression. It will be instructive to read the Eighth lesson in "The Divine Symbols" in connection with the present one, and note correspondencies. TSADI is the spiritual hook, ever baited and set in the sea of *Heth*.

Mr. Hawkins in *Upa Sastra* says, "The expression 'I will put my hook in thy jaws' is common in the Bible as addressed to the representative leader of the enemies of God's people, when his rage or desire induces him to go up against them. The figure is that of a fisher, *angler* or *angel*, drawing up his prey with a baited hook. 'I will make you fishers of men,' said the Christ. Israel is the bait which entices Egypt forth to its destruction; for Israel is the fount whence the whelming floods of Life-waters burst forth. This projected life, in its obscurer workings, is the hidden hook; and Israel is the covering, tempting bait."

The "Land of Egypt" to which Jacob's sons go down for corn in this very abdominal sphere--representing the Valley of the Nile, from which all sustenance on higher planes is drawn. It is easy, furthermore, to see how the "chosen-ones" remain in this valley in "captivity" until led out by Moses-Menes--the leader, MIND. It is the higher attractive power of Mind that draws the very soul (salt) out of the food--essences, after being digested in the body of the great Leviathan. This *salt* becomes the *saving-life*, or vital regenerator, of the physical cells.

That remarkable scientist, Dr. George W. Carey, says:

"Chemistry and the Spectroscope have demonstrated the fact that vegetable and animal tissue is precipitated or condensed air.

"It is well known by chemists everywhere that all manner of vegetable materialization, grains, fruits, etc., are produced direct from the elements, the universal Substance in which we live and move and have our Being. Therefore the structure of the plant, vegetable or tree is not composed of material absorbed from the soil.

"The earth serves as a negative pole and does furnish the inorganic or mineral salts, cell-salts of blood, of iron, lime, sodium, potassium, magnesia and silica, which, on account of their chemical affinity for the aerial elements, manufacture blood, flesh and bone; the process of breathing furnishes the raw material by conveying air (Substance) into the arteries (air carriers) through the lungs. By this process the oil, albumen, etc., are formed, and not from food.

"Animal tissue is formed from the air inhaled and not from food. The food taken into

the stomach furnishes power by combustion, disintegration due to chemical changes, sets free heat, acids and alkali, and thus electro-magnetism. But *air* in passing through the blood vessels, the avenues in the wonderful human organism--'Temple of the living God'--changes its chemical formulae, condenses, solidifies, forms granules, *living cells*, and then transudes through the walls of the blood, vessels and is deposited as tissue, bone hair, nails, etc."

In this statement Dr. Carey is brushing very close to the fundamental Law of life, indeed. The alchemist goes a step further than the chemist and enquires the difference between being a "fisher of fish" and a "fisher of men." The disciples of Jesus were both, but the higher Art--catching *men*--had to be taught them by the Master.

The *men*, so called, are the roots, or fundamental substance of the living cells--you may as well say, the cells themselves, which are fundamentally *mental*--those in the feet as well as those in the brain, only graduated as to the intensity of their electro-magnetic charging. The *fish* is the immortal essence producing these *men*, and which after the "men" are dead, lives and labors still to produce a higher race of men. The spermatazoon, itself, is a type of the original "man-fish" perfected--the blood-cell is another, less perfected.

Job says, "His *scales* are his pride, shut up together as with a close seal. His heart is firm as a *stone*."

The "scales" (blood-discs) of these little "fishies," which are begotten of the great fish Liviathan are composed of a peculiar substance called *haemoglobin*, which is charged with iron so as to resist the attack of every foe. They are warriors fighting for the Great Life which they serve.

Led hither and thither on various battlefields, by the irresistible and dominant force of attraction (love); yet, their mission seems also to resuscitate as well as to destroy--certainly it is to preserve and redeem the Worthy. Like little red-cross nurses, they feed the famishing, and lift up the broken, wounded ones--literally multiplying the "loaves and fishes" in so doing. And after their discharge from duty, what becomes of them? They go to their death in the Spleen, and from their disintegrated bodies, there is born a most glorified *soul-body*, whose proper resurrection is the work of God and the Magian's secret.

There is nothing existing that did not come from somewhere, and nothing but what goes somewhere. Our whole investigation, therefore, is the old eternal quest of *whence* and *whither*.

It may seem a difficult thing to follow this glorified Soul to its heaven and behold it in shining robes sitting at the right hand of the Father, but to the illumined this sight has already been granted.

In the Tarot, the symbol TSADI is taken to signify not only a *movement* toward a certain end, but the end, or term itself, to which the movement tends. The letter is said to be derived from *Samech*, and this is easy to understand if we consider what Samech signifies (Lesson 5).

The eighteenth Tarot figure, corresponding to TSADI, is called "The Moon," and exhibits Luna shedding drops of blood in a field, in which there is a dog, a wolf and a cray-fish. The "fish" we have located in the blood cells--the cray-fish also suggests cancer, the crab, that governs the stomach. The "dog" and "wolf" are merely veils for the alchemical sulphur and mercury all along referred to. As the dog is derived from the wolf by breeding, so may Mercury be said to be derived from Sulphur by development.

The governing sign of this Figure is Aquarius, the water-bearer. We have just entered the Age of Aquarius, in which this Water of Truth is to be poured out over the nations.

In figure Fourteen, we saw this water-bearer under the name of Temperance (understanding); in figure Seventeen she reappears as The Stars (immortality). In the last figure TSADI, the Moon is shown in place of the former maiden, and the Water has turned to blood.

Oh, bright and silver moon! Thy tears of blood are daily shed upon this barren earth; but these one day shall change to crystal tears of joy, when thou beholdest transformation through libations red.

The figure of the moon shedding blood is but a reproduction of an older legend--that of Christ praying in the garden of Gethsemane. "His sweat was as it were great drops of blood falling down to the ground." (Luke 22:44.)

This "bloody perspiration" is recognizable by the Wise as a very literal fact, and the time of its occurrence, just before the final Crucifixion, shows that we are nearing the end of the Great Work. In the curious Book of Lambspring we find the following:

"When the Son entered the Father's house
The Father took him in his heart
And swallowed him out of excessive joy,

And that with his own mouth.
The great exertion makes the Father sweat.
Here the Father sweats on account of the Son.

In the Great Work as outlined by the higher adepts, TSADI corresponds to the Ninth hour of Initiation (there being Twelve hours).

"Nothing is finished here. The initiate now extends his perceptions beyond our solar system, beyond the Zodiac; he is in sight of the Infinite; he touches the limits of the intelligible world; the divine light commences to show itself, the object of new terrors and dangers."--[The Tarot, Papus.]

This initiation--like all others--is designed to illustrate the passage of the *terrestrial sun* through all the planes (planets--signs) of the *human* life circle. This would be fulfilled if a single atom--say, of an apple entering the mouth--could be traced on its journey *back* to the mouth, through all its lunar and sub-lunar experiences. Mercury is the *guide* throughout, and to the observer, so intimate is the connection between guide and neophyte, that they are usually mistaken for one, though demonstrably they are two. But, I imagine I hear the reader impatiently exclaiming, what has all this to do with the transmutation of metals?--It has just everything to do with it, if you understand it aright. I will explain more closely. It will be remembered that when Jesus was asked to render tribute to Caesar, that he requested Peter to cast a hook and take a fish, in which a piece of money was found. Now this kind of fishing is a direct suggestion of the *rationale* or process of transmutation. Peter is the Stone--the original substance of nature. The hook, or magnetic force, cast out from this *stone* is what effects its crystallization into metal.

We cannot say that the stone becomes gold any more than it could be said that Peter became the Fish; but the Stone contains the Seed of Gold, and through its instrumentality, gold is actually drawn from the Fish in the philosophical Sea.

"His *heart* is as firm as a *Stone*:" the heart of Leviathan is a stone.

Chemistry at present recognizes two kinds of matter, viz, Compound and simple. Compound substances are capable of elemental subdivision; for example, Salt is divisible into chlorine and sodium; Water, into oxygen and hydrogen. Simple substances, however, remain simple, that is integral, and elementally indivisible; such, for example, are iron copper, silver,

gold.

The real fact is, these latter substances represent a new and perfect form of mineral growth. Each is the result of the bi-une elemental forces, so *wedded* that they cannot be put assunder by man--and all metallic forms are merely varieties or stages of growth of the One Mineral which flowers as *gold*.

This truth is not apprehensible or credible to modern chemists, simply because they have not demonstrated it, nor can they, with all their skill by purely chemical methods.

The founders of modern chemistry, Lully, Valentine, and many others whom the modern school call dreamers, knew the *truth*, and veiled it in their writings by chemical terminology, designed to deceive the chemists themselves, so long as they remain ignorant of Nature's fundamental laws.

To illustrate how little of Wisdom learning actually confers, take the substance called Platinum--a substance wonderfully like Gold, only brilliantly white, being frequently called "white gold." This metal has nearly the same specific gravity as gold--a trifle heavier--and like gold melts in *aqua regia*; but, for all this similarity the chemist regards it as an entirely distinct species of metal.

If you see a tree in July laden with white apples, and again in September you look and find the apples turned a brilliant red, you do not from this circumstance say they are different apples. You have learned by observation that nature has her own method of tinging. By the same, or similar, principle, she is able to tinge platinum and make it appear as gold; so also are lead, tin, copper, zinc, ripened into gold--by a process similar to the ripening of apples. Hold this thought: *All forms, whatsoever, are appearances of one fact.*

Oh! the miracle of mother, Natura,
Who employs the nymphs of sunshine and air,
Dipping up dew-drops and moulding with clay,
Spinning webs fragile of gossamer,
Painting the blossoms over the mead,
Chaining the tips of sunbeams in stones;
Fashioning the subtle, mysterious seed

To ripen in glittering nuggets of Gold.

One of the most interesting and instructive legends concerning this matter that has survived to modern times is that of the Holy Grail. According to tradition, the Holy Grail was the dish used at the Last Supper, stolen by a servant of Pilate and by him used to wash his hands before the multitude, and subsequently used by Joseph of Arimathea (into whose hands it had passed as a memento) for the purpose of collecting the blood as it flowed from the Lord on the Cross. After that the dish became lost, but is reputed to have been found in Caesarea by the Crusaders in A.D. 1101, This historical dish, made of a single large emerald, is still preserved at Genowa, in the Cathedral of San Lorenzo.

The preservation of this peculiar relic by the Catholics to give historical weight to the story of Jesus Christ is on a par with the "Shroud of Christ," "Peter's toe-nail" and "Paul's hair," and many others that are shown the pious pilgrim at the shrines.

It is said that on the *original* holy dish there appeared the representation of a *fish*. The same emblem was to be found on many early Christian tombs. The form of this fish, as it appears on certain ancient coins, is that of a dolphin on which is seated a female rider.

This reminds us that Orpheus, when cast overboard by the superstitious sailors, was offered the back of a friendly dolphin on which he rode ashore.

To one familiar with Greek, it is plain that this tale might have originated merely from a play upon words. Dolphin in Greek is *delphis*, while another nearly identical word, *delphus*, means "womb." *Delta*, the fourth Greek letter, also means womb, or mouth. Orpheus is but the personification of the Sun, and the real meaning of the legend is that the Solar Principle, "cast overboard," or rejected by the internal "sailors"--workers in Life's sea--is rescued by the *delphus* (whatever that may be), symbolled by the *delphis*, by whose aid the organic Principle is preserved from destruction.

Now, the Dolphin here is identical with the Great Fish that swallowed Jonah--our Leviathan.

In the knightly quest for the Holy Grail, Sir Gallahad and others came upon a singular ship between two rocks--the ship bearing this strange legend:

"Thou man which shall enter into this ship, beware thou be in steadfast belief, for I am

Faith; and, therefore, beware how thou interest, for, and thou shalt fail, I shall not help thee."

Relying upon their faith, they were emboldened to enter the ship and found in the midst "a fair bed, and in the bed a crown of silk, and at the feet a rich sword. This sword was of divers fashions. The pommel was of *stone* and there was in him all manner of *colors* that any man might find, and each of the colors had divers virtues and the scales of the haft were of two ribs of divers *beasts*. The one beast was a *serpent* known in Calidone and is called *the serpent of the fiend*.

"And the bone of him is of such virtue that no hand that handleth him shall be weary nor hurt. And the other beast is a *fish* which is not right great and haunteth the flood of Euphrates and that fish is called *Ertenax*."

The bones of this fish were said to confer indefatigability, oblivion to past joys and sorrows, clear perception of the future.

Wonderful as appears this Ship, with its bed and crown and sword; and strange as seem the beasts which decorated this Sword, methinks we know them well; yea, and may receive the Magic power conferred by their possession.

The only thing that requires any explanation is the Vessel and the port in which it is to be found, because, the vessel, if discovered, will always be found to contain the magic paraphernalia.

I will quote a few sentences on this point from the learned Pernety:

"That which has most deceived those who have studied Hermetic Philosophy in books is that the Vase of Art and the Vase of Nature are often not distinguished from each other. They mention generally a triple Vessel. Flamel has represented it in his Hieroglyphics under the figure of a writing desk. 'This vessel of earth, in the form of a writing desk in a niche, is called' says he, 'the triple-vessel; for in its midst there is a shelf; on this shelf a bowl full of warm ashes, in which is placed the Philosopher's Egg, that is, a matrass of glass, which you see represented in the form of a writing desk, full of the Confection of Art, that is to say, of the *foam of the Red Sea and the fat of the mercurial wind*.' It is absolutely necessary to know the Vase and its form to succeed in the Work. The Vase of Art must be of glass and oval in form; but for that of Nature we are instructed rather concerning its quantity and quality."

Morien says further that if the Wise men had not comprehended what has been said to

them regarding the *quality* of the Vessel in which the Magistry is made, they would never have been able to do the Work.

In the Mytho-Hermetical dictionary we find Hermes quoted as saying that the Vessel of the Philosophers is their *Water*.

Water seems to be a necessary if not an absolutely indispensable agent, and naturally; a fish could not live or propagate out of water.

I am certain, though, that whoever finds the *water* will, by setting the TSADI, soon catch the *fish*, and if it should chance to be--instead of the little minnow *Ertenax*--an Electric eel, or a Sea-serpent, the Salt of the Sages will soon render it harmless, and it can be landed like any other fish. But as a caution I will state that it should be put in cold storage at once, and not exposed to the disintegrating influence of *common* air.

Remember, too, the admonition of Jesus: "Cast the net on the *right* side of the ship and *ye shall find*--A HUNDRED AND FIFTY AND THREE."

*A hundred days of anxious fear
And fifty more must pass
Before the three glad days appear
Upon the Midnight Mass.
We've passed our mournful Lenten tide
And greet the Eastern morn.
Now, shout Hosanna, far and wide,
Our Savior's risen and reborn!*

The Art of Alchemy

PRACTICAL LESSONS. NO. 9

ᵿ QOPH Q

"In IT is Life, and the life is the light of men; and the light shineth in darkness, and the darkness apprehendeth it not." John 1:5-6.

If there be those who are simply looking forward to the promised emoluments of the Great Art, in whom the contemplation of the art itself only arouses acquisitiveness, it were better by far that such devote their energies to agriculture, which is the primary school of alchemy. Herein they may play with Nature and develop faith and faculty for higher works, learning that though she appears the servant of man, yet is she mistress of the world. For behold, if she be given a seed of one kind, she produces a turnip; of another she forms the rose; of another still she creates the orange; and, wonder of wonders, she makes the seed of all.

Little by little man learns what an insignificant part he really plays in the working out of this natural miracle, and the *wonder* aroused by the reflection develops in him a mental quality which leads to investigation into the more interior causes of things.

From an agriculturist he gradually becomes a thinker--a natural scientist, so-called.

At this stage he busies himself with the contemplation of the objective phenomena of Nature, describing, classifying, recording what appear as the facts or results of nature's processes.

The time comes finally when he is no longer satisfied to look upon results merely; he must know the producing Cause. Here he enters the school of Hermes, the highest school of all, wherein the scope of study is boundless, and the possibilities of attainment are limitless.

The alchemist, like the poet, is born, not made. He arrives on the present stage of existence imbued with an eager curiosity to know the causes of things. He is filled with wonder and astonishment with what he sees about him in nature.

From earliest childhood you may discover him apart from other children, examining a leaf or a worm. He goes alone in the woods in search of curious things. He wanders at night and

gazes awe-struck up into the dark vault of the sky and wonders what the stars are for, and why the moon is there--always and evermore thinking and wondering. Such a mind is always endowed with large imagination, and this really is the key which unlocks the hidden gates. Imagination is the voice of God which one hears from out the fathomless depths of being, that says to the wondering soul, Come and learn of me.

This, then, explains why many are not fitted for successful alchemical study. They are not yet past the search for objective facts and visible results. Nothing appeals to them that is not apprehensible to the ordinary senses. Imagination is unborn. Blinded by the thought of personal power conferred by the mastery of the Divine Art, they press forward to attainment without realizing the preliminary steps necessary to be taken.

Like those who wait for the settlement of an estate in chancery, they grow old and impoverished waiting and expecting.

Their inability to find the path proves their unworthiness to attain the goal. The way is open to all. None are barred, save either by ignorance or indolence.

It is useless to stop and cry, Show me the way, for no one who has ever truly found it will reveal it. Therefore, after one becomes convinced of the truth and possibilities of the art through the combined testimony of many authors--after faith and desire are sufficiently strong--the only thing to do is to resolutely start out to *find* the way. What others have done, you may do. Do not become faint-hearted or despondent. There is no limit to attainment if you steadfastly TRY.

For the student's encouragement, and as a suggestion to the proper method of study, I append a few thoughts gleaned from the New Pearl of Great Price.¹⁰

"Aristotle says that the more unity and simplicity of subject matter and method there are in an art, the more easily it is known; and when we once possess the necessary preliminary knowledge, his words apply with remarkable force to our Art. That Art would be mere child's play if the Sages had expounded it as simply and plainly as they might have done.

"Though the phraseology of the Sages be obscure, it must not therefore be supposed that their books contain a single deliberate falsehood.

¹⁰The New Pearl of Great Price, by Bonus Ferrara, price \$3.00.

"The sages, says Hermes, are not jealous of the obedient, gentle and lowly student; it is the profane, the vicious and the ignorant to whom they desire to give a wide berth.

"Alphidius says that it should be concealed from the multitude, lest there be an end of all sowing, planting, and of agriculture and work generally. These are very good and humane reasons why this art should not be revealed to everybody.

"Moreover it is delivered to us in obscure terms in order that the student may be compelled to work hard in its pursuit. We do not prize that which costs us nothing; it is our highest delight to reap some great benefit as the reward of our labor. Therefore, it would not be good for you if this knowledge were to come to you after reading one book, or spending a few days in its investigation. But if you are worthy, if you possess energy and the spirit of perseverance, if you are ready to study diligently by day and by night, if you place yourself under the guidance of God, you will find the coveted knowledge in God's own good time.

"The words of the Sages may mean anything or nothing to one who is not acquainted with the facts they describe. If the Son of Knowledge will persevere in the practical study of our Art, it will in due time burst upon his enchanted vision. The study of books cannot be dispensed with, but the study of books alone is not sufficient.

"There must be a profound natural faculty for interpreting the significance of those symbols and analogies of the philosophers, which in one place have one meaning and in another a different.

"If you think you have understood the directions of the Sages, put your impressions to a practical test; if you are mistaken, Nature will take good care to correct your error, and if you will follow her guidance and take her suggestions, she may, after several experiments, put you in the right path. Thus you must go on, letting theory suggest practice, and correcting practice by theory, until at length all difficulties are resolved and your way lies open before you.

"Meditation, says Rhasis, is of no value without experience, but it is possible for you to gain your object by experience without meditation."

In every genuine book of alchemy--and there are many--the truth has been clearly set forth.

There would certainly be no need of so many books were the minds of all equally open to receive the truth. But one illustration appeals to one and another to another. Again, every

author who has written on this subject may be called a "jealous sage," for his writing clearly shows a studied attempt at concealment. Nevertheless, it is next to impossible for one who knows a thing not to betray his knowledge of it in some expression. So that *our* study of Hermetic works is really to catch the writer off his guard, and to read between the lines as it were, that which he studiously aimed not to reveal.

This kind of study, while it appears at the start almost hopeless, and often becomes extremely exasperating, is really a means of developing the keenest mental acumen and deep intuitional sense.

It is stated that the entire art could be taught in one hour by a master, provided the student were sufficiently developed mentally to understand the meaning of the instruction.

Says Bonus, "Were it stripped of all figures and parables, it would be possible to compress it into the space of eight or twelve lines." These are the lines he gives.:

*This art is noble, brief, and easy.
It requires one thing which everybody knows.
It is in many things, yet it is one thing.
It is found everywhere, yet it is most precious.
You must fix it and tame it in the fire:
You must make it rise and again descend.
When conjunction has taken place,
Straightway it is fixed.
Then it gives riches to the poor
And rest to the weary.
The operation is good
If it becomes first dry and then liquid.*

From an epigram concerning the Philosopher's Stone we glean the following important suggestion:

"We dissolve the living body with Apollo's fire, is that what was before a stone may become a spirit. From the inmost parts of this we extract gold."

The words of Paul apply here with force:

"I have planted, Apollos watered; but God gave the increase."

It must never be forgotten that the Philosopher's fire is water: "Chemists burn with fire, but alchemists with water."

The active agent of the Divine Spirit is Fire, symbolled as Apollo, the sun.

This solar-fire, which is really a magnetic condition aroused by the impact of the solar and terrestrial energies, is consciously expressed as light and heat--things which are perceived, but about which intellectually very little is known.

There appears to be one substance anterior to all others, and that is water. In the beginning the spirit moved upon the waters and light was the sequential phenomenon. Water, or the cold, formless principle of primeval chaos, appears to be the substance out of which God, or light, brought forth this wonderful creation that we see about us. Light is manifestly the animating principle of Nature. Zoroaster called this principle an igneous spirit, an invisible fire, the Soul of the World.

We must think of the principle of light as something invisible, being contained in the darkness and ever ready to spring forth when conditions are right.

It is this hidden spirit of fire, or light, that *gives* life; it is the soul, the formative principle, or water, that *preserves* life..

Nature herself is but the visualized result or manifestation of this luminous Fire-spirit, which moves ceaselessly upon the waters and calls all forms into being.

Water, imbued with this igneous principle, is a *Rebis*, or "two-thing," as all chemists know, being composed of two parts Hydrogen (the pure aqueous principle) and one part Oxygen (the true fire-principle).

Water maintains its form as a visible body by an union of these two gases, both of which may be said to be fiery, but of an opposite nature. There is what may be termed cold fire and warm fire, and it is by a certain conjunction of these opposing principles that form is maintained.

Thus, we may say that the solar-fire when incorporated, or held in a state of equilibrated activity, becomes water; hence the expression, "Apollos watered," is both scientific and true.

It is the action of this solar principle that causes rain to fall, sap to ascend, blood to flow.

The activity appears more hidden and latent in the lower forms--the rocks, the minerals,

the trees--which are cold both within and without. Only in the higher organic forms of life does it become manifest as actual heat--*warm* fire. But it is in rocks and minerals that we must seek to capture it and utilize it for purposes of Art, something as the Indian strikes fire from the flint, or the Australian draws it from the turning stick.

The heat or fire in an animal which appears at the surface is so diffused throughout every part of the organism that it is utterly impossible to center it. At death it is withdrawn into the negative or cold state, and escapes into the universal ether. But in the living material, which appears dead and cold externally, we find a constant transfusion of the most vital magnetic energies from out the etheric sphere--an influence commonly called the *astral*. It makes of stones--certain stones--actual *creatures*, more alive and possessed of greater powers than any sentient being.

In the heart of such a *Stone* there slumbers the most intense fire. This appears somewhat in common coal and in lime. Now, the whole work of our philosophy is to discover the way to extract this spirit of Fire, to congeal it and fix it in such a form that its Virtue and Power may be under the will and control of the artist.

In this respect the Substance is quite comparable in its manipulation to electricity, though it is a force as far removed from electricity as this from steam.

QOPH is a symbol of this centered solar energy. The word means literally "the back of the head," which can be seen in the form of the Hebrew letter itself.

It has reference to the cerebellum, the most highly developed storage battery of this wonderful Fire, which enables the Master Spirit to perform all the movements and operations of the human body, expressive of the feelings and emotions of the soul.

QOPH means, hieroglyphically, "an axe," a sharp incisive weapon--referring occultly to the Solar Fire concealed in minerals and in vegetation, chemically expressed as acid.

We come to realize more and more, as we study this wonderful art, that man properly is a negative. He is the magnet attracting to himself all the forces of the universe, which work in him and through him for the unfolding of a great work, only the outlines of which he is able to cognize at the present time.

QOPH may be considered as the materialization of *Kaph*--nine being the completion of the digital series, in which we reach the foundation, or ultimate. In *Kaph* the energy is

manifested as *manual* strength, which later, through the perfectioning of *mentality*, becomes QOPH, the medium for effecting transmutations.

AX shows the masculine (*sol*) element of the cross preponderating, just as OX showed the excess of the feminine (*luna*) element.

In the first part of our magistry the "woman" is said to rule, but finally the "man" comes to dominate the woman. Of course this is to be understood metaphorically.

To really know what is meant by this it is necessary to find the actual substances of Sol and Luna and learn to join them in firm and indissoluble union. This knowledge is a revelation, affording a glimpse into the divine world. With this revelation the spirit awakens to behold Nature at work accomplishing the functions of deity. What has hitherto been sensed psychically is now plainly manifest before the natural eyes. The elements are seen to act and react upon each other until a new element, called the quintessence, is developed.

This creation is rightfully designated the Microcosm, or little world, made by man, and which in turn makes man something nobler than he was before.

By it the body is renewed, the spirit quickened, and the Gemini are made to stand forth perfected.

The 19th Tarot Figure, corresponding to QOPH, shows two naked children--or rather adults who have regained their youth--shut up in a walled enclosure. The sun shines brightly and floods the place with Light. Whereas, before, the moon shed drops of blood to feed the famished animals, the sun is now seen dropping pure gold upon the immortalized children of the Garden, who henceforth have nothing to fear from poverty or want, sickness or sorrow, disease or death.

John saw this "Garden" in his vision as the Celestial City:

"And the street of the city was pure gold, as it were transparent glass. and the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the *Lamb* is the light thereof."

The "Lamb" is *Agnus*, that is *Ignis*, Fire--the universal principle we have been discussing. What glory has already been revealed in man has been revealed by this Spirit of Fire; but we are assured that the present is to the future manifestation as the glow-worm to the star. Now the mind shines by reflected light, but then it shall burst forth resplendent as the sun itself.

The symbol of the "axe" is important, as showing that this energy can be congealed like

iron and converted into a useful tool. A hint of its peculiar nature is given in 2 Kings 6:6, where Elisha causes the axe to float upon water.

The axe suggests iron, and iron is Mars, the "red servant" so often mentioned in the books.

Diomedes says: "Join the male child of the 'red servant' to the fragrant spouse, and they will produce the object of our Art. But you must not introduce any foreign matter, neither dust nor any other thing. The conception will then be perfect and a true son will be born. Oh, how precious is the nature of the 'red servant' without whom no thing can be effected!"

The son referred to here is Sulphur, the sun of Art. From it we extract a mineral water, which does not wet the hand. This water is the Mercury that accomplishes all the purposes of the artist. In it gold melts like ice in warm water.

Occultly related to QOPH, is the Hebrew word *qopha*, meaning to thicken, congeal or coagulate. Now, this is exactly the property of our magical sulphur, which in our art, like Light in nature, operates to congeal all substance and bring it into the requisite form. Mercury, on the other hand, both in nature and in art, is volatile and seeks continually to fly away.

"A nest is found in the forest
In which Hermes has his brood.
One fledgeling always strives to fly upward,
The other rejoices to sit quietly in the nest;
Yet neither can get away from the other.
The one that is below holds the one that is above,
And will not let it get away from the nest.
As a husband in a house with his wife,
Bound together in closest bonds of wedlock."

In another place Philalethes says: "As soon as you have prepared your substance, *i.e.*, mixed *yellow* sulphur with its crude *white* sulphur, put them in a vessel and let them stand undisturbed; at the end of twenty-four hours, the Mercury, which is attempting to rouse the latent fire of the Sulphur, will begin to effervesce and send up bubbles."

Here at last is a sign: Follow its leading, until you get this result, by which you may know you are on the right path.

In Open Entrance the author says: "Let me assure you that in our whole work there is nothing hidden but the regimen, of which it was truly said by the Sage that whoever knows it perfectly will be honoured by princes and potentates. I tell you plainly that if this one point were clearly set forth, our art would become mere women's work: there would be nothing in it but a simple process of cooking."

The fire which performs this "cooking" is our chief secret. It is our Sun, or fiery acid, sharp axe, gleaming sword. It is also called the Soul of Gold, Red Oil, Wine, Ruby, The Father, etc.

The following wonderful description and eulogium of our marvelous Stone of Light is taken from the writings of Benedictus Figulus, who was the disciple of the great master Alexander Seton:

"In its first state it appears as an impure earthy body, full of imperfections. It then has an earthly nature, healing all sicknesses and wounds in the bowels of men, producing good and consuming proud flesh, expelling all stench and healing generally, inwardly and outwardly.

"In its second nature it appears as a watery body, somewhat more beautiful than before, because (although still having its corruptions) its virtue is greater. It is much nearer the Truth, and more effective in its works.

"But in its third nature, it appears as an aerial body, of an oily nature, almost freed from all imperfections, in which form it does many wondrous works, producing beauty and strength of body.

"In its fourth nature it appears in a fiery form (not quite freed from all imperfections, still somewhat watery and not dried enough), wherein it has many virtues, making the old young and reviving those at the point of death. Hence it is called the Elixir of Life.

"In its fifth and last nature it appears in a glorified and illuminated form, without defects, shining like gold and silver, wherein it possesses all previous powers and virtues in a higher and more wondrous degree. Here its natural works are taken for miracles. It converts crystals into the most precious stones of all colors, equal to those from the mines; it heals all dead and living bodies without other medicine. This essence also reveals all treasures in earth and sea,

converts all metallic bodies into gold, and there is nothing like unto it under heaven.

"Although these writings may be regarded as false by the reader, yet to the initiated they are true and possible, when the hidden sense is properly understood. For God is wonderful in his works, and his wisdom is without end.

"O unfathomable abyss of God's Wisdom, which thus hath united and comprised in the virtue and power of this One Spirit the qualities of all existing bodies! O unspeakable honor and boundless joy granted to mortal man! For the destructible things of Nature are restored by the virtue of said Spirit.

"O mystery of mysteries, most secret of all things, and healing and medicine of all things! Thou last discovery in earthly natures, thou best gift to Patriarchs and Sages, greatly desired by the whole world! Oh, what a wondrous and laudable spirit is purity, in which stand all joy, riches, fruitfulness of life, and the art of all arts, a power which to its initiates grants all material joys! O desirable knowledge, lovely above all things beneath the circle of the Moon, by which Nature is strengthened, and heart and limbs are renewed, blooming youth is preserved, old age driven away, weakness destroyed, beauty in its perfection preserved, and abundance ensured in all things pleasing to men! O thou spiritual substance, lovely above all things! O thou wondrous power, strengthening all the world! O thou invincible virtue, highest of all that is, although despised by the ignorant, yet held by the wise in great praise. O thou treasure of treasures, mystery of mysteries, an unspeakable substance, the purest and most perfect soul of the world, than which here is nothing more costly under heaven!

"From it flow the water of life, the oil and honey of eternal healing. Therefore, saith Morienus: 'He who hath it, the same also hath all things.'"

The following vision, which was beheld while gazing in a Magic Crystal, accurately describes what every successful neophyte will behold upon entering the Hesperian Garden, after having passed the three-headed dog that guards the way:

At first all appears dark and misty. One looks as into a gloomy mountain cave, from which foul and noxious odors perpetually ascend. In vain one seeks to escape; the gate has closed behind; there is nothing to do but advance. An invisible guide whispers, "Courage, faith!"

Hardly is a step taken before there appears suddenly in the air above a white angel, who opens a phial and pours a few drops of clear Oil upon the altar surmounting the entrance to the

cavern.

With the action and rapidity of electric fire the living flame leaps from the altar and runs down the sides into the earth beneath. Here it divides into a hundred streams, and with a strange, gliding, serpentine movement burns its very way into every nook and crevice of the rock, which offers as little resistance to it as a sponge to water.

Soon it permeates the whole mountain mass, and transforms the cave beneath into a fairy grotto. Overhead are seen hanging beautiful stalactites of purest crystal, studded with carbuncles, while the floor is one brilliant sheen of gold. The whole scene is bathed in softest, transparent brilliancy--a luminous, liquid, amber sea. Look now! O marvel! It is actually raining drops of silver and gold--not raining either, but rather congealing them like dew drops out of the sea upon the rocks. Within, without, above, below--everywhere touched by that strangely beautiful light--are shown the most gorgeous golden and silver pearls.

You may imagine to catch glimpses of mermaids gliding about in this golden sea and hiding behind the rocks, it is all so realistic. Wagner must have seen this in his vision of the Rheingold as he wrote:

"Wavering waters, weaving and whirling, Walala weia!"

No wonder that Narcissus gazed into this Crystal Lake enamored till he pined away with longing.

Nothing like it in common experience has ever been seen. No sunset in the Rockies nor sunrise on the Alps is half so gorgeous or so truly wonderful.

Ezekiel saw it as none other since: "And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the *color of amber*, out of the midst of the fire."

Thus, beloved, have I given you a faithful description of our Sun and how it illumines the earth. Happy is he to whom the Almighty One vouchsafes this sight.

The Art of Alchemy

PRACTICAL LESSONS. NO. 10

7 RESH R

Having arrived at the sun-center, we are now able to look out into the domain of Universal Life, and observe, without illusion or prejudice, the operations of the cosmos.

In the planetary system that controls the physical and mental life of all that exists upon this plane or planet, there are five permanent bodies, which, ranged according to their orbits from the sun, are respectively, Mercury, Venus, Mars, Jupiter, Saturn.

Note that the earth-plane is situate between Venus and Mars, being the third in order from the sun. With the earth the planets form a complete Hexad, or group of six, which is the true number of the creative cycle.

We next observe that Mercury is nearest the sun and Saturn the most remote. These two planets thus represent the extremes of realization on all planes. Saturn, the most exterior, is regarded as lowest, and is symbolled by Satan; while Mercury, the most interior, is considered highest, and symbolled by Christ.

Now the Moon, while not a planet in a strict astronomical sense, yet, owing to its important influence on the Earth, is for our purpose to be so considered. In the ancient system the Sun is also regarded as a planet, being chief in importance, while the Moon ranks next. Thus with the Sun and Moon we have Seven planets, or spheres of influence, affecting the earth-plane.

These correspond with the Seven principles of Man, and we find them, together with the occult kernel of truth which they embody, still preserved in the names of the days of the week.

Sunday (Sun's day), the FIRST, and Saturday (Saturn's day), the SEVENTH; the other days taking the names of the planets, not in the order of their celestial emplacement, but in accord with their IMPORTANCE in the work of Nature as verified by the phenomena exhibited in the creation of the Stone.

Is there anything in modern science to explain why Monday (moon's day) stands next to

Sun's day on one side, while Saturn's day stands directly on the other? I think not. Yet Alchemy shows exactly why it is, and at the same time confutes the popular idea that all this is based on a mere superstition or false conception of the ancients.

The truth is that the Astrology of the ancients was a purely terrestrial science. It had reference only to certain operations of nature. Of course, these were supposed to be regulated by the celestial influences, but the observation was confined exclusively to nature and not at all to the stars. The names of the planets were employed as symbols of speech to designate various phases of the Great Work.

The end and aim of this Work was the preparation of Gold and Silver, these being the most perfect of all metals. This consummation was supposed to be effected by and through the influence of the Sun and Moon.

The extremes of the Stone, that is, the beginning and the end, are called "Saturn" and "Moon." Between these two the "Sun" as an operative principle, holds the central position. He is the Father, first and last--the planets all together being but expressions of his illuminating, creative power.

Saturn, of whom our present discourse shall chiefly be, is the principal agent, or vehicle, for the manifestation of the solar-energy. This is equally true whether considered in a wide, astronomical sense, or in a more restricted, physiological sense. The principle works out the same from the most exalted sphere down to the minutest atom, for there is but one law in the entire universe.

The Father-force of the solar sphere is what may be termed equilibrated energy. It is centralized and centralizing. It is that which is drawn out by the law of love, or attraction, and caused to manifest throughout the planetary spheres.

Saturn's sphere is the first and principal workshop of the Divine Energy. In the Bible, therefore, Satan is represented as God's chief servant. Also in the Hindu theogony, the same idea is brought out in the association of Brahma (the Eternal One) and Siva (the Destroyer and Reproducer.)

The solar energy passes into Saturn direct, and is there first transformed into animate material, or, if you choose, Vital Essence. This is projected from Saturn into space in the form of comets and meteors. There is an old legend that Saturn ate up all his children. Jupiter alone

was spared, Saturn being tricked by his wife into swallowing a Stone instead. Afterward he is made by Jupiter to disgorge the Stone. While this tale was invented, like most others, in the Alchemist's laboratory, yet it is literally true of the cosmic creative forces. Saturn is eternally swallowing igneous, solar gases and ejecting them in the form of rocks of various dimensions, which go flying through all space like shells filled with powder, bearing the essential, organic vital-force to the planets.

These meteoric masses are actually fired into the different planetary bodies, causing, on earth, the phenomenon of earthquakes. Every volcanic crater, every lake-bed, all the deposits of sand, gravel and clay, and many others, are thus formed. The surface of the Moon, and Jupiter as well, is seen through the telescope to be literally riddled by these shells, resembling a target filled with bullets. Periodically, at the close of long cycles, these meteoric showers come with sufficient force and violence to destroy all existing life upon the planet, but from this destruction and death uprises a new and higher form of life.

This interesting subject is very ably treated in a recent work,¹¹ whose author is the first in his age, so far as I know, to give a really rational and scientific theory of the cause of earthquakes. Mr. Hale's theory is fully borne out by the inner facts of Alchemy. Herein we see all these phenomena carried out in the smallest possible area, so near at hand that no telescope is needed to verify conclusions.

We find that in an active, creative sense Saturn is higher than the Sun, really because it is the sphere of the sun's first, or highest, manifestation. In exactly the same sense, Man may be considered higher than Deity, being that more exalted form in which deity is expressed.

It is natural enough that superstition, or man's unfolding intelligence, should have associated Saturn (that is, Satan), with evil; because its first perceived action is destructive. It leads to the death and disintegration of every existing FORM; but in that death there is contained potentially a new resurrection. And this is the whole meaning of the legend of the Crucifixion, wherein death is shown to be nothing but a phase of physical transformation, or divine renewal.

The Tarot figure corresponding to RESH is called "The Judgement," and shows Gabriel

¹¹"Earthquakes, Their Origin and Phenomena" by George Walter Hale, Deadwood, S.D. Price, \$1.00.

coming in the clouds and blowing a trump, while the dead are seen arising from graves.

It is only necessary for us in order to come into possession of the *working principle* of the Divine Science, or Art of Alchemy, to find that terrestrial body which accords with the planet Saturn.

It will be a body in which the very highest solar potency inheres. From the geocentric viewpoint, it will be a thing remote from ordinary consciousness, even as Saturn is remote from the Sun. Also, it will be something invested with the same superstitious prejudice that surrounds the idea of Satan. It will be a thing in the estimation of men that is mean, dispicable, yea, abominable. From earliest infancy, we are trained to shun it as a vile thing, though born quite innocent of any such antipathy.

Here is what the great Sage, Basil Valentine, has to say of Saturn: "Saturn, who is called the greatest of the planets, is the least useful in our Magistry. Nevertheless, it is the *chief key* of the whole art, howbeit set in the meanest and lowest place. Although by its swift flight it has risen to the loftiest height, far above all other luminaries, its feathers must be clipped and itself brought down to the lowest place, from whence it may once more be raised by putrefaction, and the quickening caused by putrefaction, by which the black is changed to white, and the white to red, until the glorious color of the triumphant King has been attained. Therefore, I say that though Saturn may seem the vilest thing in the world, yet it has such power and efficacy that if its precious essence, which is excessively cold, be reduced to a metallic body by being deprived of its volatility, it becomes as corporeal as, but far more fixed than, Saturn itself. this transmutation is begun, continued and completed with Mercury, sulphur and salt.

"In the preparation of Saturn there appears a great variety of different colors; and you must expect to observe successively black, grey, white, yellow, red, and all the different intermediate shades."

Over and over in all the books it is reiterated that the chief guide which the student of nature has is in a critical observation of colors. Let us remember that we are re-unfolding the principle of Rosicrucianism. Now, what does the word "Rosicrucian" really mean? It means "the rosy-cross"--a cross between the White and the Red--an idea that found its way into English heraldry, and formed the respective *emblems* of the houses of York and Lancaster.

Philalethes says, "Your first effort should be the albefaction (whitening) of the red

Laton."

Sixion says, "Ye sons of philosophy, if you would make our substance *red*, you must first make it *white*. Its three natures are summed up in whiteness and redness. Take, therefore, our Saturn, subject it to coction in *aqua vitae* until it turns white, becomes thick and is coagulated and then again until it becomes red. Then it is *red lead*, and without this lead of the sages nothing can be effected."

It is a mystery to science HOW this wonderful substance was ever formed in the earth. Various theories have been advanced. Some regard it as of vegetable, others of metallic origin.

The truth is, it is not a substance indigenous to this earth. Its origin is to be traced to the planet Saturn, where it was first *congealed*, and from whence it came to earth imbedded in meteoric iron.

Thus, while it is not really an earthly substance, yet its elements enter into the constitution of every terrestrial thing. Without this "Fall of Lucifer," which happened at the time of the last great cataclysm, and intermittently ever since, nothing would be alive on the earth today.

It is upon this solar essence that all life feeds. Gradually, as it is absorbed by living creatures, its substance is withdrawn from the lower earth-planes and spiritualized, appearing phenomenally in passing to the astral planes as THOUGHT. But of this we need not now speak.

What concerns us as students of the chemical Art, is the discovery and proper utilization of this crude substance, as it is found ready-formed in the bowels of the earth.

It has taken hundreds of years to make the metals as we find them in the earth today. Upon analysis, we find that all these metals are made of this one substance of Saturn. We simply take this in its natural form and remove the impurities more quickly by art, by which we discover that it is these very impurities alone that serve to retard its operations in the earth.

In a word, we take black Saturn, just as it fell from the planet, and raise it to a form whiter than the corruscating moon. Thus Satan becomes Christ. The material is spiritualized. But, now, do not get the idea that it is any the less apprehensible through this process. It is just as tangible in one form as in another. There is no such thing as an intangible spirit.

Jesus said, "A spirit hath not flesh and bones as ye see me have." The "spirit" referred to in this passage is a living thing, recognizable by all the ordinary senses. Valentine assures us that it is within the reach of all.

The student may exclaim in despair: How am I ever to KNOW it, since a thousand things are within my reach? Let me say, only ONE such thing is obtainable, and if descriptions are carefully followed, it can hardly be missed.

Michael Sendivogius writes an interesting and suggestive allegory wherein he represents an Alchemist in converse with Saturn. The Alchemist is quite an egotist, and imagines he knows it all--a characteristic of all tyros--and at first refuses to act upon Saturn's advice to use Mercury in the confection of his Stone, declaring Mercury to be a delusion and a snare. He insists that Sulphur is quite sufficient. Saturn permits him to go ahead and try his own way, realizing that this is the quickest and surest way to cure him of his conceit: After trying sulphur alone, he finds that it will produce only pieces of sulphurous tow, such as are used for fire-lighters. Then he humbly defers to Saturn and the latter proceeds forthwith to make the Stone.

I would earnestly counsel everyone who is engaged upon this work to heed the hint of Sendivogius at this point, which is as follows:

"Then Saturn took two kinds of quicksilver, of different substances but of one root, washed them with his urine, and called them the sulphur of sulphurs; then he mixed the fixed with the volatile; after which he placed them in a proper vessel, and set a watch to prevent them from escaping; afterward he placed them in a bath of very gentle heat--and thus made the Philosopher's Stone, which must always follow as the outcome of the right substance."

I dare say that the sly reference here to Saturn's *modus operandi* may lead many to think of actual urine as the substance; but beware subtleties and do not allow yourself to be caught in any such trap. Bear in mind that Saturn is neither a man nor an animal. Rather, he is a *substance*. Moreover, the very fact that any particular substance is mentioned is sufficient evidence that it is not the thing designed to be used, for in all the books the REAL substance is never once named.

There is a tradition that if one should name it he would lose his tongue. It is well to run no risks in this matter.

I will explain the root-word *urine* which is of deep, occult significance. The word is to be identified with the Urim of the ancient Hebrew rabbins. U is Venus; R, Saturn; I, Jupiter; N, Mars; E, Mercury. It is but another word symbolizing the hidden *essence* that embodies all these planetary influences.

Virtually it is, as I have shown, the extract of Saturn. Omitting the vowels, we get URN, a receptacle; and this substance is often referred to as the "Vessel of Art." Ur is the ancient word for "LIGHT;" Abram came from the "land of Ur."

Thus we see that "URINE" is only a symbol of Saturn himself. It is the substance, or vessel, in which the operations of deity take place. Everything in nature may be said to have its "urine." It is the sap of trees, the honey of flowers--in fact, the highest expressed principle of all things. It is found most highly spiritualized, or volatilized, in exhalations. The out-going breath of man contains it. In this form it becomes food for plants. The leaves of plants are saturated with it, and in falling, putrefy and return it to the earth. When this has gone on for a long time we get vegetable mould, or peat, which the inhabitants of some countries burn in place of coal.

This shows us what the analysis of air, and also the combustion of wood daily proves, that the substance is essentially pure *fire*--the very same that burns in the sun itself.

This fire is the vehicle of the DIVINE ONE. No wonder that the ancients worshiped it as god! We surely have no nearer expression of God than Fire. The soul itself is but the phenomenal burning of this Fire after it has been purified from all dross. It is the "burning bush" that speaks to Moses. It is the "cloud of smoke by day and the pillar of fire by night" that goes before to lead the Israelites in their wanderings.

In the fifteenth chapter of Genesis (verses 9-12) may be found an occult account of how Abram made the Stone. The beasts represent the fixed, and the birds the volatile principles. This account, however, only carries the work to the 40th day--the Night of the Stone--called here "an horror of great darkness."

This part of the work is called the reign of Saturn. It is the period when the Sun of art shines down and causes putrefaction in our substance, which may be said to experience death and horror thereby. The whole book of Job is a portrayal of this same period.

"It is that black veil with which the ships of Theseus returned victorious from Crete." This is why the Sisters of Mercy assume black veil--after the white. It is even exemplified in the conventional costumes worn at weddings. The bride is arrayed in white, because she is the redeeming or life bestowing element. The groom is in black to represent Saturn, his office being to "slay" this redeeming element, but for the purpose of bringing to life a new form of creation.

You see we do things in this world without any idea of WHY we do them. Nevertheless, all acts are but the out-picturing of certain hidden and immutable laws.

Night comes on and prostrates man in a sort of coma, called sleep. This is Saturn's reign. In the morning the rising sun wakens the sleeper to new life, which is but the experienced result of Saturn's nocturnal transmutation. And this sleeping and waking is a perfect type of death and resurrection.

I am devoting much attention to Saturn, because it is so all-important. It is the first and the principal key in our art. surely if we cannot gain the first key, we can hardly expect to make further progress. If the ancients had not known the importance of this planet, they would not have placed it in the very fore-front of the work, or symbolized it by so advanced a letter as RESH. In fact, RESH is at the head of the final triad--the triad of realization: R,S,T.

Pernety says, "The true key of the work is this blackness at the beginning of its operations, and if another color, red or white appears BEFORE this one, it is a proof that one has not succeeded...Especially must one fear an orange or reddish color; because if in the beginning you see it in the egg, doubtless you burn, or have burned the spirit and vivacity of the Stone."

When we speak of "burning" do not think that the matter is placed in an oven. The philosopher's fire is water, and it is a fire that gives no outward sign of combustion, except in this wonderful and continual change of colors. It digests the matter with a still, piercing heat all internal, and gradually turns it to an ebony blackness. This operation is called calcination. The water, formerly so clear and brilliant, coagulates and settles down into a substance having the consistency of black pitch. At this stage it is called "Latten," and an ignorant person would likely toss it out among the rubbish; but the sage rejoices when he reaches this point, well knowing that he has only to wait for the round of the season in order to reap his harvest.

As we view the matter, Saturn is not so much a substance as an animating principle--call it chemism, if you will--operating in other substances and producing a certain condition.

Suppose for example, you were first born on the planet Saturn, as one of the veritable imps of Satan. Next you reincarnate in Jupiter and gain a certain color of nobility (purple). Next, you pass to Mars and acquire a tincture of strength (red). Next, you become an earth-dweller, and to know what you would be like on this plane, look in the glass and see. You only

imagine yourself white, since you are tinged by all the colors of former planes--red, brown, yellow, black. Next, you will pass to Venus, becoming idealized through the power of love, the shade being green, the color of immortality. Lastly you arrive at Mercury a pure white and resplendent angel, ready like Christ to pass into the bosom of the Father.

In all these incarnations, you will have maintained your individuality. The experiences on the several planes have fitted you for higher and nobler ones. The imp has become the angel.

It is precisely so with our Stone. It is born in blackness and filth; yea, it is conceived in fire and flame, even as the children of Saturn, and like them raised successively through all planes, becoming at last an object of shining whiteness and brilliance, of great purity and potency.

Now, in our work, the SUN is seen to actually fall into the sphere of Saturn. This is the "Fall of Man" as detailed in Genesis. And all the "sweating" and toil that Adam has to go through to attain redemption, is gone through by our incorporate Sun, on the journey back to its original source of purity.

Man is but an atom going through the same process. But this *other* Ray, apart from him in the mineral kingdom, is destined to become both his servant and redeemer, since it may be made to pass through all the planets, from dark Saturn to exaltation in Sol--and all this in the space of time allotted to human gestation.

Then, indeed, man may rejoice, since he holds in hand something which is capable of making him a god in his present incarnation, and through which he need never suffer reincarnation on this earth again. In the lapse of centuries, his cycle here will be complete, and he will pass on to the next sphere; but of that experience it is useless to conjecture, since no one ever returns to tell. Nor is this possible. It would be like man attempting to go down in the ocean depths to reveal the truth of the upper world to the sea-monsters.

Let us, therefore, cease to waste time in speculation regarding the experiences of the next sphere, for we positively will never know anything of them till we enter that sphere. Our true work here is a mastery of the elements existing on this earth. By that mastery we shall be more rapidly fitted to pass beyond. Paracelsus gives this excellent advice:

"As a pledge and firm foundation of this matter, note the following conclusion: If anyone intelligently and reasonably takes care to exercise himself in learning about the metals, what they

are and whence they are produced: he may know that our metals are nothing else than the best part and the spirit of common stones; that is pitch, grease, fat, oil and stone. But this is least pure, uncontaminated and perfect, so long as it remains hidden or mixed with the stones. It should therefore be sought and found in the stones, be recognized in them, that is, forcibly drawn out and liquefied. For then it is no longer a stone, but an elaborate and perfect metal, comparable to the stars in heaven, which are themselves, as it were, stones separated from those of earth.

"Whoever, therefore, studies minerals and metals must be furnished with such reason and intelligence that he shall not regard only those common and known metals which are found in the depth of the mountains alone. For there is often at the very surface of the earth such a metal as is not met with at all, or not equally good, in the depths. And so every stone which comes to our view, be it great or small, flint or simple rock, should be carefully investigated and weighed with a true balance, according to its nature and properties. Very often a common stone, thrown away and despised, is worth more than a cow. Regard must not always be had to the place of digging from which this stone came forth; for here the influence of the sky prevails. Everywhere there is presented to us earth, or dust, or sand, which often contains much gold or silver, and this you will mark."

In the Vatican Manuscript of Paracelsus, entitled, "A short Catechism of Alchemy."¹² we glean some very important information.

From this work I quote the following:

"Q. With what is this grand and sublime operation performed?

"A. With *one single corpuscle*, or minute body, which, so to speak, contains nothing but *faeces*, filth and abominations, but whence a certain tenebrous and mercurial humidity is extracted, which contains in itself all that is required by the Philosopher, because, as a fact, he is in search of nothing but the true Mercury."

As I shall devote the next lesson to the subject of Mercury, I will say no more about it here. What I desire at the present time is that the student should look deep into nature and endeavor to discover Saturn. In looking deep, do not wholly ignore things at the surface.

¹²Found in 1st Vol. Paracelsus' Works (Walte's translation) Price 2 vols. \$15.

Remember the admonition of Paracelsus lest you inadvertantly overlook something of the value of "a cow."

Be not too much troubled with the thought of operations; for, as Basil Valentine says, "He who has flour will soon have dough, and he who has dough will soon find an oven to cook it."

Saturn is called Lead. In fact it is lead. But now understand this matter: Lead is only a condition, an unripe state of gold. You cannot, of course, take common lead and ripen it into gold; for in smelting it has become a dead metal, and fixed in the form in which we know it.

But there is a substance that is *living*, which can be made to pass through the conditions of each and every metal up to gold. At each stage of the process it will manifest the peculiarities of the several metals themselves. The most noticeable, as I have said, of these indices are the colors this substance goes through when manipulated according to the philosophic method. In vain do we look for other signs; colors mark the progress of our work, and correct all errors.

The Art of Alchemy

PRACTICAL LESSONS. NO. 11

ש SHIN S

"I am immortality and also death; and I, O Arguna, am that which is and that which is not.And, O descendent of Bharata, see wonders in numbers, unseen before. Within my body, O Gudakesa, see to-day the whole universe, including everything movable and immovable, all in one."

Bhagavad Gita.

The most wonderful of all symbols, the one expressive of the deepest occult truth, is SHIN, the Twenty-First letter of the Hebrew alphabet. It is represented in the Cabbalah by Kokab, the stellar light, identical with the Astral light of theosophic concept.

Observe in this connection that the sum of the digits of the number, 21, is Three, and the entire number is equivalent to three Sevens. It is a number denoting a finished work, the end of a definite creative cycle, expressed in the alchemical maxim, "Let the Dragon drink Three times the magical number Seven."

The number Seven, itself, is remarkable: The Hebrews swore by this number, or rather with it, since their word for "swear" is seven (SaBaO). Every seventh day, week, month, year, has some significance in their ritual; all of which is based upon certain occult facts connected with the Moon, facts with which the Jewish rabbins were traditionally acquainted.

The letter SHIN was regarded by them as a most mysterious emblem, and was engraven upon their phylacteries; it was said to mean omnipresent deity--exactly what it does mean.

This letter has a variant form: when the dot is placed over the left hand prong, it becomes SIN, which is the old Eastern name for the Moon: According to Prof. Rawlinson, "Sin" is used for the Moon in Mendaeen and Syriac even to the present day. The Israelites wandered in the desert of Sin and received the Law from Sin-ai.

In a light of modern religious training, it seems a little inappropriate to find the Decologue

emanating from the Mount of Sin, but students of nature know that Sin is the Cause of all action and progress in the intelligent world, just as the Moon is in the world of Formation.

The student should carefully observe and compare the Forms of the ancient and modern symbols. The letter SHIN plainly exhibits the idea of the Trinity, while in S we see the picture of the serpent. The former is expressive of the elemental trinity, Fire, Air and Water, while the latter denotes the serpentine path of the Moon.

SHIN is one of the so-called "mother-letters" to which reference has previously been made, and symbolizes the Fire of nature. The Tarot Figure corresponding to this letter is called "The Fool." This opprobrious title may appear ill-fitting to symbolize the close of a great work, but only so before we pierce the Fool's mask.

For the benefit of those who may not have the Tarot at hand, I will describe this figure: It is that of a tramp, or fugitive, with torn clothes, carrying a small bundle slung on a stick over his shoulder. A small dog is nipping at his heels, while directly in front, at no great distance, sits a crocodile with wide open jaws.

Apparently, the Fool perceives no danger, and our pity is at once aroused in his behalf, but to rescue is to destroy him. He is between two dangers, like the ship of Jason in quest of the Golden fleece, caught and forced to pass through Scylla and Charybdis--"the devil and the deep sea" in modern parlance.

No more cunning symbol could have been devised to perpetuate a great and mighty truth, and at the same time to hide it from the multitude than this very "Fool."

Morally, the Fool is the man of Sin who goes perpetually astray, driven hither and thither over the wastes of experience, nipped by hunger and cold and thirst, swallowed by calamity, plunged in misfortune, but always the same Fool, pursuing the path to make the Man less a fool.

On the occult physical plane, the Fool symbolizes our Mercury, itself a fugitive without settled place or habitation: "The foxes have holes, and the birds of the air have nests, but the Son of Man hath not where to lay his head."

Concealed beneath the mask of the Fool is no other than Christ, the son and savior of MEN. Christ in his earthly incarnation was always associated with Sin, and he chose his disciples from among the lowest of earth. So we may expect to find Mercury associated with things outwardly vile--itself despised and rejected of men.

The Dog at the heels of the Fool represents an active force that impels it hither and thither. In the red handkerchief at the back may be found the nutriment that keeps the Fool alive in his many wanderings. Christ bade his disciples to go forth without a scrip or purse, but with "staff in hand." It is not told what was concealed in the staff; no more is it explained what the virtue or power was in Aaron's rod, which when cast upon the earth became a serpent. The disciples were harmless as doves, but at the same time "wise as serpents," which is to say that they were learned in the Master's magic: Like our symbolic Fool they well knew that they would come to no harm.

But suppose the Fool goes forward and walks into the mouth of the crocodile. It will be the rarest experience of his life: the very same that Jonah had. He will then be digested, assimilated, regenerated and reborn--like Jonah, "cast upon the shore" a wiser and better man.

The Crocodile here stands for sulphur, whose office is to swallow and transmute mercury, the Fool; and now you should perceive that in entering into this intimate relation the Man, being the higher principle, becomes the active agent in transforming the animal: Both are wholly changed, lose their specific form, and beget a higher form.

To effect this, it might at first appear more logical that the Fool should have swallowed the Crocodile: not so; the lower principle is always without--the MASTER abides within. The man here is the Volatile, the animal the Fixed principle, the former being Spirit, the latter Soul, or body of the spirit. The spirit is ever the animating principle of the soul; in alchemical language, it is the "ferment of the mixt."

From this ferment, comparable to sin, we get the perfected, edible Loaf, from a mass of raw, indigestible dough. Yet in and of itself, Ferment appears a foul thing. Leaven (ferment or yeast) in the Bible is compared to unrighteousness. Take for example the "mother" of common vinegar: it is a slimy mass that gives the aesthetic sense a shudder to contemplate, and yet it keeps the vinegar "alive" and sharpens it to the taste.

I desire by these illustrations to impress upon the mind the fact that the fool is not, after all, to be despised. He has his place in the world, and though it appears a humble one, yet it is virtually the most exalted.

One would never behold Saturn (lead) or Jupiter (tin) or Mars (iron) or Venus (copper) or Luna (silver) or Sol (gold), without first discovering this mercurial principle, since it is the

agent effecting the transmutation of all the baser metals.

The first becomes the last, the last becomes the first: A (Aleph) is the air, S (Shin) is the Fire; the Air must become Fire. You can see how it does this every time you light the gas or start a fire in the stove. What makes the fire burn? It feeds upon the air.

Study nature: study it everywhere and at all times. You will at last find what you seek in simple things--never in complex things. The watching of a boiling tea-kettle gave us steam navigation, while the observation of a falling apple laid the foundation for a large part of our present scientific knowledge.

Thus, I say, study simple things and try and find out WHY things happen as they do. Take a common match: If you possess sufficient analogic reason, it will give you what you seek. Sulphur is one of our desired substances. It is yellow and has a smell you can never forget. It strangles you, penetrates your clothing. It is used for bleaching, and is a "spring medicine." The soul of sulphur is perceived by the smell, but its virtue is manifested only by combination with mercury, or air. Light the match, and you have no longer the form of sulphur or mercury, but a beautiful thing, a LIGHT.

Behold, I have revealed to you in few words the secret of the ages, but I must leave you to make the application. When you see THIS light you will wonder how that it could so long have shone unperceived in the darkness.

Everything you touch, taste, smell or see is the result of this combination of principles in different proportions. You see only the Sulphur; the mercury is the hidden potency that holds it in any particular form. If you look at a gold coin, for instance, you see only the substance of the Sulphur, raised to its very highest condition by the intermingled Mercury. The two have become so wedded together that a new substance appears, to which the name of gold has been given. But if the Mercury could suddenly be abstracted from the coin, you would find only a crumbling mass of crude sulphur in your hand.

To produce this golden result either in nature or by art, the Fool, the Crocodile and the little Dog all contribute a share of essential energy. Many operators forget and ignore the Dog, thinking it quite unnecessary, and their work comes to naught. Such careless workmen should be reminded that Hermes the Egyptian Master had a dog's head, and for this reason the dog was sacred in Egypt. A three-headed Dog guards the gate to the Elysian Fields, which we are

striving to enter.

In plain words, the heads of this "Dog" are simply fire, water, earth: there would be no fire, or energy in the Fool to cause him to move in relation to the Crocodile (earth) but for the Dog (air) and there you have the whole truth in a nutshell.

Philalethes says that Fire is not a principle, but an activity. Tyndall says the same thing in declaring heat to be a Mode of Motion. It is the air acting upon the water that produces the phenomenon of heat and later in life. The moment this heat is aroused by the contact of two elements, life begins to manifest, and the manifestation is perceived as COLOR. All color is an expression of vital action, and is, as I have heretofore said, the chief guide in operations.

The air contacting the water in the Vase sets in operation a most singular kind of combustion. You see no outer evidence of fire whatever, being conscious of its action only by the gradual change of color that takes place in the mixt. The efficiency of the Dog can easily be proved by letting the Fool entirely fill the vase, thus leaving no room for the air: In this experiment no action whatever will take place. I mention this as a caution to those greedy ones who sometimes get an idea that if a thing is good, the more they have the better.

Now there is in our Crocodile, or earth, a subtle seed, exactly as invisible as the latent heat of Mercury.

The action of this heat upon the earth causes the hidden seed to be raised as a sperm from the earth upwards, just as vapor is drawn up into clouds, and like this it is congealed by the coldness of the upper atmosphere and precipitated to earth in the form of globules, with this difference, that in the magistry of which I speak they appear like a sheen of gold covering the surface of the earth; they are not as yet gold, though they exactly resemble it. This is why the sages so often say that the seed of gold is in *gold*, meaning the philosophic Sulphur. Furthermore, the means, or magnet, for extracting this seed is Mercury, the Fool, *plus* the Dog.

This well explains the Trinity, shown in the form of SHIN; for, while there are never more than two things visible (one of these being the vase of art), there is ever a third thing invisible, all of which finally becomes ONE THING in the mixt. So Basil Valentine says: "But our Stone as it has been bequeathed to me by the ancients, is derived from two things, and one thing, in which is concealed a third thing. This is the purest truth and a most faithful saying."

Jacob Boehme also says, "Seek the grass that is trefoil." And so through all symbolism

runs the idea of trinity. The Holy Ghost of the orthodox trinity means nothing more than Air. It is "holy" in the sense that it heals, or perfects the matter. It is literally a ghost, spirit-air. Understanding this point, we may in our present investigation leave the air temporarily out of consideration. Put the Dog in a suitable kennel, and search for the Fool, master; thus will the greater part of your labor be at an end.

Fix again, for a moment, the attention upon the form of our letter "S." It is a double serpent, signifying the same thing as the two opposed serpents in the caduceus of Hermes. These two serpents are the fixed and volatile principles in nature and in art. In its primary form, Mercury is fixed, and apparently a solid body. It is rendered volatile by a natural and easy process. Then, again, it is caught and fixed in a semi-liquid form. This work is again repeated, and the elements inverted, still there is a finishing work which is the one with which most books begin. This is terminated in the Ruby Stone, of which a description has already been given.

Of these three works, the first is purely of nature, the second is of art and the third is of both art and nature. Philosophers greatly confuse their writings by not specifying which work they are alluding to. But even this subtlety need not deter us in our investigation. One does not need to consider the first work any more than he needs to pay particular attention to his digestion. Nature prepares this work, and all he needs is to take it ready made when prepared; so that his effort practically begins with the second work. This is a long and tedious work, and very difficult of accomplishment. It requires much time, labor and means; yet it is said that a fastidious man need not soil his hands with it, providing he can get another to do it for him, which is not impossible, though at the present time it is probable that there are but few men in the world that understand this art of preparation.

The third work, which is the real confection of the Elixir, it will be necessary to do alone, or with the co-operation of another. I have already alluded to the character of the companion, and I would warn all to be extremely careful whom they take into their confidence. As a rule one will be better satisfied to do it alone, even if it should take longer. It is singular that before a person has the true idea of this thing he thinks that it must be told to everybody: but let him once discover it and no amount of torture would make him reveal it. His loquacity is merged in silence, so jealous is the instinct to guard the truth which is of personal advantage.

Valentine recommends in the "Triumphal Chariot of Antimony"¹³ that Mercury should be gathered after sunrise, as the Israelites gathered *manna*, which, by the way, is nothing less than our Mercury sublimated and brought to a white state. I do not think this restriction of Valentine's binding at all, for I am told there is just as good mercury to be obtained in the evening as in the morning.

Only whenever it be collected it is well to cork it tightly lest it escape, since it becomes very volatile under the influence of sunlight.

Mercury has "wings on his heels," and would always rather fly off than abide; but it is our business to firmly imprison him to assist the grand architect Solomon to build an enduring edifice out of the blocks of the black, green, yellow, blue, white and red marble--all chipped from the block of sulphur, and tinged by the master workman Mercury. In this house he becomes fixed, and when finished he will dwell therein forevermore. No wonder that in a free state he strove to escape and return to his old occupation of "messenger to the gods." Now he is enchained to earth, the servant and savior of men: But let us rather presume he is a willing captive, having left his high estate and calling to come below in order to redeem his brethren, that they too might ascend with him one day on high.

All blessing to Mercury, our LIVING CHRIST who appears to us in form of purest crystal, more beautiful than all gems, ready and able to transmute and transform our frail bodies into a like imperishable form!

The prodigal son, symbolled by the fugitive Fool, has at last returned to his father's house, and is hidden once more in the father's breast; thus is the Father glorified and exalted by the Son, and henceforth they dwell together forever more.

Observe in life how principles are separated in the sexes for the express purpose of individual purification and development: Then are they re-united to produce a unique offspring into which both may be said to enter integrally.

The *true* marriage is seen nowhere on earth save in our Blessed Stone. The human marriage to be sure is striving towards the same ideal, but it is yet a long ways from attainment, because of imperfection in the individuals. Mercury and Sulphur in nature are separated for

¹³Triumphal Chariot of Antimony, by Basil Valentine, price \$2.50.

years, aye, for ages, until Mind transforms them into pure and heavenly essences. Then, when brought together, they instantly manifest so great love for each other that they meet and mingle, leaving no doubt whatever that they are true soul-mates.

At this juncture, Sol shall give you a sign; and what will it be? In the book of books, the Holy bible, wherein all mysteries do lie hid, you shall discover it.

The sign is a *color*. It is orange-red, and deepens to scarlet. You may find it plainly described in Gen. 38:28-30. Here are two children to be born from one womb: The first is Pharsez (white), and the second is Zarah (red). But, as in the legend, the last appears transiently first as a bright scarlet color, then this goes into blackness, the head of the Crow, from which emerges the snowy Swan, and later the purple King. See also, Gen. 25:25.

Again, in Joshua, 2:18, we find the same thing delineated in the tale of Rahab, the Harlot--a legend forming the basis of a former feminine mystic degree (heroine of Jerico). The heroine of this story is no disreputable person, any more than Mary, the mother of Jesus. The "two spies" that escape through her strategy are the same two eternally conjoined principles, and the "scarlet thread" is the sign of true union.

See also Song of Solomon, 4:3. Thy lips are like a thread of scarlet." Again, Isaiah, 1:18: "Though your sins be as scarlet, they shall be white as snow." "Sins" in this connection are the impurities in the matter which must be washed away by the blood of the Lamb (Agnus, *fire*).

Throughout the entire Biblical record, do we find allusions to this color, scarlet: in temple decorations, ceremonies, in the robes of royalty--an emblem that has come down in custom even to the present. They put upon Jesus the scarlet robe, but only transiently, substituting for the execution his own garments, which were black. Why they "parted his garments and cast lots upon them," will be apparent to those who witness crucifixion, and behold the *seamless garment* that is successively transformed into all the hues of the rainbow, terminating in the Ruby, more valuable than many monarchies.

The most graphic description of all is to be found in Rev. 17:3-5. Here the Scarlet Woman appears in the role of the Harlot because of her seduction of the King in the drama, through whose blood she has her color. It appears as if she had drunk up the whole earth and turned it into a sea of blood--"arrayed in purple and scarlet color, and decked with gold and

precious stones and pearls, having a golden cup in her hand full of abominations, etc."

While this description is designed to apply directly to the alchemical work, yet it also indirectly applies to every mortal man and woman. The alchemical symbolism of the Bible is something truly marvelous, when once understood.

The entire book of Zechariah is an alchemical tract on the very face of it. Read the third, fourth, fifth and sixth chapters. In the latter, note the colors of the "horses,"--red, white, BLACK, grisled, bay--the exact succession of colors in the confection of the stone.

In Matthew, sixteenth chapter, already alluded to in these lessons, we also find a very subtle reference to color. But it is in that masterpiece of writing, The Revelations of St. John, that we gain the most important information.

All through chapter 2 you may find references to this Stone. In chapter 6 we again get the same sequence of colors; and in the sixth verse the actual proportions are given--a very important matter indeed. In chapter 8, verse 11 is the name of the "star" which is called "Azoth" by Hermes. But this name "Wormwood" gives us an additional idea as to its nature. Chapter 12 details the entire process, and goes so far as to give us the *times* of the stone. This chapter has been the subject of more ridiculous interpretations than any other in the whole Bible.

The "woman" in the case is simply Mercury, and her enclothing with the sun is as beautiful a spectacle as one would desire to witness. The "dragon" in this legend is, of course, Saturn. He is shown here as elsewhere as an "enemy," while the truth is, he is the active Cause of all the phenomena detailed.

Now if you go back to Genesis, Chapters 7 and 8, and read the old story of the Flood, you may figure out exactly the signs and seasons of the Stone.

"Search the scriptures, for in them you have the knowledge of eternal life."

Verily, we dwell in the presence of the eternal mystery, unmindful in this dreamlife of ours of the miracle of which we are a part.

*Dream on, fair one, God calleth thee;
Only keep listening and loving, and seek;
One day the silence shall break forth and speak,
And thou shalt hear and know and see.*

*As in the month of Janus old,
Pensive you sit by the fireside and muse,
Watching the firelight in e'er changing hues,
Unmindful of winter's blasts and cold:*

*Two faces arise in the flickering flame,
One older and weazened, ashen and grey,
The other one younger and fair as day--
Who knoweth their meaning or name?*

* * *

Bathed in the sunlight of blossoming June,
Chasing the butterfly, watching the bee;
Fair dreamer, thou'rt close to the mystery,
Broadcast in nature, resplendently strewn.

Walk forth in the cool of a fresh summer's morn,
When the moon lieth low and the sun is yet stayed;
See the low-bending daisy and pearl-bedecked blade;
Awake! and behold here the miracle born.

IMPORTANT QUOTATIONS

"Amongst all great philosophers it is recognized that our stone is no stone, but amongst the ignorant it is ridiculous and incredible. For who will believe that water can be made a stone, and a water stone, nothing being more different than these two? And yet in very truth it is so. For this very permanent water is the stone, but whilst it is water, it is no stone.'

"I am a goddess for beauty and extraction famous, born out of our own proper Sea, which compasseth the whole earth, and is ever restless. Out of my breasts I pour forth milk and blood; boil these two till they are turned to silver and gold. O most excellent subject, out of which all things in this world are generated, though at the first sight thou art poison, adorned with the name of the flying eagle."

"I am a poisonous dragon present everywhere and to be had for nothing. My water and my fire dissolve and compound; out of my body thou shalt draw the Green, and the Red Lion....Separate therefore the thick from the thin artificially unless thou dost delight in extreme poverty."

"Mercury is a thing which dissolves the metals by a natural dissolution, and which leads their spirits from potentiality to actuality. It is that thing which renders the material of the metals lucid, clear and without shadow. It is a dry vapor, not at all viscous, very subtle, very volatile to fire, having a great property of penetrating and dissolving metals.

"Dissolving Mercury is an element of earth in which it is necessary to sow the grain of gold. It corrupts the Sun, putrefies it, resolves it into Mercury, and renders it volatile and like itself. It must not be dry or it will not be suitable for dissolution. The confection of this mercury is the greatest secret of Nature, and one can hardly understand it except by the revelation of God, or of a friend. It is the unique vase of the Philosopher in which all the Magisterium is accomplished.

"The following are a few of the most suggestive names that have been applied to it by various philosophers: Vinegar, Water, Bath, Heaven, Sieve, Fire, Jordan, Moon, Mother, Sea, Spirit, Sepulchre."

The Art of Alchemy

PRACTICAL LESSONS. NO. 12

ן TAV T

"Length of Days is in her right hand, and in her left, Riches and Honor."--Proverbs.

The meaning of TAV, the twenty-second or final letter of the Hebrew alphabet, is "a cross." The corresponding Tarot Figure is called "The World," and shows a Maiden immortalized, in a wreath of green, surrounded by the four principal signs of the zodiac.

The mystery of the World rests upon the mystery of the Cross. Perfection is realized just in proportion as the positive and negative energies of the Eternally Existent Elements are harmoniously blended or "crossed."

The ideal realization of life is not merely an exalted spiritual consciousness as so many believe, but superior physical power as well. The two ideas are virtually one and inseparable, since consciousness itself is conditioned on the cross of spirit and matter.

When it comes to the emotional states of consciousness, suffering denotes an excess of the positive, joy of the negative activity. Death is but the culmination of the positive, spiritual action--the apogee or zero point--the extreme of oscillation. Life then begins its reverse or compensating action, swinging the pendulum back in the direction of the static, or negative pole.

Death is not an "enemy" any more than life is a "friend"--both are inimical, and both are friendly--for there is death in life and life in death. We are rescued from annihilation by both casualties, death and birth. But the immortal is he who has attained such poise, spiritual and physical, that these casualties disappear from consciousness, and the sweep of the pendulum is reduced to a vibration, synchronous with the heart throb.

This mighty truth remains hidden from the masses, mainly because their eyes are blinded by egotism and pride, which induce the conceit that Man is the sole and ultimate purpose of the universal creative effort--"the darling of the gods"--and that, consequently, everything must have been created for his express benefit. Such conceit obscures the true design of nature and the real import of life.

So it happens that man moves within, yea, treads upon, the real god, spurning the influence and power that called him into being and which makes possible his manifestation every moment of his natural life; while he mentally fabricates an ideal (idol) god--one imaged in the form of himself, capable of being moved by his own emotional caprices, and of listening to his silly importunities and granting his whimsical notions. Thus he continues to grant the real truth and fact of life, and spends his days alternately admiring and beseeching an exalted image of himself, made by himself!

To conceive of God as a metaphysical principle diffused everywhere throughout Nature, is indeed coming a step nearer the truth; but of what avail is this if we do not get consciously *en rapporte* with the principle itself? Many imagine they are doing so when they go into abnormal mental states through hypnotic suggestion or the use of narcotics. Some, even, think that they get close to the ideal in dreams; but I wish to emphatically declare that all such are deceived, and that they are working on wholly erroneous lines.

The principle *we* desire to cognize is one that is not affected or changed by our cognition. It has its inherent laws of action--laws that are mathematically perfect, and from which it never deviates.

These laws form the model for our concepts of truth and justice--attributes with which we are accustomed to clothe the deity: but if this action be governed by an intelligence, it is so transcendently different from, and superior to, our form of intelligence, that it seems we practically can do little more than contemplate it in wonder; and after all, we are in some manner strangely connected with it.

Human thought is undoubtedly this same intelligence in a formative state. This is shown by the fact that no thought of men remains permanently fixed or true. Thought is merely a phenomenon, like the flame of a lamp, evidently proceeding from an inner activity. The unconscious mind, represented by the body (nature), is doubtless the real intelligent force, and the conscious mind a transient phenomenon only--a mirror in which is reflected more or less accurately the operations going on within.

Something, it must be admitted, has the power to behold and interpret these images, and that something is Consciousness, born of the interactivity of this inner dual, father-mother energy.

It matters not what we call this, whether Ego, Reason, or Mind. It has power, NOT to create (being itself the created), but to PERCEIVE its relation to the parent energy, God--the Elohim.

It would be presumptive to say that this eternal energy comes from anywhere, since it exists everywhere; let us, therefore, cease all speculation concerning its origin and attributes, and investigate more nearly, if possible, its actual relation to us, who are the offspring of IT.

Will you, then, lay aside all thought of your idealized, anthropomorphic God and look with me upon this growing blade of grass? Do you not perceive that God--the only possible God that there can be in this phenomenal world of ours--is right there before your eyes, building that tiny miracle?

But, you say, suppose we admit that, how much more, then, do we know of God? I will tell you: We may by the power of our reason thus discover in *visible form* the vehicle through which God works to build the blade of grass; then we may extend the observation till convinced that he builds every other living thing through the same vehicle. Would not this discovery of the *universal vehicle* of God's action be equivalent to touching the hem of his garment, and beholding him face to face?

Granting this, you may still wonder of what *practical* account is even this discovery. Listen: When we perceive that this divine force is manifested in a visible form, and possess ourselves of the *original* and *only* vehicle in which God inheres and through which he manifests, do you not recognize, even without grasping the exact subject-matter, that this would be a marvelous possession?

The fact of its being One Thing, and not a myriad of things as it appears to the casual observer of nature, is in itself most wonderful, and sufficient to cause a revision of every known scientific theory. and here is the practical outworking of it. Though it is unquestionably a divine thing--animated by the very Lord of Lords--yet it is, or may become, as much a servant of man as a rose, that blooms for his delectation, or an orange that grows for his sustenance. Man has attained to what he is through an utilization of the God energy in various forms all about him. What I am directing your attention to now is a unique form of that energy, more potent for man's development than all others combined.

An illustration may help to lead the mind back to this original substance and source of

animate life:

	MAN	WOMAN
States:	Positive	Negative
Principles:	Fire and Air	Water and Earth
Elements:	Oxygen, Nitrogen	Hydrogen, Carbon
Sexes:	Males	Females

In every individual of every species there are four elements, comprising "two males and two females." By proper marriage or union of these we get a dual being; and by a second marriage a new individual, the same as in common generation.

The entire Alchemical Art is based upon the knowledge of what may be termed chemical union. It is possible to join Air to Fire, and Water to Earth, as is frequently done in nature; but this is no true sexual union, for the elements may easily be separated again. The right method of procedure is to join opposites--Air to Water, and Fire to Earth--and subsequently to unite the results, which *final* union will then go on, spontaneously evolving a so-called Fifth Essence--Quintessence--really, a unique union of the four original essences, or elements.

When you have done this, or caused it to be done, you have a creation comparable to man (for he is made in the same way); but, in a sense, a much more perfect creation than man, which is proven by the fact that it is capable of perfecting man himself, away beyond his present condition. This shows conclusively that the natural agents which man calls the lower principles are really the higher.

You have in this treasure, or Stone, as it is called, the very essence of divine energy incorporate, purified and raised to the very highest possible state, ready and able to transmute into its own purity whatever on a lower plane it comes in contact with. For that is the trend of this God-essence everywhere: in nature it works the same, only infinitely slower, owing to certain existing inharmonies and impediments. We do not in this Great Work create a thing that does not already exist; we simply concentrate the Divine Ray, as we might the sun in a burning glass, for a purpose.

This first marriage of which I speak has already taken place in nature, but the celestial marriage awaits the sanction of that divine priest, Man. Here then, is a thought to restore human

egoism to its rightful throne: To think that man has the power to actually unite a separated divinity, and by so doing to exalt the condition of the Self, thus enhancing personal security, and rendering his own expression more perfect and complete!

When your faith has grown wings sufficient to bear you above the petty doubts and narrow conclusions of human thought and experience, when your whole being is seized upon with a divine frenzy to know this truth, when you are willing and ready to give up everything for the sake of the knowledge--then, in that moment, as you set your face resolutely to the East, the light will appear. but if you have not arrived at this, the preparatory stage, then do not yet expect the light.

Who that is still a slave to this world, its ambitions and vanities, its petty emoluments and interests, is fitted to possess this marvelous treasure of God? "Purge out, therefore, the old leaven--Purge the conscience of dead works." Eradicate selfishness, envy, hate, pride, passion, doubt and fear. For if it were possible for one who had not previously become a true disciple of Love to come into possession of this treasure, it would prove the greatest of curses to him and to humanity. *Your ability to discover will be the proof of your worthiness to possess.*

I know of no better guide for the student of the Hermetic Art than the works of Philaethes, the best of which are contained in the Hermetic Museum.¹⁴ From one of these works, called "The Open Entrance" I make the following extract for the guidance of practical students.

"THE REGIMEN OF MERCURY:--This first regimen has been studiously kept secret by all sages. They have spoken of the second regimen, that of Saturn, as if it were the first, and have thus left the student without guidance in those operations which precede the appearance of the intense blackness. Count Bernard of Trivisa says in his parable that when the King has come to the Fountain, he takes off the golden garment, gives it to Saturn, and enters the bath alone, afterwards receiving from Saturn a robe of black silk. But he does not tell us how long it takes to put off that golden robe. You should not suffer yourselves to be deluded into the belief that the 'setting of the Sun' can be brought about in a few days. We ourselves waited a tedious time before a reconciliation was made between the fire and the water. The Sages have called the substance throughout this first period Rebis, or two-thing, to show that the union is not effected

¹⁴The Hermetic Meuseum in 2 vols. price \$14.00.

until the operation is complete. Know that at first the two do not affect each other at all, and that only in course of time the body absorbs some of the water, and this causes each to partake of the other's nature. Only part of the water is sublimed: the rest gradually penetrates the pores of the body, which are thereby more and more softened, till the soul of the gold is enabled to pass gently out. Through the mediation of the soul the body is united to the spirit, and this union is signalized by the appearance of the black color. The whole operation lasts 40 to 50 days, the body being passive throughout, and the Spirit, Mercury, bringing about all the changes in color, ending in black of the deepest dye.

"THE REGIMEN OF SATURN:--When the Lion dies the Crow is born. The substance has now become of a uniform color, as black as pitch, and no signs of life are seen. All presents the image of eternal death; nevertheless it is a sight that gladdens the heart of the sage. If you behold something like a thin paste bubbling up here and there you may rejoice; for it is the work of the quickening spirit, which will soon restore the dead bodies to life. The regulation of the fire is a matter of great importance at this juncture; if too fierce everything will be irrecoverably spoilt. Be content to remain as it were in prison for forty days and nights, and employ only gentle heat. Let your delicate substance remain at the bottom, which is the womb of conception, in the sure hope that in the appointed time it will arise in a glorified state and glorify its body.

"THE REGIMEN OF JUPITER:--Black Saturn is succeeded by Jupiter who exhibits divers colors. For after the putrefaction and conception which has taken place at the bottom of the vessel, there is once more a change of colors and a circulating sublimation. This Regimen lasts only three weeks. During this period you see all conceivable colors. The showers that fall will become more numerous towards the close of the reign, and its termination is signalized by a snowy-white, streaky deposit on the sides of the vessel. Rejoice, then, for you have successfully accomplished the Regimen of Jupiter. Be particularly careful in this operation to prevent the young ones of the Crow from returning to the nest, once they have left it; again do not let your earth get too dry nor yet become swamped with moisture. Regulate the heat properly.

"THE REGIMEN OF THE MOON:--The reign of Jupiter comes to an end towards the close of the fourth month, and as you see the sign of the waxing moon, you will realize that the whole of the reign of Jupiter was devoted to the purification of the Laton. The mundifying spirit is very pure and brilliant, but the body that has to be cleansed is intensely black. While it passes from blackness to whiteness, a great variety of colors are observed; nor is it at once perfectly white, at first it is simply white--afterwards it is of a dazzling, snowy splendor. The whole mass presents the appearance of liquid quicksilver. this is called the sealing of the mother in the belly of the infant whom she bears. This reign lasts just three weeks; but before its close the substance exhibits a great variety of forms; it will become liquid and again coagulate a hundred times a day; sometimes it will present the appearance of fishes' eyes, and again of tiny twigs and leaves. Whenever you look at it you will have cause for astonishment, particularly when you see it all divided into beautiful but very minute grains of silver, like the rays of the Sun. this is the White Tincture, glorious to behold, but nothing in respect of what it may become.

"THE REGIMEN OF VENUS:--The substance if left in the same vessel will once more become volatile and (though already perfect in its way) will undergo another change. But if you take it out of the vessel, and after allowing it to cool, put it into another, you will not be able to make anything of it. In this reign give careful attention to the fire; for the perfect Stone is fusible, and if the fire be too powerful, the substance will become glazed, and unsusceptible of any further change. This may happen any time from the middle of the Reign of the Moon to the tenth day of the Reign of Venus. The heat should be gentle, so as to melt the compound very slowly, and receive a spirit that will rise upward, carrying the stone with it, and imparting to it new colors, especially a copper-green color, which endures till the twentieth day; the next change is to blue and livid, and at the close of this reign the color is a pale purple. When you see the *green* color, know that the substance now contains the germ of the highest life. Do not turn the greenness to blackness by immoderate heat. This Reign is maintained for forty days.

"THE REGIMEN OF MARS:--This reign begins with a light yellow, or dirty brown color, but at last exhibits the transitory hues of the Rainbow and the Peacock's Tail. At this stage the compound is drier, and often shows like a hyacinth with a tinge of gold.

The mother is now sealed in her infant's belly, swells and is purified, but because of the present great purity of the compound, no putridness can have place in this regimen, but some obscure colors are chief actors, while some middle colors come and go. Our Virgin Earth is now undergoing the last degree of cultivation, and is getting ready to receive and mature the fruit of the Sun. Hence you should keep up a moderate temperature; and there will be seen about the thirtieth day of this Reign an orange color, which, within two weeks from its first appearance will tinge the whole substance with its own hue.

"THE REGIMEN OF THE SUN:--As you are now approaching the end of the work, the substance receives a golden tinge, and the Virgin's Milk which you give your substance to drink has assumed a deep orange color. Pray to God to keep you from haste or impatience at this stage of the work; consider that you have now waited for seven months, and it would be foolish to let one hour rob you of the fruits of all your labor. Therefore be more careful the nearer you approach perfection. Then you will first observe an orange-colored sweat breaking out on the body; next there will be vapor of an orange hue. Soon the body below becomes tinged with violet and a darkish purple. At the end of fourteen or fifteen days the substance will be for the most part humid and ponderous, and yet the wind still bears it in its womb. Toward the 26th day of the Reign it will begin to get dry and to become liquid in turn a hundred times a day; then it becomes granulated; then again it is welded together in one mass, and so it goes on changing for about a fortnight. At length, however, an unexpectedly glorious light will burst from your substance, and the end will arrive three days afterwards. The substance will be granulated like atoms of gold (or motes in the Sun), and turn a deep red--a red the intensity of which makes it seem black like very pure blood in a clotted state. This is the great Wonder of Wonders, which has not its like on earth."

Then follow specific directions for the further manipulation of this Wonder, which are of no present value to the beginner of this art. When one arrives at the perfection of the "Sun" he will have little difficulty to learn how to proceed from that point. For this reason I omit these rules, which are somewhat long and technical. I will add, however, the final chapter of this admirable work, which will convey some idea of the scope of the Great Art:

"OF THE MANIFOLD USES OF THIS ART:--He that has once found this Art can have nothing else in all the world to wish for, than that he may be allowed to serve his God in peace and safety. He will not care for pomp or dazzling outward show. But if he lived a thousand years, and daily entertained a million people, he could never come to want, since he has at hand the means of indefinitely multiplying the Stone both in weight and virtue and thus changing all imperfect metals in the world into gold.

"In the second place, he has it in his power to make stones and diamonds far more precious than any naturally procured.

"In the third place, he has an Universal Medicine, with which he can cure every conceivable disease; and, indeed, as to the quantity of his Medicine, he might heal all the sick people in the world.

"I exhort all that possess this Treasure to use it to the praise of God, and the good of their neighbors, in order that they may not be eternally doomed for their ingratitude to their creator."

People fail to grasp the rationale of this art for several reasons which I will enumerate:

1. Inability to comprehend the nature and value of the work. They regard the Elixir as a common, chemical concoction, made by mixing substances together according to some formula, much as one would make a pill or potion. Among these are what the alchemists called in derision the "bellows-chemists," who devote their lives to working out alchemical recipes (written to deceive just such); and failing this, they travel the world over, join occult societies, take mystic degrees, and end up in precisely the same state of dense ignorance concerning the true subject of art, as when they began.

2. Inherent skepticism, which destroys faith, and makes advancement impossible. Such may take up the study in apparent earnest, but they demand at every step ocular proof, infallible signs,--things which will never be given them, until Faith conquers doubt, and they attain the demonstration sought, through their own effort.

3. Lack of devotion. This, of course, is due to a combination of the above causes. Such do not comprehend the real value or greatness of the art, nor have they sufficient faith in its reality to cause them to break down all barriers that stand between them and realization. As in the parable of the feast Luke 14:18), all have some excuse--one a real estate transaction, one a cattle deal, another a wedding--always something to attend to first. Jesus said, "Let the dead

bury the dead, and come thou and follow me."

I admit that heretofore there has been no reason for people to exhibit such devotion to Christ, because there has been no seeming recompense. Renunciation has long been construed to mean a relinquishment of all possession for a condition of abject poverty. But when people awake to the knowledge that this attainment of the Christ-Wisdom means the WORLD and all that in it is, they will gladly cease their foolish doubtings and delays and give to the Christ-life what it demands, viz., the WHOLE INDIVIDUAL.

Who would not be willing to give up all for Christ--not the mere metaphysical abstraction called Christ, but the real living Christ--the Child of the Cross (TAV)--the "Stone the builders rejected"--the *concentrate essence of immortal life*, that perpetuates life from year to year throughout the organic world, that heals every disease in every living thing, that transmutes all imperfect metals to gold and silver?

He who cannot see the greatness of this potency and who is not willing to deny everything to attain it, is surely not worthy to possess it. This is not a bauble to be tossed about among an unthinking, unreasoning crowd. It is a gift of the gods to him who touches heaven. Let the daily prayer of every earnest student be, Make me, O Lord, worthy to possess and wise to enjoy so great a gift!

As has been repeatedly said, this magistry is never imparted by word of mouth. It is the sacred NAME that the pious Hebrew refused to ejaculate. For all this, many have come into its knowledge through inspiration. Pernety declares if one studies diligently the works of a particular adept that finally he will be able to evoke the author's spirit from the pages, which will forthwith speak to his consciousness, revealing that which is hidden. I believe this to be an entirely reasonable explanation. At all events it is a fact, which probably few have proven, that if one concentrates the mind upon *any* unknown problem with force and persistence enough, it will at last open up to the understanding.

It, like the present subject, usually comes in a flash vision, being all revealed in a moment's time. All the masters, from the time of Saint Paul down to the present declare this experience. Where does it come from?--Where does any thought come from?

The object of reading books is to strengthen faith as well as to gain understanding. He who fails to read constantly till his work is finished will hardly reach the goal. The Masters are

speaking there, and they speak in thundering tones to whomsoever can hear. I venture to say that when at last the understanding opens, only wonder will be felt that so simple a mystery, unveiled before one's very eyes, and apprehensible to every sense, could have remained so long unnoticed and unknown.

Those who gain *this* prize need not fear the second death. As for the world, there is nothing in it that is not theirs at command--and many things unrevealed to the consciousness of the lower planes. "Eye hath not seen, nor ear heard, neither have entered into the heart of men, the things which God hath prepared for them that love him."

For the present, think only HOW to pass this three-headed Dog that guards the Elysian gates. There is no other step you have to take except the FIRST STEP. All this course of lessons, all Hermetic books including the Bible and all mythologies were written expressly to teach men to take this first step aright.

"Accident is a mighty helper; let your hook always be baited; in the least likely river you may catch your fish."

"SEEK AND YE SHALL FIND."

T H E E N D

A WORD ABOUT **R.A.M.S.**

R.A.M.S. , the Restoration of Alchemical Manuscripts Society is a very loosely knit group composed of private citizens around the world who have contributed to the present work and others in one way or another. The goal of the society is to seek out and obtain copies of Alchemical manuscripts, tracts, printed works and other such materials and literature. From these, certain items are selected for 'restoration'. This consists in re-typing the material to render it readable, therefore useable. The reading is made more enjoyable by the use of charts, symbols, dictionaries, diagrams, insertion of printed illustrations and other annotations to shed additional light on the text.

R.A.M.S. is a non-profit organization with members from all walks of life. There is no 'organization' per se, just individuals desirous of performing a labor of love. It is their hope that these efforts will perhaps result in renewed interest in the science of Alchemy or even contribute to new discoveries or fields of experimentation. While this material is for all on the path of Alchemy, it is particularly for the sincere practicing Alchemist.

The transcription of this material is as verbatim as human skills permit. The only exceptions are to make the matter more readable, or understandable, with some 'modernization'. This is done ONLY where it is judged that no ambiguity will arise from a slight departure from the original and there is no danger of deleting key words or phrases where a possible use of Gematria, Temura, Notariqon or other form of written code exists. Thus, mis-spelled or grammatically incorrect material is to be found as well as archaic or strange words. This is in an effort to maintain the original text as far as possible. The completed material is then reproduced, sometimes bound and offered to interested parties. The costs for these copies are used to defray reproduction costs and to obtain additional material for restoration.

The work of R.A.M.S. includes such material as "Last Will and Testament" of Basil Valentine, important selections from the invaluable Bacstrom Manuscripts such as "Golden Chain of Homer", "Lamspring's Process for the Lapis Sophorum", "The Chemist's Key", "The Mineral Gluten of Nitre and Sulfur", "Coelum Philosophorum" and others. Additionally, material by other writer's is or will be offered. Such as Geber, Kalid, Ripley, Bacon, Hazelrigg, Hollandus, Becher, MonteSnyder, Albertus Magnus, etc etc

It is highly appropriate to acknowledge the many persons who have either materially or philosophically contributed to the present effort and future ones. For some this might well be the first indication that they are considered as members of R.A.M.S. or that such a group even exists! While the list is long, it includes: C. Collins, L. Muller, Doris Edlein, Arp. Joo, D. and J. Nintzel, N. Ogle, G. Price, F. Regardie, W. van Doren, K. von Koenigseck and especially David Ham. For their labors and contributions, grateful thanks are given. Let their unselfish efforts inspire others to light the fires of Alchemy.

To obtain copies of these materials, or to contribute in some way to this work, contact: **R.A.M.S.** c/o Hans W. Nintzel
733 Melrose Drive
Richardson, Texas 75080