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1986

A N O L D A L C H E M I C A L

T R E A T I S E

(Translated out of Latin)

The Philosophers of the past, in deep meditation on the universal misery brought on by Adam's fall and the following curse, searched through all divine creation hoping to find something that would help them avert or alleviate the worst afflictions of mind and body. For no one at all can resist death when it comes. And so they hoped to direct the brief span of their lives, in health of body and serenity of mind, to the treasures and joys of God, using their knowledge of all marvels that occur, a knowledge which is also a gift of His nature. They were trained in virtue and integrity, so that they harmed no one but instead helped preserve life.

For this purpose they found no substance more noble than gold, and no art more valuable than Hermetic pyrotechnics. For of all created things that exist below the sphere of the Moon there is nothing more perfect or more lasting than gold, which no element can destroy because of the very structure of its perfection. The Philosophers concluded that – as everything was created for man's use – gold was extremely

effective not only against any loss of bodily health but also against any imperfection of its specific metallic nature. In fact, the bonds that make up gold are so tightly knit that they cannot be undone by natural forces alone. Even though nature repeatedly shatters and destroys what it has brought forth, as can be seen in metals that have travelled down to the depths of the earth, nevertheless gold, when found apparently in just such a state of destruction, in deep mineral deposits, has no medicinal power at all. For, as has been noted, as long as gold is bound together in its natural state of perfection, it is not effective for either of the above-mentioned purposes defined by the Philosophers. The Philosophers applied all their diligence and effort to break up or dissolve the structure of gold, using their own skill, the aid of nature, and especially that ingenious art of pyrotechnics or alchemy, which can be considered the mother of all arts. Next they planned to renew or enhance gold, raising it to a state more perfect than perfection. Finally, when they had come through all toils and dangers, they would achieve their fervent hope and purpose by the grace of God.

Later, they must have realized – this is easy to surmise – that no door can be opened without a key. Furthermore, gold cannot naturally be combined with or improved by any substance except its specific and original "mother" substance in which it was formed at the beginning. They called this substance by its true name, first matter or *Prima Materia*. So,

when the Philosophers considered how gold and other metals were formed, they discovered that the matter composing them came partly from the heavens and partly from the earth. So they called the former "the higher part" and the latter "the lower part," even while they were observing the similar tendencies of each. They noted that the two kinds necessarily had between them a pull of desire or reciprocal love. Accordingly they said that the lower part, which they called feminine, was bound by natural affection to the higher part, namely the firmament, which they called masculine; and they said that neither could function without the other. It is for this reason that rays of influence coming down from the heavens are known as active – the rays that, first linking the stars together, pass from the highest firmament to the earth's surface and then descend through special passages to meet at its very centre. Afterward, once the terrestrial *Archæus* has enfolded them and stirred them into swift motion, they are driven back up to combine with the moistness of terrestrial substance, which is called passive. Then, because the different parts of the earth where they appear have different qualities – in accordance with various other influences – they form and produce metals and minerals of many different kinds.

Sendivogius in *The Mystery*: We must look for the hidden source of a liquid which can break up or dissolve gold without any violent or loud activity – something, in fact, as gentle and natural as ice melting in hot water. If you can discover it,

you will have the material from which gold is produced in nature. And even though all metals and all minerals have their origin in this particular material, nothing is as closely related to it as gold. For a certain impurity is inherent in every other substance, but not in gold, because it is at once itself and its own mother substance.

Treatise 3: The first matter of metals has two parts, both of which must be present to create metal. The first and chief one is moisture mixed with warm air. The Philosophers called it mercury, which is steered into the Philosophic sea by the rays of the sun and the moon. The second is the dry quality of earth, which the Philosophers called sulphur.

Treatise 4: After the elements have sent their force and velocity to the centre of the earth, *Archæus* distills the forces by the heat of perpetual motion and draws them up to the surface in the form of steam. The earth is porous, filled with channels or passages, and the wind or steam is distilled through the earth's pores and formed into water, from which all materials arise. Similarly, when the steam passes over places where oily masses of sulphur are found – the steam which the Philosophers called mercury – it assimilates and combines with the oiliness, and from that mixture a certain viscous substance remains which can no longer be called steam.

Treatise 6: Four elements distill from perpetual motion to the depths as heavy water vapour, and this is the seed of

metals. It is called mercury because of its fluidity and because of its link with every single substance, not because of its essence. Because of its internal heat it assimilates to sulphur. When it combines with the oiliness of the soil, it becomes a moist and viscous radical or base.

Treatise 8: The elements project their seed to the centre of the earth eagerly, as if into living loins. By its motion, the centre sends the seed on to a matrix or womb. These matrices are innumerable; there are as many of them as there are places. Each is purer than the one before, one after another almost to infinity. Clearly, then, a pure matrix will bring forth a pure offspring similar to itself.

Treatise 4: If steam passes through hot, pure places and combines with them, it becomes gold; if it passes through dark, impure places it becomes lead, and so on with the rest.

ADDENDUM

Concerning the first matter and formation of metals, there are almost as many opinions as there are Philosophers. In my opinion, Theophrastus Paracelsus took closest aim at the target. He called minerals products of the element water, and plants products of the element earth. So minerals have their origin in sea water, but take their formless mass (*chaos*) from the soil where they grow. Plants, on the other hand, have

their origin in the soil, but look for their formless mass in the air where they rise and expand. Theophrastus further shows that minerals receive their masculine seed or form from celestial influence and their matter or body from sea water. They are nourished to maturity in the belly of the earth, as if in a womb. And they are thrust out by the action of fire inside the earth, that is, by volcanic heat driven up from the centre of the earth; it varies so that sometimes it is strong and sometimes rather weak. So the aforesaid places and the matrices of the earth acquire different qualities through various influences from above, influences which can pierce straight to the midmost point of the earth with their rays. These qualities are produced in different kinds and natures by means of forms that have been set in bodies or otherwise imprinted. One exception is the substance of Mercury, which is both moist like water and dry like earth. The element water – salt sea water which is fecundated for several days and nights by the sun and the Moon – travels around the earth's sphere, circling and encompassing it. But it does not keep only to the outside of the planet; to a much greater extent it also passes through the interior, penetrating abysses and hidden waterways inside the earth. With its salt quality it makes the earth, once empty and void, fertile. I will not take trouble to explain further or in greater detail any sign of this act of generation, or whether celestial influence leaves any sign behind. As evidence we do have

many kinds of sweet waters that have flowed from the abyss of the sea to the depths of the earth. After the waters have deposited some or all of their salt in the earth which draws it, they rush forth once more with no salt or only a tiny amount. Similarly, it is clear that in ordinary table salt, just as at the centre of the element water, there is a hull or covering, and this surface is plain, tasteless water. With this salt all minerals and metals, as long as their ingredients remains pure, can achieve radical dissolution with or without anything else being added. There are many ways to dissolve them, all calling for skill, not sophistry. Above all, gold can be renewed just as if it were in its own mother substance. It can also be greatly multiplied and transmuted, with its natural worth intact.

No one should be surprised that – with the exception of mercury – the formation of salt, like the formation of metal, begins with such a process. For since every seed-bearing material is a salty liquid, it follows that mercury, commonly held to be the proximate source and seed of metals, also arises from salt. And if this can be done by art, why not also by nature? Therefore it happens that while we cannot see deep into the earth, we can entrust that feat to Archaeus, the elder so skilled in the ways of nature and so diligent in his work.

In this way, places deep inside the earth are watered and made fertile by underground channels coming from deep

reserves of salt water. Also, the sun and the moon carry seed to the earth's surface by rain, dew, and the influences of other stars. From this seed, herbs, trees, leaves, and grass spring forth and grow. And in this way dense and heavy steam, driven up from the depths, supplies the feminine kind of seed. Once the higher influence from the firmament – the masculine seed – has been added and pressed to it, metals and minerals start to grow in the depths of the earth. Next, the finer, lighter, and more volatile steam that rises to the earth's surface is the liquid of earth, or the seed of woman. Once the astral seed – the seed of man – has been added and pressed to it, trees and grass start to grow on the earth's surface. Enough has now been said on this topic.

THE COMPOSITION OF THE PHILOSOPHER'S STONE

I shall now turn from the first matter and formation of metals to the composition of the Philosopher's Stone. It has two sources: a metallic seed providing its form and sulphurous element and a specific primordial moisture providing its matter and mercurial element. Later it will become clear how each of these sources is to be understood.

Those who think that the matter of the Philosopher's Stone is the same as the first matter of metals are wrong. Surely different qualities point to the artisan's different intentions. His purpose is not to produce metals, since he has no need of either the matter or the process, both of which occur in nature. He is trying to do something much more ambitious, something that unaided nature does not do anywhere. Therefore he needs a special method and a special kind of matter. Even so, in some ways he imitates nature's methods, especially the way he draws and borrows the matter he needs from the same sources and principles as nature. So in some ways the matter of art can be similar to the matter of nature, but they are not simply one and the same. On the contrary, there are two. The artisan relies on nature when he handles matter supplied by nature, and also when he actually forms the stone that produces gold. Through the artisan's art, nature makes the stone grow larger and multiply. Understand it in

this way.

The artisan does not concern himself with capturing matter, for whatever is already created needs no creator. What is called ultimate matter – matter that nature has finished with and ceased to affect – is always the first matter of art, from which art begins. That is the case with gold, so that will be my starting-point. Just as in nature nothing can grow without a seed, so everything that has a seed can be multiplied by art, with nature's aid. Nature provides the increase, or the matter that will be added. No one of sound mind can deny that gold has its own seed inside it. Therefore from that seed it can be multiplied by art. Consequently, gold must be the matter or substrate from which the seminal form of the stone – that is, its basic principle – will be elicited.

Since nature, like a parent, brings forth all things and multiplies them in two classes – masculine and feminine, or active and passive – the artisan's art must imitate nature in this respect. So the active element or form of this art must be the seed of gold mentioned above, which assimilates to itself to increase its matter. The same mercury claimed by the Philosophers will effect the multiplication of the passive, material element, which in turn multiplies tincture and raises it like yeast. It should not trouble anyone that the Philosophers sometimes use various names for these things interchangeably.

In addition, it sometimes happens that something that is active in the beginning is passive at the end, and vice versa. Although everything belongs to one sex or the other, nevertheless nature teaches us that there was a common origin of both. By this we see every single thing that exists rejoicing and delighting in its own nature, as well as preserving its life and multiplying. For Nature overcomes Nature, then accepts it and retains it. Therefore, just as the seed of gold, when it was first formed, took its origin from celestial influence, so natural theory dictates that if it is to be renewed and multiplied, it must look for and borrow mercury from the rays of the sun, the moon, and other stars. Mercury has dissolving properties, while gold is the substance to be dissolved; mercury is volatile, while gold is fixed. When they combine, it is as though a royal child, the noble child of the sun, has been born for us.

Astral influences, like the other, material principle of the Stone, are all universal and spiritual; since they do not have bodies, they cannot be perceived or touched. Therefore they must take on some sort of receptacle or container that is corporeal and as close to them as possible. Even so, they continue to exist in their natural state, as well as in the beauty and simplicity proper to elements. This is the case with the element of earth: there is a common receptacle for all the celestial influences, which serves as a nurse and even as a womb for all growing things. We call water the mother of

all things in nature, and the sky their father and begetter. So we conclude that earth is first in the theoretical order in which the Hermetic Art participates. It is the Substrate and the Magnet of the Philosophers, attracting and incorporating the celestial influences. Since all this is most assuredly true, we can conclude that the matter of the stone, no less than the first matter of metals, shares in the nature of heaven and earth simultaneously. Also, it can claim that it is made up of and arises from both. But, as we have said, in some ways it is different from the first matter of metals, precisely because it has a different rank and a different purpose.

SYNOPSIS OF THE ENTIRE BOOK

On the Philosopher's Stone

Essential Parts

Matter

Earth

which is called mercury – double or doubled. See Ch. 7. It participates in a Form, which is the sulphur of the Philosophers, or the gold-producing seed that is extracted from aurum vivum, living gold. See Ch. 8, 9, 10.

which provides lower part of the matter for the stone. See Ch. 1, 2, 3, and 4.

Heaven or the Sky which provides the higher part of the matter for the stone. On this topic, see Ch. 5 and 6.

It (the Stone) is prepared in two ways or by two methods – namely, through dryness and moisture.

The dry component, which cannot make hands wet. See Ch. 11 and 12.

The moist, which leaves fingers wet. See Addenda to Ch. 7, 10, 11, and 12.

Chapter 1.

Concerning the substrate of Earth, or the lower part of the matter of the Philosopher's Stone.

If the earth, in forming metals, is a mother in the sense that the sky is a father, it follows that we should borrow part of the matter from the earth. Since there are so many different kinds of soil, it is necessary to choose which one should make up the terrestrial part of the matter. One kind of earth is bound to be better than others for this purpose. There is a naturally red clay that has always been considered better than the black, white, and yellow varieties. Because of its colour some people have called it Adamic (*Adam Kadmon - HWN*) or Spanish soil. And even though this type of clay can be found everywhere, it tends to be finer, more beautiful, of higher quality or lower quality, of a special kind or universal in some places rather than others. Accordingly the Philosophers thought that the very finest and best quality clay was mined in the east, in sites next to veins of metal. It has three kinds of salt stored in it. The first is volatile, like sal ammoniac; the second is somewhere between volatile and fixed, and contains natron; the third is completely fixed, like alkali. I might add that these three salts, in a body or in part - once combined - were given the name mercury by the Philosophers, which is to say water that is both liquid and dry.

Sendivogius wrote his famous book about the man who devised the first real principles of this exemplary science, and, as he attested in the Epilogue: "I have stated everything clearly." I have not revealed as clearly how sal ammoniac, or "our mercury" – sophic, Philosophic mercury – is extracted from "our pontic water" (*aqua nostra pontica*), because the Lord of nature has not given me further permission to speak, and only God may reveal this, and so on. For this reason I have entirely left out how to prepare the base and the main component of the true philosophic element mercury in its new lustre. Nevertheless it seemed to me that, since Sendivogius had very little to say about this in his book, I should add something here. In his passage on *The Mystery*, in which the present topic is discussed, the author – who deserves praise for his treatment of it – made a comparison to a lovely and fruitful island. By this he meant the sphere of the earth, which is compassed all around by the element water. Either on the earth or out of it all things grow. Furthermore, everything man needs to sustain life is provided. He referred to this in the second treatise: "Dig a ditch, stand in it up to your knees, and fully receive this earth of ours, which has within it streams and living waters."

A Fuller and Clearer Explanation:

In the preceding text, the subject of earth is clearly described. From it one component or ingredient is selected

out for duplex philosophic mercury (*mercurii philosophici duplicati*) or for the matter in the composition of the Stone. I shall provide enough information about the distinction one must observe when one makes a selection. I shall say more about this topic to make it easier to understand. For this purpose, I shall tie in a fairly useful comparison which I read in an ancient manuscript on this topic. It should confirm the first chapter of the text, and goes as follows: Mankind is created from earth, yet does not reproduce from earth but from itself. However, mankind receives nourishment from the earth, taking increase from it that makes reproduction possible. Similarly, gold and silver produce gold and silver. First they must be nourished with a single, pure, primordial substance. According to Hermes, the nurturing agent of that substance is earth, which I proceed to call by its real name: *Sulob Sunemra Suebur*. If you reverse the letters, they read *Bolus armenus rubeus*, a clod of red soil, a general term for all kinds of yellow ochre and volcanic soils used for important purposes and still unfired.

Let us understand the subject of earth or soil in two senses, remembering that the Philosophers wrote about raw soil and prepared soil. Sendivogius mentioned raw – or rough and simple – red earth. By this term he understood any soil that is red in its natural state and that is mined. In some veins of metal, without any intervention by men, this red soil – or mud in this case – is washed by underground waters

coming through mountain passageways. The clods of soil or mud which remain hidden in darkness and never see the light of day are considered superior. In addition to this type or clod of red soil, there is another type that must emerge through approximately nine mineral veins. To extract it, you must be careful not to disturb it, for it might lose its own characteristics and take on those of another, more specific mineral. Similar clods of red soil may have taken on some of these special characteristics. You will know that they have if they acquire a vitriolic or caustic quality when you prepare them or attempt to break them down. However, they can quickly be restored to their original integrity. In the same way, in the case of vitriolic soil, the vitriol has occasionally been put back into it by art, so that it will not dissolve at all in water. Usually this can be done with simple rain water. When the vitriol is heated, even yellow soil that contains it adheres to lead, and by this method of firing a bright red substance is produced. These two substances are generally taken as one, and logically so, since they can easily shed any particular form and return to their earlier state of integrity. Then they are superior in quality and worth to almost every other type of soil, both raw and prepared. That is an important point. Now I should say something about prepared soil, which is vastly superior to the raw or crude variety. It is also called "manured," because when dung is added to its sulphuric properties it is increased and invigorated. This is

not a quick process. It does not take place until the dung mixed in with the layers of soil has completely decomposed and converted to soil. This topic may seem low, vulgar, and disgusting to some of the more delicate people among us. Nevertheless it rests on the solid foundation and firm basis of true Philosophy. Farmers know more about it than these petty protestors, and in fact it is confirmed in the standard way many natural materials are formed. Accordingly each specific character proper to living things on earth is freed from its particular quality or individual form when, in the bellies of people and animals, by means of natural heat, nourishment is kept separate from excrement. What remains in the form of excrement is destroyed once it is buried in earth, and so nature is completely denuded and reduced to extreme simplicity.

How can someone who has no concept of this ultimate matter understand the first matter? And someone who does not understand first matter will not even have heard of ultimate matter. Such people are altogether ignorant of heaven and earth, and while it all remains a mystery to them, no one should place the slightest confidence in them.

Here is the method and preparation of a new and higher type of generation, which should be used instead of the first, former type – tincture or dyeing. Now, although human *Rebis* is superior to other dung, we have learned something about sheep dung from experimentation. It is dealt with under the

following heading: "Concerning the Bellies of Rams." Sendivogius stepped around this question and kept his feet dry, though it is highly appropriate and useful to the current discussion. Sheep dung is closer than the rest to the quality of natron, and since natron is neither especially fixed nor especially volatile, it is clearly best for this experiment. In contrast, the *Rebis* of doves mimics sal ammoniac, and horse dung is alkaline. The following is the way to ferment and prepare it. We are not required to do this at any specific time. However, in the month of September – when it is most often done – dig a ditch as deep as a man is tall in ordinary soil. Then put into it raw soil mixed with any kind of dung. Cover the mixture with a beam which has many holes in it. On top of the beam pile ordinary soil, filling it to the surface, and leave it untouched until the month of March. Then, once it has all turned to liquid, it can be dug up and used for the purpose described in chapters 2 and 4 of this book. I am not unaware that human *Rebis*, if it is not mixed in with soil and is left for an entire year to decompose and dissolve, is reduced to its formless mass (*chaos*) and first matter, without any trace of imperfection or impurity. I shall leave to the judgment of a Philosopher the means by which this process can be greatly accelerated and fortified with the addition of quicklime. But since this practical method eliminates the higher method, and the topic of this chapter is not minor objects in the microcosm, but the kinds of soil that

are dug up throughout the world – the macrocosm – I shall reserve a special place for the practical discussion, as for a remarkable mystery. Even the time when the soil is in an early or simple state, ready to be acquired or dug out, has been indicated: it is the beginning of spring, when the sun enters the constellation Aries.

I earnestly want to warn you not to look for any material for philosophic application in herbs, trees, metals, salt, vitriol, or alum, all of which are useless for this purpose. Even gold and silver are of no use without the first Being, popularly called *Prima Materia*. He who knows this is wise.

On this topic, I recommend the treatise of Arnold of Villanova, which begins: "A stone cascading down from earth grows larger when it is submerged in clear water for several hours," etc.

Chapter 2.

Concerning the Distillation of Red or Adamic soil into a liquid.

The text continues in this vein: The Philosophers took that particular clay and formed it into little balls small enough to be placed in a retort which they then put in an oven. Then they set up a huge receiver and applied heat, first low heat, then high enough to ignite the retort. Next various colours appeared as eight to ten measures of water distilled out. Then they added salt to the liquid in the neck of the retort. In *The Mystery of Sendivogius*, this substrate of earth is called the mineral of "our steel." In that same section known as *The Mystery*, the author intends to show, by means of an apparition of Neptune, god of water, that water must distill from this mineral.

ADDENDUM

It should here be noted that some Philosophers did not form any such little balls or patties. Instead, to force the diffuse mineral power into a narrow space and achieve more in a single distillation than could ordinarily be done in four or five, they formed lye from the soil. By first filtering it and

letting it evaporate, they finally collected enough of the liquid and distilled it, in moderate heat. They obtained a savage, untamed spirit that tossed about like the waves of the sea until at last it came to rest on the water.

Chapter 3.

Concerning the double Rectification of the distilled Liquid, which is definitely a mediate (*media*) spiritual substance, and how it is separated from its two effluvia – *aqua phlegmatica*, phlegmatic water, and terrestrial filth.

The text continues: From this liquid they drew off phlegm into a bath and preserved each separately. Furthermore, they repeatedly distilled the remaining spirits out of the sand, and these they also preserved separately.

Since this text is clear as day, I do not think it needs any further explanation or addition of mine.

Chapter 4.

Concerning the Extraction of fixed salt from the residue or *Caput Mortuum* and its resolution into its rectified Spirits.

The text continues: Next they beat the material heated from the first distillation into pebbles in a mortar, then pour the reserved *aqua phlegmatica* or perhaps ordinary water over it, and once they have filtered it they extract the fixed salt. They mix it with *aqua spiritualis*, and when they have done that, the remaining terrestrial part or body, mercury, is complete.

ADDENDUM

The liquid prepared from the mineral steel is called a magnet, which attracts the celestial influence of sun and moon, as will be shown in the following chapters. From these influences it thickens into a dry, crystalline substance, and this is what Sendivogius in *The Mystery* meant to symbolize by the old man Saturn, god of earth.

At the end of the text of the first chapter, there is a discussion of the three salts that lie quiescent and hidden in the mineral steel as well as in every specific material. Any

of them can be extracted, singly or all three; the Philosophers set up modes of operation in either case and accomplished great advances. I shall add a little information about these salts.

Many people anxiously and painstakingly searched for sal ammoniac, which they not unsuitably called the sulphur and salt of nature, also the mercury of the Philosophers, believing it to be a valuable, even kingly, salt. They obtained it either from fresh soil or any substrate, with the aid of distillation and the eventual putrefaction into its own proper liquid, or at least another, related, usable one. They obtained it after it had been raised or exalted to its soil by imbibition, fixation, and finally sublimation. Next they cerated it and set it in stone with the oil of sophic sulphur.

But natron salt, when it is correctly, skilfully, and thoroughly refined is hardly inferior or secondary to sal ammoniac, partly because it is so easy to prepare. No subtlety is required; it can easily be done even by a woman. It is also superior because of its power and effectiveness, which have brought it to completion in harmony with the rules of art. It is acquired not by distillation but by simple exuberation or excess and simple handling of the lye, according to usual practice at natron deposits. And so it is good to be able to recognize the types of authentic soil and know which is better than another. It is even better to know how to refine natron from the lye accompanying it. And it is best of all to know

how to strengthen the qualities of natron in the clarification process, whether you use heavenly or earthly powers. Either way, you have reason to thank God that the task is so easy and so light. You will be spared a great many difficult and dangerous tasks, and you will not have to worry about other salts, fixed or volatile, or about any impregnation or impression from astral influences. For this type of salt contains within itself everything it needs, except for the fermenting agency of gold, by which it is brought to life and fully ripened.

As for the fixed salt, called alkali, which is extracted from every calcined soil and occasionally also from baser calcined fruits of the earth such as the straw of wheat – it can be placed in the highest rank in the opinion of many people, including Priscian. It may remain raw, or it may become red artificially, by the manifestation of something hidden. With the aid of a suitable means of transport it distills into a volatile state in the form of clear water or red, sweet oil, and it has the power to distill gold in an alembic. So oil is produced; also two kinds of salt and the oil of gold combined, and it makes a great projection into a coagulated stone. This describes the fixed salt of the mineral forming the subject of this chapter. Whoever is not equipped with a golden javelin for fishing – as the saying goes – takes up common mercury alone instead of gold, for it is fixed and has precipitated nothing but itself. And so this chapter comes to an end.

Chapter 5.

Concerning the Attraction of *Aqua aerea*,
water condensed from air, or concerning the
legitimate way that corporeal and earthly
liquid is animated and impregnated by
astral rays.

The text briefly breaks off the discussion and five or six
measures of air are taken.

From Sendivogius, *The Mystery*: This water is found
everywhere, and no one can live without it. It can be drawn
out by unusual means; the best kind is extracted by force of
the steel found in rams' bellies. Few people know that there
is a nucleus or hidden sustenance of life in air, yet everyone
has seen, continues to see, and loves the shell or shadow of
the object. In the Epilogue he also says: Nature has its own
specific light, which is not perceptible to our eyes. Nature's
shadow appears to our eyes as a body. And if the light of
nature shines upon someone, at once the shadow is lifted from
his eyes and he can see without impediment the point of the
magnet corresponding to the centre of each ray in the sky and
on earth. For the light of nature penetrates as far as that,
revealing what is within.

He also says: Every creature makes use of it, but invisibly.
And everything in the world is made from it and lives in it.

But there is no specific quality in it; rather it mixes in with each specific quality.

ADDENDUM

Besides water captured from air, melted snow and air that freezes on trees in the month of December is good for this use. In summer, melted hail is better than anything else, because it has left an impression or imprint on the firmament and has been mixed with lightning. Dew should also be given proper credit here.

Among other methods of capturing air in the substance of water is the following: A copper instrument, one or several, on the model of a small measuring-cup consisting of two or three parts is prepared and firmly soldered. Put a large bathing sponge in the lower part, which is then weighted down under two pounds of marble that has been calcined for five days and nights in a glass-blowing furnace, and one pound of red marble broken into chips the size of filberts. Air is then drawn out by a low, narrow tube into a vessel placed underneath.

The hotter the furnace in which this instrument is placed, the more intense will be the cold outside the channel through which the higher part of the instrument gradually extends away from the lower part toward an extremely narrow, minute

hole, barely able to accomodate the head of a pin. Also, more water will more quickly be collected into the attracting instrument; at the end, it will pour in incredible quantities into the vessel underneath, passing through the sponge weighted down with marble. And this water produces marvellous and incredible effects.

Chapter 6.

Concerning the higher part of the Matter of the Philosopher's Stone, that is, the Influence of sun, moon, and stars, by which the corporeal Liquid is made into stars when mixed with *aqua aerea*, water condensed from air, including a clear Exposition in the light of day, by the sympathetic influence of the higher and lower spheres.

On this topic, the text reads: Then this *aqua spiritualis* emerges, and both kinds of water are seen joined in one vessel, under a clear sky with bright stars; and celestial rays converge upon it. But if rain falls, cover it.

Sendivogius, in the Epilogue: Think carefully how the four elements distill, in the centre of the earth, a moist radical, and how the terrestrial sun at the centre draws it out by its own motion and raises it to the surface. Now consider how the celestial sun corresponds to the central sun. For the celestial sun and moon have a specific force or power of distillation in the rays they send to earth. It is easy to combine heat with heat and salt with salt. Just as the central sun has its sea, with heavy, rough, tangible water, the celestial sun has its sea, with fine and intangible water. On

the earth's surface, rays link up with other rays and produce flowers and all things. In addition, when rain falls, it takes a life force from the air and combines with natron salt in the soil, as that salt appears in the form of calcined tartar. By its dryness, it attracts air, which then dissolves into water inside it. It derives its power of attraction from the natron in the soil, natron which has also been air combined with oiliness in the soil. When the sun's rays increase, so does the quantity of natron salt. As a result, there is more of it every day.

ADDENDUM

- 1) Liquid salt water and captured aqua aerea, water condensed from air, always have the same weight.
- 2) The glass should be readily available and inexpensive.
- 3) You should put a mark on it, so that you can observe how much of the water condensed from air will dry up in the sun's heat and so that you can replenish it by pouring in more.
- 4) If the sun's heat is too intense, the glass should be covered with a bough.

5) It should also be set out at the time of the full moon.

6) The longer it is set out in the open air, the better it will be.

7) After three days it will be obvious that the water is thickening and beginning to congeal.

Chapter 7.

Concerning the Union of higher and lower, that is, concerning the formation of the central salt in mixed water; and their derivatives, which are known as congealed water that has no power to moisten hands.

The text adds the following: Crystals will be formed, and it is important to collect them. This is the doubled mercury of the Philosophers, which is the mother of all metals, and the first matter.

Sendivogius, treatise 10: Celestial water has no power to moisten hands; it is not commonplace, but it is close to rain water. It is also called *Luna nostra* – "our Moon" or sophic mercury – or the womb that receives the seed of gold.

Sendivogius wanted to sketch in a few words the principles by which this water is prepared. From treatise 2: Consider simple water from clouds: has anyone ever believed that it contains everything the world contains – hard stones, salt, air, earth, fire – when water looks so simple by itself? What can I say about earth, which holds inside it water, fire, salt, air, and so on, yet by itself looks bare? How marvellous nature is; out of water it produces marvellous fruits in the earth, and out of air it provides them with the means of life.

From the Epilogue: Air is the matter of the ancient

Philosophers. It is the water of dew, from which the saltpetre of the Philosophers is extracted; and by the action of this saltpetre all things grow and are nourished. It is also a magnet, which I have called steel in the preceding text. Air generates this magnet; the magnet generates our air (*aerem nostrum*) and makes it appear. I have solemnly revealed this truth to you; pray God to favour your undertakings. There is also in air a hidden substance of life which we call dew by night and rarified water by day; its invisible spirit, once congealed, is better than any soil whatever. Also our pontic water (*aqua nostra pontica*) coagulates to sophic sulphur and sophic mercury (*Sol and Luna*), also wondrously to sophic steel (*chalybe nostro*) by means of artifice and a prudent artisan.

From *The Mystery*: This water is *aqua vitae*, which has the power to improve the fruit of a solar tree so greatly that afterwards the tree needs no planting or grafting; by its fragrance alone it produces six more identical trees. No other water, whether *aqua pontis* or *aqua fortis* or water drawn out of various substances can do this; but it is always poisonous unless it is drawn out of the rays of sun and moon with a magnet or sophic steel. Its proper name is *aqua maris nostri*, our sea water, or *aqua vitæ* that does not leave hands wet.

FIRST ADDENDUM

The text claims that crystals grow by themselves during a storm, but we must let this process happen in its own time, because if we rush it we could disturb it. Some people use mixed water that has been exposed to air for a while. When they think that it has been sufficiently impregnated by lunar and solar rays, they let it evaporate over sand to the halfway point; then they set it out in a cool place or a cool room to form crystals. These they extract with wooden tongs, pour in some air from the new water into the leftover water, and again set it in the open air as before; and they repeat this for as long as crystals keep forming.

Here I do not want to leave anything out, so I should say that some of the Philosophers mixed crystals with raw first matter and formed little balls of it, then distilled it in the manner described in chapter 2. After this, dark terrestrial spirits and celestial ones red as blood settled down into the receiving vessel. They called this water the double (*duplicem*, mercury of the Philosophers. In its moist and liquid form, they also called it virgin's milk and extremely sour vinegar.

With this menstruum they were able to dissolve all metals on a table and extract sulphur and souls or essences (*animus*) from them, for the corporeal part falls to the bottom. But no solution of gold can be made from the sediment unless the fixed salt from its distillation has first been dissolved in the

same liquid. Then they pour three parts of water over one part of refined gold and complete the extraction in half an hour. The Philosophers did not trouble with lesser metals; they prized gold and silver for medical uses and for the purpose of making gold. They achieved this purpose in various ways by means of a substrate, as the following text will show.

SECOND ADDENDUM

In this section I feel that I must mention dry, crystalline water, which grows in and out of the oil of common salt. Artificers call the crystals sweet salt, as they have earned the title "philosophic mercury." They are also considered to be part of the great Philosopher's Stone, since common salt is deemed and decreed the centre of the element water, acting as radical and principle of metal formation. But there are other crystals far superior to these: the ones that come from common salt, are moistened several times with essence (*anima*) of lead and dried, and finally distilled by the rules of art. They are superior because the coolness of the highest metal is lent to the process, and the crystallization of natron is reinforced. You should see to it that the crystallization takes place naturally in the open air and that it is impregnated by astral influence with the aid of captured air, according to the process described in chapters 5, 6, and 7. If

you do this, you will not have to worry about the tasks described in chapters 2, 3, and 4; they will be accomplished very simply with lumps of soil and nothing else added. In this way you will obtain the noble magnesia of fire, which has been nurtured and increased in fire and through fire; it forms and produces the authentic son of fire. If something is added to animated salt from substrate of the earth, and a distillation of both is made according to the method and procedure described by Andrea of (Plawen), it will prove superior. As for how to accomplish this – how to prepare sweet crystals from the oil of salt simply, by a common process – the practice was lucidly described by the great Philosopher Johannes Augurellus in a long poem and in a summary that was later made of it. I refer the kind reader to him. He himself says that this work cannot be completed in less than three years, and to distinguish the work from others it has been called the work of three years. Actual practice varies; there are many paths to the same goal. Some works follow a short path, others a long one. Necessity compels us, if we are to achieve a true understanding of so many different Philosophical writers, to make useful distinctions among these diverse Philosophical works and not to bend and twist every single thing so forcibly into only one stone, one medicine, one vessel, one fire, and so on. All things proceed from a single radical or base, and are therefore fundamentally one, so that in preparing them one must use two ingredients –

matter and form, active and passive. Still, the actual practice of arriving at the same composition can differ, and that is why the works are so diverse.

Accordingly there is now, besides the work of three years, a work of three months, three weeks, three days, and, surpassing all of these, three hours. Mary the prophetess was trained in this last work; a Philosopher of keen intellect, or a well-trained artisan, will be able to investigate what she learned from her discussions with the Philosopher Aros. In addition, there are other works, called the work of one natural day, one month, one year, and nine months. Anyone who does not know the distinctions among these and other such things lays claim to this saying: "He should take his hand off the reins." And though all these aforesaid works are to be understood only by the time of operation from first to last, nevertheless it can happen that other works are mixed in with them, and then both operations, antecedent and consequent, are included in the time span listed above. But since the purpose here has been merely to give you a casual warning about these matters, there is no need to dwell on them further.

Chapter 8.

Concerning the substrate of the form of the stone, that is, concerning *aurum vivum* or living gold, and the preparation for refining it.

The text on this topic begins: "Gold and silver are, familiarly speaking, dead, but the solids that are taken from veins of gold deposits, or from rivers of water to be washed, and which have never been subjected to fire, are living and should be refined with precision."

ADDENDUM

There are various judgments about *aurum vivum*, as well as opinions of Philosophers and Artificers on such subjects as who can possess gold that has never been subjected to fire or worked; what sort occurs in compact form, sparkling in little points and grains; also what sort occurs in rivers or in minerals of the mountains. Surely this person is proceeding correctly according to the literal sense; still, in time of necessity, the sulphur of gold in minerals – sophic sulphur – can occasionally take the place of natural compacted gold. When the coarse sand of gold is taken out of washing baths,

the other minerals are imbued with the radiance of gold. Other than gold there is no metal which can faithfully be identified by an assay of only a minute piece. In things that are similar to it, *aureitas*, the essence of gold, is very near, appearing directly in other metal substrates. Some of the Philosophers gave these things the name of green gold or *aurum viyum* because of their imperfection in comparison with the highest perfection of solar gold. The nature of the gold described above includes a certain remote, indeed very remote, potency, which partly by the path of progression and partly by the path of regression can be led back with considerable effort to the height – that is, to the perfect status and rank of gold. Paracelsus rightly denied that this potency was remote when, in the first treatise, he said the following about minerals: If the alchemists could find this sulphur, since it can be found in the tree of sophic sulphur and also in its root, they would have reason to rejoice. For it is the sulphur of gold, which is not the same as that drawn out of iron and copper. This is what they take pains within all their work.

Even though our text is abundantly confirmed by this citation of authority, for an even greater confirmation I shall bring in a comparison from Paracelsus on this subject. In the second treatise on the method of preparing drugs, he says: Observe the distinction between stones – namely the ones that are in water and the ones that are out of water. A stone in

water is composed of its own vigorous liquids; a stone out of water has lost them. Here, says Paracelsus, lies the error of the alchemists; also the error of those who search for the quintessence or fifth essence, and who want to prepare great Elixirs, great magisteria, and arcana. They are all fundamentally wrong as long as they cannot tell living from dead – something that must be understood concerning fused or ignited and raw, still unfused metals. Sendivogius agrees with that when he says in the seventh treatise: There is no point in looking for seed on trees that have been chopped down; it can be found only on green trees. In the same place he says: No seed is found in dead things; as long as there is seed in a body, the body is alive. When all of it is consumed, the body dies. We can see that after the emission of seed all bodies become weak. From treatise 3: Do not look for that point in metals in which it does not exist, for these metals, and gold in particular, are dead; but our sophic metals have spirits and are living. These are emphatically the ones you must choose. Understand that the life of metals is fire, for as long as it remains in its minerals; the death of metals is precisely the fire of fusion. He also says, in *The Mystery*: The death of things is nothing but the separation of one from another. Paracelsus says: It is clear that minerals are of greater power than their metal, for "these metals, and gold in particular, are dead, but our sophic metals have spirits and are living. Understand that the life of metals is fire, for as

long as it remains in its minerals" and so on. For in fusion its liquids of life depart from it – namely, the spirits of salt, sulphur, and mercury – and leave behind dead metal.

Whatever happens in this case, if we consider it somewhat more profoundly and fundamentally, a Philosopher is by no means compelled to deal with these materials that are so difficult to compare and that do not occur everywhere, since any dead material at all can easily attain generation and new life in and through its mother substance. And so gold and silver fused together, usually considered dead and unproductive, can be resuscitated and revived so that they become powerful and efficacious in medicine and other things as well. I will say nothing about mercurial *aquae vitae*, which are useful in both the dry and the moist methods. It is pointless to resuscitate the dead body of ordinary gold with them so that it can come forward for living operations. At the end of the Epilogue, Sendivogius writes: Everyone who works with herbs, animals, stones, and minerals other than sophic sulphur and sophic mercury, which are drawn down from the sphere of Saturn, labours in vain. And in treatise 9: There is one metal which has the power to consume others. It acts almost as if it were their water, and acts authentically as their mother substance. If gold unites with itself eleven times, it emits its seed and becomes weak almost to the point of death. In treatise 2, Sendivogius briefly shows how this calcination should be done: "If you give an old man gold and

silver to swallow, so that he consumes them and undergoes combustion even as he is about to die, then scatter his ashes over some extracting water and cook them sufficiently, you will have a medicine that cures leprosy." Here I should add that the closer the dissolving and extracting menstrua come to either the radical principles of metals or to the excellent simplicity of the elements and are related to them, the more excellent and more valuable the solutions will be, as well as more effective and useful.

Chapter 9.

Concerning the solution or opening of the pores of the body or of *aurum vivum* in the philosophic mercury duplex, for the emission of sperm.

The text continues: Take ten parts of mercury duplex of the Philosophers and one part of the aforementioned gold or silver, put it in a phial, leaving two parts empty, and seal it hermetically.

In treatise 7, Sendivogius says: The pores of bodies must be opened so that they can emit sperm, in the centre of which lies the seed which is air. When this comes into its destined matrix, it becomes congealed, and also congeals what it finds in a pure state or a mixture of impure and pure.

ADDENDUM

Sendivogius, treatise 7: The gold-producing seed can be extracted in two ways: gently and forcibly. If you want to perform the action gently, follow the text of this chapter, and set the process in motion gently and slowly with *aqua sicca*, dry water, which has grown by natural agency with only the slightest help from art. Sendivogius called this dry

crystalline water the other kind of steel, which is similar to this metallic one, or lead, in its magnetic power of attraction. It is created by nature, and from the sun's rays it can elicit what so many people have looked for, by a wondrous earthly force and power. It is the principle or beginning of our work, that is, the second principle or ingredient. It takes the place of form.

There appears to be a certain distinction between the *anima* or essence of sophic sulphur (*solis*), as it is commonly called, and the seed of gold, since in his preface Sendivogius called the extraction of the essence mere persuasion; the kind reader should take note of this. Sendivogius did not compute the two materials as one; still, the essence produces a similar effect, like the seed of gold when a work is skilfully managed. In this matter there is only one way to aim at the target to keep someone from falling into error about the method – really two methods – of extracting an essence. Of these methods one alchemical method is sophistical and suited to impostors; since in fact the sulphur or essence of gold extracted in this way produces an impermanent tincture, which Paracelsus calls a tincture of mere colour rather than power. The other method depends on the Philosophic Way, by which any metal is authentically and permanently tintured into sophic sulphur (*salem*) according to all the requirements of assay.

Chapter 10.

Concerning the Extraction of the gold-producing seed – effectively the form of the stone – which is the second part of its Composition.

The text further says: Leave it for three months in a vaporous fire, and not only will gold in sufficient quantity be uncovered, but it will give forth the redness of a ruby. It is necessary to take care with this red substance, since it is philosophic gold, the true seed of gold, and the second part of our stone. Whatever else is left over can be poured out; it has no value.

Sendivogius, treatise 7: Since nature does nothing without the sperm of materials, therefore we must seek out the sperm of gold to make a gold-producing stone; nothing can be done without it. The sperm or seed of gold: its fifth Essence, Elixir, most perfect decoction and digestion, the kernel of sulphur.

From treatise 2: Then put it in our fire, and a dry liquid will form. First dissolve the soil – that is, the dry water – into the water called the mercury of the Philosophers, and this water will dissolve those bodies of sophic sulphur and sophic mercury (*salis et lunae*) and consume them. Only a tenth part of it will be left over, and this will be the seed or

the moist metallic radical.

ADDENDUM

The following is the process of extracting the gold-producing seed. Take ten parts of the menstruum and one part of *aurum vivum*, not common gold. Melt it over low heat, pour it off along an incline, and let it evaporate gently to half a finger's depth; then put it in a cool place, and clear crystals tinted or dyed the brightest shade of yellow will appear. Take them out with wooden tongs, put them in a phial, then seal the phial hermetically and put it in an Athanor in the first stage, where the fire is, for four days and nights, after which time it will appear black. In the second state it will burn to ash and look like a peacock's tail. In the third stage it will turn white. Work with this white substance until it turns red. And at the end, when flame strikes the vessel in the fourth stage, you will see a beautiful, clear red substance appearing separately in the glass. Then be careful to break the glass skilfully and take the red substance out and preserve it. This red substance is true philosophic gold and the metallic seed of gold. One grain of it is enough to last your whole lifetime.

Chapter 11.

Concerning the planting of the gold-producing seed in its soil, or in Philosophic Mercury. That is, concerning the Conjunction of the matter and form of the Stone – of salt and central sophic sulphur (solis centralis) for the super-natural generation of the child of the sun.

The text continues: Next take one part of the seed and ten parts of Philosophic Mercury, as directed above.

At the end of treatise 5, Sendivogius says: Whoever knows how to congeal water with heat and join to it a spirit – the spiritual seed of gold – will surely discover something a thousand times more precious than gold and every other thing. So see to it that the prolific spirit of gold separates from the water that is mixed in with it in a kind of partnership. It will decay and a grain or seed will appear. Then, once you have thrown away the dregs, it will draw back the spirit from above – the seed of gold that has been raised and sublimated into water separately in a phial. They will at once be conjoined. That conjunction will generate an offspring different in form from its parent substances.

From treatise 8: Every seed is of no importance in itself

unless it is placed in its destined matrix either by art or by nature. And even though this seed in itself is nobler than every other created thing, it is the matrix that makes the grain decay and causes the congealing of the pure point. In addition, it nourishes the grain with the heat of its body and makes it grow.

From treatise 9: When the seed is placed in its matrix, it purges it and makes it a thousand times better equipped to bring forth the best products.

ADDENDUM

The Philosophers also observed a similar proportion in the humid method, as follows: Take one grain of this seed, and add to it ten grains of the water of the menstruum described above; as soon as they are conjoined, make a hermetic seal and proceed through the stages of the Athanor for five, seven, or ten months until the work is complete.

Chapter 12.

Concerning the maturing of the Work into its perfection and completion.

Finally the text concludes with these words: Put this in an Athanor or philosophic furnace and leave it there on low heat for seven months. Then, by God's grace, you will find what you have been looking for.

Sendivogius, treatise 10: Afterward it is kept in a steady fire for seven months, sometimes for ten, until our water consumes three parts and leaves one, and this is done twice. Then it is nourished with the milk of the earth – or with its oiliness – which springs forth from the earth's abundance and is kept free from decay by natural salt. And so the infant of the second generation is begotten.

From the Epilogue: Take ten grains of well-condensed air in the form of natron salt – that is why he calls it "our soil" in treatise 11 – and one grain of *aurum vivum* or *luna viva*. Put all these into your vessel and cook the air first, so that it becomes water, and afterward is not water. A little farther on, he says: Dissolve the congealed air, then dissolve a tenth of the gold in it. Seal this and work with it in our fire until the air turns to dust and various colours appear from the salt of this world.

From treatise 11: Take water of natron salt from our soil

and put with it the moist metallic radical; then put it on the fire of decay and regeneration, though not the same kind you made in the first operation to extract the seed of gold. Handle all these with great skill until colours appear like those in a peacock's tail. Handle them by separating them, and do not stop working until the colours are present and one colour predominates – the colour green – and so on with the rest. And when you see brown ashes at the bottom, and the water is almost red, open the vessel, dip in a feather, smear any piece of iron to see whether it is tinted; have on hand a special water about which more will be said later, and pour in the same amount of it as the amount of crude air already inside. Cook it once more in the former fire until it is again tinted. This is as far as my own experiment has gone. The water should be the menstruum of the world from the sphere of the Moon, rectified so many times that it has the power to calcine sophic sulphur (*solem*). Something still remains to be said about fire. There are two kinds of fire: The first is continual and encompasses matter; it is external fire assisting the internal. The second kind is natural fire, which separates and fixes. This fire of nature is the only one used in both the first and second operations; distance between places makes anything work differently. One vessel should be enough, but to shorten the process we use two. The vessel for the first work must be round. But for the second a slightly smaller one can be used – for example, a phial or an egg. There is also only

one matter, though it is united from two substances, one cheap and one extremely precious. I have now revealed everything about the first and second works.

From *The Mystery*: Our water has fire inside it, and if it is prompted by steady heat it burns off three parts of itself. Only the minutest part will remain, so small that it can scarcely be imagined, yet possessing its full excellence. It is then cooked by the wise skill of a master for seven months at first, afterward for ten. In the meantime various substances will appear, always either more or fewer on the fiftieth day.

In the same place, he says: It can be improved even further, as philosophic writings bear witness; first it can be exalted to ten, after that to a hundred, next to a thousand and to ten thousand.

ADDENDUM

What follows is how the Philosophers multiplied their work in the moist path, and perhaps also by the same token in the dry path. Multiplication takes place in quantity as well as in quality, always with ten parts of its water or of philosophic mercury duplex and so on to infinity. The first time it does not tinct, but if it is put in fire the second time it is perfected in two months' time, and one part tincts only ten parts. If you put it in fire a third time, it is finished in three

weeks and one part tincts a hundred parts. If you put it in fire a fourth time, it is perfected in three days, and one part tincts a thousand parts. After that a work of multiplication is completed in three days at a time, and this is the work of three days. The proportion by which the stone is exalted in multiplication is the same proportion of tincting it will have in its quantity. If one part of it is projected over ten parts of the purest gold for fermentation, a medicine is produced that is like brittle glass, along with a tincture on the imperfect bodies – especially on Mercury, which is an open metal. A dose of the stone, before it is joined with gold, is one grain dispensed in any liquid at all, for the use of the human body.

God be praised. Amen.

If you want to acquire the Philosopher's Stone by God's grace
Make sure you do not look for it in herbs, animals,
sulphur, mercury, or minerals.

Vitriol, alum, salt have no value for this work, nor are
Lead, tin, copper, or iron worth seeking.

Even silver and gold have no power.

But *Hyle* – matter – and chaos – formless mass – accomplish
everything.

The flower of honey is one component of this chaos;
The other is red earth, our first matter,
At once water and soil.

The seed of metals in a substance
Is made of volatile water; fixed water is from the earth.

Neither of these can do anything without the other;
These two possess the strength of all metals.

But they cannot be mined in veins of metal
with legions of workers and with equipment.

In the places where our matter is found

No metal at all can be discovered:

It is found only in the strength and potency
Which was created in *Hyle* or chaos.

What follows is how to begin the solution

And how you should use each of these as a key.

The key is putrefaction, which you may understand in this
way:

Be strong and kill a lion

And collect its clotted blood,
The noble and precious splendour of the sun
Separated from the centre of the breeding earth.
Let it kindle spontaneously; and it will sweat with anxiety.
With great care a low fire can be compacted.
If you carry this out correctly
You will see a black cloud low in the glass,
And in a brief span of time it will subside
And convert its spirit to water.
Diligently separate the pure from the impure
And at last its potency will appear.
Then dissolve it to separate dry from moist:
This is the water from the earth, volatile substance from
fixed.
Then the solution has reached an end,
The solution consummated by Putrefaction.
This operation was done in sand, where you saw the
sublimation
And separation of the elements:
The extraction of spirits from the body
And the animated spirit at the end.
The two visible Elements, Water and Earth,
Have hidden in themselves keen fire
And are impregnated purely
With the fifth invisible nature.
Now if the work is to achieve its end,

Make a union of woman and man,
Our own Adam and fair Eve
Now lie together, both naked.
Since Nature is elegant and pure
Thus nature rejoices in its own realm
And achieves a blending with passionate nature,
And so one nature is kept apart from the other.
An animated spirit loosens a body;
The body congeals and constricts the spirit.
That spirit has come forth from the earth
And into earth again now cast it;
This will be done for your benefit.
And from two, one will remain for you
And one will remain without separation.
Place your mixture in a Bath and you will see it limp,
 fatigued, and infirm.
Let it fly here and there
Until underneath a crow remains,
And then from it a white swan rises,
And nothing lovelier has ever been seen on earth;
Its own blood will bring it youth.
When it has eagerly taken a ninth draught
It habitually takes flight after each
And in the end stand forth whiter than snow.
Yet it also turns black often, then red and tawny
And rich with many other colours

Until it shines bright, pure and white,
Far clearer than crystal,
Shining white and well-made, but not hardened; and yet
distinct,
Made in such a way by action of its own soul
And mediating spirit, yet not quickly made complete.
In the span of several months it is brought to perfection.
This is the true agency of fermentation;
Guard this gift with the greatest care.
Truly and without the least insincerity
It is made perfect for the good of water and earth.
For in the earth fire is hidden.
In water noble and precious air surges:
These two form one single mercury.
In it the three stones of the wise are founded:
The stones that spontaneously turn black, green, white, and
red
And free you from danger in greatest need;
This is well known to the wise,
For it brings many marvels and miracles,
Drives all sicknesses from mankind
And banishes defects from the metals.
This secular Phoenix, the highest good,
Tincts common gold and silver
Making these metals fertile
And so produces for itself a like fruit.