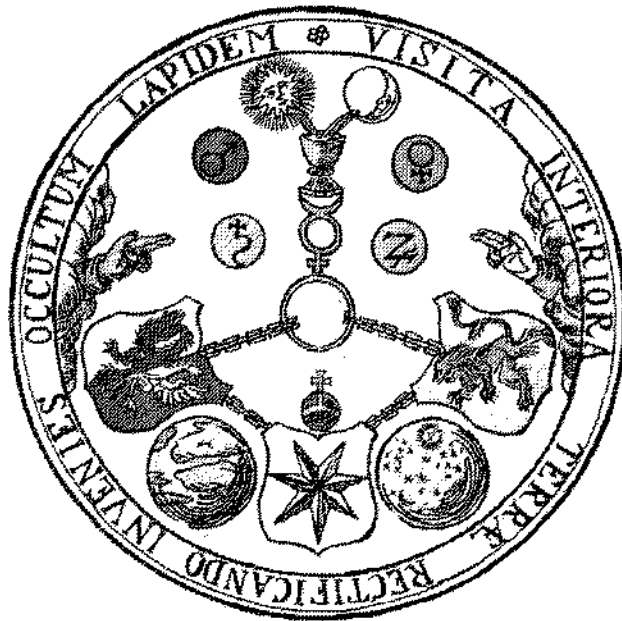


# MINERAL ALCHEMY

(A PRACTICAL COURSE)

VOLUME 1 OF 4  
LESSONS 1 - 24



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# MINERAL

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## Lesson 1

Dear Friend,

The lessons on mineral and metal Alchemy follow the course on spagyrics. You will receive a single lesson each month. As mentioned before, the subject of vegetable alchemy will be treated for some time in one out of three lessons.

### REFLECTIONS ABOUT THE CIRCULATUM MINOR

Those of you who study the lessons on spagyrics and carry out the experiments indicated should be able to understand the theory and practice we make available in our teachings.

#### What is the difference between an elixir and a circulatum?

In elixirs, the salt is spiritualized, and made volatile through cohobation and circulation with the tincture, which contains both Sulfur and Mercury.

In the circulatum, the salt is *opened* through maceration with the Sulfur alone.

When the maceration *opens* it, the Salt is rendered volatile (passes to a gaseous state) and spiritual by the Mercury, through a sequence of distillations and cohobations.

#### Should we take precautions when we choose the plant?

The choice of the plant is very important. In a previous lesson, we indicated that the grapeseed oil which you can obtain in stores and macerate with salt of tartar (potassium carbonate) is not suitable, because, in that case, the maceration does not *open* the Salt but yields a soap.

In the making of the elixir, the maceration of the tincture with the Salt does not produce soap because the presence of Mercury prevents its formation. Urbigerus therefore chooses plant materials in which Sulfur is present but as a resin rather than oil. This allows us to *open* the Salt without turning it into soap. However, the use of resinous material calls for two remarks:

1. the steam extraction of the resin requires us to use specific parts of the resinous plant.

2. the resin *separates out* well only if the steam is strongly superheated. Our experience in using resinous plant materials from the Fontainebleau area has taught us that we can start a first extraction without superheating the steam which extracts the pine oil. As a matter of fact, this oil alone, if combined with the salt, could transform part of the Salt into soap and thus ruin the process. After that stage, superheating the steam will extract the resin. We should keep in mind that, in this operation, we cannot obtain a volume of circulatum greater than 6 to 8 times the volume of salt we could obtain by leaching the ashes. Therefore, if you want to attempt the circulatum, you should choose a plant meeting the following conditions:

- an inexpensive plant that can be found easily and in great quantities.
- a plant which yields a reasonable quantity of Salt after leaching and calcination;
- a plant which yields a good quantity of resin or oil which does not produce a soap.

To complement the part of our study entitled *Labora* we shall also emphasize the *Ora* section for seven lessons.

## ALCHEMICAL MEDITATION

### General rule for all meditations:

- no specific posture, simply be comfortably seated;
- no specific breathing rhythm;
- work in a dark room, in complete quiet;
- strive to attain a mentally calm state;

### MEDITATION NUMBER 1

#### **Meditation on the retort or the Philosophical Egg:**

In a way, this meditation is the basis and the opening ritual for subsequent meditations. Through its symbolism, it attempts to initiate a communication between the outer consciousness and the inner Being, particularly in the alchemical domain.

This meditation and the ones following can bring out specific elements, of a personal character, pertaining to our conduct and direction in laboratory alchemy.

# MINERAL

## Lesson 1

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In these meditations, we'll use the retort as an example. However, the process is the same if you choose the Philosophical Egg. The choice of the object is up to you. The retort used for this meditation should be used for this purpose only and kept in the oratory out of the layman's view and especially out of his physical contact. We recommend that you place inside the retort a minute fragment of gold of a few milligrams \*( 1mg = 0.154 grain). A traditional retort, without an upper opening is preferable.

The principle of this meditation follows:

- the inside of the retort is your inner Being;
- your material consciousness is outside the retort;
- the glass of the retort is the partition separating the two worlds, the physical and the spiritual. The clear glass symbolizes the possibility of communication between the two worlds;
- the gold in the retort is a symbol of the eternity of the inner Being.

In the first part of the meditation, let the preceding information sink into you, one item at a time.

- 1 — *the outer,*
- 2 — *the inner,*
- 3 — *the clearness*

Then strive to sense your psychic consciousness as it moves toward the retort, enters it, harmonizes with the Inner and, henceforth, perceives the outer world from the standpoint of the Inner.

Often, in this experiment, an all-inclusive perception occurs, in which the five senses are no longer differentiated. It is useful to try to differentiate the perception and attend to the senses, one at a time. A candle in the meditation room may act to awaken the visual aspect of perception; a slight noise (rubbing a piece of paper), the auditory aspect; a slight pain (a pinch), the tactile aspect; incense can awaken the sense of smell and salivation, the taste.

This may seem unimportant, but visual and auditory perception which often are the most important, are thus better characterized. We should remember that in Alchemy, taste and smell composed the main chemical analysis system of the Ancients.

Often in this experiment, a deep darkness is generated from which all impressions emerge.

The entering of your consciousness into the retort is the opening. The exit of your consciousness out of the retort is the closing.

**ORA ET LABORA!**

# MINERAL

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## Lesson 2

Dear Friend,

Let us continue our study of the Circulatum minor.

### **What are the characteristics of a good, vegetable Mercury?**

The vegetable Mercury that emits the best vibrations is the mercury originating from grapes. It requires *the fewest distillations*. Vegetable Mercury extracted from apple, grain or any other source can be gradually elevated to the same degree. But the number of distillations necessary to achieve the same level is much greater.

Depending upon the source, some methyl alcohol might be present and this could be a problem. We know it is imperative to eliminate this alcohol; any methyl alcohol ingested by man makes him permanently blind as it destroys the optic nerve. In this work, it is desirable not to distill the alcohol over potassium carbonate for carbonate mineralizes the alcohol.

The best method of preparing the alcohol for a circulatum is a careful and gentle vacuum-distillation. The point is to prevent the alcohol from *bumping* and directly passing into the receiving flask, without undergoing distillation. To avoid this drawback we can use boiling stones, or a water aspirator. However, to maintain the vacuum, the water aspirator should constantly be in operation. To avoid excessive water consumption, a pump should be set up so water can travel in a closed circuit. If, however, you do not add stones or a water aspirator, you should direct the vapors toward a column filled with pieces of glass (fractional distillation). Careful heating makes this system possible.

*In all cases of vacuum-distillation, there is a risk of explosion if the cooling is inadequate. To eliminate this hazard, a pressure relief valve should be installed into the distillation circuit which will prevent accidental overpressure.*

### **Raw material for the circulatum minor.**

An Australian alchemist, Manfred M. Junius, suggests the use of a ready-made philosophical resin. This product, known as Canadian Balsam, is used in optics.

**If there is an opportunity, should minerals be bought in advance?**

Yes, but there may be a specific handling precaution for each mineral.

Virgin sulfur is interesting and doesn't need special precautions. Antimony, the ore of which is stibnite, should be handled with gloves.

To follow Cockren's method, the best ore is cerusite (native lead carbonate) and which should also be handled with gloves.

The Collectana Chemica method is easiest with galena (native lead sulfide). Gloves are required to handle it also.

The fire stone requires an ore ruled by Aries, like gold nuggets or native marcasite. No specific precautions are required for those two minerals.

**Practical problems in the manufacture of the elixir of tincture + Salt**

After the maceration of the tincture-Salt, we proceed to the distillation. If we want to distil to the dry point, distillation *should occur in a water-bath* otherwise we may damage the product or incur the risk of cracking the round bottom flask.

The question is how to get the Salt out of the round bottom flask, for it forms a gum sticking to the glass. The solution is to pour a little absolute or 98% proof ethyl alcohol *on the cold residue* so that it becomes liquid and can be poured out of the glass.

Pour the liquid into a crucible. Evaporate off the alcohol and calcine the gum.

Generally, by the second and subsequent cohobations, we can get the Salt without any problem by the second and subsequent cohobations.

## ALCHEMICAL MEDITATION

### MEDITATION NUMBER 2

**Separation and conjunction:**

1— perform the ritual with the philosophical Egg until you sense your Self well inside the Egg or the retort;

2— with all the strength of your Spirit, become conscious of bubbling water in the bottom of the retort; it must be clear and have a definite form;

3— deliberately separate your Self from the water, so that the image of the Self is above the *Realm of the living and the bubbling waters of the soul*.

Allow the separation to proceed until you find yourself above it as a definite, detached point. At that stage, you can allow the descent of the self to occur and allow yourself to open up to the energy produced by the encounter with the bubbling waters. The image of the Self must dissolve in the bubbling waters of the soul at the bottom of the retort.

Then it is recommended to again raise to the top of the retort, and so on, many times until you finally exit from the retort.

This exercise trains one in the ability to penetrate the inner space at will and gives the necessary inner flexibility for later work.

This exercise is identical to the work of laboratory alchemy which, by the process of separation-conjunction, changes Salt into Sulfur, whereby the body acquires more soul.

Mentally perform exiting from the retort as in the first meditation.

Relax a few moments and jot down on a notebook impressions if any, the time and date.

**ORA ET LABORA!**

# MINERAL

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## Lesson 3

Dear Friend,

### ALKAHEST OF SULFUR

Why do we start the present work with sulfur? There are three reasons for that:

— first, if we consider its potential and applications, it comes right after the vinegar of antimony;

— then, in the two possible ways to make it, one only requires patience and a distillation train.

— finally the third reason is that sublimated sulfur, which is easily obtainable, allows us to break in to this experiment with little capital expenditure.

For those who search on their own in old alchemical books, we should immediately point out that the oil of vitriol is the modern sulfuric acid; the alkahest of sulfur has nothing to do with this acid, but it is often called Spirit of sulfur.

First, let us examine the raw material — sublimated sulfur. It is easily available in stores and so the experiment can be repeated; but it only yields the oil of sulfur, or the Sulfur of sulfur. If the sublimated sulfur has been produced through fusion, there is little chance of alkahest being present. However, as native sulfur is harder to find, we strongly suggest that you would practice first with sublimated sulfur before your risk your native sulfur in this experiment.

Native sulfur comes in two forms:

— crystalline form;

— in the form of a mixture of sulfur and limestone;

We prefer the crystalline form for we only need to detach the crystals from the matrix and crush them in a dry atmosphere to prepare the matter.



However, what follows is valid for both forms of native sulfur.

*Native sulfur loses its philosophical characteristic at a temperature of a little more than 230F. (110C.).* On the other hand, any trace of moisture can eventually produce sulfuric acid. If you believe that there is moisture in the Sulfur, you can put the sulfur in a round bottom flask and heat it in a water-bath under vacuum. It is safer to include in the vacuum — circuit a round bottom flask which contains calcined potassium carbonate which helps the desiccation by absorbing the water vapors. (see figure #1 page 6). This is one solution.

If you use the second form (the blend of sulfur and limestone), pulverize the native sulfur and fill a Soxhlet extractor thimble with the powder thus obtained. The extraction occurs through heating, using the water-bath method. Carbon tetrachloride is the solvent; it is noncombustible and boils at a temperature of 147.2 F (64 C). **Be careful!** The vapors are *toxic* and decompose into *phosgene*, a gas that becomes an asphyxiant upon contact with a very hot body. A *water-bath distillation* of the carbon tetrachloride yields a residue of pure, crystallized sulfur. The tetrachloride is recovered and can be reused. However, the sulfur thus purified retains the smell of carbon tetrachloride. To eliminate it, we'll use another round bottom flask to contain the sulfur. Heat it in a water-bath and produce a vacuum. In addition to the circuit with the flask of calcined potassium carbonate which absorbs the vapors from the water aspirator, a round bottom flask refrigerated by an ice bath which traps the vapors of carbon tetrachloride must be inserted in the vacuum circuit as in Figure #1.

The sulfur is ready now and we can begin the extraction of the alkahest.

Note: Carbon tetrachloride should not be used unless in the open air or under a well vented fume hood.

### FIRST METHOD OF EXTRACTION: MACERATION

Here we can use our native sulfur right away.

Use an airtight jar, like a mason jar but the seal should not be made of native rubber; you can, for example, cut a gasket out of a tire's inner tube or a piece of plastic. You can also use a jar with a ground glass stopper; in that case, you'll have to keep the stopper and the bottle neck in a plastic bag or plastic wrap in order to prevent any air from entering.

Pour the sulfur into the jar, and cover it with philosophical alcohol. The sulfur shouldn't occupy more than a tenth of the flask and the alcohol about a third. Then, leave the flask in a warm environment, at around 104-107.6F. (40 - 42C.) for a complete lunar cycle (about 29 1/2 days); for the next lunar cycle place the flask in a cold environment, in a cellar or preferably in a refrigerator. During the cold lunar cycle, the flask should be handled and moved as little as possible.

When crystals appear, remove them and allow more crystals to develop. When the quantity of crystals is sufficient, distill them very slowly, in a retort for example. Recover the oil and the alkahest. In order to recover the alkahest the round bottom receiver must be immersed in a refrigerated mixture composed of salt and ice. Basil Valentine says that the method works in three days, he probably means three lunar cycles; we know that in some cases the crystals can take as long as two years to appear. We believe that the speed of extraction depends on the quality of the philosophical alcohol we use, therefore we'll present some more information in order to complete the process presented in the lessons on the vegetable work (see Spagyrics Lesson #29 about Kerkring's Menstruum).

The sal ammoniac (ammonium chloride) used should be sublimated three times with strong heat so that the salt takes on a yellow, orange-yellow color.

If you do not use the ammonium chloride right after the sublimation, always dry it through a vacuum for a few hours just before you use it again. The alcohol should be distilled over potassium carbonate at least three times, the last time with very little calcined carbonate: 25 or 50 grams (0.70 to 1.76oz.) per liter (0.26 gallons). The alcoholometer (hydrometer) should show 100% for the alcohol. If you circulate the alcohol on the salt in the Soxhlet, you should circulate for 72 hours. The Soxhlet apparatus must be air-tight; for this, place a stopper on top of the refrigerating flask.

If the menstruum is produced through circulation in a *pelican*, allow three to four lunar cycles. In winter, place the pelican on a heater, in summer, place it on a black paper and expose it to sunlight. The menstruum should be distilled. There shouldn't be any solid residue at the first distillation. If there is a residue, it is probably because the alcohol or the salt still contained water. The menstruum should be used as soon as it is produced, otherwise keep it in flasks sufficiently air-tight that the water vapors of the atmosphere do not contaminate the liquid.

We believe that a good philosophical alcohol can yield crystals within six months.

## SECOND EXTRACTION METHOD

Native sulfur, glacial acetic acid and distilled water are necessary to begin with. The acetic acid should be glacial or use radical vinegar which should be prepared as indicated in Spagyrics Lesson #33. However, this preparation takes a long time.

Place the native sulfur in a Soxhlet extractor; use the glacial acetic acid as a menstruum. After a few extractions, the acid starts to boil violently. It should be replaced with fresh acid. During that time, distill the circulated acid *with the greatest care and very slowly*, otherwise the acid bumps in the round bottom flask and *goes over as a liquid*, then everything must be started again from the beginning. Boiling stones are essential for these extractions and distillations.

If you started the experiment with sublimated sulfur, you'll obtain a residue of a brown-black color; with native sulfur, the residue will be a red powder.

The distilled acid is circulated again, whereas the new acid is distilled. Repeat this cycle again for as long as you extract any powder. Then put all the powder together, dissolve it in distilled water, filter and evaporate it. You need to go through this process many times until the slightest trace of acid is eliminated from the red powder; *this is very important*. Then, put the powder in an Erlenmeyer flask (maximum capacity 500 ml — 0.13 gal.) or in a flat bottom retort. You can add a straight condenser and a round bottom flask receiver. (see figure #2, p.7).

If you can, it is preferable to use a setup that allows you to produce a vacuum or an overpressure of 25 cm (9.84 inches) of mercury or about 5psi. As the distillation begins in overpressure, you should produce a vacuum as soon as the first drops of liquid appear.

The heat can be produced either by an electric hotplate on which there is a brass or copper sheet, or by a sand bath.

The Erlenmeyer flask should be 1cm (0.39 inch) away from the hotplate; this prevents the flask from breaking.

Later on, you'll see that the alkahest or mercury is generally released in a violent — *if not very violent* — manner; it is therefore necessary to place a protective plastic shield in front of the apparatus. Take care to increase the temperature at an extremely slow rate. As soon as the white smoke appears, the receiving flask should be cooled down with a mixture of ice and salt. It may take a few days before the vapors and the first drops of liquid appear.

Distil the liquid you recovered (always with an ice — refrigerated receiving flask). Two liquids can be obtained:

- a very clear yellow oil: the Sulfur of sulfur;
- a liquid clear as water: the Spirit of the sulfur — its alkahest.

If everything is done carefully, these liquids should not be toxic. The oil, it is said, cures chronic illnesses and the Spirit has a quick action on acute illnesses.

The possession of the *Alkahest*, even in minute quantities, opens significant horizons of research and experiment. Do not forget that this Alkahest dissolves native sulfur and can therefore multiply itself by a simple distillation. It will also extract all the metallic tinctures, except the tincture of gold.

In the next experiment, we shall study the extraction of the Alkahest of tartar, an extraction not as laborious as this one, but then the alkahest of tartar is not as universal as the alkahest of sulfur.

These two experiments are not essential to the alchemical process, but they are an interesting chapter of Alchemy. Those of you who would not or could not perform these experiments can wait for the work with antimony.

**Note:**

In order to verify the toxicity of the alkahest, perform the following test: put a little bit of this alkahest in a separate test tube and pour into it a very small ball of mercury, the size of the head of a pin. The alkahest extracts a tincture from the mercury, but if some sulfuric acid has been formed during the process, the mercury will be completely dissolved. The extraction of the Sulfur of mercury should give a dark blue or dark green color to the alkahest.

The alkahest can be separated from this tincture through distillation; the alkahest is thus recovered. The tincture is set aside for subsequent experiments.

**ORA ET LABORA !**

**ENCLOSED FIGURES:**

- Figure #1 - First method of extraction
- Figure #2 - Second method of extraction

Figure #1

## FIRST METHOD OF EXTRACTION

## Parts list for apparatus shown in Figure #1

- A. Flask which contains the matter to be dried.
- B. Condensation flask.
- C. Flask containing the calcined potassium carbonate.
- D. Water-bath used to heat round bottom flask A.
- E. Ice-bath to refrigerate flask B.
- F. Tube to the vacuum (vacuum stopcock, check valve, and water aspirator).

**Note:** If the liquid to be evaporated is water, do not use B and E. In this case, A should be directly connected to C.

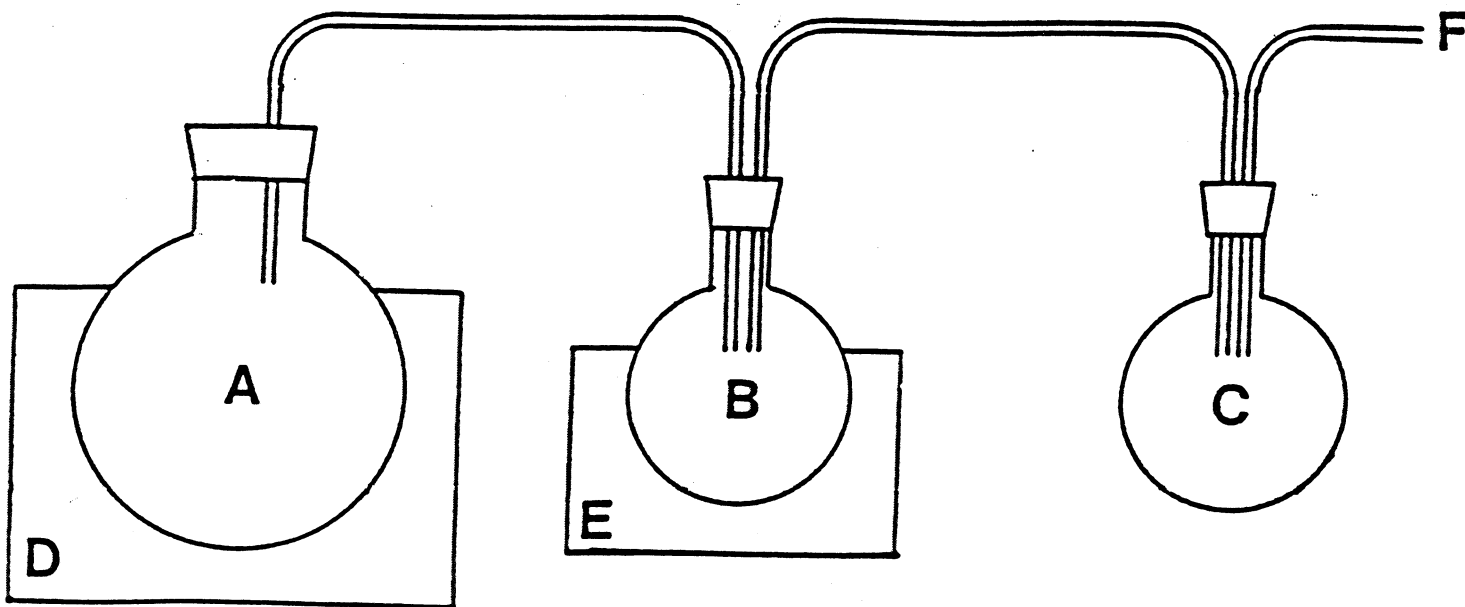


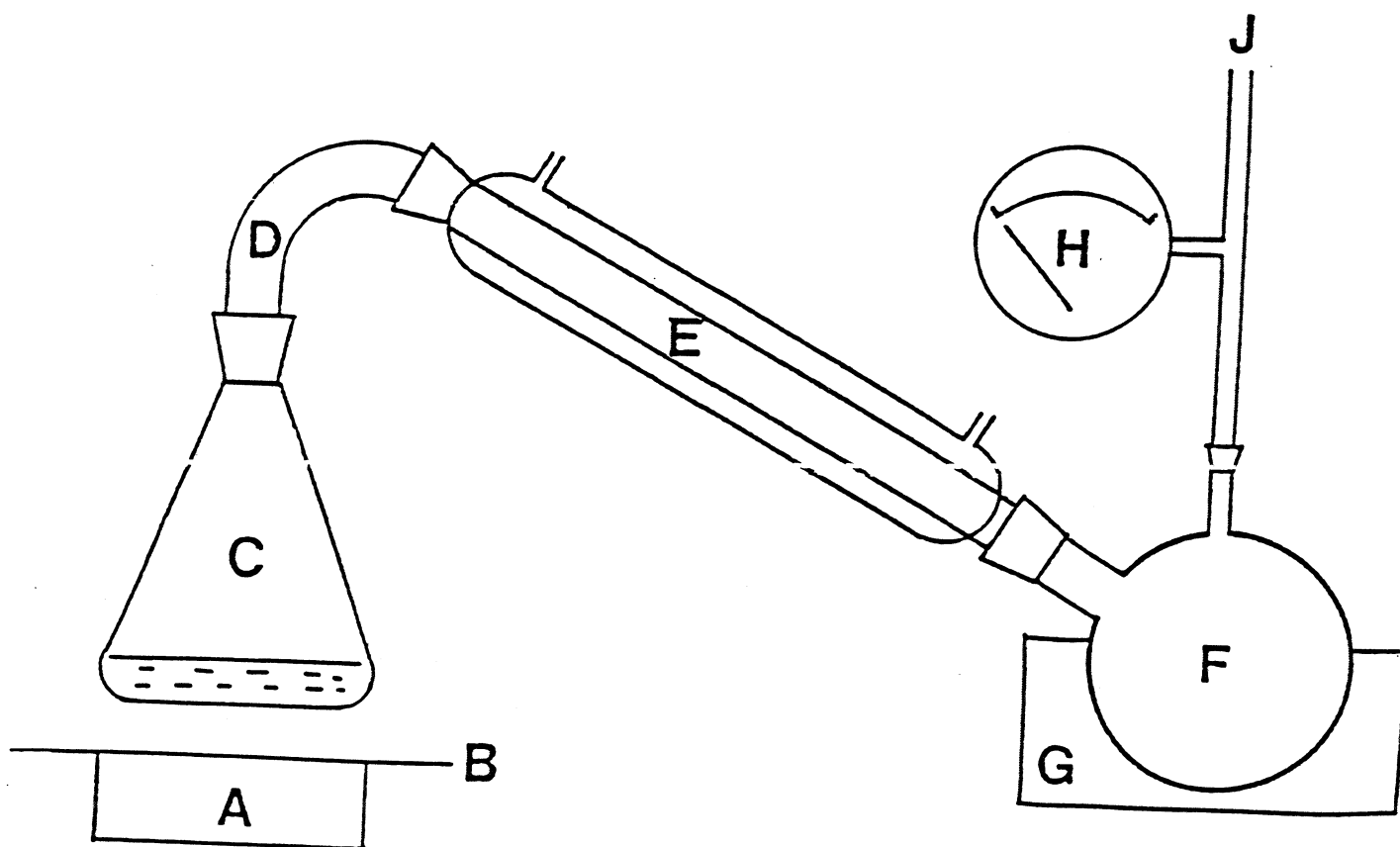
Figure #2

## SECOND METHOD OF EXTRACTION

## List of Parts for Apparatus Shown in Figure #2

- A. Hotplate with thermostat.
- B. Copper or brass plate 1 or 2mm thick (APPROXIMATELY 1/16th of an inch) which is placed on the hotplate. This plate is compulsory.
- C. Erlenmeyer flask of a maximum capacity of 500ml (16.8 fl. oz. approx.); there is risk of implosion if a larger flask is used. The red powder is flattened in the bottom.
- D. Elbow 105 degree ground glass joints; if we consider the overpressure, all the ground glass joints should be equipped with plastic clamps.
- E. Condenser must be a straight tube model. (Liebig or West).
- F. Receiving round bottom flask with two ground glass fittings.
- G. Refrigerating bath; the ice is placed in it as soon as the distillate starts flowing.
- H. Vacuum and pressure manometer or gauge.
- J. To the vacuum pump through the round bottom flask which contains calcined potassium carbonate, check valve and vacuum stopcock.

**Note:** The beginning overpressure can be obtained by a bicycle pump and a stopcock. A pressure of 25 cm (9.84 inches) of mercury or about 5psi is adequate.



# MINERAL

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## Lesson 4

Dear Friend,

### The Influence of Energies in Alchemy

When we handle matter at an atomic level, physical energies are used, the energies of matter. The reactions they produce in man are generally on the level of matter, of the Salt of his body. Moreover, we can determine that according to the force or the nature of the energies at play, the reaction produced in the body is either beneficial or harmful. On the other hand, the energies of life act upon the psyche. The energies of the Vegetable Kingdom cause very weak reactions in man. The body of man is already accustomed to a certain number of these energies, whether positive or negative, through food intake. He can take them rather well.

As for the vital energies at play in the mineral or metallic experiments, they are much more potent. The body of man is not at all or very little accustomed to these energies which only manifest on earth in the *telluric currents*.

If, in our alchemical work in the plant realm, we meet the traditional conditions, in other words, if we are sure that the matter is *Philosophical*, that the process is *Philosophical*, that the astral influences are exact or were made exact through the use, for instance, of systems derived from the Qabala, these energies won't be unfavorable. In fact, these energies will have a direct influence on the operator or his immediate surrounding, and will contribute to the inner awakening of the alchemist — to his genuine initiation — as much perhaps as the elixirs and tinctures in the metallic kingdom.

The first principle of the metallic experiments with antimony is to operate on a clear, sunny day, even if the laboratory is not exposed to the sun.

For other metals, the work should be started in the first hour that follows sunrise, on the day specific to that metal. That is to say, Saturday for lead, Thursday for tin, Friday for copper, Tuesday for iron, etc..

In Alchemy, we should also consider the energies from a different perspective if we want to avoid all drawbacks to a maximum. As a matter of fact, whether an alchemist or not, everyone of us consciously or unconsciously manipulates and is affected by these energies. When we eat meat we find an identical phenomenon. The application of the Biblical principle

that states that the spirit is in the blood, led to the Kosher or other equivalent solutions. These solutions are only partial for they only eliminate animal mercury from meat; as the animal sulfur is not removed, it therefore remains in the meat. Likewise, the metallurgist who melts the ore liberates powerful energies that can be either beneficent or harmful.

As we went over alchemical theories rather completely in our 48 lessons on the Vegetable realm, we believe that those who work with us should think about the aspects and consequences of these alchemical energies in everyday life.

If you have food allergies or other problems with food, you probably should seek the solution in this domain.

The domain of energies is very important in the alchemical processes that will be developed later on. The energies that are used in Alchemy are of the *spiritual* order; they belong to the domain of life.

The energy that isn't embodied is not determined, that is to say that it doesn't belong to any of the three kingdoms. The alchemist uses a magnet to attract this energy which he calls *steel*. The most common method is to deliquesce the salt generally at night and preferably but not necessarily, in the *Spring*. The obtained liquid usually must be distilled.

The choice of the *magnet* determines the nature of the steel. We'll go over the preparation of these salts in a later lesson. The *metallic magnet* requires a great deal of care and experience in its preparation.

The other methods of handling these energies consist in making one kingdom accept the energies of another kingdom in order to change the rhythm of its evolution. The transfer of vegetable consciousness into the mineral accelerates its evolution in significant ratios, and its evolution could be made even more significant by the transfer of life and animal consciousness. Like astrological influences which only act on substances in a liquid state, in the same way, these transfers can only occur when metals are in the liquid state. They do not occur by fusion but by dissolution.

## ALCHEMICAL MEDITATION

### MEDITATION NUMBER 3

Before entering the retort, impress upon yourself the fact that the operation of *Solve* extracts the essence, the principle, and that the operation of *Coagula* gives the extracted principle its material form.

The process of *Solve/Coagula* builds a bridge between the invisible inner principle and the form.



# MINERAL

## Lesson 4

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It is good to place a symbolic figure behind the retort; a triangle made of cardboard with a small vial placed at each of the points. Each vial contains one alchemical principle, an essential oil for the Sulfur, a little bit of pure alcohol for the Mercury, a little bit of vegetable ash for the Salt. Beside each vial draw the symbols:



The symbols are placed in such a way that the Salt is toward the operator and the two other away from him. (See Figure #1 page 4).

Perform the ritual of entry into the retort. Meditate on the fact that as the Sulfur and the Mercury spiritualize themselves they bring the Salt with them and that the triangle grows infinitely and becomes more subtle. The consciousness must follow and the triangle can then be subdivided into three radiating triangles, each of which corresponds to the invisible worlds of the Qabala. The operator should not remain in the Solve phase very long.

Then Coagula brings all the elements of consciousness into the world of form.

Finally, exit from the retort, relax and write down your impressions.

This experiment should gradually show the link which exists between the three alchemical principles and the three archetypal worlds.

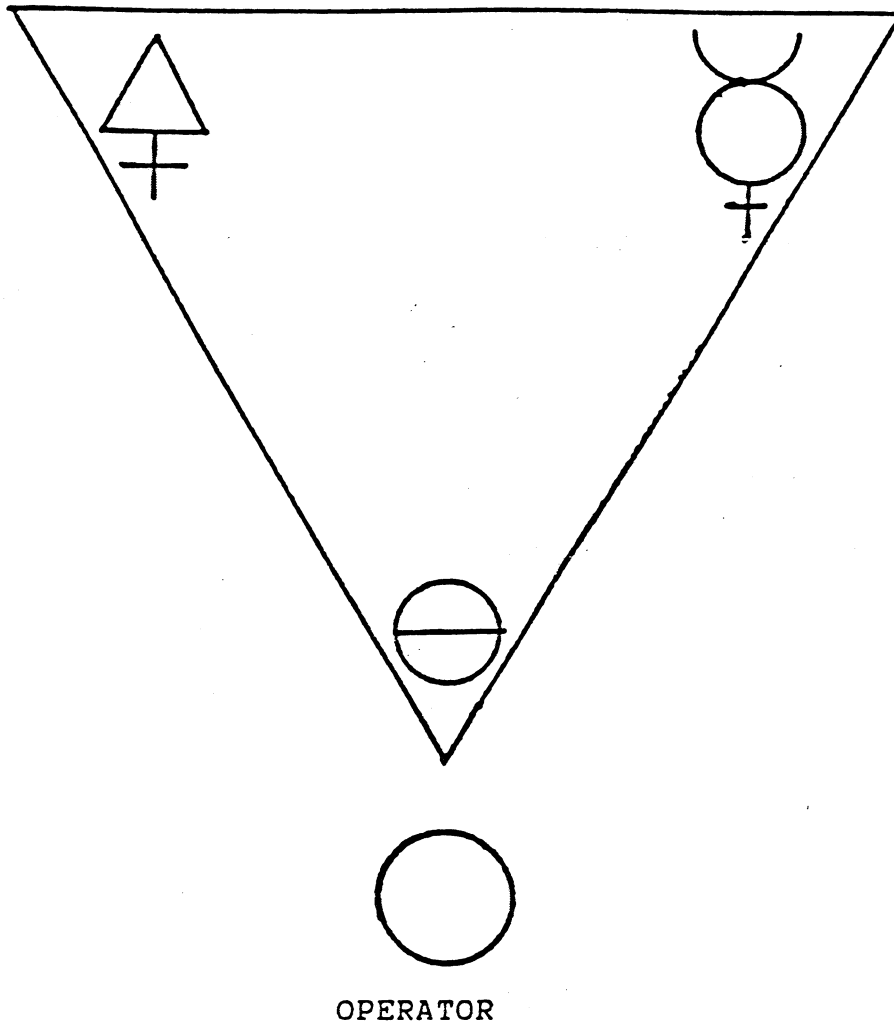
**ORA ET LABORA !**

**ENCLOSED FIGURE:**

- FIGURE #1 - Chart of the 3 Alchemical Principles

Figure #1

CHART OF THE 3 ALCHEMICAL PRINCIPLES



# MINERAL

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## Lesson 5

Dear Friend,

**Let us talk again about the circulation of elixirs.**

Each time we meet there are further questions which we will endeavor to answer.

**The circulation of the elixir is a major operation.**

Pouring the salt into the tincture is not the point. *If the salt is not spiritualized*, we do not have an elixir but a simple, ordinary pharmaceutical preparation. The main factor indicating the spiritualization of the salt is *the change of color of the original tincture*. In 90% of the cases, the green, yellow and blue tinctures *change to ruby red*. The quantity of solid salt diminishes and sometimes there is a complete dissolution of the salt.

For the method of circulation we can use a pelican (or a flask) placed in an insulated box lightly heated that is, the digestion temperature is held at (40 to 45C. — 104 to 113F.) and be sure to keep the neck of the flask outside the box. This circulation does spiritualize the salt but may take six, seven months, or even a year. The change of color indicates that the operation is complete. Then you decant and the elixir is done.

The method indicated in the preceding Lessons seems to have been misunderstood, therefore we shall resume the subject and bring further explanations.

After digesting the tincture on the salts for a week, you can distill. If you can, it is better to separate the salts before distillation, by filtering them. During the distillation of the tincture, the Mercury passes first, then the essential oils and possibly the volatile salts. The distillate is clear or pale yellow. A greenish, tarry mass which contains part of the vegetable Sulfur and the non-volatile organic salts is left in the round bottom flask. If, after the oils (white thick vapors) have passed, the residue doesn't want to flow, let it cool down and dissolve it again in some ethyl alcohol.

Dry this mixture very slowly in a crucible — this prevents splattering — and calcine it till it turns black. You obtain a greasy black, the treatment of which has been explained (see Spagyrics Lesson #26, page 5: the Salt of vegetable Sulfur). This product becomes white after treatment. Pour the clear distillate on this mixture and leave to macerate for a week. Usually,

by the second digestion, the tincture becomes of a pale rose color. By the second distillation it becomes clear. Again, calcine the salts. Pour the clear distillate on the salt; it takes on a little bit more color at the end of the second digestion. Then, begin the operations again, following the same order. From the second distillation on, the salt remains in the round bottom flask till the end of the distillation.

If everything goes well, you should obtain a ruby red color. If you do a cycle per week, the elixir should be completed after two months to a year. The explanations found in Spagyrics Lesson #34 about the use of the elixirs are valid only for elixirs which are correctly circulated or prepared using a plant Stone.

Finally, an important reminder: always *distill in a water-bath*.

If we do not provide all the elements of an experiment, at least, we always provide the ones needed for a successful experiment. We do not always tell what will result from an experiment, because *only he who works should know*.

Finally, we hope that our method will be correctly understood, in other words and *each one becomes an alchemist who can resolve on his own all the problems he encounters*.

We believe that what precedes can allow you to perform an accurate work on the vegetable realm. However, we shall continue our explanations with the aim of providing complementary information about the vegetable work, or as a second level class. In particular, we are to emphasize the difference between fixed and volatile Sulfur, soluble and insoluble Salt, and the spagyric methods designed to obtain tinctures which, obviously, are different from elixirs. Without being too slow in this work, we wish to allow every one time to breathe.

Do not forget to concretize the Ora part of Alchemy by the given meditations.

## ALCHEMICAL MEDITATION

### MEDITATION NUMBER 4

**Preparations:** draw the sign of the Pentagram on a piece of cardboard and in the center, the sign of Mercury (about three to four times the height of the retort). Place the symbol upright behind the retort.

Perform the ritual of entrance into the retort. Strive to sense the inner dissymmetry on the right side, then on the left. Fix your gaze on the left side of the retort, the Mercury, and feel the energy in your left arm and leg; then, on the right side of the retort, the Sulfur, and feel the energy in your right arm and leg.

Do not let the energy reach a high level; maintain it as a light and soft current, *otherwise stop*.

## MINERAL

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### Lesson 5

Put the two principles together again in the retort and consider them as one lunar symbol. Feel the female lunar energy, on the right and left side of your body in its inner dissymetry. These energies essentially concern the brain. Then move to the solar energies, the dissymetry of which is more pronounced; they essentially concern the heart.

Then, take the cross as a terrestrial symbol for the whole body as a vehicle of the terrestrial energy. Feel the different effects of these two energies between the symmetrical organs (like the lungs, the kidneys, the brain) and the asymmetrical organs (such as the heart, the liver, the spleen, etc.).

Never let the energies raise up violently, let it be a progressive awakening.

Exit from the retort, relax and note down your impressions, the day, the hour and the position of the moon.

The aim of the experiment is to make you aware of the influence and the effects of the energies of the Soul and the Spirit upon the body during your incarnation.

**ORA ET LABORA !**

# MINERAL

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## Lesson 6

Dear Friend,

### NOTES ON THE USE OF ALKAHESTS

This lesson which describes the extraction of the Alkahest of Tartar, permits us, because we know how to extract the Alkahest of Sulfur, to consider the manufacture of the seven planetary metallic tinctures.

Study this lesson and constantly refer to the Spagyrics Lesson #41. We repeat that our lessons provide solutions, but that we do not wish to impose them as exact models. Everyone is free to carry out a work program that suits him or her, according to the time you have available or the material you can obtain.

In the part of the non-metallic mineral kingdom, in other words, in the part concerning the Alkahests, we believe in the possibility of more than one practical solution. Either we manufacture the Alkahests of tartar and sulfur which complement each other, or we can produce the vinegar of antimony. As experience will demonstrate, each of these Alkahests has its advantages and drawbacks. Those of tartar and sulfur are volatile, the vinegar of antimony isn't. The action of the tartar or sulfur alkahest is generally quicker than the action of the vinegar of antimony. Tartar is inexpensive and easy to obtain.

As soon as you have mastered the extraction of the Alkahest of tartar, you can use it to obtain the tinctures of iron, copper, mercury, silver and gold starting from dead *but pure* metals. The extractions of lead and tin are done with the Alkahest of sulfur. The manufacture of this Alkahest requires *native* sulfur, a more expensive and rarer product than tartar. It is therefore only used for two metals.

If you possess a sufficient quantity of stibnite, the method of the vinegar of antimony is preferable.

#### THE EXTRACTION:

If the metals used are pure, the tinctures will also be pure. If the metals are dead, the Alkahest lends its *alchemical life* to revivify the tinctures, but in this case *the Alkahest can't be revived and reused*.

# MINERAL

## Lesson 6

Which are the different minerals that will provide us with the living elements of the seven planetary metallic tinctures? If we prepare the tinctures from living ores *correctly prepared, we can recover the Alkahest alive*. It can be re-used and the distillation of the tincture yields either another live Alkahest, or a live Philosophical Mercury.

lead	carbonate	CERUSITE
	sulfide	GALENA
tin	oxide	CASSITERITE
iron	carbonate	SIDERITE
	sulfide	PYRITE    MARCASITE
gold	native metal	NATURAL NUGGETS
copper	oxide sulfide	CUPRITE CHALCOPYRITE, COVELLITE
	sulfate carbonate	CHALCANTHITE MALACHITE, AZURITE
mercury	oxide	
	sulfide	CINNABAR
silver	sulfide	ARGENTITE

If you choose the Alkahest of sulfur and tartar method, the extraction on pure but dead metals seems preferable. But, if you choose the vinegar of antimony, we believe the method of live ores is the best.

It is not enough to pour the live ore into the Alkahest to obtain the tincture. In this case, you only obtain a horrid mixture without any value and generally *very toxic*. The ore is never pure, it contains many bodies which will react with the Alkahest. It is therefore necessary to *purify the ore without killing it*. There are various methods and they must be adapted to each mineral or ore. This is why we recommend the use of sulfur and tartar to start with, for this problem of purification is very simple for those two materials, at least as far as toxic substances are concerned.

The two mineral substances which present a major problem are free sulfur and arsenic. In galena as for all sulfides, the sulfur is normally chemically bonded to the lead to form a

sulfide. But the quantity of sulfur that yields a sulfide for a same quantity of lead is fixed. If there is more sulfur, this excess doesn't enter into this composition and therefore there is free sulfur.

You should always remember that *alchemical life does not support high temperatures and mineral acids*. If there is free sulfur, sulfuric acid will form on contact with the moisture in the air and the substance will loose its alchemical life. If there is arsenic, the alchemical fermentation or fecundation won't occur. Moreover, arsenic even in minute doses is toxic to the operator.

Later in the work, you'll have to obtain live purified ores.

We do not deal with gold and silver as native metals. In what follows we'll note that the minerals that interest us come under four different forms:

- oxides
- carbonates
- sulfides
- sulfates.

The sulfates, as it is the case with copper, are rare but easier to handle because they are soluble in water. The solve coagula operation with crystallization is possible. The purification is easily obtained, especially if one respects the rule to never crystallize all the liquid at one time, but to remove and gradually dry the crystals as they form.

The next easiest metals to work with are carbonates which are easily transformed into acetates. We can operate by solve coagula as we did with the sulfate. We discuss this question in detail in the lessons about antimony and in the lessons about Saturn.

The oxides usually are difficult to work with unless they dissolve and become acetates after circulation in a Soxhlet with distilled vinegar.

The sulfides must be treated either by purification through slow calcination, or by the extraction of impurities with organic solvents. This doesn't concern the stibnite, the trisulfide of antimony, which takes a wet treatment studied in the lessons on antimony.

In all sulfides, the free sulfur is eliminated through a long calcination at a temperature between 70C. (158F.) and 90C. (194F.). Beyond that temperature, the sulfur becomes fixed (110C. — 230F.) and we incur the risk of not being able to eliminate it. After 10 to 20 hours of calcination, the heat is increased to a temperature of 150 — 180C. (302 — 356F.) and the arsenic is eliminated (Be careful! arsenic vapors are fatal). This calcination happens on the finely pulverized ore that has been spread in a thin layer. If the first phase has been done incorrectly and the sulfur has been fixed, it will definitely be transformed into sulfuric acid in the later stages of the process and will destroy the alchemical life. *Only antimony does not provoke this reaction.*



It is preferable to extract the sulfur and the arsenic before any calcination. The solvent for sulfur is carbon tetrachloride. A Soxhlet extraction of the finely pulverized ore with this liquid extracts the free sulfur. But carbon tetrachloride like all solvents of this kind has a power of alchemical extraction. It can *take away* the Alkahest or the alchemical Sulfur of the ore. During the experiments, we were surprised to see the oil of sulfur swimming over the carbon tetrachloride after the extraction. We believe that leaching with organic solvents containing carbon should not be done during cloudy weather or at night, otherwise there is a risk of alchemical extraction of the ore. This is the case for the two solvents which are mentioned in this lesson. To be safe, it is necessary to distill the solvent before circulation and to redistill it after circulation. If the distillation temperature differs between the two distillations, an extraction has occurred. Generally in this case, a second careful distillation permits us to recover the alchemical Alkahest of Sulfur.

The organic solvent for arsenic is benzene. The arsenic is extracted using the same method as stated above.

The solvents both require careful handling. The first is toxic, the second is inflammable. A circulation with these two solvents does not eliminate the need for a later calcination designed to *open the pores* of the ore. In this case, as long as the temperature is maintained under 200C. (392F.), there should not be any problem, and no longer the risk that the sulfur become fixed, or that a toxic gas be released.

The present lesson opens the doors to genuine mineral alchemical work, and the various paths of separation of the three metallic principles should begin to emerge clearly:

1. purification of the ore without *eliminating the alchemical life*;
2. extraction of the principles of Sulfur and Mercury by the Alkahests or by the vinegar of antimony (Basil Valentine's method);
3. preparation of the acetates which lead to CHAOS — separation of the elements by the COCKREN method, which is probably the method chosen by NEWTON.

The lessons about antimony will describe Basil Valentine's method and the lessons about lead will describe the COCKREN method. The wet method of antimony which is very close to COCKREN's and NEWTON's method do not require the use of the vinegar of antimony. We shall study the broad lines of the wet method of antimony in the next lesson.

#### **EXTRACTION OF THE ALKAHEST OF TARTAR:**

The setup for the distillation is a classical one. It is useful to use ground glass for the round bottom distillation flask although it is often destroyed. The tartar will be red and crushed into pieces about 1cm (0.39 inches) thick. Do not use powder or big pieces.

The distillation is extremely delicate. It is necessary to have both *complete air-tightness* and a safety mechanism which will open in case of the build up of pressure. The cooling down of the round bottom flask must be rapid. Put the receiving flask in a bath of salt water which is filled with little pieces of ice.

It is not necessary to refrigerate the receiving round bottom flask for the first phase of the distillation. The distillation proceeds as follows:

*Increase the temperature very slowly.* A phlegm will pass over. At the end of the passage of the phlegm, the distillation spontaneously stops for a while. The receiving flask is then changed and the refrigerated flask is put into place. *Heat is increased slowly, very slowly.* White smoke indicates the passage of the spirit. This is when the oil of tartar and its Alkahest begin to come over. The round bottom flask is changed again after the black oil of tartar has passed. The black oil is foul smelling. The receiving flask of the spirits must be very carefully plugged and preferably kept cold in a refrigerator.

A new distillation setup is then put together with the *round bottom flask heated in a water-bath.* The receiving round bottom flask is *refrigerated with salted ice or dry ice.* The liquid distills into two parts, one clear, the Alkahest, and a light oil, very light yellow in color, *of an agreeable odor;* we now have the Sulfur of tartar. Each one is left with the task of discovering the properties of this non-toxic oil, on their own. An Alchemist of the German school said that if this oil were better known, the surface of the earth would be changed.

The most delicate phase of this operation is the timing for the changing of the round bottom flask. There should also be total air-tightness, otherwise the Alkahest will escape. A verification of the air-tightness of the distillation train through maintaining a vacuum is very appropriate. A Pauly separator is very useful in this case.

We should remember that with a good thermal insulator and salt and broken ice (out of the freezer) it is possible to keep a temperature of — 10 — 15C. (14 — 5F.) during the passage of the spirit. (Note: — 56C. with dry ice).

Keep the Alkahest either in a ground glass flask, greased with silicon, or preferably in a closed flask with a silicon rubber stopper. Verify then the power of extraction of the tinctures on the metals of the Figure in Lesson #41.

If you experiment in the realm of metallic tinctures, it is a good idea to read *Revelation Des Mysteres Des Teintures Des Sept Metaux (Revelation Of The Mystery Of The Tinctures Of The Seven Metals)* by Basil Valentine.

**Note:**

This kind of distillation dirties the flasks very much. If you scrape them with a metal rod, you will scratch them and considerably increase the risk of breaking them. The best way to clean them is to fill them with bleach for 24 to 48 hours. With a sponge or a towel placed at the end of metallic stick, you can finish the cleaning process perfectly. This system is also good for cleaning up after distillations of the vegetable tinctures which were overheated.

**ORA ET LABORA !**

# MINERAL

## Lesson 7

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Dear Friend,

### OF THE QUALITIES OF PHILOSOPHICAL VEGETABLE MERCURY ALSO CALLED ABSOLUTE ALCOHOL

The ancients considered this alcohol properly done when black powder, completely saturated with it, would still detonate.

Nowadays, it is better to have a specific gravity hydrometer at one's disposal. (We can use a hydrometer or an alcoholometer. The readings do not generally agree between those two instruments for hydrometers are graduated for a temperature of 20C. (68F.) and alcoholometers for 15C. (59F.). For alcoholometers, there are corrective charts for temperatures between 0C. (32F.) and 30C. (86F.).

Hydrometers are graduated for a temperature of 15C. (59F.) and are, generally, graduated in grams per cubic centimeters of liquid (g/c3). If we take into account the meniscus due to capillary action, the reading of a hydrometer is no better than a gram per liter. Therefore we can use the following (approximate) method, which is precise enough for a degree of alcohol between 90 and 100 and a temperature varying between 15C. (59F.) and 25C. (77F.).

If we take that 96% alcohol weighs 0.800g. and 0.003g. represents one degree of alcohol, we can obtain the degree of the alcohol by adding or subtracting this degree by multiples of 0.003g. Thus at a temperature of 20C. (68F.) we can interpret the measurements of 0.818 and 0.800 in the following manner:

$$0.818 = 0.800 + (0.003 \times 6)$$

$$\longrightarrow 96\% - 6\% = 90\%$$

AND

$$0.788 = 0.800 - (0.003 \times 4)$$

$$\longrightarrow 96\% + 4\% = 100\%$$

If the measurement is made at another temperature, the error is one 25/30th of a thousandth per Celsius degree. (0.0025/0.0030 per C. degree).

At a temperature of 15C. (59 F.) we have 20 — 15 = 5, a 5 degree variation in relation to 20C. that is, 125/30 or roughly 0.004g.

$$0.818 + 0.004 = 0.822 \text{ for } 90\%$$

$$0.800 + 0.004 = 0.804 \text{ for } 96\%$$

$$0.788 + 0.004 = 0.792 \text{ for } 100\%$$

Conversely, at a temperature of 25C. (77F.) we find:

$$0.818 - 0.004 = 0.814 \text{ for } 90\%$$

$$0.800 - 0.004 = 0.796 \text{ for } 96\%$$

$$0.788 - 0.004 = 0.784 \text{ for } 100\%$$

This is an approximate method, but the error is of the same scale as the approximation of the reading on the thermometer and hydrometer.

In the old chemistry books we find the following corresponding in degrees of Baume'

Liquids lighter than water		Liquids heavier than water	
Baume' degrees	Mass of Volume in g/Cm3	Baume' degrees	Mass of Volume in g/Cm3
10	1 000	0	1 000
20	935	10	1 075
30	878	20	1 161
40	828	30	1 262
50	783	40	1 383
60	743	50	1 530
70	706	60	1 712
		70	1 942

To be successful, the distillations of future metallic digestions require a mastery of the distillation procedure. This is why we find it useful, for spagyric preparations, to use an alcohol that is not dried with K<sub>2</sub>CO<sub>3</sub> but has been distilled 6 or 7 times. The subtle modifications that occur: the appearance of oil, colors or other signs prepare us to observe even more subtle phenomena later on. It is useful, in this work, to study particularly the aspect of the graphs of the liquids being distilled as a function of temperature. However, it will not be always possible to use a thermometer as a guide. In addition, a few distillations with a retort or a *dead head* will be very instructive, if you have one or the other at your disposal.

**ALCHEMICAL MEDITATION****MEDITATION NUMBER 5****Alchemical Meditation Upon the Sun and Moon Archetypes****Preparations:**

Draw on the left side of a piece of cardboard which is about 40 cm x 30 cm (15.7 in. x 11.8 inches) a sun with a dot in the center and 12 rays around it; on the right side of the board, draw the moon; its convex side should be toward the sun.

Proceed with the ritual of entry into the retort.

**First phase:**

Expansion: the radiating sun. Strive to feel yourself expanding as the rays of the sun are expanding. Inhale air into your lungs as a symbol of your expansion. Feel the energy of your blood increase. Feel, in your heart, a feeling of strength, greatness, gentleness, perhaps Universal Love.

**Second phase:**

Concentration: start looking at the moon. Feel that the lunar Archetype is contracting, interiorizing. Feel that the tremendous energy of the preceding phase is concentrating in yourself, that it instills into your brain the feelings of your heart.

This cycle must be repeated a few times; it may be that each time a different energy is manifested. This must especially enlighten the dark gates of our unconscious and must increase our communion with nature and with the other men of the creation.

Beware, this exercise can stimulate the energies of Prana or the energies of the Kundalini; in that case, be very careful.

Before the ritual, study the following text which pertains to these energies. Three cycles are good to start with; you can go up to seven later on.

Exit from the retort, relax, note all your impressions, your cognitions, the date, the hour, the lunar period.

**THE SECRET FIRE OF THE ALCHEMISTS****PRANA AND KUNDALINI**

Both terms — Prana and Kundalini — which are used in Yoga possess their alchemical correspondences at the level of oratory work.

The fact that the names given to these energies express neither their meaning nor their nature leads to confusion and misunderstanding.

We mentioned in the beginning of our alchemy class that the cycle of the original, undifferentiated energy is divided into two opposed energies: *the active, the Niter — the passive, the Salt*. In addition, we can now say that Kundalini belongs to the energies of the Niter and Prana to the energies of the Salt. The equivalent terms in our language which would conform to our traditions and our culture, would be to call Prana *Vital Energy* and Kundalini *Spiritual Energy*; alchemists call the latter the *Secret Fire*.

These two energies are omnipresent in the universe. They have various mediums through which they operate, the nature of which may vary the quantity and the quality of these energies. By analogy, copper and silver are good electrical conductors and iron a good magnetic conductor.

The Vital Energy manifests in the body as a kind of radiation. Not that the body glows in the dark but it expresses and radiates a certain beauty, a kind of physical harmony.

Vital Energy abounds in plants and in animals; its main role is to maintain their life. If given special care, animals may radiate strongly.

On the other hand, Spiritual Energy, in the world, can only be found in the human species; it is what makes the difference between men and animals. However, we should add that it only exists as a potential in most beings for it is locked at the base of the spine at the extremity of the spinal cord. The strong currents of the Vital Energy maintain it in the state of a prisoner.

Another significant difference between the two energies resides in the nature of their presence. Spiritual Energy has constant presence and strength which are independent from nature's cycles; whereas Vital Energy has presence and strength that vary as a function of both the lunar and solar cycles. Spiritual Energy is compared to the sun insofar as it is a constant source of light, an analogy for consciousness which is a permanent spark. It is both attractive and contractive whereas Vital Energy externalizes itself as do beautiful blossoming flowers.

The Spiritual Energy belongs to the realm of Eternity and nothing of this world can touch it. It should be said that it is not totally locked at the base of the spine. A small portion escapes and this limited portion of energy gives man his self consciousness, his feeling of "I". The thought "I am" is an indication of the activity of the infinitesimal part of the Spiritual Energy that breaks through the barrier of the currents of Vital Energy. The captive Spiritual

Energy, however, is infinite in quantity. In man's body, it is linked to the rhythm of the breathing. With every inbreath, it travels up through the centers of the Sephiroth to a certain height which characterizes the level of consciousness that is reached by the individual; then it travels back down with the outbreath.

The levels thus reached by the Spiritual Energy can be divided into three zones which correspond to the alchemical Salt, Sulfur and Mercury.

— When consciousness resides in the lower parts of the body it is the rule of Salt: consciousness is attached to material pleasures. These individuals usually have a very limited mind and their primitive instincts are powerful. The abstract concepts of truth and virtue are not easily accessible to them and crime does not disturb them.

— In the rule of Sulfur, the consciousness resides in the region of the heart; these individuals are very active and amass wealth easily. Their mind is aroused by everything, whether of this world or religious subjects. These people painfully feel the contradictions in their conscience.

— In the rule of Mercury, consciousness resides in the head, the neck and the throat. Those individuals are attracted to the mystical and occult sides of nature and it is in them that the enlightenment of Spiritual Energy will most certainly occur.

All these levels of consciousness are accessible to people in whom this energy has not been awakened yet; for someone can, with the help of a small amount of Spiritual Energy, escape his lower nature, master it, bring this energy progressively higher and concentrate it in higher levels.

If we manage to first weaken and then momentarily suppress the currents of Vital Energy, the spiritual currents will be liberated and with a tremendous force, they will envelope the body which, for a moment, can be perceived as a limitless, brilliant light.

This experience occurs at death, when the vital currents cease, but it can also be provoked by various methods. Evidently this experience occurs more easily during the winter solstice, around Christmas time, when the Vital Energy is at its lowest in nature. It can manifest in various forms:

— For some individuals the brilliant light can take the form of an angel, the aspect of his "I" or that of a spiritual teacher.

— It can provoke an astral projection with the corresponding perception of the surroundings.

— As a result the intellect can start functioning in a semi-conscious state, without link to normal logic.

— It can also provoke uncontrolled physical movements: shaking, rapid breathing, giddiness, swinging or the hieratic position.

This experience of the awakening of the Spiritual Energy is one of the keys that open up the occult path and corresponds to a rebirth. A short while afterwards, the disruption of the Vital Energy ceases and the Spiritual Energy is locked again in the base of the spine.

After this experience, body and mind readjust themselves to the new light of this initiation. The body changes in a subtle manner and becomes sensitive to various modes of perception, different from ordinary perception. The physical body changes unconsciously but the change of the mental body depends upon consent and conscious effort, particularly at this stage.

A second experiment on this mystical path will be of greatest importance. In effect, the ascent of the Spiritual Energy will occur from its resting position on the top of the head. This is the beginning of spiritual regeneration. In this second experiment, the Spiritual Energy inscribes a path for itself that can no longer be entirely blocked by the Vital Energy.

There is much confusion regarding the various methods used to achieve the ascent of the Spiritual Energy. It is best to remember that this energy is the totality of Intelligence and that the ascent should not be artificially induced unless the proper preparation is completed.

We mentioned in the beginning of this lesson that we translated the word Kundalini into Spiritual Energy. This is not entirely accurate for the word Kundalini is used with two different meanings: the one that we gave Spiritual Energy and the second which is the location where this energy enters and remains blocked.

Before describing the effects of this energy, we must say that its awakening disturbs and de-stabilizes the currents of Vital Energy; this brings about effects which are more dramatic but which should not be confused with the effects of the Spiritual Energy. And so sensations of *light* can occur that accompany very strong, hot currents up and down the spine. The Vital Energy can be strongly concentrated in certain parts, particularly in the top of the head, close to the center of Kether; and this acts as a diamond upon the center, in such a way that the seeker could believe that an awakening of his Spiritual Energy is occurring in this center, whereas the phenomena are only due to the Vital Energy. This confusion, due to misinformation, does not present a real danger except that it may discourage the seeker in his pursuit of enlightenment.

The Spiritual Energy is far less dramatic in its ascending and the following phenomena can occur:

1. a sequence of intense pains that can suggest that one has an illness;
2. a sensation of ants slowly crawling and jumping here and there on the body rather than in the direction of the top of the head;
3. the Energy can, with a feeling of tranquility as the still surface of a lake, and without fear or apprehension, go from one center to the next, to the center on the top of the head;



4. the ascending can happen in a zigzag movement as if it were going along the undulating body of a serpent, hence the name serpent-fire;
5. the Energy can skip a center or two and can stop after only one leap;
6. the Energy can reach the center at the top of the head in a lightningbolt of light.

When the Spiritual Energy reaches the cranium and goes beyond it and forms sort of a flower, there occurs a very definite sensation and consciousness awakens at a high level of bliss, while the vital forces are reinforced again and re-vitalize the body. This state is represented in the Qabala by the head of the serpent which is turned toward Kether with its tongue touching the eleventh Path. This provokes, according to the symbol of this Path, a sparkling of intelligence. Then, the Spiritual Energy retires again to the base of the spine. What follows is a surprise for the candidate, for the body and the spirit are strongly revived and the strengths and the weaknesses of character are considerably exaggerated. It is therefore possible that the candidate be strongly perturbed by his sexual drive the next day.

A long period of gradual progress begins. At this stage of awakening, conscious work on the vital force becomes possible. A spiritual regeneration follows and the intelligence becomes brilliant in various aspects. Sometimes the energy only awakens one center and these are the consequences:

Centers	{Base of the spine	mastery of the 4 elements
	{Genital region	power of pleasure
	{Heart	understanding
	{The throat	clairaudience
	{Bridge of the nose	clairvoyance

Theoretically, none of the centers can be opened before the center on the top of the head. The initial goal of the ascent of the Spiritual Energy is to allow the beginning of conscious work with this energy. The successive openings of the centers is the second goal, but it is dangerous to insist too specifically on the lower centers; in this case the follower's consciousness could be damaged. Each experiment encourages the candidate to persevere on the Path.

We mentioned earlier that the awakening progressively gave a faculty of control and a faculty to use the Vital Energy. However, it is now useful to understand that the revitalization or the awakening of the centers by one or the other of these energies does not provoke the same result.

If the center has not been awakened by the Spiritual Energy the concentration of Vital Energy upon this center will immediately produce a certain number of conscious results such as perceptions of colors and sounds, or perceptions in other domains which are difficult to explain, like all-inclusive sensations that would give at once an identical perception to the simultaneous integration of the five senses. But these experiences will only be temporary and

linked to the active cycle of the Vital Energy. On the other hand, the concentration of Spiritual Energy and the resulting awakening will not provide immediate conscious results: there will be no cycles nor regression but an irreversible progression that will be proportional to the effort of the candidate.

Before regeneration begins through Spiritual Energy, other experiences begin. Mainly a specific feeling of entering another dimension where an inner teaching progressively becomes accessible. A trance-like state of consciousness can also occur which allows the perception of a state which is different from the ordinary physical state. This often ends up by a slowing down of the breathing and a sort of spiritual catalepsy which brings vitality and renewal to the body. This state can sometimes reach a cataleptic state where even speech is impossible. A long preparation is necessary beforehand for the benefit which is brought about lies beyond the physical world, and distress or disorientation of the mind can result.

The Spiritual Energy does not obey the physical man. This omnipresent Energy can be compared to pressure that is on the verge of action.

The changes in the Vital Energy and in the composition of the blood of the candidate (which can be accomplished through the use of the vegetable and metallic elixirs) can provoke a progressive liberation of the Spiritual Energy.

The successive development of the centers, after the Spiritual Energy has reached Kether, leads progressively to a definitive state which cannot be understood or described by words. This can be the state of Grace of some religions but we can also say that the candidate has become a child of God and that he has attained eternal life.

**ORA ET LABORA !**

# MINERAL

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## Lesson 8

Dear Friend,

### THAT WHICH IS PHILOSOPHICAL

When an alchemical experiment is not successful, we must look for the cause of the failure. Perhaps, we'll find a theoretical error, or a practical error; but most of the time it will be due to the fact that one of the components is no longer *philosophical*. To retain the philosophical aspects of things in the vegetable kingdom is a subtle matter and it is even more so in the mineral kingdom. No PH-meter, no instrument can tell you whether an extract is philosophical or not. But the fact that the psychic state of the operator is of prime importance in this respect is certain and no one can obtain philosophically pure products if he is not — more or less — philosophical.

#### The laboratory — oratory balance is crucial

The cleansing can only occur when the three principles have been separated.

The Sulfur often presents itself in two different forms: oil and salt. If one of the two is lost or if the corresponding proportions are not maintained, the Sulfur is no longer philosophical.

The Mercury is philosophical if it possesses the germinative power of its kingdom. In the vegetable realm, an extraction of caraway seeds, cumin seeds or of any plant in the form of seed gives an intense vegetable life to the Mercury.

The Salt generally doesn't need treatment: it always remains philosophical, but it often requires a lengthy cycle of calcination, solve-coagula, new calcination and so on... before it is philosophically pure.

We mentioned earlier that strong mineral acids are responsible for the loss of the philosophical characteristic of ores, this, however, does not happen instantly. On the other hand, the sea salt acid, HCl — especially if it is made from sea salt — is often so charged with the life principle that not only does it not kill the ore but it can even re-vivify a dead metal.

The philosophical state of the Philosopher himself is also of *great* significance and we shall talk about it in a later lesson.

## ALCHEMICAL LABORATORY SECRETS

### Extraction with a Soxhlet

If we operate with an electrical flask-heater, it is, to all intents and purposes, impossible not to burn a portion of the vegetable Sulfur, and our product won't be fully philosophical. You can avoid this situation by using a water-bath but it also has drawbacks that can be summarized as follow:

- a significant slowing down of the extraction;
- the obligation to keep a close check on the water level of the water-bath;
- production of steam that will de-absolute the alcohol at the first opportunity;
- leaves a lime deposit on the round bottom flask if you are using anything other than rain water or distilled water for the water-bath. This makes the tincture in the flask hard to see.

To remedy all this, the round bottom flask can be attached to the extractor with a clamp and in this way we can keep the round bottom flask about 5 to 10 mm. (0.196 to 0.393 inches) above the heating mantle; you should make sure that *the round bottom flask does not in any way touch the heating mantle*. The electrical voltage that is applied should be reduced to avoid any overheating of the flask-heater; the best way to achieve this is to use an auto-transformer (variac). Using this method, the quality of extraction is the same as with a water-bath only much faster.

Very often, during a plant extraction with a Soxhlet, the tincture becomes turbid or cloudy and loses its transparent clarity as well as its original color. The alcohol which drips into the thimble is distilled and relatively pure. It dissolves the Sulfur in the plant and becomes charged with the vegetable Mercury, or more specifically with its animating principle. As the siphon is started, these matters go down with the alcohol into the lower round bottom flask; the alcohol is progressively saturated and there comes a point when the distillation of the Sulfur is no longer possible. Small solid particles appear and the tincture becomes cloudy.

### What should you do then?

- Increase the volume of alcohol to allow the dissolution of the excess Sulfur: it is simple but it is also expensive.
- Filter the tincture through a glass funnel using a plug of fiberglass, or a porous plate made of nylon, teflon or fritted glass. Filter paper should not be used for it absorbs too much

Sulfur. All the *jelly* that is collected will be treated as has been explained for the Salt of Sulfur. This latter will be added to the Salt of the plant.

If you do not follow these precautions, the preparation will then lose its philosophical characteristic because a portion of the Sulfur will have been eliminated.

## ALCHEMICAL MEDITATION

### MEDITATION NUMBER 6

**Numerical meditation on a symbol - the illustration of Basil Valentine.**

Place the enclosed engraving behind the retort. Perform the ritual of entry into the retort. Begin the following meditation:

1 — Everything comes from the unity of consciousness which is symbolized by the head in the center of the drawing. The material aspect of consciousness is Saturn, the lower point of the star. The connection is made by the salt of Saturn which is black.

2 — The duality, the active, the male who is symbolized on the left side of the drawing by the solar King himself who is crowned, seated on his rock with the lion and the dragon at his feet: the element Fire.

On the right side of the drawing, is the passive aspect, the female, the moon: the woman who rules over the waters. She is seated on a dolphin which is swimming in the sea; her head radiates the cerebral lunar energy and her hands hold: one the cornucopia of nature and the other, a symbol of natural harmony.

3 — The triangle of the three principles: the solar Sulfur on the same side as the King, the lunar Spirit on the same side as the Queen; in the lower point, the body with the cube of the earth, surrounded by the five traditional planets: Saturn, Jupiter, Mars, Venus and Mercury.

4 — The four corners of the drawing: the salamander, the Fire; the Eagle, the Air; Water and Earth.

5 — The Pentagram of the Alchemist: a foot in the earth, a foot in the water. The hand which holds the feather of the bird symbolizes the Air, the hand which holds the torch symbolizes the Fire. The central bird of the top symbolizes the quintessence.

6 — The combination of the two triangles:

— The big triangle: Anima-Spirit-Corpus symbolizes the three principles in their outer aspects;

— The small triangle: of the consciousness symbolizes the Sulfur, the Mercury and the Salt in their inner aspects.

7 — The seven planets in the seven points of the star. Notice Saturn, black, close to the earth in the symbol of the Earth element. The wolf, symbol of antimony, which spits his fire. In 3, Mars where Sulfur is hidden, which brings us to say that the secret is in Aries which is ruled by the planet Mars. In 6, the multiplier Mercury in the mercury.

The seven cartouches represent the sequence of the stages of the work. The sequence occurs clockwise. Start with the work in black of Saturn and finish with the birth of the infant king.

The formula in the crown is the one giving the acrostic of **VITRIOL** : **visit the inside of the earth (antimony), rectify (purify), and you will find the hidden stone.**

Exit the retort, relax, note your impressions, the date and the hour. Compare this with the text of the Oraculum.

**ORA ET LABORA !**

**FIGURE ENCLOSED:**

- Figure #1 - The illustration of Basil Valentine

Figure #1

THE ILLUSTRATION OF BASIL VALENTINE



# MINERAL

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## Lesson 9

Dear Friend,

The medallion represented on figure #1 contains a sentence in Latin which translates as:

*Visit the inside of the earth and you will find the Hidden Stone.*

Whoever interprets this sentence literally can attempt to visit all the mines of the earth and he won't find the Hidden Stone. In respect to the drawing as a whole, the interpretation is: *Take a look at what is inside antimony*, for antimony is the symbol of the earth. It can be also formulated as: *Separate antimony into its principles and you will have the elements of the Fire Stone*, thus called by Basil.

Note that the Fire Stone is not the Philosophers Stone; it possesses all its properties but to a lesser degree.

The symbol is clearly divided into two parts. The two escutcheons of the Eagle and the Lion are linked by the Golden chain of Homer, AUREA CATENA HOMERI, the most revealing book of all the Alchemical literature.

The Eagle and the Lion are the guardians of the threshold of the chain, that is to say the Mercury and the Sulfur. Underneath, we notice the cross above the earth, the symbol of antimony, and underneath further the star of the starry Regulus. Right, we can see the rings of the magnetic Sulfur, and left the Fish (Pisces) of Mercury. Above are the two hands of divine influence, or the secret fire, and all the way up, are the alchemical sun and moon, united in the alchemical vase of Mercury.

— We notice that Saturn, in the four accompanying planets, is jumbled for Saturn's lead is replaced by the *philosophers lead*.

The first letters of the words of the latin sentence form the word: VITRIOL, which gives us the starting key. The only two vitriols of antimony are:

- the native vitriol: *stibnite*;
- the vitriol made through the art or in the current terminology, *the acetate of antimony*.



Let us start our study with the vinegar of antimony, according to the commentaries made by the famous alchemist *KERKRING* on the aforementioned vinegar, and from which we'll draw a part of our inspiration.

This vinegar is one of the main preparations of antimony; consequently, we are drawing your attention to the particular points that will enable you to follow Basil's instructions more correctly.

We do not know of any other operation on antimony that those who know its hidden mystery should attempt, for *this one contains them all*.

Finally, this is the substance about which all sages and alchemists wrote: the oil of antimony is the goal of all alchemists for it can be *promptly converted into the Fire Stone*.

### **VINEGAR OF ANTIMONY, CALLED PHILOSOPHIC VINEGAR OR MINERAL VINEGAR**

**This vinegar is the alkahest that opens all metals.**

We believe that you are now familiar with the processes which are described in Spagyrics Lesson #43. Note that the figure in Lesson #41 will be very useful for our subsequent works. Those of you who experimented with the vegetable circulatum minor or the vegetable Stone know that, except for gross errors, almost the sole cause of failure is the loss of the *PHILOSOPHIC STATE* of one of the three principles of Sulfur, Mercury or Salt.

The problem is similar in the metallic kingdom, but more complex than in the vegetable kingdom.

Our study is involved with the extraction, while maintaining the Philosophic quality of the three metallic principles of Sulfur, Mercury and Salt. There are, in fact, four possible solutions to this problem and we shall carefully study them one at a time in the subsequent Lessons.

**The four possible solutions are:**

1 — *Metallic fermentation.*

2 — *Extraction by an alkahest.*

3 — *Dissolution by a philosophic Mercury.*

4 — *Special distillation of a correctly prepared vitriol*

The present Lesson will be dedicated to metallic fermentation.

**METALLIC FERMENTATION**

In the course of our experiments, we successfully fermented two metals only: antimony from stibnite and lead from galena. The latter fermentation requires considerable work, so we eventually rejected it. The method we used was from the *Collectanea Chemica* as described in the handbook of Alchemy.

We do not know if the fermentation of the other planetary metals is possible; all we can say is that to this day, we have not succeeded, perhaps because the quality of the minerals was not adequate. We believe that the easiest and the most interesting fermentation is that of stibnite, the ore of antimony. This is why this lesson is dedicated to the subject.

Stibnite is a *toxic ore*. It must be handled with gloves for it can penetrate the skin. When it is handled in powder form, the respiratory tract must also be protected by a dust filter mask.

It is best to have rather big pieces of the ore at one's disposal and to undertake to crush and reduce them to powder *shortly before using it or at least before the first calcinations*. Manual crushing in a large quantity is practically impossible, therefore, our mode of operation is as follows:

We put the big pieces in a bag made with two or three layers of a thick closely-woven cloth. We can then break up the stibnite with a heavy hammer in such a way that the chips and the dust do not fly all over the place. It is necessary to reduce the pieces to a size smaller than that of a walnut.

For the next reduction in size, we'll use an 8" or 10" long 4" iron pipe nipple with a cap screwed on one end. This will hold the ore to be crushed. The crusher is a 3" pipe cap which has a pipe reducer from 3" to 1" which is screwed to the pipe. Screw in a 12" x 1" pipe nipple to make the crusher part. Put 50 grams of stibnite into the large pipe and slip the 3" crusher into the top of the pipe and smash repeatedly until the ore is reduced to 1/4" or less. This setup will work on stibnite, Galena, cerusite, chalcantite, native sulfur tartar and most other ores used in Alchemy. Put all the ore crushed in this way through a fine sieve to get the powder and place the rest in a barrel style rock tumbler with steel balls or carborundum grindy media and let tumble for a few hours. Periodically take out and run through the sieve and remove the powder. When handling the powder put on masks and gloves. All the pieces that don't go through the sieve are put back in the tumbler and rolled again. If the powder which is produced is not regularly collected, it coats and build up on the balls, and on the pieces of ore and the grinding becomes inefficient.

The powder is immediately stored in air-tight containers, for it is important to protect it from the dampness of the air which would produce sulfuric acid.

Then, the calcination can be carried out as directed in Lesson #6. It is absolutely necessary to ventilate well and carry away all the gases generated during this experiment. Do not be afraid of taking too long for the calcination stage which occurs between 70C. (158F.) and 80C. (176F.). You can add towards the end a plateau of about 10 hours at 90-100C. (194-212F.).

We have now two ways of obtaining the vinegar of antimony:

**1 — Circulation, fermentation:**

Fill the thimble of a Soxhlet extractor with stibnite *and distilled rainwater*. The extractor should not be filled with a paper thimble but an Alundum or fritted glass thimble or simply with 2 or 3cm. (0.7 or 1.18 inches) of surgical cotton at the bottom of the extractor. The extraction-fermentation lasts from 2 weeks to 2 months. For the best fermentation, it is a good idea to cover the extractor with an insulating layer *including the tube where the vapors ascend*, the stibnite is thus at a better fermentation temperature. If you don't want to have the cooling water running for 2 or 3 months, a closed circuit with refrigeration is necessary. Our refrigerant is a 10mm. diameter and 5m. (16.40ft.) long copper tube, coiled in a spiral and placed in a container, insulated if possible, that contains ice. We will use an aquarium's pump (Figure #2).

In the course of the operation, the pH of the water should be periodically checked; it should start to move during the first two weeks. If you have a pH-meter at your disposal, there is no problem. Otherwise, you should use very sensitive papers. After a decrease in the pH, that is to say an increase of the acidity, a period of stabilization occurs. The first phase of the experiment is then accomplished.

*During the entire operation, the upper part of the refrigerant should be stopped up.* Then put the liquid and the stibnite in a round bottom flask, and vacuum distil in a water-bath *to the dry point but no further*, to avoid the loss of the spirit. The distillate is then poured into a round bottom flask and we distil one fourth of the liquid at a time and store the four fourths separately. *The last fourth must be vacuum-distilled.* A green gum may appear, towards the end, that does not distil over at 60C. (140F.). Dissolve it in absolute alcohol and put it aside for later use. *This is the GREEN Lion* (which can be obtained in greater quantities in a different manner).

The fourths are taken one by one and again separated in four. We have now 16 flasks. Reassemble them by mixing together the ones with a similar pH, and distill them again in four batches. Thus progressively, the vinegar is concentrated and separated from its phlegm. When the pH is below one, stop. Experience shows that if the vinegar is correctly made, it extracts the tincture of gold (try with a very small quantity of vinegar, a few drops in a test tube). The color generally appears within 24 or 48 hours. At least one moon cycle is required to completely extract the tincture. This method has one drawback, its duration; but it has many advantages. First its simplicity, and the small risk of breaking material. The most important advantage comes from the fact that, as soon as some vinegar is extracted, it circulates with the water and accelerates the extraction process, for, because it is an alkahest, it has the power of extraction. The process is slow, nonetheless, since the vinegar is dissolved in water. Through this method, a long extraction of 2 or 3 months extracts most of the stibnite. Do not discard the stibnite out of which the vinegar has been extracted.

**2 — Fermentation — extraction — incorporation of Spirits****self extraction — concentration :**

The stibnite is prepared as before, then poured into a flask *which has an air-tight stopper*, combine seven parts of distilled rain water and three parts of powdered stibnite, by weight.

We constructed a little apparatus that turns the flask upside down every minute. If the mix is not constantly agitated, the flask should be turned at least 10 times a day. This considerably accelerates the fermentation. The flask is placed in a box maintained at a temperature between 40C. (104F.) and 50C. (122F.).

With this mechanism, the fermentation is usually completed in one or two weeks.

The distillation can be performed as mentioned above. But if you wish to obtain a stronger, more abundant vinegar, the operation becomes more complex.

The distillation device must conform to Figure #3 (the various elements drawn in this figure are not to the same scale). Also note that if the round bottom flask B is made of quartz, the device F is not necessary.

**Proceed in the following manner:**

The fermented stibnite is poured with its water in the round bottom flask B which is put into an enclosed space made of insulating fire bricks. The round bottom flask is supported by an iron tripod. A resistance coil of 500 to 1000 watts insures the heating of the air in the enclosed space. This device is necessary so that the round bottom flask doesn't break during the dry distillation. It prevents stress from being created in the glass, as the entire flask is heated. No liquid can then be deposited in the round bottom flask or in the curved part of the distillation bridge: therefore no liquid is lost and cracks are avoided that could be caused by liquid falling into a round bottom flask heated at 400C. (752F.).

Vacuum is established through tube U, before heating, a first time. The vacuum does not last for the stibnite liberates occluded gas. Two or three hours later, vacuum should again be established. If vacuum has to be established a third time and does not hold, a leak must have occurred and the cause should be sought out.

Heat at 60C. (140F.). At the onset of ebullition, establish the vacuum again. This is an important phase because the vapors of the ebullition allow *the residual air* to be expelled.

If the distillation is slow enough and the cooling of the condenser correct, the round bottom flask G fills up with liquid; the receiver *must remain cold*. Do not forget that, at such weak pressures, the condenser D is not very efficient. If G heats, it must be surrounded with water containing salt and ice *for the spirits of the vinegar are very volatile, at that point*.

H and L are two test tubes which are 20 to 25 cm long (7.8 to 9.8 inches) and 25 to 20

mm (0.98 to 0.78 inches) in diameter. The U-shaped tube that links them is almost closed on the L side; the hole should be of the diameter of a fine needle. If the spirits have not yet been fixed in G, the bubbling in the form of fine bubbles should dissolve them in the water of L which will be added to the vinegar at the end of the distillation. In case the temperature drops in B which would pull liquid from L to G, in the enclosed space of distillation, the tube H is meant to prevent the water from L to rush into G.

The round bottom flask M is a safeguard for the vacuum. When all the liquid of B is distilled, the temperature is progressively increased *during the following three days* so that it reaches 350 to 400C. (662 to 752F.) towards the end of the third day (a thermometer or pyrometer in the enclosed space F is very useful).

Let it cool down *slowly* without opening the enclosed space. When opening, the inside of the round bottom flask B should be partly covered, with a red and yellow deposit. With a piece of *hardwood*, break the block of dry stibnite. The content of the round bottom flask G is poured into B; agitate to obtain the dissolution of the red and the yellow.

Begin again the vacuum distillation as before and heat again for three days. Generally, by the third cycle, there no longer is a red and yellow deposit; in this case the operation is completed.

Mix the water from G and L, distil by fourths as in the first method until the pH is less than 1.

Be aware, in the successive distillations, it is useful to operate with an air-tight circuit, with an outlet into the system of tubes H and L: in this way, you can avoid any loss of vinegar. If, in the course of a distillation, there is bubbling in L, measure the pH of this water and incorporate the water into the circuit of distillation, by fourths.

This second method yields a stronger, more abundant vinegar than the first, in less time. But it requires more equipment and in the case of a mistake, the round bottom flask B is easily broken.

## PROPERTIES OF THE VINEGAR OF ANTIMONY

1 — The vinegar of antimony is fixed. One can no longer render it unfixed, just like vinegar cannot be brought back to the state of wine.

2 — *The vinegar of antimony fixes everything that comes in contact with it, including the elements of antimony.*

3 — In the vinegar of antimony *lies the key which opens all other metals and fixes their Mercury.*

4 — After the elimination of the phlegm, the vinegar of antimony is the fixed Pure Spirit of antimony.

5 — Although apparently corrosive, the vinegar of antimony is not toxic.

6 — The vinegar of antimony can also be obtained from the Regulus of antimony. *In this case, the volatile spirit is not fixed.*

7 — When we read putrefaction in Basil Valentine's texts, we should understand preparation of the vinegar of antimony.

8 — The vinegar of antimony directly extracts the oil of antimony (its Sulfur) from the white glass of antimony.

9 — If the vinegar is extracted from non-calcined stibnite, it contains sulfuric acid and it can contain the element arsenic.

10 — Acetic acid is difficult to separate from the vinegar of antimony.

11 — *The sublimate that ascends after the vinegar is distilled over, is the Spirit which is progressively incorporated into the vinegar.*

12 — In the course of repeated distillations, it is possible to obtain the salt of antimony by passing the separated vinegar through dry decantation.

13 — In the course of the previous operation, the Green Lion can sometimes be released; it depends upon the quality of the stibnite.

14 — If the vinegar of antimony does not contain any sulfuric acid, it draws the tincture from the metal mercury, *but does not dissolve it.* Try first on a small bead of mercury and follow a procedure identical to the one used for the alkahest of sulfur.

15 - Another method to detect sulfuric acid: extract the tincture from the glass of antimony and pour a few drops into a solution saturated with barium acetate. If there is a precipitate, there is sulfuric acid and the calcination of stibnite did not last long enough.

16 — The Balm of Life and the vinegar of antimony contain great alchemical secrets. Kerkring says that these preparations can take the place of all others.

17 — The vinegar obtained by the second method is stronger than the vinegar obtained by the first method. This can be verified by pouring a little bit of vinegar in a test tube. Let fall into the vinegar a fourth or 1/2 cm<sup>2</sup> of a bookbinder's sheet of gold. The extraction of the tincture happens much faster with the second vinegar.

The oily yellow liquid that is obtained is the first form of drinkable gold. Close to a month of maceration is required.

**NOTE: about the colors of the gold tincture:**

The extraction with the vinegar of antimony of pH 1 or lower yields a golden yellow oil.

With an alkahest, the color evolves according to its concentration and to the quantity of extracted tincture or of dissolved gold. When the concentration is high the color is red, when it is weak, the color is green. That color is the color of gold which becomes transparent when the sheet is thin enough. When the dissolution or the extraction happens, we have, in the beginning, the transparency of the green gold, then it becomes either green then red, or yellow then red. The drinkable concentrated gold is ruby red. Its highest degree can only be obtained by a fixed and purified philosophic Mercury.

**ORA ET LABORA !**

**ENCLOSED FIGURES:**

- Figure #1 — Medallion of V.I.T.R.I.O.L. of Basil Valentine
- Figure #2 — Closed Circuit Refrigeration Setup.
- Figure #3 — Distillation Set up.

Figure #1

MEDALLION OF V. I. T. R. I. O. L. OF BASIL VALENTINE





Figure #2

CLOSED CURCUIT REFRIGERATION SETUP

AIR INTAKE TO FACILITATE FILLING  
(possible purge with this hose)

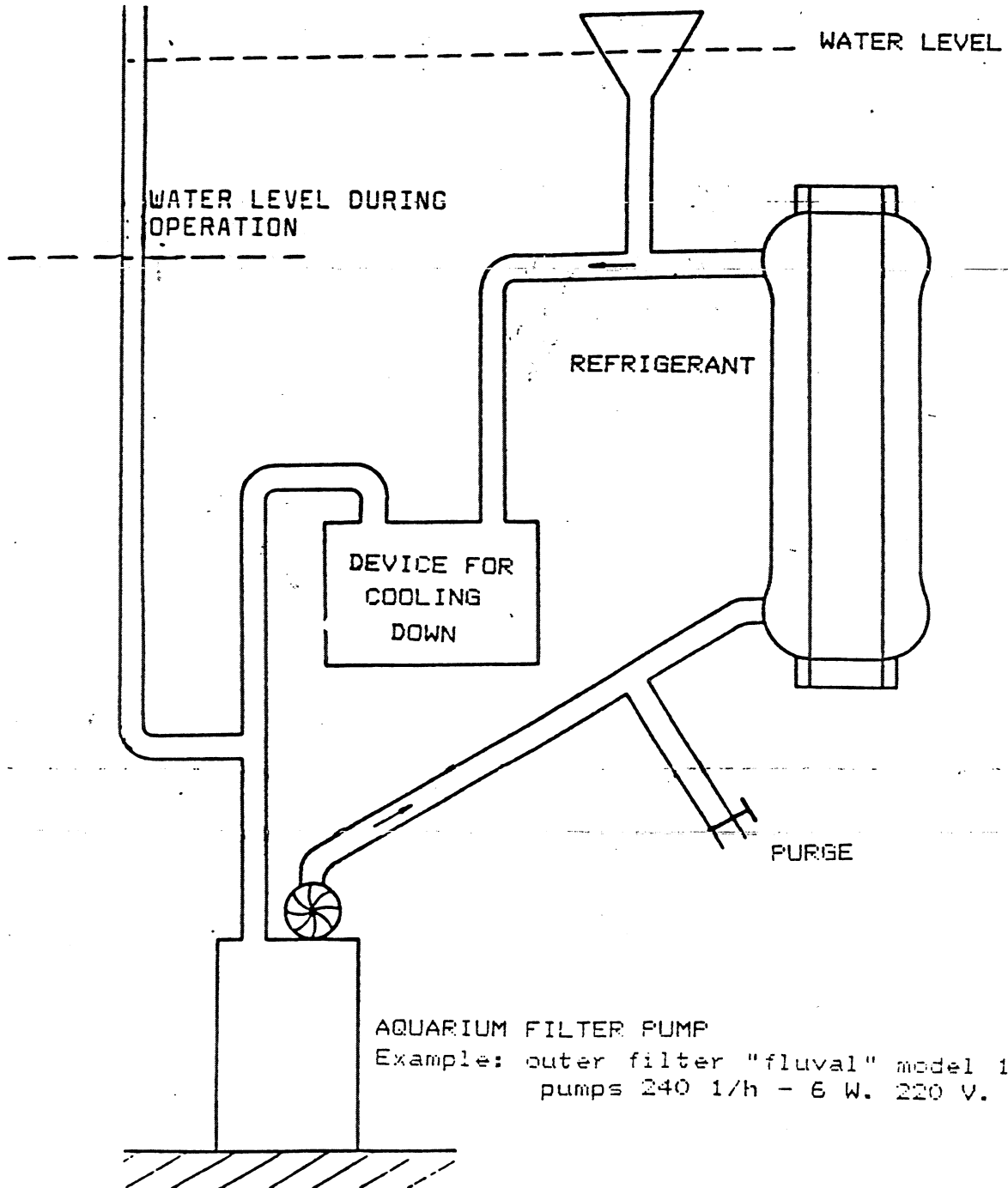
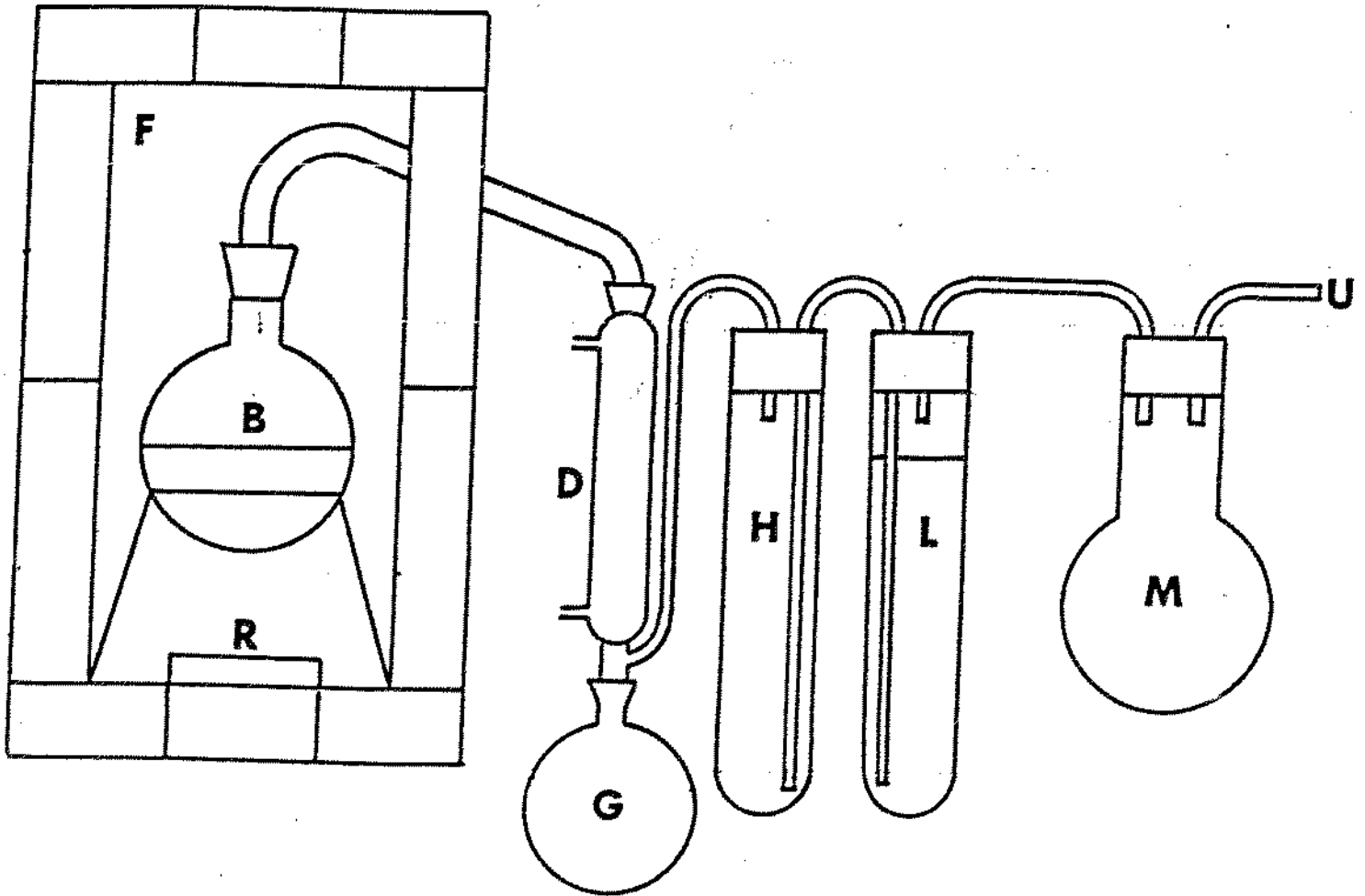


Figure #3

DISTILLATION SETUP



# MINERAL

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## Lesson 10

Dear Friend,

To supplement what we have already said about preserving the philosophic character of the three principles, let us point out that one of the major difficulties in producing the Stone is the considerable number of cycles required of *imbibition* — *maceration* — *calcination*. Time and work are necessary. Moreover, the volume of the stone diminishes as you go through the process because a small amount of product is lost with each cycle. As it is often impossible to have a large quantity of substance at one's disposal in the beginning, there is the risk that you will watch the Stone being reduced to almost nothing before it is completed. The only efficient way to reduce the number of cycles is to pulverize the salt as finely as possible at the very beginning of the operations.

In the course of our experiments we noticed the formation of three layers in the structure of a vegetable Stone in the course of its preparation. One of them is formed in a more advanced stage; *it results specifically from the extreme fineness of the grains of Salt*. Some difficulties must be overcome in order to obtain the optimum particle size. If we operate manually, the grains form a dust that blows away. For example, Kerckring advises us to imbibe the antimony Stone with distilled vinegar to prevent it from blowing away. It is then a paste in the mortar. Unfortunately, such an operation cannot be performed with the vegetable work because it is soluble in water. The only possible imbibition would be with alcohol, but we believe it is not desirable from an alchemical point of view.

To obtain the desired result, we decided to use a ball mill. The salt is pulverized in the ball mill crusher which consists of a porcelain jar closed with an air-tight stopper and a quarter-filled with porcelain balls or rods. A rock tumbler makes the jar revolve. Stop the rotation after an hour or two, and collect the powder with a clean brush, do not forget the powder on the surface of the balls. In order to grind the powder really fine, the jar and the balls should be preheated at 110-120C. (230-248F.) for at least an hour so that the slightest trace of dampness disappears. If you have a sieve with a bottom and a cover — which prevents the loss of the finest powder — you can run the powder through the sieve.

You can get a stainless steel sieve (600 mesh), for instance, that does not let through particles unless they are smaller than 0.04 millimeters. One thing to watch for is that the powder won't pass through if it is allowed to absorb back some of the atmospheric humidity.

Salt thus prepared shortens, by four times at least, the cycles of fixation. Note that after use these sieves must be cleaned with distilled water only and dried with an electric dryer, otherwise the screen will become clogged.

**Comment:**

Some of our members may feel that all these practical precautions are far from esotericism or spirituality. But the Vegetable Stone is a living, sublimated body which, through its powers, opens our Inner Gates. The Stone may release only a little elixir, except for mercurial plants (Thoth Hermes), however, the elixirs it does produce open the akashic contact either on the level of Hod or on the level of Netzach. This contact brings a direct knowledge that is inaccessible through books, a knowledge of Nature that is not necessarily alchemical but always turns out to be useful, if not indispensable, for the journey along the Path.

**USE OF PH PAPERS:**

The pH of a solution is linked to its basic or acid character; the balanced or neutral state, is pH 7. From 0 to 7 the solution is acid and from 7 to 14 the solution is basic.

Depending upon your needs, there are various kinds of pH paper available. We can use three scales in the mineral:

- 1) pH paper from 1 to 4.5 for the vinegar of antimony.
- 2) pH paper 4.5 to 7.5 to check and purify vitriols;
- 3) pH paper for general use: from 0 to 14

Do not dip the paper into the liquid when testing, because the reagents might react with the paper and give false results. Dip a glass rod into the liquid and spread a drop or two on the paper.

These papers should be kept in air-tight boxes or bags to avoid dampness. An electric pH-meter is more precise but the price, of course, is higher!

**ALCHEMICAL MEDITATION****MEDITATION NUMBER 7**

*Alchemical meditation on the Process: the Conjunction — the Mountain of the Adept.*

Place the drawing (page 5, Figure #1) behind the retort. Perform the ritual of entry into the retort.

**First phase:** the beginning alchemist is blindfolded, he is blind and needs a guide for his work. Like the hare, he'll start working in the earth without light.

**Second phase:** it is one of the seven operations which lead to the threshold of the Temple, inside the Mountain. These operations are: Calcination, Sublimation, Solution, Putrefaction, Distillation, Coagulation and finally the result: *Tincture*.

The Temple is inside the Mountain, it is hidden from the layman. The Temple has seven windows to the outer world, and it is the Temple of laboratory work as shown by the big still (athanor) placed in the center, in the back. On the left side, the solar King holds the scepter in his right hand, on the right side the Queen holds a three leaved plant in her right hand.

Above the roof of the Temple: the Sun and the Moon surrounded with stars. Above, the triumphant Phoenix. This is the path of the follower, but to obtain the result the conjunction must occur.

The conjunction consists in the understanding and mastery of the four elements, the seven double laws (planets) and the twelve signs of the Zodiac. We have in the four corners the four elements surrounding the Zodiac. Here, each sign is assigned to an alchemical symbol, which is:

Taurus	mercury
Libra	verdigris
Scorpio	vitriol
Aries	sulfur
Leo	crocus of iron
Virgo	sal ammoniac
Gemini	cinnabar
Cancer	orpiment
Sagittarius	salt
Pisces	saltpeter
Capricorn	tartar
Aquarius	alum

The planets are placed on each side of the mountain, on four pillars (the four worlds of the Qabala).

Left, the solar planets:

- Venus with her mirror (left hand) and a radiating heart (right hand).
- Mars with a sword (right hand) and a shield (left hand).
- The Sun with the crown and the scepter.

Right, the lunar planets:

- Saturn, the child (right hand) and the scythe (left hand).
- Jupiter, the scepter (left hand) and the thunderbolt (right hand).
- The Moon, Diana the huntress, the hunting horn (right hand) and the spear (left hand).

In the center, Mercury, the hermaphroditic planet, the caduceus (right hand), it symbolizes the secret fire; the star (left hand), the symbol of the mastery of astral energies, the shoes, the symbol of his volatility. He has a foot in a fountain, the access of which is possible only from one side.

**ORA ET LABORA !**

**FIGURE ENCLOSED:**

- Figure #1 - The Conjunction - The Mountain of the Adepts

Figure #1

THE CONJUNCTION - THE MOUNTAIN OF THE ADEPTS



# MINERAL

## Lesson 11

---

Dear Friend,

### THE PHILOSOPHIC STATE OF THE PHILOSOPHER

We explained, in Spagyrics Lesson #34, the effects of the blending of planetary elixirs. In the metallic phase or the preparatory phase of this realm, the experiments should be interesting and profitable. The experiments will be all the more successful provided the two following conditions are met: the elixirs must be of high quality and the experimentation should occur in the alchemical realm only.

The Philosopher prepares himself; he strives to be as *Philosophic* as possible so as to obtain the maximum from his experiments. The elixirs act mainly upon the Mercury of the student; the Sulfur is brought to philosophic condition through theoretical study on the one hand and through meditation in the oratory, on the other hand. Performing the practical work indirectly acts upon the Salt.

Let's consider the same process on another level. To obtain a result at a higher level, we can use a new method in choosing the day which corresponds to the elixirs. First, you must know the day of your birth. Let us consider the second figure of Spagyric Lesson #9 (the Chemical Sky) and suppose we are born on a Tuesday. *This day will be on the MC* (Medium Coeli, the cusp of the Xth House) and in this case, the list of the elixirs will be the following:

<u>Column 1</u>	<u>Column 2</u>
Tuesday	Saturn
Wednesday	Jupiter
Thursday	Mars
Friday	Sun
Saturday	Venus
Sunday	Mercury
Monday	Moon



Note the changes in place in the above chart of the Sun and Moon as compared to their positions in the Chemical Sky. The order of the planetary elixirs is the same as the order of Mezla, the divine energy in the descent down the Sephiroth. The chart is correct for everyone, only start the first column with the day of your birth. This method should only be used with the intention of assisting one's progress. In addition, here are a few details to refine our laboratory process. To start with, there are three better alternatives:

— to direct one's attention toward the Sephira Hod for cognitions about the Qabala or metallic Alchemy;

— to go to Yesod to obtain practical data to obtain improved psychic clarity and no interference;

— to turn toward Netzach in order to gain a better understanding of plant vegetable alchemy and spagyric healings.

The day of operation should be chosen on the basis of the above chart: for Hod we will operate on the Mercury evening, for Yesod on the Moon evening and for Netzach on the Venus evening. Therefore, if you were born on a Tuesday, the evening of contact for metallic alchemy will be preferably Sunday night.

Then, we should achieve a state of resonance on both levels and hold the thought that the elixir will permit Mercury to transmute the knowledge. We shall undertake a theoretical study, and, if necessary, perform the experiment, at least partially, to impress the problem deep into the mind. A passive meditation will allow the Sulfur *to inspire* the substance of the intellect; thus a first stage of resonance will be created.

To understand what will follow, let us examine the figure #1 of Spagyric Lesson #9. We see that the Sephiroth are linked by lines that Qabalists call Paths. Malkuth, the world of the intellect, is linked to the three Sephiroths immediately above it through Paths 29, 31 and 32. These Paths are symbols that represent certain aspects of consciousness at the moment when it is transferred from one Sephiroth to the other.

Our consciousness should be in resonance with the Path that we wish to take. This operation must be performed just before going to bed; no reading should follow. Each Path has many symbols. A meditation about the whole is useful but not necessary. Some prefer to use one symbol at a time.

**Contact of Hod, Path 31.** The Hebrew letter of this Path is Shin, the letter of Fire which is at once purifying and Divine Love. According to the alchemists, the planet is Vulcan. This could be an intra-mercurial planet, the planet of the alchemist's secret fire. The Tarot card which is assigned to this Path is the Angel of the last Judgement who, on this path of the metallic Art, is the ultimate recommendation for those whose purification is not yet satisfying.

**Contact of Yesod, Moon, Path 32.** The Hebrew letter is Tav, the symbol of balance and the symbol of the path of the middle pillar. The planet is Saturn, whose metals have the

possibility of opening this Path. Saturn, at the MC (Zenith), is also the DC (Nadir). The Tarot card is the Universe, the World. This Path opens the inner way to the reality of the universe. The four animals of the card are those of the Apocalypse, the four alchemical elements.

**Contact of Netzach**, Path 29. The Hebrew letter is Qoph, the first letter of the word Qabala. The symbol of this Path is that of the Moon and Pisces. It leads to the watery vegetable nature; it is the world of the vegetable secrets of Nature.

If you use Tarot cards for this exercise, the best is the *Tarot de Marseille* of which you only use the major arcana. *In no event, should this set be used for divination.*

If these experiments are successful, you must immediately be put on guard against all erroneous assumptions. These experiments lead to a teaching that we often call *Night College*. In almost all cases, the experience takes on the appearance of a class held in a classroom led by a teacher and attended by many students all of whom are actually one person. *We must absolutely understand the fact that we are alone at that moment.* The teacher is our Higher self who, by resonance, directly absorbs knowledge from Akasha. The other students are elements of our personality who have participated in the past in the same kind of work.

### PREPARATION OF METALLIC OILS WITHOUT ALKAHEST OR PHILOSOPHIC MERCURY

#### *Raw metallic materials:*

- |           |  |
|-----------|--|
| — lead    | Lead oxides (red minium $Pb_3 O_4$ or yellow litharge $Pb O$ ) |
| — mercury | red oxide (Mercuric — $Hg O$ )                                 |
| — silver  | oxide powder ( $Ag_2 O$ )                                      |
| — copper  | technical grade black oxide (cupric $Cu O$ )                   |
| — iron    | technical grade red oxide (ferric $Fe_2 O_3$ )                 |

#### *Extraction liquids:*

- sulfuric ether, such as stabilized diethyloxyde (ethyl ether).
- absolute alcohol, *distilled three times.*

#### **Example:**

For the metal quicksilver, place into an air-tight flask 35 grams (1.23oz..) of mercuric oxide and 70 grams (2.46oz.) of ether. Close the flask quickly and make it air-tight. Beware, let macerate at a low temperature (below  $30^{\circ} C$ ) otherwise the ether boils and there is a risk of explosion.

A maceration for one moon cycle gives a lightly orange tincture; we obtained an emerald green tincture after 7 to 8 moon cycles. The ether must then be filtered with a funnel and cotton or filter paper, at least three times; this, of course must be done with a covered funnel and a closed flask to avoid any evaporation. **There should be no solid sediment remaining in the ether for the mercuric oxide is a violent poison.** The last filtration is made into a retort. After evaporation of the ether, since the retort is not closed, there is a very small quantity left of an orange-colored oil (or blue in the case of a 7 months maceration).

Then, we attempt the distillation of the oil taking several precautions to prevent the oil from burning. At the end of the distillation, the result is the following: there is nothing in the receiving round bottom flask. A few drops of oil shine at the top and in the spout of the retort. At the bottom a dry residue remains.

With caution, pour a few drops of absolute alcohol in the spout of the retort; this time the retort should be made air-tight. Attempt to dissolve the few drops of oil, in such a way that the alcohol does not make contact with the solid residue which is left in the retort. The alcohol is collected in a flask and slowly evaporated without boiling. In this manner, we obtain a small volume of pure oil.

Note that the alchemical medication is optimum for the three principles when we have:

Sulfur 1/3                  Mercury 1/3                  Salt 1/3

and in the case of a tincture:

Sulfur 1/3                  Mercury 1/3

We then add a quantity of alcohol equal to that of the oil (1/3).

The process is similar for other metals.

They are unfixed tinctures; therefore they are tinctures with a vivifying and energetic effect. The correct dosage is one drop.

Tin and gold will be treated separately. The oil of gold can only be obtained through a Philosophic Mercury or Alkahest.

**Example:** vinegar of antimony.

**PLANETARY ATTRIBUTION AND MEDICAL EFFECTS  
OF NON TRADITIONAL ELEMENTS**

**Calcium:** attributed to Saturn, has an important effect on the skeletal structure and the spleen.

**Magnesium:** attributed to Mercury, has an important effect on the cerebro-spinal system.

**Aluminium:** attributed to the Moon, acts particularly on the sympathetic nervous system.

**Potassium:** attributed to Uranus, has a significant effect of dissolution on all obstructions, particularly kidney stones.

**Sodium:** attributed to Jupiter (and associated to tin through Jupiter), has an excellent effect of assimilation on food; *opens the pores* of all matter; excellent fluidizing agent.

**Zinc:** attributed to Neptune, provokes an increase of the electrical energy in cells particularly in brain cells.

**Antimony:** symbol of the Earth, is associated to potassium through Uranus.

**Lead:** is associated to calcium through Saturn.

**Magnesium:** is associated to the metal quicksilver through Mercury.

**Sodium:** is associated to tin through Jupiter.

**CHARACTERISTICS OF THE SEVEN METALS AND ANTIMONY  
FOR THESE OPERATIONS, IN THE FORM OF A SERIES OF APHORISMS**

**Antimony:** possesses a fixed Mercury; the vitriol of antimony is the acetate of antimony, its Salt is the magnet of the Philosophers, it attracts and fixes the *Spirits*.

**Saturn-lead:** it is, through its sparse Salt, the key to metallic fixedness. The work can be done by it alone. Saturn has little Sulfur, little Salt, a lot of crude Mercury. The Salt is easily fusible.

**Jupiter-tin:** does not abound in Mercury (dissolvent of the seven metals). Possesses a very little Sulfur of a white color. Its Salt has a good degree of perfection. The Salt and the Sulfur of Jupiter joined with Saturn, transmute the lead into Jupiter.

**Jupiter:** it has no excess of Mercury or Salt, and it possesses little Sulfur.

**Mars:** is male, in opposition to Venus, female. A white Sulfur which burns, a red Sulfur which does not burn. It is the true Sulfur. In it is locked a permanent Spirit that resists Fire and from which the Sulfur of the Sun is made.

The spirit of Mars is a quintessence soluble in alcohol; it gives then a Lion, victorious over Venus.

The spirit of Mars, united the spirit of Venus transmutes metals.

The Magnet Stone (Lodestone) is the Salt of Mars that ameliorates and increases the tincture of silver.

The tincture of Mars and of Venus is identical to that of gold. This tincture is more perfect and more abundant in Mars than in Venus and exists in other metals only in very small quantities in other metals.

Mars has more Sulfur than Mercury and its Salt is crude and not very fusible. The Sulfur of Mars can be extracted from iron pyrites with Kerkring's extraction liquid (menstruum).

**Sun**: the elements are balanced and its Mercury is perfectly mature.

Sun, Venus and Mars have a similar tincture. The substance of this tincture is a vapor which penetrates all metallic bodies. If it is made more acid by the Spirit of the Salt of Mars and is conjunct to the Spirit of Mercury, according to weight and in perfect purity, it makes an excellent fermented medicine. With the Sun, we have the secret of metallic transmutation.

The Spirit of Venus can fix itself into the Salt of the Sun.

The Sulfur of Venus is the Sulfur of the Sages.

**Venus**: has more Sulfur than Mercury and Salt which are in equal quantity.

**Mercury**: has practically no Salt; it must be revived before each operation. There are two metallic Sulfurs, the crude one and the subtle one. If you eliminate the crude Sulfur, or the combustible, it yields perfect metals.

**Silver**: The Sulfur of the Moon is sky blue, its Mercury is fixed.

*Complementary effects of traditional metals:*

Copper acts on sexual organs, kidneys and probably on the thyroid gland.

Iron promotes the oxygenation of blood and favorably influences the gallbladder.

**APHORISMS**

**The Universal Spirit** is the same in all bodies of the three kingdoms. The difference is in the substance which carries it: alcohol in the vegetable, blood in the animal, alkahest or philosophic Mercury in the mineral.

**The Prima Materia:** is the *matter* from which Salt, Sulfur and Mercury are derived. The Philosophic Mercury is also called Prima Materia for, in the laboratory, nothing can be made without it. The Philosophic Mercury is the menstruum metallorum.

The difference between Prima Materia and Spiritus Mundi is the following: Spiritus Mundi is the Spirit of the Earth while the Prima Materia is the substance from which every manifestation takes its origin; it is also known by the alchemists as the Gur.

**The four elements:** are identical in essence. They exist in various proportions in all substances. The quintessence, the fifth element, is none of the four but it is one of the three alchemical principles. The quintessence is the substance of Akasha, the memory of Nature and part of the Super-Consciousness.

**Animal, Vegetable and Mineral Separation:** Carbon provides the link between the kingdoms. In the mineral kingdom, the mineral coal is the diamond, in the vegetable kingdom, the organic salts contain carbon; the non-organic, mineral salts contain no carbon.

**ORA ET LABORA !**

# MINERAL

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## Lesson 12

Dear Friend,

In Lesson #9, we didn't approach the problem of the oil of antimony, or the subject of Basil's Balm of Life. Indeed, that lesson which opened the way to the possibility of obtaining all the metallic tinctures, was sufficiently filled with information.

We shall now move forward in the wet and dry way of antimony through the mineral Kermes.

For this process, you can use either the stibnite used in the extraction of the vinegar, or an *uncalcined stibnite*. The process used here neutralizes the nascent sulfuric acid and chemically eliminates arsenic, the principal alchemical poison in the processing of antimony.

Prepare a solution of a regular caustic soda (Na OH - commercially available) in the proportion of 200 grams (7.05oz.) per liter (0.26gal.) of water. Use a weight of stibnite roughly equivalent to the weight of the caustic soda. There is no fixed rule, for everything depends on how rich the mineral is in antimony.

Heat for an hour at 90°C. (194°F.) and filter. You will obtain a golden yellow liquid. If the ore is rich, do not throw away the residue which still contains some antimony.

In a well ventilated room, outside or under a fume-hood, proceed with the following operation:

Pour commercial acetic acid (not the glacial acetic acid for it is too expensive, but the technical or industrial grade acetic acid often called pyroligneous acid). An orange-red precipitate forms immediately and a gas (H<sub>2</sub>S) is released with an unpleasant odor *that you should not breathe as it is poisonous*. Generally, in the beginning, the precipitate redissolves; add more acid and *agitate with a glass rod*.

The pH should be checked with a pH-meter or pH-paper. Definitely stop pouring acid by pH 7, that is to say by the neutral pH, otherwise some precipitate will be redissolved.

Then filter the liquid to collect the red precipitate that should be *dried out under vacuum*. This Kermes will be the basis for the manufacture of the Vitriol of Basil. Thanks to this

precipitate, we can obtain the regulus of antimony. The process, described by Basil, of obtaining the regulus inevitably leads to mini-explosions, (sometimes even bigger ones), which is not the case with the Kermes.

Fill a *very dry* porcelain crucible with Kermes, place into the oven and heat at a temperature of about 600° or 700°C. (1112° or 1292°F.). After it cools down, you will remove a black-brown slag and in the bottom of the crucible a little bump of regulus of antimony which generally carries the star of Basil.

This little piece is our seed to obtain more regulus. It is carefully pulverized. Then, fill a crucible with stibnite (calcined or not, whether it served for the extraction of the vinegar or not). Place the powdered regulus in the center, put the crucible into the oven and heat to about 600°- 650°C. (1112°-1202°F.). Let it cool down and you obtain a mass of cinders or slag on top of the regulus which is melted in the bottom of the crucible. Easily separate the regulus from the cinders by a hammer blow. The regulus thus obtained is not very pure.

It must be finely pulverized and mixed with salt of tartar (potassium carbonate) about half and half by volume. This mixture is placed into a crucible, and put into the oven, at 850°-900°C. (1562°-1652°F.). After cooling down, separate the regulus from the scoria and start again.

*Three cleansing cycles are necessary.*

Then, the Balm of antimony is obtained by putting the pulverized regulus in to digest with some essence of turpentine. It is important to distill the essence of turpentine before you pour it over the regulus. But beware! this essence is very flammable!

The second method consists in a soxhlet extraction. In either case, the turpentine must *turn red*.

The tincture is distilled till dry, preferably under vacuum. The residual red powder is dissolved into absolute alcohol. In its effects, this liquor is Jovian.

The use of the Kermes prepared according to the method described in this lesson, is not the main one; we shall see later that the Kermes must be used for the manufacture of the Vitriol of Basil Valentine.

In the preparation of the regulus, you must pay attention to two important details. The salt of tartar must be calcined before it is mixed with the regulus, otherwise the gas which is released may cause the matter to overflow in the crucible; the crucible should be only half or a third filled. The furnace floor should be protected by a big flat stone or kaolin on the bottom in case of overflow.

When the temperature is reached, turn off the furnace, and wait until it cools down before you open it, otherwise the crucible will break.



If the heating is too strong or too long, the antimony is converted to an oxide and transformed into the white glass of antimony, which is not the goal of these first experiments. Note, however, that, since antimony has a fixed *spirit*, it does not lose all its alchemical qualities during fusion.

We shall come back to the problem of the extraction of the spirit of Sulfur in later lessons, for the method that we shall present only requires an hour or two.

The new methods resulting from our recent work can be applied, in many cases, to render the production of alkahests and Philosophical Mercury more easy, regardless of its origin. We can build the two devices necessary. They can be made in advance and are represented in the two figures enclosed at the end of this lesson.

**Figure #1:**

This device is designed so that the gas from the distillation can bubble through the liquid contained in B and C. In practice, when working and in operation, the liquid is in C. A and D are safety tubes that prevent the liquid of C to be lost or to come back into the distillation apparatus, in case the heat drops and a vacuum is created. The tubes are regular chemistry glass test-tubes (very cheap), preferably with a diameter of at least 25mm. (0.98 inches) and, if possible, the length is 25cm. (9.8 inches) long. The bottom is grooved to hold the bottom of the tube, the top has holes drilled through to hold the test tubes in place.

The diameter of the hole for each tube is smaller than that of the stopper, the top board is tightened down by two threaded nuts screwed onto threaded rods. This is important, for the pressure may be increased during distillations, and this device will prevent the stoppers from popping out.

The top curved tubes can be cut to facilitate the fitting; then a piece of vinyl or silicon tubing can make the junction. We shall consider in detail the use of this apparatus when the distillation of the Vitriol of antimony is described.

**Figure #2**

This distillation setup allows us to quickly extract the spirit of Sulfur (an hour or two), the spirit of the red powder of Basil, etc... Despite its simple appearance, skill is required to set it up.

— Tu is a pyrex tube of a diameter of 30 to 50mm. (1.18 to 1.96 inches) and a length of 20 to 25cm. (7.8 to 9.8 inches).

— Rb is a heating tape or a resistance wire wrapped around the tube. To prevent destroying the stoppers, a certain distance must be kept between Rb and the stoppers at the ends, depending on the degree of temperature and the material used for the stoppers.

**Note:**

The stoppers should be of silicon or Teflon (expensive).

Dry distillations require a strict control of temperature; so, the voltage of the resistance wire must be controlled by the variac (variable transformer) (Er).

wire must be controlled by the variac (variable transformer) (Er).

At one end of the Pyrex tube, a thermometer (Th) graduated up to 350°C. (662°F.) is pushed into the stopper; have a little fan ready; we'll discuss its use later.

At the other end, there is a connecting tube to the condenser R, it should be slightly slanted toward the bottom and lead up to the zone heated by Rb.

Ee is the inlet of the refrigerant, Se the outlet. The round bottom flask B receives the distillate. D does not lead to a vacuum pump but to a reduced pressure apparatus. The vacuum created by a vacuum cleaner is sufficient, but taking into account the duration of the operation, it is better to use a vacuum pump. This vacuum is used to force the vapors into the condenser and to condense it there. The mode of electrical heating prevents unwanted condensation in the tube Tu.

If we spread two or three spoonfuls of native sulfur in the tube Tu, in the heated zone, the release of the alkali of sulfur will happen around 80°C. to 160°C. (176° to 320°F.). The temperature should be increased very slowly and carefully.

The oil of sulfur will be extracted by circulation of acetone over the sulfur, collected from the dry distillation.

The acetone must be evaporated without boiling. As its vapors are heavy, the neck of the flask should be placed either horizontally or in a downward slant so that the height of the ascent of the vapors is reduced to a minimum. A condenser can recover the acetone.

Research using an apparatus of this type is in progress. We will use ground glass Pyrex fittings which will eliminate the problems created by the stoppers.

**ORA ET LABORA !**

**ENCLOSED FIGURES:**

- Figure #1 - Gas Bubbling Apparatus
- Figure #2 - Distillation Apparatus

Figure #1

GAS BUBBLING APPARATUS

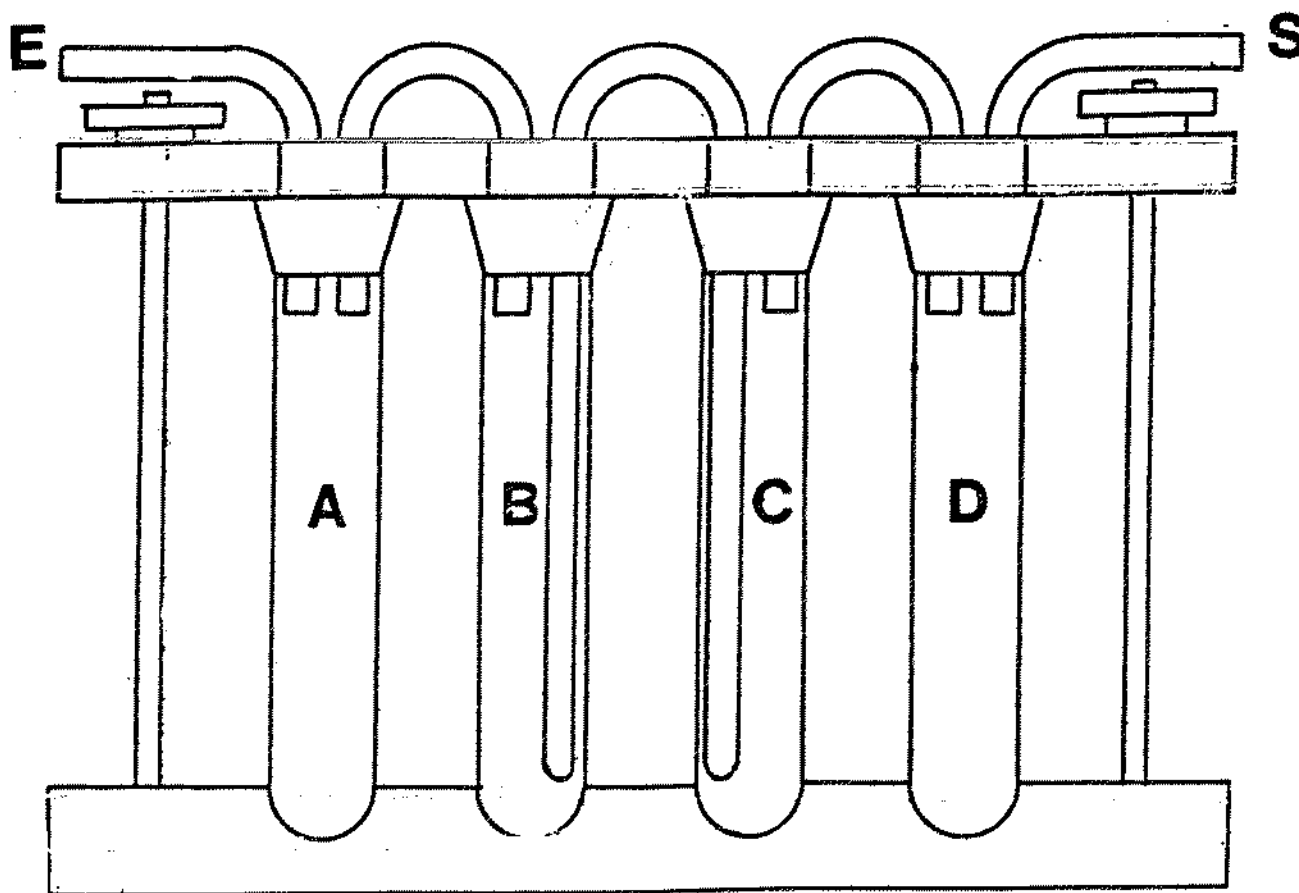
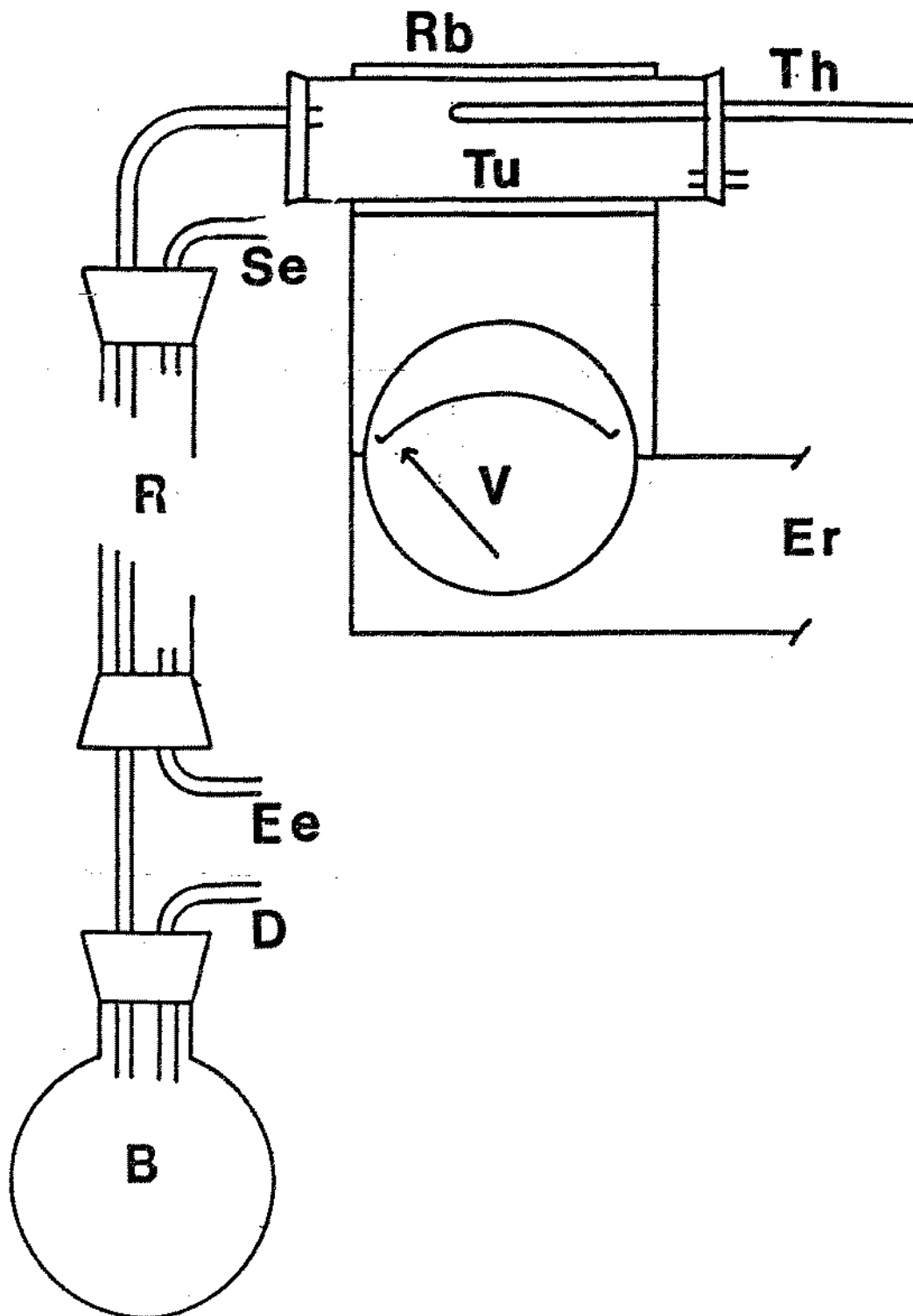


Figure #2

DISTILLATION APPARATUS



# Mineral Alchemy Lesson 13

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Dear Friend,

## Esoteric Interpretation Of The Symbols Of Traditional Metals

The symbols of the seven traditional metals are illustrated in Figure #1 in boxes 1 to 7.

Note, first, that mercury (box #6) is made up of the 3 elementary symbols and that the other metals are made of two of these symbols. The 3 elementary symbols are illustrated in boxes A, B and C. The symbol for the Sun is shown in Box A, that of the Moon in B and the cross of the Earth in C. The metals are divided into two groups:

- those of the triad in Box S, the solar metals: gold, iron, copper. The last two also have the cross of the Earth (the arrow of iron can be replaced by a cross as in S - see below on page 3).
- those of the triad in Box L, the lunar metals: silver, lead, tin: these last two have the cross of the Earth.

The box marked M illustrates the triangles of the two interlinked worlds: the upper world with its three solar metals, and the lower world with its three lunar metals. The two worlds are joined by mercury, an androgenous metal of the Sun, the Moon and the Earth. The metals of the Sun have a male seed, while those of the Moon have a female one.

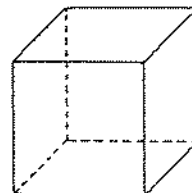
Let's now look at the meaning of each of these metallic symbols.

### ♄ SATURN - lead (box 1)

The Earth dominates the Moon. Lead has the same nature as silver; buried within the earth it is crucified by the latter's forces. Although a soft metal which tarnishes and melts easily, it is lead which imparts the most strength to other metals. It transmits to the others the cosmic forces that it is first to receive on the Tree of Life, to the point that it cannot ring when struck. Its most important quality arises from its earthly nature which makes it capable of stopping injurious rays such as X-rays and nuclear radiation.

Saturn/lead is the key to metallic fixity through its small quantities of Salt. The alchemical work may be carried out with this metal alone. It contains little Sulfur, little Salt - easily fusible - and much crude Mercury. The Salt of lead is mercurial and lunar, pure and celestial, while its Sulfur is earthly and solar. When purified, Sulfur eats up all metals with the exception of gold and silver. It penetrates them with the help of Vulcan, purifying and regenerating them, and so brings them to the greatest splendor.

- Ore of lead: galena
- Crystal: cubic system
- Cubic: 3 equal axes, 3 right angles



## Mineral Alchemy Lesson 13

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### Symbolism in the work of Saturn

- "Separate the three principles of the Saturnian object: Sulfur, Mercury and Salt."
- "Out of the Salt draw the Menstruum".
- "Dissolve the Mercury into the Menstruum".
- "Fix in this mixture the principle of Sulfur". The two crescents are then joined in the Saturn character.
- "Enclose the cross into the circle and reduce the cross into a point inside the circle and transmute ☿ into ☉."

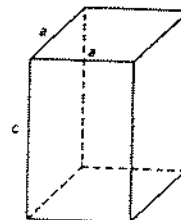


### 2 JUPITER - Tin (box #2)

The Moon dominates the Earth. Tin is therefore closer to silver than lead. It is harder than lead and doesn't tarnish. Its harmonious relationship with copper - they are on the same side of the Tree of Life - gives an alloy: bronze, which is used in the harmony of sound (organ pipes, bells).

Jupiter/tin doesn't possess much Mercury (the solvent of the seven metals). It contains very little Sulfur, (of a white color). Its salt has a good degree of perfection. The Salt and the Sulfur of Jupiter/tin when joined to Saturn transmute the latter into Jupiter.

- Ore of tin: cassiterite.
- Crystal: tetragonal system.
- Tetragonal: 2 equal axes, 3 right angles.



### ♂ MARS - Iron (box #3)

Here the cosmic forces of the Sun are dominated by the earth. Iron made the material civilization possible. The industrial revolution and mechanized war would be impossible without iron. If the cosmic forces of gold which are contained in iron were to be liberated, they would yield a very powerful metallic seed. In the Tree of Life, iron is the first metal to receive the cosmic energy of Mezla: the iron is then purified of its passive part by the two preceding metals: lead and tin.

Mars is male, completing the female Venus. It has a white Sulfur which burns and a red Sulfur which doesn't burn (i.e., is incombustible). It is the true Sulfur and it contains a permanent Spirit which resists Fire and which is a component of the Sulfur of the Sun. The Spirit of Mars is a quintessence which is soluble in alcohol: it then gives a Lion victorious over Venus. United to that of Venus, the Spirit of Mars transmutes metals.

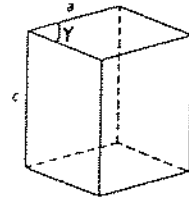
## Mineral Alchemy Lesson 13

The Stone of Magnet is the Salt of Mars which improves and increases the tincture of silver. The tincture of Mars, like the tincture of Venus is identical to the tincture of Gold. This tincture is more perfect and more abundant in Mars than in Venus. It only exists in very small quantities in other metals.

Mars has less Mercury than Sulfur or Salt. The Salt is crude and not very fusible. The Sulfur of Mars can be extracted from iron pyrites, using Kerkring's menstruum. The Salt of Mars is more celestial than terrestrial as indicated by the arrow pointing up. The number of iron is 5 whereas antimony  $\ddagger$  has the number 10. In antimony, the terrestrial energies dominate even more the solar energies, but adding  $\hat{\ddagger}$  to antimony liberates them (stone of Basil Valentine).

Mars has two possible symbols: the symbol in box 3 with the arrow pointing sideways, or as in box S, with the same symbol as antimony. The symbol of the arrow indicates that the terrestrial energies are of a fiery nature and should be extracted in order to be used. The similarity of the symbol with that of antimony explains in Alchemy the question of the regulus of Basil Valentine. In this case, the energies are the seed of gold.

- Ore of iron: marcasite which is an iron sulfide;
- Crystal: orthorhombic system.
- Orthorhombic: 3 different axes, 3 right angles.

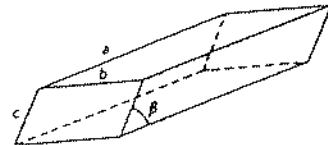


### SUN - Gold (box #4)

Gold is the representation of the Sun and the Sun's forces on Earth. It is the noblest of all metals and can never be deteriorated by the four elements. Its principal quality is the wealth of its forces of inner life. It is tender however because its form is not completely set.

In Sun/gold, the principles are balanced. Its Mercury is perfectly mature. Sun, Venus and Mars have the same tincture. The substance of that tincture is a vapor which penetrates all the metallic bodies. If the Spirit of the Salt of Mars makes it sour, and it is joined to the Spirit of Mercury, according to weight and in perfect purity, we obtain an excellent fermented medicine. With the Sun, we have the secret of metallic transmutation. The Spirit of Venus can be fixed in the Salt of the Sun.

- Crystal: monoclinic system
- Monoclinic: 3 different axes, 2 right angles.



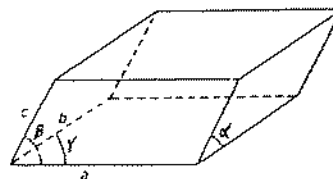
## Mineral Alchemy Lesson 13

### ♀ VENUS - Copper (box #5)

Here we have the opposite of iron: the solar forces dominate the terrestrial forces. Therefore, copper can release a flow of solar energies which are at once richer and more terrestrial than the solar energies of gold. Copper can thus be raised to the level of supra-terrestrial forces like electricity whereas iron, copper's complement is magnetic. Combining the two gives us access to electro-magnetism.

Venus/copper has more Sulfur than it has Mercury or Salt. Mercury and Salt are in equal quantity. The Sulfur of Venus is the Sulfur of the Wise.

- Ore: chalcantite.
- Crystal: triclinic system
- Triclinic: 3 different axes; 3 different angles.

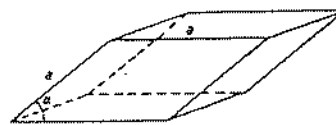


### ♿ MERCURY - mercury (box #6)

In this metal, the elements Moon and Sun dominate the Earth. This metal cannot descend into the world of form and therefore remains liquid. It is in contact with the archetypes. It can bring the metallic nature into being, therefore it has an important alchemical advantage. (**Beware.** *This metal even when cold gives off vapors that are toxic.*)

Mercury/mercury has practically no Salt. It needs to be re-vivified before any operation. There are two metallic sulfurs: the crude and the subtle. The elimination of the crude, the combustible, gives perfect metals.

- Ore: cinnabar
- Crystal: rhombohedral system
- Rhombohedral: 3 equal axes, 3 equal but not right angles.

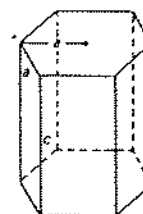


### ☾ MOON - Silver (box #7)

This metal is harder than gold and is also more receptive to spirituality. It is the sensitivity of the silver salts which resulted in the discovery of the photographic process. It reflects a cold, hard light.

Moon/silver has a celestial blue Sulfur and a fixed Mercury.

- Hexagonal crystal
- Hexagonal: 2 equal axes, 2 right angles, 1 angle =  $2\pi/3$





## Mineral Alchemy Lesson 13

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An astrological perspective may also be taken from these three symbols:

- 5 - copper is analogous to sunrise
- 3 - iron is analogous to sunset
- 2 - tin is analogous to moonrise
- 1 - lead is analogous to moon set

These considerations too may be used in alchemy.

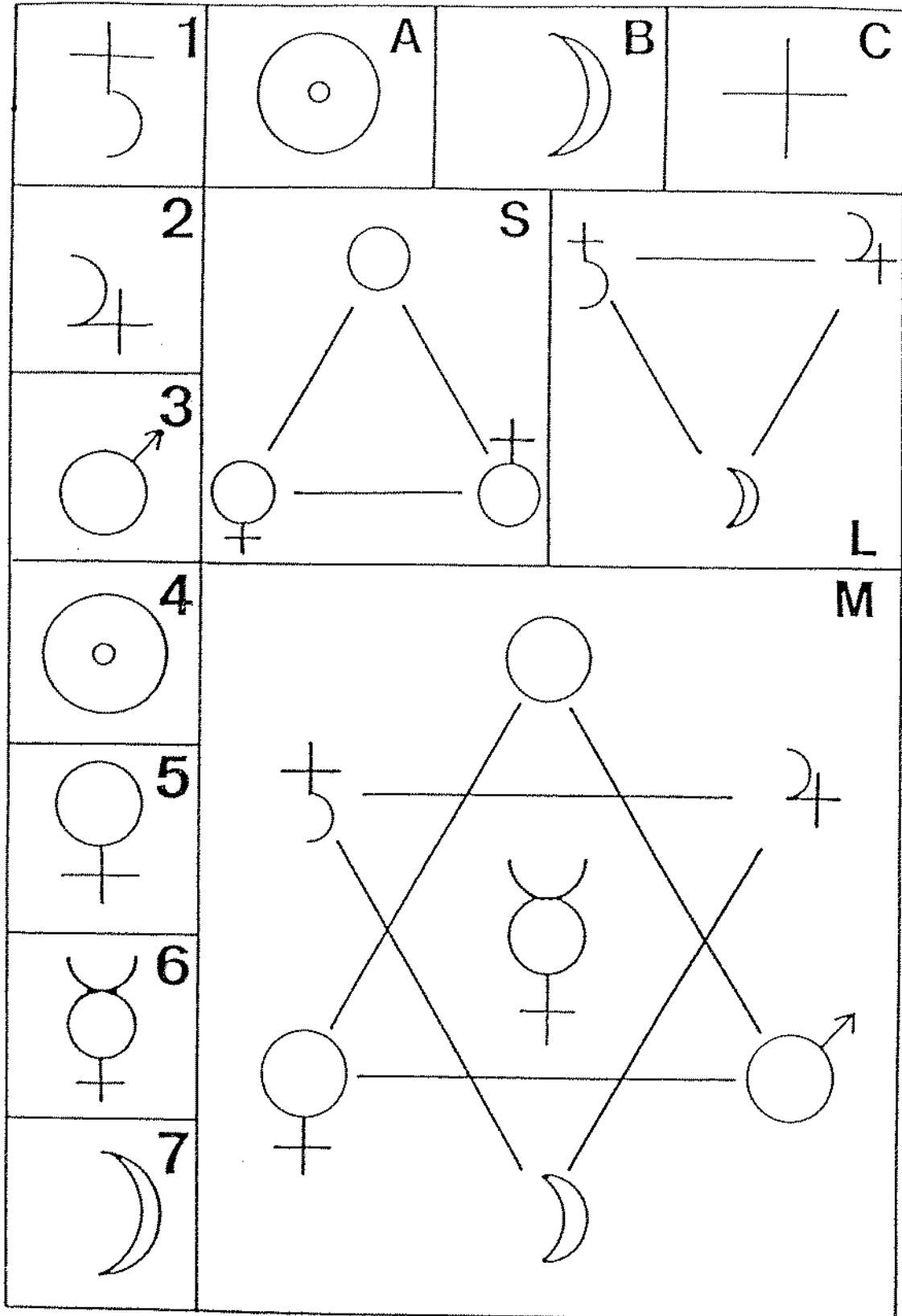
*Ora et Labora!*

**Figures enclosed:**

- 1) The Seven Traditional Metals

# Mineral Alchemy Lesson 13

## THE SEVEN TRADITIONAL METALS



## Mineral Alchemy Lesson 14

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Dear Friend,

The previous lesson provoked among the members of the association several discussions regarding the various forms into which the ores of the different metals crystallize. The issue of crystallization is very important because the attribution of a mode of crystallization to a particular planet certainly permits us, by careful examination of the Salt of Sulfur in plants and of crystals in minerals, to find out the planetary attribution of a mineral or a plant.

Admittedly, the three books which were of most use to us in this study differ in their planetary attribution of the crystalline system (*C.R.C. - USA - Guide Of Minerals* by V.R. Belot - *Guide Of Minerals* by J. Bauer). However, we always found at least one form of crystallization which follows the attributions we gave.

If we can choose the ore, it is best, for alchemical work, to choose the one which crystallizes in accordance with the system mentioned in *Mineral Lesson # 13*.

We believe that this system is accurate. Indeed, the crystallization of the Salt which is obtained from the Black Lion of metals, is made according to this system. Gold and silver were not mentioned because experimenting with these metals is a difficult and expensive operation. To avoid serious danger, we didn't verify mercury with the same method, but the crystal of cinnabar is unanimously classified in the rhombohedral system.

Consequently, we highly recommend that you experiment several times with the crystals.

Mastering the crystallization problem is very useful for the purification of metallic products. It is also useful to train yourself to recognize the crystalline systems, because the conditions of crystallization often give a crystal an appearance seemingly different from its basic system (for example, an octahedral crystal has the form of two pyramids joined base to base, but it is of the cubic system; see a book of minerals or mineralogy on this subject).

We'll study the Cockren method soon. This method produces lead and antimony crystals which can grow up to 1cm on a side.

In the Mineral Lessons we shall soon mention the Work of Wine, the highest vegetable Stone. The distillation of the Sulfur of wine is not easy in a round bottom flask. Using a retort is better but you should add at the top a thermometer which reads 300°C (572°F). If you intend to distill wine to make the elixirs, you should follow these precautions:

- put aside the distillate which passes over at 100° C (212° F); retain a few liters.
- concentrate the wine to about 1/20 or less of its volume to obtain the "honey" which presents two advantages:

## Mineral Alchemy Lesson 14

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- 1) the volume to be kept is reduced
- 2) putrefaction doesn't occur.

*Consider keeping the honey of 100 liters of wine in order to obtain a Stone of a useful size.*

A portion of the texts of an old book follows. The proposed method is interesting but carefully read the part concerning the properties of the spirit of tartar.

*Ora et Labora!*

## Mineral Alchemy Lesson 14

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### THE PREPARATION OF THE ALKAHEST OF TARTAR OR SPIRIT OF PHILOSOPHICAL TARTAR ACCORDING TO AN OLD BOOK

Tartar crystals are tartrates, i.e., acid salts of tartaric acid. These crystals should be prepared without using iron, as stated on p. 38. Salt of Tartar should be philosophical, i.e., prepared starting from grapevine shoots, as indicated at the end of the *Spagyric Lessons*.

\* \* \*

### TREATISE ON THE CHEMICAL ELEMENTS

*Wherein is shown to those curious about the Art,  
the knowledge of salts, solvents, menstrua,  
melting and precipitating agents.*

by

*Jean Char. de Marsignys  
From his laboratory, the 2nd June, 1670*

\*

*Printed in Grenoble by Louis Galuti, printer and bookseller  
rue Galanterie, in the Court du Fer a Cheval*

### ABOUT TARTAR

Tartar is generally considered in pathological medicine to be a "*lapidescent*" matter, i.e., a substance which can be coagulated and hardened into stone. In chemistry, it is considered a terrestrial salt which can be extracted and separated from some plants. After a simple extraction of their juice (made by the same process as the starches of Brione, of Aron, etc) by either natural or artificial means, these juices are clarified and then evaporated to prepare their essential salt, none other than their Tartar. Properly speaking, in the laboratory, it is considered a hard, saline, somewhat acid substance which adheres to the walls of the vats after the wine has been allowed to rest in them for a while. The sign of good tartar is that when you break it into pieces, it is brilliant and crystalline, and when ground to powder it yields an agreeable acidity. We prefer using white tartar rather than red because it partakes less of the earth and is purer as a result. The tartar from Montpellier should be chosen, as it

## Mineral Alchemy Lesson 14

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has the repute of being the best, although the tartar from the Rhine region, called German tartar is not the lesser than it.

The main preparations carried out with tartar are the purifications, distillations and the salifying processes (conversion into a salt).

### *Of The Purification of Tartar*

The purification of tartar is simply made by dissolving it with water or wine according to some, to deprive it of its feces and its superficial impurities; or by a solution where we obtain either a cream, or the simple, compounded crystals.

To make simple tartar crystals, bring 10 pounds of water to a boil in a large varnished terra cotta pot. Little by little pour in 11 ounces of white tartar ground to a fine powder, making sure to continually stir all the while with a wooden spatula to prevent it from sinking to the bottom (this would prevent its dissolution). Then, when your tartar is dissolved, you filter the hot liquid through the Hippokras sleeve or on the still. Let it rest for 24 hours in a cold place, and a thin coat will form, called by some the cream of tartar. While pouring the liquid by slanting the container, you'll notice the tartar on its bottom and sides in the form of small, clear sparkling crystals. These should be dried between two sheets of paper and stored for future use. The action of tartar is to incite and attract crass, tartarous fluids in the epigastrium, hence it is destined to treat all liver and spleen obstructions. It is a universal digestive, and it is for this reason that it is often followed by purgation: it prepares and thins out the injurious substances which are to be evacuated. It gently causes bowel movement, mainly when accented by Diagrede seeds or Gamandra gum. The dose is between one scruple and two drachms. It enters into the composition of the famous Cornachine powder which will be discussed below in the treatise on Scammony.

N.B. Where crystals of tartar are prepared in large quantities, namely in Germany along the Rhine river, a quicklime wash is used so as to accelerate and facilitate dissolution; to make the process of crystallization quicker and easier, they add certain amounts of Alum.

To produce compound crystals, take 12 ounces of finely powdered white tartar, and mix it carefully with 1 1/2 ounces of steel filings (that of Aiguille is the best). Then proceed to dissolution, crystallization, etc., in the same way that we discussed of the simple crystals, and in this way you will obtain the greenish, sparkling crystals which are incomparably more aperitive than the crystals mentioned above. The dose should not exceed two scruples: it is an admirable remedy in all chronic diseases such as obstructions of the spleen and hypochondrium, quartain fever and cachexia due to menstrual retention in young girls, etc..

Concerning the dissolution of tartar, we shall explain here the exact method for preparing this famous martial Syrup of Tartar, also known as Extract or Syrup of Tartarised Mars. Exactly eight ounces of very fine white tartar powder are mixed with four ounces of nail filings, and added slowly to boiling water. The pot should be made of crude iron and only

## Mineral Alchemy Lesson 14

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filled to one-third with water, to allow for the ebullition caused by the dissolution of the substances. This should be well boiled for three or four hours until the liquid begins to thicken and take on a greenish colour with red veins; it is then poured and allowed to cool. Next it is filtered with grey filter-paper, turning it a beautiful red, and evaporated to a somewhat oily consistency, and finally set aside for future use.

It is important in this process to stir the substances often and to add water as it evaporates. Hot water should therefore be prepared in readiness for a successful operation.

Martial Syrup of tartar is strongly recommended not only for all those uses for which Crystals of Tartar (simple and composite) are put to, but also for the first stage of dropsy, for scirrhus tumors of the spleen, for all obstructions of the lower abdominal region, for kidney and bladder ailments, and for all congealings of tartarous matters wherever they may be found in the body. The dose is between ten and thirty drops drunk with soup or other suitable liquid.

### *Of the Distillation of Tartar*

The distillation of Tartar makes these five different substances, or the principles of composing mixed remedies, received in Spagyric Philosophy up to today very clear to the Artist. To satisfy oneself fully concerning this question, one pound of roughly beaten Tartar is used to half-fill a retort, and then distilled by open fire on the bottom. The fire should only be applied by degrees in such a way that at the end the retort becomes perfectly red. First a little insipid phlegm or water is distilled, then the spirit will pass over to the collecting vessel as white clouds and then gradually the oil will also become distilled. Once the procedure is finished and the vessels cooled down, two different substances will be found in the recipient, namely a black oil, thick and with stenching smell; and a reddish, sour spirit. The oil is separated from the spirit with pre-moistened grey filter-paper; in this way only the spirit will pass through while the oil remains on the filter. If desired the spirit may be rectified; however, since it finds little use in medicine, this is hardly worthwhile. Although the main use of the oil is for toothache, some nevertheless use it internally to appease the pains and spasms of colic as well as the suffocations of the matrix/womb. The dose is between 2-5 drops. A very red and quite pleasant tincture may also be extracted from it by pouring wine spirit onto it and letting them digest together for three or four days. This is better for practical use than the pure oil, whose scent is unbearable.

In order to fully satisfy the curiosity of certain spirits concerning the excellent and egergerious remedies to be made from Tartar, I shall explain the method of extracting from it the true Suave and Aromatic Spirit. Its admirable affects astonish the physician who sees in his practice the most inveterate disease being cured through its use. I will also explain how its preparation is entirely philosophical, and hence will call it Spirit of Philosophical Tartar.

## Mineral Alchemy Lesson 14

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### *Of the Spirit of Philosophical Tartar*

Take four ounces of well purified Salt of Tartar, dissolve it in four ounces of water, and filter. Next, heat it in an open sandstone container in a sand-bath until the liquid is half-boiled off, and then add six ounces of fine powder of Crystals of Tartar through a sieve. This will boil a little, after which the whole is evaporated until it becomes dry. The remaining matter is then reduced to powder and distilled using the glass retort with an open flame on the bottom and by degree, according to the art, in such a way that at the end the snout of the retort becomes red and incandescent; the spirits will pass over in white clouds with a certain amount of red oil with an aromatic scent, like the spirit. Once the distillation is finished and the vessels have cooled, the oil should be separated from the spirit by the glass funnel. The oil is set aside, as we will see, the spirit is joined with an equal part in weight of good wine spirit and distilled using the cucurbit with its top on. Then it is rectified three times at low temperature in the sand-bath. In this way, you will obtain its subtle and permanent spirit, able to produce the beautiful and wondrous effects that all the philosophers have recognized in the volatilized Salt of Tartar. This is fairly well expressed by Vannh in his works, mainly in his above-mentioned preface, where he says "*si ad Liq., etc.*". In fact, this marvellous spirit not only serves to cure sickness, but it also cures the leprosy of metals through its subtle and enlivening dissolving virtue. The curious-minded philosopher will recognize more in it, *intelligenti pauca*.

This spirit powerfully causes sweating, it purges and adjusts the mass of blood, given in 8-15 drop doses in a broth or other suitable liquid. It is specific for malignant, rotten fevers, and I may vaunt it as one of the most noble remedies that the Chemycal Store can furnish for scurvy, an illness that ravages the Northern countries, mainly England and Holland. If the spirit has its virtues, the oil has none less in actual practice, as shown us by its aromatic taste and odor: it is given in 1-4 drop doses.



## Mineral Alchemy Lesson 15

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Dear Friend,

In this lesson, we'll go over a part of the previous method described in *Mineral Lesson #12*. There will be a few variations because we no longer use the Kermes as a seed for the Regulus but in the aim to obtain the Vitriol.

In this case, calcine the antimony at a low temperature for a long period of time (see *Mineral Lesson #6*) in order to avoid strong smelling odors as well as the formation of what the Ancients called the *liver of sulfur*, which may become an inconvenience.

Next, the process is identical to the one described in *Mineral Lesson #12* until you obtain the Kermes:

- the Kermes should be thoroughly drained, but not completely dried by the heat. As a matter of fact, neutralizing the soda with acetic acid produces sodium acetate which is water-soluble and therefore it can be drained out with the water.
- in order to remove the remaining sodium acetate, you can leach the Kermes a second time with *cold* distilled water and drain it again.
- next, obtain some acetic acid, preferably derived from the distillation of wood. This acid, which is easy to obtain, is relatively inexpensive. Distill it at least once.
- fill a Soxhlet with the drained Kermes and the acetic acid. The circulation will give the acid a golden yellow color. Take the acid out and refill with some fresh acetic acid for as long as the acid takes on a color. Usually twice is enough.
- pour the acid into a distillation train and distill off about 1/4 of the volume. The acid you distill over can be recycled for the same use. The acid at the bottom of the round bottom flask is cooled down. Here, several results are possible:
  - 1) the acid remains liquid and black deposits remain at the bottom of the round bottom flask. Decant or filter. Be careful for the acetic acid can solidify in the course of the operation.
  - 2) the acid remains liquid and there is no deposit. Pour it into a beaker and leave it for a night or two. Then, it either "*takes*" as a white mass or crystals start forming. In this case, collect them, dry them on paper and put them into an air-tight container.
  - 3) the liquid doesn't crystallize and doesn't take as a white mass. Reduce its volume again through distillation. Remove 1/3 or 1/4 of the volume and you'll find yourself back to either one of the previous alternatives.

## Mineral Alchemy Lesson 15

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In the case that it takes as a white mass in the beaker, slant the beaker (a lot if necessary) in order for the acid between the crystals to escape. Generally with this acid we obtain beautiful transparent crystals.

In both cases, crystals or white mass, you should pour out the entire solution. What doesn't take as a white mass and doesn't crystallize is kept to be used in the next experiment.

For our first experiments with dry distillation, it is better to use the white mass which is easier to obtain than the crystals. As a matter of fact this mass is a block of tiny crystals and their reduced size creates the opacity.

In all previous cases, it is better to end the distillation too soon than too late otherwise everything is lost including the round bottom flask.

To fill the distillation flask with the white mass, melt it first using a water-bath and then pour it into the flask. It doesn't matter whether the mass forms crystals or not.

The distillation apparatus consists of the following: an electrical flask-heater and the round bottom flask (not with ground-glass) of a half-liter or a one-liter capacity, topped with a silicone stopper which is pierced with two holes: one for a 300°C (572°F) thermometer, the other for a 3 mm-diameter glass tube. The vapors will be lead first into a spiral condenser with a flask at the bottom, then they'll pass into a second simple condenser and, finally, into a bubbling system filled with absolute alcohol like in Figure #1 *Mineral Lesson #12*.

You should increase the heat in a very long and slow progression. If it takes as a mass again, heat very slowly until everything has returned to the liquid state. Then, increase the temperature to a light boil. The phlegm passes over and is collected in the first flask. Sometimes, a new solid phase occurs of a short duration and without any volume change, then a new liquid phase follows. White smokes start to pass and suddenly everything passes to the solid state and the volume of matter is increased threefold or fourfold. Quickly, change the first receiving flask. The red oils pass and progressively a thick, heavy, white smoke, giving an impression of viscousness, fills everything, flasks and condensers and dissolves into the alcohol.

The red oil is the Sulfur of antimony. The Mercury, or spirit of antimony, is dissolved by the alcohol which can increase 10 to 20% in volume in a single operation. Maintaining the bubbling tube in a very cold bath clearly improves the outcome of the operation. With a regular condenser it is impossible to condense these vapors. Put the oil aside in an air-tight flask, preferably away from the light.

If the operation has been taken to completion, a crumbly black matter remains in the flask; it is the Black Lion. Grind it finely and place it in an earthen crucible (grog style). In turn, place the crucible on a kaolin surface. The layer of kaolin itself is in a flat, stainless steel container. Place it in the oven and heat to 1000° C (1832° F).

## Mineral Alchemy Lesson 15

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Once it has cooled down, a hard white mixture is obtained, which generally has partially penetrated the earthen crucible. Be careful of this salt for even if it is spilled in small quantities, it can ruin the muffle of the furnace. Place the crucible, without detaching what is attached to it, into a glass or a porcelain container and place the whole into a thermally insulated box. The crucible is submerged in boiling distilled water. The next day, withdraw the water and if all the salt is not dissolved, start again.

Slowly evaporate the water, without boiling, and continue until very small white flakes appear in the solution. Let it cool down and you obtain magnificent cubic crystals which can be up to 10 mm on a side. Separate these crystals, dry them and keep them away from the air. They are the Magnets of the Philosophers. They have the property of fixing the Philosophical Mercury, which we'll see later.

The alcohol charged with the Mercury possesses part of the qualities of the Circulatum minor but it has one drawback which makes it difficult to use. The Mercury is not fixed by the alcohol and, at the first false maneuver, it escapes and the alcohol regains its ordinary properties. However, by cooling down the flask containing the alcohol in a freezer along with the flask containing the matter to be extracted you can successfully complete at least one extraction. This alcohol draws the essence of any metal. WARNING: Do not try it on mineral salts because with some metals there can be an explosion.

*Here is a first use of the salts:*

- Dehydrate the crystals at about 130°C (266°F) and grind them in a mortar to obtain a white powder.
- Start the dry distillation again with a fresh product.
- Replace the system for bubbling in the alcohol with a system that makes the Mercury pass through the salt, which then takes on a red color.

Several operations are needed to obtain saturation. The Mercury is now fixed by the salt.

Now, re-imbibe this red salt with the red oil and put it into an incubator at 42°C (107.6°F).

If no error has been made, everything becomes black within 15 days to a month.

Good luck for everything. At another time, we will present another method for recollecting the Mercury.

*Ora et Labora!*

## Mineral Alchemy Lesson 16

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Dear Friend,

One out of three lessons will be exclusively dedicated to the metallic or mineral realm. However, since most of you haven't completed or ceased working on the vegetable work, we shall devote for some time, two lessons out of three to a second level of vegetable work. Lesson #16 is treating the subject of the main devices needed to take the Alchemical work farther and with more ease.

The first point we shall examine is the capture of the Universal Spirit, as opposed to its extraction.

The Universal Spirit animates the Stone; the more undifferentiated it is, the more rapid the outcome. As soon as it is embodied, it is determined in the realm or kingdom of its incarnation. The Universal Spirit is most abundant on earth during the time period between the spring equinox and the summer solstice, mainly when the sun is in the sign of Aries and Taurus.

We have already explained that a Salt is a magnet for the Universal Spirit. The operation is as follows: glue (use epoxy glue) two small wooden rods on adjacent sides of a glass plate in a V form but make sure to leave a small opening at the bottom junction of the two rods. Slant the glass so that the deliquescent salt is directed to this opening where a container catches it. The deliquescent salt is dried in vacuo, at a temperature as low as possible, preferably less than 60°C (140°F). Collect the distilled water. Reduce the salt to powder in a mortar if necessary, and expose it again. Do this again until the salt becomes saturated with this universal spirit, if possible.

For the vegetable realm, we use potassium carbonate, and for the metallic kingdom, the salt of antimony as described in Lesson #15. The salt of antimony, when saturated in that way, only needs the oil  $\sigma_{\text{D}}$  of antimony. All the extraction liquids are only supports which are more or less charged with Universal Spirit. When the Universal Spirit is embodied without a support it looks like a very fusible salt of a silvery white color.

The second point of this lesson is dedicated to the question of the fire for heat, which is not natural.

In Lesson #9, we described an oven which was designed for distillation but could easily be adapted to the desiccation of salts or the calcination of ores.

You can plug a voltage regulator with a triac on the resistance, so that you can regulate the power (a Variac will do). Then make stainless steel trays for example. Bend the edges up and screw one 3 to 4 cm screw close to each of the four corners (as spacers), and as a result you can stack the trays without trouble and better utilize the oven because you can spread a thin layer of the ore to be calcined on each tray. Most ores will calcine easily if you spread a layer thicker than 5 mm.

## Mineral Alchemy Lesson 16

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For the stones, the issue of the heating is essential. All the stones fecundate and form at the temperature needed to incubate a hen's egg, that is 42°C (107.6°F). But any cooling down slows down the Work, if it doesn't downright destroy it. Later we'll see, in a text concerning the most simple stone, that the ancient alchemists would use a liquid in fermentation in place of an incubator. This is not very convenient because the liquid must be changed every 2 or 3 weeks.

The simplest incubator consists of a polystyrene box: place inside the box a 5 to 10 watt electrical resistance heat, or a light bulb of the same wattage, and let the neck of the round bottom flask go through the cover. Also, place a thermometer going through the cover which should indicate the inside temperature. This incubator has a drawback: the inside temperature progressively varies with the room temperature but it is good enough for the elixirs; on the other hand, it is not suitable at all for the stone unless it is placed in a room where the temperature is truly constant, like a cellar for instance.

The second incubator we created is made of an old refrigerator: remove the refrigerator compressor etc., and replace it with a 20 to 30 watt resistance heater or a light bulb and a thermostat. The variations of temperature are much smaller here and there is a significant volume of space which is available to allow several experiments at once. To avoid the thermal shock caused by the opening of the door, leave a heat sink inside which consists of a flask filled with 4 to 5 liters of water. A thermostat regulates the temperature at the heat you wish. However, if it cuts off the power, for instance at 44°C (111.2°F), it only re-establishes it at 40°C (104°F) or even 38°C (100.4°F) which is a variation of temperature that is too great for incubation.

We shall now describe a device which enables us to consider long term operations, a year long for example, with very small temperature variations. The principal element is a metallic reservoir of cubical shape, without cover, with a 20 cm (7.87 in.) side for instance. The thermal insulation is made with polystyrene foam. This material cannot take a high temperature. But the passage from the white stage of the Work to the red stage, with an undetermined spirit, doesn't require a temperature higher than 70°C (158°F). The insulated box will be made so that there is a 10 cm sealed space under the cube, so the air won't be able to circulate between the lower cavity and the top of the reservoir (see Figure #1).

In a 20 x 20 cm container, you can put four 250 to 500 ml round bottom flasks. You should add some mechanical system to hold the flasks in place. Of course, the reservoir will be filled with water up to 2 or 3 cm from the top. Methyl alcohol should be added to the water to avoid its putrefaction. The flasks can have three possible positions: so that the necks are out of the water, or just above the surface of the water or totally submerged. Place on the top a very thick cover made of polystyrene into which you bore a hole for the thermometer. Since the flasks are going to be in water, the cover can be removed for a few moments without any risk of a serious temperature drop in the flasks.

## Mineral Alchemy Lesson 16

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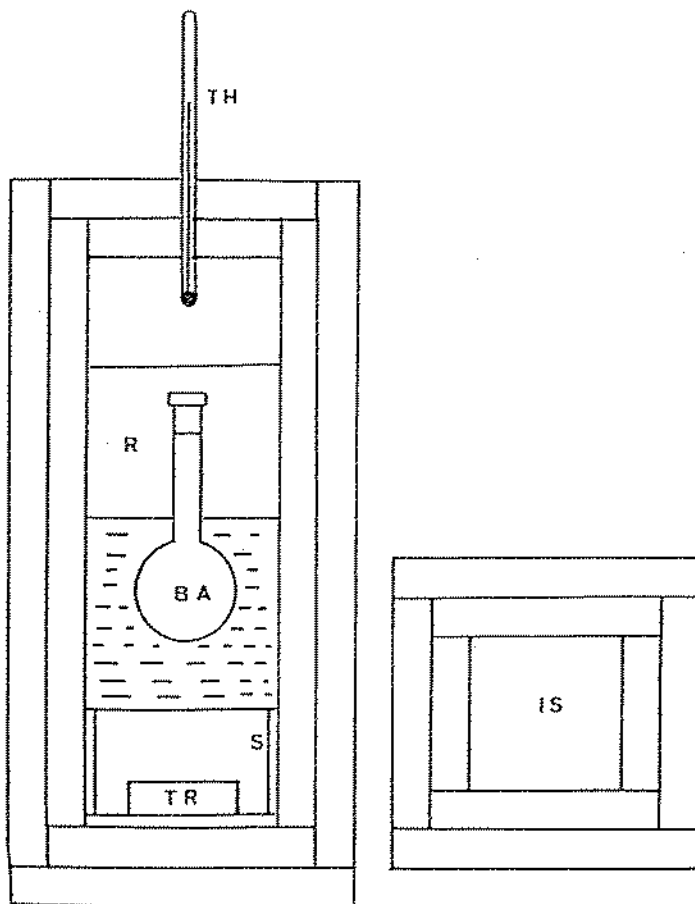
**Heating:** the use of a thermostat in the lower cavity is acceptable because the thermal inertia of water will considerably reduce the variations of temperature of the air of the lower cavity.

If you are a good electronic technician you can set up a completely regulated system. We prefer the solution of heating using 12 volts or less because it allows us to safely incorporate a car battery in this circuit. This way, a 3 or 4 days power failure won't inconvenience us. *We do not give any details on these two last solutions because those of you who choose them must be able to realize them.*

Since the wattage used in the heating is low, the increase of the temperature is very slow. It is better, in the beginning of the operation, to pour in water already at the temperature you wish. A thin layer of oil on the water prevents evaporation. Anticipate beforehand that submerging four 500 ml flasks will raise the water level by 5 cm, in a 20 x 20 cm cube.

*Ora et Labora!*

Figure #1



## Mineral Alchemy Lesson 17

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Dear Friend,

As we announced in *Mineral Lesson #16*, we are going to devote this lesson to the vegetable work. We are approaching practical methods that we already attempted, taking the operations one at a time, rather than as a whole.

**DISTILLATION:** For the metallic realm, as well as for the Circulatum or the vegetable stone, you need to obtain a high quality absolute alcohol. Operate with moderate quantities, 5 liters of wine, for example. Use a Kjeldahl sphere and two spheres equipped with spherical reflux, one of a 2-liter capacity, and the other of a one-liter capacity. The distillation is pushed to its maximum, which means that the temperature of the vapor is 93° or 94°C (199.4° or 201.2°F).

Then, while you are preparing the Work of Wine, distill the phlegm *without any* reflux and put a few liters aside. Continue the distillation until the residue reaches the consistency of honey. Distill a second time the alcohol which you collected, using a "Vigreux" column for reflux. The alcohol is between 90 and 93 percent.

Macerate this alcohol on calcined calcium carbonate; the volume of the carbonate is half that of the alcohol. Without removing the carbonate, distill in a water-bath and with only a Kjeldahl sphere as reflux. The percentage of alcohol varies during the distillation and ranges between 96 and 98%. We recommend that you perform the same operation again and then the degree of the alcohol can attain the 99% mark.

Calcine the carbonate and save for the next series of operations.

Macerate this alcohol on quicklime which was recently calcined at 1000°C (1832°F). The volume will be in the ratio of 1/10 to 1/20 of the volume of alcohol. This last distillation should occur slowly, in a water-bath, with no entry of air into the apparatus. The alcohol is then very close to 100% absolute alcohol. The lime will eliminate the residual water better than carbonate does, and it neutralizes the unwanted acids contained in the alcohol. This alcohol is excellent for the making of the Kerkring Menstruum and for extractions on dry plants.

**VEGETABLE EXTRACTION:** Experience shows two important points in the course of this operation. You need several circulations to obtain a perfect product. With each circulation, you lose a little bit of the product, and so you should start with a good quantity of product and use the methods which yields the greatest quantity of the three principles ☿, ☽, ☾.

Let's start with a plant which yields a little or no oil, and which is *very dry*:

1) Fill the thimble of a soxhlet with the plant which you ground to as fine a powder as possible. It is practically impossible, unless you have the help of several people, to grind a

## Mineral Alchemy Lesson 17

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sufficient quantity of the plant to the right fineness of powder. Therefore, use an electric blender; a blender with bearings is better than one with blades.

2) Fill it with a lot of alcohol. For example, in the case of 200 cm<sup>3</sup> soxhlet, mount a one-liter round bottom flask and fill it to about 600 cm<sup>3</sup> of alcohol.

3) Plug the upper outlet (a balloon will do) of the condenser and heat with a water-bath, using the water you collected from the wine distillation so as to not mark the flask with chalk deposits. If you use a water-bath with a silicon oil, you definitely need a thermostat so as not to heat the oil above 90°C (194°F).

4) Circulation in a water-bath takes a long time. It could require up to a week to complete the extraction which may pose a problem in refrigeration which we'll see next.

5) When the circulation is complete, collect a maximum of the alcohol and operate as follows, not to lose time: The thimble is hanging in a glass tube which is rather high and tightly closed. (It is good to place a small container in the tube above the thimble in which you place a small quantity of a water absorbent - silica gel or quicklime). Allow the thimble to drain as much as possible.

Distill the tincture contained in the round bottom flask. This is a critical operation. This distillation occurs in a water bath at 90°C (194°F) until nothing passes any longer. The round bottom flask should have a short neck and be slanted so we can obtain a maximum of reflux. The residual honey remains in the closed flask. Use the distillate right away to refill the soxhlet and start the extraction again with a second thimble which you filled with the plant.

When the second extraction is started, take the first thimble and distill in a water-bath the residual alcohol it contains, while the thimble is kept enclosed in a big test tube or in a sealed jar, for example.

*In all these manipulations, avoid as much as possible a contact between the vapor-filled air and the alcohol. As much as possible, desiccate the air preferably, with quicklime. The alcohol in the thimble is poured into the flask which contains the previous residual honey or into the soxhlet where the extraction is in progress.*

Pour the powdered plant you collected from the thimble into an air-tight flask. Fill the thimble again with more of the powdered plant and repeat the operation until the alcohol is saturated by the Vegetable-Mercury-Principle. To obtain this result, for balm and caraway, you need about 20 extractions with the same alcohol.

By the last distillation, the process changes. The distillate obtained in a water-bath at 90°C (194°F) is poured into a flask with ground-glass fittings. The residual honey is distilled at a higher temperature, that is *in a water-bath with silicon oil or in a sand-bath.*



## Mineral Alchemy Lesson 17

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The distillation setup should be made up of an upright condenser (hard to clean), a flask and two bubbling tubes which are filled with a few cm<sup>3</sup> of the previous distillate. As a matter of fact, while an oil is being distilled, white vapors pass over and don't condense. Dissolve into the alcohol and put aside. The black residue is treated in the way explained in the spagyrics lesson about the Salt of Sulfur. The oil can be distilled several times, but generally, it is better to wait for more information before you continue this operation.

### **CALCINATION: 1ST PART:**

Place all the dry residues in an earthenware, porcelain or quartz container if you own one. The important point is that you can place an air-tight stopper on it, but it has to have a tube to lead the gases to the condenser, the round bottom flask and the two bubbling tubes, as before. Here, conduct the calcination slowly and cease to calcine as soon as the smoke no longer passes. As before, we obtain an oil and smoke like vapors which do not condense but dissolve in the alcohol obtained from previous distillates. Note that you can, with a minimum of inconvenience, use the bubbling tubes of the previous distillation, with the alcohol that it contained. This prevents unloading these tubes but the inlet and outlet should be sealed between uses. This distilled alcohol will yield an oil residue, generally in a small quantity. This oil and the "oil of honey", and the one directly recollected from the condensation of vapors, are mixed and distilled several times. Although distillations degrade the oils which are extracted with vapor, the successive distillations here should bring to these oils a quality equivalent to the oils extracted with vapor. If you used a plant like lavender or caraway, the matter to be calcined has two origins: the residues coming from the soxhlet extraction and the residues coming from the vapor distillation of  $\frac{A}{T}$ . For the latter, carefully desiccate them before you mix them with the first ones.

*There are two methods for that:*

- 1) vacuum distillation in a water-bath;
- 2) desiccation in the air (be careful), through a slow heating, and by constantly stirring the matter being desiccated.

Then mix the two matters and operate as previously.

### **CALCINATION: 2ND PART:**

When the smoke ceases, you'll find a blackish mass in the container. It should be reduced to a fine powder and spread as a thin layer, on a refractory tray, for example, or on several flat crucibles. The whole is put into an oven and heated at 1000°C (1832°F). Do not open the oven, and wait for a natural cooling down afterwards.

Fill a soxhlet thimble with all this powder. The soxhlet itself is filled with *distilled rain water*. Circulate a dozen times. Evaporate the water but do not bring it to a boil. Calcine the

## Mineral Alchemy Lesson 17

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salt you collect at 1000°C (1832°F). Then, if it is not perfectly white, dissolve it, filter it, coagulate it and calcine again at 1000°C (1832°F). You have then separated and purified the Sulfur, the Mercury, and the Salt. And you enter the reunion phase.

### REUNION:

*First principle:* Reduce the Salt to the finest possible powder; this is the best means by which to speed up the sequence of operation.

*Second principle:* The best method is to open the Salt with the Sulfur, particularly for the red elixirs, the circulatum, or the Stone.

*Third principle:* The Salt is opened easily if it is mixed with an equal weight of Salt of Sulfur.

*Fourth principle:* As soon as the Salt starts to open, it is like a sick person without defense. It can be contaminated with bacteria (we are dealing with life here) or by all the  $\frac{\Delta}{\Gamma}$  parasites which exist in the lab. *The Sulfur present when the Salt opens should be the only Sulfur present* and nothing should contaminate it.

The quantities of plant you should plan for are important:

- 1) for plants without oil, by vapor, such as lemon balm (*melissa officinalis*):
  - Plan to fill the Soxhlet 20 times and plan for an additional quantity of plant to obtain oil through dry distillation (possibly).
- 2) for plants with oil, by vapor, such as lavender or seeds of caraway:
  - Plan to fill the soxhlet 20 times and plan for 3 to 4 kg of the plant for the vapor extraction.

*To be continued in Mineral Lesson #19.*

*Ora et Labora!*

## Mineral Alchemy Lesson 18

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Dear Friend,

We are going to refine the information presented in *Mineral Lesson # 15*.

For the material part, we should make the following preparations:

- Antimony from stibnite;
- Saturn from galena or cerussite.

First, distill some wine vinegar, using a device with a *strong reflux* (Vigreux column). Do not keep the first two thirds of the distillate.

Then, distill, *without reflux* until dry. Calcine the residual salts, pour on the last third of the distillate again and circulate it on the salts, to render the vinegar "*nitrous*". Distill it again.

**For the rest, several solutions are possible:**

*First solution:* Place the vinegar in a freezer and stir once in a while to prevent it from solidifying as a mass. The mother waters are separated at -25°C (-13°F). Their acid concentration is about 60%, which is high enough.

*Second solution:* Mix plaster with ground up brick, using a lot of brick because it prevents the plaster from setting as a mass. You need to eliminate the chalk present in regular plaster, otherwise it neutralizes the vinegar. Dissolve the plaster with regular acetic acid. The chalk is soluble and is eliminated through leaching. Next, dry the plaster by calcining it to eliminate the residual water and the vinegar. Pour the distilled vinegar, that is the last third of the distillate, on the calcined plaster/brick mixture. The plaster absorbs the water of the vinegar. Recollect the acid by a *sand-bath* distillation. This distillation is delicate, because the water is liberated by an excess heat. Some authors affirm that they obtain a 96% acid through this process.

*Third solution:* The solution named after its result: radical vinegar. We already mentioned this process. To sum it up, you circulate the distilled vinegar once on copper oxide. Concentrate the liquid and conduct a dry distillation of the crystals of copper acetate. The acid obtained should be redistilled. It is close to 100% acid. Be careful, it can freeze as a mass at 18° C (64.4° F) and break the flask.

When the vinegar is done, prepare the metals or rather the ores. Let's also examine three interesting ores:

**STIBNITE    GALENA    CERUSSITE**

In the three cases, the ore is reduced to as impalpable a powder as possible (blender with bearings).

## Mineral Alchemy Lesson 18

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*Stibnite*: The ore should be placed in very thin (1 or 2 cm) layers for this work. The drying cabinet should be an uninhabited, well ventilated room. The most effective method is to start with a temperature of 70°C (158°F) and wait until the odors of sulfur cease. Increase the temperature by 15° or 20°C and wait again until the odors of sulfur cease, and so on, until you reach the temperature zone between 160° and 200°C (320° to 392°F) where the odors of sulfur definitively cease. The other impurities - chalk among others - are eliminated by the Kermes method which we studied recently. The soda-stibnite solution is reduced into Kermes by regular acetic acid. But the circulation of the Kermes in the soxhlet should occur with "nitrous" vinegar. The next operations are common to the 4 salts and will be studied afterwards.

*Galena*: Galena cannot be purified like stibnite in the Kermes method, because it is not soluble in potash or soda solutions. The calcination is identical to that of the stibnite, but it takes longer. It is good to reach 300°C (572°F) in the final stage of calcination. **Be careful**, there may not be any odor of sulfur but rather a *smell of garlic*. In this case, do not breathe the vapors, because it is a **release of arsenic** which can be fatal.

A slow calcination transforms the galena (lead sulfide) into an oxy-sulfide, and this part is transformed into acetate by "nitrous vinegar", in a soxhlet circulation. In the same way, you can recycle the residual Kermes after circulation with the nitrous vinegar. Calcine the residue of galena and circulate it again. In one case as in the other, a maximum of the vinegar should be recollected.

*Cerussite*: Requires only a light calcination. Generally, not much odor is given off.

The circulation with "nitrous vinegar" first yields a green extract, then a red extract. It is best to separate the two extractions.

Thus, we'll have now 4 liquids which *shouldn't* be mixed:

- 1) yellow for stibnite;
- 2) red or reddish for galena;
- 3) green for cerussite;
- 4) blood red for cerussite.

For the four liquids the treatment is the same:

- Thicken the liquid by distilling off excess vinegar;
- Crystallization by cooling down;
- Separation of the crystals;
- Repeating the three first stages to exhaust the liquid;
- Dissolution of the crystals in distilled water.

## Mineral Alchemy Lesson 18

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Start the Solve-coagula again until the water which evaporates from the crystals no longer contains acid. The crystals are then carefully melted and the liquid is poured into a 1/2 liter round bottom pyrex flask carefully stoppered. The flask(s) are placed into an incubator at 42°C (107.6°F) for at least 40 days.

### *Ora et Labora!*

#### **Figure enclosed:**

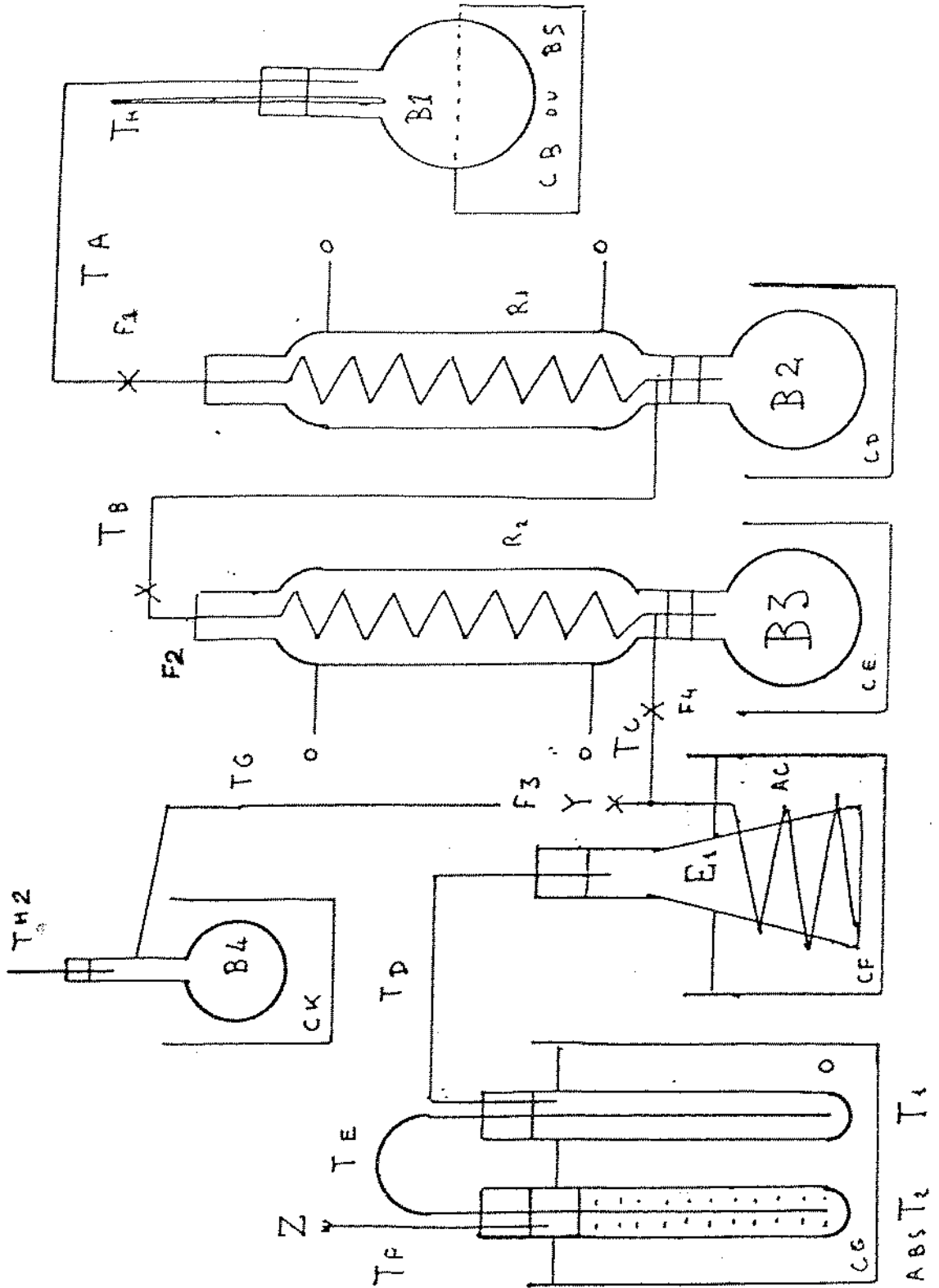
Figure 1:

Description of the installation for the separation or preparation of the metallic elements

- B1 - flasks containing the salts
- R1 - condenser maintained at 80-90°C (176-194°C), so is CD
- B2 - recollects the phlegm
- R2 - refrigerates the ice at 0°C (32°F), so does CE
- B3 - recollects the metallic  $\text{A}$ .
- F3 - F4 - parting of the vapors, from B1 or B4
- E1 - flask surrounded with a glass coil
- CF - AC - alcohol maintained at -20° to -25°C (-4° to -13°F)
- TF - TE - Bubbling tubes
- CG - casing at 0°C (32°F)
- B4 - flask for the redistillation of  $\text{A}$  or  $\text{B}$ . E1 is the receiving condenser
- B4 - can also be used to produce Basil Valentine's synthesized  $\text{B}$ .

# Mineral Alchemy Lesson 18

Figure 1



Dear Friend,

### ELIXIR - CIRCULATUM - STONE

**ELIXIR:** is the simplest process. It doesn't require the opening of the Salt. Place the Salt  $\ominus$  in a round bottom flask; pour the distillate  $\text{g}$  over it. To the flask add a condenser with a check-valve. Do not boil violently. Generally, the distillate takes on a more or less golden yellow color. After about 10 hours of circulation, when the color becomes fixed, stop. Dry distil everything. Be careful not to overheat otherwise the round bottom flask is destroyed. If there are any white vapors, mount on to the device the bubbling tubes which you fill with the distillate obtained at the beginning of the distillation.

The Salt  $\ominus$  is recollected with a wooden spatula and placed in a crucible. Calcine it at 1000 C (1832 F). When it cools down, start the cycle again.

After a few cycles of circulation, the Salt  $\ominus$  looks like a gum. During the calcination, it forms a hard, compact stone which is difficult to remove from the crucible. At this point, pour some Mercury  $\text{g}$  from the previous distillation into the crucible to a depth of about 1 cm above the Salt. Cover the crucible with a glass plate and every day, with the wooden spatula scrape the surface of the Salt  $\ominus$  which becomes dough-like. Place the Salt  $\ominus$  into the flask for another circulation. From that moment on, the quantity of Salt  $\ominus$  diminishes quickly, because it becomes volatile.

Two or three more circulations and the elixir is complete. *It shouldn't be distilled after the last circulation.*

**CIRCULATUM:** (Liquid stone):

1) *Opening of the salt:* The Circulatum (liquid Stone) and the Stone (solid) require, at the start, the "opening" of the Salt  $\ominus$ . This happens through imbibitions with Sulfur  $\text{g}$  (the oil of the plant). *The oil obtained by vapor extraction can be used directly.* The oil obtained by distillation of the tincture should be distilled several times.

The Salt  $\ominus$  is imbibed until its surface becomes damp but it shouldn't flow like a liquid.

The container has a wide opening and the stopper is pierced with two holes: one in the center in which a glass rod with an elbow at the bottom will pass through, the other traversed by a small stoppered glass tube which enables you to introduce the oil ⊕ without opening the flask. This type of container reduces to a minimum the risk of contamination by bacteria or parasite Sulfurs ⊕ which are always present in an alchemical laboratory.

Place the whole into an incubator at 42 C (107.6 F), and stir the composite with the elbow rod every day. The Salt ⊖ will change color and dry out. As soon as it dries, reimbibe it with the oil ⊕. Be careful, because if there is an accidental excess of oil, the Work is compromised, because if the flowing oil isn't reabsorbed, it can only be removed by distillation: in this case, never recollect it by decanting. As soon as the Salt ⊖ ceases to absorb the oil ⊕, it is ready to be made into the Stone (solid) or the Circulatum (liquid stone).

2) *Circulatum*: Pour onto the Salt 10 to 12 times its volume of a Mercury ⊗ strongly charged by 20 cycles of extraction. Seal it well and leave it in an incubator for a week. Distil without reflux in a water-bath at 90 C (194 F) as long as something is distilling over. Let it cool down, pour the distillate over the Salt ⊖. Put into the incubator for a week.

**SPECIFIC RECOMMENDATIONS:** As much as possible, use the same container for distillation as the one you used for the opening of the Salt ⊖. The fact of not opening the latter prevents contamination risks. Preferably, distil and pour the distillate on the day of the planetary attribution of the plant. Preferably start after passing the ascending node of the Moon (Head of the dragon). Complete 7 to 9 distillations during two moon cycles, that is to say that the head of the dragon will have been gone through twice after the start of the process.

The Circulatum should have an acid taste, it should separate the elements of a plant quickly in less than an hour.

The residual salts should not be discarded. Generally, if you pour Kerkring's Menstruum or absolute alcohol on it, you obtain in 2 or 3 days, the essence of the plant; this is verified by the red color the extraction liquid takes on. This liquid, taken in small doses, a few drops in a glass of water, manifests at a very high degree the properties of the plant.

**THE STONE** (solid): Obtaining the solid vegetable Stone is more difficult because of the great risk of contamination by the parasite Sulfurs ⊕. It is best to transfer, with infinite



precautions, the opened Salt into a porcelain crucible which is tall enough to be closed.

The Salt ⓔ is imbibed with the Mercury ☿ just to the point of saturation like for the sulfur Ⓐ. After 8 days of being in the incubator, calcine at 1000 C (1832 F); let it cool down *without opening the furnace*. The Salt ⓔ is reimbibed, next, put it in an incubator for a week - calcine - let it cool down -- imbibe.

The Salt ⓔ evolves into a color according to the plant: blue, brown, etc... - *Be careful for the critical phase occurs when the salt becomes pale and approaches the white color*. At this phase: always place the crucible containing the Salt ⓔ into another crucible, because it could break. The Salt ⓔ melts like glass, but it is still rigid and adheres to the walls; its contraction can cause the crucible to break.

As soon as there is glass formation, the risk of contamination becomes reduced; but at each cycle, you should again grind the Salt ⓔ to a powder.

The white stage indicates the end of the operation. The Stone is completed, but for the curious and patient alchemist the cycle can be continued past the the yellow stage where the Stone takes on a red color: *This is the the red stage of the vegetable work*.

This stage will be resumed with the work on wine.

*Ora et Labora!*

Dear Friend,

This lesson contains a synthesis of several translations of the *Golden Chain* of Homer.

This text is to be compared later with the work on the Gur in the vegetable lessons.

We shall return to this text particularly in its relation to the *Mutus Liber*.

Note: With experience, we recommend for your future work that you get equipped so that you can make your own vinegar, as the wine vinegar you can buy is not consistent enough for this work.

*Ora et Labora!*

## THE GOLDEN CHAIN OF HOMER

This text is also known as:

- The Platonic Ring
- The Above and Below of Hermes.

There is a French Translation at the Bibliotheque Nationale (Paris) under the name of *La Nature Devoilee* (Nature Unveiled).

This text surely is the best known text of *Alchemical Theory*. The earliest version which is known seems to have been written around the year 1700.

The whole text is based on a series of 10 symbols (same number as the sephiroth of the Qabala). With the exception of the last one, which contains a point in the center, these symbols only carry vertical or horizontal lines within a circle. The circles are the symbols of Venus, the universal female receptacle. The lines are the symbol of Mars, the symbol of the male seed. The vertical line is acid, the horizontal one basic. The 10 symbols represent the 10 steps of the universal fecundation.

Before the study of the text, we present a direct explanation of the symbols.

**THE GOLDEN CHAIN OF HOMER**  
**A DESCRIPTION OF THE NATURE OF NATURAL THINGS**  
**OF THE GENERATION OF THINGS**

**I**

*THAT WHICH IS NATURE*

Nature is comprised of the totality of the visible or invisible creatures of the Universe. What we call nature is specifically the Universal Fire or Soul of the world which fills the totality of the system of the Universe. It is therefore a universal agent, omnipresent and gifted with an unfailling instinct which manifests in Fire or Light. It is the first creation of the Divine Omnipotence. The soul of the world shouldn't be understood as animal soul but as the cause of the universal principle of life.

**II**

*HOW ALL THINGS PROCEED FROM THE ANIMA MUNDI*

Thus, God created the first invisible fire and gave it an unfailling instinct and the ability to manifest by itself into three principles.

A. In its universal and original state, it is perfectly invisible and immaterial, it is cold and does not occupy space. In this state of tranquillity it has no use for us, although in its immobility it is omnipresent.

B. In its second state, it manifests through the motion or agitation within Light. When in this state, it was separated from Chaos when God spoke: "Let there be Light" and there was Light. In this state, it is still cold. Later, when it is slowly stirred and agitated, it manifests as warmth and heat, which is the case in all frictions, and in the fermentation of humid things.

C. When it is collected in a sufficient quantity and violently agitated, it manifests as a burning fire. It continues to burn as long as the subject activates it. If the agitation ceases, it resumes its primitive state of universal tranquillity. In the characteristic state of burning fire, it manifests as light and heat.

Therefore, we may say that in its first state it is perfectly invisible and immaterial.

In the second state, it is visible Light.

In the third state, it is heat and burning fire. It is visible and can sometimes become material and occupy space or a room while in that state.

We have now the three states of power of the Universal Spirit, but it possesses other powers which are perfectly inconceivable.

We said that the Universal Spirit has an unfailing instinct, always working through the simplest and most direct process. But we should mention two obvious, occult qualities, which are the attraction and repulsion of a very great power.

In more familiar domains, the thunderbolt, the light, the earthquakes, the storms and the properties of gunpowder result from the powers of Niter, the condensation of the Universal Fire.

When God created the Universal Fire, He gave it the power to become material. That's how it became vapor then humidity, water and earth, but regardless of the nature under which it appears, it fundamentally remains the same.

In the beginning of the four elements, the Burning Fire, the Vapor and Humidity mixed with the Cold Fire formed the atmospheric air which by condensation became water, which in turn became Earth.

*Originally there is only one element: **FIRE***

The Universal Fire expanded into an immense vapor which, as it thickened, became the *CHAOTIC WATER* and from this water the Creator separated the Light. In this separation, the invisible Universal Fire became visible Light. Thus, we see that the invisible Fire manifests in the form of two principles: Light and Humidity, and from these two things God created all things.

Water was the first condensation of the Universal Fire and nevertheless, in its belly, it remains Fire, filled with life and motion and if it is balanced by an equal quantity of Light, it has then all that which is necessary for the creation of material or immaterial beings and for their maintenance for the remainder of time.

As we previously mentioned the separated Light, we should now consider its first body: Humidity. The subtle nature of water changes as a function of its density. If it is rarefied to a certain degree it constitutes the air in which fire predominates over water. But if it is condensed another degree, it becomes the Humid water in which water predominates over Fire. Nonetheless, in both is hidden the Universal Fire or the Spirit of the Universe.

As soon as the air is deprived of the Universal Fire which animates it and makes it plastic, it immediately becomes putrid and transforms into humidity, then solid earth. It is the same thing

with Water which, deprived either of Fire or Animated air, becomes putrid and condenses into Earth.

God commanded that the Universal Spirit, by means of humidity, could work all things.

Because humidity easily mixes with things, the Spirit can often penetrate, generate, destroy or regenerate all things. Thus, humidity is the body, the vehicle and the Spirit, or Fire, is the operator, the Universal Agent, the Anima Spiritus Mundi.

*It is, par excellence, God's worker with its powers, the Universal Seed, the only genuine agent which makes the things of nature.*

The Universal Fire fills the immense stellar spaces between the celestial bodies, and, since it has the power to become material, it generates a subtle vapor, an invisible humidity, the first passive principle. It provokes thus a weak reaction and the most subtle of fermentations takes place in the Universe. Through this reaction, the Universal Acid is generated everywhere and we cannot name it differently than: the subtle, disembodied Niter. It is then:

*fire inside  
cold outside.*

Thus, this spiritual Niter, which we name the second invisible transformation of the Universal Fire which generates Chaotic and invisible humidity, becomes progressively more material as it approaches the atmosphere of celestial bodies, until it encounters the alkaline passive principle. It then fixes itself, on its own, and forms native Niter. Thus the Spiritual and Universal Niter becomes the material niter.

We say, not without good reasons, that the rays of Light of the Sun are none other than a very subtle Spiritual Niter which becomes more and more nitrous as it approaches the earth to finish as salt of the sea, thanks to rains. Then it can animate the atmosphere with the fire and the life which gives elasticity to air and water: life and its preservation.

Between the firmament and our earth, we continually see vapors, clouds, fog which rise as a transpiration of the earth and are sublimed by its central heat. The chaotic waters and vapors are at once raw matter of all things and their container. Although they seem simple before our eyes, they have a double aspect because they contain Fire and Humidity: the invisible in the visible.

*The Fire or Spirit is the motor agent and water, the mother.*

Those who wished to arrive at the Fountain of secret Wisdom should reach the central point as well as the circumference of truth; they must imprint in their memory that all things of the world are generated, preserved, destroyed from Fire and Water or from the Spirit enclosed in Humidity.

Those who understand this won't have any trouble analyzing natural things. They will easily volatilize the fixed and fix the volatile. From a poison, they'll make a salutary medicine, from a putrid body, a refined perfume, because they know that all things proceed from a root and return to the root. Matter can only be distinguished by its outer aspect: its modification is due to the fact that its essence is more or less digested or fixed. That is why Philosophers know that their prima materia is in all things: they only select a subject where Universal Spirit is most abundantly present and concentrated, or easier to obtain.

### III

#### HOW ALL THINGS ARE THEN GENERATED

We demonstrated that the primordial Vapor, or Fire and Water, is, after God, the Prima Materia of all things. This double vapor, as it thickens, becomes water. In the beginning, this water is perfectly pure and subtle. Through the inner action of the Universal Spirit it becomes diffused, troubled, and starts to ferment thus generating the Earth. The water is thus subdivided:

- into a more spiritual and more subtle air than common air
- into a less subtle air than common air
- into a half-embodied water
- into a body: the earth.

Thus, in the beginning, we have unity then duality. This transforms into three and in the same way into four and five (*quintessence*).

- 1) We have a simple humidity
- 2) A water containing a Spirit
- 3) They are separated into volatile, fixed and half-fixed, or into an acid volatile and an alkali (Anima Spiritus Corpus).
- 4) When this is divided into the four elements Fire, Air, Water, Earth, then nature, aided by the Art, transforms the whole into a quintessence of Fire ♁.

When water, through changes, becomes putrid we can separate the principles one after the other. The more volatile rises first and so for the four elements, and the denser last. God commanded that the different modifications produced in the four elements by the Universal spirit, constantly generate a Universal Seed. For this reason, He gave each thing its own agent and sphere of activity to provoke the appropriate result. This can be seen through the evaporation of various subjects which expel the excess of unnecessary humidity. This evaporation, if it comes from above (without) is called influence and if it comes from below (within) effluence or emanation. God gave each thing His particular Seed which depends upon rules of proportions of elements in the Universal Seed.

#### IV

##### HOW THE UNIVERSAL SEED IS GENERATED

##### BY THE FOUR ELEMENTS

After God has divided the Anima, or Spirit of the World, or simply Chaos, into four elements of predominant principles, he spoke: "*Grow and multiply*". Heaven and air are both animated by Universal Fire, the Father, the Male, the acting Operator.

The Water and Earth are the Mother, the passive principle fecundated by the Father. However, the four are only two that is, Fire and Water which constantly generate the Chaotic Water or Primordial Chaos by the reciprocal action resulting from their inner principles, upon which depends the generation and conservation, the destruction and regeneration of all things. This will continue as long as the Entire earth hasn't been regenerated by God.

These four elements produce the Universal Seed through the action of their various affinities and antipathies.

There is a philosophical axiom relating to Nature which says that it is impossible to join the extremes without the help of a medium, an axiom that should be constantly present in the mind of whoever wants to understand how extremes are reunited.

Fire cannot become Water without Air and Earth cannot become Air without Water. Likewise, it is impossible to unite Fire with Earth without a mediator, as one is volatile and the other solid (fixed). Therefore, if you wish to accomplish this, you should unite Fire with its closer volatile mediator, Air and they unite immediately. When this is done, provide Water as a mediator between Air and Earth and then they will unite. Thus, you have united Fire with Earth and fixed the volatile. The reverse is possible; then the fixed will be volatilized.



Fire is extremely subtle, air which is also subtle but is more embodied than Fire. Water is at a greater degree of embodiment than Air and Earth and one degree more embodied than Water. We should proceed as Nature does if we want a satisfactory result. If this is not present in your mind, nothing can be accomplished.

In a chemical analysis, we observe that the volatile passes first and denser matter last. Nature regulates its operations in this way. For example:

Take some earth from a meadow, pour water on it to dilute it well. Let sit for a few days, the gross earth deposits at the bottom of the container. Then stir it three to four times a day. The water, in due time, will dissolve the most subtle earth which is the Salt of the Earth or the Virgin earth. When this Salt or Virgin Earth is extracted from common earth, the Water cannot dissolve anything else.

Now distill the Water containing the Salt to make a Spiritual Water and repeat the cohobation with the Salt and distill again into Spiritual Water until the solid residue at the bottom of the container passes over during distillation (volatilizing the fixed).

With this water you can repeat the operation until the whole quantity, through distillations and cohobations, is volatilized and transformed into Spiritual Water. This is a painstaking operation but a great revelation.

In the same way, Nature operates by distillations and coagulations until the seed of all things is generated, which we call Prima Materia  $\oplus$ .

The artist must observe the processes of nature, which are gradual and methodical, according to the weather, the weight, the measure. And the operator must transpose this from the outer to the inner.

## V

*THROUGH WHICH PROCESS THE DIVIDED CHAOTIC WATER  
IS REGENERATED AND BECOMES THE UNIVERSAL SEED  
OF EVERYTHING CALLED ANIMA OR SPIRITUS MUNDI*

The four elements have been separated from Chaos and proceed from One.

The form is Fire, the matter is Water, but the form is One and Matter is One. The difference only exists in the outer appearances. Through fermentation, Fire becomes Air and Air becomes Water and Water, Earth but when Fire is fixed through the Art or by Nature it

becomes Earth and when the Earth is volatilized by Water it becomes Air and Fire.

One element can be converted into another. This could not be true if they were innerly different, but it is not the case.

In the beginning, the Chaos which produces these elements was only Fire and Water, and has been divided into four later by a sequence of volatilizations and concentrations. Through volatilizations and rarefactions, Humidity becomes Air animated by Fire. But, through condensation and thickening of the primordial Humidity, the Earth was formed with the Fire which has been directed toward the center of the Earth. The hieroglyphic characters of the elements explain their nature exactly.

There is no substance under the heavens, either dry or humid, which doesn't contain the Universal Fire and the Primordial Humidity. The First is called Innate Fire, the second Radical Humidity.

The Universal Fire becomes Humidity outwardly but remains Fire inside. As it is internally extremely spiritual and volatile, it is naturally extremely active and mobile, and this primitive mobility initiates heat and fermentation, and through this fermentation the Universal Acid Spirit is continuously generated. Then, when it encounters its own body (its adequate material support) or mediator, whether in Water or Earth, the Universal Seed is embodied and becomes visible. But if it only remains in the state of vapor in the atmosphere, it is then the embodied Astral Seed. This is the influence we receive from Heaven through the channel of Air. The Heavens give their influence and thus Air, Water and Earth unite their efforts and continually produce the Universal Germ of the World (*GUR*).

## VI

### Of the Heavens and their Influence.

Heaven, after the separation of the Chaos, is the first principle, and became visible in Light: It is the most subtil and the highest, as well as the most universal, when it generated Humidity it became a most subtil Vapour, pure and extremely Volatile, for that reason occupies the highest Station, or the remotest from the atmospheres of the heavenly Bodies.

This most subtil principle is full of Life and the most active for which reason we call Heaven the first Agent, the Male Sperm the Soul, a subtle air, a subtil water, a volatile earth. Heaven and air have their influence not upwards, but downwards, towards water and earth, but earth and water ascends upwards to meet them. They mix thus in the state of vapours in order to fabricate the Chaotic regenerated, and impregnated water or the Universal, Semi-material Sperma Mundi. As soon as the air is impregnated and animated with Heaven, it communicates immediately with water and earth to impregnate them also. This communication is done in a moment, as the Elements are gradually prepared to meet and mix with each other, by a continual circulation. There is no doubt but our atmosphere is continually loaded with Vapours, exhalations and clouds for the sake of communication of the Elements; as soon as these Vapours become condensed into Rain, Dew, Snow or Hail and fall down that same moment the volatilisations and exhalations of water and earth take place and are ready to succeed and meet those, which come down; so that there can never be no want of generation of such Vapours, which when sufficiently dilated or extended constitute our common air, which is more or less pure according as it is more or less animated by Heaven or fire.

The Heavens receive the ascending Vapours, which as they recede from the atmosphere become more and more subtil and spiritual until they are actually returned to their first Universal state of Ether or Spiritus Mundi. The atmospheric air also receives continually the volatilised water and succeeding Vapours, until it is satiated and overloaded, when the superfluous Humidity is forced down again in Dew, Rain, Hail, Snow.

Thus fire and air come down into the Waters and impregnate them; the Waters dispose their thickest part and give it to the Earth; the Earth thereby becomes overloaded or saturated, which superfluity of earth and water is again volatilised and sublimed upwards by the fire, inverted fire or Central Heat, into Vapours, which ascension and descension God has implanted into the Universal fire, as the Great and only Agent of nature, or rather Nature herself which causes this perpetual circulation by its attracting and repulsing power, as we have demonstrated in the Second Chapter.

The Lover of Natural Knowledge may clearly learn here how the Effluvium of one Element becomes the food and nourishment of the others, until converted therein; the same takes place with us and our food, as, for instance, we eat Bread and drink Wine, we discharge the superfluities of our food, which are used for manure on the land; seed is sown therein and out of such superfluities grows again our food.

A Tree loses its leaves during Winter, the leaves fall to the Root, where they putrify and become humidity which penetrates to the Root and feeds the Tree again. Observe this well and you will fully comprehend the Superius and Inferius of Hermes, and our Catena Homeri or Platonic Ring. Thus you will see a continual transmutation of Matter,

that is a conditional change or modification, whilst the inward central fire of Nature remains always the same, as it was in the beginning.

All things were water at first, and return to water. Apply this throughout our Book, which is no small step towards our Art.

## VII

### OF THE ATMOSPHERE OR AIR, AND ITS INFLUENCE

Air is the second principle after the separation of the Chaos, and is the Vehicle or Instrument of the first i.e. fire; We mean here the genuine animated air. This we call Male, Manly, Sperm, and first Operator in all Things. The Heavens or fire is the Anima and Life whilst the air or extenuated, rarefied Humidity is the spirit and Receptacle of the Soul and Principle of Life, and consequently animated fire ought to be named Spiritus Vitalis Macrocosmi, or the Vital Spirit of the Earth which we inhabit.

Air is a most subtil humid vapour or rarefied water wherein fire dwells abundantly. This is more corporeal than the Ether beyond the Atmosphere, which Ether is totally unfit for Inspiration, as being too subtil to fill the air vesicles in the lungs of animals: Air being the genuine Medium between fire and water, as it partakes of both, is therefore capable to receive the most subtil celestial fiery influences as well as the sublimed vapours from below, and by a continual motion or circulation, more and more vapours are converted into air, and more and more of such air becomes animated by fire, and as soon as it is saturated, the superfluous humidity is condensed again and comes down in the character of animated water, such is Rain, Dew, Hail, and Snow.

By this you see that atmospheric air is the first Medium to unite fire with water and earth, and without it the Heavens could never communicate with water and earth. Thus air becomes vapour and water, and the thicker the water gets, the better it mixes with the Earth, as on the contrary the Earth by Subtilisation by means of water is again converted into air, Nature operating these perpetual changes and conversions from one extrem to the other: When they unite in Vapours they fabricate the Universal Sperm of the World Spiritus Mundi, which is partly resolved in Dew and Rain etc. and partly remains in the air for the sake of animation; the atmospheric animated Waters fall down upon the Earth, as the Receptacle of all Celestial virtues, and fertilises it, for the growth and nourishment of Animals, Vegetables and Minerals.

The Earth itself is a condensed or fixed Heaven, and Heaven is a volatilised earth, air is a rarefied water, and water is condensed air. We have here to note that one Element differs

from the other only in this, that the One is volatile, the Other fixed, the one is fluid or dissolved, the Other is condensed or coagulated, and yet every one is and remains centrally and inwardly what they all were at first, i.e. prima materia or fire; Lastly, the Air may be called Renes, or the Kidneys of the Macrocosm, because in the air is chiefly found the conflux of all radical substantial. macrocosmical fluids, and the pure Extract of Essence of the World does meet there, where that ancient primordial Chaos is daily and hourly generated and regenerated for generation, preservation, destruction and regeneration of all Natural Things.

What are Dew, Rain, Snow, or Hail else but a regenerated Chaos? Out of which Animals, Vegetables, and Minerals receive part of the vivifying principle and nourishment: and all this is generated in the Air.

## VIII

### OF WATER AND ITS EFFLUVIUM

Water and earth belong together, as fire and air do, nay, all four stand in need of each other; the earth wants water, and fire cannot do without air; air without or deprived of fire becomes a putrid humidity, and water without animated air becomes mud and earth.

Water is the third principle, but the first passive Element, the Female Sperm and Menstrum of the Macrocosm, which does the Office of conveying food and nourishment to all Sublunary Creatures, and is, with the Earth, the Mother of all Things. Water is condensed air and a fluid earth. Water is a Medium between air and earth. As soon as fire is become air, and air been converted into water, Dew, Rain, or Snow, they fall down on the inferior grosser waters and earth and mix therewith, begin to ferment by means of the primogenial implanted spirit or fire, and one Element operates into the other, until they have produced their Fruit from convenient Matrixes.

Here the Artist may learn Wisdom from Nature, which is not satisfied with one Medium of Union, viz: air to convert fire into earth, but makes use of water also. Thus the Artist must follow Nature, if he wants to unite and fix his principles together; Let him look for a Medium of Union, which is easily found; and if one Medium is not enough, let him employ two, and if two prove inadequate, let him take three, but homogenials and not heterogenials, as minerals agree with minerals, vegetables with vegetables etc. Minerals agree also with Vegetables, and Vegetables with Animals, as the Vegetables stand between Animals and Minerals. The difference between them all is but external, not central, as they proceed originally all from one and the same Universal spirit; Minerals

are fixt Vegetables, Vegetables are Volatile Minerals, and one kingdom is transmutable into the other, in regard to its internal qualities.

Men and Beasts make use of Vegetables for food, and by their inward nature, they change those Vegetables into flesh and Blood; now when man and beasts die, they are buried underground, and Vegetables are again produced, which receive by means of their fibres and roots mineral Vapours, which are thus converted again into Vegetables.

This is the true Pythagorean Metempsychosis. Vegetables again. when they putrefy, assume a nitreous saline nature which is dissolved by rain and carried downwards through the pores, into the earth, or into the Sea. If near hand, from whence it ascends again as a mineral vapour, and thus Vegetables are frequently changed into Minerals, as well as into Animals, although more frequently into animals. Heaven and Air are Male Sperm, water is the Female Sperm and Menstrum, the Earth is the Womb or Matrix, wherein the two first, by means of the third operate every Generation.

## IX

### OF THE EARTH AND ITS EFFLUVIUM

Earth is the fourth and last principle of the Chaos. It is the second passive Element, the Matrix, and Mother of all sublinary Creatures; earth is a coagulated fixt Heaven a coagulated fixt water, and condensed air. The Center and Receptacle of all the heavenly Influences and of the Universal Sperm, which takes here a Body as well as in the Ocean.

Heaven by its extream subtility, is of all Elements the most moveable and omnipresent; its own motion, on account of its subtility is imperceptible, although visible in Light; This Universal fire is never idle, but perpetually active, pervading all things, although its action is generally imperceptible. This is the original cause of all Motion in Nature it moves the most subtil Air on the outward superficies of the atmospheres of the opaque celestial Bodies. This outward subtil air set in Motion, moves the next towards the region of Clouds and Vapours, yet as the atmospheres grow gradually thicker, i.e. more loaded with Vapours, the nearer to Sea and Land, the Motion is successively and gradually slower.

That the air is moved by the Ether or fire, is observable on account of the constant motion of the atmosphere; that Air set in Motion moves the Waters is well known to those who navigate the Seas and Rivers. That Water moves the Earth appears by the Sand, Mud and Stones which the Waters move continually from one place to the other. Here the Water carries off, and in other places accumulates Sand and whole Shores: now every Motion manifests warmth of the omnipresent cold, Universal fire, where it be perceptible or imperceptible as this depends on circumstances; In living Animals this warmth occasioned by moving the omnipresent fire is perceptible enough, whilst that same

Motion is imperceptible in Vegetables and in Minerals. All Life proceeds from a Motion of the Universal fire, as a total privation of action and warmth extinguishes Life. From this let the Student collect that there exists a perceptible and imperceptible warmth.

This we tell you because in all the Elements exist Innate Heat, which is sometimes observable at other times not, this is not always dependent on the collected Rays of Light, nor on the Central Heat of the Earth. Every Subject under the Sun, although invisibly small contains Life or fire, and of course the four Elements.

Now if every Subject contains Heaven or fire, so every Subject has a Motion, whether visible and perceptible or not, yet there is a Motion in it.

Heaven never rests: it must have a Motion, let it proceed from what means it will; and although this principle may seem to be inactive or at rest, yet it has its invisible influences, virtues, and powers.

For instance, a plant, root, or herb, ore or mineral tore from the Spot where it grew, seems to be dead, because it is hindered from growing to a further perfection; But as Heaven is within which is never at rest, it still continues to show its powers and virtues, when that plant or ore is rendered medicinal.

The Lover of Natural Truths sees here, from whence each Concrete derives its power, viz. from the implanted Heaven within as from without, from its perpetual Motion, warmth and heat. Therefore you will look in vain for a Subject big, or even so small which is deprived of Life, that is of Heaven air, water and earth. It stands to reason that the Children resemble Father and Mother, now as all Things did proceed from the Primeval Chaos, they must partake of the same properties. This property was fire and Humidity, but fire is the mover.

Thus fire or the spirit is diffused through the whole system of Nature, so that the meanest drop of water, or the smallest atom of Sand or Earth is filled with that Universal spirit.

Observe here that the whole difference of Things consists only in volatility or fixity; that is: volatility and

fixity causes the changes and different modulations of Matter, and the whole scope of Nature is to corporify and fix Heaven, in order to become useful and salutary; which, Heaven could not effect if it were not by the gradual Mediums of Vapours, as it must communicate with the Earth by means of air and water. God has ordained it wisely, that Heaven must become corporeal and be converted into all the Elements, as vice versa, the inferior Elements are by subtilisation converted into air and fire or Heaven, in order to be reimpregnated and renewed by the Celestial Influences, for the sake of generation, preservation, destruction, and regeneration of all Things. We have explained to you how Vapours are converted into air and air into fire, we will now examine the nature of these Vapours.

We have told you that there exists in the Earth an Innate Heat, which we believe to be the strongest in the

Center of the Earth, by reason of its swift motion. This Celestial Heat causes a continual transpiration and sublimation of Vapours; such Vapours are Dews and Fogs; these Vapours are two-fold and four-fold.

Two-fold because they consist of water and earth, fourfold as they contain the 4 Elements, which four

Elements cannot do without each other's assistance; that I call these Vapours water and earth is, because they contain those two Elements volatilised and subtilised, and if they ascend they are still further subtilised and converted into air and fire or Heaven.

Such Vapours have been water will be easily admitted, but that they also contain a subtilised earth, may perhaps be doubted; but note, that I have said before, that one Element is the conductor of the other, and that one Element dissolves and subtilises the other.

Fire dissolves and subtilises air, air dissolves and subtilises water, water dissolves and subtilises and mollifies the earth, vice versa, the earth condenses the water, water condenses air, air condenses or corporifies Heaven or fire, by which means air becomes animated, as we have explained before, and becomes this Spiritus Mundi. Thus one Element is the others Magnet, solvent, volatilising, condensing, coagulating and fixing principles.

You are to note here that Nature has its degrees of Volatility and Fixity; as for instance, that part of fire which is nearest to the atmosphere is not so highly pure or subtil, as that which is a thousand leagues remote from it: In the same manner, the highest atmospheric air is purer, colder and more subtil as well as dryer than that air near us, which we breathe. The superfluities of the water is also lighter, more aerial and more subtil than the thick slimy ground waters, which settle on pebbles, stones corals, and covering them with a slime or subtil mud.

The Earth has also its degrees of subtility and fixity: We have therein earth juices, sulphurs, bituminous substances, such as the pitcoal, clays, loams, minerals, ores and metals, rocks, stones, and flints, and the precious gems of a wonderful fixity. The most volatile earth is mollified and dissolved by water, further volatilised into air and fire. Vice Versa the lowest fire sooner mixes and corporifies itself with the air, than the remote, whilst the lowest atmospheric air sooner mixes with, and becomes water, than the pure and highest air, the Inferior slimy ground waters become earth sooner than the superficial lighter waters.

The Volatile soluble Earth, in particular its Virgin earth, i.e., its salt is sooner dissolved by water than a pebble or Sand. The volatile water is sooner converted into the lower air than the ground waters can possibly be.

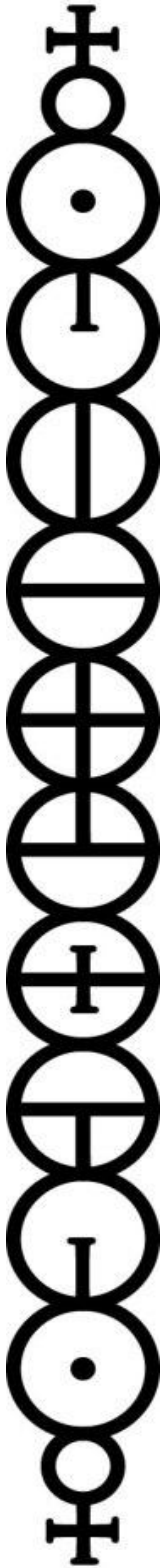
If you understand us right, we shew you here the first beginning of Nature, and the true First Matter. As the 4 Elements proceed from the primordial Vapours, they are forced to



generate continually such a Vapour, of the very selfsame principles and substances, which Vapour is converted by Nature into a Chaotic water, and falls down in Showers of Rain. In this Chaotic water is invisibly contained the Universal Sperm for the generation, preservation, destruction and regeneration of all Things.

Now we have treated of the regeneration of the Chaos or Universal Vapours: we shall further show you its power and virtue so that you may touch it with your hands, as well as see it with your eyes.

*Ora et Labora!*



**1** After differentiation of the CHAOS a Volatile Fire is separated.

**2** It is named Spirit of the World. Dew, hail, rain, snow and all that comes from the atmosphere are its faithful companions. In them is hidden the volatile Essence of the worlds of the Upper Regions which undertakes a palpable and visible aspect when it comes down to the Inferior Regions.

**3** Niter is known by the world but the amount of its virtues is not. All things are made with Niter. The Inferior Regions are under its domination. The Superior ones can do nothing without it. Niter is the father of all of nature. It is the cause of earthquakes. Its powers were given to it by the Creator. It dominates the heavens, the earth and the sea. It is the ADAM of all things from which EVE has her origin. Its goal is met when the earth is fertilized, when ADAM has been fixed and can no longer fulminate and that EVE is sitting by his side. The movements of the Sun, of the Moon, of the Earth and of the sea continuously bring ADAM and EVE closer.

**4** Through heat and cold and through the tides of the sea change what comes from the rain in common salt and in alkali. Feeding the children of the earth with its blood.

**5** When the male and the female meet, a perfect fruit is created.

**6** The volatile animal world demonstrates this.

**7** The hermaphrodite plant world is between the fix and the volatile and also shows this

**8** The fixed earths, the stones, the gems are proof that they belong to the Niter and to the Salt. Air, water and earth hold their active principle solely from niter.

**9** When now the noble sperm of the world has been fixed and that the vapors and water have been converted into a fixed earth, then is accomplished all that the wise esteem the most. The volatile has become fixed and vapors and humidity have become earth and a Dry Red Blood. This is the highest benediction and the treasure of the world.

**10** Perfect perfection chases away disease and poverty.

## THE GOLDEN CHAIN OF HOMER

		
		CHAOS CONFUSION.
Volatile Spirit of EARTH incorporeal.		Spiritual incorporeal Nitre containing the universal Fire without a Basis or alkaline Body.
EARTHY acid spirit corporeal.		Nitre, or corporified Spiritus Mundi in earth. Sulphur ♁. Nature, <i>Male</i> .
Fixed EARTHY Spirit- ual Alkali corporeal.		Sea salt or corporified Spiritus Mundi in Water ♀ and salt. Nature, <i>Female</i> .
Primary substance of all Bodies.		Nitre and salt united.
Regnum Animale.		The most volatile.
Regnum Vegetabile sive Acidum.		Between Volatile and Fixed. The mediator.
Regnum Minerale.		Fixed. The volatile spirit is here downwards.
Pure concentrated Fixed EARTHY tincture, Extractum chaoticum.		The unfermented tincture.
Perfect concentrated universal Quintessence.		Fermented and specified with Gold or Sun. Lapis philosophorum.

Dear Friend,

This lesson is devoted to the separation of the three alchemical principles, namely ☿, ♃, ♁, of the mineral or metallic kingdom.

We already said that there are several possible methods. In this lesson, we shall describe the method of the acetates.

The setup we used is the same as the one which is described in Mineral Lesson #18. It has the advantage of permitting a clean separation and also allowing for variations within the process, depending on the result sought.

The salt is prepared according to the directions given in Lesson #18. The formation of the acetate itself should be undertaken with *Nitrous Radical Vinegar*.

The explanations already given are sufficient for our work at present. However, we shall resume the question of the *Nitrous Radical Vinegar* and that of the preparation of acetates later, and particularly on the subject of alkahests.

Fill the round bottom flask B1 half way with salt. Flask B1 should preferably be of a 1/2 liter capacity, without a ground-glass joint. The flask-heater CB should be coated with moist kaolin shaped exactly to the form of the flask. Let it dry by reducing the voltage otherwise the flask sticks to the casing of the flask-heater and everything is lost.

You can also heat in a sand-bath. The main points are: first, to maintain the flask B1 in the same shape, because it could become soft, and second, to increase the heat progressively.

The stopper is made of silicon. The condenser R1 can function with a 1-liter or 2-liter water reservoir at about 40C. This water can circulate

in a closed circuit with a small electrical pump (windshield wiper, aquarium etc...).

The flask B2 is also maintained at 40C. by the liquid of CD (CD can be used as a water reservoir for the condenser R1). The aim of this first part of the system is to condense the phlegm in B2 and to prevent the  $\text{A}$  from condensing there also. The vapors of  $\text{A}$  are often volatile at 35C. In this case, when the temperature drops from 40 or 50 in the condenser, it condenses the phlegm but prevents the  $\text{A}$  from condensing.

The condenser R2 can also function if cooled from a water reservoir with a small pump and CE of the B3 flask can be used as a reservoir for it. However, in R2, the water temperature will be 0C. (32F.), so  $\text{A}$  will condense in B3 and the vapors of  $\text{B}$  will be already cooled.

These vapors are circulated through the glass coil of E1 which is immersed, with its round bottom flask, in a liquid AC, the temperature of which is at least — 30C. This can be obtained with alcohol or another low freezing point liquid, with the help of a deep-freeze or refrigerated lab circulating cooler.

It is also possible to reach — 70C. by filling CF with acetone and by throwing small cubes of dry ice into it.

**Caution:**

Dry ice should not be picked up with the hands, but with tweezers. Its extreme cold causes serious burns.

The setup TE-TF is a bubbling tube filled with absolute alcohol and maintained at 0C. (32F.) during the operation. Its role consists in dissolving the vapors of  $\text{B}$  which did not condense in case either the refrigeration of E1 was not sufficient or the extreme heat of B1 caused an overly rapid release of vapors.

**Operatory mode:**

For copper or lead, work alone in the laboratory; for antimony, several people may be present.

In the case of lead or antimony, the crystals begin to melt. After this fusion, the phlegm escapes and the solid state is reestablished.

A thick, white smoke progressively forms, which is viscous and fills the whole apparatus. In B3, a red oil condenses. In E1 a ♀ is condensing which is often pinkish. If the distillation is very slow, the yield of ♀ will be better. White smoke passes for about one to three hours.

The white vapors should give off a slight apple scent which permeates the whole premises.

If you don't obtain a condensate in E1, the alcohol of TE-TF will be somewhat colored. It should be kept at a maximum of 10C. with the flask open and at 30C. with a closed flask. If the operation is successful, then the alcohol can extract the tincture of gold and dissolve the metal within a year to 18 months.

The ♀ of B3 and the ♀ of E1 should be redistilled separately. In effect, the ♀ has fixed some ♀ and a sensible quantity of ♀ has been carried away by ♀. Later, we shall look more closely at how these products are used and handled.

These two products, one clear and one red, are the white and red philosophical wines described by Weidenfeld and by Brouant in his book *Anatomie du vine* (Anatomy of Wine).

The solid residue is copper in the case of copper, and the black lion in the case of lead and antimony.

Several possible methods will be studied later. However, in the case of antimony, a calcination at 1000C. (1832F.) yields a white, slightly bluish glass, slowly soluble in water.

**Careful:**

This glass penetrates through the crucible, therefore place the crucible on a bed of kaolin in a stainless steel container. When it is cold, place the crucible in a container filled with distilled water. After fifteen days, collect the salt by coagulation. This salt, if it is placed so as to deliquesce on a glass slab during the signs of Aries and Taurus, produces the spagiric oil of antimony of Basil Valentine.

The flask B4 is to be used for the making of the synthesized alkhaest of Basil Valentine, a very delicate experiment which is explained in a future lesson. In this case, the vapors of B4 crosses over into E1, the tap TC being closed.

In a forthcoming lesson on the subject, we shall give the difference between the fixed salt of the metal and its essential salt. The extraction described in this lesson only concerns the fixed salt.

The Black Lion of lead requires a different treatment than that of antimony.

*Ora et Labora!*

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7. The degree of the Vegetable Mercury — Meditation #5.
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21. The separation of the three elements.

Dear Friend,

**A R T E P H I U S**

The operative alchemists agree on the fact that the alchemical writings of Artephius are amongst the most open secret and most sincere. The treatise presented here confirms the significance of the work on antimony.

*This text deserves a long and patient study.*

*Ora et Labora!*

THE EPISTLE

OF

JOHN PONTANUS

Mentioned in the Preface of

Artephius his secret

Book.

Wherein he bears witness of the Book translated out of the Latin copy Extant in the third of Theatrum Chymicum at the 775th Page.

Faithfully re-typed by a meer student of  
the Hermetic Art. 1976

I John Pontanus have travelled through many Countrys that I might know some certainty of the Philosophers Stone, and going through as it were all the world I found many false deceivers but no true Philosophers yet continually studing and making many doubts, at the length I found the truth, but when I knew the matter in general, I yet erred two hundred times before I could attain to the true matter with the operation and practice thereof.

First I began to work with the matter by putrefaction nine months together and I found nothing, then I put it into Balneum Mariae for a certain time and therein I likewise erred, afterwards I put it into the fire of calcination for three months space and I wrought amiss, I tried all kinds of distillations and sublimations (as the Philosophers Gibor Archolaus and all the rest either say or seem to say) and I found nothing. In short I assayed to perfect the subject of the whole Art of Alchemy by all means possible to be devised as by dung baths, ashes and other fires of divers kinds which are found in the Philosophers Books, but I found no good in them; wherefore I studied three whole years in the Books of the Philosophers, especially in Hermes, alone whose brief words do comprehend the whole Stone, though he spoke obscurely of the Superior and Inferior (of that which is above and that which is below) of heaven and earth therefore our instrument which brings the matter into being in the beginning, second and thrid work, is not the fire of a bath nor of dung, nor of ashes, nor of the other fires which the Philosophers have put in their Books. What fire is it then which perfects the whole work from the beginning to the ending? Surely the Philosophers have concealed it, but I being moved with pity will declare it unto you together with the compliment of the whole work.

The Philosophers Stone therefore is one, but it has many

names and before you know it, it will be very difficult, for it is watry, airy, fiery, earthy, phlegmatic, choleric and melancholy. For it is Sulphurous and it is likewise Argent-wive and it has many superfluties, which by the living God are turned into the true essence, our fire being the means and not separate anything from the subject thinking it to be necessary, he truly knows nothing at all in Philosophy, for that which is superfluous, unclean, filthy, feculent and in short the whole substance of the subject is perfected into a fixed spiritual body by the means of our fire, and this the wise men never revealed, and therefore few do come unto the Art thinking there is some such superfluous or unclean thing.

Now we must see and find out the properties of our fire, and whether it agree to our matter after the manner that I have said, to wit, that it may be transmuted, whereas that fire does burn the matter, it separates nothing from the matter, it divides not the pure parts from the impure, as all the Philosophers say, but it turns the whole subject into purity. It does not sublime as Geber makes his sublimations; Arnold likewise and others speaking of sublimations and distillations to be done in a short time. It is mineral, equil, continual, it vapours not except it be too much stirred up, it partakes of Sulphur, it is taken from elsewhere than from the matter, it pulls down all things, it dissolves and congeals, likewise it both congeals and calcines and it is very artificial to find out and is a compendious and near way without any cost, at least with small cost, and that firing is it with a mean firing, for with a soft fire all the whole work is perfected and it performs withall, all the divers sublimations. They that should read Geber and all the other Philosophers, tho they should live an 100,000 years, could not comprehend it, because that fire is found by deep and profound meditations only, and then it may be gathered

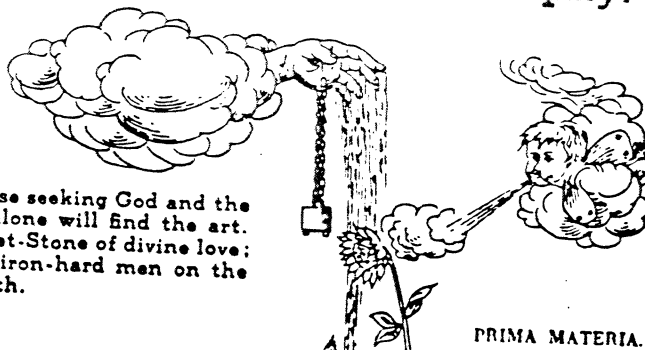
out of books and not before and therefore the error of this Art is not to find the fire which turns the whole matter into the true Stone of the Philosophers, and therefore study upon it, for if I had found that first, I had never erred 200 times in my practice upon the matter, wherefore I do not marvel if so many great and wise men have not attained to the work; they do err, they have erred, they will err because the Philosophers have not put the proper agent, save only one which is named Artephius, but he speaks for himself or by himself, and unless I had read Artephius and let him speak, I had never come to the compliment of the work, but the practice is this: Let it be taken and ground with a physical confusion as diligently as may be, and let it be set upon the fire, and let the proportion of the fire be known, to wit, that it only stir up the matter, and in a short time that fire without a laying on of hands will accomplish the whole work, because it will putrify, corrupt, engender and perfect and make to appear the three principle colours, black, white and red, and by the means of our fire the medicine will be multiplied if it be joined with the crude matter, not only in quality but also in virtue; with all thy strength therefore search out this fire, and you shall attain your wish, because it does the whole work and is the key of the Philosophers, which they never revealed but if thou muse well and profoundly upon these things that have been spoken concerning the properties of the fire you may know it, otherwise not.

I being moved with pity have written these things, but that I may satisfy you fully, this fire is not transmuted with the water; these things therefore I thought it to say and to warn the prudent that they spend not their money unprofitably, but know what they ought to look after, by this means they may come to the truth of the Art and not otherwise. Farewell.

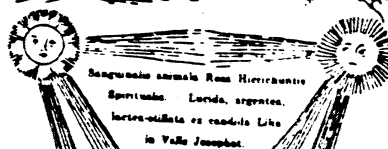
FINIS

# The Hermetic Philosophy.

I attract all those seeking God and the truth; those alone will find the art. I am the Magnet-Stone of divine love; attracting the iron-hard men on the road to the truth.



PRIMA MATERIA.

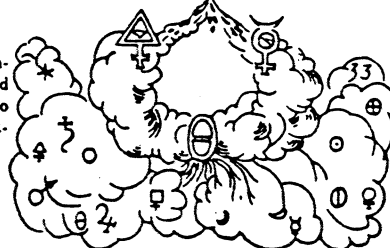


I am the moisture which preserves everything in nature and makes it live. I pass from the upper to the lower planes; I am the heavenly dew and the fat of the land; I am the fiery water and the watery fire; nothing may live without me in time; I am close to all things yea; in and through all things, nevertheless unknown. Nevertheless I only am in the grasp of the Philosophers.

FONS  
MIRABILIS

This moisture must be caught, lest it should change into vapor or fume.

I unfold and fold up again, Bringing contentment to the artists, Without me thou canst do nothing Furthering any of your affairs. Therefore fear God, pray and work in patience, if you find me your want would cease and you have a merciful God who befriendeth thee and giveth thee whatever thy heart may desire.



The two vapors or fumes are the roots of the art.

The Prima Materia derives its existence from the Fiat, the Word of creation. And this Word comes from the Father who is the creator of all things, and the Spirit radiates from both: This is God's life giving air. Then, too, air brings to life everything within the elements. The fire warms all things, the water refreshes, delights and saturates all things: And the nitrous earth, Mother-like, nourishes and sustains all things; the air was born out of fire, and in turn makes the fire burn, that it may live, but air in the form of water is food for the fire, and the fire burns into this element: Water and dew of the ground, the greasy fat dew of the ground, the earth as keeper of nitrous salt nourishes it. For the womb of the earth is the sulphuric nitrous-salt of nature, the one good thing God has created in this visible world.

The same Salt-Mother of the elements is the nitrous, aluminous and spiritual gumosic water. Earth or crystal, which has Nature in its womb, a Son of the Sun, and a Daughter of the Moon. It is a Hermaphrodite, born out of the wind, a phoenix living in fire, a pelican, reviving his dear young ones with its blood; the young Icarus, drowned in the water, whose nurse is the earth, whose Mother is the wind; whose Father is the fire, the water her caretaker and drink, one stone and no stone, one water and no water, nevertheless a stone of living power and a water of living might; a sulphur, a mercury, a salt, hidden deep in nature, and which no fool has ever known nor seen.

**Deus vendit sua dona pro labore.**

ARTEPHIUS



translated out of Latin

by

WILLIAM SALMON, prof. of physick



## CHAPTER III

### OF THE COMPOSITION OF OUR ANTIMONIAL VINEGAR, OR SECRET WATER.

I. Antimony is a Mineral participating of Saturnine parts, and has in all respects the nature thereof: This Saturnine Antimony agrees with Sol and contains in it self Argent Vive, in which no metal is swallowed up, except Gold; and Gold is truly swallowed up by this Antimonial Argent Vive.

II. Without this Argent Vive no Metal whatsoever can be whitened; it whitens Laton, i.e, Gold; and reduceth a perfect Body into its *Prima Materia* or first Matter, (viz. into Sulphur and Argent Vive) of a white Colour and out-shining a Looking-Glass.

III. It dissolves (I say) the perfect Body which is so in its own Nature, for this Water is friendly and agreeable with the Metals, whitening Sol, because it contains in itself white or pure Argent Vive.

IV. And from both these you may draw a great Arcanum, viz., a Water of Saturnine Antimony, mercurial and white; to the end that it may whiten Sol, not burning but dissolving it, and afterwards congealing to the consistence of likeness of White Cream.

V. Therefore, saith the Philosopher, this Water makes the Body to be volatile; because after it has been dissolved in it, and in frigidated, it ascends above, and swims upon the surface of the Water.

VI. Take (saith he) crude Leaf-Gold, or calcined with Mercury, and out it into our Vinegar, made of Saturnine Antimony, Mercurial, and Sal Armoniack, (as is said) in a broad Glass Vessel, and four inches high, or more; put it into a gentle heat, and in a short time you will see elevated as a Liquor, as it were Oyl, swimming a top, much like a scum.

VII. Gather this with a spoon, or a Feather, dipping it in; and in so doing often times a day, till nothing more arise; Evaporate away the Water with a gentle heat, *ie*, the superfluous humidity of the Vinegar, and there will remain the Quintessence, Potestates or Powers, of Gold, in form of a white Oyl incombustible.

VIII. In this Oyl the Philosophers have placed their greatest Secrets; it is exceeding sweet and of great virtue for easing the pains of Wounds.

## CHAPTER IV

### OF THE OPERATIONS OF OUR ANTIMONIAL VINEGAR OR MINERAL WATER.

I. The whole, then, of this Antimonial Secret is, That we know how by it to extract or draw forth Argent Vive, out of the Body of Magnesia, not burning, and this is Antimony, and a Mercurial Sublimate.

II. That is, you must extract a living and incombustible Water, and then congeal or coagulate it with the perfect Body of Sol, *ie*, fine Gold, without allay; which is done by dissolving it into a nature and white Substance, of the consistency of Cream and made thoroughly white.

III. But first this Sol by putrefaction and resolution in this Water, loseth all its light or brightness, and will grow dark and black, afterwards it will ascend above the Water, and by little and little will swim upon it, in a substance of a white colour.

IV. And this is the *whitening of Red Laton*, to sublime it philosophically, and to reduce it into its first matter, *viz.* into a white incombustible Sulphur, and into a fixed Argent Vive.

V. And so, the fixed moisture, to wit, Gold, our Body, by the reiterating of the Liquification or Dissolution in this our dissolving Water, is changed and reduced into a fixed Sulphur, and fixed Argent Vive.

VI. Thus, the perfect Body of Sol, resumeth life in this Water; it is revived, inspired, grows, and is multiplied in kind, as all other things are.

VII. For in this Water, it so happens, that the body compounded of two bodies, viz., Sol and Luna, is puffed up, swells, putrefies, is railed up, and does increase by receiving from the Vegetable and animated Nature and Substance.

VIII. Our Water also, or Vinegar aforesaid, is the Vinegar of the Mountains, ie, of Sol and Luna; and therefore it is mixed with Gold and Silver, and sticks close to them perpetually; and the Body receiveth from this Water a white Tincture, and shines with an inestimable brightness.

IX. Who so therefore knows how to convert, or change the Body into a medicinal white Gold, may easily by the same white Gold change all imperfect Metals into the best and finest Silver.

X. And this white Gold is called by the Philosophers *Luna alba Philosophorum, Argentum Vivum album fixum, Aurum Alchymiae, and fumus albus*: And therefore without this our Antimonial Vinegar, the Aurum Album of the Philosophers cannot be made.

XI. And because in our Vinegar, there is a double substance of Argentum vivum, the one from Antimony, the other from Mercury Sublimate; it does give a double weight and substance of fixed Argent vive. and also augments therein the native colour, weight, substance and tincture thereof.

## CHAPTER V

### OF OTHER OPERATIONS OF OUR SECRET MINERAL WATER AND ITS TINCTURE.

I. Our dissolving Water therefore carries with it a great Tincture, and a great melting or dissolving; because that when it feels the vulgar Fire, if there be in it the pure or fire bodies of Sol or Luna, it immediately melts them, and converts them into its white Substance, such as it self is, and gives to the Body colour, weight and tincture.

II. In it also is a power of liquifying or melting all things that can be melted or dissolved; it is a Water ponderous, viscous, precious and worthy to be esteemed, resolving all crude Bodies into their *Prima Materia*, or first Matter, viz, into Earth and a viscous Pouder; that is, into Sulphur and Argentum vivum.

III If therefore you put into this Water, Leaves, Filings, or Calx of any Metal, and set it in a gentle Heat for a time, the whole will be dissolved, and converted into a viscous Water, or White Oil, as aforesaid.

IV. Thus it mollifies the Body, and prepares it for fusion and liquification; yea, it makes all things fusible, viz., Stones and Metals and afterwards gives them Spirit and Life.

V. And it dissolves all things with an admirable solution, transmuting the perfect Body into a fusible Medicine, melting or liquifying, moreover fixing, and augmenting the weight and colour.

VI. Work therefore, with it, and you shall obtain what you desire, for it is the Spirit of Sol and Luna; it is the Oyl, the dissolving Water, the Fountain, the Balneum Mariae, the praeternatural Fire, the secret, hidden and Invisible Fire.

VII. It is also the most acrid Vinegar, concerning which an ancient Philosopher saith: I besought the Lord and He showed me a pure clear Water, which I knew to be the pure Vinegar, altering, penetrating and digesting.

VIII. I say a penetrating Vinegar, and the moving Instrument for purifying and reducing Gold or Silver into their *Prima Materia* of first matter.

IX. And it is the only agent in the Universe, which in this Art is able to reincrudate Metallick Bodies with the Conservation of their Species.

X. It is therefore the only apt and natural medium by which we ought to resolve the perfect Bodies of Sol and Luna, by a wonderful and solemn dissolution, with the conservation of the species, and without any destruction, unless it be to a new, more noble and better form or generation, viz., into the perfect Philosophers Stone, which is their wonderful Secret and Aracatum.

XI. Now this Water, is a certain middle substance, clear as fine Silver, which ought to receive the tinctures of Sol and Luna, so as they may be congealed and changed into a white and living Earth.

XII. For this Water needs the perfect Bodies, that with them after the dissolution, it may be congealed, fixed and coagulated into a White Earth.

XIII. But their solution is also their Coagulation, for they have one and the same operation, because one is not dissolved but the other is congealed: Nor is there any other Water which can dissolve the Bodies, but that which abideth with them in the matter and form.

XIV. It cannot be permanent unless it be of the nature of the other bodies, that they may be made one.

XV. When therefore you see the Water coagulate itself with the Bodies that be dissolved therein, be assured that thy knowledge, way of working and the Work itself are true and Philosophick, and that you have done right according to art.

## CHAPTER VI

### OF WHAT SUBSTANCE METALS ARE TO CONSIST IN ORDER TO DO THIS WORK.

I. Thus you see that Nature is to be amended by its own like Nature; that is, Gold and Silver are to be exalted in our Water, as our water also, with those Bodies, which water is called the medium of the Soul, without which nothing is to be done in this Art.

II. It is a Vegetable, Mineral and Animal fire, which conserves the fixed Spirits of *Sol* and *Luna*, but destroys and conquers their Bodies: for it destroys, overturns, and changes Bodies and Metallick forms, making them to be no Bodies but a fixed Spirit.

III. And it turns them into a humid substance, soft and fluid, which hath ingression and power to enter other imperfect bodies and to mix with them in their smallest parts, and to tinge them and make them perfect.

IV. But this they could not do while they remained in their Metallick forms or Bodies, which were dry and hard, whereby they could have no entrance into other things, so as to tinge and make perfect, what was before imperfect.

V. It is necessary therefore, to convert the Bodies of Metals into a fluid substance; for that every tincture will tinge a thousand time more in a soft and liquid substance



then when it is in a dry one, as is plainly apparent in Saffron.

VI. Therefore, the transmutation of imperfect Metals, is impoaaible to be done by perfect Bodies, while they are dry and hard: for which cause sake, they must be brough back into their first matter, which is soft and fluid.

VII. It appears therefore, that the moisture must be reverted, that the hidden treasure may be revealed. And this is called the reincrudation of Bodies, which is the decocting and softening them, till they lose their dry and hard substance or form; because that which is dry does not enter into, nor tinge anything besides itself.

VIII. Therefore, the dry terrene Body doth not enter into nor tinge, excepts its own body, nor can it tinge except it be tinged; because (as I said before) a thick drie earthy matter does not penetrate nor tinge, and therefore, because it cannot enter or penetrate, it can make no alteration in the matter to be altered.

IX. For this reason it is, that Gold coloureth not, until its internal or hidden Spirit be drawnforth out of its bowels by this our white water, and that it be made altogether a spir- itual substance, a white Vapour, a white Spirit and a wonder- full Soul.

## CHAPTER VII

### OF THE WONDERFULL THINGS DONE BY OUR WATER IN ALTERING AND CHANGING BODIES.

I. It behoves us therefore by this Water to attenuate, alter, and soften the perfect bodies, to wit Sol and Luna, that so they may be mixed with other imperfect Bodies.

II. From whence, if we had no other benefit by this our Antimonial Water, than that it rendered Bodies more subtil, soft and fluid, according to its own nature, it would suffice.

III. But more than that, it brings back Bodies to their first original of Sulphur and Mercury, that of them we may afterwards in a little time (in less than an hours time) do that above ground, which Nature was a thousand years ago a doing of underground, in the Mines of the Earth, which is a work almost miraculous.

IV. And therefore, our ultimate, our highest Secret is, by this our water, to make Bodies volatile, spiritual, and a Tincture, or tinging water, which may have ingress or entrance into other bodies.

V. For it makes bodies to be meerly Spirit, because it reduces hard and dry Bodies, and prepares them for fusion, melting, or dissolving, that is, it converts them into a permanent or fixed water. (*Aqua Permanens--hwn*)

VI. And so it makes of Bodies a most precious and desirable Oyl, which is the true Tincture, and the permanent or fixed white water, by nature soft and moist, or rather temperate, subtile, fusible as Wax, which does penetrate, sink, tinge, and make perfect the Work.

VII. And this our water immediately dissolves Bodies (as Sol and Luna) and makes them into an incombustible Oyl, which then may be mixed with other imperfect Bodies.

VIII. It also converts other Bodies into the nature of a fusible Salt, which the Philosophers call *Sal Alebrot Philosophorum*, better and more noble than any other Salt, being in its own nature fixed, and not subject to vanish in fire.

IX. It is an Oyl indeed by nature hot, subtile, penetrating, sinking through and entering into other Bodies: it is called the Perfect or Great Elixir, and the hidden Secret of the wise Searchers of Nature.

X. He therefore that knows this Salt of Sol and Luna, and its generation and preparation, and afterwards how to commix it, and make it hetrogene with other imperfect Bodies; he in truth knows one of the greatest Secrets of Nature, and the only way that leads to perfection.

## CHAPTER VIII

### OF THE AFFINITY OF OUR WATER, AND OTHER WONDERFULL THINGS DONE BY IT.

I. These bodies thus dissolved by our Water, are called Argent Vive, which is not without its Sulphur, nor the Sulphur without the Redness of Sol and Luna; because Gold and Silver are the particular mean, or medium in the form through which Nature passed in the perfecting and completing thereof.

II. And this Argent Vive is called our esteemed and valuable Salt, being animated and pregnant, and our fire, for that it is nothing but Fire: yet not fire, but Sulphur; and not Sulphur only but Quicksilver drawn from Sol and Luna by our water, and reduced to a Stone of Great Price.

III. That is to say, it is of the matter or substance of Sol and Luna, or Silver and Gold, altered from vileness to Nobility.

IV. Now you must note that this white Sulphur is the Father and Mother of the Metals; it is our Mercury, and the Mineral of Gold; also the Soul and the ferment; yea, the Mineral Virtue, and the living Body; our Sulphur, and our Quicksilver; that is Sulphur of Sulphur; Quicksilver of Quicksilver, and Mercury of Mercury.

V. The property therefore of our Water is, that it melts or dissolves Gold and Silver, and increases their native Tincture or Color.

VI. For it changes their Bodies from being Corporeal, into a Spirituality: and it is this Water which turns the Bodies, or corporeal substance into a white vapour, which is a Soul that is whiteness itself, subtile, hot and full of fire.

VII. This water is also called the tinging or blood-colour making stone, being the virtue of the Spiritual Tincture, without which nothing can be done: and it is the subject of all things that may be melted, and of liquification it self, which agrees perfectly, and unites closely with Sol and Luna, from which it can never be separated.

VIII. For it is joynd in affinity to the Gold and Silver, but more immediately to the Gold than to the Silver: which you are to take special notice of.

IX. It is also called the medium of conjyning the Tinctures of Sol and Luna with the inferior of imperfect Metals; for it turns the Bodies into the true Tincture, to tinge the aforesaid imperfect Metals: also it is the water which whiteneth, as it is whiteness itself; which quickeneth as it is a Soul, and therefore (as the Philosopher saith) quickly entereth into its body.

X. For it is a living water which comes to moisten the Earth, that it may spring out, and in its due season bring forth much fruit; for all things springing from the Earth, are educed through Dew or Moisture.

XI. The Earth therefore springeth not forth without watering and moisture: It is the water preceding from *May Dew*, that cleanseth the Body; and like Rain it penetrates them, and makes one new Body of two Bodies.

XII. This *Aqua Vitae*, or Water of Life, being rightly ordered and disposed with the body, it whitens it, and converts or changes it into its white colour.

XIII. For this water is a white vapour, and therefore, the Body is whitened with it.

XIV. It behoves you therefore to whiten the Body, and open its infoldings: for between these two, that is, between the Body and the Water, there is a desire and friendship, like as between the Male and Female because of the propinquity and likeness of their Natures.

XV. Now this our second and living water is called *AZOTH*, the Water washing the Laten, viz., the Body compounded of Sol and Luna by our first Water: It is also called the Soul of the dissolved Bodies, which Soul we have even now tied together, for the use of the wise Philosopher.

XVI. How precious then, and great a thing is this Water! For without it the Work could never be done or perfected: it is also called the *Vas Natura*, the Belly, the Womb, the Receptacle of the Tincture, the Earth, the Nurse. (see *Hermes--hwn*)

XVII. It is the Royal Fountain in which the King and Queen

bathe themselves; and the Mother which must be put into and sealed up within the belly of her Infant; and that is Sol himself, who proceeded from her, and whom she brought forth; and therefore they have loved one another as Mother and Son, and are conjoynd together, because they come from one and the same Root, and are of the same substance and Nature.

XVIII. And because this Water is the Water of the Vegetable Life, it causes the dead body to vegetate, increase and spring forth and to rise from Death to Life, by being dissolved first and then sublimed.

XIX. And in doing this, the Body is converted into a Spirit, and the Spirit (afterwards) into a Body; and then is made the Amity, the Peace, the Concord and the Union of the Contraries, to wit, between the Body and the Spirit, which reciprocally, or mutually change their Natures which they receive, and communicate one to another through their most minute parts.

XX. So that that which is hot, is mixed with that which is cold, the dry with the moist, and the hard with the soft; by which means there is a mixture made of contrary Natures, viz. of cold with hot, and moist with dry, even a moist admirable Unity between Enemies.

## CHAPTER IX

### OF SUBLIMATION: OR, THE SEPARATION OF THE PURE, FROM THE IMPURE, BY THIS WATER

I. Our Dissolution then of Bodies, which is made such in this first Water, is nothing else, but a destroying or overcoming of the moist with the dry, for the moist is coagulated with the dry.

II. For the moisture is contained under, terminated with, and coagulated in the dry body, to wit, in that which is Earthy.

III. Let therefore, the hard and the dry Bodies be put into our first Water in a Vessel, which close well, and there let them abide till they be dissolved, and ascend to the top; then may they be called a new Body, the white Gold made by Art, the white Stone, the white Sulphur, not inflammable, the Paradisical Stone, viz., the Stone Transmuting imperfect Metals, into fine white Silver.

IV. Then have we also, the Body, Soul and Spirit altogether; of which Spirit and Soul it is said, That they cannot be extracted from the perfect Bodies, but by the help of our dissolving Water.

V. Because it is certain That the thing fixed cannot be lifted up, or made to ascend, but by the conjunction or help of that which is volatile.



VI. The Spirit therefore by the help of the Water and the Soul, is drawn forth from the Bodies themselves, and the Body thereby is made Spiritual; for that at the same instant of time, the Spirit, with the Soul of the Bodies, ascend on high to the seuperior part, which is the perfection of the Stone, and is called Sublimation.

VII. This Sublimation saith *Florentius Cathalanus*, is made by things Acid, Spiritual, Volatile, which are in their own nature Sulphurous and Viscous, which dissolve Bodies, and make them to ascend, and be changed into Air and Spirit.

VIII. And in this Sublimation a certain part of our said first Water ascends with the Bodies, joying itself with them, ascending and subliming into one neutral or complex Substance, which contains the nature of the two, viz., the nature of the two Bodies, and of the Water.

IX. And therefore it is called the Corporeal and Spiritual Compositum, Conjust, Cambar, Ethelia, Zaardarith, Dueneck, the Good; but properly it is called the permanent or fixed Water only, because it flies not in the Fire.

X. But it perpetually adheres to the commixed or compounded Bodies, that is, to Sol and Luna, and communicates to them the Living Tincture, incombustible and most fixed, much more noble and precious than the former which those Bodies had.

XI. Because from henceforth this Tincture runs like Oil, running through and penetrating Bodies, and giving to them its

wonderfull Fixity; and this Tincture is the Spirit, and the Spirit is the Soul, and the Soul is the Body.

XII. For in this operation the Body is made a Spirit, of a most subtile nature; and agin, the Spirit is corporified and changed into the nature of the Body, with the Bodies, whereby our Stone consists of a Body, a Soul and a Spirit.

XIII. O God, how thro' Nature dost thou change a Body into a Spirit! Which could not be done, if the Spirit were not incorporated with the Bodies, and the Bodies made volatile with the Spirit, and afterwards permanent or fixed.

XIV. For this Cause sake, they have passed over into one another, and by the Influence of Wisdom are converted one into the other. O Wisdom! How thou makest the most fix'd Gold to be volatile and fugutive, yea, though by nature it is the most fixed of all things in the World!

XV. It is necessary to dissolve and liquifie these Bodies by our Water, and to make them a permanent or fixed Water, a pure golden Water, leaving in the bottom the gross, earthy, superfluous and dry Matter.

XVI. And in this subliming making thin and pure, the Fire ought to be gentle; but if in this Sublimation with a soft Fire, the bodies be not purified, and the gross or earthy parts thereof, (note this well,) be not separated from the impurities of the Dead, you shall not be able to perfect the Work.

XVII. For thou needest nothing but that thin and subtil part of the dissolved Bodies, which our Water will give thee, if thou proceedest with a slow or gentle Fire, by separating the things homogene, from the things hetrogene.

## CHAPTER X

### OF THE SEPARATION OF THE PURE PARTS FROM THE IMPURE.

I. This Compositum then has its mundification or cleansing by our moist Fire which ( as *Azinabam* saith) by dissolving and subliming that which is pure and white, it calls forth or rejects it feces or filth, like a voluntary Vomit.

II. For in such a dissolution and natural Sublimation or lifting up, there is a loosening or untying of the Elements, and a cleansing and separation of the Pure, from the Impure.

III. So that the pure and white substance ascends upwards, and the impure and earthly remains fixed in the bottom of the Water and the Vessel.

IV. This must be taken away and removed because it is of no value, taking only the middle white substance, flowing and melted or dissolved, rejecting the foeculent Earth, which remains below in the bottom.

V. These foeces were separated partly by the Water, and are the dross and *Terra Damnata*, which is of no value, can do any such service as the clear, white, pure and clean Matter. which is wholly and only to be taken and made use of.

VI. And against this Capharean Rock, the Ship and Knowledge or Art of the young Philosopher is often (as it happened to me also sometimes) dashed together in pieces, or destroyed

because the Philosophers for the most part speak by the contraries.

VII. That is to say, That nothing must be removed or taken away, except the moisture, which is the blackness; which notwithstanding they speak and write only to the unwary, who without a Master, indefatigable Reading, or humble supplications to God Almighty, would ravish away the Golden Fleece.

VIII. It is therefore to be observed, That this separation, division, and sublimation, is (without doubt) the Key of the whole Work.

IX. After the putrefaction then and dissolution of these Bodies, our Bodies also ascend up to the top, even to the surface of the dissolving Water, in a whiteness of Colour, which whiteness is Life.

X. And in this whiteness the Antimonial and Mercurial Soul, is by a natural compact infused into, and joyned with, the Spirits of Sol and Luna, which separation the thin from the thick and the pure from the impure.

XI. That is, by lifting up, by little and little the thin and pure part of the Body, from the Foeces and Impurity, until all the pure parts are separated and ascended.

XII. And in this work is our natural and philosophical Sublimation compleated.

XIII. Now in this whitness is the Soul infused into the Body, to wit, the mineral virtue, which is more subtil than Fire, being indeed the true *Quintessence and Life*, which desires and hungers to be born again, and to put off the defilements and be spoiled of its gross and earthy foeces, which it has taken from its Menstruous Womb, and corrupt place of original.

XIV. And in this is our Philosophical Sublimation, not in the impure, corrupt, vulgar Mercury, which has no properties or qualities like to those, with which our Mercury (drawn from its vitriolick Caverns) is adorned. But let us return to our Sublimation.

## CHAPTER XI

### OF THE SOUL WHICH IS EXTRACTED BY OUR WATER, AND MADE TO ASCEND.

I. It is most certain therefore in this Art, That the Soul extracted from the Bodies, cannot be made to ascend, but by adding to it a volatile Matter, which is of its own kind.

II. By the which the Bodies will be made volatile and spiritual, lifting themselves up, subtilizing and subliming themselves, contrary to their own proper nature, which is corporeal, heavy and ponderous.

III. And by this means, they are unbodied, or made no bodies, to wit, incorporeal, and a Quintessence of the nature of a Spirit, which is called *Avis Hermetis* and *Mercurius Extractus*, drawn from a Red subject or Matter.

IV. And so the terrene or earthy parts remain below, or rather the grosser parts of the Bodies, which can by no Industry or Ingenuity of Man be brought to a perfect dissolution.

V. And this white Vapor, this white Gold, to wit, this Quintessence, is called also the *Compound Magnesia*, which like Man does contain, or like Man, is composed of a Body, Soul and Spirit.

VI. Now the Body is the fixed solar Earth, exceeding the most subtile Matter, which by the help of our divine Water is with difficulty lifted up or separated.

VII. The Soul is the Tincture of Sol and Luna, proceeding

from the conjunction of these two (to wit, the Bodies of Sol and Luna, and our Water).

VIII. And the Spirit is the mineral power, or virtue of the Bodies, and of the Water which carries the Soul or White Tincture in or upon the Bodies, and also out of the Bodies; like as the Tinnctures or Colours in Dying Cloth are by the Water put upon, and diffused in and through the whole Cloth.

IX. And this Mercurial Spirit is the Chain or Band of the Solar Soul; and the solar Body; is that Body which contains the Spirit and Soul, having the power of fixing in itself, being joyned with Luna.

X. The Spirit therefore penetrates, the Body fixes and the Soul joyns together tinges and whitens.

XI. From these three united together, is our Stone made; to wit, of Sol, Luna and Mercury.

XII. Therefore, with this our Golden-Water, a natural substance is extracted, exceeding all natural subtsances; and so, except the Bodies be broken and destroyed, imbibed, made subtile and fine, thriftily and diligently managed, till they are abstracted from of lose their grossness or solid substance, and be changed into a thin and subtil Spirit all our labour will be in vain.

XIII. And unless the Bodies be made no bodies, or incorporeal, that is, be converted into the Philosophers Mercury, there



is no Rule of Art yet found out to work by.

XIV. The reason is, because it is impossible to draw out of the Bodies all that most thin and subtile Soul which has in itself the Tincture, except it be first resolved in our Water.

XV. Dissolve then the Bodies in this our Golden-water, and boil them till all the Tincture is brought forth by the Water, in a white Colour, and a white Oil; and when you see this whiteness upon the Water, then know that the Bodies are melted liquified or dissolved.

XVI. Continue then this boiling, till the dark, black, and white Cloud is brought forth, which they have conceived.

## CHAPTER XII

### OF DIGESTION, AND HOW THE SPIRIT IS MADE THEREBY.

I. Put therefore, the perfect Bodies of Metals, to wit, Sol and Luna, into our Water, in a Vessel, Hermetically sealed, upon a gentle Fire, and digest continually, till they are perfectly resolved into a most precious Oyl.

II. Digest (saith *Adfar*) with a gentle Fire, as it were for the hatching of Chickens, so long till the Bodies are dissolved, and their perfectly conjoynd Tincture (mark this well) is extreacted.

III, But it is not extracted all at once, but it is drawn out by little and little, day by day, and hour by hour, till after a long time the Solution thereof is compleated and that which is dissolved always swims on top.

IV. And while this dissolution is in hand, let the Fire be gentle and continual, till the Bodies are dissolved into a viscous and most subtile Water, and the whole Tincture be educed, in colour first black, which is the sign of dissolution.

V. Then continue the digestion till it becomes a white fixed Water; for being digested in *Balneo (Mariae)* it will afterwards become clear, and in the end become like to common *Argent vive*, ascending above the first Water.

VI. When therefore you see the Bodies dissolved in the first viscous Water, then know that they are turned into a Vapour,

and that the Soul is separated from the dead Body, and by Sublimation, brought into the order of Spirits.

VII. Whence both of them, with a part of our Water, are made Spirits flying up into the Air; and there the compounded Body, made of the Male and Female, viz, of Sol and Luna, and of that most subtile Nature, cleansed by Sublimation, taketh Life, and it is made Spiritual by its own humidity.

VIII. That is, by its own Water; like as a Man is sustained by the Air; whereby from thenceforth it is multiplied, and increases in its own kind, as do all other things.

IX. In such an ascension therefore, and philosophical Sublimation, all are joyned with one another, and the new Body subtilized, or made living by the Spirit, miraculously liveth or springs like a Vegetable.

X. Wherefore, unless the Bodies be attenuated, or made thin, by the Fire and Water, till they ascend in a Spirit, and are made, or do become like Water and Vapour, you labour wholly in vain.

XI. But when they arise or ascend, they are born or brought forth in the Air or Spirit, and in the same they are changed and made Life with Like, so as they can never be separated, but are as Water mixt with Water.

XII. And therefore it is wisely said, That the Stone is born of the Spirit, because it is altogether Spiritual.

XIII. For the Vulture himself, flying without Wings cries upon the top of the Mountain, saying, I am the white, brought forth from the black and red, brought forth from the white, the citrine son of the red; I speak the Truth and lye not.

## CHAPTER X I I I

### OF THE BEGINNING OF THE WORK, AND A SUMMARY OF WHAT IS TO BE DONE.

I. It sufficeth thee then to put the Bodies in the Vessel, and into the Water once and for all, and to close the Vessel well, until a true separation be made.

II. This the Obscure Artist calls Conjunction, Sublimation, Assation, Extraction, Putrefaction, Ligation, Desponsation, Subtilization, Generation and etc.

III. Now that the whole Magistery may be perfected, Work as in the Generation of Man, and of every Vegetable; put the seed once up into the Womb, and shut it up well.

IV. Thus you may see that you need not many things, and that this our great work requires no great Charges, for that as there is but one Stone, there is but one Medicine, one Vessel, one order of working, and one successive Disposition to the White and the Red.

V. And altho we say in many places, take this, and take that; yet it behoves us to take but one thing, and put it once into the Vessel until the Work be perfected.

VI. But these things are so set down by the Obscure Philosophers, to deceive the unwary, as we have before spoken; for is not this *Ars Cabbalistica*, or a secret and hidden Art? Is it not an Art full of Secrets? And believest thou O Fool,

that we plainly teach this Secret of Secrets, taking our Words according to their literal Signification?

VII. Truly, I tell thee (that as for myself, I am no ways of self-seeking or envious as others are; but) he that takes the Words of other Philosophers, according to their common Signification; he even already (having lost the thread of *Ariadnes*) wanders in the midst of the Labyrinth, multiplies errors, and casts away his Money for nought.

VIII. And I *Artephius*, after I became an *Adept*, and had attained to the true and compleat wisdom, by studying the books of the most faithfull *Hermes*, the speaker of Truth, was sometimes Obscure also, as the others were.

IX. But when I had for the space of a Thousand Years, or thereabouts (Which are now passed over my Head, since the time I was born to this day, through the alone goodness of God Almighty, by the use of this wonderful Quintessence)

X. When I say for so very long a time (as a Thousand Years) I found no man that had found out or obtained this Hermetick Secret, because of the obscurity of the Philosophers Words.

XI. Being moved with a Generous Mind, and the integrity of a good Man, I have determined in these latter days of my Life, to declare all things truly and sincerely, that you may not want anything for the perfecting of this Stone of the Philosophers.

XII. (Excepting one certain thing, which is not lawful for me to discover to any, because it is either revealed or made known by God himself, or taught by some Master, which notwithstanding he that can bend himself to the search of, by the help of a little Experience, may easily learn in this Book.)

XIII. And in this Book I have therefore written the naked Truth, also clothed or disguised with a few Colours; yet so that every good and wise man may happily gather those desirable Apples of the Hesperides from this our Philosophers Tree.

XIV. Wherefore praises be given to the most high God who has poured into our Soul of His Goodness, and through a good old Age, even an almost infinite number of years, has truly fill'd our Heart with His Love, in which (methinks) I embrace, cherish and truly love all Mankind together.

XV. But to return to our Business. Truly our Work is perfectly performed, for that which the heat of the Sun is an hundred Years in doing of, for the Generation of the Metal in the bowels of the Earth; our Secret Fire, that is, our Fiery and Sulphurous Water, which is called Balneum Mariae (!!--hwn), doth (as I have often seen) in a very short time.

## CHAPTER XIV

### OF THE EASINESS AND SIMPLICITY OF THIS WORK, AND, OF OUR PHILOSOPHICK FIRE.

I. Now this Operation or Work is a thing of no great Labour to him that knows and understands it; nor is the matter so dear (considering how small a quantity does suffice) that it may cause any Man to withdraw his hand from it.

II. It is indeed a Work so short and easie, that it may well be called a Woman's Work and the Play of Children.

III. Go to then, my Son, put up thy Supplications to God Almighty; be diligent in searching the Books of the Learned in this Science; (for one Book openeth another;) think and meditate of these things profoundly; and avoid all things which vanish in, or will not endure the Fire, because from those adustible, perishing or consuming things, you can never attain to the perfect matter, which is only found in the digesting of your Water, extracted from *Sol and Luna*.

IV. For by this Water Colour and Ponderosity or Weight, are infinitely given to the matter; and this Water is a white Vapor, which like a Soul, flows through the perfect Bodies, taking wholly from them their blackness, and impurities, uniting the two bodies in one, and increasing their Water.

V. Nor is there any other thing than *AZOTH*, to wit, this our Water, which can take from the perfect bodies of *Sol and Luna*



their natural Colour, making the red Body white, according to the Disposition thereof.

VI. Now let us speak of the Fire. Our Fire then, is Mineral, equal, continuous; it fumes not, unless it be too much stirred up, participates of Sulphur, and is taken from other things than from the Matter; it over-turns all things, dissolves, congeals, and calcines, and is to be found out by Art, or after an Artificial manner.

VII. It is a compendious thing, gotten *without cost or charge*, or at least without any great purchase; it is humid, vaporous, digestive, altering, penetrating, subtile, spiritous, not violent, incombustible, continent and one only thing.

VIII. It is also a *Fountain of Living Water*, which circumvolveth and contains the place in which the King and Queen bathe themselves; through the whole Work this moist Fire is sufficient; in the beginning, middle, and end, because in it the whole Art does consist.

IX. This is the natural Fire, which is yet against Nature, not natural and which burns not; and lastly, this Fire is hot, cold, dry, moist; meditate on these things and proceed directly, without anything of a foreign Nature.

X. If you understand not these Fires, give ear to what I have yet to say, never as yet written in any book, but drawn from the more abtruse and occult Riddles of the Ancients.

## C H A P T E R   X V

### OF THE THREE KINDS OF FIRES OF THE PHILOSOPHERS IN PARTICULAR.

I. We have properly three Fires, without which this our Art cannot be perfected; and whosoever works without them, takes a great deal of Labour in vain.

II. The first Fire is that of the Lamp, which is continuos, humid, vaporous, Spiritous, and found out by Art.

III. This Lamp fire ought to be proportioned to the enclosure; wherein you must use great Judgement, which none can attain to, but he that can bend to the search thereof.

IV. For, if this Fire of the Lamp be not measured, and duly proportioned or fitted (to the Fornace) it will be, that either for want of heat you will not see the expected Signs, in their limited times, whereby you will lose your hopes and expectation by a too long delay: Or else, by reason of too much heat, you will burn the *Flores Auri*, the Golden Flowers, and so foolishly bewail your lost Expence.

V. The Second Fire is *Ignis Cinerum*, and ash heat, in which the Vessel hermetically sealed is recluded, or buried; Or rather, it is that most sweet and gentle heat, which proceeding from the temperate Vapours of the Lamp does equally surround your Vessel.

VI. This Fire is not violent or forcing, except it be too much

excited or stirred up; it is a Fire digestive, alterative, and taken from another body than the matter; being but one only moist also, and not natural.

VII. The Third Fire is the natural Fire of our Water, which is also called The Fire Against Nature, because it is WATER; and yet, nevertheless, it makes a mere Spirit of Gold, which common Fire cannot do.

VIII. This Fire is Mineral, equal and participates of Sulphur; it overturns or destroys, congeals, dissolves and calcines; it is penetrating, subtil, incombustible and not burning, and is the Fountain of Living Water wherein the King and Queen bathe themselves; whose help we stand in need of throughout the entire Work, through the beginning, middle and end.

IX. But the other Two above mentioned, we have not always occasion for, but only at some times.

X. In reading, therefore, the books of Philosophers, conjoin these Three Fires in your Judgement, and without doubt, you will understand whatever they have wrote of them.

## CHAPTER XVI

### OF THE COLOURS OF OUR PHILOSOPHICK TINCTURE, OR STONE.

I. Now as to the Colours, that which does not make black cannot make white, because blackness is the beginning of whiteness, and a sign of putrefaction and Alteration, and that the body is now penetrated and moritified.

II. From the Putrefaction therefore in this Water, there first appears blackness, like unto Broth wherein something bloody is boiled.

III. *Secondly*, The black Earth by a continual digestion is whitened, because the Soul of the Two Bodies swims above upon the Water, like white Cream; and in this only whiteness, all the Spirits are so united, that they can never fly one from another.

IV. And therefore the Latten must be whitened, and its leaves unfolded, i.e., its body broken or opened, lest we labour in vain; for this whiteness is the perfect Stone for the white work, and a body enobled toward that end; even the Tincture of a most exuberant glory, and shining brightness, which never departs from the body it is once joyned with.

V. Therefore you must note here, that the Spirits are not fixed, but in the white Colour, which is more noble than the other Colours, and is more vehemently to be desired, for

that it is as it were the Complement of Perfection of the whole Work.

VI. For our Earth putrefies and becomes black, then it is putrified in lifting up or Separation; afterwards being dried, its blackness goes away from it, and then it is whitened, and the feminine dominion of the darkness and humidity perisheth; then also the white Vapour penetrates through the new Body and the Spirits are bound up or fixed in this dryness.

VII. And that which is corrupting, deformed and black, through the moisture, vanishes away; so the new body rises again, clear, pure, white and immortal, obtaining the Victory over all its enemies.

VIII. And as heat working upon that which is moist, causeth or generates blackness, which is the prime or first Colour, so always by decoction, more and more heat working upon that which is dry, begets whiteness, which is the second Colour; and then working upon that which is purely and perfectly dry, it produces Citrinity and Redness. Thus much for Colours.

IX. We must know therefore, that the thing which has its Head, red and white, but its feet white and afterwards red; and its eyes before hand black, that this thing, I say, is the only matter of our Magistry.

## CHAPTER XVII

### OF THE PERFECT BODIES, THEIR PUTREFACTION, CORRUPTION, DIGESTION AND TINCTURE.

I. Dissolve then Sol and Luna in our dissolving Water, which is familiar and friendly, and the next in nature unto them; and is also sweet and pleasant to them, and as it were a Womb, a Mother, and Original, the beginning and the end of their Life.

II. And that is the very reason why they are meliorated or amended in this Water, because like nature rejoiceth in like nature, and like nature retains like nature, being joined the one to the other, in a true marriage, by which they are made one nature, one new Body, raised again from the dead and immortal.

III. Thus it behoves you to join Consanguinity, or sameness of one kind, by which these natures, will meet and follow one another, purifies themselves, generate, and make one another rejoice; for that like nature, now is disposed by like nature, even that which is nearest, and most friendly to it.

IV. Our Water then (saith *Danthin*) is the most beautifull, lovely and clear Fountain, prepared only for the King and Queen, whom it knows very well, and they it.

V. For it attracts them to itself, and they abide therein for two or three days (to wit, two or three months), to wash

themselves therewith, whereby they are made young again and beautifull.

VI. And because Sol and Luna have their Original from this Water their Mother; it is necessary therefore that they enter into it again, to wit, into their Mothers Womb, that they may be regenerate or born again, and made more healthy, more noble, and more strong.

VII. If therefore, these do not die, and be converted into Water, they remain alone (or as they were) and without Fruit; but if they die, and are resolved in our Water, they bring forth Fruit, and hundred-fold; and from that very place in which they seemed to perish, from thence shall they appear to be that which they were not before.

VIII. Let therefore the Spirit of our Living Water (with all care and industry) be fixed with Sol and Luna; for that they being converted into the nature of Water become dead, and appear like to the Dead; from whence afterwards, being revived, they increase and multiply, even as do all sorts of Vegetable Substances.

IX. It suffices then to dispose the matter sufficiently without, because that within, it sufficiently disposes itself for the Perfection of its own work.

X. For it has in itself a certain inherent motion, according

to the true way and Method, and a much better order than it is possible for any man to invent or think of.

XI. For this Cause it is, that you need only to prepare the matter, Nature herself alone will perfect it, and if she be not hindered by some contrary thing, she will not overpass her own certain motion, neither in conceiving or generating nor in bringing forth.

XII. Wherefor, after the preparation of the matter, beware only. lest by too much heat or fire, you inflame the bath, or make it too hot. Secondly, take heed, lest the Spirit should exhale, lest it hurts the Operator, to wit, lest it destroys the work, and induces many infirmities, as sadness, trouble, vexation and discontent.

XIII. From these things which have been spoken, this Axiom is manifest, to wit, that he can never know the necessary course of Nature in the making or generation of Metals, who is ignorant of the way of destroying them.

XIV. You must therefore join them together that are on one consanguinity or kindred; for like natures do find out and join with their like natures, and by putrifying themselves together, are mixed together and mortifie themselves.

XV. It is needful therefore to know this Corruption and Generation, and how the natures do embrace one another, and are brought to a fixity in a slow or gentle fire; how like



nature rejoiceth with like nature; how they retain one another and are converted into a white subsistencie.

XVI. This white substance, if you will make it Red, you must continually decoct it in a dry Fire, till it is rubified, or becomes red as blood, which is then nothing but water, fire and the true tincture.

XVII. And so by a continual dry fire, the whiteness is changed, removed, perfected, made citrine, and still digested till it comes to a true red and fixed colour.

XVIII. And consequently by how much more is this red decocted in this gentle heat, by so much more it is heightened in colour, and made a true Tincture of perfect Redness.

XIX. Wherefore with a dry Fire, and a dry Calcination, (without any moisture) you must decoct this Compositum, till it be invested with a most perfect red Colour, and then it will be the true and perfect Elixir.

## CHAPTER XVIII

### OF THE MULTIPLICATION OF THE PHILOSOPHICK TINCTURE.

- I. Now if afterwards you would multiply your Tincture, you must again resolve that Red, in new or fresh dissolving Water, and then by decoctions first whiten, and then rubifie it again, by the degrees of Fire, reiterating the first method of operation in this Work.
  
- II. Dissolve, coagulate, and reiterate the closing up, the opening and multiplying in quantity and quality at your own pleasure.
  
- III. For by a new Corruption and Generation, there is introduced a new Motion.
  
- IV. Thus can we never find an end, if we do always work by reiterating the same thing over and over again, viz., by Solution and Coagulation ( *Solve et Coagula--hwn* ), by the help of our dissolving Water, by which we dissolve and congeal, as we formerly said, in the beginning of the work.
  
- V. Thus also is the virtue thereof increased and multiplied, both in quantity and quality; so that, if after the first course of Operation you obtain an hundred-fold; by a second course, you will have a thousand-fold; and by a third, ten-thousand fold.
  
- VI. And by persuing your work, your projection will come to infinity, tinging truly and perfectly, and fixing the greatest quantity how much soever.

VII. Thus by a thing of an easie or small price, you may have both colour, goodness and weight.

VIII. Our Fire then, and Azoth of sufficient for you. Decoct, decoct, reiterate, dissolve and congeal, and continue this course, according as you please, multiplying it as you think good, until your Medicine is made fusible as Wax, and has attained the quantity and goodness or fixity and colour as you desire.

IX. This then is the compleating of the whole work of our second stone (observe it well) that you take the perfect body, and put it into our Water in a glass Vesica or Body well closed with cement, lest the air get in, or the inclosed humidity get out.

X. Keep it in digestion in a gentle heat, as it were of a balneum, or the most temperate Horse-dung, and assiduously continue the operation or work upon the fire, till the decoction and digestion is perfect.

XI. And keep it in this digestion of a gentle heat, until it be putrified and resolved into blackness, and be drawn up and sublimed by the water, and is thereby cleansed from all blackness and impurity, that it may be white and subtil.

XII. Until it comes to the ultimate or highest purity of sublimation, and the utmost volatility, and be made white both within and without: For the Vulture flying in the air

without Wings, crys out, that it might get up upon the Mountain, that is upon the waters upon which the *Spiritus Albus*, or Spirit of whiteness is born.

XIII. Continue still a fitting fire, and that Spirit, which is the subtil being of the Body, and of the Mercury will ascend upon the top of the water, which quintessence is more white than the driven snow.

XIV. Continue yet still, and toward the end, encrease the fire, till the whole spiritual substance ascend to the top.

XV. And know well that whatsoever is clear, pure, and spiritual ascends in the air to the top of the Water in the substance of a white vapor which the Philosophers call their *Virgins Milk*.

## CHAPTER XIX

### OF SUBLIMATION IN PARTICULAR, AND SEPARATION OF THE PURE FROM THE IMPURE.

I. It ought to be therefore (as one of the *Sybillis* said) that the Son of the Virgin be exalted from the Earth, and that the white Quintessence afters its rising out of the dead Earth, be raised up towards Heaven; the gross and thick remaining in the bottom of the Vessel and of the water.

II. Afterwards, the Vessel being cooled, you will find in the bottom the black Faeces, scorcht and burnt, which separate from the Spirit and Quintessence of Whiteness and cast them away.

III. Then will the Argent vive fall down from our Air or Spirit upon the new Earth which is called Argent vive sublimed by the Air or Spirit, whereof is made a viscous Water, pure and white.

IV. This Water is the true Tincture separated from all its black Faeces, and our Bras or Latten is prepared with our Water, purified and brough to a white Colour.

V. Which white Colour is not obtained but by decoction, and coagulation of the Water: Decoct therefore continually, wash away the blackness from the Latten, not with your Hands, but with the Stone, or the Fire, or our second Mercurial Water which is the true Tincture.

VI. This separation of the pure from the impure is not done

with hands; but Nature herself does it, and brings it to perfection by a circular Operation.

VII. It appears then, that this Composition is not a work of the Hands, but a change of the Natures; because Nature dissolves and joyns itself, sublimes and lifts itself up, and grows white, being separate from the Faeces.

VIII. And in such a Sublimation, the more subtil, pure, and essential parts are conjoyned; for that with the fiery nature or property lifts up the subtil parts, it separates alwaies the more pure leaving the grosser at the bottom.

IX. Wherefore your Fire ought to be a gentle and a continual Vapour, with which you sublime, that the matter may be filled with Spirit from the Air, and live.

X. For naturally all things take Life from the inbreathing of the Air; and also our Magistery receives in the Vapour or Spirit, by the sublimation of the Water.

XI. Our Bras or Laten then, is to be made to ascend by the degrees of Fire, but of its own accord, freely, and without violence; except the body therefore be by the Fire and the Water broken or dissolved, and attenuated, until it ascends as a Spirit or climbs like Argent vive, or rather as the White Soul, separated from the Body, and by sublimation delated or brought into a Spirit, nothing is or can be done.

XII. But when it ascends on high, it is born in the Air or

or Spirit, and is changed into Spirit; and becomes Life with Life, being only SPiritual and incorruptible.

XIII. And by such an Operation it is, that the Body is made Spirit, of a subtil nature, and the Spirit is incorporated with the Body, and made one with it; and bu such a sublimation, conjunction, and raising up, the whole, both Body and Spirit are made white.

## CHAPTER XX

### OF DIGESTION, SUBLIMATION, AND SEPARATION OF THE BODIES, FOR THE PERFECTION OF THE WORK.

I. This Philosophical and Natural Sublimation therefore is necessary, which makes peace between (or fixes) the Body and Spirit, which is impossible to be done otherwise, than in the separation of these parts.

II. Therefore it behoves you to sublime both, that the pure may ascend, and the impure and earthy may descend, or be left at bottom, in the perplexity of a troubled Sea.

III. And for this reason it must be continually Decocted, that it may be brought to a subtil property, and the Body may assume and draw to itself the white Mercurial Soul, which it naturally holds, and suffers not to be separated from it because it is like to it in the nereness of the first, pure and simple nature.

IV. From these things it is necessary to make a separation by Decoction, till no more remains of the purity of the Soul, which is not ascended and exalted to the highest part, whereby they will both be reduced to an equality of properties, and a simple or pure Whiteness.

V. The Vulture flying through the Air, and the Toad creeping upon the Ground, are the Emblems of our Magistry.

VI. When therefore gently and with much care, you separate the



Earth from the Water, that is, from the Fire, and the thin from the thick, then that which is pure will separate itself from the Earth, and ascend to the upper part, as it were to Heaven, and the impure will descend beneath, as to the Earth.

VII. And the more subtil part in the superior place will take upon it the nature of a Spirit, and that in the lower place, the nature of an earthy body.

VIII. Wherefore let the white property with the more subtil parts of the body, be by this operation, made to ascend, leaving the faeces behind, which is done in a short time.

IX. For the Soul is aided by her associate and fellow, and perfected by it.

X. My mother (saith the body), has begotten me, and by me, she herself is begotten: now after I have taken from her her flying, she, after an admirable manner becomes kind, nourishing, and cherishing the Son whom she has begotten, till he comes to be of a ripe or perfect age.

## CHAPTER XXI

### OF THE SECRET OPERATION OF THE WATER AND SPIRIT UPON THE BODY.

I. Hear now this Secret: keep the Body in Mercurial Water, till it ascends with the white Soul, and the Earthy part descends to the bottom, which is called the residing Earth.

II. Then you shall see the water to coagulate itself with its Body, and be assured that the Art is true; because the Body coagulates the moisture into dryness, like as the rennet of a Lamb or Calf turns Milk into Cheese.

III. In the same manner, the Spirit penetrates the Body, and is perfectly commixed with it in its smallest Atoms, and the body draws to itself his moisture, to wit, its white Soul, like as the Loadstone draws Iron, because of its nature; and then the one contains the other.

IV. And this is our sublimation and Coagulation, which retaineth every volatile thing, making it fixt forever.

V. This Compositum then, is not a mechanical things, or a work of the Hands, but (as I have said), a changing of Natures; and a wonderful connection of their cold with hot, and the moist with dry: The hot is also mixed with cold, and the dry with the moist.

VI. By this means is also made the mixtion and conjunction of body and spirit, which is called a conversion of contrary Natures; because by such a dissolution and sublimation, the

spirit is converted into a body and the body into a spirit.

VII. So that the natures being mingled together, and reduced into one, do change from one another: And as the Body corporifies the Spirit, or changes it into a Body: So also does the Spirit convert the Body into a tinging and white spirit.

VIII. Wherefore (as the last time I say) decoct the body in our white water viz. MERCURY, till it is dissolved into blackness, and then by a continual decoction, let it be deprived of the same blackness, and the body so dissolved, will at length ascend or rise with a white Soul.

IX. And then the one will be mixed with the other, and so embrace one another, that it shall not be possible any more to separate them, but the Spirit (with a real agreement) will be united with the body, and make one permanent or fixed substance.

X. And this is the solution of the Body, and coagulation of the Spirit which have one and the same operation.

XI. Whoso therefore, knows how to conjoyn the principles, or direct the work, to impregnate, to mortifie, to putrifie, to generate, to quicken the species, to make white, to cleanse the Vulture from its blackness and darkness, till he is purged by the fire, and tinged, and purified from all his spots, shall be possessor of a treasure so great, that even Kings themselves shall venerate him.

Dear Friend

### **DILUTION AND PRESENCE**

During the course of a recent seminar we found that certain of our members were very concerned with the question of dilution and dosage when using spagyric or alchemical products.

In alchemy, it is necessary to forget about the allopathic and homeopathic approach, and to replace the concepts of dosage and dilution with that of *presence*.

The question of the healing of body or soul is one of purification. Moreover, the only really healing element is fire.

Having studied the text of *Nature Revealed* in depth we should realize that fire is a spiritual energy, and specifically an etheric energy in the solar world. The element fire loses its power and purity when it combines with the earthly elements. One can find it in a high degree of perfection and strength in the seed of Gold, or in human blood.

The invisible etheric Fire energies are condensed into visible light by the sun; on earth, light gradually condenses itself into seed of Gold.

The human being nourishes himself directly with the fire element by absorbing the subtle elements of air in breathing.

It is the presence of a high degree of Fire in Gold and in human blood that gives these two substances the ability to accumulate and store etheric and spiritual energies. These two substances alone possess this property in nature.

Moreover, in the process of accumulating the seed of Gold in material form, the alchemical Art can also impart to the Seed of Gold the property of accumulating and storing etheric and spiritual energies.

At this stage, it is no longer quantity that matters, but quality. A few atoms charged with the seed of Gold have the same power as several grams. As soon as matter has achieved the desired quality, quantity itself is of little importance.

However, it is advisable to take only small quantities, albeit in a single dilution. In fact, a significant dilution does not reduce the presence of Fire, but largely eliminates a possibly injurious residue which can remain in the preparation (generally insoluble in alcohol, allowing it to be eliminated by filtering). One must avoid the successive dilutions of homeopathy, which could give Fire a determination when its indetermination ensures *a general effect* — always preferable to a *particular effect*. This explains why one or two drops of alcoholic dissolution of the tincture is a sufficient dose, to be taken in half a glass of water.

If the seed of Gold is extracted from Gold, it will be indeterminate, but if it is extracted from another metal or body (since it is present in everything) it will be determined and will have a particular effect. However, if its determination is taken away through a long series of repeated distillations, a process identical to that of alcohol in the vegetable realm, it will have a general effect.

Enclosed is a text taken from an old chemistry manual. It should be studied intensively before our next lesson.

*Ora et Labora!*

## OF ACETATES

### PYRO-ACETIC ACID

1312.

Pyro-acetic spirit is clear and colorless; its taste is at first pungent and burning, and then cool and somewhat like urine; its scent is a bit like peppermint mingled with bitter almonds; its specific gravity is 0.7864; it burns with a flame that is blue on the inside and white on the outside; its boiling point is 59C. and its freezing point -15C.; it combines with water in all proportions, as well as with alcohol and most essential oils; it hardly is able to dissolve sulfur and phosphorus, but dissolves camphor in very large quantities.

Caustic potash has but a little effect on pyro-acetic spirit. Sulfuric and nitric acids will decompose it; however, hydrochloric acid will create a combination with this substance that is not acid, and in which the presence of hydrochloric acid can only be demonstrated by decomposing it through fire. Hence, pyro-acetic spirit is an entirely peculiar substance, and rather close to ethers, alcohol and essential oils.

To obtain pyro-acetic spirit, one may successfully use commercial lead acetate. Having distilled this salt in a sandstone retort, and after collecting the liquid products via a tube in a flask connected with a solution of potassium or sodium; after which the spirit is separated again by another distillation taking care at all times to keep the heat under control. Since invariably a little water is brought out, it is always a good idea to rectify it on calcium chloride.

We owe the first observations on pyro-acetic acid to Courtanvaux, Monnet and Lassonne. Later, Derosnes devoted more detailed studies to it (*Annales de Chimie*, Volume LXIII, p.267); and finally, Chenevix has put it to a large number of tests, from which he concluded that this liquid was a

new substance, and it is his thesis which has served us as guide (Annales de Chimie, Volume LXIX, p.5).

1313.

Nearly all the acetates are soluble in water; there are only those of mercury and silver which are only slightly so; several, and notably the alkaline and earthly acetates, when dissolved will decompose within a few months; they become covered with a greenish mold and transform into carbonates.

1314.

No acetates exist which will not decompose through sulfuric acid, hydrochloric acid, nitric acid, hydrofluoric acid and phosphoric acid; a new salt results from this, and the acetic acid will partly vaporize. (For its other properties, see Histoire Generale des sels vegetaux, 1295).

1315.

**Natural condition.** — Only two acetates are found in nature, potassium acetate and ammonium acetate; the first is present in small amounts in the sap of almost all trees, while the latter is only found in decaying urine.

1316.

**Preparation,** etc. — All acetates are formed directly, i.e., by treating oxides or carbonates with acetic acid. However, the acids of zinc and iron are normally obtained by treating metal shot directly using a sufficient amount of acid. It is also possible to obtain several others through the path of double decomposition.

1317.

**Composition.** — In the neutral acetates, the quantity of oxygen of the oxide is proportional to the quantity of acid as 1 to 6.414. (Berlezius). Since the composition of oxides is known (504), it is easy to determine that of acetates.

1318.

**Uses** — The total number of acetates used in art and in medicine is nine; these nine have as their base potassium, lime, ammonia, aluminium, iron oxide, lead protoxide, copper deutoxide, and mercury deutoxide. We shall study each of these particular salts, as well as also studying the acetates of baryte, strontium and magnesium.

### Lime Acetate

1323.

Lime acetate is prepared like magnesium acetate, i.e., by treating powdered lime or lime carbonate with distilled vinegar or acid derived from distilled wood.

This salt will easily crystallize in prism-shaped needles, with a brilliant and satinous appearance; it is colorless and has no action on litmus; its taste is acrid and very spicy; it is highly water soluble; and has a red color (1311).

It has never yet been found in nature. When prepared with muted lime and pyro-lignious acid, it may be used to dissolve soda sulfate and thus obtain concentrated acetic acid (1308)...are the soda sulfate by the lime acetates made with pyro-lignious acid (1323).

### About Ammonium Acetate

1329.

Formerly called Spirit of Mindererus, this salt which is only used in medicine, exists in small quantities in decaying urine. It is obtained by soaking sal ammoniac (ammonium chloride) with distilled vinegar or acetic acid derived from the distillation of wood, and then by evaporating the dissolution appropriately. However, as it passes over during the evapo-



ration in the form of acetic acid, when it is almost finished it should be neutralized by the addition of a suitable alkali.

Ammonium acetate does not crystallize. By distilling it in a retort, some water and some ammoniac will separate from it, and an acid acetate will be sublimated, of which one part will be found in the form of long, loosened, flattened crystals. Its taste is highly spicy, and very soluble in water and alcohol. When dissolved and mixed with dissolved hydrochlorate of deutoxide of mercury, it becomes muddy after a little while, according to Planche, assuming a milky appearance and causing a white, luminous, pearly substance to be deposited, which seems to be an ammoniac-mercurial salt. (Journal de Pharmacie, I.I, p.59).

### About Iron Acetate

1330.

Iron acetate can contain this metal in three states of oxidation: first, in the state of protoxide, second, in the state of deutoxide; and third, in the state of tritoxide. Protacetate of iron is obtained by treating iron turnings with concentrated acetic acid, with the help of heat and without contact with air. The water is decomposed, its oxygen is applied to the iron, and its hydrogen is released. As to the deutacetate and to the tritacetate, these are prepared by dissolving in the same acid the deutoxide and the tritoxide of iron. The tritacetate of iron may also be obtained by treating iron turnings with acetic acid with air contact; in this case, the water and the air will both contribute to the oxidation of the metal. In the same way, using ordinary vinegar or pyro-acetic vinegar, however, tritacetate of iron is obtained, which is used in the manufacture of painted canvas. The barrel in which this triacetate slowly matures at normal temperature is called black barrel. The tritacetate will strongly dye the tincture of litmus red; it does not crystallize; has a ruddy brown blue; it is very soluble in water, etc. (1311); it is only used in dying.

Iron filings when sprayed only with vinegar will not fail to become rusty through contact with the air, and will become so solid that it may be used for sealing iron in stone, etc. Is it not possible, then, for an acetate to be obtained with an extreme excess of oxide?

### About Copper Acetate

1331.

Here we will cover only two acetates of copper: subdeutacetate and neutral deutacetate. The latter is called crystallized verdet or crystals of Venus in commerce; and when mixed with the former it is also known as verdigris, or simply verdet.

1332.

Sub-deutacetate is powder-like, and has a rather pale color. While being tasteless, when taken internally in a small dose it can still cause vomiting and violent colics. Its action on litmus is zero. Through distillation one is able to extract the same substances from it as from verdet (1333). Air does not alter it in any way, and it is insoluble in water and alcohol.

It is composed of 60.25 copper oxide, 25.98 acid and 13.77 water. Consequently, for the same amount of acid it contains three times as much oxide as neutral acetate.

Sub-deutacetate is obtained by grinding verdigris in water. The latter is a mixture of about equal parts of sub-deutacetate and of neutral deutacetate (Proust). Sub-deutacetate being soluble remains in the liquid, whereas the other precipitates.

1333.

Verdigris is produced in Montpellier and its surrounding area. One takes the grounds of grapes and makes from them a more or less wide and always thin layer. This layer is covered with a lamina of copper, on top of

which one makes another layer of grounds, and so on, always finishing the pile with a layer of grounds. At the end of four to six weeks the copper lamina will be found to be covered with a fairly substantial quantity of verdigris. This should be separated in order to expose the unaffected copper once more to the action of the grounds. This operation is carried out by nearly all ordinary people in their cellar. Its theory is not difficult to understand. The grounds always contain a certain quantity of wine which becomes sour upon contact with air; at the same time copper absorbs the oxygen of this liquid, doubtless because of the affinity of its oxide for acetic acid. As oxide and acid are formed, they join up, and the result is verdigris. (For further details see *La Chimie appliquee aux arts* by M. Chaptel).

Verdigris is used in medicine as a weak cathartic, and in pharmacy for the Divine Plaster, etc. It is also employed in oil painting, but above all to make verdet.

It should not be confused with the green substance which grows on copper vases that are left unpolished. This substance, also called verdigris, is actually sub-half carbonate.

1334.

Verdet has a sweet and astringent taste; its crystals are rhomboid, and of a bluish-green color; it is more toxic than subacetate, somewhat efflorescent, and soluble in water and alcohol. When the action of fire is applied to it, it decomposes rapidly. While heating it in a glass retort, Mr. Vogel observed that towards the middle of the operation the upper walls of the retort became covered with innumerable white snow-like flakes, while the bottom became covered with satinous crystals. Moreover, he noticed that both these crystals and the white substance were an anhydrous acetate (an acetate lacking water). He realized that this substance could also be obtained by placing a verdet in concentrated sulfuric acid for only a few minutes, and that this anhydrous acetate always promptly became blue on exposure to air. Verdet is prepared by treating verdigris with vinegar, a process carried out on a large scale at Montpellier. Here men

called *leveurs* collect the verdigris from individual producers and take it to the factory where verdet is produced. There, it is dissolved in vinegar at high temperature, and the liquid is then concentrated and poured into vases where it crystallizes through cooling. In order to promote this crystallization, long sticks which have been split in four from the base almost to the top are plunged into the liquid. It is on these sticks that the acetate collects, normally in the form of very regular rhomboid prisms, and in very large numbers: out of 100 sticks, 39.5 will contain oxide, 51.29 acid, and 9.06 water.

There are not many uses to which this salt is put to. It is mainly used to obtain radical vinegar, and also enters into the composition of green water, a green liquid used for the coloring of drawings.

### About Lead Acetates

1335.

There are at least two types of acetates of lead: a neutral acetate, and a subacetate. Both merit closer examination, as well as do the acetate and subacetate of copper. It is the first of these salts which are known in commerce as Salt of Saturn, sugar of Saturn, or sugar of Lead.

1336.

**Neutral Acetate.** — Neutral acetate is a salt which is used in vast quantities in the arts, and which are produced in several large factories. Out of all the processes that may be employed to prepare it, the best consists in treating the litmus or the oxide derived from the calcination of lead with either distilled vinegar, or with purified pyrolignous acid (a).

The operation is easily performed in lead or tin-plated copper burners; the oxide is placed into the burner with a greater amount of distilled vinegar, and the liquid is heated up. Dissolution will soon occur; it is concentrated and poured into vases, where it is allowed to slowly cool and where the salt will crystallize in brilliant white crystals. Next, the mother water is decanted and submitted to another evaporation in order to

extract further crystals from it. The last parts of acetate that are obtained are normally yellowish; these are purified by further crystallizations.

The crystals of lead acetate are long four-sided prisms ending in dihedral tops; they may be extremely thin or quite large. They contain 14.30% water. They have a sweet taste at first, which becomes astringent later. They do not turn the litmus red; through distillation the same substances may be won as from copper acetate (1311); when exposed to the air, they gradually become efflorescent, but never deliquescent; they are very water soluble since at 100C. they can dissolve several times their weight. Water charged with acetate boils at the same boiling point as pure water, which explains why this salt is never deliquescent.

Sulfuric acid, as well as soluble, produces in it at the very same instant a precipitate of lead sulfate in the form of white powder. When liquid carbonic acid is poured onto it, a slight precipitate of lead subcarbonate may be determined (a). However, of all the properties of this salt, the most remarkable is being able to dissolve a very large quantity of lead protoxide, thus being able to produce the subacetate which will be examined below (1311).

Lead acetate has important uses: it is used in medicine for external use for its calming and resolvent action, and internally as anti-aphrodisiac. In the manufacture of painted cloth it is used to prepare the large amount of aluminium (alumine) acetate used as fixative (1321); finally, it is used in the creation of white lead, as we shall see in a moment.

1337.

**Subacetate.** This salt crystallizes in opaque white blades; its taste is the same as that of the acetate, being somewhat less sweet, however; it turns violet syrup distinctly green, while reddening curcuma paper, behaving in such a way with colors like alkaline salts; it does not alter in the air, and is far less water soluble than the preceding substance. Carbonic acid will immediately precipitate a large quantity of lead car-

bonate of a very beautiful white hue. However, all dissolutions of neutral salts, even those of potassium and potassium nitrate, immediately disturb it. In every case, insoluble subsalts of lead are produced. Equally, it is decomposed by dissolutions of rubber, of tannin, and by most of the animal substance dissolution.

To obtain lead subacetate, one should take one part of neutral acetate, and two parts of litmus deprived of carbonic acid through calcination and reduced to a fine powder; the whole is placed in a copper pan with twenty to twenty-five parts of water, allowed to boil for fifteen to twenty minutes, and then filtered and concentrated (a).

For the same quantity of acid, this subacetate contains three times as much oxide as neutral acetate.

The extract of Saturn, which is prepared by supersaturating lead vinegar oxide and allowing it to evaporate up to a certain point, is apparently a similar lead subacetate to the one we have just described. When water is added to it, it becomes white and constitutes white water, orvegeto-mineral water, or Goulard water. Distilled water itself causes this effect as long as it has had air contact for several days; while that deriving from ordinary water may also contain a little sulfate.

Lead subacetate in particular is used to prepare those substances known in commerce under the names of lead white, white of ceruse and which are none other than lead subcarbonate. However this substance is also won through other methods, and we shall examine them all carefully.

We should note, however, that independently of the preceding lead subacetates, Bernellius admitted another type which contains six times as much oxide as neutral acetate; no doubt the second subacetate is obtained by dissolving the first in water, and adding weak ammoniac in such a way as not to decompose all of the salt: the new subacetate, which is absolutely insoluble, will immediately precipitate.

1338.

**White of lead** — The creation of lead white with lead subacetate is very simple; it consists first, of passing a stream of carbonic gas across the dissolved salt until this dissolution is brought back to a neutral state, or rather, until no more lead carbonate is formed; secondly, of passing this acetate with lead oxide to return it to its subacetate condition; and thirdly, of decomposing it again with carbonic acid, etc. From this it is clear that if during the operation it were possible not to lose any acetate, it would then be possible with the same salt to produce a very large quantity of subcarbonate or lead white. As the white is formed it deposits at the bottom of the vases which one is using after being sufficiently washed, it is gently dried and then ready for sale, being of first quality. It is with this process that at Clichy, Roard and Brechoz prepared lead white which then goes out in commerce.

Several pots of eight liters capacity. At the bottom of these pots a layer of barley vinegar several inches thick is placed; immediately above this sheath and upon the supports run and non-laminated blades of lead are laid next to each other, with very little space between them. Having closed each pot with a lid normally made of lead, they are then placed inside layers of dung or tanbark in such a way that they are entirely covered up. After about six weeks the pots are opened, and the lead blades will be found to be completely converted into a large quantity of lead subcarbonate and small amount of acetate. These two salts are separated from the sections of lead which are still metallic; they are mixed and washed; all the acetate dissolves, while all the subcarbonate deposits in the form of very dense sheaths of one or two centimetre thickness.

The lead white thus produced is always greyish, a hue which undoubtedly comes from a small amount of sulfurized hydrogen gas coming from the tankbark or the manure. In fact, at Krems or rather near Vienna, lead white is also prepared by exposing the lead to vinegar steam; nevertheless, the major part of lead white obtained is of first quality. It is important here to avoid encircling the pots with manure or tanbark: they are artificially brought up to the suitable temperature. The finest lead white

is sold separately under the name silver white (see the preparation of lead white of Krems by Cadet Gassicourt, Bulletin de Pharmacie, Vol 1, p.392).

1340.

Montgolfier has proposed a new way of creating lead white by using this metal, vinegar, carbonic acid and air. To this end, using a connecting tube, he sets up a connection between the lit furnace and the barrel containing a certain quantity of vinegar, and which also links up via another tube with a box filled with non-run and non-laminated lead blades. The carbonic acid coming from the combustion of coal, mixed with azote and oxygen gas that has escaped the action of fire, arrives in the barrel, charges itself with vinegar vapors, and thence arrives in the box filled with blades. These are promptly affected, resulting in a mixture of acetate and subcarbonate, as in the Dutch procedure, which are then separated by washings. The theory of Montgolfier's process is easy to grasp: without the presence of the carbonic acid only lead subacetate would be obtained; since however, this salt may be decomposed by carbonic acid, one must necessarily also obtain subcarbonate. It is highly likely that in the procedures practiced in Austria and in Holland the carbonic acid derives from the decomposition of the acetic acid. For the remaining part, something similar to Montgolfier's process occurs.

Lead white is used in painting to stretch colors, to obtain all possible nuances and to facilitate the drying of the oil. It is primarily used to paint the wood panneling of apartments, in which case it normally assumes the name ceruse; merchants often add chalk or baryte sulfate to this.



Dear Friend,

The present Lesson arises, in fact, from our four years on a common path. We hope that its very important contents will assist you to progress on the alchemical path. It seems to us useful to recall here two fundamental notions:

1. The preceding study of the *Chain of Homer* shows the process of condensation of matter. But we should not lose sight in our work that, that which is important is the seed. That is why the symbolism of agriculture is found in numerous alchemical texts. In vegetable seeds, the matter is a support, but the actual seed is an *ethereal energy not perceptible to man*. This is further demonstrated by the fact that the germinative power of the grain cannot be estimated, except by sowing.

We should not, therefore, lose sight that in all the processes described in the lessons the ethereal energy, the seed, should be conserved, reinforced and if possible, determined like the seed of Gold.

2. Another important point to consider in our experiments is that the ascent towards the best should be progressive. It is useless or even harmful to start with too sophisticated experiments. The practical, intellectual and mystical aspects should progress in phases.

The process described may seem complex but one must realize that it envisions diverse methods for extracting the principles of antimony with the exception of vinegar of antimony.

The plan is constructed following a form composed of 10 columns and 7 rows. The squares symbolize the operations, the circle the products. Each column is devoted to an operation or to a section of the operation, that is:

— 1 and 2 : preparation of radical vinegar

- 3 : preparation of copper
- 4 : preparation of the spirit of wine
- 5 : preparation of the salt of tartar
- 6 : preparation of the Kermes of antimony
- 7 and 8 : purification and coagulation of the vitriol
- 9 and 10 : dry distillation; separation of the principles.

**COLUMN 1:**

*preparation of the vinegar.*

Commercial vinegar often is not satisfactory for our work. This column is supplied by red wine (RW)

- 1A: fermented RW
- 1B: filtered RW
- 1C: ordinary vinegar obtained from RW
- 1D: distilled vinegar
- 1E: distillate and salt of RW.

1D, 1E, 1F, 1G symbolize the fact that the vinegar is distilled many times with its salt to obtain in G the *nitrous vinegar* which is directed to Column 2.

**COLUMNS 2 and 3:**

— 2A: a pelican is illustrated here, but for this kind of circulation a soxhlet is better. The circulation of nitrous vinegar on the oxides yields a solution of copper acetate.

- 2B: coagulation of copper acetate
- 2C: dry copper acetate
- 2D: dry distillation of copper acetate which gives:

- 2E: a blue radical vinegar
- 3E: a red oil
- 3C: powdered copper
- 2F: the blue-green radical vinegar is distilled
- 2G: colorless radical vinegar

The powdered copper of 3C is calcined in 3A and gives the copper oxide in 3B that supplies the soxhlet of 2A.

**Remark:**

Copper possesses a large quantity of the seed of Gold. The radical vinegar obtained by the copper is then charged with seed. The copper cannot be recycled indefinitely because the seed there is fairly quickly spent. This is established by the diminution or the disappearance of the red oils of 3E; in this case, one must take new copper to supply Column 3.

**COLUMN 4:**

*Preparation of rectified Wine Spirit.* This column is supplied by red wine (RW) distilled once.

- 4A: RW distilled once
- 4B: RW distilled a second time
- 4C: RW macerated with salt of tartar
- 4D: RW distilled in a water bath to obtain
- 4 E : rectified wine Spirit.

The cycle 4C, 4D, 4E can be repeated many time to obtain absolute alcohol.

**COLUMN 5:**

*is supplied by tartar of red wine.*

- 5A: calcination of tartar
- 5B: dissolution of tartar in water
- 5C: coagulation of the water solution after filtration
- 5D: calcination of coagulated salt
- 5E: salt of tartar (potassium carbonate)

The cycle 5B, 5C, 5D is repeated many times in order to obtain a pure carbonate.

**COLUMN 6:**

*supplied by stibnite*

- 6A: ground stibnite
- 6B: calcined stibnite. The calcination should be made progressively (see Lesson #18 ) 2 to 3 weeks of calcination are necessary.
- 6C: the stibnite is dissolved in a solution of one of the three following products: soda, potash, or potassium salt. From the traditional point of view, the potassium salt extracted from tartar is preferred.
- 6D: the solution is filtered.
- 6E: the solution is neutralized. It is not useful here to utilize the expensive radical vinegar, but the acetic (pyrolignious) acid obtained

from the zero column and distilled once in 1F. In G, it is satisfactory.

— 6F: the solution is filtered.

— 6G: one has the impure Kermes.

**COLUMN 7:**

*purification of Kermes.*

— 7A: circulation of the Kermes in a soxhlet with distilled water. Between 12 and 20 hours of circulation.

In the case of the usage of the soda in 6C the coagulation of the circulation water shows that the acetate of soda created by the neutralization of the last by acetic acid, was well extracted. The long crystals of the sodium acetate are characteristic.

In the case of the usage in 6C of the salt of tartar or of the potash, the coagulation of the circulation water produces the *terra falita tartari* (extremely deliquescent).

Experiment shows that there is very little oxysulfide washed from the Kermes into the water and that production of the antimony acetate would be feeble or not at all. But this washing was necessary to eliminate the sodium or potassium acetate.

— 7B: the kermes is calcined 24 or 48 hours at about 150 — 170C, which enriches the oxysulfide considerably.

— 7C: enrichment of Kermes in oxysulfide by mild calcination

— 7D: the circulation with the radical vinegar gives an acetate.

— 7E: this acetate coagulates

- 7F: coagulated acetate
- 7G: drying of the acetate

**Remark:**

So that the purification will be achieved, it should not have only one partial crystallization. The crystals are then separated in liquid and dried by calcining slowly in 7G. Temperature: about 50 to 60C.

**COLUMN 8:**

*extraction of the acetic acid of vitriol of antimony (see Oraculum).*

- 8A: the vitriol (antimony acetate) is circulated in a soxhlet with absolute alcohol as in 7E and 7F.
- 8B and 8C: partial crystallization and drying.
- 8D: purification of antimony acetate.
- 8E: digestion of the alcohol salvaged in 8B — 8C on the calcined lime.

**COLUMNS 9 AND 10:**

*dry distillation of the antimony acetate*

Three given products:

- 1 — a red oil
- 2 — the white metallic vapors of the antimony
- 3 — a black residue, the Black Lion

The distillation device is the same as in Lesson #18. The red oils 9B are collected in flask B of the figure of Lesson #18.

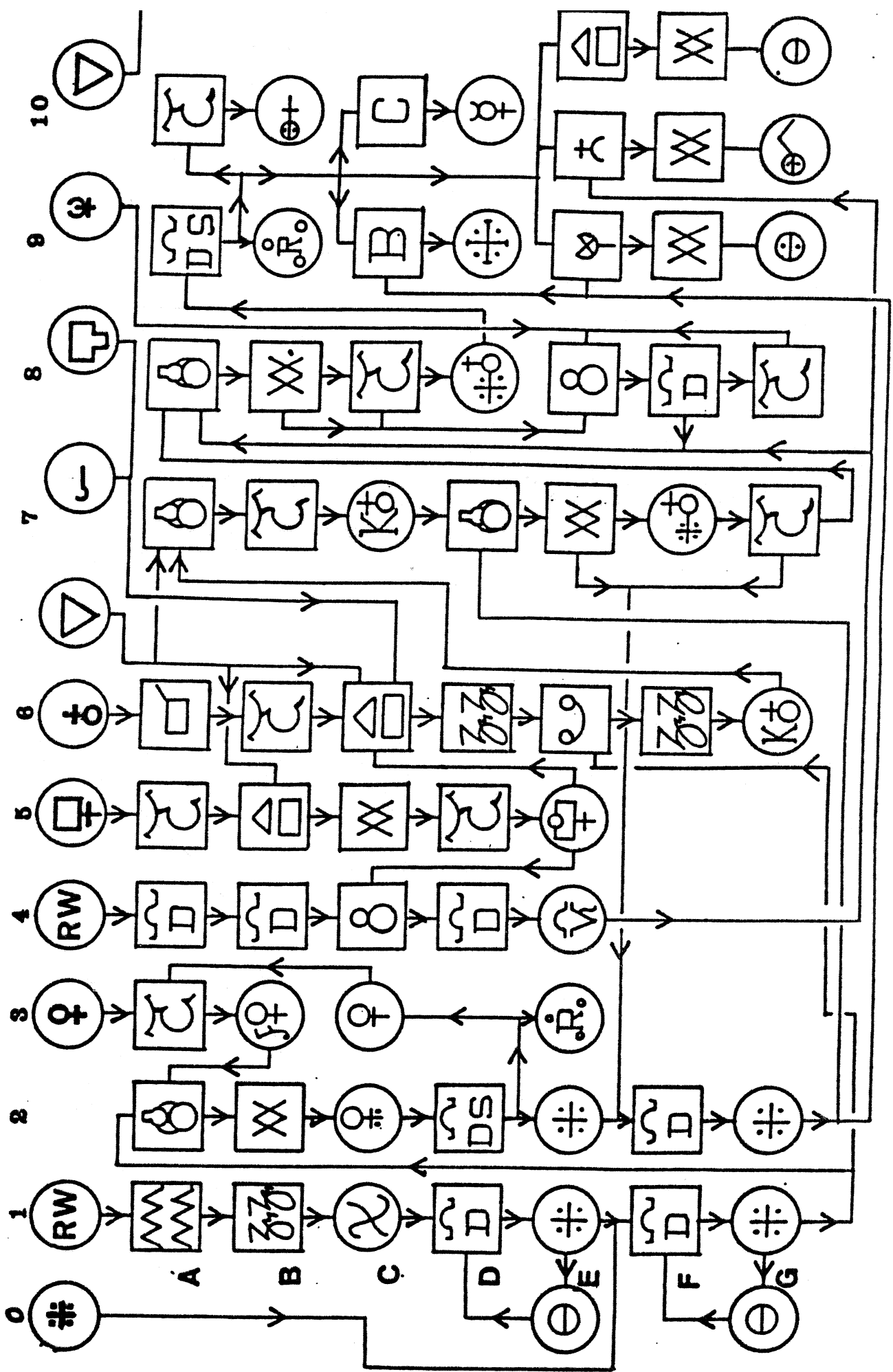
The vapors are condensed by cold in C10 — C or in F1 in the figure in Lesson #18, are collected by bubbling in the radical vinegar in 9C — 9D (Tube TF in Lesson #18). The acid then becomes capable of dissolving Gold.

*The Black Lion can be treated in four different ways.* By calcination A10 gives in B10 the fixed salt of antimony.

The Black Lion can be circulated by soxhlet, level E, Column 9—10. Coagulation at level F. We have: circulation of radical vinegar — fixed salt — circulation of absolute alcohol — volatile salt — circulation of water — mixed salt.

*Ora et Labora !*

The practical details will be given in the next lesson.  
Figure enclosed (page 6)

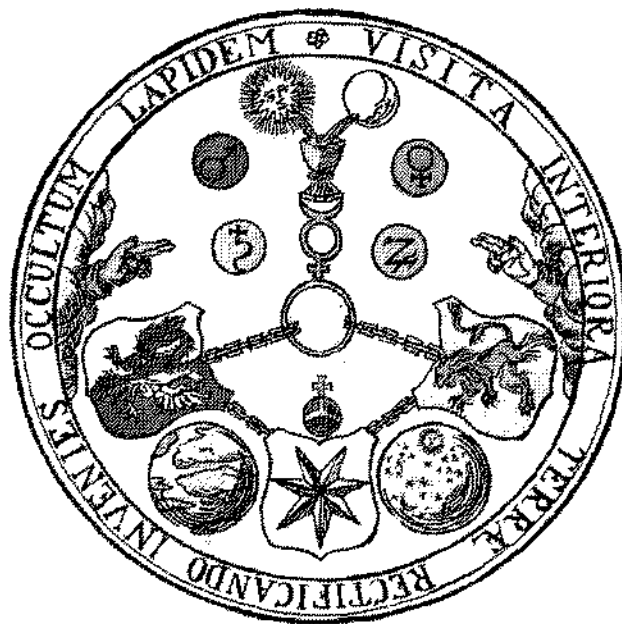




# MINERAL ALCHEMY

(A PRACTICAL COURSE)

VOLUME 2 OF 4  
LESSONS 25 - 48



WRITTEN BY  
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Dear Friend,

**Practical remarks about Mineral Lesson 24.**

The best result is obtained with a wine vinegar but you need about 20 liters of vinegar in C to obtain 1 liter of radical vinegar.

For practical purposes, you could start with column 0 using acetic acid. This acid should not be glacial acetic acid but pyroligneous acid that comes from the destructive distillation of wood. In this case, the distillation from the salt cannot be done for this acid does not yield any salt.

**COLUMN 2**

The dry distillation of 2D should be done very slowly in all these distillations. The pyrex round bottom flask's shape should be maintained by a sand bath or a clay casing because the dry end products are pyrophoric and very often will heat the flask to the softening point even after the heating has been stopped (same for 9A).

**COLUMN 4**

The alcohol should be raised to about 98% with the carbonate in 4E. Then, it is better not to fill the soxhlet 8A with 8E, but to pour this alcohol on the quick lime. The distillation of 8F is then done in a water bath and the vapors are sent and directly condensed in the refrigerated condenser of 8A, which is very important.

**COLUMN 5**

A filtration should take place between 5B and 5C and the solve coagula repeated several times.

**COLUMN 6**

If the calcination 6B is done correctly, the neutralization in 6E becomes practically odorless.

**Note:**

If, in 6C, the potash causes dissolution, the calcination should be pushed further. The complete elimination of residual sulphur is necessary to avoid the formation of liver of sulphur.

**COLUMN 7**

The coagulation 7E assures the purification of Basil Valentine's vitriol. The calcination of 7G which is, in fact, a drying at a low temperature, eliminates the free or excess acid from the vitriol; the acid recovered is distilled and re-circulated.

**Note:**

With the radical vinegar, the crystallization is not always automatic as in the case of antimony or lead for that matter.

One obtains generally a fairly thick, golden colored honey. Several methods are possible: drop an acetate crystal derived from a preceding experiment into the liquid. Or simply transfer the liquid (from one container to another). Or you could add distilled water, about 30% of the volume.

**COLUMN 8**

This leaching with alcohol is intended to eliminate the last traces of acid. If the alcohol is not absolute, a water-acid azeotrope is created and the acid can no longer be totally eliminated.

The operations of 8E, 8F, 8G are intended to eliminate the water that could be found in the alcohol and the residual acetic acid, of which the alcohol was poured in 8A.

**Note:**

At each passage, the lime gains some lime acetate made with radical vinegar. This acetate is water soluble and, should you wish to, can be separated from the lime. The dry distillation of this acetate

gives the Acetone of Sages (attention: this operation demands very careful handling of the material).

As the vitriol becomes purified by loss of its acid, it starts crystallizing in its cubic form rather than in needles as in the beginning.

### **COLUMNS 9 and 10**

1 — Dry distillation of the red oil. 9B gives a red powder.

Spagyric usage: the powder is dissolved in alcohol and the solution is then filtered. Only use it in homeopathic doses.

2 — Control of the philosophical quality of the salt in 10B. At each operation, the salt should be kept separate in a tightly sealed flask. This salt should be finely pulverized.

During the signs of Aries and Taurus, the salt is spread in very thin layers on glass trays equipped with non metallic gutters. The sheet should be exposed during the night, by an open window.

### **Precautions:**

The salt should not be exposed to rays of moonlight, the rays of sunlight nor to rain.

Of course, you should not mix the salts of successive operations because those which are philosophical give a yellow-gold oil. Those which are not philosophical are not charged in niter and do not deliquesce.

From our experience, the production of oil stops at the end of the Taurus' sign.

For the alchemist, this oil is a most desirable substance.

It is a good idea to set up part 7 and 8 permanently along with part 9 and 10 up to row D only.

In the future, we shall speak of the other resulting products, because many ways become possible. A method derived from the texts of COCKREN and applied to lead will be shown next. The material and the operations will be slightly different from those shown in this lesson.

**P.S.**

We have no intention of writing in our lessons about the use of the golden oil of antimony. Those who obtained it may ask their Inner Master about its proper usage, or, if they receive no answer, they could just write to us simply stating they obtained it. (In the next lesson, some solutions to bad odors).

Ora et Labora!

Dear Friend,

In relation to the work presented in the last two — and the present — lessons, it seems useful, if not essential, to clarify two points:

- 1) Seriously practice the meditation work proposed in the beginning lessons; and:
- 2) Prepare vegetable elixirs of horsetail and of alchemilla; circulate them at least 3 or 4 times.

Let's now pursue the practical study of Lesson 24.

I — Simplified method for the radical vinegar (Columns 1—2 of figure)

- 1) Distil commercial wine vinegar. Throw out the first two-thirds that distil over, and continue until the distillation begins to show a slight color. Then stop the distillation.
- 2) Fill an air-tight container with strips of copper that have been oxidized in an oven. (It is the black dust (CuO) that we are after). Pour the vinegar over the copper. Let it digest for at least a month. Filter, coagulate: you have now obtained copper acetate. Do not breathe the vapors of the digested vinegar.

**Note:**

If you work with the pyroligneous acetic acid, it is adequate if its density is between 1.050 and 1.060. True radical vinegar has a density of 1.050.

II — Different alternative for the salt of tartar (Column 5)

The first calcinations of tartar smell really bad and it is therefore impractical to do in an apartment. Here is an alternative: buy some commercial potassium carbonate. Use it to purify some alcohol made from red wine. Next, purify it by Solve Coagula. After a



fairly large number of cycles — at least 5 or 6 — when transmitted light shines through the carbonate you should see a pale bluish tint. It can then be used instead of tartar salt from tartar for the dissolution of stibnite.

### III — Purification of the stibnite (Column 6)

Slow calcination is the best process but you need a room set aside for this work, and well ventilated because the gases released are disagreeable and toxic. This is the only valid method of preparing the stibnite, if you intend to produce some vinegar of antimony. Without this long calcination, the vinegar of antimony will always contain some sulfuric acid.

Method of purification exclusively for the wet way described in Lesson 24: after the pulverization of the stibnite, circulate it in a soxhlet, either with ether (long operation) or with carbon tetrachloride (much shorter operation). Be careful, the circulation with ether requires precautions: heat the ether using a water-bath, strongly refrigerate and ventilate the room. Ether vapors are very heavy and flow like water; no open flames and no synthetic clothing for this operation.

If you use carbon tetrachloride, heat in a water-bath; hot points transform the  $\text{CCl}_4$  into phosgene, an asphyxiating gas. Because the ether and the  $\text{CCl}_4$  are expensive, one must dry out the thimble in order to recover the maximum amount. The distillation of the  $\text{CCl}_4$  recovers the sulfur and regenerates the liquid for reuse. The sulfur of stibnite thus recovered, gives an oil but not an alkahest (as in Lesson 12).

We have neglected to clarify in Lesson 24 and 25 that the dissolution of the stibnite is easier at the temperature of boiling water and more specifically so if you use the salt of tartar. It is essential that the water be at a high temperature.

#### IV — Calcination of the leached Kermes (Column 7 in 7B)

The Kermes is like an orange-brown paste. Spread it in a thin layer on a calcination tray. First, you obtain little blocks of black color. These blocks should be finely pulverized into a black powder. In turn, this is spread in a thin — 1 or 2 mm thick — layer. The calcination should occur at 180C. or less but not over and should be made with the presence of circulated air otherwise no oxysulfide can form. Humid air, or better, an injection of water vapor into the oven strongly accelerates the formation of the oxysulfide.

This operation of the formation of oxysulfides is delicate but classic; it is even described and used in modern chemistry books. If it causes too many problems, you can use the following alternative which leads to the smooth oil. After neutralization and precipitation of the kermes in 6E, leave it to decant in a funnel or in a short bottle, using cotton wool as a filter. Leave to decant at least a week or two. Do not leach the Kermes in water. Eliminate operations 7A and 7B as described in the diagram. Repeat operations 8A and 8B several times on the acetate.

Sodium acetate is less soluble in alcohol than acetate of antimony and, if left in the soxhlet thimble, it is progressively eliminated. The Kermes remaining after 7D is redissolved in 6C until depleted (after repeated cycles). Naturally, you can bring calcined stibnite in 6C so you don't have to perform partial extraction. In this variant, use the soda and the distilled pyroligneous acetic acid because the high consumption of potassium salt or of radical vinegar is expensive. In this case, do not expect 10B do give golden oil every time. With each 9A, be sure to separate the salt well, you can then, once the experiment is done, expect the salt to work one out of four times.

After circulation with radical vinegar or with distilled acetic acid, the residue in the thimble is carefully dried and calcination only

occurs in one step because, after it dries, you obtain a fine and slightly conglomerated powder.

**Attention important recommendation:**

*Never breathe the vapors of the acetic acid that has circulated with lead or antimony.*

**V — Leaching with alcohol**

Many precautions are necessary. Regenerate the percentage of the alcohol with quicklime (CaO), which should bring it to 100%, or close, and eliminate the acid. Eliminate the ether possibly present, which would be the liquid distilling over at 35C. with a characteristic odor. However, after purifying it with calcium chloride, keep this ether in a tightly sealed flask.

If the alcohol *turns red* during the leaching, recover the residual oil: it is a tincture of antimony (see Basil Valentine's Triumphant Chariot of Antimony).

Experience shows that some salts do not dissolve in the alcohol in the leaching process, because the alcohol could already be saturated with a volatile salt; these salts are not necessarily bad: pulverize them and distil them for the next leaching. Indications of alcohol saturation:

- violent reaction when starting the soxhlet extraction;
- crystal formation in the siphon of the soxhlet and *outside* the thimble.

**VI — Dry distillation (Column 8 in G, column 9 in A)**

Before distilling the antimony acetate, several adepts advise a digestion in a small closed flask for 40 days at a temperature be-

tween 40 and 45C. Do not worry about the colors of the salt during this digestion.

That which was presented in the last two — and the present — lessons, is according to our experience and understanding, a major key of the alchemical work because the secrets of the Ancients are in the salts. The magnetic salts should attract and capture the steel, the astral spirit, the universal seed, which, once concentrated, gives the germination power directed in accordance to the matrix in which it was incorporated.

Observe accurately the influences of the weather, and of the psyche on the experiments of these three lessons. *And compare the results of your observation to what Artephius has said.* We hope we can add to our lessons two texts containing new instructions on this subject.

**NOTE:**

If you obtained the golden oil, it should be distilled. But before proceeding wait for further and new instructions for this delicate operation.

P A T I E N C E is the word written on the Gate of the Hermetic Temple.

Ora et Labora!

**P.S.**

There is an ore of antimony that eliminates the major part of the preparation work, it is kermesite, which is a natural oxysulfide of Antimony. Not in possession of this mineral to this day, we do not know if this theoretical shortcut would work in practice.

Dear Friend,

As we take into account the amount of time you need to accomplish the work on antimony that we suggested in the previous — and the present — lessons we shall only concentrate on the spagyric, theoretical or esoteric aspects of alchemy.

Our experience confirms our belief that the inner state of the alchemist is of the utmost importance in the practice of the metallic path. You may have already found out from working on the experiments already suggested. For instance, carry out the dry distillation of the copper acetate (for the radical vinegar), on your own, and then attempt the same experiment in the presence of someone else and carefully observe what is occurring. You'll notice that the extraction occurs differently in both cases. This is also the case with lead acetate but, in contrast, antimony is barely sensitive to the presence of other individuals. However, if you mean serious work, we do not recommend that you extract antimony in the presence of other individuals.

In a near or not so near future, depending on each one of you, you should contemplate the cohobation of the three metallic principles. Several methods are possible. We believe that you can considerably improve your chances of success by considering the use of a special incubator meeting the following conditions:

- it should be made of insulating fire bricks,
- it should have a regulating electrical heating control
- the oven door should be equipped with a double glass so you can observe what occurs inside without having to open it.
- if need be, it could be placed instead of the altar in the oratory. Continue then your meditations on the philosophical egg.

Because we were presenting the esoteric part of alchemy, some of you wondered why we presented the work on antimony in lines and columns. In today's language, this presentation is called a matrix presen-

tation. It corresponds to a Night experience. Indeed, after a few meditations, you can experience alchemical visions at night, which are somewhat similar to this matrix and indicate the lines and columns which suit you. This is why we drew the matrix with the ancient symbols because they resonate with the alchemical archetypes better than other symbols. If you had this experience, you may have been lead to draw a simpler matrix, but more suitable to you. Although it is different from the one proposed in Lesson 24, it remains compatible.

These considerations lead us to the problem of symbolism. Some relatively advanced students of alchemy believe that alchemical symbolism has no use because it is barely mentioned in the ancient books. In fact, only the books of Trithemius contain a fair amount of alchemical symbols. This belief, however, hides another aspect of this issue. The experiments we can remember from a contact with the School of the Night are, almost always, expressed through archetypal symbols and if we don't know these symbols, we won't be able to translate that which has been offered into practical data. We didn't raise this issue earlier for we believed that those who work would only now — or soon — encounter the need to know these symbols. Do not learn them by rote but make your own chart to study the principal ones.

Another aspect of alchemical symbolism should not be ignored. When symbols are put together in a square shaped matrix, the squares of each side should be calculated. For instance, if there are three squares by side, it is Saturn, four squares by side is Jupiter, and so on... Thus we can become aware of the issue on which we need work. A square matrix with 3 squares on its side indicates the need for a horsetail elixir or a lead tincture. In addition, the symbols inside the square are additional indications.

Obviously, inner contacts will be different for each person. That which has just been mentioned seems to happen to people whose sephiroth have already been awakened through work with art, either through drawing or any medium related to form. If the sephiroth were awakened through

music or sound techniques, the contact could be auditory, like a word, often hard to understand. Therefore, a hermetic dictionary can be useful; Pernety, for example.

During your inner preparation, do not forget that the sephirah Mercury is that of Thoth (Hermes), of the Magus and the Alchemist and therefore, it is essential that it should function properly for you to be successful in your alchemical work.

We shall resume the subject of the preparation of the tincture of regular Mercury, a touchy operation, as mercury is very toxic. However, the essential oils of caraway and lavender are already very beneficial.

Ora et Labora!

Dear Friend,

**Warning:**

We are not a school producing healers and thus we comply with the law which in France and in the USA prohibits this kind of school. The members of our Association who are certified doctors and physicians, in and outside of France, can use the present information as they wish. Other members, on the other hand, should view the information released in these lessons in its initiatory and symbolic aspect only. This issue shall be brought up again later.

In the Spagyrics Lessons, we have already described the planetary attributions of the plants and the corresponding body organs. This is a primary level of knowledge because, for you to show discernment in the use of plants, complementary information is needed.

The Qabala considers ten levels of energy, ten levels of consciousness, and ten sephiroth in man. The ten sephiroth are categorized in four groups which make the four worlds of the Qabala. In Figure I page 4, we see:

— 1 — 2 — 3 — represent the three sephiroth of the higher world of Atziluth (A).

— 4 — 5 — 6 — represent the sephiroth of the world of Briah (B).

— 7 — 8 — 9 — represent the sephiroth of the world of Yetzirah (Y).

— 10 — represents Malkuth, the tenth sephirah which belongs to the world of Assiah (M), the physical world.

From an alchemical point of view, these worlds each correspond to an alchemical element.



- element Fire in Atziluth (F)
- element Air in Briah (A)
- element Water in Yetzirah (E)
- element Earth in Assiah (T)

The Fire-Air combination, which gives Sulfur, demonstrates that this principle is that of the junction between Atziluth and Briah.

The Air-Water combination, which gives Mercury, demonstrates that this principle is that of the junction between Briah and Yetzirah.

The Water-Earth combination, which gives the Salt, demonstrates that this principle is that of the junction between Yetzirah and Assiah.

Let's examine now drawing (S) in the same figure. It represents a sephirah, or a level of consciousness. Its symbolism indicates that in each sephirah, the principles of the ten sephiroth are present and therefore the four alchemical elements  $\nabla$ ,  $\triangle$ ,  $\triangle$ ,  $\nabla$ , and the three principles  $\text{☿}$ ,  $\text{♁}$ ,  $\text{♃}$ , as well. Remember that Sulfur is the soul, the animating energy, Mercury is the Spirit which can change the level of influence of the energy and the Salt is the body or at least, the bearer of the energies which forms the matrix.

This should help us in our selection of the elements which we need to reinforce in the different tinctures or elixirs. If the failure results from the material structure of the organ, Salt should be the principal element. If the organ is in good shape but its functioning is deficient then the energies which should be reinforced are Sulfur and Mercury. In the case of a mineral or metallic remedy, separation of the principles is not easy and separation of the elements even less. Only the philosophical Alkahest or Mercury allows separation of the principles to take place. It is a different issue in the vegetable realm. As we can see on the right side of the figure, each part of the plant is the predominant support of an element. Thus, flowers and fruit bear the element Fire, the leaves support the element Air, the stalks and the sap carry the element Water and the roots carry the

element Earth.

Imagine a physically deficient organ, for example a damaged lung. Your selection is a plant ruled by Jupiter, for example lemon balm from which you'll prepare an elixir, using the roots and stalks of the plant. In this particular case, it could be useful to add a few flowers.

Sluggishness of the liver can be neutralized with a plant ruled by Mercury. An extract of caraway seeds or lavender flowers is suitable if you wish to obtain an elixir rich in alchemical Sulfur and Mercury. However, you should circulate the elixir on a little bit of Salt because Salt should always be present. It is only a matter of varying proportions.

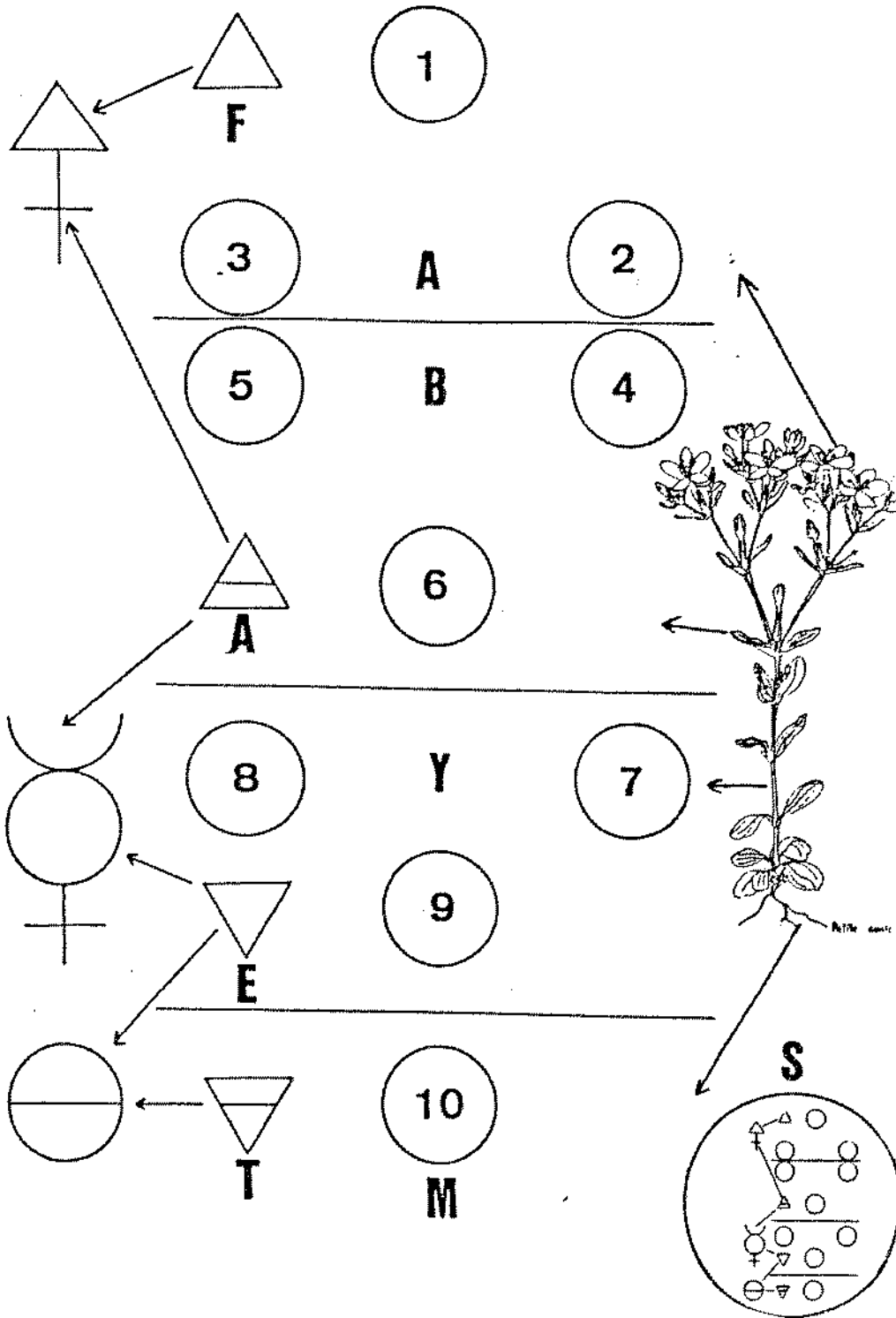
Be careful and do not prescribe at the same time two plants which are opposites on the Tree of Life without adding a reconciling agent: a plant ruled by Saturn. For example, do not prescribe at once alchemilla, a plant ruled by Venus with caraway, a plant ruled by Mercury. But you can make a mixture of the three, for example, horsetail (Saturn) + caraway (Mercury) + alchemilla (Venus).

Plants ruled by Saturn, of the sephirah Binah, reflect a direct vibration coming from the divine and therefore possess a higher power than the others. This permits them to play a reconciling role and help things manifest.

The elixirs intended to prepare one for initiatory awakening should contain a lot of Fire, a fair amount of Air and Water, and only a little of the element Earth.

Ora et Labora!

Appendix : Figure 1



Dear Friend,

### CONSIDERATIONS ABOUT THE PRIMA MATERIA

Scientists admit, nowadays, that matter is but a coagulation of energy (Fire). But they do not have an explanation on how nor why matter exists in so varied aspects. Comparing ancient alchemical ideas with certain modern chemical data seem helpful in order to obtain a better grasp on the alchemical theory and its implications.

In addition, how does one explain that the ethereal, subtle energy becomes the earth through coagulation and what are the stages of this coagulation or condensation?

The Golden Chain of Homer says that Fire (the astral ethereal energy) is first condensed into Air. Astronomy confirms this condensation of the Fire energy into a gaseous matter which is indeed very diluted. It affirms also that hydrogen is the most abundant element in interstellar space. In the solar system, the Fire-energy emanates from the sun toward the earth. When it reaches the aura of the earth, it coagulates and concentrates and gases appear, specifically the following gas-elements: hydrogen, nitrogen, oxygen. At this stage, the ethereal, electrical energy gives rise to the foundations of the Prima Materia. Two chemical groupings will emerge under the effect of these electrical, ethereal forces.

— a) the Fire-Air group — hydrogen/nitrogen — which the Ancients called Alkali which later will be the matrix of the ammonium salts.

— b) the Fire/Air/Water group — hydrogen/nitrogen/oxygen — from which niter originates. The acid niter is ammonia to which the element Water is added.

The Golden Chain of Homer is very specific on this particular sub-

ject: it marks five stages in the formation of the Prima Materia:

- ⊕ 1. Chaos, confusion.
- ⊖ 2. The volatile spirit of the non-embodied world, Fire.
- ⊖ 3. The spirit of the world, the embodied acid (niter: the nitric acid of the air). Three active elements \_\_, \_\_, \_\_, in the physical world resulting from the presence of the element \_\_ Water, the active element of the physical world.
- ⊖ 4. The spirit of the world, the embodied alkali, the elements \_\_ \_\_ (identical to the \_\_ principle as elements) which is volatile first and then fixed.
- ⊕ 5. The combination of the two gives the embodied, sublunar Prima Materia (ammonium nitrate), the salt of the dew (see the symbols).

⊖ acid + ⊖ alkali = ⊕ Prima Materia (make the connection alkali — alkhaest).

The Spirit of the world, the embodied alkali, is what modern science call the ammonium radical, a radical which has not yet been isolated. Its chemical properties are very close to the properties of sodium and potassium. Note that, for a long time, ammonia had only been extracted through the fermentation of organic bodies: urine, feces or fish. This fermentation occurs due to a yeast: micrococcus ureus. In the old days, ammonia could be isolated through life phenomena. The sal ammoniac is the first solid body which issues from gas-elements only. It is deposited on the earth by the rain and dew. The quantity of salt is very small: between 1/2 to 4g. to 1 ton of water but in the case of a storm, the proportion is obviously higher. Note in this information, the confirmation of the recommendations of the

ancients:

- a) rain water should be collected preferably during a storm.
- b) the electrical forces indeed contribute to the passage of the gases from their Fire, Air and Water states to the state of the element Earth.

As for the salt of the dew, the ammonium nitrate, considering the small proportion appearing in rainwater, it might be better to synthesize it (nitric acid + ammoniac) or to buy it and revivify it alchemically.

Chemistry hasn't succeeded in isolating the ammonium radical and this fact raises a serious question for modern theories because, according to their phraseology, it is a molecule which chemically behaves as an atom. Nevertheless, the ammonium radical can be obtained in the form of a mixture with potassium, which permits a curious experiment. If we liberate dry ammonia and let it pass over the potassium, the latter takes on a metallic, shiny aspect, a somewhat coppery color but intensely red and very bright, and then becomes fusible like butter. The body thus obtained is not fixed but decomposes more or less quickly when in contact with the air. It is also possible to obtain this body by soaking potassium in ammonia which has been liquefied through cold or pressure.

Although different from alchemical concepts, the modern, atomic theories are not without interest for our understanding of the alchemical theory. The modern theories say that matter is composed of atoms and that an atom has a positive nucleus and one or more negatively charged electrons which are somewhat like planets revolving around the nucleus. As matter is electrically neutral, the positive charge of the nucleus is balanced by the negative charge of the planetary electrons. Further, atomic theories say that the atoms of the bodies we know are like multiples of the atom of hydrogen, the simplest atom which only has one electron, and the charge is 1 on the nucleus, with reserve, due to the presence of neutrons in the nucleus, but we, as alchemists, should interpret this as

a sign of the evolution of matter in nature.

We cannot compare atoms to miniature solar systems exactly. In the solar system, there is only one planet per orbit. In atoms, it is not the case. Each new orbit which appears when the number of electrons has increased, contains more electrons. However, for each orbital shell, there is a maximum number of electrons.

The first orbit only contains 1 or 2 electrons, which correspond to hydrogen or helium. In all the bodies which have more than 2 electrons, the first orbit always contains 2 electrons. From 3 electrons on, a second orbit appears: thus we have two electrons on the first orbit, 1 electron on the second orbit; this is lithium. The phenomenon continues. However, the outer orbit of electrons never contains more than 8 electrons. As soon as this number is reached, a new orbital shell appears.

Modern science has assigned letters to these orbits of electrons. For alchemical reasons, we do not need to be interested in bodies which contains more electrons than lead, that is 82 electrons. We obtain the following orbits:

- K 2
- L 8
- M 18
- N 32
- O 18
- P 4 in the case of lead

This is an interesting theory from the chemical point of view because it permits one to explain and predict a certain number of chemical reactions. The basic principle is that nature tends to complete the outer orbits of atoms with 8 electrons.

Figure I-A:

We have 8 atoms. Only the outer orbit is represented. All these atoms have the tendency to complete one another in order to obtain 8 outer electrons as in — H — Figure I-A.

— a — 1 atom of hydrogen (1 electron) completes 1 atom of chlorine (7 electrons) to obtain a molecule of Hydrochloric acid HCl (8 electrons).

— a — 2 atoms of hydrogen (2 electrons) complete an atom of oxygen (6 electrons) to obtain a molecule of water H<sub>2</sub>O (8 electrons).

— d — 1 atom of carbon (4 electrons) completes 2 atoms of oxygen (6 electrons) to give a molecule of anhydride or carbon dioxide CO<sub>2</sub>. Each atom of oxygen is linked to 2 electrons of carbon (2 x 8 electrons).

When there are 2 electrons on the outer orbital shell — in the case of a single orbital shell — then there is little or no chemical reaction: this is helium, a noble gas.

When there are 2 electrons on the outer orbital shell — in the case of more than one orbital shell — a reaction occurs. For example, the 2 outer electrons of the body + the 6 outer electrons of oxygen give the body's oxide.

As soon as the number 8 is reached, the chemical stability is great and the body is stable (fixed in alchemy). But we are only viewing this theory rapidly, and this ceases to be true particularly when the atomic number -- the number of electrons -- reaches 21. However, the number of electrons of the outer orbit essentially determines the chemical properties of the body while the number of orbits indicates its general physical properties. As a general rule, the element's density increases with its atomic number.

If you look at a periodic table of the elements (see Figure #2) you can see that it is not a very satisfying table. However, some information is of interest to the alchemist.



Figure 1-B

This is a simplified table of the elements which reveals interesting elements for us, alchemists. Elements are represented by their symbol:

— first column left: indicates the maximum number of electrons in each orbit.

— the top line indicates the number of electrons on the outer orbit.

— the second line, the first orbital shell. The orbit closest to the nucleus which can only have 2 electrons. If it is 1 electron, we have hydrogen, the basic atom of matter. 2 electrons is helium, a gas coming from the fusion of 2 atoms of hydrogen.

— the third line, the second orbital shell which can only carry 8 electrons. In this orbit, we find the carbon C with a total of 6 electrons, 4 of which are on the outer orbit. Carbon is the element of animal and vegetable life; the electrons occupy half of the outer shell.

Nitrogen N with a total of 7 electrons, 5 of which are on the outer orbit. Nitrogen is the element of the coagulation of matter, the only body to possess 6 states of oxidation.

Oxygen O: 8 electrons, 6 of which are on the outer orbit. Oxygen is the support of the energy    which it introduces into the 3 realms.

— fourth line ) & third orbital shell

— fifth line )

18 electrons which are divided into 2 shells, one of 8 electrons, the other of 10.

— fourth line first shell: 8 electrons

- a) sodium Na: 11 electrons, one of which is on the outer orbit like in hydrogen. Sodium is the matrix of animal life (sodium chloride in the blood). Ammonium (not yet isolated) would have the formula  $\text{NH}_4$  and would therefore have the same number of electrons as sodium; it is probably the matrix of the metallic realm.
- b) phosphorus P: 15 electrons with 5 in the outer shell as in nitrogen; it contains an interesting alchemical  $\triangle$ .
- c) sulfur S: 16 electrons, 6 of which are outer as in oxygen; it also contains an interesting alchemical  $\triangle$ .
- d) chlorine Cl: 17 electrons, 7 of which are on the outer shell; a gas symmetrical to (hydrogen): 1 electron; chlorine has 7 outer electrons, that is  $-1$  per electron in relation to the complete shell. In the sea and in the blood, it insures protection against anarchic development of life. The sea doesn't putrefy as fresh water does.

Fifth line: second shell: 10 electrons

- a) potassium K: 19 electrons with 1 outer electron like hydrogen and sodium. It is, with C and O, the matrix of plant life.
- b) calcium Ca: 20 electrons, 2 of which are on the outer shell. It is the basis of lime, the last normal body according to the atomic theory.

— from 21 to 28, despite the increase in the number of electrons, the outer shell only contains 2 electrons. When we reach 24 electrons, there is even a regression, as chromium Cr only has 1 planetary electron like

hydrogen.

- c) Iron Fe: 26 electrons. It is the great alchemical enigma. Its atomic number positions it in the 8th column which indicates chemical inertia. Thus, the iron would be stainless, on the other hand, its chemical reactions, its spectral rays classify it in column 2 with mercury.

sixth line: fourth orbit: 32 electrons are divided in 4 shells, the first is normal with its 8 bodies:

- a) copper Cu: 29 electrons with one on the outer shell like hydrogen.
- b) arsenic As: 33 electrons , 5 of which are on the outer shell like in nitrogen.

seventh line, the second shell, from 37 to 46 electrons, is not regular.

eighth line, from 47 to 54 electrons, the shell becomes regular again and is very interesting.

- a) silver Ag 47 electrons, one of which is on the outer shell as in hydrogen.
- b) tin Sn: 50 electrons, 4 of which are on the outer shell as in carbon.
- c) antimony Sb: 51 electrons, 5 of which are on the outer shell as in nitrogen. Note that only 3 electrons separate tin from silver, 4 electrons separate silver from antimony and 1 electron separates antimony from tin.

ninth line: from 55 to 78, the classification is again disturbed, and

only resumes the series of 8 with 79 electrons.

tenth line:

- a) gold Au: 79 electrons, 1 of which is on the outer shell as in hydrogen.
- b) mercury Hg: 80 electrons, 2 of which are on the outer shell as in iron; they are the only elements in this case. Only 1 electron separates mercury from gold and 2 electrons separate it from lead.
- c) lead Pb: 82 electrons, 4 of which are on the outer shell as in carbon; 3 electrons separate it from gold.

**NOTE**

The matrices  $\ominus$  of the 3 realms all have as their basis a body with 1 outer electrons:

- ammonium for the mineral realm
- potassium for the vegetable realm
- sodium for the animal realm

These bodies form the matrix in complement with  
H—C—N—O—

— column 4: Carbon C is the element of organic life of the vegetable and animal kingdoms. In the mineral, we have the elements tin and lead. As the Ancient Alchemists say, lead is the top of heaven because it is the ultimate element which possesses alchemical life. The three chains of radio-active isotopes of the bodies which have an atomic number greater than 82 are all isotopes of lead. These bodies are mineral corpses which return to chaos.

— column 5 phosphorus plays, at another level, the role of niter particularly in the vegetable and animal realms. In the mineral, this role is played by arsenic and antimony.

— column 6: the column of the purifying elements: the oxygen allows purification through fire. Sulfur directly purifies the vegetable or animal world (see sulfur in homeopathy). For the mineral, we have selenium Se: 34 (the metal is selenite) and tellurium Te: 52, metal of the telluric energies of the earth.

— seventh column: chlorine Cl, a poison for animal or vegetable life, prevents premature or useless putrefaction. Bromine Br: 35 and Iodine I: 53 have the same effect in animal and mineral life. The last two are to be carefully avoided for the paths of metallic fermentation.

### Alchemical Distillation and Isotopes:

On Figure #2, the atomic number and the atomic mass are indicated for each element. These numbers are reduced to a scale where hydrogen is very close to 1. In the atomic mass, the mass of the electrons is negligible. The mass of the atom comes from the protons of the nucleus and from electrically neutral particles called neutrons. The number of protons is equal to the number of electrons therefore to the atomic number and the atomic mass is as follows:

atomic mass = atomic number + number of neutrons

For a given element, the number of neutrons can vary and the body is therefore a mixture of atoms with different atomic masses, consequently this average mass doesn't correspond to a whole number. The elements which have a different number of neutrons are called isotopes. For us, alchemists, they are a proof of evolution within matter. In a distillation, there is a very slight difference in the boiling temperatures between isotopes so that repetition of a great number of distillations progressively

separates the various isotopes and it is possible to choose the most evolved isotope for the body we study. This justifies the alchemical process of repetition of distillations.

\* \* \* \*

This lesson, we believe, contains enough elements of reflection. We feel what is written here is temporary, because on the day it was written, we foresaw several experiments to complete it, particularly, studies to change the realm of a Stone, which we'll mention later. We can already say that the studies of modern science demonstrate that the alchemical revelations of the Ancients are being confirmed, in what concerns the role of ammonia. In the biological phenomena, ammonia is present in the beginning of life; the salts of ammonium are essential to plant growth. Animal bodies, after they die, return their ammonia to the plant realm, as they decompose.

Astronomical analysis demonstrates that the atmosphere of the planets in formation (Venus) have an atmosphere of ammonia and that the atmosphere of the planets which return to chaos (Saturn, Jupiter) is also made of ammonia. The life of the planet is like the life of a living being but is likely that the ammonia which is decomposing, like for instance on Jupiter, is released in the form of Fire energy back to the original chaos. This could explain the energetic influence of this planet; indeed, on Jupiter, there is more energy radiating out than the energy it receives from the sun.

Ora et Labora!

Figure 1.      A — Schematic of the outer electron shell  
                  B — Periodic table arranged in columns showing outer electron shell and relationships of selected elements

Figure II. The Periodic Table of Elements

1s	2s	3s	4s	5s	6s	7s	8s	9s	10s	11s	12s	13s	14s	15s	16s	17s	18s	Orbitals														
1 H 1.008 1	2 He 4.00260 2	3 Li 6.941 3	4 Be 9.01218 4	5 B 10.81 5	6 C 12.011 6	7 N 14.0067 7	8 O 15.9994 8	9 F 18.9984 9	10 Ne 20.179 10	11 Na 22.989769 11	12 Mg 24.30469 12	13 Al 26.981538 13	14 Si 28.08558 14	15 P 30.97376 15	16 S 32.06 16	17 Cl 35.453 17	18 Ar 39.948 18	K														
Atomic Number — 50 — Oxidation States Symbol — Sn — KEY TO CHART Atomic Weight — 118.69 Electron Configuration — 1s 2s 2p 3s 3p 3d 4s 4p 4d 4f 5s 5p 5d 5f 6s 6p 6d 6f 7s 7p 7d 7f 8s 8p 8d 8f 9s 9p 9d 9f																																
Transition Elements Group 6 Transition Elements																																
19 K 39.0983 19	20 Ca 40.078 20	21 Sc 44.9559 21	22 Ti 47.88 22	23 V 50.9415 23	24 Cr 51.9961 24	25 Mn 54.9380 25	26 Fe 55.847 26	27 Co 58.9332 27	28 Ni 58.71 28	29 Cu 63.546 29	30 Zn 65.37 30	31 Ga 69.723 31	32 Ge 72.59 32	33 As 74.9216 33	34 Se 78.96 34	35 Br 79.904 35	36 Kr 83.80 36	K L M														
37 Rb 85.4678 37	38 Sr 87.62 38	39 Y 88.90584 39	40 Zr 91.224 40	41 Nb 92.90638 41	42 Mo 95.94 42	43 Tc 98.90625 43	44 Ru 101.07 44	45 Rh 102.9055 45	46 Pd 106.42 46	47 Ag 107.8682 47	48 Cd 112.404 48	49 In 114.818 49	50 Sn 118.710 50	51 Sb 121.757 51	52 Te 127.60 52	53 I 126.90545 53	54 Xe 131.29 54	K L M N														
55 Cs 132.90545 55	56 Ba 137.327 56	57 La 138.90547 57	58 Ce 140.12 58	59 Pr 140.90766 59	60 Nd 144.24 60	61 Pm 144.9128 61	62 Sm 150.36 62	63 Eu 151.964 63	64 Gd 157.25 64	65 Tb 158.92534 65	66 Dy 162.50 66	67 Ho 164.93032 67	68 Er 167.259 68	69 Tm 168.9348 69	70 Yb 173.04 70	71 Lu 174.967 71	72 Hf 178.49 72	73 Ta 180.94788 73	74 W 183.84 74	75 Re 186.207 75	76 Os 190.23 76	77 Ir 192.222 77	78 Pt 195.084 78	79 Au 196.96657 79	80 Hg 200.59 80	81 Tl 204.37 81	82 Pb 207.2 82	83 Bi 208.9804 83	84 Po 209 84	85 At 210 85	86 Rn 222 86	M N O
87 Fr 223 87	88 Ra 226 88	89 Ac 227 89	90 Th 232.0377 90	91 Pa 231.03688 91	92 U 238.02891 92	93 Np 237.04817 93	94 Pu 239.05216 94	95 Am 243.06138 95	96 Cm 247.07125 96	97 Bk 247.07125 97	98 Cf 251.0825 98	99 Es 252.0833 99	100 Fm 257.1037 100	101 Md 258.1037 101	102 No 259.1037 102	103 Lr 262.1037 103	104 Rf 261.1037 104	105 Db 262.1037 105	106 Sg 263.1037 106	107 Bh 264.1037 107	108 Hs 265.1037 108	109 Mt 266.1037 109	110 Ds 267.1037 110	111 Rg 268.1037 111	112 Cn 269.1037 112	113 Nh 270.1037 113	114 Fl 271.1037 114	115 Mc 272.1037 115	116 Lv 273.1037 116	117 Ts 274.1037 117	118 Og 274.1037 118	N O P
*Lanthanides **Actinides																																

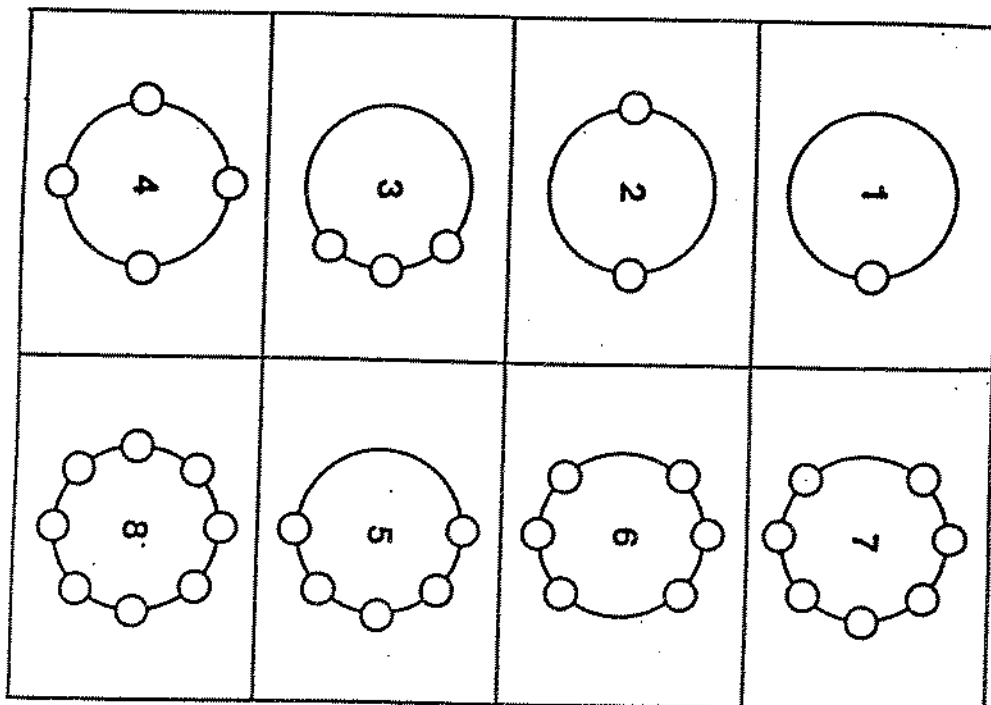


FIGURE I - A

FIGURE I - B

	1	2	3	4	5	6	7	8		
2	1 H	2								
8	3	4	5	6 C	7 N	8 O	9	10		
18	11 NA	12	13	14	15 P	16 S	17 CL	18		
	19 K	20 CA	21 2	22 2	23 2	24 1	25 2	26 Fe2	27 2	28 2
18	29 CU	30	31	32	33	34	35	36		
	37	38	39 2	40 2	41 1	42 1	43 2	44 1	45 1	46 0
	47 Ag	48	49	50 SN	51 SB	52	53	54		
	55	56	57	78 2						
	79 Au	80 Hg	81	82 Pb						



Dear Friend,

In previous lessons, we have presented a synthesis of the text *Nature Unveiled* which is more specifically known as the *Golden Chain of Homer*.

It is our intention to offer, in this way, several, little known texts having their origin in the Rosicrucian societies which were functioning before the French Revolution.

We have reason to believe that the teachings of these societies solely concern Alchemy and Qabala. In the following lessons, we'll strive to present texts coming from these societies. These texts decode the alchemical and qabalistic meanings of the legends of the Rosenkreuz or of the Alchemical Wedding.

In the following text, two warnings are necessary:

— the blood of the young man is the blood of the adept who already has become younger through his preliminary work in the vegetable and mineral kingdoms.

— from aphorism 14 on, the process is valid in all the paths.

The commentaries and the plans for an incubator are two propositions from the Philosophers of Nature (LPN).

The enclosed original text is from the Bacstrom Rosicrucian Society. Several texts exist, in an English edition which differ very little one from the other.

Ora et Labora!

In Nomine Dei Omnipotentis qui nobis dementia  
sua tanta Dona largiri voluit Cui sit gloria  
et laus sempereterness  
AMEN

APHORISMI

Operis Maximi Antiquorum Sapientium

THE GREATEST OPERATION OF ANCIENT WISDOM

1. The soul of Man as well as all rational Spirits (The Angels) consists (according to their primitive Essence) of the Spirit of the World or **Anima Mundi** and the power of reasoning. They are United and most simple and consequently in their very essence, immortal.

2. In the Beginning God created the Universal Spirit or the Universal Agent of Nature, the Soul of the Universe. This is the first emanation of Divine Light; it is Unity and immortal, capable of manifesting itself when moved or agitated, into Light or Fire. It is multipliable and yet is and remains but one. It is omnipresent and yet occupies no visible space or room, except when manifested or multiplied in its third principle, Fire. It has the power of becoming material and of returning again to universality. This is the subject of the Stone or the Medicine of the Philosophers. The more you take this in its simple universal, unspecified or unmarried state, the easier, simpler, and greater is your work, but the more this subject is already specified, the more troublesome, complex and expensive is your process.

3. Our **Magnet** to attract it (although every subject in Nature is Magnetical) is Man, and principally  $\aleph \delta \iota \alpha \delta \eta \nu \nu \mu \gamma \gamma \_$   
(the Dust or **red earth** of Man) which in the months of March, April and May, the Sun in  $\gamma$  and  $\delta$  is abundantly found in  $\delta \iota$  (blood) of a healthy man; the Spirit of the Universe during this season residing

therein most abundantly, universally and unspecified.  $\overline{\text{A}} \overline{\text{D}} \overline{\text{I}} \overline{\text{X}}$   
 $\overline{\text{A}}$  signifies the first Man, **ADAM** or **Red Earth**, which appears when the subject is dried up. In  $\overline{\text{A}} \overline{\text{D}} \overline{\text{I}} \overline{\text{X}} \overline{\text{A}}$  lies concealed  $\overline{\text{A}} \overline{\text{I}}$ , that precious fluid, wherein dwells the Universal Spirit, attracted by in-operations and  $\overline{\text{I}} \overline{\text{Y}} \overline{\text{Y}}$ . The Dust of the Red Earth, left by itself when the Universal Fire of nature quits it. This Universal Fire is truly Nature.

4. The happy success depends on the subject being good, from a young man, if possible of a Jovial Temper or Choleric, in good health, collected in a proper season, which is in March, April and, at farthest, in May, while the Sun is in  $\overline{\text{Y}}$  and  $\overline{\text{O}}$ ; best after Northerly winds have prevailed.

### PROCESS

This is the first of all works, the most simple, the least expensive, the easiest and the greatest in its effects. There are various works and different processes, but this is the oldest.

- 1st. The subject contains fire, air, water and earth, and requires no addition of any foreign matter, except when introduced into the metallic department.

It contains the fire of Nature or the Universal Spirit, with air its vehicle: it contains water, which must be separated from it in the beginning of the work and also earth which remains behind in the form of **Caput Mortem** when the fire has left it, and is the true  $\overline{\text{I}} \overline{\text{D}} \overline{\text{Y}}$  wherein the fire dwelt for a while.

The subject duly collected should not be less than eight nor more than sixteen ounces (no less than 250 grams and no more than 500 grams): place it in a China or glazed bason and cover it loosely to keep the dust out.

- 2nd. In five or six hours time, the first natural separation is made:

the  $\nabla$  is carefully poured off as useless and pernicious. (This water is called **The Waters of the Deluge**, which are not easily dried up).

The cold subject is placed in a double piece of clean linen in a clean China bason, in order that this superfluous  $\nabla$  may be soaked up or absorbed by the linen and that the cake may become dry, in a cool, shady place, free from dust. The superflous  $\nabla$  would retard and hinder putrefaction, which is the key to regeneration.

3nd. As soon as the cake is freed from all superfluous humidity, cut it to pieces with an Ivory knife (do not touch it with any metal) and put it, by means of a glass funnel, into your glass Globe.

4th. The glass Globe is immediately to be shut with a stopper made of oak, which fits nicely, in order that the superfluous remaining humidity (the phlegm), may, during putrefaction, penetrate and evaporate through the pores of the oak.

The joint of the neck and the stopper must be luted with something that is able to resist outward warmth and moisture.

5nd. Place your luted globe glass or glasses (for it is most prudent to work with five or six glasses at once from as many good subjects) in a hogshead or wine pipe filled two thirds full with  $\zeta$   $\eta$   $\gamma$  already in proper fermentation, so as to show a degree of heat from 120 to 140 or 150 F. The greatest heat is in the middle, where it is generally from 120 to 150 F: less heat is round the staves where it varies from 90 to 100 and from that to 120 F.

*Jamethav Raph Tzadde*

Your  $\zeta$   $\eta$   $\gamma$  must be procured before as it takes sometimes five, six or more days before it ferments and gives the necessary heat. This is soon discovered by the steam arising from it and by

the thermometer buried in it nine or ten inches deep.

You must have two hogshead or casks, in order to prepare a second before the fermenting heat has entirely left the first: which heat seldom lasts longer than three weeks; as your work must never become cold one single moment.

You must cover the top with clean straw, pretty thick, and also all around the casks, especially in winter, or the work will be too cold and your operations be very much retarded if not a total failure.

6th. Your bath, thus previously prepared, and your glasses well luted and varnished all around the joining of the neck and stopper, except the surface of the oak (stopper), bury them in the bath all round the casks where the gentlest heat prevails, deep enough that only the upper part of the neck and stopper, that which is luted, may be in sight or level with the surface of the bath. If they were buried in the middle, in the beginning of the work, your subject would dry up instead of liquifying and putrifying.

7th. Every morning and night, take out your glasses and shake them gently, every one, by a circular motion, in order to promote the solution of the red earth, which is generally effected in two or three weeks time. The whole earth dissolves into a deep ruby-red liquid, called by us **AQUA PERMANENS** or **CHAOS**.

After this liquefaction is accomplished the glasses are shaken no more, it being then unnecessary.

8th. In this manner, pursuing this most simple process, moving your glasses from one cask into another, as often as your heat ceases, you must proceed with your  $\zeta \int \int \gamma$  bath during eight or nine months time, sometimes longer as the exact time cannot be ascertained by any one (the Philosophers say: "**coque nec de-**

**sine coquere**") taking care never to suffer your work to become cold, so that the glasses may feel cold, not for one moment, as in that your labour would be lost.

The surface of your oak stoppers will turn black and moist from the penetrating phlegm. This causes the stopper to swell and will burst the neck of every one of the globe glasses, if you have not previously secured these necks with strips of linen pasted around them, and harpsicord (piano) wire wound over the linen, with a varnish over the whole, and with lute where the stopper joins the upper brim of the neck. The lute may be sealing was dropped on all around by a burning candle, or rosin, or quick-drying varnish thickened with fillings or iron or any other good luting that can withstand warmth and moisture; but take care to keep the bottom of the stopper in sight by not covering the neck of the glass quite so low as to hide it.

- 9th. After liquefaction of the subject, putrefaction takes place immediately. At first you see veins resembling ♀ running from the neck to the permanent ruby ▽. After these veins or streams are vanished, the **Causa Pavonis** begins to appear all around the globe, sometimes coloured like the Rainbow, sometimes purple, green, nay Gold and Silver colours, most wonderfully beautiful present themselves.
- 10th. During putrefaction, which generally lasts 150 days, sometimes longer, the subject smells through the stopper like a human corpse, sometimes so strongly as to be smelled all over the house; and the colours variegate most beautifully.
- 11th. After this putrefaction, which is called **The Raven's Head**, and which generally lasts 150 days or longer, has continued its time, the stench diminishes gradually, and the subject becomes a dry brick-red colour ▽ or 7 7 ♀, or dust, which remains settled at the bottom of the glass. This must not be removed nor dis-

turbed.

- 12th. The sublimation takes place, the Universal Spirit forsakes the dead body  $\int \int \int$ , ascends and descends invisibly and now produces colours of large extent; one day the globe is black, some days after it becomes olive green, after that sky-blue and beautiful parrot-green, then again purple or violet, and crimson, mostly in general colours all around the globe with beautiful small gold, silver, green and purple spots in the neck, like a Peacock's Tail, or a Rain-bow. Sometimes it looks like polished copper, then like polished steel and sometimes like bell metal.
- 13th. After eight or nine months, all appears white, or rather like running mercury, of a metallic colour, and the Universal Spirit sublimes and fixes itself at the bottom of the oak stopper in the neck and remains there for three or four weeks, as white as silver; and it is the **regenerated Universal Spirit** corporified into a sweet fusible salt of Nature above half-fixed.

Below remains a foliated a  $\nabla$  of a grey color, called by us **TERRA FOLIATA**, which is of no use if you choose to take this white salt or sublimate out for multiplication, in order to make the **White Medicine**; but if you prefer continuing the digestion, you must by no means open the glass or meddle with it. This white sublimate from one glass will not be more than three, four or five or six grains at most.

You have now in your possession the **Corporified Spirit of the Universe**, the **Regenerated Fire of Nature**, the **Saviour and Regenerator of Matter**, or the **White Medicine** in its first infant state, the  $\int \int \int$  or Regenerated Light. This is already a universal medicine of the animal creation, but it is to be carried further to greater perfection. This sweet salt or sublimate looks like copelled silver, or like the moon in the morning.

PROCESS FOR THE RED MEDICINE

OR

PERFECTED SALT OF NATURE

ד י ד ד i.e. Consummation et Perfectio  
Mem Yod MEM TAV

- 14th. The glasses are now to be removed to the middle of the bath and kept there, as the work now requires more heat. (By Fahreheits thermometer, the heat in the middle at the depth of 10 to 12 inches is generally from 130 to 150F.). Continue the digestion **Coque nec desine coquere**, renewing your ל ר ג ע (digestion) every fortnight or three weeks, a few days before your heat ceases, removing your glasses from one cask into another from time to time as your heat may require.

Your White sublimate fixed at the bottom of your stoppers will descend again into ל ר ע and from thence re-ascend, and will pass through all the former colours several times more until it fixes itself once more at the bottom of the stopper (by us called **querea domus**) and becomes first of a safron colour, but in the course of a few weeks, more of a fiery red colour. This business (from the White to the Red) requires sometimes three or four months, but the exact time cannot be determined. Now you are in the possession of ד ר ת ת **Consummation est** of Moses and Aaron.

- 15th. During the first and second digestion, the subject dries and liquefies several times, and undergoes many changes of colours, which appear all around the globes and in the neck of the glass, and never ceases until the red sublimate is brought to perfection. There remains again an earth, the Dust ל ר ע which is of no further use, being now totally deprived of  $\Delta$  which is life (admire the simplicity and truth by which The Subject and this Formative Dust is plainly declared in the words ה ה ו א ח ל י ד ר ע ל as well as the Magnet.



FIRST MULTIPLICATION OF THE RED MEDICINE  
IN QUALITY AND POWER, BY THE METALLIC  
RADICAL HUMIDITY; AND ITS SPECI-  
FICATION TOWARDS MINERAL NA-  
TURE FOR TRANSMUTATION

- 16th. There are only three Universal passive fluids or humidities in Nature. These three, centrally, are very analogous to each other. For the animal kingdom, the animal fluid or Blood is appointed; for the vegetable kingdom  $\nabla$ , and for the mineral kingdom  $\text{♀}$ , which is the radical humidity of metals.

Each of these three fluids contains  $\triangle$   $\nabla$   $\triangle$  — soul, spirit and body, —  $\text{♁}$   $\text{♀}$   $\ominus$ . From each of these fluids, if properly treated and duly animated by the Universal Spirit, a universal medicine may be made. Now in order to specify towards metallic nature, your universal regenerated Spirit or Salt, the White or Red Medicine, proceed thus:

- 17th. Take four parts of the White or Red Medicine and ten parts of highly purified mercury (best revived from cinabar) and make an amalgam as follows:

Put the very accurately weighed ten parts of  $\text{♀}$  in a small china tea cup or in a small smooth crucible, on a gentle charcoal fire, and let it stand until the  $\text{♀}$  begins to fume. Take it that moment from the  $\triangle$  (AVOID breathing ANY of the fumes as they are noxious and corrosive): and at the same instant add the four parts of the White or Red Medicine (previously enveloped in softened wax) to the just fuming hot  $\text{♀}$  Stir it with a clean solid glass rod and you will have an amalgam.

The multiplication is performed according to the table of Pythagoras; radius or one side of the equilateral triangle to the

whole figure thus: that is, four parts of medicine to ten parts of the metallic  $\nabla$ .

PROCESS OF DIGESTION WITH THE  
METALLIC WATER OR FERMENT

18th. This amalgam is put immediately into a small globe glass of sufficient strength ( The neck previously secured with linen, wire and varnish to prevent it from bursting), not above 2 inches in diameter or of such a capacity that the amalgam may fill no more than one fourth part of the globe in height. If the globe, however, be a little larger, there will be no harm: that is, it is better if it is a little too big than a little too small.

Secure your glass with an oak stopper, and lute it exactly as you did before.

19th. Place it in your bath, but now in the middle, where the greatest heat is, in 140 - 150F. Bury it in the  $\underline{\text{h}} \underline{\text{r}} \underline{\text{r}} \underline{\text{v}}$  so deep that the stopper may be a little under the surface of the bath.

20th. Do not move it except when you are obliged to place it in another cask. By degrees, the Universal Medicine unites radically with the Metallic water and becomes, in two or three months time, if the white sublimate has been employed, a silver white tinging medicine, a dry substance extremely fusible, in one solid mass, after having passed through all the colours; but if the Red Medicine has been used, it becomes a red tinging Metallic Medicine which looks in the dark like a glowing or a fiery coal. This is the more perfect and multiplied  $\underline{\text{u}} \underline{\text{r}} \underline{\text{r}} \underline{\text{r}}$  (Urim), if the White,  $\underline{\text{d}} \underline{\text{r}} \underline{\text{b}} \underline{\text{n}}$  (Thummim) or consummation est, if the Red Medicine. Aaron wore them both in his  $\underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad}$  (Ephod).

21rd. Both these Medicines, the White as well as the Red, when per-

fectly fixed remain at the bottom of the globe-glass, and must be carefully separated from the  $\nabla$  or  $\odot$  of the ♀ underneath it, sticking to the bottom of the glass under the medicines. It is necessary to break off the neck of the glass.

- 22nd. Both medicines once multiplied or fermented with the metallic radical humidity ♀ do not require any further fermentation with  $\odot$ ; but tinge already, after this first multiplication.

One part of the White medicine tinges ten parts of mercury, lead, tin, copper and iron into pure silver of 16 fine. One part of the Red Medicine, once multiplied, tinges ten parts of mercury, lead, tin, silver, copper, iron into pure gold of 24 carats fine.

The metallic medicines tinge each metal in proportion as they abound in ♀, therefore ♀ itself is the greatest quantity, with very little loss, † the next with a little more loss than  $\mathcal{D}$  and  $\mathcal{L}$ ;  $\mathcal{F}$  with more loss than † and lastly ♀ and ♂ with a great deal of loss and a large scorification of external metallic  $\triangle$ , as these two last metals contain but a small proportion of ♀, which is the only metallic principle that is ameliorated and fixed.

- 23rd. After the first multiplication with the metallic water, the White Medicine is the  $\mathcal{H} \mathcal{I} \mathcal{I} \mathcal{I}$  in its first multiplied state, tinging and ameliorating the inferior metals into the purest and softest  $\mathcal{D}$ . The Red Medicine once multiplied with the metallic  $\nabla$  is the  $\mathcal{H} \mathcal{I} \mathcal{I} \mathcal{I}$  in the first multiplied state — the Exalted Universal medicine striking at the root of many acute and chronic diseases of man and animals, and tinging the mercurial principle of all the inferior metals and minerals into the purest and softest gold of 24 carats.

Both metals are soluble in rectified Spirit of Wine — and even in Water.

AUGMENTATION  
OF THE MEDICINES IN QUANTITY,  
NOT IN QUALITY NOR IN POWER

- 24th. If the White medicine, once multiplied, be melted with pure silver — one part of the medicine to four parts of pure refined silver — the silver becomes a white, brittle, glassy substance. The medicine is thus augmented in quantity only, but not in quality nor power, as it now tinges no more than ten parts in the same manner as before; but you thus obtain a greater quantity of the same medicine for Transmutation only.
- 25th. If the Red Medicine, once multiplied with mercury be melted with pure refined gold, one part of the medicine with four parts of pure metal, the gold becomes a brittle, deep orange coloured vitreous substance, and the medicine is augmented, but not in quality nor in power: it tinges only as before, one part tinging ten parts of inferior metals into most pure ☉, but you have more medicine in quantity.

The White and the Red medicines thus fermented with ☽ or with ☉ are no longer soluble in Rectified Spirits of Wine & much less in ♁, and therefore are no longer medicinal for the human body or for animals. On the contrary, they are now highly poisonous, corrosive and destructive to animal life and also to vegetable; and they cannot be multiplied any further by the metallic humidity.

SECOND MULTIPLICATION OF THE  
MEDICINE, viz, IN QUALITY  
BY THE METALLIC WATERS

The Second and every subsequent multiplication of the medicine, with the metallic  $\nabla$  ♀ in quality and power is done exactly like the first according to the table of Pythagoras, as has been mentioned and explained before.

- 26th.      Make your amalgam as before with the same accuracy and precaution - four parts of medicine to ten parts of pure ♀; — put your amalgam in a globe glass so that three or four parts at least remain empty, lute the neck with the oak stopper, and bury it again in the middle of your bath, where the greatest heat prevails.

This process will finished in a much shorter time than the first; and every subsequent multiplication is sooner accomplished than the foregoing, because the multiplied medicine increases wonderfully in fusibility, the power of penetrating, and fixity, and therefore it is sooner multiplied than before. It passes again through all the colours, dies, and is regenerated as before.

This can also be done over a lamp provided your heat is nicely regulated so as to imitate that necessary gentle, animating heat of  $\underline{\zeta} \underline{\eta} \underline{\gamma} \underline{\delta}$ .

During the first labors of liquefaction and putrefaction, we prefer the  $\underline{\zeta} \underline{\eta} \underline{\gamma} \underline{\delta}$  to the lamp as the most natural though divers philosophers have used divers means.

- 27th.      You will again find your exalted medicine at the bottom of the globe upon a small ☺ or mercurial earth, from which  $\nabla$  you need carefully separate your medicine; which is easily done as the substances are distinct enough.

Now, you will have the Medicine of the **Second Order**, more fiery than the first, and ten times more powerful. One part of this medicine tinges one hundred parts of the inferior metals into

☽ or ☉, according as you have employed the White and the Red medicine.

- 28th. This medicine, infinitely more soluble, more fiery, more renovating, more powerful, can no longer be administered in substance to the human body, being too great a fire for our constitution to bear.

The medicine of the **First Order** may be administered in substance 1/4th of a grain or less for a dose, but we will give you our method of how to dissolve and administer our medicine with safety.

- 29th. The third, fourth and fifth multiplication, always with the pure metallic  $\nabla$  or ♀ is performed exactly in the same manner as the first and second, but each succeeding multiplication is sooner performed than the foregoing.

We do not know that ever a Philosopher ventured so far as the Fifth, as we truly believe that so fusible, ingressive and penetrating a substance, which is actually  $\triangle$  and light, would run through every glass. (ed. note: universal solvent).

- 30th. The Medicine, whether White or Red, of the First Order of the first multiplication with  $\triangle$ , tinges then times its weight. After the third multiplication, one part tinges one thousand parts. After the fourth multiplication, one part tinges ten thousands parts. After the fifth multiplication, one part, one hundred thousand parts; that is, one single grain would produce 17 lbs. 4 ozs. of ☽ or ☉.

(Who can comprehend the incalculable  $\triangle$  of Nature! Infinitely multipliable).

METHOD OF SAFELY ADMINISTERING THE MEDICINE  
TO THE HUMAN BODY

- 31st. Take four ounces of the purest, most highly rectified Spirit of Wine (not corn spirit): dissolve therein, without heat, or at most, only in the sun's heat, one grain of the first, second, or third multiplied Red medicine, and, observing well the colour of the tincture thus formed, add a second or third grain (according to the power of your medicine) and a fourth or fifth, or more until your Spirit of Wine becomes tinged, of a transparent ruby colour, like a Burgundy wine — then cease to add any more of the medicine.

The medicine of the third order will sooner tinge the Spirit of Wine sufficiently deep than that of the first. This heavenly essence is the Highest and most Universal **Aurum Potabile** of the earliest ages.

With this glorious essence, we tinge a pint of Madeira or Lisbon or good old Rhenish Wine, dropping our Ruby essence into the White Wine until the latter become of a deep orange or pale Burgundy, or deep Malaga colour, and appears so in a two ounce phial.

This medicinal wine may safely and without the least danger be given to both sexes and of all ages in every disease, whether the disease be hot or cold, acute or chronic makes no difference. A teaspoonful may be given as a dose once or twice in 24 hours in dangerous acute or obstinate chronic diseases, cancers and the like; but in slight cases, one dose only will effect the cure.

- 32nd. The Red Medicine, thrice multiplied, placed in a glass globe, with a stopper luted in, and suspended in a room, gives light in the

dark like a fiery coal.

- 33rd. The White Medicine, after the first multiplication, coagulates and fixes a tumbler or glassful of clear water into a rock crystal. Put one grain after another into the  $\nabla$  until a disturbance is observed to take place in the  $\nabla$ , then cease, and in half an hour the glass will break leaving the crystal fixed.
- 34th. The same White medicine projected on glass in fusion, leaves the glass when cold, perfectly ductile and malleable.
- 35th. With the Red multiplied medicine, glass fluxes or crystals are fixed into diamonds, rubies, emeralds and other precious stones.

#### CONCERNING THE GLOBE-GLASSES

The glasses are globular digesting glasses of five or at most, six inches diameter, with a neck five or six inches in length and wide enough to admit your thumb, or at least, your middle finger.

You must make stoppers of fine grained, very old Oak, to fit nicely into the necks, which should be ground on the inside a little way so as to form a nice round hole for the stopper. The stopper should go into the neck one inch deep and should leave one inch above the neck.

The globes for multiplication are about two inches in diameter, with necks three or four inches long and wide enough to admit a finger.

All the glasses should be made of considerable strength at least one eighth of an inch in substance.

END OF THE APHORISMS



SUPPLEMENT  
TO THE FOREGOING APHORISMS

If the globes containing the subject be three, four or more times electrified in the beginning, before you put them in the bath, so as to introduce the Electrical Universal principle, or the Universal Spirit of Nature into the subject by motion, the same spirit in the subject will be greatly strengthened, the operations will be accelerated and improved, and you will obtain an increase of the first white  $\ominus$  or  $\oplus$  below the Oak stoppers.

**Above I have faithfully communicated our Aphorisms.**

**SIGISMUND BACSTROM**  
M.D.F.R.C.

London, April 5, 1797

**COMMENTARIES ON THE APHORISMS**  
Operis Maximi Antiquorum Sapientum

1 — What is said demonstrates the spiritual link between man and the substance of the Work.

2 — This paragraph explains the mechanism of the Work and exposes the nature of the Work substance. The most important point is the specification of the substance when it is embodied.

3 — In a few words and without detail, this paragraph exposes the principle of the magnet attracting the Universal Spirit. We can use potassium carbonate or salt of antimony in another method.

Meaning of the Hebrew words:

Ain Pe Resh: dust

Mem Yod Nun : kind or quality

He Aleph Daleth Mem, this word comprises in the center Aleph Daleth Mem — ADAM — but also the word red. The letter He placed in the beginning and the end of a word gives the value of the Being because He means being.

The next word Daleth and Mem means blood. We believe this blood must be that of the operator and must be purified and charged with the vegetable elixirs and the tinctures of the seven planetary metals.

The Hebrew letters, again, specify that the red earth is hidden in the blood and this latter is red because it is charged with universal Fire.

The end of the paragraph indicates the necessary preparation and particularly the role of Mars which charges the blood with Fire.

#### PROCESS

1. The blood contains the four elements like water fermented by the Archeus, but this is a more simple method. It should contain no foreign matter before the specification has taken place.

Water — the plasma — must be carefully separated because the salt which is contained in the water prevents the fermentation from starting.

2. The operation described here is the natural coagulation of blood. Then we insist upon drying up by letting it flow; through evaporation the salt would remain and nothing would occur.

3. No contact with metal during the preparation. Operate outside the al-chemical laboratory because there are risks of contamination by the ♁

4. The oak stopper should be cut following the direction of the grain. A modern luting made of teflon eliminates the risk of explosion of the neck of the flask (see figure page XX).

5. The Hebrew word Tzadde Kaph Vav Lamed means: digestion. Here it is a

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liquid which can provoke fermentation. The nature of the liquid is not specified. The temperature in the original text is given in Fahrenheit. As this method is not very convenient nowadays, the figure describes an incubator which can be used more easily.

6. This paragraph indicates the position of the flask at the start and the low temperature of the beginning. Most Artists use the temperature produced by a broody hen, that is 41 — 42C.

7. This requires an incubator with great thermal inertia.

8. Indication of the duration of the process. For the stopper see the figure.

9. Concise but precious indications about colors.

10. During this time, there is a risk of rejection of the stopper or explosion of the flask.

11. Caution, the smallest shock can annihilated the beginning formation of the Spirit on the stopper. The proposed time seems pessimistic.

12. No comment on this interesting chapter.

13. The Hebrew word Vav Resh Yod Mem is not clear. We could consider that it means water with a virile energy and a powerful evolutionary force.

14. Method for the Red Medicine. The beginning word is Tav Mem Yod Mem which can be translated as Universal Water. The word Tav Mem Yod Mem can be understood as Universal Water. The word Tav Mem Vav Mem can be understood as Universal Water with a great evolutionary force.

15. The word of the end is the word of the beginning.

16. Remember the multiplication for the three specified fluids of the

Stone.

17. Take commercial mercury which is distilled three times. Note the rule of Pythagoras.

18. Caution, use pyrex flasks that are at least 3mm. thick.

19. Turn the thermostat of the incubator first to 70C.

20. Caution, no shocks or vibrations on the incubator. The mysterious sentence of this paragraph expresses that the Red Stone has the faculties of the two Stones: Red and White.

21. Final precautions.

22. Very interesting chapter, it should be studied.

23. The end of the paragraph is very important.

24. Directing the Stone to the metallic realm.

25. Very interesting for metallic experiments.

26. }

}

27. }

}

28. }      Together: key to the multiplication

}

29. }

}

30. }

31. Method for human use. Do not go beyond these doses which are already too high.

32. }

}

33. }

}

Varied and different uses of the Stone

34. }

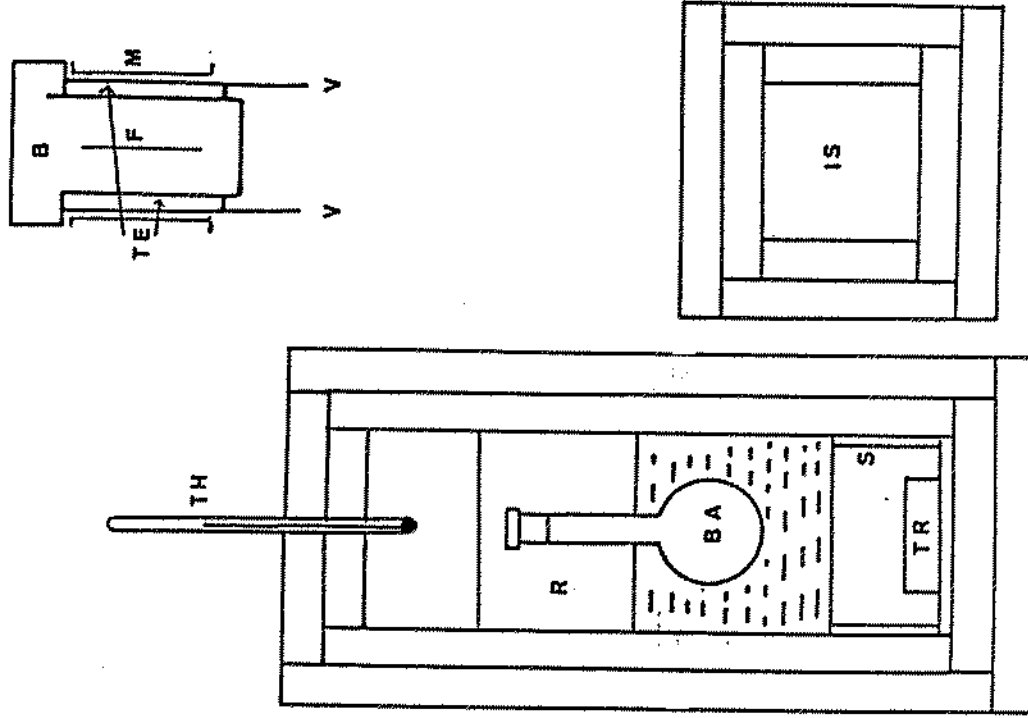
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35. }

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LEGEND

- TH Thermometer
- R Water reserve
- BA Round bottom flask
- S Water reserve support; the weight, 8 or 10 kg, must be spread out on the polystyrene
- TR Heating system and thermostat  
 Note the use of the piece of half a thickness, 40mm, for an insulation of 80 mm; this enables one to reduce thermal leaks in the joints
- IS Vertical view of the panels to reduce thermal leaks
- B Oak stopper
- F Direction of the wood grain
- TF Teflon lute between glass and stopper; the teflon should be very tight
- V Glass of the flask's neck
- M Metallic coating to ease the tube's neck from the pressure of the teflon  
 Important: the teflon and the coating should not hide the base of the stopper



Dear Friend,

Among the many subjects we presented in previous Lessons, we often mentioned antimony but never much about lead. Let's deal with this subject now.

Basil Valentine says that all the elements of the Stone are to be found in lead and Von Bernus says that lead leads to miracle remedies. In addition, Saturn, the planet of lead, is the Midheaven and the Path 32 as well, the beginning Path to Initiation.

In fact, there is not much difference between the Path of antimony and that of lead. From now on, we shall call the latter the Path of Saturn. However, on the practical level, there are major differences. From the operative point of view, antimony is toxic but can be easily eliminated whereas lead is very slowly eliminated and therefore cumulative. Moreover, if Newton failed so close to his aim, it is probably due to the accumulation of lead in his organism which provoked the fatal disease. Another difference we observed after experimentation is that the mercurial vapors of antimony are released independently of whoever is present in the laboratory. Conversely, in the case of lead, and up to this very day the same experiment has only been completed when no one but the operator is present in the laboratory.

### **WORK ON LEAD OR THE PATH OF SATURN**

The Path of Saturn is time-consuming and must be carefully prepared, long in advance. It can only be done with a native ore of lead. In France, the only ore practically available is galena (lead sulfide). It presents one advantage and an extremely cumbersome inconvenience. The advantage is that galena only decomposes around a temperature of 1450C. and so it can keep its mercury at a temperature much higher than the

melting of lead (327C.). The inconvenience is that native galena often contains an excess of sulfur, arsenic and silver.

The calcination, in order to eliminate the sulfur, must occur in the same way as for the stibnite: one or two weeks at about 100C. without reaching a temperature of 110C. or beyond otherwise the sulfur is al-chemically fixed. When the surplus of sulfur is eliminated, the arsenic is eliminated by successive calcinations around 650C., which is impossible with stibnite. From that point on, the process is as follows:

- at first, a long calcination at 100 — 110C., then a leaching.
- then, a calcination where the heat is increased progressively.
- between the calcinations, a leaching up to 650C..
- cease the calcinations when the leaching water no longer extracts impurities. This can require 20 to 30 operations of calcination and leaching.

Chemistry says that distilled vinegar (acetic acid) does not react with galena. It is therefore useless to attempt a quick soxhlet extraction. However, a galena/distilled vinegar maceration in an incubator at 40 — 45C. provokes an action of the acetic acid on galena. Stir the flasks at least once a week. The vinegar takes on a red color when it is saturated, and should then be replaced by freshly distilled vinegar. Radical vinegar is not essential to this operation, a 10 — 20% distilled vinegar is better.

The colored vinegars are put together and distilled until they form a honey which, when it cools down, forms crystals. The crystals should be separated from the liquid and dried. The honey is again thickened in order to obtain new crystals and so on as long as crystals are forming. After that, you can circulate the crystals in a soxhlet, with absolute alcohol, and again crystallize them. Circulate with alcohol until it carries a slight odor of ether at the end of the circulations. Between circulations, regen-



erate the alcohol through distillation, which at first should eliminate the ethers and finally the residue of acetic acid. Taking into account the sensitivity to heat of the lead acetate, it is better to proceed in a water-bath.

In order to succeed, you need between 0.5 to 1kg. of crystals. If you have cerusite, a natural lead carbonate, the problem is different. Cerusite, when circulated in a soxhlet with radical vinegar, immediately yields an acetate. The extraction occurs in two parts and yields first a red tincture then a green one. We preferred not to mix these two tinctures. Coagulate as before and separate the crystal from the liquid. With cerusite almost all the honey crystallizes. Cerusite quickens the Path by several months.

**Practical caution:**

As soon as the first crystallization has occurred whether from cerusite or galena, put several crystals aside in a flask. Indeed, the honey of the lead tends to remain in a melted form more readily than antimony. Refusal to crystallize is frequent. In this case, you can introduce a fragment of crystal into the honey and it will cause crystallization in a few seconds.

Next, place the crystals in the incubator at 40-45C. for at least 40 days and cover them with 1 to 2cm. of alcohol. A portion of the crystals will dissolve but there should be no more alcohol than the quantity needed to dissolve about 1/3 of the crystals. Do not fill the flask more than half way. The crystals usually take on a dark color and the alcohol becomes fiery red. Do not separate the crystals from this tincture and use, for the next dry distillation, the same flask as for the digestion. The flask used in the destructive distillation in this experiment is likely to be destroyed and so it is better to use 1 or 1/2 liter pyrex flasks which are not ground glass. (**Note:** this is a decision based on the cost of the ground glass flask and not an operational concern).

The complete operation is time consuming and the final distillation delicate. Do not try your hand with an acetate coming from lead or

cerusite. To become experienced, prepare the acetate in the following manner: in a soxhlet, circulate yellow lead litharge with cheap acetic acid. Do not use glacial acetic acid because then the crystals would not find the water they need in order to form.

To proceed with the dry distillation, the flask should be maintained in a sand-bath or if you use a regular flask-heater, the electrical casing should be separated from the flask with a coat of kaolin 2 to 3mm. thick otherwise there are risks of damaging the flask and the flask-heater. Indeed, the residual product, the Black Lion, is pyrophorous and any air intake by the end of the distillation can result in an increase of temperature such that the pyrex will melt and to be welded to the casing of the flask heaters. The flask is closed with a silicon stopper, crossed by an el-bowed 8mm. tube and a mercury thermometer graduated up to 350C. Place the first condenser which is cooled down preferably by a water circuit whenever possible at the temperature of melting ice and place pieces of ice in a 2 or 3 liter reservoir and circulate the water with a small electrical pump. The water only circulates when when you need it for condensing of vapors.

The heat of the flask should be very progressively regulated. In the beginning, the alcohol passes and the thermometer reads 78C. This alcohol can be recollected and distilled but can only be used for the leaching of Saturn. As soon as the temperature goes beyond 80 — 82C., stop collecting the alcohol. Then, you obtain the phlegm and the temperature rises rapidly to around 100C. Do not throw away the phlegm.

Carefully watch the flask because several phases are going to occur and it is good to familiarize yourself with them. After a stage where everything becomes liquid, a stage of solidification begins. A critical point occurs when the liquid increases 3 to 4 times its volume in a few moments and is transformed into a spongy greyish mass. Reduce the heat at that moment, or even just before this point — which is better — when you have a practical experience of lead. Put then a new receiver at the base of the first condenser and connect the first condenser to a second condensing

serpentine which is in a refrigerating mixture of crushed ice and regular kitchen salt or better crushed ice and calcium chloride. If the heat has been sufficiently reduced, the temperature of the vapors goes down to about 35C. Then, we collect a red oil in the condenser. A white thick smoke gives a transparent, very volatile liquid in the second condenser. This liquid's boiling point is usually 20 — 2C.

In a later Lesson, we shall examine the use of white wine and red wine. After it has cooled down and avoiding any air intake, collect the black product remaining in the heated flask. This product should be reduced to powder. Be careful for you need to wear a mask to protect you from dust in this operation. Place this powder in thin layers on porcelain or ceramic tiles (like kitchen tiles). The coat should not be thicker than 1 or 2mm. Place the tiles into an oven and leave 4 to 5mm. of air between them, and heat the whole to about 700C. then let it cool down. You obtain an orange-red powder which is treated with the phlegm from the destructive distillation. That which hasn't been distilled with the phlegm will be treated with radical vinegar and the acetate thus obtained will be crystallized and recycled as in the prior cycle.

The residue left after the distillation of the phlegm will give some salt of the metal.

**Note:**

a) Do not breathe the vapors of the distilled vinegar which was used for Saturn.

b) for the alchemical or spagyric use of these products we quote the following books:

- *Encyclopedia Britannica*, the 1771 edition
- By John French *L'art de la distillation (The Art of Distillation)*
- *La medecine metallique (Metallic Medicine)* by Duchesne, sieur de la Violette.
- Acetone of Becker

- The metallic experiments of Respour
- *Traite de l'eau de vie et anatomie theorique et pratique du vin* (*Treaty on wine spirit and theoretical and practical anatomy of Wine*) by I.Brouant, doctor.

c) a drawing of the serpentine and the proportions of the refrigerating salts will be in the next lesson.

d) In Lesson #24 and the following ones, the radical vinegar for the making of acetates should not be higher than 60 to 65% of pure acid otherwise you should dilute it preferably in distilled rainwater.

Ora et Labora!

Dear Friend,

We examined, in the last Lesson, the distillations of the acetates of antimony and of Saturn.

To understand what follows, it seems interesting to draw a parallel between alcohols and acetates, from an alchemical point of view.

The distillation of plant fermentations yields alcohol but we all noticed that its quality depends upon the plant from which it is extracted. Thus, alcohols made from apple or from grape are not identical. While a sequence of distillations makes them chemically similar, they are not necessarily similar alchemically. If the alcohol originates from wood, we have methyl alcohol and no distillation can bring it close to an alcohol made from wine, as these two alcohols are chemically different. Let's be clear here and say that methyl alcohol is a poison which destroys the optic nerve and can therefore cause blindness.

In the same way, the dry distillation of mineral acetates doesn't yield acetone as we conceive it today but various products which depend upon the ore or the metal of which the acetate is constituted.

We can classify acetates in two categories:

1) the acetates which are constituted of an ore or metal which resumes its original state after undergoing a dry distillation. In this case, you do not collect an acetone but an acetic acid which is more or less pure and more or less strong. For example, there is no Black Lion left after the destructive distillation of copper acetate but there remains a finely divided metal as the residue. The distilled liquid is radical vinegar and after a second distillation, is an already quite pure acetic acid.

2) the solid residue left after the dry distillation is a Black Lion. In this case, we do not collect an acetone but a red oil and a volatile liquid

of the aldehyde family which comprises very volatile and chemically very unstable liquids.

The red wine and white wine of the Ancients as described by Paracelsus, Lulle, Hollandus, and Weidenfeld belong to these categories of liquids.

### Proposed Experiment

— Buy some acetic aldehyde or ethanal. Be careful as this product should always be kept at a temperature lower than 20C., its boiling point. Therefore, leave it in the refrigerator.

— Place before hand in the freezer all the containers which are going to be used, so that the liquid is poured into very cold containers. Use only ground glass flasks, or glass flasks equipped with a silicon stopper, as other stoppers are not resistant to aldehydes.

— Prepare some stibnite which has been carefully calcined — in this case stibnite is white — or some kermes of antimony provided it has been well purified — leached with water and dried, leached with alcohol and dried.

— Find a test tube made with a thick glass (3 to 4mm.) which is 200mm. high and has a diameter of 30 to 40mm. Place some stibnite at the bottom or some dry kermes to a height of 40 to 50mm.

— Prepare the silicon stopper and find a system to block the stopper, for example a wooden device which could both surround the test tube and block the stopper.

— Cool the test tube and its content in the freezer and quickly fill it up to 3/4 with aldehyde.

— Close and let sit for a week or two in the refrigerator, not in the freezer, or in a cellar where room temperature is at 30C.

— Distil the aldehyde using the condenser with crushed ice as in the previous lesson. Do not heat the aldehyde. At the most, you can submerge the test tube in 30C. water.

— Carefully close the flask of distilled aldehyde and keep it in the refrigerator.

Then prepare 7 small test tubes in which you'll put about 1cm. of powdered metal:

- \*\* one with lead
- \*\* one with tin
- \*\* one with iron
- \*\* one with a gold leaf
- \*\* one with copper
- \*\* one with a few drops of mercury
- \*\* one with a silver leaf

— Fill half of each test tube with aldehyde. Close and block each of them and if possible leave them at 18C.

— The aldehyde will rather rapidly take on a color (in a month or two). Carefully separate the aldehyde from the distilled metal. A few drops of oil are left for each test tube.

— Dissolve the oil in about 30 — 30ml. of absolute alcohol. Filter and coagulate.

— Dissolve the oil again in about 20 times its volume of absolute al-

cohol.

The spagyric dose of this tincture is one drop in white wine or water with a little bit of alcohol. The recommendations concerning the choice of the day for the vegetable tinctures are also valid for those tinctures.

Be cautious, the filtering should be particularly carefully done for the lead, copper and mercury.

Be careful, the aldehyde can be easily modified if the temperature is too high, therefore it should only be distilled with tepid water. Moreover, aldehyde is a flammable liquid. Do not attempt these extractions on mineral salts because some explode when they contact the aldehyde. To attempt an extraction on metals, it is not necessary to make the aldehyde by distillation of an acetate or to buy it and treat it with antimony as previously explained. Basil Valentine, particularly in *The Triumphant Chariot of Antimony*, alludes to a method yielding an extraction liquid which contains aldehyde. Here are the necessary precautions if you want to experiment with this process:

— Wear protective glasses and gloves. Install a glass pannel, the triplex style, in front of the set-up.

The set-up should include a small distilling flask (diameter about 5 cm) which is joined to the condenser - made with a salted ice bath (see figure and chart on page 5).

— Above the flask, put a decanting bulb or a funnel. Both should end with a capillary tube of a very weak output penetrating the neck of the tube through the stopper. In the case of the funnel, the connection with the capillary tube is made by a piece of silicon tube 6 to 7cm. long and a pair of pliers designed to regulate the liquid output. The whole set-up is carefully tied because the reactions are violent and can be explosive.

— Also plan a beaker, or any other container, which can be quickly



placed around the flask during the experiment, with tepid water to begin the reaction, and with iced water to slow it down.

**1st case:**

Pour some nitric acid into the flask, no more than 1 cm. Pour into the funnel the equivalent of 2 to 3 spoons of methyl alcohol to experiment at first and absolute alcohol when you have mastered the experience. The pliers is open in such a way that the alcohol falls drop by drop, one drop every 1 or 2 seconds. Nothing happens at first. The reaction starts suddenly with a semi-explosive quality. The flask is filled with reddish vapors and the flask of the condenser receives a cerulean blue liquid which is excessively volatile. One of its components boils at a few degrees C. This liquid, if very carefully distilled once or twice, has an incredible power of extraction.

**2nd case:**

Fill the flask half-way with alcohol. Pour some nitric acid into the funnel. To avoid projections pour the acid in small doses (teaspoon) at different times. Pour water at a temperature of 70 to 80C. into the beaker which is placed in such a way that the alcohol in the flask can be heated. Let the acid flow slowly at first, about a spoonful. In this case, the reaction is not explosive. The liquid starts boiling and distils spontaneously. Maintain the reaction by letting the acid flow again. If the reaction tends to go out of hand, slow it down by surrounding the flask with iced water. In the flask of the condenser a liquid is collected which has a very strong apple odor. This is a hint that it may contain a strong percentage of aldehyde. This liquid also has a very great power of extraction.

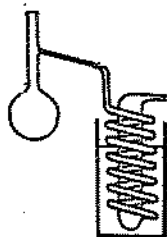
These two liquids successfully produce extractions on the seven metals and on kitchen salt. Be careful when extracting the other salts, do not pour the liquid but introduce it drop by drop to avoid a too violent and explosive reaction. On phosphates, be careful, the reaction is violent but the ternary yellow-red-earth decomposition is dramatic.

In the figure page 5, the drawing of the ancient alchemist, the aldehyde is condensed by sudden decompression but this forces us to have a safety hole on the flask and thus to lose a considerable quantity of product.

Ora et Labora!

MIXTURES OF SALT AT -1°C OR OF ACID WITH 100 G OF DRY OR CRUSHED ICE

Salt	in g for 100 g of crushed ice	Final temperature in °C	mix or acid	in grams for 100 gr of crushed ice	Final temperature in °C
NaCl	30	21.3	CaCl <sub>2</sub> , 6H <sub>2</sub> O	100	20.7
NaNO <sub>3</sub>	50	17.75		160	40.0
KCl	30	10.9		143	55.9
NH <sub>4</sub> Cl	25	15.4		124	41.3
(NH <sub>4</sub> )NO <sub>3</sub>	45	16.75		80	22.5
	75	18.5	40	10.0	
	85	15.0	20	5.0	
			SO <sub>4</sub> H <sub>2</sub> , H <sub>2</sub> O (66.1%, SO <sub>4</sub> H <sub>2</sub> )	90	37.0
	105	5.0	40	30.0	
Alcohol	105	31.0	23	25.0	
CaCl <sub>2</sub>	30	10.0	13	20.0	
			7.5	16.0	



Dear Friend,

The time table for the extractions, which were proposed in previous lessons are not fixed. The time varies considerably depending on the astrological conditions at the time when the extraction liquid is poured on the metal or on its oxide. The Alchemist Carl W. Stahl made a theory on this subject and we shall examine it a little later.

We shall resume today the question of the stones, the energies and the salts.

In nature, all processes are similar and the primary energy, the Mezla energy of the Qabala always descends following the same path that is to say: lead — tin — iron — gold — copper — mercury — silver — antimony.

Lead receives the undifferentiated energy of Mezla therefore the alchemical energy of lead is called CRUD by the Ancients, but it can be directed at the request of the user.

Tin receives the energy which crossed the Abyss. This energy has a more material characteristic resulting from the duality. Therefore, the Mercury of tin is a universal solvent (see Spagyrics — Lesson #41).

Iron receives the energy of Chesed. At that stage, it acquires the force which causes it to be the seed of gold. The Mercury of iron is dissolved by antimony into the regulus of mars and the latter becomes adequate for the dry way because it possesses the seed of gold prepared by Mars.

The Sun receives the seed of gold of Geburah, matures and multiplies it.

Copper receives from Tiphereth the seed which hasn't been absorbed by the Sun. It is then enriched with a very mature and abundant seed. The

preparation of the radical vinegar by decomposition of the copper acetate, renders this vinegar a carrier of the mature seed of gold which will be used in the wet way. The energy solidified further.

Mercury or quicksilver receives the energy of Netzach and prepares it to be the seed of silver (the white stone).

The Moon receives the seed of silver from Hod, matures and multiplies it.

The Earth receives from Yesod the seed which hasn't been used; it matures it in antimony.

Lead contains the undifferentiated energy and crud as we just mentioned.

Antimony contains the seed of the seven planets; it is mature and fixed (see Basil Valentine on the seven rays of antimony).

Quicksilver plays in relation to silver the role iron plays in relation to gold.

Antimony plays in relation to silver the role copper plays in relation to gold.

During his evolution, man ascends one sephirah at a time to the focal point of his consciousness. The sephirah he reaches is the one which will be his abode between two incarnations. We believe that no one can make a stone, if the planet of the stone corresponds to a sephirah which is a degree higher than the sephirah which is his abode.

The Fire Stone of Basil Valentine is a principle accessible to all unlike the white Stone made from antimony. Anyway, all beings who are on the evolutionary path automatically reach Yesod, the lunar sephirah. If you succeed in making this stone and its medicine, you automatically ascend

to Hod and Netzach. At that point, the red Stone becomes accessible.

However, we believe that the way through lead is only accessible to those who reached Geburah or Chesed. This statement has been confirmed by various experiments which also revealed that the separation of the three principles of lead can only be accomplished if the alchemist is alone in his laboratory. On the other hand, the same operation can be done in public with antimony.

Clearly, this means that, for the first experiments on antimony, it is better to limit oneself to the white stage. Because in this case only the seed of silver is necessary and it can be found in antimony, then the radical vinegar, the carrier of the seed of gold is no longer necessary and the acetate can be produced using a pyroligneous acid distilled 2 or 3 times.

#### Supplement to the Vegetable Stone

We noticed in a workshop that the students of the metallic class did not understand the purpose and the use of the vegetable Stone.

The vegetable Stone placed on the maceration of a plant made with water separates the three principles and gives an elixir which takes the qualities of the plant to its maximum. To obtain, through a classical method, the equivalent of this oily elixir 30 to 40 circulations at least are necessary.

The vegetable Stone extracts the elixir indifferently from all plants, regardless of the plant it was made from.

The vegetable Stone decomposes the commercial vegetable oils and extracts their philosophical parts.

The liquid vegetable Stone decomposes minerals which are at the

boundaries of the vegetable kingdom: coral, pearls...

The solid, vegetable Stone is very important for the 7 planetary elixirs.

The liquid vegetable Stone is very important for spagyrics and experimentation.

Notes on the processes for the making of the Vegetable Stone.

- a) extract the tincture
- b) calcine the salts without leaching
- c) circulate the tincture on the salt in a water-bath with a sphere equipped with check valve and a condenser, for about 10 hours
- d) filter on ashless filter
- e) calcine filterpaper and content
- f) start again, beginning with stage C.

20 to 30 circulations are necessary.

#### Fire Stone (antimony)

- a) imbibe the salt with the red oil — 8 days in the incubator at 42C.
- b) pursue the imbibitions until the oil is refused; about 6 weeks.
- c) place the whole thing in the Philosopher's Egg (thickness of the glass 4 to 5mm.).
- d) imbibe with the Mercury.
- e) close the Egg with the seal of Hermes.
- f) place it in an incubator at 42C:
  - if the product turns black: wait
  - if the product turns red: open and add some mercury and close with the seal of Hermes.

Caution:

- if there is not enough Mercury, a red vitrification occurs and everything is lost
- if there is too much mercury there is a risk of explosion and everything is lost.

The cycle of the fire stone is about 9 months at 42 — 44C. During the filling of the Egg, avoid bacterial contaminations or contamination through vegetable sulfurs. No odors nor vegetable perfume in the laboratory during this operation.

Volatilization of the salts: the operation is described as follows in the Tripod of Vitriol.

- a) dissolve regular salt in water
- b) filter, evaporate and so on but do not filter after the 3rd or 4th time you repeat the operation.

The author announces a dramatic modification of the salt. Such as it is described, the experience should fail because its true aim is to charge the salt with Astral Spirit otherwise the properties of the salt cannot be modified.

The salt is the magnet of the ancients, the steel: The Astral Spirit. So, for a successful operation, you should conduct it with rainwater which was collected in good conditions. Only this water contains the Spirit and with each dissolution the salt takes the Spirit of the Water.

Another much simpler method consists in directly capturing the Astral Spirit with the Salt. The more suitable salt for this experiment is potassium carbonate (the calcined tartar of the Ancients). Dry it out in vacuo and place it in a ventilated room where it starts to putrefy. It is dried again and so on. When the salt is sufficiently charged with Spirit it

becomes dough like. It can then pass over during distillation. This salt is a very good matrix for the vegetable Stone or possibly for the Stone of wine.

Note:

- calcined tartar (potassium carbonate) putrefies quickly.
- the salt of dew (ammonium nitrate) putrefies less rapidly.  
    **Caution**, this salt is unstable, dry it carefully, small quantities at a time.
- niter or saltpeter (potassium nitrate) has a very weak deliquescence. It is more like an imbibition by the moisture of the air.

Ora et Labora!



Dear Friend,

In a previous lesson, if we mentioned that a specific sephirothic level was required to successfully undertake the work of Saturn, it was according to Paracelsus's adage: "You cannot transmute anything unless you yourself are transmuted." This doesn't mean that we shouldn't attempt the experiment or, at least, prepare for it. If the experiment fails, it doesn't prove anything about our own sephirothic level, if we take into account the otherwise numerous material causes for a possible failure. On the other hand, if it is successful, we are then aware of the path we travelled.

To conduct this experiment, return to the instructions in Lesson #31. When you master the dry distillation and as soon as the philosophical acetate is ready — that is, an acetate issued from galena or cerussite — operate in the following manner:

- on Thursday or Friday prepare the material only.
- on Saturday morning, a few minutes after dawn, put enough of the acetate in to fill 1/3 of the distillation flask.

If you are practicing Qabala, invoke Kether then Chockmah, both in their four names, before sunrise. As the sun rises, start the distillation. Then, invoke Binah-Saturn in its four names. Note that by the time of the invocation of Kether, and for the remainder of the experiment, the alchemist should be alone in his laboratory. In this experiment, oratory and laboratory are one. In order to watch the distillation, place the chair in such a way that your gaze is directed Eastward.

If you are not practicing Qabala, do not perform any of the invocations. Start the distillation right after sunrise. If you are not practicing Qabala, under no circumstances, should you invoke Binah-Saturn on your own.

The acetate liquefies first then solidifies; it should liquefy and solidify once more, then its volume should increase. At that moment, the distillation begins. You'll see the phlegm which results from the release of the acetate's water of crystallization. If the leaching with alcohol wasn't sufficient, you can still find some remaining acetic acid. Put the phlegm aside. After it, you'll see the red oils, then the Mercury or as the Ancients say, the Spirits. If the experiment is philosophical, the color of the white vapors is very dense and the 8 mm tube becomes as milky as a porcelain rod.

If your condensing system is not sufficient, let the gas bubble in radical vinegar (in a good alchemical laboratory, there should always be some radical vinegar available). The vinegar should become capable of dissolving gold. The dissolution can occur within a day to a month depending on the quantity of gas which was fixed by the vinegar. If such is the case, start preparing for the work on the lead according to the method of Cockren, Becker, La Violette, etc...

For reasons of a practical and material order, we should consider preparing the lead in both ways: one which yields a regular acetate, the other a philosophical acetate.

In principle, the regular acetate is not necessary; in reality, it simplifies the work a lot. It won't usually yield any Mercury or very little. Its role is essentially to provide the phlegm. Carefully leach this acetate with absolute alcohol beforehand, so it is completely free from acetic acid. To be sure, distil the phlegm again and control the temperature so that anything that passes above 100C. is eliminated. This is to insure that the phlegm does not contain any acid.

In Alchemy, never lose sight of the two following principles:

— the Salt of a body is the best possible element to fix the Mercury of this same body.

— the phlegm of a body gives the best extraction liquid to obtain the Salt of that body.

Thus the phlegms we obtained in the experiment is used in the circulation of the calcined Black Lion of lead and to extract from it the Salt which is present in this metal in a very small quantity.

If the phlegm contains acetic acid, there will be, again, formation of the acetate of Saturn and it cannot be separated from the Salt.

After you have extracted the Salt with the phlegm, circulate the remainder with distilled vinegar. You obtain new acetates that you will again distil. This cycle is repeated several times so as to collect a good quantity of salt which can only be obtained in a small quantity each time.

You should distil the Mercury several times if you collected it in a liquid state. If everything goes well at the end of the operation, you should collect the red oil (the Sulfur), the white, transparent liquid (Mercury) and the Salt of the metal. Then you can proceed with the cohobation.

**Caution:** We insist on the fact that the vapors of acetic acid are very toxic when they are filled with lead. You should plan to install on your extraction soxhlets, your leaching soxhlets and your set-up for coagulation, an air-tight system with an outlet tube to avoid overpressures (or underpressures which glue the soxhlet); extend this tube with a plastic tube which leads outside.

The problem of the acetates is essential in the mineral and metallic work and the next lessons will present important quotes and chapters from various well known Alchemists.

Ora et Labora!

Dear Friend,

We hope that you have got hold of the material necessary for the experiments on the acetates by now. On the practical level, we should remind you of two important things:

- a) To try one's hand, litharge or ceruse (white lead) are a quick solution (commercial white lead may be used).
- b) above all, follow the cautionary note at the end of the last lesson in order to avoid breathing in noxious fumes as much as possible.

Starting with this lesson there will be a translated section of BECKER's book On Acetone. This translation was made by a research group from an English version. In the following lessons we will comment on this text.

This text is full of interesting indications, notably concerning the wine of Lulle, which in fact is a product of the dry distillation of acetates.

According to Monsieur de Respour's book *Curieuses expériences sur l'esprit minéral* (Curious Experiences with the Mineral Spirit), the zinc acetate which he mentions in the text is that of antimony.

## ACETONE

**The Secret Spirit of Wine of the Adepts  
(Spiritus Vini Lulliani s. Philosophici)**

and

ITS MEDICAL APPLICATION FOR CHEMISTS AND DOCTORS

edited by

Dr. Christian August BECKER

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Second edition with added Introduction

Heinrichshofen'sche Buchhandlung - 1867

H. Lichtenberg

**PREFACE**

The more recent times which provoked the curiosity in historical sciences by assimilating the past with the present, have also toned down so far as Paracelsus is concerned, but there have been repeated attempts to gain recognition for his work. However, those works were concerned more with his system than with his meditations, the reason being that the system as an abstraction of reason may be looked into and criticized by the thoughts of any time period, while the knowledge of the medications, hidden behind the veil of alchemical language, poses very large problems for science and research. Van Helmont has already proved the error of the Paracelsian system, but held the medications therein in high regard.

My studies of magnetism in 1877 led me to Paracelsus, whose thorough medical knowledge of same filled me with admiration. This caused me to further familiarize myself with his work. The darkness of his language made it necessary to look for enlightenment by comparing alchemi-

cal tract and treatises. Then I realized that the virtually untouched Feld der Arkane had to be the main goal of culture, and the brilliant healings of Poterius increased my interest even more. The intrigue of the mysterious was a considerable motivators in my investigations. Test after test was conducted and I was supported tremendously by those two very scientific minded pharmacists, Drs. Grager and Klauer. I was chiefly concerned with the finding of the pain-killing sulphurs of vitriol. (Sulphur Vitrioli Narcoticum Paracelsi) when in 1835 I came to the discovery of Ferrum carbonicum sacharatum. I also found the Aurum diaphoreticum Poterii which by sublimation of the gold amalgam appeared as a finely separated metallic gold, however, which may be further separated, as may be seen through a microscope, by a simple precipitation of the gold solution with Eisenvitriol or Vitriol of Iron.

Contrary to popular opinion, it is very effective, even in small doses, and it proved to be especially effective against rheumatism, particularly Rheumatismus Cordis.

I pursued this line of research and discovered numerous medications which are not listed in the Pharmacopea, but which nevertheless are efficacious in practice.

I had hoped for additional information in Weidenfeld's writings De Secretis Adeptorum, but the main theme, the Spiritus Vini Lullianus remained a mystery except for some illusory glimpses, and only now, after more than twenty years of renewed studies, did I recognize the idea of the Acetone in the text. This sheds new light on the medication of the Adepts and brightens many of their writings.

Due to the prejudice of the authorities against alchemy, I probably cannot count on a large participation in my cause, but now and then, there might be a colleague who is secretly interested in this line of research. For this reason and partly because I want to provide a freeing of the obstructions in this domain and because I desire to leave the 70 years of my research as an endowment, I make this small writing known to the

general public.

Mulhausen, June 30, 1862

Dr. A. Becker

### INTRODUCTION

In the old chemical writings, pages 10-14, the characteristics of the Spiritus Vini Philosophici are completely given, and only the substance from which it is made is kept in a mysterious darkness by making references to red or white wine. For a complete disclosure we turn, therefore, to that part where Weidenfeld, under the title Menstruum Sericonis Riplei (on page 329) says the following:

Sericon or Antimon -- both are fictitious names, according to Dean, red lead (red oxide) is dissolved in distilled vinegar and is evaporated in a water-bath until a consistency of green gums appears. This acetate salt is distilled from a heavy glass retort, whereby a clear water passes over. As soon as a white vapor appears, a large recipient is connected and well-luted. Then, when a reddish vapor comes over, the heat is increased and subsequently with the stronger fire, red drops issues forth. At this point the fire is decreased and when everything has cooled off, the recipient is taken off and quickly sealed to prevent the escape of the volatile materials distilled over. In the neck of the retort, a white, hard sublimate may be found.

The residue in the (bottom) of the retort, is black as soot. This soot will be strewn onto a stone plate, and on page 331, it says:

NOTE: At this point, in the original German text, several pages are missing. It seems that there are about two such pages missing. Search of various libraries indicates these pages are missing in several of the extant

copies of DAS ACETON. However, it was felt that this would not seriously harm the continuity of the textural material since this is merely an introduction.

However, there also appears to be a page of two missing from the very first chapter. This is determined by the fact that the original German text has what appears as the first chapter starts with a portion of a Latin quotation. Since it is impossible to determine what these 3-4 pages contained, no guess as to how serious this loss is. In any event, since there has been no other tracts, to my knowledge, on Acetone, these pages should be welcome to the alchemical researcher and experimenter.

HWN

(Das Aceton)  
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DAS ACETON

This is the place in the whole book where the behavior of the residue is described this clearly, and after having been lost in dark words for years, all of a sudden I was enlightened. The characteristic to burn like a tinder, made it clear beyond doubt that the coal-like residue has to result from the destruction of an acetate salt. Thus the secret of the Spiritus Vini philosophici was discovered and all the products from the distillation

were correct. Now the Aqua ardens with the quintessence became a simple chemical fact, and the only thing surprising that was left was how the old chemists had been able to work with it for centuries without this becoming known. Of course everybody put a curse on whoever would give away the secret, and this curse seemingly represented a moralistic power because Weidenfeld in a book that was to be published later on indicates hope for the discovery, but the book never came out. And Pott, who had thorough knowledge and who did not have to fear the curse says, that whether because of a promise or because of envy: the preparation is easy, but it is a secret.

The tindered yellow residue is dissolved with vinegar, evaporated to rubber and distilled. The residue is again treated with vinegar and also distilled. The distillates are poured together, combined with the previous one, left 14 days to digest, and then distilled. At first the Spiritus ardens passes over, which is then rectified until it is so strong that a linen cloth soaked in it and ignited will burn. During these rectifications a white oil appears on the surface and a yellow oil also remains, which is being distilled with a stronger fire.

The sublimate in the neck of the retort is being pulverized and is placed to melt on an iron plate in a cold place. The liquid is filtered and a little Aqua ardens is added, whereby a green oil will separate and settle at the surface. Then it is distilled. First water and then a thick oil appear. The water is distilled in another recipient and evaporated in the water bath until a thick, oily substance, like melted tar, remains on the floor. This black liquid substance is treated further with Aqua ardens, however, which is not explained any further here.

#### THE GOLD TINCTURE

Just as gold is considered the finest metal, the hermetics also thought of it as the finest medication, and that is how the Aurum potable

was put on a throne upon which it remained for many centuries. But as much as they revered it, their secret dissolution against was honored as much and maybe more, and they called it gold too. In his old age Raimund, for his strength, prepared the raw oil from the lead and said that it was more delicious than gold. Basilius Valentinus, who describes the preparation of the Spiritus Vini philosophici under the cover of the distillation of the vitriol, called the raw oil heavy as gold, as thick as blood, burning and fiery, the real liquid gold of the philosophers".

The ideal of the alchemists and the masterpiece of the art was the Lapis Philosophorum, the stone of the wise ones. The customary gold was not suited for this purpose because it was dead due to the firm closure of its particles, and it therefore had to be animated first. This was achieved by treatment with the Spiritus Vini philosophici, whereby the soul, the characteristics were separated from the impure body and dissolved. This gave then the philosophic gold, Aurum nostrum, the quintessence, the radical dissolution without corrosion, which was achieved through the raw oil of the Acetone, called the Acetone aerrimum and the Dissaeveus Auri.

This dissolving power is confirmed by experiment reported by Fuchs (*Geschichte des Zinks* p. 200). Hellot distilled acetic zinc. At first a lightly acetic phlegm transformed; then stripes appeared, and then followed a sublimate in white, fragile flowers. The white vapors arose which were condensed in the top of the flask into whitish-yellow, then dark green oil. The recipient contained a liquid which ignited just like the Spiritus Vini. Poured onto water, it first swam at the top, then mixed with the water, and only a few drops of a reddish, spicy oil remained at the top. The residue of the distillation was of the color of ashes. On it the acetic phlegm was poured, digested for 8-10 days, then drained and distilled, leaving a resinous substance at the bottom. The process was repeated until enough resin was obtained. This in turn was then distilled in a small retort and heated to the point of glowing, whereby a yellow liquid transformed, followed by thick white vapors. When the distillate was poured on the white sublimate in the neck of the retort, it dissolved the sublimate immediately, and some drops of reddish oil separated on the

surface. The oil was then rubbed onto gold and silver trays, which within 4 hours dissolved at the covered areas.

Alchemy through shady lab assistants, crooks and dreamers has gained such a bad reputation over the years, that in general it is considered to be superstition, cheating or fraud. Only in more recent times have individual voices of the educated world turned to the expression of Marcillus Ficinus, saying that the old and new philosophers, as the natural scientists called themselves then, have spent much effort and work in order to explore nature, and they have subsequently recognized the honorable effort of the old chemists. It was natural science in its old form. As a basic rule it was established that all bodies were composed of the 3 chemical elements: salt, sulphur, and mercury. The names which are meant only as symbols, and which mean something quite different would equate with the following in today's terminology:

mercury	=	hydrogen
sulphur	=	carbon
salt	=	oxygen

Missing is nitrogen whose existence as a simple element, however is still doubtful.

The theory said that the differences of the metals is based on the qualitative proportions of these 3 elements, and that through changes in these proportions, it is therefore possible to alter the metals up to a perfection of gold and silver. Since the proportions of the mixture were determined only hypothetically, the experiment was only empirically technical; but since all metals and many minerals had been used in the experiments, it presented an opportunity for many chemical discoveries which served the sciences in general. The old experts and highly respected persons like Albertus Magnus and Roger Bacon, analogously to the efforts of today's science, tended to dismantle the bodies and create new connections. The old chemistry, using the transmutation of the metals, arrived at no confirmed positive results, whereas modern chemistry not only cal-

culated the atoms, but also their aberrations.

The chemistry which was taught freely in Arabic sciences and which was protected by the caliphs, encountered mistrust and suspicion with its transition to the Christian world. It was derived from the non-believers whose actions were connected with the world of magic and the devil; it was persecuted by the Church. Working with it was, therefore, socially dangerous, and physically the vapors of the minerals and the vast efforts were not advantageous for the health. Large incentives were needed to find followers and disciples, but they were not scarce. Just as the Church promises its believers eternal happiness, alchemy promised retention of health by means of the lapis and with that a longer life and large richness or heaven on earth; in addition there was the secret with its mysterious appeal. Permeated by the grandeur of their ideal, the alchemists drowned themselves in religious mysticism; everything started with God and everything was done under his protection, and only through God's grace and enlightenment could the stone of wisdom be obtained.

Ora et Labora!

Dear Friend,

Only very few books exist that allow one to effectively take the path leading to the threshold of the alchemical Temple.

As regards books on theory, we have given a synopsis of *The Golden Chain of Homer or Nature Unveiled* which is a theoretical presentation of the dynamics of nature. We have given out *The Keys of Spagyric Philosophy by Le Breton*: this is a theoretical text on alchemical operations. In upcoming lessons we shall present *The Philosopher's Hand* by Isaac Hollandus as well as his work with plants and metals.

The four *Secret Books* of Weidenfeld confirm the interest of Becker's work. When this book appeared, the Rosicrucian lodges of the time quickly made the copies disappear; hence today, only a few originals remain. In these books, everything is revealed, but a key is still missing. It hinges around the question of the identity of the famous red and white wine of Raymond Lulle, i.e. the Wine Spirit of the Adepts. Weidenfeld had promised to give us the answer to this question in a fifth book which never saw the light of day. In Becker's work, however (it is his work we are presenting at the moment) some of Weidenfeld's important recipes are found, but also and above all, the true nature and origin of this philosophical wine.

The text below concurs with the preparation of potable gold, a subject to which we shall come back, since there are actually ten qualities of Potable Gold, one for each sephirah.

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Das Aceton (Part II)

The radical dissolution of the gold, which was caused without corrosives and from which the metal could not be reduced, was the true Aurum potabile, the quintessence. Rupescissa says, the quintessence of the gold is Aurum Dei and part of the lapis, and it is completely transformed into nutriment. The genuine gold is not transformed into nutriment, but it is excreted in the form in which it is taken in. Aurum alchymicum, which is composed of corrosives, destroys nature; therefore the Aurum Lapidis is called Aurum dei.

Paracelsus explains that the quintessence in the gold is very little, but that it has the power in the color, and when it is extracted the remaining metal has lost its power. It differs from Aurum potabile in as much as it may not be reduced to metallic gold a second time, while the Aurum potabile may be transformed into a metallic body; therefore its quintessence is finer.

Raimund Lulle gives the following eloquent, but complicated statement:

1. Spiritus Vini philosophici is distilled three times over Sal Tartari, and this distillation is kept in digestion for 50 days, at the end of which a yellow residue appears on the bottom.
2. The gold and silver are now separately calcined, that is amalgamated and the quicksilver evaporated.
3. On the remaining calcined metal each separately we pour three finger's width of the sharp spirit no.1, and then first hold in a water-bath, and then in the ash-bath at boiling temperatures. The dissolution of gold is yellow and it is carefully decanted; also the dissolution of the silver is green or blue and it is carefully decanted.
4. The residue of the metals is repeatedly treated in the same manner until everything is dissolved.



5. These solutions are each kept 40 days in digestion; then the solvent is distilled-out in a water-bath, leaving the metals behind just like oils. The distillate is poured back over the oil, left to digest in the water-bath for 24 hours and then distilled.
6. The distillate is at first gently distilled in a sand-bath, whereby the water goes over, then at higher temperatures the spirit goes over, and even at higher temperatures a part of the oil transforms.
7. The water that went over at first in the water bath is added to the distillate, digested, distilled in the sand-bath, and this is repeated as often as needed to have all the gold and silver go over.
8. The solutions are rectified in the sand-bath 7 times.
9. Now both are mixed and circulated for 60 days.

With this the great solvent is prepared, which dissolves all metals radically.

Now other gold, which has been amalgamated and calcined through the evaporation of the quicksilver, is digested with the solvent no.1, and after its distillation it is submersed by Menstruum majus to dissolve the gold. When this is done it is drained. On the residue a fresh Menstruum majus is poured for complete dissolution, and that is then combined with the previous one. The solution has the color of a most beautiful ruby or carbuncle. It is circulated for 20 days in a water-bath and 20 days in an ash-bath. Then you will find the gold transformed at the bottom into beautiful rosin, and the water on top may be carefully drained. The rosin is soluble in any liquid. This is the true Aurum potabile.

The procedure is described so clearly that with the exception of the secret solvent agent it is totally understandable. Noteworthy is that not only gold, but also silver is needed.

Rupescissa's procedure is simpler. Gold amalgam is finely atomized by evaporating the quicksilver, and then after adding Acetum philosophorum it is placed in the sun. This causes an oil film on the surface which is taken off as it is forming, and which is placed into a glass with water. The water is evaporated and the quintessence of the gold, which contains the highest sweetness, remains.

A similar case should be the Essentia dulcis of the orphanage in Halle. According to the report by Dr. Richter, its inventor, the essential element is a subtle red gold, which dissolves quickly and without residue or turbidity in the spirit of wine. When the alcohol (spirit) is taken out, a blackish powder remains which may easily be transformed into a light, fragile, purple red and sweet powder: there is a slight weight loss during this process because the most subtle, even at low temperatures, rises in the form of vapor, which when caught, condenses into red drops.

The way to prepare the gold is very different from the usual method, and even though harmless minerals are needed for the preparation, all foreign additives are so separated that all samples can prove that no corrosives are contained therein.

Half an ounce of the ordinary essence costs 2 Taler.

Half an ounce of the concentrated essence costs 8 Taler, since the latter contains four times as much gold. The substance was considered to be too expensive and it was said that the gold part hardly amounted to 1/8th of the price. The gold is, however, the least, but the other expenses and the efforts for the preparation, which keep several people busy year after year, are such that the price in comparison with prices of other medications should be set higher.

In Crell's records of 1747 the doctor of the orphanage, Dr. Richter, a grandson of the inventor, states that the process will be revealed in time. I cannot find any news in regard to this and an explanation is to be expected from Halle.

This information is very little, and therefore a more eloquent report by Wollner (Diss. inang. de Epilepsia ejusque medicamento specifico Essentia dulcis adpellato. Lugduni Batavorum 1706, 4.p.22) should be mentioned. According to him it is prepared from purest gold, which is so refined that even the simplest Spiritus vini rectificatissimus will dissolve a large amount of it and then turn ruby-red. The characteristics attributed by chemists to the radically dissolved Aurum potabile are found also in the Essentia dulcis, that is, it cannot for the most part be reduced to a metallic body, but it evaporates like smoke even in medium fire. When a large enough amount of water is poured onto this essence, it turns turbid at first and then a very fine powder sinks to the bottom, which when dried in mild warmth, shows a yellow color and a bitter taste. It is however of such finesse that when added to spirit of wine, it dissolves completely like wax and it represents again the Essentia dulcis in color and taste. This indicates that the color of Essentia dulcis originates from this powder or the finest Crocus Auri. When this powder is heated a medium temperature in a glass over coal, there will every ounce in a while be very fine coins of reduced gold, but the largest part of the residue seems so dissolved, refined and freed from all metallic chains, that it may not be reduced to metal because as the power feels the fire the larger part flies away in smoke, leaving a fine powder which may not be reduced either with Spiessglanz (antimony glance Istibnite) or with lead, but which forms a highly red purple colored salt when melted with Sal Tartari. This salt will even perpetrate the Tiegel and color it purple on its outside.

In 1723 Kleinfelder in Königsberg issued a statement against this essence, saying that it was nothing else but a tincture of burned sugar, and he said that the sugar tincture that he invented was as effective as the Essentia dulcis, even if it really contained gold. Later it was believed that the black, coal-like residue of the preparation, when lengthened with

ether to become a reddish-brown tincture, and when mixed with Franzbranntwein, was the Essentia dulcis.

It seems that the procedure was done according to Lullius: an indication for that is the preparation from the black residue in the distilling of the ether. The wrong interpretation may have resulted from the fact that Lullius calls the substance for the Spiritus Vini philosophici in many places Nigrum nigrius, and after the distillation of the acetic salts a black substance like melted pitch remains. Maybe a spy in the laboratory overheard something about this black residue in the retort, and thought to have discovered the wine spirit-coal in it.

The earlier hermetics used their acetone in many ways, partially for chemical procedures in connection with acids and salts, partially for the preparation of medications. From the vegetable substances the quintessence is extracted within 3 hours when it (acetone) is used. An interesting observation of Rupescissa is that the Laxantia through this becomes more effective and are therefore administered in smaller dosages.

Among the later iatrochemists Quercitanus used it for the preparation of the Antipyreton and a gold tincture, and Agricola too manufactured several medications with it without realizing that he already possessed the Menstruum Lullij, which he desired so much to obtain.

Ora et Labora!

Dear Friend,

In order to prevent the text by Becker from spreading out over too many lessons, we have decided to leave out the sections of a historical nature that were of no interest from either the theoretical or practical viewpoint.

The excerpt of the text included in this lesson is of particular interest, describing as it does the practical operations to be performed on the **Philosophical Wine**, the nature and preparation of which will be explained in the following lessons. We should note that the writings in this text deals solely with the "Path of Saturn", and in the follow-up Becker explains the differences between this path and others. However, it is our opinion that in this text the Path of antimony is not entirely evinced; as a result we will add explanatory notes in due time.

As regards the pyroacetic spirits, refer to the Mineral Lessons on acetates.

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#### CONCERNING THE CURING OF GOUT

In his hermetic writings of 1774, on page 30, **Count Onuphrio de Marsciano** describes to us how he promptly cured himself from an attack of gout. He put a little spirit on his swollen and extremely painful foot, and "Oh marvel of marvels!" he relates "the pain disappeared and I danced with joy, to the great amazement of my friend. After that, the gout no longer tortured me, and I no longer had the slightest reason to complain of it as a result. On the contrary, I was now completely freed of it and in full health as before. However from that time on, in order to cleanse the blood completely, I began to take 20 drops of the spirit in the morning before breakfast for fifteen days running. No better blood purifier than this one exists".

The Count simply calls this substance *spiritus simplex*. However, in tandem with the hermetic experience described on page 161 where he draws on Lulle's authority to state that the quintessence cures all fatigue and illness, takes away all weakness, protects from being contaminated by any disease and preserves youth, he declares that "I truly swear that I have seen extraordinary things accomplished by this *Simplici Spiritu Vini Philosophici*, and that I have even cured the gout on account of it, as many have witnessed, to their greatest shame".

Since Chevenix discovered acetone in the form of *Spiritus pyroaceticus*, recent chemistry has once again taken up research in this area. However, this research extended only to the field of analytical chemistry, and at the expense of medicine; hence deprived of its due, the latter has come away empty handed.

In order to eliminate the water and to obtain a concentration that allows the acetone to burn like alcohol, the alchemists used to rectify the acetone several times running. Modern chemists simply dehydrate the acetone using calcium chloride, a practice we cannot condone since the latter combines with wood alcohol which is analogous with acetone. Moreover this combination doesn't decompose at 100 C, a disadvantage when the resulting substance is used as a medicine. Finally, this process actually hardly seems necessary, since the *Aqua ardens* (the acetone) is more volatile than wine spirit, and since it already appears in vein form at 48 C, while the water passes over at higher temperatures and the two oils only at even higher temperatures.

The whole distillate was kept in a digestion process for several weeks at horse dung temperature, i.e. 30 C. As a result, the oil or quintessence was able to separate on the surface and give off a rather pleasant scent. This oil consists of two oily substances: one distillate which according to Fitting (On Acetone, 1858, p. 48) passes over at 90 C; and the other namely Dumasine, at 120 C. This is why this substance is truly an *acetonium oleosum*, and should correctly be called:

## ACETONOL

The pure acetone, as provided by the chemical industry, is of little medical value. It is clear as water, burns completely, but has no trace of oil on the surface. The oil, however, is still inside because if you place the acetone in mild digestion over an extended period of time, the oil appears and surfaces. I already observed this reaction in the past, and I have repeated the experiment now. I placed on a hot plate  $\frac{1}{2}$  an ounce pure of *acetone* in a glass container that was not tightly closed. After approximately one-half had evaporated, a trace of oil appeared, and after two months, when only  $\frac{1}{2}$  drachm remained, a visible layer of a light colored oil was on the surface.

The pure *acetone* may be quite good as a chemical preparation, but therapeutically it is only a weakened oil, a poor product with only the appearance of oil, somewhat like vanilla beans,

out of which the aromatic benzo--resin had been drained.

For medical application purposes, it is advisable and required that it should be prepared with the same method used by the hermetics.

It takes a lot of time and patience and, under the current situation of the chemistry trade, we should not expect too much of this product, because in 1668, during a discussion about the Weidenfeld *Spiritus Vini Lulliani*, Jungken already complained that the modern chemists were no longer able to produce anything extraordinary since they started the work in the morning, but interrupted it again at night, which is wrong, because the elaboration of a good thing takes time.

### THE WINE SPIRIT OF THE ADEPTS

This investigation is based on the work of Johannes Seger Weidenfeld  
– *de Secretis Adeptorum sive de usu Spiritus Vini Lulliani Libri IV. 1685. 12.*

In the dedication to Robert Boyle, Weidenfeld speaks about the progress of his studies. He had diligently studied the work of Paracelsus 10 years ago, but after two years of study he had gained no clear insights. Especially the unfortunate preconception of the alcahest posed a big problem. Already without hope of being able to learn its preparation, he consequently compared the descriptions of *Circulatum minus*, *Specificum corrosivum*, etc., in order to find the method of preparation, while being convinced that all of them were one and the same dissolvent. Numerous and hardly believable experiments proved futile, and he had already planned to give up chemistry and medicine, when his eyes were unexpectedly opened and he realized that they did not only have different names, but that they were different in material, preparation, and use. For instance, instead of the single *Liquor Alcahest* he found several solvents, their preparation, and their usage. What remained incomprehensible to others in Paracelsus<sup>1</sup>, became clear to him and he reached the end before the beginning. His joy, however, did not last long because several futile experiments taught him that the solvents of Paracelsus contained something else secretive which could not be taken literally.

With that he dropped the alcahest experiments and turned to studying Lullius, Basilius, etc. There he realized that they all agreed and confirmed the Paracelsus solvents, that the preparation of such was simple and to be understood literally, and that only one word remained unknown which, however, according to the experts identified the general basis of all such solvents, was the word *Spiritus Vini philosophici*, with whose knowledge and possession the greatest secrets in chemistry were solved.

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<sup>1</sup>Dubuis' text: "What remained incomprehensible in others' texts, became clear to him in Paracelsus' text, and ..."

In Wilna he heard of Robert Boyle, who was the only and the first person in chemistry to use an open and clear language. Therefore he went to see him in England to discuss the solvents and the medications of Paracelsus, as well as to discuss other secrets. Boyle accepted him well, praised his studies, and therefore increased his ambition for higher achievements.

It is noteworthy that this *Spiritus Vini philosophici*, whose composition has been clearly given by Weidenfeld, is not mentioned by the later chemists. Only Pott (*Exerc. chym. Berolini 1738. 4., p. 21*) describes it with the following words: "There is an oily *menstruum* which has not been named yet, and which has not been revealed by any chemist. It is a pure, light-colored, volatile liquid like the wine spirit; it is oily and burns with a bright flame; it tastes sour like strong vinegar. During distillation it transforms like snowflakes; it affects all metals and gold, extracting the latter in a red form, and when the *menstruum* is taken off, the tincture that remains resembles resin which dissolves dark-red in *Spiritus Vini* and which leaves a black residue from which, as I believe, the *Sal Auri* may be made. This *menstruum* mixes with water and oils, and if you ask me for my opinion then I would say it is the true *menstruum* of Weidenfeld, the *Spiritus Vini philosophici*. The preparation is easy and simple, but a secret" — and Pott does not reveal it. Weidenfeld promised an explanation in the 5th book, but this fifth book was never published. Others have prepared the substance and used it as medication, but have not known its identity with the *Spiritus Vini Lulliani*. The newer chemistry concerned itself repeatedly with it and researched its nature, but it has not found an opportunity to connect its research to the works of the experts and to make it available for medical application.

## THE PREPARATION OF THE WINE SPIRITS OF THE ADEPTS

(*Spiritus Vini Philosophici s. Spiritus Vini Lulliani*)

The original description of this is from Raimund Lull in his *Libr. de Quinta Essencia* and Weidenfeld starts with that as:

You distill the best red or white wine — *Vinum rebum vel album*, in the ordinary way to obtain *Aqua ardens*. This will be rectified three times and kept so that the burning spirit does not evaporate. The unmistakable sign is that sugar which has been soaked with it, when brought into a flame, burns just like brandy. When the water is prepared in this manner, you have the material out of which the quintessence will be drawn. You put it into a circulating recipient seal it hermetically, and place it in horse manure where the heat remains as a constant. It is important that the heat does not decrease, otherwise the circulation (digestion) of the water is distributed and not maintained, which is desirable; if however, a constant heat is used, the Quintessence will separate later in the digestion process, which is visible by the line that separates the upper portion, i.e. the Quintessence, from the lower portion. After a sufficiently long digestion, the recipient may be opened, and if a wonderfully pleasant aroma emerges, one which cannot be compared with any other pleasant smell in the world, and one which simply assails everyone, THEN you have the Quintessence. If this does not occur, the recipient must be put back and left until this goal, as described, is achieved.



This *Aqua ardens, Spiritus Vini Philosophici* closely resembles the ordinary wine spirit and this is why it has not been recognized. It differs, however, inasmuch as in the process of continued distillation<sup>2</sup>, an oil will separate and swim on the surface, which will not happen for the other material. It is the basis, the beginning and the end of all dissolvents of the Adepts. In its simplicity, it is perhaps the weakest but when combined with other materials, it is the strongest *menstruum*. It appears in two forms, one, like ordinary wine spirit and mixable with water, the other, as an oil on the surface. It is always the same thing, the difference being only in the purity and fineness.

Lull's method is actually correct but it comprises only a part of the process which is explained in other "recipes" such as I have compiled from Weidenfeld. I would like to use this opportunity to explain the word MENSTRUUM according to the Weidenfeld definition. For a long time, this word held civil rights in chemistry! The adepts have always used the allegory of Creation to veil the preparation of the Stone of Wisdom. Just like the embryo in the uterus is nurtured and gradually formed to maturity by the retained menstrual blood, the secret dissolvent constitutes, like the menstrual blood, the means to nurture and form the chemical child, the Philosophical Stone; therefore, they called it Menstruum, the name has subsequently been passed on to all solvents.

#### COCIUM VINOSUM PARISINI

(page 128)

After the distillation of the *Aqua ardens* and the phlegm, a black substance like melted pitch remains. This is washed out with the phlegm, mixed with the alcohol, digested and distilled, which is repeated with fresh alcohol until the residue is quite dry. The distillate is called *Spiritus Animatus*. This in turn is poured onto the residue, in increasing amounts, and digested until it is totally absorbed and the residue is of a white color. Following proceeds the sublimation. The sublimate is found to be clear and white as a diamond is. It is placed in a water bath where it turns to a liquid; then, the excess water is distilled off. Now, it is distilled four times with the first alcohol, using always fresh portions of alcohol. The distillate is then digested for 60 days. The success of the work can be determined when, on the bottom, a residue has formed that is similar to that of fresh, healthy urine. The Quintessence is then separated and is found to be so clear and light, that its presence in the glass might be doubted! Keep it in a cold place, well sealed.

This is explained in a slightly different way in Weidenfeld on page 134 as follows:

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<sup>2</sup>Dubuis' text reads digestion instead of distillation

## COELUM VINOSUM LULLII

Here the *Aqua ardens* is poured directly onto the black residue, digested, the *Aqua animata* developed and the oil is distilled off at higher temperatures. The residue is calcined until it turns white. Then it is soaked with the *Aqua animata* four times and sublimated. The shiny sublimate is mixed with the *Aqua animata* and distilled once, whereby the salt is transformed too. The distillate is placed in digestion for 60 days and turns into a pleasant smelling quintessence, clear and light like a star. On the bottom you find a salt, like in the urine of a healthy young man.

Another explanation is found on page 138.

## SAL HARMONIACUM VEGETABILE PARISINI

The black residue is washed out with phlegm until it is white and shiny like a diamond. Then it is distilled with *Aqua ardens* in mild heat until the veins disappear; then the receiver is changed and the phlegm is extracted with higher temperatures. Like before, the residue is again distilled with the *Spiritus ardens* until it turns white and does not smoke on a glowing plate. Then it is repeatedly saturated with the *Spiritus animatus*, digested and all humidity is extracted. When a piece of it is placed on a glowing plate and mostly evaporates in smoke then sublimation follows. This is the *Sal harmoniacum Philosophorum*.

## SAL HARMONIACUM VEGETABILE LULLII

The remaining thick substance, like poured pitch, is treated with *Spiritus ardens*; thereupon, first the *Spiritus animatus*, then the phlegm and finally the oil are distilled until they are dry and won't fume on a glowing plate. Then the eighth part of *Spiritus ardens animatus* is distilled as many times until it becomes volatile, which you can see when it completely goes up in fumes when placed on a glowing plate. Now it is twice sublimated, then dissolved in *Spiritus ardens*, distilled, and the distillate is digested in 40–50 days into a pleasant smelling liquid.

## SAL HARMONIACUM VEGETABILE LULLII Terra foliata

The spirit is distilled from the *Succo Lunaria (Vino philosophico)* with the mild temperatures of a single lamp until veins appear. This indicates that it is distilled. Now another recipient is attached and the second water which still contains some spirit is distilled until pure, tasteless water passes over. The black residue is then calcined. This may not be done with fire, as the Sophists say, but only through its own spirit. Therefore, the second distillate (*Aqua ardens* mixed with phlegm) is poured on it, dissolving it immediately. Then it is distilled over a lamp until the veins appear; that is when another recipient is attached and the distillation continues.

This is repeated until it is like a black powder or until no more phlegm passes over, and the last water's smell and taste are as strong as those of the first water. The residue is now treated with the fourth part *Spiritus ardens* at low heat, until it is white as snow; then it is put on top of the fire where after 30 hours a magnificently white powder as light as silver, settles along the walls. This is *Terra nostra foliata*.

## SAL HARMONIACUM LULLII

The black residue is extracted with the phlegm and this process is repeated many times until it keeps its color; after the evaporation an *Oleum vegetabile* remains. The dry residue is distilled three times, with *Spiritus ardens*. On the black calcined residue you pour the *Oleum vegetabile*; let it digest for 10 days in the ash-bath; then you add the *Spiritus animatus*; distill it away, and subsequently the *Sal volatile* is sublimated.

## COELUM VEGETABILE CIRCULATUM LULLII

You digest the *Spiritus ardens* in a flask with its neck turned downward until it floats lightly and clearly like oil on top. Then you open the seal with a needle, let the impurities flow out, and quickly turn it around. This is the *Spiritus ardens circulatus* with a most pleasant smell.

The black residue is extracted with the phlegm; it is calcined and soaked with the *Spiritus ardens circulatus*. If a portion of it is almost completely evaporates on a glowing plate, then the *Sal volatile* is sublimated, then dissolved in *Spiritus ardens circulatus*, and digested, and thus the quintessence is maintained.

## MERCURIUS VEGETABILIS LULLII<sup>3</sup>

The black residue similar to pitch is extracted with the phlegm and then distilled, leaving the *Oleum Vegetabile* behind. On the black residue, you pour the *Spiritus Ardens* and distill; then calcine it in a reveratory furnace, and the salt is extracted with the phlegm. On this salt pour the *Spiritus Ardens* and distill until it passes over unchanged. The salt thus condensed is digested with the *Oleum vegetabile* and finally distilled.

## AQUA VITAE RECTIFICATA LULLII

The first *Spiritus ardens* still contains some water and a linen soaked in it ignites in a flame; however, does not burn: after repeated rectification, the soaked linen will burn up completely. On the pitch-like residue you pour *Spiritus ardens rectificatus*, distill, and then the *Oleum vegetabile* results. The black residue is distilled with the last *Spiritus ardens*; then it is calcined in "*Rerecherio*" and distilled seven times with the latest won alcohol; it is then called *Aqua Vitae rectificata*.

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The complete process is as follows:

The *Vinum rubeum vel album*, the secret philosophical wine, is distilled in the usual manner. The spirit thus obtained still contains water, and a linen soaked in it will ignite but not burn. With repeated rectification, it becomes so strong that a linen soaked in it will completely burn.

The *Spiritus* passes over in veins, and when those disappear, the collector is changed and the phlegm is distilled out; after the first distillation it still contains some spirit and it is kept for future use.

The spirit is put in the heat of horse manure to digest until an extremely pleasant smelling oil separates on the surface, which constitutes the quintessence. Lull obtained it with light blue color; others with a yellow color.

After the spirit and the phlegm have passed over during distillation, a black substance like melted pitch remains. This is extracted with the phlegm of the first distillation, until it does not

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<sup>3</sup>This whole paragraph is added in Dubuis' text.

change color any more. The discolored portions are combined and distilled off, leaving an oil.

The residue extracted this way is calcined. This is done in different ways. In the method on page 143, Lull says the calcination may not be caused by strong heat, but only by the *Spiritus ardens*; on page 170 and 172, however, he says that it is done in the reverberatory furnace.

In the methods on pages 138 and 168, it was white through the distillation with the phlegm, but on page 143, it is still a black powder after the same treatment, and on pages 161 and 172, it remains black after being treated with *Spiritus ardens*.

The thusly prepared residue is digested and distilled with *Spiritus ardens* in varying conditions as many times until it is fully saturated and white, and the spirit passes over unchanged. The sign is that a portion placed on the red hot plate will not fume any more. Then it is distilled repeatedly with *Spiritus ardens* until it becomes so volatile that when placed on a red hot plate it evaporates completely or to a large extent.

When it is prepared thus far it is sublimated. The sublimate is clear and light like a diamond. It may be used for the preparation of the *Spiritus Vini philosophici* by repeated distillation with the *Spiritus ardens*, whereby the *Sal volatil* passes over. The distillate is kept in digestion for 60 days during which time it turns into the pleasant smelling quintessence which is so clear and light that it can hardly be seen; the sign is a residue that deposits at the bottom like the urine of a healthy young man.

Ora et Labora!

Dear Friend,

The section of Becker's book presented here is perhaps the most important for our work. In previous lessons we have given practical information allowing you to work on the liquid extractions described below. It seems first necessary, however, to grasp certain theoretical concepts which will come into play in these experiments.

As we have always said in our course on Spagyrics and Mineral Alchemy, life is omnipresent in all kingdoms of nature, namely, the mineral, plant and animal. Life is indeterminate at its origin, but it determines itself according to the realm in which it is embodied. It is evident that this life consciousness begins to integrate itself in the mineral sphere where it can find an appropriate environment for a very slow evolution. If, in the animal kingdom, the transformation from germinated seed to living being only takes a few weeks in the case of the egg for instance, in the vegetable kingdom, this same process already takes longer, the reproductive cycle taking as it does a whole year. In the case of the mineral realm it is infinitely more slow: its cycles can last millions of years.

The true alchemical process, in fact, consists in replacing the energy-consciousness by another one in order to accelerate evolution. Let's take an example: when a mineral is transformed into acetate, an intimate bond is established between the mineral and carbon which is the vital element of the vegetable kingdom. The carbon allows for the production of alcohols and essential oils. Distilled vinegar, or acetic acid, is practically the only acid available that can unite with metals, and the only one containing carbon. Now, this addition of living carbon enables the mineral process to be accelerated: then it can take from nine months to a year.

In a way, the method using acetates can be considered a wet way. On the other hand, we might want to incorporate animal life, but this process is more delicate because the carrier of animal life is sea salt. This is the very key of the work as **Isaac Hollandus** has said. In fact, the entire animal realm only lives owing to the presence of sodium chloride in its blood. Although animal life shortens the evolutionary time of the mineral realm even more, the joining up of chloride to metal is a delicate affair, and only antimonial chloride, also known as antimony butter, is satisfactory for this method, so-called the dry way.

To complete the above statements, we shall add three minor observations:

1. The energy liberated from the mineral realm by the alchemical operations is one which has never known the fall (from grace); consequently it can regenerate human beings.
2. In the vegetable operations the calcination of salts eliminates carbon; hence only mineral life remains in the salt.
3. Sea salt acid is an instrument for the concentration of animal life in the mineral realm.

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Now follows the preparation of the

### SAL TARTARI VOLATILE

Van Helmont established the reputation of the high medical power of the volatile alkaline salt; in his description he says (page 377 of the German edition): if impurities are found in the first processes you must add solvents; if they persist, however, then you need the volatile alkaline salts which cleanse everything like a soap. It is certainly astonishing how much a tartar salt, when volatilized, can do because it cleanses all veins of impurities.

(On page 1142). When the fire-resistant salts are volatilized, their power becomes similar to that of the great medications. They proceed up to the entry of the fourth digestion process and dissolve all blockages<sup>1</sup>.

(On page 351). The first one is the alcahest. If that cannot be obtained, then you must learn at least how to volatilize the tartar salt so that you can prepare your solutions with its help.

(On page 329). The tartar salt (weinstein salz) can be made completely volatile; it rises at times liquid and often like a sublimate. This salt has been proven in tests even though this measure is less known.

De le Bo Sylvius, in his time the pride of the University of Leyden, and the founder of a new chemical-medical school, also knew the *Sal Tartari volatile*. The school, however, with its doctrinary exploitation of the consequences of the system, destroyed its<sup>2</sup> reputation again,

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<sup>1</sup>Dubuis adds: all blockages of the body.

<sup>2</sup>Dubuis: the reputation of this salt

which should serve as a warning to us not to become the target of the opponents working in the form of *Doctor opiatus*. The solid tartar salt (Laugen salt), he says on page 850, may be volatilized by cohabitation<sup>3</sup> with a volatile spirit.<sup>4</sup> Such a volatile tartar salt (Laugen salt) is only granted to the artist with diligence and patience; not to others who avoid a long working time. Such a salt has great powers.

Van Helmont's high regard consisted of an inducing invitation to experiments, which, however, did not give worthwhile results since they were done with ordinary wine spirit and not with the wine spirit of the experts.

The inventor of that substance is Raymond Lull, and Weidenfeld gives us the method.

### SAL TARTARI VOLATILE LULLII

Tartar salt (weinstein) is calcined for three days until it turns white; then it is dissolved in the not yet rectified *Spiritus Vini philosophici*, heated for two hours in the ash-bath, and the solution is drained<sup>5</sup>. The residue is again calcined, repeatedly treated in the manner until it is totally dissolved. The solutions are distilled in the water bath and the distillate is reserved. The residue is placed in the ash-bath for 3 hours to remove the phlegm. Then the reserved water is poured onto the residue and distilled. This is repeated until the whole substance turns into an oil.

Further treatment now follows. On this oil you pour 6 times as much *Aqua Vitae rectificata*, digest it for several days in "*balneo*," and distill it at low temperatures in the ash-bath until no more veins appear. As soon as the veins disappear, you take off the collector with the distillate and close it tightly: for now develops<sup>6</sup> the *Spiritus animatus*, which is extracted at higher temperatures. The residue is ground, digested with four parts *Aqua vitae*, and then distilled. Of the residue a small portion is placed on a red hot plate, and if it glows like wax without smoke, it is a sign of success; if that does not occur, the process has to be repeated until that sign happens.

On this residue you pour  $\frac{1}{4}$  *Spiritus animatus* and let it congeal in the "*Balneum*", after which you evaporate the phlegm, which acts like pure water. Then you add fresh spirit and repeat that until the residue has absorbed all the alcohol, a sign of which is that if you place

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<sup>3</sup>Dubuis: cohobation.

<sup>4</sup>One sentence added in Dubuis' text: Such a volatile tartar salt rises and is sublimated at medium temperatures.

<sup>5</sup>filtered, in Dubuis' text

<sup>6</sup>In Dubuis' text: for now the *Spiritus animatus* starts to rise ...



some of it on a red hot plate, most of it will dissipate in fumes. Now the substance is ready for sublimation, which is done at higher temperatures. The sublimate serves to fortify the *Spiritus Vini philosophici*.

We know that the potassium carbonate as such cannot be made volatile, which means that the *Sal Tartari volatile* is no longer a potassium carbonate, but a potash salt treated with *Spiritus Vini philosophici*, and thus transformed and whose composition remains to be explored.

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## EXPLANATION OF THE SECRET OF THE WINE SPIRIT OF THE ADEPTS

In the second part of his books on mineral solvents, Weidenfeld sheds some light on the secret of the *Spiritus Vini philosophici*, which sufficiently explains the different descriptions in that regard. Comparing the various descriptions provides the following information:

The secret material used for the preparation of the philosopher's stone which has been hidden behind many names (*prima material Lapidis*) is calcined and dissolved in distilled wine vinegar. The solution is evaporated until it takes a thickness of a gum. From that, first you distill at gentle temperatures a tasteless water; when white vapors appear another recipient is attached and the *Aqua ardens* is obtained. This water has an extremely strong taste and at times a stinking smell therefore it is called *Aqua foetens*, *Menstruum foetens*. If the distillation is continued at higher temperatures, a red vapor and finally red drops appear. You let the temperature gradually die down and keep the distillate in a tightly closed glass container so that the volatile spirit may not disappear<sup>7</sup>.

The residue in the retort is black as soot; it is strewn on a stone and ignited at one end with glowing coal. Within half an hour, the fire spreads over the whole residue and gives it a yellow color; then it is dissolved in distilled vinegar, evaporated to a gum-like consistency, and then distilled. This is repeated often until the biggest portion is reduced<sup>8</sup> to liquor. This liquor is poured into the first distillate where it digests for 14 days and then is distilled. First appears the *Aqua ardens* on top of which floats a white oil. This distillate is rectified seven times until a linen soaked with it and ignited will burn. A yellow oil remains which is distilled at stronger temperatures.

The sublimate in the neck of the retort is allowed to flow onto a steel plate in a cold place; to the filtered liquor you pour some *Aqua ardens*, whereby a green oil separates on the surface, which is taken off. Now the distillation continues; first comes water, then a thick black oil. As soon as white fumes appear, another collector is attached and the whitish distillate is extracted with medium temperature until a thick oily substance, like melted pitch, remains.

This black substance is treated further until the residue is exhausted; but more explicit explanation is unnecessary.

Ripley says that the *Menstruum foetens* derived from the aforementioned gum contains 3 substances:

- 1) the *Aqua ardens* which burns like ordinary wine spirit when ignited;

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<sup>7</sup>In Dubuis: dissipate

<sup>8</sup>In Dubuis: resolved

- 2) a thickish white water, the *Lac virginum* of the adepts;
- 3) a red oil, the blood of the green lion of the adepts.

He says that nobody ever spoke this openly about it and he fears the wrath of God and the experts. With that, says Weidenfeld, he revealed a big secret of the trade. The experts in their practical directions did openly discuss and teach the use of the *Vinum philosophicum*, but how it could be prepared was kept secret. Ripley is the first and only one who says that the key to all of chemistry lies hidden in the *Menstruum foetens* with its *Lac virginum* and the *Sanguis Leonis*. When kept in mild digestion for 14 days there results the *Vinum rubeum et album Lullii*, and to confirm this he adds that from the *Menstruum foetens*, the *Aqua Vitae rectificata Lullii* is prepared.

The source material, the *prima materia*, has different names to hide the secret. The experts worked some in metals, some in metallic salts and ores. The *Leo viridis* name comes from its green solution; it is dissolved in sulfuric acid for cleaning, and it yields tungsten yellow crystals during evaporation. The prepared prime material is then calcined until red, thus eliminating the acid; then it is dissolved with distilled vinegar and thickened to a gum-like consistency, the distillation of which provides the *Spiritus Vini philosophici*.

The facts that:

- 1) the prime material, calcined until red, is dissolved in vinegar forming an acetate (salt);
- 2) the black residue in the retort can be ignited and smolders, a characteristic of acetate (salts);
- 3) the distillation provides a spirit that burns like ordinary alcohol and it also provides a volatile oil,

indicate clearly that nothing else is being taught than the preparation of the ACETONE.

For better understanding it might be good to give Weidenfeld's presentation of the nature of the *Spiritus Vini philosophici* according to his remarks given here and there.

The *Spiritus Vini philosophici*, *Spiritus Vini Lulliani* is the basis, the beginning and the end of all solvents in the secret chemistry. It is, depending on the various degrees of its power, the weakest one or the strongest. It is the weakest when it dissolves by its mere oiliness (*unctuositas*) only the fatty parts (*partes unctuosas*) of the vegetabilia, while leaving everything else undisturbed: it becomes the strongest one, the more its oiliness is moderated by the acids, thus homogenizing itself with dry fatty materials and the pure acids. Due to this homogeneity,

the solvents of the adepts differ from the ordinary solvents in as far as they stay<sup>9</sup> with the dissolved materials and together with them are transformed into a third (therefore a chemical solution).

The *Spiritus Vini philosophici* appears in two forms, either as an oil floating on the top, or as ordinary wine spirit that mixes with the phlegm, but that may be separated by simple distillation, and that when ignited after rectification, will burn: they are, however, not two, but only one, different only in fineness and purity. With the ordinary wine spirit it has in common that during distillation the phlegm goes first, which is separated in the same manner.

The *Aqua ardens* (the first distillate) loses its watery form and concentration during distillation, and finally segregates an oil floating on the surface. This oil is dried through continued distillation and sublimated like a volatile salt through strong temperatures.

The oily *Spiritus Vini philosophici* extracts only the oily essence of the vegetabilia, and divides through simple distillation into 2 different parts, 2 oils or fats, of which one is the essence, and the other is the body; by further digestion with *Spiritus Vini philosophici* they are irrevocably reunited, whereby the spirit not only increases, but it is also modified to better dissolve dry material by the dry (*arida*) components of the oily body.

The preparation of the *Spiritus Vini philosophici* is the most secret, most difficult and most dangerous work in all of the secret chemistry.

The *Menstrua vegetabilia* prepared with it are sweet, without any corrosives, and dissolve the materials mildly.

There are different ways to prepare the oleum or the *Essentia Vini* from the *Vino philosophico*. Depending on the methods used, there are differences in preparation time as well as in smell and color.

Only when a mineral or metallic material has been dissolved in it, is the smell that pleasant.

This first of all dissolvents serves also as a medication with the name *Essentia or Specificum ad vitam longam*.

According to the rules of the *Chemia adepta: Essentia essentiam conficit*, become therefore easily essences for other material prepared for medical use and are given then special names. Paracelsus for instance names these: *Alcool Vini de Pino, de Chelidonia, Essentia Melissae, etc.* Paracelsus' descriptions are only vague and incomplete, as was his way, but Weidenfeld makes them somewhat more understandable.

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<sup>9</sup>In Dubuis: combine

*The Spiritus Vini philosophici* without condensing has no dissolving power over the dry material (*arida*)<sup>10</sup>. This condensing<sup>11</sup> is the secret of the trade, difficult and tedious. It is best done with honey, sugar, manna, salts and herbs or volatile salts. The highest degree of condensing<sup>12</sup> and effectiveness is achieved by combining it with acids and mineral salts, whereby the *Menstrua mineralia* are formed<sup>13</sup>.

Take the *Essentia Melissa de vita longa C.III.C.5*. The *Melissa* is digested for 40 days; then through cohobation, the two components are separated, creating the *quinta essentia*, which is the elixir of life. After extracting the alcohol and its separation, then the *Vinum salutis* appears with which the philosophers have been working for centuries without any results. Many of those, he says mockingly, who have followed Raymund, have used quite some barrels of wine in order to find the *Quinta Essentia Vini*, but they got nothing but a *Vinum adustum*, which was used improperly instead of the *Spiritus Vini*. The fact that Paracelsus, however, did know the *Spiritus Vini Lulliani* and that he also used it can be taken from the same description of the *Spiritus Vini* (de Vita longa, C.III. C.9). The wine is digested for 2 months in horse manure; then you see a very thin and pure layer like a fat on the surface, which is the *Spiritus Vini*; everything underneath is phlegm. This fat when digested alone and separately is highly effective for longevity.

The *Spiritus Vini philosophici* is dissolved by the acid with the strongest heat, and therefore it must be made certain that not too much is poured at a time, and that the distillation has to be done with extreme care. The *Menstrua* are stronger depending on how often they have been extracted by the acid which weakens through dissolution; they are called *nostra* or *philosophica*, or *Acetum philosophicum*, *Aqua fortis nostra*, *Spiritus Vitrioli*, *Salsi noster*, etc.

The *Menstrua mineralia* have a stinking smell, a corrosive taste, are mostly milky and turbid, and dissolve materials with extreme power and heat; since they have the *Spiritus Vini philosophici* as a base, however, they are as permanent as the latter, but not immediately the first time, but after repeated cohobation. Continued cohobation will make them sweet, and when the acid is taken away again, it turns back into what it was before, i.e., *Spiritus Vini philosophici*. The acid cannot destroy the nature of it, but only helps reduce the size of the particles through permeation<sup>14</sup>, thus making them easier to dissolve. The *Menstrua* that are not prepared with the immediate prime material of the *Spiritus Vini philosophici*, but with the alcohol and acids

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<sup>10</sup>Dubuis' text is underlined: The *Spiritus Vini philosophici* that has not been **concentrated** has no dissolving power over the dry material.

<sup>11</sup>Dubuis: concentration

<sup>12</sup>again: concentration

<sup>13</sup>Dubuis underlines this last sentence

<sup>14</sup>In Dubuis: penetration

which will have been cleaned through circulations and distillations will smell less bad and show a less milky aspect, and the philosophical acetum prepared in this manner will be very clear.

The mineral Menstrua do not only dissolve metals but also make them volatile. The experts used them to speed up the work, and it is proper to say that Paracelsus wears the cape of King of the Arcanes for not only did he bring his personal and definitive note to these shortcuts but he also introduced these mineral Menstrua in the field of medical application with such talent that his students and followers can only hope to better them.

Ora et Labora

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Lesson 39 – MINERAL – page 1

Dear Friend,

We will take up again to a subject discussed in Mineral Lesson # 33, namely the alchemical possibilities and the sephirothic levels of the Inner Being. We explained in that lesson the result of our experiences, of our studies, of our inner contacts, but perhaps we did not treat this subject thoroughly enough.

Up to now, we have only been able to extract the philosophical Mercury of lead and copper on our own; it has never been possible in the presence of anyone else.

Gold itself has ten qualities (cf. **Aesh Mezareph**), each one the result of the sephirothic level of the metal, namely:

Kether	<b>KETEM</b>	the finest and purest
Hochmah	<b>BATZAR</b>	gold dust
Binah	<b>CHARUTZ</b>	root of gold
Chesed	<b>ZAHAB SHACHUT</b>	red gold
Geburah	<b>ZAHAB</b>	bright yellow gold
Tiphereth	<b>ZAHAB MUPHAZ</b>	hidden pure Ketem
Netzach	<b>ZAHAB SAGUR</b>	gold of the earth
Hod	<b>ZAHAB PARVAJIM</b>	ox blood
Yesod	<b>ZAHAB TOB</b>	pure and common gold
Malkuth	<b>ZAHAB OPHIR</b>	ashes and earth

Now that we have studied the "Aesch Mezareph" and Becker, and with the help of our meditations we can state today that: the stone of Fire of Basil Valentine, or the equivalent elixir can in all likelihood only produce ZAHAB OPHIR, but ZAHAB OPHIR through its elixir leads the adept to the level of Yesod. If he starts the same work again, the Fire Stone will then produce ZAHAB TOB, and its elixir will lead to Hod, and so on.

At the present day we are led to believe that if an adept of the ZAHAB PARVAJIM level succeeds in extracting the philosophical Mercury of Saturn, he may succeed in producing an elixir and a Stone of Saturn, but it won't be authentically of CHARUTZ. If, for example, the

adept is at the level of ZAHAB SAGUR, then his elixir will be of this level and will lead him to the level of ZAHAB MUPHAZ.

The number of metallic Stones we have to produce depends on the sephirothic level we start with. There are qabalistic reasons to believe that up to the level of ZAHAB SAGUR (inclusive) only the wet ways are possible; for ZAHAB MUPHAZ, ZAHAB and ZAHAB SACHU, however, the dry ways are possible.

Certain manuscripts discuss a path so-called short; we could say, more appropriately, instantaneous. We will explain its principle without making a judgement about its value. This path demands a high level of qabalistic and alchemical realization, but it should allow us, if it is authentic, to complete the last Stones in very little time.

Qabalistic realization shows that the elements tend to progressively obey us. The energies of Fire, Air, Water and Earth should be mastered on the qabalistic path either one by one, or as a whole. It should be added here that these energies each have ten sephirothic levels. The qabalist who operates on one element can only act on the sephirothic levels of this element, which are lower or equal to his own level.

The "material" quintessence of the four elements is the Fire of Heaven which also has ten sephirothic levels. In his experiments, the adept only can submit those levels of the elements that he actually masters. The submission of Fire then will not be complete, and in light of its power it is unwise to invoke it if one has not reached the level ZAHAB MUPHAZ.

If such is the case, states one of the manuscripts, a piece of lead is placed on a rock at least 25 meters away from the operator. Should the invocation succeed, the Fire of Heaven will raise the level of the lead to that of the operator, and the only task left is to extract the Sulfur from it in order to go up one level and begin again. We have simply stated that which the manuscript says.

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The study of Becker's work ends with the text enclosed in this lesson. This text on the dry distillation of the acetates is one of the most explicit on the subject, and it is followed by some practical conclusions drawn from our own experiments. After this study, the subject of our next work will deal with a path of antimony little known or explained today.



## THE ACETONE

The wine spirit is chemically always the same, but technically and physiologically it is different depending on its preparation from grain, rice, potatoes, wine, etc.; the same holds true for the acetone depending on the various bases of the acetates salts; that is why I will give the individual description as follows:

### 1. ACETONE FROM ZINC

*(Respur from Mineralgeiste - p. 116)*

Zinc flowers were dissolved in a distilled wine-vinegar, then filtered and evaporated to oil consistency; when removed from the fire, the substance coagulates forming a salt. This was put into a glass retort and distilled. First it was flowing, then it started to pass over like a secret wine spirit in fine veins, however tasteless; then followed a thick and reddish water. With strong heat the whole substance swelled up and from it rose a ghost-like (spirit) snow which deposited in large amount, a thumb's thickness, and which fell down in some parts due to its volume. That which penetrated the receiver's paper seal had a smell as pleasant as Bernhard von Trevis has described it in his "left-out-word"<sup>1</sup>, and I was quite surprised. After everything has cooled off, a thin coat with silver-white shine and prettier than Oriental pearls appeared all around; it could be touched with the fingers and had a smell like camphor.

Glauber (*Furn. Phil. 2 Th. p. 99*) also mixes the zinc acetate with sand, distills, notices however only that first a tasteless phlegm, then a subtle alcohol, and finally a yellow and red oil pass over.

### 2. ACETONE FROM LEAD ACETATE

The experts worked much with lead, and Basilius Valentinus says that the Philosopher's Stone has its origin solely in lead; he also says that from the lead sugar a red oil is prepared, but he gives no further direction (lead sugar<sup>2</sup> = lead acetate - *HWN*).

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<sup>1</sup> "Left-out-word": Verban dimissum, is the name omitted by the adept of the secret material which is not named in it, and it is therefore noteworthy that Respur often names the Zinc, thus explaining the secret Fontina Bernhardi, his solvent.

<sup>2</sup>Dubuis: lead sugar = sugar of Saturn = lead acetate

The first clear description can be found in Quercetanus (*Pharmacopoea* p. 553). The important thing in this description of the wine spirit of the experts is that for the first time lead is definitely mentioned while the experts had always kept us in the dark about the basis. The lead sugar gives a highly burning water during distillation, which has a stronger taste than wine spirit. The recipient is filled with white fumes and finally an oil as red as blood follows.

From this *Liquor ardens*, which ignites faster than wine spirit, a spirit which is even more etherous may be separated with low fire. The black residue is calcined, the salt extracted and crystallized. Then it is soaked with the etheric spirit that much, that a fume rises when you throw it on a glowing plate. Through sublimation you obtain the *Terra foliata philosophorum*, which has a shine stronger than that of the Oriental pearls.

When the red oil is added to this *Terra foliata* and combined with it through repeated cohobation and distillation, there results the true solvent of nature and the quintessence of magnificent power; this quintessence is the true and living, clearest source in which Vulcan washes Phoebus (the gold) and cleans it of all impurities and creates the means to fortify the strength of life, improves everything weak, and renews the power of youth.

### OLEUM SATURNI LULLII

(From "Fire and Salt" – Blaise de Vigenère – p. 146)

Silver litharge is boiled with distilled vinegar and the solution is evaporated. The salt obtained is filled into half of a retort and the excess moisture is extracted using a gentle fire. As soon as white vapors are observed, a large recipient should be attached and the fire gradually increased, which will cause a small flow, like a milk-white oil, to rise in veins, which dissolves in the recipient like a hyacinth-colored oil, and whose smell resembles the spike oil. This is the secret oil of which Raimund Lullius did not say much more than: "*Ex plumbo nigro extraditur Oleum Philosophorum aurei coloris vel quasi, et siccas, quod in mundo nihil secretius eo est*".

On top of the residue in the retort you can place glowing coals and it will catch fire like dry grass. It (the ash) can be dissolved again with vinegar and the above process may be repeated.

You take this oil, which Raimund Lullius calls *his wine*, and put it in a small flask over a water-bath, so that the spirit rises in small threads like the wine spirit. You distill until large drops appear in the helm, which is an indication that the rest is only phlegm. This is removed and at the bottom remains a precious oil which dissolves the gold and is good for all internal and external wounds; it is even a potable gold. Therefore Ripley (p. 89 of the preface to his *Twelve Gates*) says: A gold colored oil is extracted from our subtle red lead, of which Raymund says that it is more precious than gold, because when he was near death in his old days, he prepared

from this<sup>3</sup> the *Aurum Potabile* and he regained his strength.

The burning water which also passes over is far more combustible than gunpowder, and it dissolves silver into fine crystals which can be melted with a lamp fire, and which like the silver stands up to all tests

### AQUA PARADISI JOHANUS HOLLANDI

(*Opus Saturni C.12*)

Lead sugar, completely purified, is distilled first with gentle and later with stronger fire until the material passes over red as blood and thick as oil and sweet like sugar with a heavenly smell. The residue is treated with distilled vinegar and in the same manner distilled, and this is repeated until everything is distilled into a red oil.

### SPIRITUS ARDENS SATURNI

(*Beguini Tyrocyn. Chem. 1616. C. 4. p. 139*)

You keep the lead sugar for one month in gentle heat so that it is in constant flux and then it is distilled from a well-luted retort. The smell is so pleasant that it fills the whole room and exceeds the pleasant smell of all vegetabilia. On the distillate floats a yellow oil, and a blood-red oil settles to the bottom. Through repeated distillation the phlegm is separated and the pleasant smelling spirit is saved.

### SPIRITUS SATURNI

(*Agrikol. Anmerkung zu Popp's chem. Arz. T. 1 p. 422*)

Lead sugar is digested with good *Spiritus vini* for four weeks in the steam bath; then the spirit is extracted and a nice, thick liquor remains. This liquor is mixed with pure sand and *per gradus* distilled from a retort, giving us a nice white spirit and a nice yellow and a red oil. The alcohol and the oil must be rectified together from a glass retort in a steam bath. First the spirit passes drop by drop; you see no veins or stripes; then follows a yellow oil; another recipient is connected and well-luted; otherwise the fine vaporous aroma, more pleasant than amber and musk, will be lost. If the yellow oil is over-distilled, the phlegm will appear in many snow-white streams; then another recipient must be connected and all phlegm passed through. There

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<sup>3</sup>this = the red oil (Dubuis)

finally comes a nice red oil, whereby a higher temperature is necessary because it is heavy and does not rise easily.

### QUINTA ESSENTIA SATURNI

(*Agrikola 1. p. 242*)

The process is the same as above. The spirit and the oil are individually rectified one more time.

The black residue in the retort is calcined with high temperatures, until it is snow-white; then it is dissolved and crystallized with distilled vinegar. This salt is kept to digest with the previously rectified spirit for 8 days in a steam bath. Then it is distilled, whereby most of the salt will rise. The distillate is poured back onto the residue; then it is again digested and distilled, and this is repeated until the whole *Sal volatile* has passed over (in gestalt) in the form of spirit. Now the rectified red oil is added, whereby the two are inseparably mixed and make an extremely tasty medicine.

### RED OIL FROM LEAD

(*Experimentirte Kunststucke. 1789. Th. 1. p. 150*)

Lead sugar, from a glass retort filled up to one quarter, is distilled in the sand cupel. At first you get a very sour spirit; after that the recipient is changed and the temperature raised. Then follow brown, stinking drops which must pass until all humidity disappears. During this time, the substance in the retort will have risen somewhat and will appear black and layered like an empty wasp nest. The temperatures are increased and ruby red pleasant-smelling sweet drops appear. During the first experiment the retort has ruptured so that very little of these drops could be saved, but the beautiful balsam odor filled the house and the whole street.

### SPIRITUS ACETL ARDENS

(*Charas Pharmacop. royale p. 775*)

You distill lead sugar at first with gentle and later with stronger heat. The distillate is rectified with mild temperatures so that first the burning alcohol passes over, followed by the phlegm, leaving a purple red liquid which you very inappropriately call *Oleum Saturni*, and which does not have a very strong acidity.

The distillation of the red acetate was disappearing from chemistry until in more recent times Chenevix picked it up again, giving cause for further studies of the acetone with his "*Esprit pyroacetique*". Mainly the acetone itself was studied and little attention was paid to the other products than had been the case in the old chemistry, when extra care, patience, and persistence were used which is why Weidenfeld calls the preparation of the *Spiritus vini Lulliani* the "most difficult task."

### 3. ACETONE FROM COPPER

(*Spiritus Aeruginis Basil. Valentini* p. 834)

Pure, crystallized verdigris is calcined until it starts to become reddish. Then you take two parts of it, one part pebble stones, which have been cleansed repeatedly in vinegar, rub them together, fill them into a fogged up glass retort; attach a large and well-luted collector, apply medium fire for a whole day and night, and then increase the fire for a day and night, so that at first greenish-white alcohol, and after a long time, occasional red drops will appear. The fire has to be maintained until everything has passed over. The distillate is mildly rectified in the water bath so that the phlegm disappears and a heavy oil remains at the bottom.

### SPIRITUS AERUGINIS

(*Zwelfer Appendix ad Animadvers. as Pharmacop. 1685. p. 51*)

*Spiritus vini rectificatus* is two or three times distilled over crystallized verdigris; then the crystals from a fogged up retort are distilled in an open but gentle fire until all spirit is passed over and subsequently rectified.

Zwelfer, moved by his conscience, gave away the secret of this spirit and he also praised its chemical and medical powers. He compared it with the *Liquor Alcahest* because when these substances were gently dissolved, they could both be retracted with also identical strength; he recommended them especially for the dissolution of pearls, corals and crab eyes, as well as for the preparation of the *Tinctura ex Vitro Antimonii* and *Tinctura Martis adstringens*. This caused a bitter dispute spiced with Latin crudities, with Otto Tachenius, who said that the *Spiritus Aeruginis* is nothing but a distilled vinegar, and that Basilus Valentinus had already described it. Boerhaave too declared it an acetic acid, however, the strongest that could be obtained from vinegar.

Chenevix's examination decided the matter; the *Spiritus Aeruginis* is not a pure acetic acid because it contains  $O_{17}$ , a flammable acetic spirit because of its volume, and with this he justified Zwelfer. The two Derones distilled the copper acetate into four parts. The first part was light colored and had a faint odor; the second part had a stronger smell and darker color; the third one was darker yet in color and had a strong smell of flammable acetic spirit. The fourth one was slightly yellow and contained a rather large amount of flammable acetic spirit (Thenards Chemie

von Fechner IV. 1. p. 151).

#### 4. ACETONE FROM IRON

(*Agrikola 1. p. 418*)

The blackish–yellow distillation residue of the "Eisenvitriols" (ferrous sulfate) is repeatedly extracted with the help of distilled vinegar. The solutions are evaporated until a green liquor remains. This is mixed with calcinated pebbles and then distilled. The distillate is digested for some time; then the phlegm is carefully extracted and the residue is twice rectified from the sand–bath, resulting in a beautiful, sweet oil. According to Chevenix, the distillate of iron acetate  $O_{24}$  contains flammable acetic spirit if you consider the volume.

#### 5. ACETONE FROM STIBNITE

(*Tinctura et Oleum Antimonii Roger Baconis*)  
(*Deutsches Theatrum chemic. III. p. 207*)

Finely pulverized stibnite ore is individually placed in aqua Regia. As soon as it is dissolved, it is extracted and the residue is cleansed. This residue is digested with distilled vinegar for 40 days in a water–bath when it gets a color as red as blood. The clear liquid is poured off and fresh vinegar is added and left to digest for 40 days. This must be done four times. The residue is discarded.

The solutions are placed together into a flask; the vinegar is distilled off and again cohobated, or if it is too weak, fresh vinegar is added, and after dissolution is distilled off again. The residue is washed with sweet water until all sharpness is gone. The substance which turns bright red is dried in the sunlight or in gentle fire.

To this red powder you add well–rectified *Spiritus vini* and leave it completely in a water bath for 4 days to dissolve. The solution is placed in a flask with a helm in a water–bath; a receiver is attached and the alcohol is distilled at low temperatures. The alcohol is again added, again distilled, and this procedure is repeated until the alcohol rises in several colors over the helm.

That is when high temperature is needed to make the pure alcohol rise to the helm, and then drip into the collector as a blood–red oil. This is the most secret method of the wise for the distillation of the highly praised oil of *Antimonii*, a noble, strong, pleasant–smelling and powerful oil.

The distillate, the mixture of wine spirit and oil, is placed in a flask with a helm, and the

alcohol is completely distilled off in the water bath which may be determined by some drops of oil passing over. The alcohol will keep well because it still contains great power from the oil dissolved in it.

In the flask you find the blood-red oil which glows at night like coal; it is used for alchemical improvement of metals.

The wine spirit, the *Tinctura Antimonii*, is a very powerful medication. When you suffer from Podrega and take 3 drops dissolved in wine on an empty stomach the pain will subside; the next day follows a tough, thick, and stinking sour sweat, especially in the joints, and on the third day, even without medication, it is an easy purgation. It is just as helpful with other serious injuries.

#### QUINTA ESSENTIA S. OLEUM ANTIMONII BASILI VALENT.

*(Triumphal Chariot of Antimony trans. by Kerkring p. 147)*

Over very finely pulverized *Vitrum Antimonii* you pour distilled vinegar and under frequent stirring to avoid an assimilation, it is digested with gentle heat until the vinegar is tinted bright yellow. This is repeated until the vinegar does not color any more. The solutions are filtered and the vinegar is distilled off in the water bath until it is almost dry. This has to be done extremely carefully because a heat that is too high spoils the preparation. The reddish-yellow powder has to be dried in the sun in mild temperatures. The powder is repeatedly washed (edulcorated) so that all acid disappears. Then it is finely ground in a lightly warmed glass mortar; then highly rectified wine spirit is poured over it up to three fingers high; it is digested and a bright red tincture results. This tincture is digested for one month and subsequently with a special method (*according to the Microscop. Basil. Valent. p. 109* by mixing it with *Terra sigillata*) it is distilled over. It gives a lovely sweet medication in the form of a beautiful red oil, which is the *Quinta Essentia Antimonii*.

#### 6. ACETONE FROM POTASSIUM

*(Agrikola II. p. 15)*

Saturated potassium acetate liquid is kneaded into balls with pottery clay. These are dried in the air and then distilled from a retort. A strong but very lovely smelling spirit passes over, white as milk, which settles everywhere on the sides of the recipient, like a volatile salt. You let it stand for 24 hours, and it dissolves into a nice, clear, yellow oil.

Pott (*Exercit. chym. de Terra foliat. Tart. p. 152*) mentions that when he rectifies one part of potassium acetate with six parts vinegar three times, during the fourth time half the salt has passed over volatilized.

## 7. ACETONE FROM ACETATE NATRON

Upon my initiative in 1840, the pharmacist Klauer took upon himself its preparation and reported the following:

Four pounds of acetate natron gave 20 ounces distillate. The distillation out of the sand bath was completed within 3 days. The distillate was distilled in the water bath; first the acetone with some water passes over, the acetone passing over at 55°. The further stronger distillation provides water, acetic acid and some oil (*Metacetone*). The residue is a dark brown oil of thick consistency, which dissolves easily in the acetone.

In order to keep the acetone water-free it is rectified over calcium chloride. 6½ ounces of water containing acetone, gained from 4 pounds of acetate natron, provides 4½ ounces of water-free acetone with the following characteristics:

- 1) A colorless thin fluid with a fine, penetrating smell, similar to the etheric acid (Essigäther).
- 2) Mixable with wine spirit and ether in all proportions.
- 3) Specific weight 0.708.
- 4) Easily ignited, it burns with a very bright and little sooting flame without residue.

The acetone yielded the following deposits:

- 1) With nitrate mercury oxide --- yellow and "copios",
- 2) With nitrate mercurous oxide -- black
- 3) With copper sulfate            }
- 4) With copper acetate            } --- blue,
- 5) With ferrous oxide sulfate --- greenish, later turning yellow
- 6) With sulfate "Maagenoxydul"    }
- 7) With acetate "Maagenoxydul"    } --- reddish,
- 8) With chlorine-gold -- segregation of metallic gold,
- 9) With ferric chloride            }
- } --- a gelatine-like substance



10) With mercury chloride }  
}

The acetone is combined with the two oils, and has been prescribed by me as a medication under the name *Spiritus Aceti oleosus*.

## 8. ACETONE FROM CALCIUM ACETATE

(*Poterii Opp. p. 612*)

The corals are dissolved in distilled vinegar; the solution is vaporized and the dry salt is placed in a luted retort. The phlegm is removed first with a low temperature; then with a different recipient the spirit is distilled over along with a small amount of red oil, both very pleasant smelling and bright red.

*Quercetanus* received 6 ounces of spirit from one pound of the coral salt.

In an experiment made in 1841 where acetone was prepared from calcium acetate, a product was achieved which differs from the one made from acetate natron. It did not smell as spicy but like pyrolignite; the taste was less fine; the empyrheumatic oil tasted burned and had a stronger smell; therefore, it was not used as a medication.

In regard to the chemical characteristics of the acetone I observed the following: In Nov. 1861 in the pharmacy, I found a few ounces of an old test of *Spiritus Aceti oleosus*. It was colored yellowish and had its full odor. A sample of this when combined with sulfuric acid, turns dark red immediately, while this change in color occurred much later when the acetone from a chemical plant was used.

I place the glass container, which is closed with a ground glass stopper, on the back-stove. After 14 days parts of it had evaporated and a ruby-red oil had segregated on the surface. The latter smelled like acetone; the taste is bitter and lasting. It discolored litmus paper cinnabar-red, while pure acetone showed only a weak acid reaction after several minutes.

I added half an ounce of pure acetone which dissolved the oil instantly.

I returned the glass container, still protected with the "gyps", to the back-stove. After some time with the easing of the "gyps", and the partial evaporation of the liquid, the ruby-red oil forms again and has remained since then, even when removed from the heat. When some drops are mixed with water, it separates quickly and settles to the bottom, but the taste of the water is bitter like the oil, and it smells like acetone.

## THE PREPARATION OF THE KERMES

1. In this method, you do not need to calcine the stibnite before the operation.
2. A stibnite which is initially as pure as possible should be chosen, i.e. a crystallized mineral. Eliminate the calx and sulfur by hand if any.
3. Dilute the commercial ammonia between 1/5 and 1/10, i.e., between 200 and 100 cm<sup>3</sup> for one liter of distilled water or filtered rainwater.
4. Shake the mixed stibnite and ammonia continuously. Do not exceed 3 to 4 grams of stibnite per litre of the mix.
5. Filter the mix through paper.

### The principle of the kermes operation

Like the soda or the potash solution, the ammonia solution dissolves the stibnite (use about 2.8 to 3 g per 1 liter at 10%). However the neutralizing acetic acid is unnecessary. In fact, if the ammonia solution is heated, the gas escapes since the possible concentration of the gas in the liquid diminishes with the temperature. The dissolving power of the stibnite diminishes in the solution. Suddenly, within the space of a few seconds, the liquid becomes purple-red. The heating should then urgently be stopped. The liquid is filtered to recuperate the kermes. The filtered liquid is reheated once again, the kermes once more appears suddenly and is filtered; and so on until none remains.

Note: The gas ammonia passes through a double bubbling tube (as already described in this course) filled with water: in this way the ammonia is recuperated and may be used again.

The advantage of this method is that the fine carmine red kermes thus obtained does not contain any parasite acetate. Any further leaching is thus made redundant.

Caution: As soon as the red color appears, all heating should be stopped immediately. All ground glass should be firmly fixed, since there are amazing overpressures in the flask as soon as the kermes begins to precipitate.

\*\*\*

With the text of Becker's in this lesson and with the following practical indications our studies on the acetates will be complete.

### Precautions for the preparation of the acetate

Except in the case of the acetate obtained from soda-prepared kermes, as soon as the liquid (i.e. the lead or antimony acetate) acquires the consistency of honey, evaporation should be stopped and the acetate poured into the flask which will be used for the dry distillation. Obtain the coagulation of this acetate, in an open, becker-type container. Fill a soxhlet equipped with a glass thimble with some of this coagulated substance. The soxhlet is filled with absolute alcohol of at least 99.5 %. The circulation should be watched. The acetate quickly becomes discolored, and after each syphoning the thimble should be examined. Stop as soon as the acetate is white.

The residue in the thimble is essentially soda acetate.

The antimony acetate which is in the alcohol is retrieved through distillation.

Soda acetate dissolves very slowly in alcohol, whereas antimony acetate does so rapidly; it is the different rate of their dissolution which ensures separation if the circulation is stopped at the right moment. Since potassium acetate is more soluble, this process does not cause a good separation for the kermes acetate prepared with potash. Kermes acetate prepared with ammonia, however, does not require this separation.

### The elimination of acetic acid

The *Oraculum* insists on the absolute necessity of removing the free acetic acid from acetate of any kind (lead or antimony acetate).

The flask containing the acetate has a silicon stopper equipped with a thermometer (up to 150 C) and a tube leading to a condenser.

The flask is then placed in a bath oil which should be deep enough to ensure a slightly higher temperature on the surface of the oil than at the base of the silicon stopper.

The oil bath should be thermostatically kept at 130 C. This temperature is sufficient to eliminate any possible alcoholic, acid or aqueous residue. The thermometer indicates the temperature of the vapors passing over and consequently their nature. This allows the removed liquids to be recovered separately, especially the radical vinegar.

If the bath oil is correctly maintained at an even temperature thermostatically, the flask may stay there for ten hours in order to produce a complete removal without any risk of causing the acetate to start decomposing; the temperature should be uniform and kept to 130 C.

After cooling, absolute alcohol is poured into the flask at a height of 2-3 cm; place the flask in an incubator at 40 C. In this case, the alcohol no longer has to transform the free acetic acid into ether; its task is now limited to a preliminary extraction of the "red oil".

With the dry distillation the alcohol is left in the flask. The alcohol is retrieved separately at the start of the dry distillation.

Another advantage of this alcohol is that it actually cleans out the serpentine cooler which will later on condense the "red oil".

#### Notes on the black lion

If, after cooling, the black lion is treated with radical vinegar (either fresh or retrieved from preceding operations) the coagulation of the acetate will cause black coal to deposit, which will prevent the precious residue from being recuperated, namely the white salt. Besides, calcining the black lion is not without its inconvenience, since its temperature is critical.

#### **The practical solution:**

- \* Spread out the powdered black lion in thin layers 1 or 2 mm thick either upon porcelain or ceramic tiles.
- \* Touch the black lion with a red hot object. Combustion will start and rapidly spread to its entire surface. In this way the formation of acetate is made much easier.
- \* Constantly work the same substance over and over to produce the maximum amount of , , , from the same quantity of mineral.

#### The distillation of the "philosophical wines"

- The "red philosophical wine" and the "white philosophical wine" should be distilled several times with the greatest care before being used in the way described below.
- It is important not to loose the subtle spirit in the course of these distillations. Therefore make sure that the cooling is vigorous, that the distillation occurs in a closed circuit, and that there is security against possible overpressures.
- Always distill as slowly as possible in a steam bath or an oil bath.

#### The use of the "philosophical wines"

- Place the salt in the flask to be used as egg (made of pyrex, 3 to 4 mm thick or

more).

- Soak some "philosophical wine" until saturation point.
- Leave it for one week in an incubator at 40 C.
- Imbibe it once more.
- Leave it for one week in an incubator at 40 C until the salt is completely saturated with white wine.
- **Caution:** as soon as the imbibition begins, parasite or bacterial are fatal for the
- After all the salt has been saturated with wine, imbibe it with the red wine slowly so there is no liquid flowing.
- Seal it airtight (a complex problem to avoid the Seal of Hermes at the start). Good glue seems the only practical solution.
- Watch the color closely and frequently. If it tends to turn red, open it and add a little "red wine", but cautiously, since too much may cause an explosion.
- As soon as the color turns black, close the egg by causing the pyrex to melt from the top of the neck with a blowtorch. Do not open the flask for this procedure.
- Next, look out for the color changes and act accordingly on the temperature of the incubator. Many authors say that after the black the egg should no longer be moved.
- Note: According to many authors, as soon as salt is saturated with white wine, all substances should be distilled. The distilled white liquid brings with it a salt: this is called the Salt of nature. It alone is then imbibed with red wine. There is very little of this salt. The rest is identical. If the quantity of substance is sufficient, it is advisable to try both paths.

Ora et Labora!

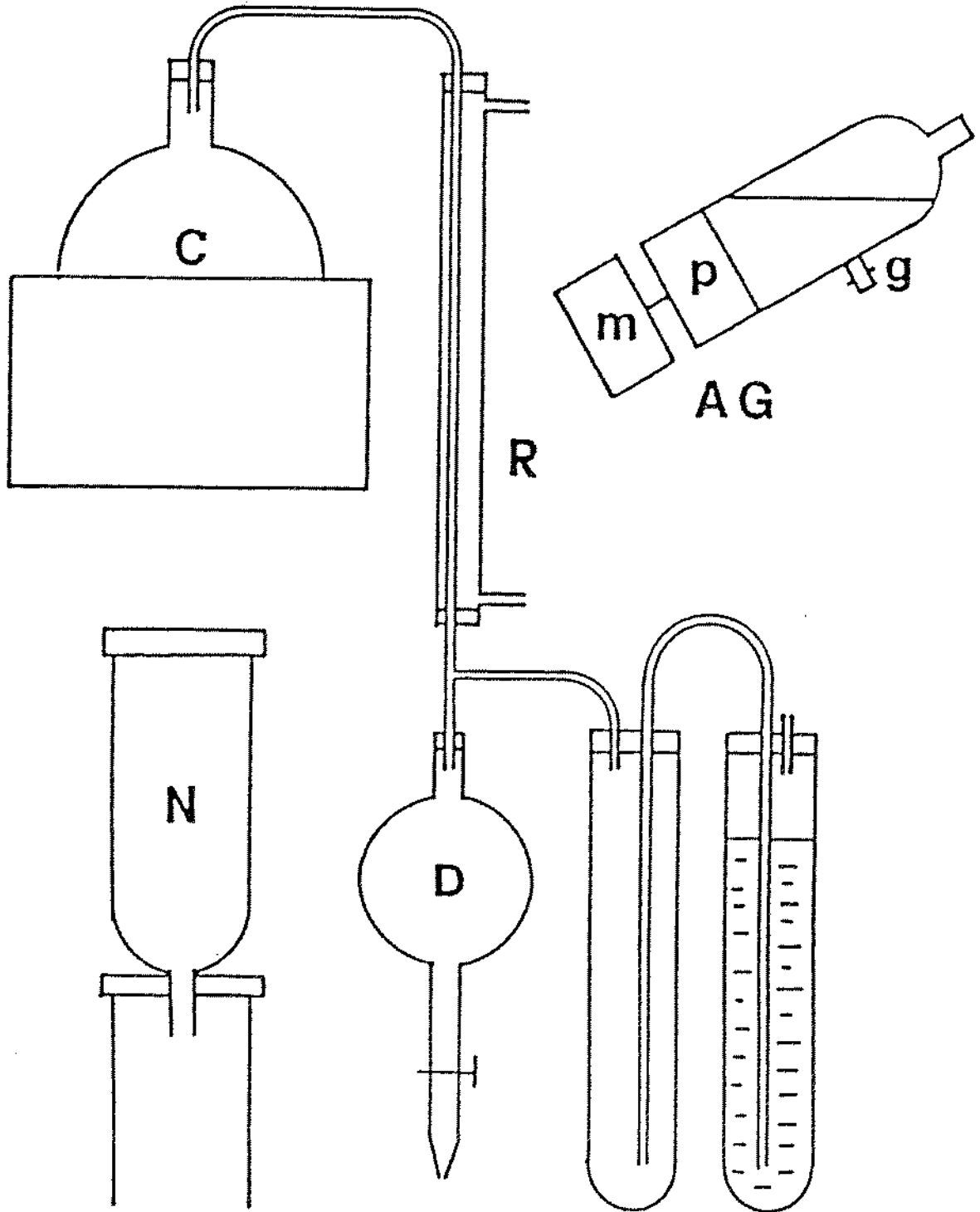
Figure and key enclosed: Kermes Prepared With Ammonia

## KEY TO THE AMMONIA KERMES

- A - G - - (Agitation)
- The ammonia and the stibnite are poured into the airtight stopper flask (giving off no smell)
- m - small motor turn the flask due to - p - ( which supports the base of the flask). The speed of rotation is not critical as long as it is slow.
- g - two supporting rollers
- N - - Closed-circuit filtration to avoid smells.  
The base of N is filled with a roll of filter paper
- C - - Evaporation flask
- R - - Cooler to condense the water vapors
- D - - The water is collected.

The bubbling tubes should have about the same liquid capacity as the flask C.

KERMES PREPARED WITH AMMONIA



Dear Friend,

In this lesson, you will find a series of aphorisms which apply to the previous lessons as much as to those that follow. Although as we have said the study of the acetates is now complete, we shall nevertheless come back to the extraction of the Black Lion.

For the sake of clarity, here are the definition of the symbols used:

- $\Delta$  Universal Fire
- $\Delta \otimes$  Universal Solar Fire (determined by the solar system)
- $\otimes$  Harmonic Salt, harmonizing solar energy

hence  $\otimes$  refers to the fire that harmonizes the solar system, generally designated as "spirit".

\*\*\*

### THE LPN APHORISMS

1. If  $\Delta \otimes$  is present, the operations are Philosophical; if absent, they are chemical.
2.  $\Delta$  is the ultimate energy in all things specified by our sun in  $\Delta \otimes$  for our solar system; it is diffused over the whole planet earth by .
3. The incarnation of  $\Delta \otimes$  in an appropriately adapted body constitutes a universal medicine.
  - a) if the body is indeterminate, universal animal medicine is obtained.
  - b) if the body is animated by the seed of silver, universal female metallic medicine is obtained.
  - c) if the body is animated by the seed of gold, universal male metallic medicine is obtained.



4. In a solid state the body is subjected to the forces of the earth †  
 In a liquid state the body is subjected to sidereal forces, and especially to  $\Delta\ominus$ .
5.  $\Delta\oplus$  is kept prisoner in a solid body by the forces of the earth.  
 $\Delta\oplus$  is liberated by earth's forces through fusion; it escapes if a magnet doesn't hold it back.
6.  $\Delta\oplus$  has a double nature:
  - a male sulfurous nature in niter  $\textcircled{1}$
  - a female mercurial nature in acid of  $\ominus$  of the sea  $\text{⚗}$
7. The double nature of  $\Delta\oplus$  is found in vitriols, in marcasites, and particularly in  $\text{♁}$ .
8. In crude stibnite  $\text{♁}$ , the  $\Delta$  contains the sulfurous nature, the seed of  $\textcircled{1}$ .  
 The mercurial nature, i.e. female seed, is in the regulus.
9. The suitable magnets (ex. Antimony butter, dew salt, calcined white tartar, etc.) attract  $\Delta\oplus$  and incorporate it in the  $\nabla$  of deliquescence.
10.  $\Delta\oplus$  is determined by the nature of the magnet.
11. In nature  $\Delta\oplus$  goes across  $\Delta$ , then  $\nabla$  and then  $\nabla$ .
12. In the earth, the  $\Delta\oplus$  of a metallic nature incorporates itself in the seven metals successively and always in the same order, namely  $\text{♁} \text{♂} \text{♁} \text{♁} \text{♁} \text{♁} \text{♁} \text{♁}$ , to finish with  $\text{♁}$ .
13.  $\text{♁}$  receives virgin indeterminate  $\Delta\oplus$ ; the Ancients say that its  $\text{♁}$  is crude.  
 $\text{♁}$  receives  $\Delta\oplus$  determined by the seven metals.  
 Basil Valentine says the  $\text{♁}$  contains the seven planets and the seven colors.
14. When a  $\ominus$  is repeatedly put into deliquescence with  $\Delta\oplus$ , this repetition causes it to be volatile in the  $\nabla$  of deliquescence.
15. The extraction of  $\nabla$  from volatile  $\ominus$  is only possible after digestion-putrefaction. Its mercurial nature then separates from its sulfurous nature.
16.  $\ominus$  is the body of stone. The copulation of the sulfurous nature with the mercurial nature produces the "living chemical child" in which  $\Delta\oplus$  incarnates.

17. The chemical child can only be perfected if matter has reached the end of its evolution.
18. The evolution of matter can be accelerated and lead to its conclusion by incorporating into it the life consciousness of another realm:
- for plant life, the wet way
  - for animal life, the so-called dry way (There is no authentic dry way since the liquid state is an indispensable phase for freeing oneself from earth's energies, if only through fusion).

19. The extraction of  $\ominus$

The watery phlegms of distillation are the best liquid for the extraction of  $\ominus$  from the matter from which they arise.

20. In the mineral or metallic wet ways, the  $\ominus$  is extracted from the "black lion" only when all of  $\oplus$  and  $\omin�$  have been extracted; this requires the same process to be repeated on the same metal.

(Note: the second operation after the "black lion" and the following ones are much easier than the first).

21. The secret fires dissolve or volatilize without help of ordinary external fire.

22. Alchemical transmutation can only be achieved through two processes:

a) with  $\Delta\oplus$  incarnated in purified  $\omin�$ , and determined by a seed.

b) by a series of cohobations with a liquid charged with mercurial or sulfuric  $\Delta\oplus$ .

23. During the operations, do not forget that

active = volatile

passive = fixed

$\triangle$  active  
 $\triangle$  passive

$\nabla$  active  
 $\nabla$  passive

The active cannot operate without the passive.

24. If the seed of gold is not present in the ore, or if it has been cast/put aside, seeding by

natural gold is necessary.

25. In the case of the martial regulus of antimony, the seed of gold is put aside in the first scoria.

Ora et Labora!



This symbol can represent Mercury.

In the preceding text however it is the symbol of a mercurial acid.

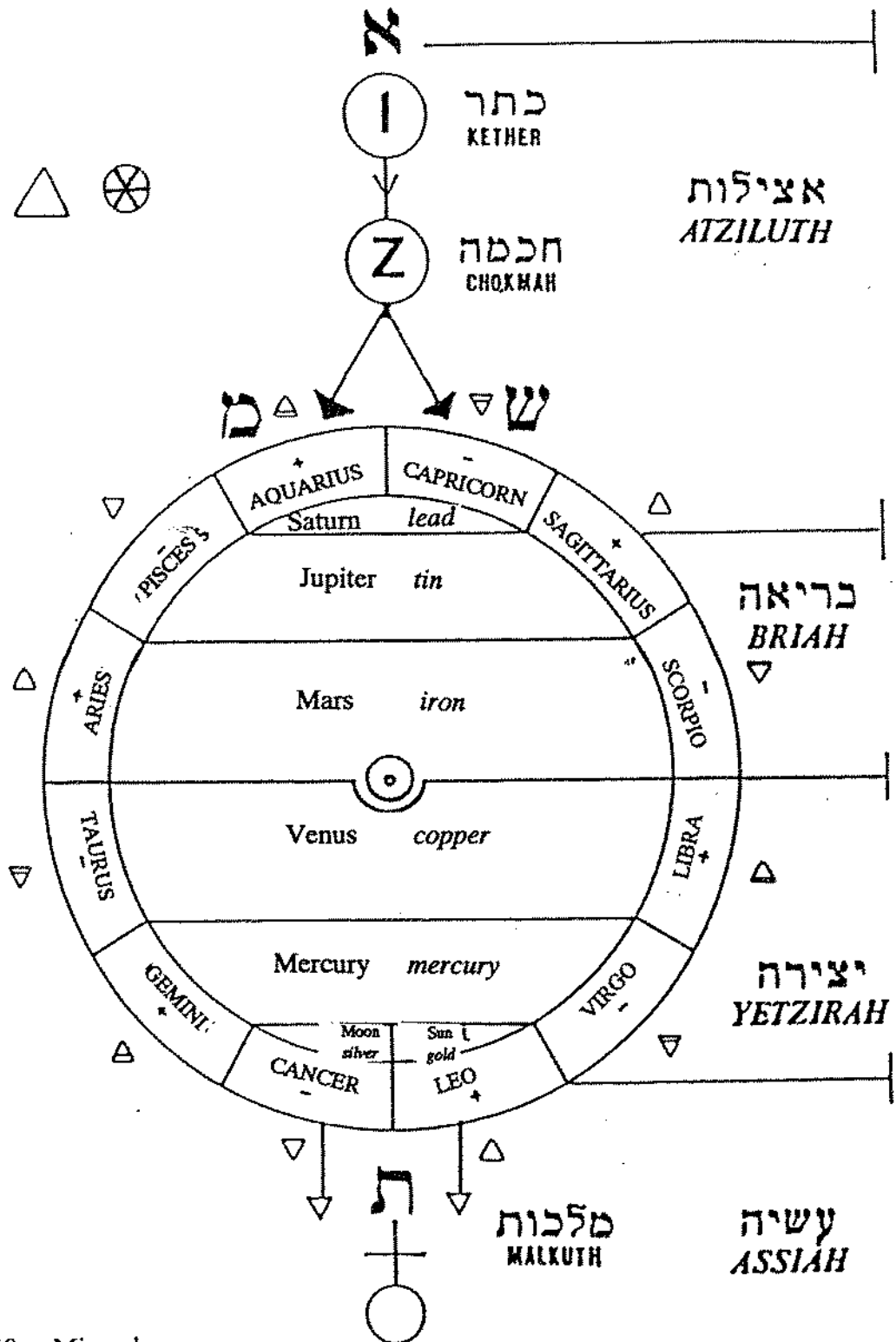
Figure and key enclosed: The Chemical Sky

## KEY TO THE CHEMICAL SKY

### Alchemical/Qabalistic Symbols

1. In Atziluth, the higher world, the  $\Delta$  energy enters through Kether, Unity.
2. In Chochmah, the zodiac, the energy is differentiated; the world of duality is entered.
3.  $\Delta \oplus$  comes in through Saturn at the Top of Heaven, and divides into two parts:
  - a positive part Shin, in the sign of Capricorn;
  - a negative part, Mem, in the sign of Aquarius.
4. The energy of Water runs across the signs of: Aquarius, Pisces, Aries, Taurus, Gemini, Cancer.  
  
The energy of Fire runs across the signs of: Capricorn, Sagittarius, Scorpio, Libra, Virgo, Leo.
5. Lead is in Atziluth.
6. Tin, iron, the Harmoniac Salt, and the Seed of Gold are in Briah.
7. Copper, mercury and silver are in Yetzirah.  
  
Note: Cancer – Silver – Leo – Gold
8. In Assiah, Malkuth, the metal of antimony receives the energies of silver and gold.
9. The whole cycle begins with Aleph and ends with Tau just like the cycle Alpha to Omega.
10. The cycle of the elements are:
  - for Shin: Earth Fire Water Air Earth Fire
  - for Mem: Air Water Fire Earth Air Water

THE CHEMICAL SKY



Dear Friend,

We will now study the aphorisms of Urbiger, which deal exclusively with the way of antimony.

The aphorisms describe three different methods in a single text:

- a) the method using the martial regulus of antimony, in which the seed of gold is recouped in the scoria of the first fusion.
- b) the method using the martial regulus of antimony, in which the seed of gold is provided by ordinary gold.
- c) the method of "crude" antimony which, moreover, seems to be the one used by Urbiger. The seed of gold is extracted from the sulfur of stibnite.

The study of this text will be completed and enhanced with the commentaries of S. Bacstrom here included in italics, and later on by two other texts, one by Roger Bacon, the other by Paracelsus. The creation of antimony butter with corrosive sublimate described in these texts should not be attempted, as there is a far less dangerous method, which will be given in a future lesson.

## KEY TO THE SYMBOLS

āāā	to amalgamate
♁	spirit
♃	regulus
♁	retort
+	acid
℞	red tincture
☉	day and night
♁	aqua fortis
99	?
♁	crucible
+	solvent
♁	Caput mortem
♁	sublimate
♁	sublimated
♃ ♂ ♂	martial regulus of antimony
♁	powder
⊖	niter
♁	vitriol
♁	arsenic



cinnabar



serpent – sublimated mercury



salt of antimony



kermes



APHORISMI URBIGERANI  
 or Certain Rules Clearly Demonstrating the  
 Three Infallible Ways of Preparing the  
 GRAND ELIXIR  
 of the Philosophers

\*\*\*

1. The Hermetic Science consists only in the right Knowledge of the first matter of the Philosophers; which is in the mineral kingdom, not yet determined by nature.

1. *Note: That this is the process of Artephius, Flamel and Monte-Snyder. Artephius and Monte-Snyder point out that the mineral subject most clearly is ☉.*<sup>1</sup>

2. The undetermined matter, being the beginning of all metals and minerals, it follows that as soon as any one shall be so happy as to know and conceive it, he shall easily comprehend also their natures, qualities and properties.

2. *The undetermined matter is ☿.*<sup>2</sup>

3. Although some persons possessed of foolish notions dream that the *First Matter* is to be found only in some particular place at *such and such time of the year* and by the virtue of a Magical Magnet; yet we are most certain (according to our Divine Master Hermes) that all these suppositions are false. Because it is to be found everywhere, in all times, and only by our science.

4. The *Hermetic Art* consists in the true manipulating of our undetermined subject (☉), which before it can be brought to the highest degree of perfection, must of necessity undergo all our chemical operations.

3 & 4. *The original first matter, which animates atmospheric Air and causes it to be Vital Air, is Δ manifested in heat and light. Further into spiritual incorporeal ☉ and ☿. This undoubtedly is best attracted while the ☉ is in ♋, ☌ and ♎ as does appear by the "HERMETICAL TRIUMPH" by Sendivogius and other Philosophers. Note here that the Hermetical Triumph is an excellent commentary on these Aphorisms of Urbigerus, which it illustrates as much as can reasonably be desired.*

*Artephius points out very clearly a properly made and well rectified Butyrum Antimonii Martiale, which afterwards must flow per deliquium, whilst the sun is*

---

<sup>1</sup>Dubuis: see the secret book of Artephius and the book of Abraham the Jew.

<sup>2</sup>In Dubuis' text: In the text, two undetermined matters are mentioned. The first, the antimony which is used as a magnet to attract the true raw matter: the solar fire.

in ☿ ☽, or ♀ in order to attract the astral ☉ – vide "Hermetical Triumph".

5. Our chemical operations are these: Amalgamation, (āāātion), sublimation, dissolution, filtration, cohobation, distillation, separation, reverberation, imbibition and digestion.
6. When we call all these operations **ours**, they are not all to be understood according to the common operations of the sophisters of metals, whose industry consists only in disguising of subjects from their form and their nature, but ours are really to transfigure our subject, yet conserving its nature, quality and property.
7. This, our subject, after its having passed through all those artificial operations, which always imitates nature, is called the **Philosopher's Stone** or the *Quint Essentia* (Q.E.= Fifth Essence) of metals, being compounded of the essence of the four elements.
7. *Terminating in corporified ⚊, or corporified universal Agent.*
8. The metals and minerals which Nature has already determined, although they should be retrograded into running ☿, ♁, and Vapour: yet can by no means be taken for the first matter of Philosophers.
9. Our true and real matter is only a *Vapour* impregnated with the metallic seed, yet undetermined, created by God Almighty, generated by the concurrence and influence<sup>3</sup> of the *Astra* contained in the bowels of the earth as the matrix of all created things.
9. *Butyr: ☽ is a Vapour – it is a highly concentrated ☿ of sea ☉ which carries over the ☿ ☽ ☽ stellata which is called ☿ vitae. Hints at the necessary magnetisation and attractions (or union) of the superiors with the inferiors.*
10. This *Our Matter* is called undetermined, being a medium between a metal and a mineral and being neither of these, it has in it, power to produce both, according to the subject it meets withal.
10. ☽ is a *Marcasite*. A *Marcasite* is undoubtedly a *Medium* between Minerals such as ⚊, ☉, ☿, ☽, ☽ Cobalt, Nickel and metals, i.e., fusible, malleable and ductile metals. ⚊
11. Such a metallic Vapour, congealed and nourished in the bowels of the Earth is called the "undetermined", and whence it *enchants* the serpent with the beauty of its internal yet added ⚊, it is then called the *Green Dragon*<sup>4</sup> of the Philosophers. Without the true knowledge and right manipulation of it, nothing can be done in our art.

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<sup>3</sup>In Dubuis: by the harmonious concurrence and influence

<sup>4</sup>In Dubuis: the determinate *Green Dragon*

11. The metallic vapour in the mines is called WEATHER and generates all metals, whose life is ♀ but the body is ♂.

Enchanting<sup>5</sup> the serpent (♁) I believe means the union of ♁ with the ♀ of ♂. The serpent is ♀ sometimes ♁ when he proceeds to the butyrum.

The determined Green Dragon is the Butyrum after animation and the Green Dragon is the Sophic ♁.

12. The Green Dragon is the natural gold of the Philosophers, exceedingly different from the vulgar, which is corporeal and dead, being come to the period of its perfection, according to Nature, and therefore incapable of generating, unless it be first regenerated by our Mercurial ♁; but ours is spiritual and living, having the generative faculty in itself and in its own nature, and having received the masculine quality from the Creator of all things.
12. When fine ☉ is dissolved in our ♁ simplex, it is therein re-generated which is the long way of Urbigerus and Irenaeus Philaletha. "Come to perfection" meaning it becomes OUR ☉.
13. Our ☉ is called natural because it is *not made by Art* and since it is known to none but the true disciples of Hermes, who know how to separate it from its original chaos. It is also called **Philosophical**; and if God had not created this first chaos to our hand, all our skill and art in the constitution of the Great Elixir would be in vain.
14. Out of this our ☉ or *Undetermined Green Dragon* without the addition of any other created thing whatsoever, we know how, thro' our Universal Menstruum (♁) to extract all our elements of principles necessary for the performance of our Great Work; which is our first way of preparing the Grand Elixir. Since this our first chaos (♁) is to be had without any expense, as costing on the trouble of digging it out of the mines (♁), this is not unfitly called "The only way of the poor".
14. "Undetermined Green Dragon" is the crude subject ♂, which contains a ♁ or ♁, and by means of ♂, two Mercuries, i.e. of ♂ and ♂. By the "UNIVERSAL MENSTRUUM" he means here the Universal Agent, Light, ♁, in Lunar Humidity, which becomes our — simplex, wherewith he extracts - (sic - HWN).
15. The operations in this our first way being in a manner the same with those of our second, which is, when we join our undetermined Dragon (♁) with our serpent; we shall (to avoid repetitions) in the subsequent aphorisms give instructions for them both together.

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<sup>5</sup>Dubuis: chaining up the serpent ...

15. When we join our undetermined Dragon, crude  $\delta$ , with our Serpent, with  $\psi$  corrosive, if you use crude  $\delta$  and  $\psi$ , you obtain the Cinnabar of  $\delta$ , which contains the external  $\Delta$  of  $\delta$ . If you use the  $\mu \delta \delta$ , and  $\psi$ , you get no cinnabar of  $\delta$ , because the external  $\Delta$  of  $\delta$  has been separated and is contained in the first scoria when the  $\mu \delta \delta$  is made.

*It seems that Urbigerus has used only crude  $\delta$  and not the  $\mu \delta \delta$ .*

16. Our Serpent ( $\psi$ ) which is also contained in the bowels of the earth, being of all created things whatsoever, the nearest subject of a feminine nature to our Dragon, through their copulation, such an Astral and Metallic Seed, containing our elements, is brought forth, which can, though with somewhat more expense and time, perform the whole Magistry of Hermes.

16. Our serpent, i.e.  $\psi$  and  $\psi$  corrosivus. Our Dragon, i.e., crude  $\delta$ .  $\psi$  is contained in the mines of Cinnabar ore, and in a running form.

*N.B.  $\psi$  is sublimed by Art.*

*N.B.  $\psi$  is  $\psi$  sublimed by Art.*

17. Since our Serpent is of all created things, the nearest subject of a feminine nature to our Dragon, she is, after her copulation, to be taken for the basis of our Philosophical work. For out of her bowels, without the help of any other metal or mineral, we must extract our principles or elements, necessary to our Work, being retrograded by our Universal Menstruum (by the  $\Delta$  or rather, by the Solar Light and Lunar humidity.)

17. Our Serpent  $\psi$  or  $\psi$ . "Our Dragon" is  $\delta$ . The last sentence above means the vital principle in the  $\Delta$  descending from the Sun, Moon and Stars. Astral influences.

18. This feminine subject ( $\psi$ ) cannot be retrograded unless we free her from her impurities and heterogeneous qualities, which must be effected by her homogeneous ones (by her equals). So that she may be in a better capacity to receive the Spiritual Love of our Green Dragon ( $\delta$ ).

18.  $\psi$  This purification is done by sublimation. The impurities of  $\psi$  are  $\nabla$  and arsenical  $\psi$ .  $\psi$  is a fluid.  $\psi$  remains in  $\psi$  but is  $\psi$  in  $\psi$  and  $\psi$  and  $\psi$ . The union with  $\delta$  or with  $\mu \delta \delta$  to form a butyrum.

19. After our Serpent has been bound with her chain, penetrated with the blood of the Green Dragon and driven 9 or 10 times by the combustible  $\Delta$  into the elementary  $\Delta$ , if you do not find her exceeding furious and extremely penetrating, it is an apparent sign that you

do not hit *our subject*, or do not understand the notion of the<sup>6</sup> Homogenea or their proportions.

19. After ♀ has been sublimed (the chain is the ⚡ of sea ☉) – In sea ☉ lays the universal ♀, as is ☉ the ♀ Naturae.

*Penetrating: i.e. united to the ♀ vitae, distilled into butyrum and that butyrum rectified 9 or 10 times becomes exceedingly furious i.e. poisonous and penetrating. (The proportion is āā).*

20. In this furious serpent, after she has been dissolved by the *Universal Menstruum*, filtrated, evaporated and congealed 9 or 10 times, does not come over in a cloud and turn into our *Virgin's Milk* or metallic argentine ∇, not at all corrosive and yet insensibly and invisibly devouring and altering everything that comes near it, is plainly to be seen that you err in the notion of your *Universal Menstruum* (the ⚡).

20. *The furious Serpent is the rectified butyrum in Chrystals, which must be magnetized and attract the Universal Principle from the Sun, Moon and Stars in the Spring Season during serene days and nights so as to flow per deliquium.*

*The furious serpent or fuming butyrum must be carefully animated with the Cinnabar of ☉, or with the scoria primae, if you use the ♀ ♂. Then rectify till the butyrum is of an orange or deep red tint.*

**NOTE: THE BELOW COMMENT BY DR. BACSTROM WAS CROSSED OUT IN THE ORIGINAL MANUSCRIPT, WE INCLUDE IT FOR COMPLETENESS' SAKE.**

*This N<sup>o</sup> 20 is difficult to explain. It means, after he has attracted<sup>7</sup>, and the butyrum has flowed per deliquium, he filters it through paper, then evaporates the superfluous humidity from it and congeals it, i.e., he obtains again the chrystallized butyrum, but this is VERY dangerous as the fumes proceeding from the ☉ and the ♀ are MORTAL on the spot when received into the lungs and therefore this evaporation must be done by distillation.*

21. The Serpent of which I now speak, is our true *Water of the Clouds*, or the real Eagle and Mercury of the philosophers, greatly different from the vulgar ♀, which is corporeal, gross, dead and full of heterogeneous qualities, and is a subject fallen from its sphere, like unripe fruit from a tree. Our water is *Spiritual, Transparent*, living, residing in its own sphere like a king on his throne. (☉ Monte-Snyder's character).

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<sup>6</sup>In Dubuis: the notion of the **union** of the Homogenea

<sup>7</sup>Dubuis: after he has attracted **the celestial influences**

21. *That is, the magnetized, attracted, purified and distilled butyrum like a vapour which is the Real Eagle and Mercury of the Philosophers, i.e., ☿ simplex, and it must come over without humecting the alembic like S.V.R. (Spiritus Vini Rectificatus)*

*"Spiritual, Transparent, living, residing in its own sphere (in the Glass)" ☿ Universal ☿ descending from above ☿ into the center of butyrum ☿".*

22. *Though the vulgar ☿ is such an unripe fruit, corporeal and dead; yet if you know how to amalgamate it with our Dragon (☿) and to retrograde it with the Universal Menstruum (♁), you may assure yourself that out of this also you shall be able to prepare a Sophic ☿, with which you shall certainly produce the Great Elixir, discover the *Secret of Secrets*, unlock the most difficult of locks and command all the Treasures of the World.*
22. *This is only a repetition of aphorisms 18 and 19 to āāate ☿ with our Dragon (☿) is to mix ☿ with crude ☿ or with ☿☿ in order to distill a butyrum therefrom, which must be animated with a ☿ retrograding with the Universal Menstruum<sup>8</sup>, is the magnetization, impregnation or liquefaction of the Chrystalline butyrum by the ☿, by Sun and Moon and Stars, digested and fermented or putrefied. This Aphorism 22 proves that this is his 2nd way. His 1st way is of ☿ per se. (Vide at end of 2nd M.S.)*
23. *Our ☿ is called the ☿ of the Philosophers which is not to be found ready prepared to our hands, for it must of necessity be made by our philosophical preparations out of the first chaos, and although it is artificial, yet it is naturally prepared. Nature, which is imitated in the preparation of it, contributes likewise thereunto by magnetisation.*
23. *Our ☿, i.e., ☿ simplex. The "first chaos" is the putrefied, magnetised, liquified butyrum, which, by putrefaction, becomes a True Chaos. The first Chaos is the mixture of crude ☿ or ☿☿ with ☿ corrosive. Nature by the attraction, liquification and putrefaction contributes to the attainment of the ☿ simplex of the Philosophers.*
24. *Since our subject cannot be called the fiery serpent of the Philosophers, nor have the power of overcoming any created thing, before it has received such virtue and quality from our Green Dragon and the Universal Menstruum; by which itself (☿), is first overcome, devoured and buried in its bowels, it follows that such a Virtue of Killing and Vivifying is natural to ☿ our Dragon and Universal Menstruum ♁. (Our Dragon ☿ contains a ☿, i.e., ☿, or ☿ Vitae.)*
24. *Our subject, i.e. our ☿; he means here the butyrum. From our Green Dragon, i.e., ☿ or ☿☿ stellatus. Ripley's Green Lion and the Universal Menstruum, i.e., the Sea of the Philosophers, the atmosphere, the ♁.*

<sup>8</sup>Dubuis: which must be animated by the universal menstruum...

Our subject, our ☿ receives its virtue from the ♀ or ☿ Vitae in the butyrum and from the astral ☉ or universal agent ♀, communicated to it by attraction.

25. The Universal Menstruum of the Philosophers is that Celestial one, without which nothing can live nor subsist in the World. It is also that noble Champion (Perseus) who delivers the uncorrupted Virgin, Andromeda, who was with a strong chain fettered to the rock in the power of the Dragon. And whose spiritual love, having admitted for fear of being externally ruined and devoured by the Dragon, (which could not have been avoided, if this noble champion ♀, Light, ♀ had not come to her assistance). She is to be delivered of a child, which will be the wonder of wonders, and a prodigy of nature (☿).

25. This confirms that I am right in explaining the universal menstruum dilated in the ♀. An allegory in Ovidus describing the liquification of the butyrum ☉ ".

Perseus is the universal agent ♀ manifested in Light, sent to us by the ☉ and to remoter worlds by the fixed stars or Suns. The Virgin Andromeda is the sophic ☿ contained in the butyrum in the concentrated ☿ of ☉ of the ♀ and in the ☿ Vitae, or the volatilized ♀.

This ANDROMEDA is simplex, duplex & triplex as you will find by the sequel.

SIMPLEX: It is the metallic sophic ☿.

DUPLEX: When it is tinged with the red ♀ or internal ♀ hidden in ☿ Vitae, and becomes blood red (i.e. GOLDEN WATER).

TRIPLEX: When the fixed ☉ is united therewith and is become the medicine of the first order ☿. The sophic ☿ is fastened to the rock (☉) with a strong chain with the ☿ of sea ☉ in the ♀ corrosive: which concentrated ☿ of ☉ holds and suspends the ♀ of ☿ Vitae and has volatilized it.

Before magnetisation, or liquification but by purification, this ☿ Vitae at last settles at the bottom, whilst Andromeda or ☿ Sophorum Simplex is set at liberty by distillation. Mind the subtlety and invention of the ancient philosophers.

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Ora et Labora!

Dear Friend,

After the Aphorisms of Urbiger we are presenting a text which comes from the German work *Oraculum*. The section included in this lesson gives some interesting details on the way of lead acetate.

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THE APHORISMS OF URBIGERUS (continued)

26. If our Virgin in her confinement, before she is set at liberty does not manifest her extreme beauty, with all her internal divers delicate natural colours, wonderfully charming and very pleasant to the eye, it signifies that she has not sufficiently engaged the spiritual company of the Dragon (♁).
26. *Our Virgin, the sophic ♀ Simplex. Whilst you distill and rectify the butyrum, you see all the beautiful and delicate colors of the rainbow in the neck of the ♀ and sometimes in the receiver, which I have often beheld with great delight. That the butyrum has not fully carried over the ♀ or ♀ Vitae, which contains internally the tinging ♀ or ♀ of ♀ or ♀ of ♀ and ♂. This ♀ causes those beautiful colours. ♀ is the father of all colours and tinctures.*
27. If the Universal Menstruum has not totally delivered the Virgin from the Claws of the Dragon, it is a sign either that she was not sufficiently free from her heterogeneous qualities, or that she has not received from the external heat a sufficiently penetrating quality or that the Universal Menstruum was too weak to perform its intentions.
27. *If the Universal Menstruum, the ♀, or rather, the universal agent ♀, Light, Heat and Lunar Cold or Lunar Humidity, causing the ♀ to be Vitae, has not delivered the Virgin, the sophic ♀ Simplex, by your attraction and liquefaction, from the claws of the Dragon, from the corrosive butyrum which keeps the sophic ♀ imprisoned ♀, it is a sign ♀ that the universal menstruum was too weak, i.e., that you have not attracted and liquified long enough or often enough. Thus Van Outer is wrong in Digby (page 8) where he speaks of one hour's attraction.*
28. To know whether the āāātion, sublimation, dissolution, filtration, coagulations and distillations, have been natural and philosophical, the whole body of the Serpent must come over spiritual and transparent, leaving only some few and very light faeces at the bottom. Which can by no art be reduced either into a running ♀, or any other kind of metallic substance.
28. *This concerns the last distillation of the attracted, digested, dephlegmed and distilled ♀ simplex. This is to come over as a cloud or cloudy vapour, and is then the ♀ simplex (not corrosive at all, says the author: Yes it is right!)*
- During this last distillation for obtaining the sophic ♀, i.e., the Virgin Andromeda, there are to remain no faeces. At least not such as can be reduced into a running ♀<sup>ial</sup>, or metallic substance.*
29. After all these above mentioned operations and the separation of our Serpent, being āāā-ed with any metal, pure or impure, cannot suffer the fusion. It will be in vain for you

to go any further with it, for you may assure yourself that you do not walk in the true paths of the Hermetic Art.

29. *After the separation of the Sophic ☿ simplex from its own precipitated, Snow White ☿, which ☿ is a ☿ Vitae, or delicate highly pure ☿ containing the sophic ☿, a fixed metallic ☿ for the Great Work, per se, without common gold, if our serpent, or the ☿ Vitae, or ☿ cannot suffer fusion, etc. (I know for certain that it can be melted with any metal).*
30. Our philosophical distillation consists only in the right separation of our right spiritual and ☿<sup>ial</sup> ☿, from all its poisonous, oily substance (from the corrosive ☿). Which substance is of no use at all in our art, and from the ☿ which is left behind after the first distillation (when you made the butyrum ☿ at first).
30. *This is very explanatory. Our spiritual ☿<sup>ial</sup> ☿, i.e., our attracted ☿ simplex, the Virgin must be separated by the most gentle distillations, from the poisonous, oily butyrum. Then I believe that this ☿<sup>ial</sup> spiritual ☿ need no longer be corrosive, provided it is free from the ☿ or ☿ vitae, which is the very thing that renders the butyrum ☿ so very poisonous and dangerous when hot and whilst united to the ☿ of sea ☿.*
31. If after the first distillation an exceedingly corrosive and extremely penetrating red oil does not ascend ( which, as soon as it begins to appear in the neck of the ☿, the receiver must be changed) it signifies that the distillation has not been rightly performed, and by consequence, that the internal ☿, (☿), of our metallic vaporous ☿ is still mixed with its own ☿, and has been corrupted by the poisonous fume and external ☿, and therefore is not fit for our labour.

(N.B. by HWN. If you use crude ☿ and ☿-corrosive: you obtain a red Cinnabar of ☿, which ascends like a *sublimate*, but I have never seen it in form of a red oil, but that signifies not much – It is however a proof that Baron Urbiger has made use of ☿ crudum, and not the ☿ ☿ ☿ where no such Cinnabar can be obtained. The metallic vaporous ☿ is the butyrum ☿, beyond any doubt. (The internal ☿ or ☿ of our metallic vaporous ☿, i.e., butyrum, means the ☿ ☿<sup>ii</sup> auratum which must ascend in the form of Cinnabar of ☿ and must not remain below).

31. *It appears that he wants the Cinnabar of ☿ absolutely to ascend into the neck of the ☿, and that it is not to remain in the ☿.*

*Certainly he distills the Cinnabar of ☿ over in the form of a corrosive red oil – This animated butyrum he magnetizes.*

32. (Very plain!) In case you should commit so great an error in this first distillation, although it will never be in your power to prepare the ☿ duplex of the Philosophers, unless you commence the whole work from the beginning, yet, if you partially

comprehend our Art, you may easily prepare our ☿ simplex, wherewith you may effect great and miraculous things.

32. *As I have never seen the red oil of Aphorism 31 because I always took ☿ ☿ ☿, he certainly must mean the Cinnabar of ☿, which he says if it does not ascend, the distillation has not been rightly performed. Therefore it appears that the Cinnabar is to ascend in the neck of the ☿ which will always happen if you employ crude ☿ and ☿, but if you use the ☿ ☿ ☿, you never obtain Cinnabar, and if you get no Cinnabar, you must animate your butyrum with the scoria primae, or with \_\_\_.*
33. The above blood-red oil (an ☉ potable – he means animated butyrum), penetrates with its fume every part and atom of all metals and minerals and principally of ☉, out of which dissolution one may easily extract the right ☿ or essence with highly rectified S.V. and bring<sup>1</sup> the ☉ which is indeed a great medicine for human bodies. (The author of "The Hermetical Triumph", Leonar Constantia, and Irenaeus Philalethas have positively made a ☿ ☿ ☿).
33. *The blood red oil can be obtained if you collect the Cinnabar of ☿, mix it with the ☿, pour the clear transparent butyrum upon this Cinnabar and distill it over again by 5 or 6 such distillations and cohobations. The butyrum: will come over blood red, being tinged with the ☿ of ☿, contained in the Cinnabar and your butyrum is animated with sophic ☉, and so it must be, and this is Urbigerus' animated butyrum: – animated by the ☿ of ☿.*
34. A deep blood red ☿ of excellent virtue may also be extracted with SVR out of the above mentioned ☿ when that ☿ by accident or misfortune has been mixed with the internal ☿ of our ☿<sup>ial</sup> ☿ and with the red oil. (When the ☿ Cinnabar stays mixed with the ☿). With which extraction after it has been evaporated to a ☿, that ☿ imbibed (☿) and philosophically digested, you may assure yourself of having a grand medicine next to the Great Elixir, wherewith you may, to the great astonishment of all Galenists and vulgar chemists, quickly cure all sorts of diseases. It is one of the best medicines, next to the Elixir.
34. *Another great medicine, when the Cinnabar or the red oil remains with the ☿ (that is, when the Cinnabar of ☿ is mixed with the ☿ of ☿) after the butyrum has been distilled and remains clear without redness. Then from this ☿ a deep red ☿ can be extracted from that mixture with SVR. That mixture containing the Cinnabar of ☿, which he calls here the internal ☿ of our ☿<sup>ial</sup> ☿, i.e., butyrum ☿" : (I believe you can easily comprehend all of this) \_\_\_ imbibed with rectified SV and digested when the SV is distilled from it, after filtration, and extracted again. I am convinced that this would be a glorious medicine after the dulcification: otherwise it would be corrosive, but having been*

<sup>1</sup>Dubuis: and bring both of them through the alembic...

*extracted and digested 2 or 3 times until it is perfectly sweet on the tongue, it would be a glorious internal medicine without doubt. KERKRINGUS teaches these dulcifications with Tartarial SV better than any other author.*

35. Most part of the philosophers, whilst their intention was to go further to the noblest perfection of our Celestial Art, either employed the above red oil brought to a potability for internal medicines, or for external ailments without any further preparation of it, until they had obtained the great elixir.

35. *The red oil, i.e., the Cinnabar of ☿ distilled over into a red oil – otherwise, the Cinnabar alone is not corrosive, but when the butyrum has carried it over, and is united therewith, that red oil becomes then highly corrosive and caustic.*

36. If the ☿ has not the magnetic quality in attracting *Spiritus Mundi* into itself from the Astra, it is a sign that at the end of the distillation of the red oil, the external ☿ has been so violent as to burn up the magnet totally, which is contained in the first faeces of our ☿<sup>ial</sup> ♁.

(Use no more heat than is necessary in all your chemical labors!)

36. *The remaining ☿ vitae however, must absolutely be magnetical and eager to attract Light, ☿ and humidity, which I believe it will and must do.*

37. After the first distillation (after the red butyrum has been magnetized, etc.) if the least part of the Virgin ☿<sup>ial</sup> ♁ can by any Art whatsoever be brought to a running ☿, or any other kind of a metallic substance, it is an evident sign that either, the subject, or its preparations and reduction into ♁ has not been real, natural or philosophical.

37. *This must be attended to and, I believe, is easy and true.*

38. \* – Mr. Clark of Berdmonsey –

Although the above mentioned *Spiritus Mundi* is of no use at all in this our Great Work, yet it is a great menstruum to extract Tinctures out of metals, minerals, animals and vegetables, and can perform great things in the Art in volatilizing all fixed bodies, principally Gold.

38. *The above mentioned attracted ☿ Mundi which appears under the form of a very volatile spiritual ♁, and is a Lunar Humidity impregnated with Light and ☿, is of no value in this our Great Work, says Urbigerus, because the remaining butyrum is certainly his (Mr. Clark at Bermondsey) process and secret to volatilize dissolved Gold.*

\* *Here I am wrong the whole butyr must be universalized and become ☿ simplex first.*

39. A great many pretenders prepare menstrua to dissolve common  $\Psi$  and to convert it into a water by several ways and by additions of salts, sulphurs, metals and minerals, but as all those preparations are sophistical, anyone, expert in our Art, will be able to reduce it again to a running  $\Psi$ .
39. *Count Berhard Trevisan, Iren Philaleta, and Monte-Snyders, all condemn these methods, yet Lamspring has worked so and Theo. Paracelsus had a  $\Psi^{ial} \nabla$  made of ~~the~~ corrosive. Becker and Stahl recommend such  $\Psi^{ial} \nabla^s$  highly. Who can say what is impossible to bountiful nature? Although some Adepts condemn it.*
40. (Mr. Clark of Bermondsey)  
The quality of our  $\Psi^{ial} \nabla$  is to volatise all fixed bodies and to fix all those that are volatile, fixing itself with those that are fixed according to the proportion of it, and when it dissolves its own body, it unites inseparably with it, and yet conserves always, its own qualities and properties, and receives no augmentations from any other created thing, but only from its crude body.
40. *This quality is attested to by Mr. Monte-Snyders.  
"Its own body" means the fixed  $\ominus$  obtained by calcining white  $\nabla$ .  
"From its crude body" means from  $\Psi$  or from  $\text{M} \delta \delta$  or  $\Psi$  vitae.*
41. Our  $\Psi^{ial} \nabla$  has such sympathy with the Astra, that, if it is not kept very close and hermetically sealed, it will in a very short time, like a winged serpent, fly away in a wonderful manner to its own sphere carrying along with it all the elements and principles of metals and not leaving so much as one single drop behind.
41. *He means by this principally the magnetized butyrum and  $\Psi$  simplex, although Boerhaave says that the butyrum  $\delta$ , principally when hot, is extremely volatile and ready to evaporate, and those vapours are mortal (fatal) when received into the lungs by inspiration – when cold there is no danger.*
42. Several pretenders to the Magical Science, prepare Magical Magnets to draw from the air, as they pretend, from the Astra, such menstrua as they think necessary for the production of the Great Elixir, but their magnets being composed of determinate things, although their menstruums be great dissolvents, yet we do on certain knowledge affirm they cannot perform any real experiment in our Art.
42. *No commentary.*
43. Some are of the opinion that the Magical Science and all its experiments are necessary to produce the Great Elixir. We do not deny that Magic IS necessary to attain the highest degree of perfection and knowledge, yet we are most certain that it is not at all necessary to the elaborating of the Grand Elixir upon animals, metals, precious stones and vegetables.

43. *No commentary.*

44. THE WORK (*per se*)

Our virgin milk or metallic  $\nabla$ , being brought to a perfect spirituality and excellent diaphaneity (*the original ms. is illegible here but I think this is what he meant – HWN*) is called the true CHAOS of the Philosophers, for, out of that alone, without any addition of any created or artificially prepared thing, we are to prepare and separate all the elements which are acquired to the formation of our philosophical microcosm.

44. *The Butyrum or metallic  $\nabla$ , when highly rectified is THE True CHAOS of the Philosophers, and is the same as the  $\mathcal{M}$   $\delta$   $\delta$  by Irenaeus Philaletha, likewise called the Chaos, and by Monte-Snyder "Lac Virginis", out of the attracted, magnetized, distilled and digested butyr. The Great Work can be made *per se*, without any common  $\odot$ .*

45. To understand rightly, how out of this Chaos we are to form our philosophical microcosm, we must first, of necessity, rightly comprehend the great mystery and proceeding in the creation of the macrocosm; it being necessary to stimulate and make use of the same method in our labor which the Creator of all things has used in the formation of the macrocosm.

45. *This comparison is rather overstrained.*

46. Where our Chaos or Celestial Water has purified itself from its own gross and palpable body, it is then called the Heaven of the Philosophers, or the palpable body of the earth, which is void, empty and dark; and if our Divine Spirit, which is carried upon the face of the waters, did not bring forth out of the palpable body, that precious metallic seed, we should never be able by any Art whatsoever to go any further with the perfect creations of our microcosm, according to our intention.

46. *When our Chaos, i.e., the attracted or magnetized, liquified butyrum has, after due putrefaction, in a gentle heat, (VIDE: DIGBY Page 117) deposited its own body, i.e., its own animated  $\nabla$  vitae. This is better explained elsewhere.*

47. This Heaven of the Philosophers, after it has separated itself from the Earth, containing our Philosophical Seed, as well as the Magnet of our Salt of Nature, and after it has been separated from the superfluous waters or *phlegma*, it is then called the *Mercurius Simplex of the Wise*.

For whosoever attains it, at the same time attains also the Knowledge and Power of retrogradating metals, minerals, etc. so as to reduce them to their first *ens*, to perfect imperfect bodies, and to vivify dead ones, conserving always its property and quality to itself and to produce the great Elixir, according to the usual way of the Philosophers.

47. *The attracted, liquefied, animated butyrum (NB: which must be animated with the*

Cinnabar of ☿, if you have used ☿ crudum, or with the first scoria, if you have used ☿  
 ☿ ☿) by digestion and putrefaction, lets go its own ☿ or ☿us vitae animatum, which  
 falls down as a slime or moist ☿

This earth contains the Philosophic seed, i.e., the ☿, and the magnet for attracting the  
 fixed ☿ out of the fire during calcination. This putrefied, attracted, animated butyrum  
 must be distilled and dephlegmated in balneo vaporis.

The ☿ simplex conserves its own property, and is the solvent or menstruum to extract the  
 sophic ☿ out of the dried black or ruddy ☿ and afterwards, the fixed ☿ out of the empty  
 ☿ after due calcination in the wind furnace.

48. (Very plain and satisfactory)

After we have separated the ☿<sup>inl</sup> ☿ from the Waters, by which I mean the ☿<sup>inl</sup>, celestial  
 (attractive) water from the superfluous water, which is phlegma; by the Blessing of God,  
 and the infusion of our Holy Spirit we shall be able to bring forth out of the earth, such  
 fruits and subjects, with which we shall certainly perform the whole creation and carry  
 our work to the highest degree of perfection.

48. After having separated the ☿<sup>inl</sup> celestial, attracted spirit from the phlegma, i.e., this  
 highly volatile attracted, spiritual, or ethereal ☿ comes over first by a most gentle heat.  
 Like the S.V. after this comes a phlegma, which phlegma must be rejected, and the ☿  
 remains behind. The whole must be converted into ☿ simplex except the phlegma or  
 superfluous ☿' ☿.

49. (Quality of the ☿)

Our ☿<sup>inl</sup> ☿ being of the same brightness with the heavens (and our ponderous, palpable  
 body, which did separate itself from our celestial water) having the same properties and  
 qualities with the ☿, none but ignorants will deny them to be the right-heaven and true  
 ☿ of the philosophers.

49. This ☿<sup>inl</sup> ☿ or ☿<sup>us</sup> simplex, is to be perfectly clear, transparent, and as bright as the  
 firmament, and as the author has said before, is to be NOT corrosive at all!

Therefore it seems to be a universalized, dulcified, spirit of Sea ☿ which has left its  
 animated ☿ vitae, or ☿ behind during the last distillations as observed in APHORISM  
 48. Here, thus we have two subjects:

1. Our ☿ simplex, impregnated with Light, or universalized, i.e. dulcified-☿ of Sea  
 ☿, and...
2. Our ☿ or animated ☿ vitae containing sophic ☿, our ☿ and the fixed ☿.

50. (A Paradox)

If (after the separation of the spirit from the superfluous waters) the WORLD<sup>2</sup>, in which it is contained does not appear extremely clear and full of Light, and of the same brightness with our Celestial\_\_, it is a sign, that the separation is not fully performed, the spirit being still intermixed with the waters of phlegma.

50. (A Paradox)

*After you have dispelled the first volatile  $\mathcal{D}$ '  $\nabla$  or  $\sim$  and afterwards the superfluous phlegma, both over a balneum vaporosum, the remaining gluten or universalized butyrum must appear very clear and full of Light, and of the same brightness as the first highly volatile attracted  $\mathcal{D}$ '  $\nabla$ .*

*If you do not find it so, you have not rectified carefully or sufficiently.*

Ora et Labora!

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<sup>2</sup>Perhaps the WORLD is the phlegma. The "world" seems to mean a remaining gluten (See Digby) but in that case, the whole butyrum has not been universalized, and if that is not done, I cannot conceive how the  $\mathcal{D}$  can be separated from the World or Gluten.



## ORACULUM

### The Sophist

I found many things in the  $\text{S}$ , I made a salt out of them, a blood-red  $\text{O}$ , also a meadow-green  $\text{O}$  and a  $\text{V}$  liquid mercury, in the following way: I took an ore of  $\text{S}$ , reduced it to a fine powder, placed it in an earthenware pot and placed it on a coal fire  $\Delta$ , so that the pot becomes hot, but not too hot as not to melt the ore. I let it to heat for 2 to 4 hours, to calcine gently until it swelled; then I withdrew the pot from the fire, I reduced its content to powder, and calcined it once more, and so on, until only grey ashes remained, which I reduced to powder and put into a retort; then I poured a  $\text{V}$  strong vinegar onto it and placed the retort on a gentle heat (First extraction); then this vinegar  $\text{V}$  took on a brilliant yellow color, and I poured it and added some new vinegar onto it and duplicated the operation until the vinegar no longer took on any color; then I poured all the colored vinegars together, I took the  $\text{O}$  (residual substances) off the retort, dried them and calcined them again, then I poured freshly distilled vinegar on them and extracted all the salt, until the vinegar no longer dulcified, but remained such as I had poured it. Then a white limestone earth  $\text{V}$  remains which is useless. I poured all the vinegar together into a retort, placed the latter in a  $\text{S}$  sand bath and distilled it entirely; I obtained thus a thick salt, quite dry that I heated with gentle heat; it started then to melt, I stopped the heat, I broke the retort, took the salt, reduced it to powder, and sprinkled distilled water over it (Second extraction) and extracted it again. I poured this solution slowly in order to separate the fecibus (impurities) from it and continued until everything became pure once again, cleaned of all fecibus. I distilled it again in a retort and heated it with a strong heat  $\Delta$ , then I extracted it again and again new feces came out; (Third extraction) I separated them again and distilled the water out of its salt. Then I again poured distilled water  $\text{V}$  on it and my solution became blood-red in color, which pleased me. I distilled this water again and it became as black as tar (Fourth extraction) I finally heated it with strong heat, then it flowed together to become a blood-red, sweet, and clear salt. I was pleased again, for I thought I had obtained the true Carfunkel, for all philosophers used to say that the Salt of Metals is the Philosophers' stone. I must admit, in truth, that it was a medicine of great potency, and I had read in the philosophers' books that the force to transform the coagulation of Mercury into  $\text{O}$  or  $\text{D}$  lies in the heart of  $\text{S}$ . I placed 1 Mark<sup>1</sup> of  $\text{V}$  live-mercury in a deep mortar, when the mercury started to heat, I placed 1 part of my stone onto it, the latter started to melt and covered the mercury with a blood-red skin; I gave it a slightly stronger fire  $\Delta$ , and the matter collapsed in the mortar; I let the heat  $\Delta$  cool down, withdrew the mortar and thought that the whole would be transformed into a medicine; but it became otherwise; for my mercury  $\text{V}$  appeared hard and seemed heavy, but when I broke it in two parts and added to one of the parts 4 parts of lead, reduced them while blending them in a cupel, then I saw to my disadvantage that everything volatilized except for 1 part and 1 fifth (quint) of the most beautiful silver  $\text{C}$ , of which half was gold  $\text{O}$ , upon separation. I tried it with the other part and found nothing more. I saw there that something of the mercury had transformed into gold and silver. I went through 100 attempts, but could get nothing more out, and left that work aside. The truth was that I could not extract anything more from it, but I was so enamored with

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<sup>1</sup>One mark = 244.5 gr

this work that I started other ones. But tell me why did this salt not transform the mercury all the way into gold but only into silver?

### Wisdom

You did not purified your salt enough, for the acid does not leave it in this manner, and this prevented the salt from being capable of penetrating. It is said: the salt of Metals is the philosophers' stone but one pound of lead ore barely contains 1 quint of true salt, however of a strength much greater than your salt; that is why you should pay good attention to the following cause: when you have extracted your salt of ♄ for the third time and you have distilled the water to the state of dryness, you should have left it to heat in an enamelled mortar until it melts, which happens easily, and rapidly pour it, once it has cooled down, reduce it to powder and put it in a retort (for through calcination and fusion, most of the acid leaves); pour onto it a highly rectified wine alcohol and extract it again; the alkali of the vinegar will thus remain, put all the extractions together and distill them in a water-bath in order to drive the spiritus vini (wine alcohol) out, then the true Sal Saturni will remain, which, once more extracted with distilled rainwater, will first dissolve like blood and will coagulate with difficulty. And now this is the true Quinta Essentia or the nucleus (kernel) or balsam of Saturn or even a true Sal Metallorum which coagulates the ♀ mercury around it into gold ☉ or silver ☾. Melt 2 parts of gold; when it becomes liquid add 1 fifth (quint) of salt, the latter will instantly unite with what is similar to it, that is, the salt as an intermediary between mercury ♀ and sulfur ♂ in the gold; the salt will dominate therefore the mercury ♀ and the sulfur ♂ in gold while rejecting its ♁ earth, and the rest will be together as a red salt, sweeter than sugar, a gram of which colors a glass of wine like blood, which constitutes a potent remedy for the human body. What we can do with the rest, you will eventually see it, for it is a real treasure.

### The Sophist

Oh! there was not enough salt! I also attempted to make the oil of metals out of it and took for this purpose the salt mentioned above, mixed it with a beautiful ☼ white limestone, poured it into a retort and thus obtained a spiritum of ☽ calcium salt and a blood-red oil, this I again overdistilled in a ♀ water-bath, thus blood-red oil formed; I put the oil into a phial and have congealed it together, that is to say, I poured 1 part of this oil on 2 parts of calcium ☽ salt on it, I blended it, but could not do any more with it than with the preceding one, except that it was an excellent medicine.

Dear Friend,

We have already stated that the making of butter of antimony through the dry distillation of a stibnite–corrosive sublimate mixture was extremely dangerous. It is also costly, due to the actual price of corrosive sublimate. All the same, this process has the advantage of yielding a cinnabar called "antimony cinnabar", which is valuable in other paths. If you happen to be a chemist, and well–equipped at that, you can avoid buying corrosive sublimate, and work according to the following method:

First method:

- Prepare mercuric sulfate by attacking the mercury with sulfuric acid concentrated in excess.
- Mix four parts of mercuric sulfate with one part of sea salt. The corrosive sublimate will deposit in the upper part of the flask.
- Mix one part of sublimate with one part of stibnite (according to Glaser), and dry distil: The butter condenses in the cold parts. Caution: the vapors are very toxic, and the butter very corrosive.

The butter is recouped with acetone that has been distilled two or three times on **quick lime**.

Second method:

- Place some stibnite that has been reduced to powder in a large and high test tube.
- Pour ten to twelve times its volume of commercial chlorhydric acid over it.
- Add some nitric acid, between two to five % of the volume of the chlorhydric acid.

- Stir slowly with a glass rod. Caution: at first the reaction is such that the liquid may flow over. The reaction is finished when some stibnite remains and when the gaseous vapors have ceased (do not inhale).
- Filter, and by the following day (or the day after), the color of the solution will become ruby red.
- Distil and recoup the butter with pure acetone which you distil in turn.

This second method is less dangerous, and is good practice.

In the next lesson, we shall describe the making of philosophical chlorhydric acid, as well as an alternative method to make the butter.

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### THE APHORISMS OF URBIGER (continued)

51. (Digestion or Purification<sup>1</sup>)  
 If, in the space of 9 or 10 weeks, or two philosophical months (12 weeks) at longest, our ☿<sup>ial</sup> ∇ has not done separating itself from all its own earth, containing the metallic seed, it is an evident sign that you have either erred in the working of it, N.B., its digestion having been too violent, has confounded and burned up the principal subject of the Creation -- the earth!
51. *In the space of 9 to 10 or 12 weeks at longest, whilst you digest the magnetized, attracted, liquified, animated butyrum in a most gentle warmth, so that the glass only "feels comfortable warmth" on the face, the liquefied butyrum must putrefy and become black and turbid, which causes a separation of the elements, the glass being close shut N.B. that you may loose nothing. All the ☿ i.e., the animated ☿ vitae must separate itself and fall to the bottom of the digesting glass (NOTE: a drawing of a figure like a Florence Flask is inserted here - HWN) like a dark slimy ☿ or sediment, which earth contains the metallic seed, the sophic ♁, the magnet for attracting the fixed ☉ out of the ∆, by the last calcination.*

*The sophic ☿ simplex remains suspended in the liquid Chaos in the World (see # 50). This is the digestion and putrefaction after the attraction and liquification of the animated butyrum, previous to the separation of the elements by distillations. Do not attempt to distill before the liquid is become perfectly clear and transparent and all the ☿ has*

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<sup>1</sup>Dubuis: putrefaction

settled.

52. (This clears up the Paradox of Aphorism # 50).  
This philosophical ☿ containing our principal subject after it has been separated from all the Waters (phlegma) must be dried with a gentle heat to liberate it from its extraneous humidity, that it may be in a proper capacity to receive the celestial moisture of our Argentine Water, to which it unites its most noble fruits with which principles our philosophical, microcosm is generated, nourished and saturated.
52. The remaining slimy ☿ or sediment, after it has been separated from all the waters, i.e., after the Chaos has been distilled over a bal. vapore: First the most volatile lunar humidity, i.e., the ☿ simplex, second the superfluous phlegma, all over a bal. vap. the next day and you possess our ☿ simplex and the animated ☿ sediment or vitae animatus is left behind. The ☿ simplex must be rectified 3 or 4 times.
53. If after the ☿ has been reverberated (i.e., gently dried), humected with our Celestial moisture, it does not presently enrich Our Air with the Divine expected fruits, you may certainly believe that, in the drying of it, the external heat has been too violent, so as to burn up the internal heat and nature of the ☿, and consequently spoil your undertaking in regard to performance of the whole Mystery of the Creation according to the noblest, richest, shortest, most natural and secret way of the Philosophers (i.e., *per se*, by its own elements without common ☉).
53. The ☿ must be dried in a glass with a moist, gentle heat, according to Aphorism # 52. "Our Air" is the ☿ simplex, "our Δ" is the ☿ duplex or ☿ animatus.  
i.e.: Δ Light anima, or animated with ♁, and is all from one and the same principle.  
"Our ☿" is the clarified ☿ or fixed ☉, the basis and foundation of the whole building.  
Aphorism # 53 cautions against too much heat, when you dry your, as yet volatile, animated ☿, that you do not burn and destroy it, or the work, *per se*, without using common ☉, is at an end there.
54. (Digression)  
In case the ☿ should be totally destroyed by the violent external heat, although it is most certain you cannot carry on our whole Creation any further with it, yet if you know how to ããã our ☿ simplex with common pure ☉, which is dissolved, vivified and renewed by it you may be sure of effecting the Great Elixir, although neither so quick, so natural, nor so rich as you might have done without ☉. This is our *Third way*.
54. Digression for a work with common fine ☉. If you have destroyed the sophic ♁, or our ☉, contained in the ☿ or sediment the work is with common, yet fine, pure ☉. N.B. That this is the work of Artephius, Kalid, Flamel, Zacharias and Monte-Snyder, Vide

Digby, pages 116–117, etc. etc.

If you know how to dissolve common pure ☉ in our ☿ simplex, putrefy and regenerate it, you may also obtain the *Lapis Philosophorum*, although not so natural, etc. etc. No! Because the sophic ☽, sophic ☿ our ☉, is already open and volatilized, whilst the common \_\_\_ must, by length of time, be opened and volatilized and converted into sophic \_\_\_ or our \_\_\_, as Irenaeus Philalethes has rightly observed.

55. (The work with common ☉)  
The ããã of our ☿ simplex with common ☉, consists only in the right proportion, and in the indissoluble union of both, which is done without any external heat in a very short time, without which exact proportion and right union, nothing of any moment is to be expected from their marriage.
55. "The ☿ simplex dissolves ☉ without any external heat in a very short time". I am sure that a dulcified ☽ of Sea ☉ does dissolve a subtle calx of ☉, but as the author's ☿ simplex has separated itself from the volatilized ☽ i.e., ☿ vitae, and therefore is become a universalized, dulcified ☽ of Sea ☉, which is a universal ☿. I cannot conceive that so mild a solvent should have a power to dissolve ☉ in filings, as the author asserts here. Aphorism # 56.
56. Know then that this right proportion is 10 parts of our ☿ simplex to one part of the finest common gold in filings, which is dissolved in it, like ice in common ☽, after an imperceptible manner, and as soon as the dissolution is over, the coagulation and putrefaction (*must be promoted by a gentle heat*) presently follow, which effect, if you find not, is a sign the ☿ exceeds its due proportions.
- Now when your ☉ has been thus well ããã-ted (i.e. *dissolved*), united, putrefied and inseparably digested with our ☿ simplex, you will then have only our philosophical ☿ (so says *Ir. Philalethes*) in which time one might have easily performed the whole work, working without common ☉.
56. Boerhaave says that Butyrum ☽, on accounts of its ☿ vitae, dissolves ☉ in filings, but the dulcified ☽ of Sea ☉ dissolves only a subtle calx of ☉ in filings, although I may be wrong.
57. Although our ☿ simplex is exceedingly spiritual and volatile, yet, since it is the *right agent* (as Pontanus calls it) digesting the seed or essence of all metals and minerals, it will, though undigested, naturally adhere to any of them, although corporeal (although a butyrum) that shall come near it, and will never leave it unless it be forced away by the test, 'tho kept in great fusion for many hours.

57. (Our ☿ simplex is exceedingly spiritual and volatile, and is the 'right agent'). Boerhaave attests its volatility whilst hot and fuming, which invisible fumes ARE MORTAL ON THE SPOT, when an atom thereof is received into the lungs by inspiration, says Boerhaave and warns the operator. (Do NOT breathe these deadly fumes – HWN).

This character of ☿ simplex or duplex, adhering so strongly to metals, so as not to forsake them although kept in a great fusion or Δ, is a proof that this property cannot belong to the first highly ☽' humidity much. (At this point, Bacstrom inserts the following line: WHAT I SAY HERE BELOW IS ERRONEOUS) less to the succeeding phlegma, but must appertain to the remaining universal gluten or metallic butyrum, which is to be distilled over in a cloud – N20. When the slimy ♃ or ☿ vitae animatus is left behind in the ☽.

58. This ☿ simplex, which before its retrogradation, was of a feminine nature, and before it had left all its own earth, was Hermaphrodite, being powerful in both sexes, it now become of a feminine quality again, and although it has lost the masculine visible Δ (contained in the ♃) yet it has conserved its own fire, which is invisible to us, and with which it performs visible operation in digesting of imperfect metals, after its determination with any of them. (If you work with common ☉ or ☽).

58. N.B.: This ☿ simplex, before its retrogradation, i.e., whilst it was the first butyrum, before it was magnetized and liquified by attraction of Solar Light and Lunar Humidity – which he calls retrogradation or universalization, and before it had deposed its own ♃ by a digestion of 10 or 12 weeks, during which time, the attracted Chaos or liquified butyrum is centrally opened, and its elements are separated and this is performed by the attracted Δ or Light (Oxygen) and Lunar ♃, with the closed glass, outwardly assisted by a gentle warmth which stirs up the inward agent to move, to putrefy and to separate the elements in the Chaos.

This butyrum was at first a feminine nature, but after magnetizations is hermaphrodite, and after the separation of the elements, and distillations into ☿ simplex, becomes of a feminine quality again. Otherwise it could NOT be ☿ simplex. The Woman eager to be impregnated with the sophic ♀, to become tinged as red as blood when it is ☿ duplex, or ☿ animatus, i.e., a married woman in which union the husband acts the principle part, the active part. The ☿ simplex, although it has lost the volatile masculine Δ (contained in the animated ♃ or ☿ vitae, N.B.: ☿ of life). Yet it has conserved its own Δ, certainly the universal ☿ contained in the ⚔ of Sea ☉, dulcified and universalized.

59. (N.B.: a particular ⚔ or abbreviation).  
If this our ☿ (the proportion rightly observed should be āāā with any imperfect metal, being first determined with a fixed one, it will regenerate and perfect the same, not losing the least particle of its virtue or quantity – Which metal, after the digestion of a philosophical month (6 weeks) will be able to resist all manner of trials, and will be far better than any natural one.

59. *This is a particular abbreviation of the work, or a gradating<sup>2</sup> ☿ duplex, which fixes ☿ into ☉, and confirms Yardley's Work in Via Sicca; who fixes ☿ into ☉ or ☽.*
60. (Gradating Oil, a profitable, particular labor)  
The determination of our ☿ simplex with any of the fixed bodies, is to be done by dissolving a small quantity of filings of red or white according to the colour and quality of the metal which you desire to ameliorate and if you do not err in the separation and union of the subjects, you may assure yourself of obtaining your desire after a philosophical digestion. (Of 40 ℔).
60. *The ☿ simplex is to be animated (not by its own sophii ♁ or sophii ☉, for the work, per se) but by dissolving a small quantity of filings of ☉ therein, in order to obtain a ☿ duplex, of ☿s animated, which is a gradating ☿, as well as Yardley's animated ☿. Only this is per via humidam, whilst Yardley's is per via siccam. This gradating oil must become blood red. If that does not happen, it can certainly not enrich filings of ☽ or ☿ vivum with ☉.*
61. To examine rightly whether the ☿ simplex is rightly prepared, or come to its perfection, one only drop put upon a red-hot plate of copper, must tinge or whiten it through and through, and must not part with it, although brought into a fusible heat, i.e., not even when melted. If you find it not so, your ☿ simplex is not well elaborated, or has not yet done separating itself from its own ♁.
61. *Examination and trial on the ☿ simplex.*
62. (The Work PER SE)  
If your ☿ simplex, when put upon its own dried ♁ does not presently unite with the essence of metals, appearing deeper than any blood, and shining brighter than any fire, which is a mark of the reception of its own internal ♁ (Sophii ♁) and that of the Eagle, the rectified, magnetized, spiritual ☿ simplex (has sucked the blood of our red lion) the ♁ or rather the sophii ♁ (our ☉) or fire contained in the ♁, it is an evident sign that you have erred in the manipulation of the ♁.
62. *This again concurs the great work per se without common ☉. After the remaining animated ♁ or ☿ vitae, probably of a dark or ruddy color, has been gently dried with the utmost care so as not to hurt it, a small quantity of the rectified ☿ simplex (by way of experiment) must presently unite with the dried ♁ and tinge itself of a deep red blood color, by receiving the Sophii ♁ (our ☉) shining brighter than ♁, i.e., of a ♁' ruby red color.*

*If this does not appear, you have erred somewhere. But when this ☿ is perceived, all*

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<sup>2</sup>Dubuis: gradating means which fixes the color gradually or progressively.



the *sophii* ☿ (our ☉) is to be extracted out of the dried animated ♀ or ☿ vitae, as long as there is any ☿ left in it, and until the ♀ appears perfectly void. This red ☿ is your ☿ simplex animated with the *Sophi* ☿ or ☿ our ☉, and is, or ought to be, of a Δ<sup>y</sup> ruby red color. This I would purify, not by filtering, but by test and pouring it off, if there be any subtle ♀ on the bottom. This ruby red Δ<sup>y</sup> perfectly transparent ☿ is the double or animated ☿ of the Philosophers, when the work is done per se, by its own internal elements, without common ☉ in forma humida, viscosa, whilst Irenaeus and Yardley worked in forma sicca, with a running ☿ animated or impregnated with the same *sophii* ☿ (Our ☉).

63. The process PER SE without ☉.  
 This ☿ thus impregnated with its essence, or ☿ of metals, is called the ☿ duplex of the Philosophers, which is of a far greater quality than the simplex (surely!) with whose imbibitions in the ☉ of Nature after that fixed ☉ has been saturated with the ☿ simplex, the whole mystery of the Creation of the Philosophical Microcosm is maintained and perfected.
63. *Describes candidly and truly the whole process of the Stone, after the preparatory labors are happily ended.*
64. To know whether your ☿ duplex is philosophically prepared, and sufficiently impregnated with its own internal natural fire, (extracted out of the dried earth) with the *Sophii* ☿ (with our ☉) put one single drop upon a red-hot plate of pure silver, and if the silver is not by this drop penetrated through and through with a deeper red ☿ enduring the greatest fire of fusion, it does signify that you either fail in the preparation of it, or that you have not given it time enough to receive a full saturation out of its own earth.
64. *Examinations and trial on the ☿ duplex or ☿s animatus. Fine ☽ so treated and melted, then flattened in the mill, cut into shreds and separated by ☿; there will be left a black calx, which when melted with borax, will prove to be fine ☉ of 24 carats (! HWN) because the volatile, spiritual ☉, or "our ☉" finds a body in the ☽, and becomes corporified, maturated and fixed ☉ by means of the ☿ Naturae, or the Δ, oxygen concealed in ☉ of the ☿.*
65. This deep red ☿, extracted out of our philosophical ♀ is called our ☿, our undigested, essentificated ☉, our internal elementary Δ, and our red Lion, for, without its help and concurrence, our philosophical world cannot be nourished, digested, or accomplished, being the right ground and the true essence of the whole work of our creation.
65. *This deep red ☿, which has tinged our ☿ simplex, animated it and made it ☿ duplex animatus, is our ☿ the *sophii* ☿ or ☿, our essentificated ☉ and internal Δ and our Red Lion. (Does this not show a probability of de la Brie's process with ☿ and ☉? Is not ☉ full of Δ?)*

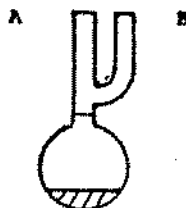
*It is the life active element  $\Delta$ , the principle of all  $\mathbb{R}$ s, multipliable by its own principle, like a spark of  $\Delta$  or light, collected in the Tinder box. N.B.*

Ora et Labora!

Dear Friend,

### THE MAKING OF PHILOSOPHICAL CHLORHYDRIC ACID

According to the Ancients, sea salt is the body containing the most of Universal Spirit; hence the importance of the Salt Spirit, also known as sea salt acid, chlorhydric acid, or muriatic acid



- Caution: this operation is dangerous therefore it is mandatory to wear protective gloves and goggles.
- Fill a half-liter or one-liter flask with salt up to a maximum of 1/4 of its volume (not more, otherwise toward the end of the experiment the flask may break under the pressure of the salt.)
- On top of the flask, fix a 29/32 double ground-glass coupler. In A, fix a separating funnel; it should have a pressure equalisation tube and a 29/32 grinding at its base so that the acid can be poured out slowly (drop by drop) into the salt.
- In B, fix a coupler to lead the gas into the bubbling systems filled with distilled water.
- Attach two bubbling systems, one after the other (using the double tubing mentioned in previous lessons).
- Heat the flask; as soon as the flask is heated, the reaction begins. The H Cl gas take off for the bubbling system. When the gas pass over the first bubbling system without being dissolved, this means that the water of the first bubbling

system is saturated with acid. You need to change the apparatus and replace the water (which should be saved). This acid-saturated water attacks the stibnite directly and yields a butter which is retrievable through distillation.

- While the stibnite is being attacked by the concentrated chlorhydric acid, the reaction will cease as soon as the acid no longer exceeds  $\text{H Cl} + 6\text{H}_2 \text{O}$  (according to the chemist Johannes).
- Add sulfuric acid drop by drop through the separating funnel A until all the salt has been attacked.
- The chlorhydric acid thus formed from natural sea salt is philosophical, and is appropriate for making antimony butter.

#### Important precautions for this operation

- The sulfuric acid should be as concentrated as possible.
- Decrepitated<sup>1</sup> sea salt must be used.
- H Cl acid in gaseous form will attack virtually any plastic: silicone, urethane, etc.
- The entire set-up should be made of glass; at least the joints should be made of teflon.
- After the second bubbling system, attach a tube providing an outlet, to possibly exhaust the gas, if need be.
- The acetone used to recuperate the butter should be as anhydrous as possible.
- The traces of water transform the butter into a white insoluble powder called the powder of Algaroth, or Mercurius vitae. This powder should be put aside for another path.

In the next lesson, we will present the follow-up and the end of the Aphorisms, as well as a method of distillation for antimony butter.

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<sup>1</sup>to decrepitate = to calcine

THE APHORISMS OF URBIGER (continued)

66. When the ☿ has lost its Soul (the red Sulphur), the remainder of it is the true Magnet, attracting the ☉ of Nature from the combustible △ after a violent calcination in the wind furnace for several hours.

Which (fixed) ☉ after its purification and clarification is called the clarified ☿ or ☉ of the philosophers, which uniting itself with our single and double ☿s after their digestion, is called by HERMES, the universal spirit converted into ☿ by Art.

66. *This is as clear and intelligible as any philosopher (with an unprejudiced mind) can desire it, and therefore wants no comment.*

*The fixed ☉ is purified, etc., by the clear ☿ simplex employing the feminine principle. This is first imbibed by the ☿ simplex until the ☿ alba flows like wax without the least fume. Then, imbibe the ☿ alba with your ruby red ☿ duplex, and saturate it fully until the ☿ rubra flows like wax, without fuming and the red sophii ☿ is accomplished all but the last fermentation or vitrification of fine ☉.*

*☿ before the vitrification of fine ☉, the red ☿ is multipliable ad infinitum in quality and power or pondus<sup>2</sup>, and is the universal Medicine, or ☉ potable, ☿ the tinging solar glass in not soluble in liquids, but in the △ only. The universal red sophic ☿ or ☿ naturae is soluble in S.V.R. and makes ☉ potable for curing indiscriminately, all diseases.*

67. The extraction, purification and clarification of our ☿ or ☉ of Nature, is performed by our ☿ simplex, which being put upon the calcined, reverberated ☿, will instantly draw the fixed ☉ to itself and unite itself with it and is separable by gentle distillation, after which the clarified ☉ of the philosophers is at hand.

67. *This again, as plain and as intelligible as I can make it and requires no commentary.*

68. Although we use our ☿ simplex for the extraction of its own Soul (the red ☿, our ☉, out of its (☿) body), and for the clarification of the ☿, yet, as it is a philosophical and perpetual menstruum, it loses nothing of its innate power, nor does it the least diminish in quantity, it being our true ALKAHEST as Paracelsus called it.

68. *This is plain enough! (The profound Boerhaave suspected that the Alcahest of Paracelsus, and J.B. van Helmont proceed from the butyrum ☉ although his time did not permit him*

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<sup>2</sup>weight

to examine deeply into this subject, and Boerhaave was NOT wrong).

69. The above mentioned three principles and elements of our chaos, perfectly separated from their impurities and brought to their highest perfection, are rightly called the three (3) Herculean Works, for after the preparation of them, all the labour, trouble and danger will be passed.
69. *This wants no illustration.*
70. Some foolish operators pretend that our Great Elixir is to be prepared in a very easy manner without any trouble at all, to whom we answer that such imposters neither know our matter, nor the right preparation of it. Yet we do not deny, but any healthy person, of what age soever he may be, may undergo all our labours necessary to the performance of it.
70. *Some adepts, for instance, those of primitive times, such as Maria, or rather, Miriam, prophetissa, whose sentences occur in the Turba Philosophorum, other who have worked with the  $\Delta \cup$ ; Vier Quart who conversed with Helvetius, whose processes differ totally from this, as well as their subject, although no foolish operators have written concerning the facility of the work, and indeed, so says Count Bernhardus Trevisan. They all spoke of their own works, not of all the works possible in Nature, and know nothing of this.*
71. These, our operations (labours) are called Herculean in respect to the rest of the work, which is exceedingly easy and without the least trouble or danger, being for that reason, called children's play, because a child or woman that has any sense, may easily work it and bring it to the highest perfection according to the saying of all true philosophers.
71. *(A child could not possibly accomplish the digestion. A woman may – such an one was Pironelle, Nicolas Flamel's wife. But a woman is not always a child).*
72. Although all the above mentioned operations are, according to the common opinion of the philosophers, esteemed, difficult and dangerous, yet we can and in conscience say and assure you, that we have ourselves alone, without assistance, prepared them all on a common kitchen fire, as it is very well known to several co-Adepts, who could not but admire our industry.
72. *This I cannot conceive!*
73. No true Adept or a perfect Artist can deny, but that the whole work of the Great Elixir, may, from the very beginning to the end be performed in one only furnace, in one only sort of vessel, and by one person alone, at a very small charge.

73. *At a very small charge one hundred years ago<sup>3</sup>!*
74. Some imposters would persuade the vulgar that gold, silver and many other ingredients are required in the making of the Grand elixir, according to our noblest way; which the doctrine of all the philosophers and our own infallible rules clearly show to be false; for it is most certain that we neither use any of their ingredients, nor yet any silver or gold, unless we have mentioned in our third way or until we have come to the fermentation of our Elixirs.
74. *Artephius was no imposter, yet he used ☉ and ☽ with the butyrum. Monte-Snyder uses ☉, Siebald Schwartzter and Hollander were no imposters. They have used ☉ and ☽ and corrosive menstruums in their preparatory solutions, and have succeeded. Everyone praised the path that conducted him safe to the Hesperian Apples, or to Colchos, and it seems that Urbigerus, ALIAS Baron Sorbiger, altho' a true Adept and Possessor, knew very little else but his own works. I could never find that any of the Adepts were very eminent in their theory. Some of them reasoned like asses!*
75. We do, with all true Philosophers assure you, that all things necessary for our philosophical work, besides the fuel, vessels and some few instruments, belonging to the furnace, are to be purchased for less than the expenses of a guinea, and that everywhere and at all times of the year.
75. *A hundred years ago but not at present<sup>4</sup>!*
76. Since neither ☉ nor ☽ are to be used at all in the formation and cibation of your philosophical work, it follows that the old and common saying of some authors, viz, "That without working with gold, it is an impossible thing to make ☉," proves to be only a false notion of men, who understand not our art.
76. *Siebald Schwartzter, Hollandus, Kunkel and several others do say so with great truth in regard to their own processes. What does Irenaeus Philalethes say – P. 1? Paracelsus says "with metals by metals and in metals, metals are perfected".*
77. When our Herculean works are brought to perfection, which is when our 3 principles or elements are prepared, purified and perfected, unless the philosophical and inseparable union of them is exactly performed, the Magistry of our Creation is not to be expected.
77. *All right and true.*

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<sup>3</sup>Dubuis: three or four hundred years from now.

<sup>4</sup>Dubuis: 3 or 4 hundred years from now.

78. Our principles or elements, being brought to a perfect and inseparable union and digestion is called the triple ☿ of the Philosophers, which being finished, the whole Creation and formation of our Work is crowned.
78. *When the red elixir is accomplished, before fermentation with ☉ in the ☽ it is called ☿ Philosophorum triplex as consisting of ♁, △ or Light, ♁ humidity and Salt ☿ or basis, wherein the △ is corporified.*
79. All our work of the Creation from its very beginning to its perfect end, may, to our certain knowledge, be perfected in less than 9 months, by any skillful and careful artist, that follows our rules, unless some accident should happen in the preparation of our Herculean Works: which to prevent, we wrought them ourselves in an **earthen vessel** which we count far safer and better than any glass, and which is most agreeable to the practice of the most ancient Philosophers.
79. *Very good! (He has used an earthen ☉)<sup>5</sup>.*
80. Before you come to the union of your elements, your clarified ☿ (the fixed ☉) is before all things to be digested in a moderate and continual heat of ashes, to free it from any unnatural moisture, which it might have attracted after its purification, to be in a fit capacity to receive your ☿ simplex, by which the clarified ☿ must be nourished in its infancy.
80. *Beginning of the last Work of imbibition for the White ☿.*
81. If your clarified ☿ (the fixed ☉) after it has been digested the space of a whole month, does not appear exceedingly dry subtle and frangible, it does signify that you have failed in the purification or clarification of it, or that the external moisture it has attracted, is not yet parted from it.
81. *Caution concerning the work.*
82. Take great care that you do not begin your imbibitions of your ☿, before you find it to be very well purified, clarified, dried and brought to be very subtle, and extremely frangible; for it would be a great detriment to your Work as well as to your ☿ and although it should not spoil your Work, yet it would be to you a great loss of time.
82. *Necessary Cautions.*
83. After our clarified ☿ (or fixed ☉) has been brought to a perfect purity, dryness and frangibility or brittleness, it is to be imbibed with the eighth part of your ☿ simplex, or

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<sup>5</sup>Dubuis: today quartz or borosilicated glass may be used.



Virgin's Milk which will, in a very short time, be worked into it, as into a sponge which shows the hungry state of our Infant, and then the fire must be continued until the Infant is hungry again.

83. *First imbibitions of the purified, clarified ☿ i.e., the fixed ☉ metallorum with the ☿ simplex, the 1/8th part of ☿ simplex, i.e., one part of ☿ simplex to be imbibed on 7 parts of the fixed ☉ and then gently digested during 3 or 4 ☉ until the infant is hungry again. This must be done in a glass closely shut, otherwise you lose your volatile ☿ simplex.*
84. If in the space of 2 or 3 days, or 4 at furthest, the Infant does not show itself to be extremely hungry, becoming very dry and brittle again, it will be an evident sign that you have overcome it by your excessive feeding of it.
84. *Do not overdo the imbibitions. Do it drop by drop, out of a small phial containing some ☿ simplex. (Use an eye dropper - HWN).*
85. Great care is to be taken in the feeding of the noble Infant (the clarified ☿, or fixed ☉) for, if you do not well observe our infallible rules, you will never be able to bring it to a perfect maturity, for, in the notion and proportion of our imbibitions and the management of them, the prosperous and unfailable end of our Work is to be expected.
85. *Consult Nicholas Flamel and Artephius.*
86. It is always to be observed that the fire be very gentle as long as you are making your imbibitions for fear of forcing any part of your ☿ simplex to leave the earth. For, as a moderate or pleasant heat makes the union between the soul and the body and perfects our Work, so on the contrary a strong heat disunites and destroys it.
86. *This must be carefully attended to.*
87. The Infant being dry, the imbibition is to be repeated again, and this method is to be followed, until the ☿ or fixed ☉ has received its proportional weight of the ☿, but then if you do not find it to flow like wax, and be whiter than snow, and perfectly fixed, you must proceed with your imbibitions, until all these signs appear.
87. *(i.e., until the ☿ is fully saturated and flows like wax, without emitting any fumes. Beware and be very careful as not to overload it<sup>6</sup>.)*

*The signs, etc., are plain enough to understand as expressed.*

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<sup>6</sup>Dubuis: with mercury

88. The imbibitions are not to be made any oftener than once every 3 or 4 days, in which time you will find your matter having soaked up all your added  $\Psi$  simplex, to be in great want of food, which must be supplied until it be saturated. The sign of this will be when it flows like wax again.
88. *(All very intelligible). Also observe here, how often Urbigerus opens the glass and seems not afraid of interrupting or suspending the operations of Nature, i.e., of Nature's Universal Agent.*
89. Your matter being brought to a perfect flexibility, incomparable Whiteness, and unalterable fixedness (so that it flows like wax without emitting any volatile fumes), know then that you have perfected the White Elixir, which being fermented with fine  $\Omega$  in filings, will be able to transmute all inferior metals into the finest  $\Omega$  in the world!
89. *(TINCTURA ALBA)  $\Phi$  Naturae Albuma. A Fixed Light URIM not yet THUMIM.*

Ora et Labora!

Dear Friend,

Antimony butter may also be produced by passing H Cl gas over stibnite that has been heated to about 250 C.

Set-up and method for this work

1. H Cl generator with sulfuric acid and sea salt.
2. The gas passes in a tube of decrepitated salt to absorb the water and acid that is taken along.
3. The gas then passes into a tube in one, two or three glass grooves are carved and filled with powder stibnite. The outside of the tube is heated either by a heating tape or wire, or by a resistance coiled around it. The tube should be slanted in such a way that the butter produced may flow out of the stibnite; it is then heated to about 250 C.
4. The tube connects with a double entry flask (29/32); the second entry is connected to an upright condenser which ensures the residual condensation of the butter.
5. The outlet of the condenser ends up in a bubbler filled with distilled water; the latter dissolves the unused gas. This water gradually transforms into an acid capable of directly attacking the stibnite.

Special precautions

- a) The whole set-up should be made of ground glass or with teflon joints.
- b) The stibnite should be natural and not calcined.
- c) The generator of gas is identical to that described in the previous lesson.

- d) A second bubbler is useful here; the residual gas, if any, can then be directed towards the exterior.
- e) The whole operation requires a good deal of practical experience.

#### Distilling the butter without a retort

- Material needed: two flasks of 125 cm<sup>3</sup> with a 29/32 neck, a male extension, twice 29/32, with a 105 to 115° angle.
- **The grindings should be absolutely clean in this operation.**
- Have metallic connecting collars ready for the two 29/32 grindings.

#### Distillation

- The flask A containing the butter is carefully placed at the end of the extension.
- Place a strip of teflon on the joint to the receiving flask B so the flask remains slightly mobile.
- The flask A is placed in a heating flask; however, the set-up must be slanted in such a way that the melted butter is as close as possible to the exit without being able to actually flow out.
- The flask B is half-submerged in cold water.
- When no more butter remains in A, let everything cool down, and remove the teflon in such a way that the grinding of B is perfectly watertight. The whole is then submerged into water at 90 C with the flask A at the top. Thus the solidified butter in the extension or at the top of flask A will flow into the flask B.
- Remove the joints of flask A, clean all black traces and dry well.
- Once the grindings have been cleaned, the flasks are switched (A becomes B and vice versa) in preparation for a second distillation.
- The operation is repeated until there is no longer any residue or until it is slightly whitish.
- Although theoretically there are no toxic vapors released during this operation, caution is nevertheless advisable, since these are very corrosive.

This lesson completes the work of Urbiger, which is clarified by some additional texts.

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### THE APHORISMS OF URBIGER (End)

90. Before the White Elixir is fermented with common  $\mathcal{D}$ , you may multiply it as well in virtue as in quantity by the continuation of the Imbibitions with the  $\mathcal{Y}$  simplex, by which it may, by degrees, be brought *ad infinitum* in its virtue.
90. *This multiplication in virtue or quantity differs from the former Imbibitions. During the Imbibitions or Incerations, the White  $\mathcal{A}$  Naturae, preponderating over the added  $\mathcal{Y}$  simplex, the coagulation and fixation is soon effected, but during the multiplication the composition must become liquefied again, must die and putrefy, become black and white fixed and friable, which must take some weeks. Then, if once Snow White and fixed again, you may imbibe again as before, every 2 or 3 days, until it flows again like wax without fuming. Then it can be fermented with fine  $\mathcal{D}$  in a  $\mathcal{V}$  for the transmutation into  $\mathcal{D}$ .*
91. The White Elixir being brought to its degree of maturity, if you desire to go on with it to its highest degree of perfection, in the room of fermenting it with  $\mathcal{D}$ , it must be cipated with its own blood, with the  $\mathcal{Y}$  duplex, by which, being nourished, multiplied in quality and quantity, the whole work is accomplished. (C. Cramer says of this work: If you want to perfect it to the red  $\mathcal{R}$ , it must now grow cold).
91. *But if you want with one of your glasses to proceed to the RED  $\mathcal{A}$  Naturae, do not take the glass out<sup>1</sup>, nor suffer the subject to become cold, but imbibe it with the ruby red  $\mathcal{Y}$  duplex, and proceed every 3 or 4 days with your imbibitions as you did before with the  $\mathcal{Y}$  simplex, always in a gentle heat, night and day, until the red  $\mathcal{A}$  or undetermined red  $\mathcal{R}$  is obtained, which must be fusible and fixed, i.e., it must flow like wax without fuming.*
92. As soon as you have made the first imbibition with your duplex, you will see a great alteration in your glass, for, there will be seen nothing but a cloud, filling the whole space of the vessel, the fixed principle being in re-action (in Brait:) with the volatile and the volatile is conqueror at the beginning, but at last, by its own internal  $\mathcal{A}$ , conjoined with the external heat, both are united and fixed inseparably together (to be multiplied or imbibed further with the  $\mathcal{Y}$  duplex).
92. *During the first imbibitions, which is always longest, a second death and putrefaction will*

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<sup>1</sup>Dubuis: do not take the glass out of the fire

*take place before re-generation can be effected, because in spiritual and material things, all nature is amended by sufferings and death in order to resuscitate in a glorified body.*

*This first imbibition of the perfected White  $\mathbb{R}$ , or the White  $\mathbb{A}$  of Nature, with the  $\mathbb{V}$  duplex, as the Work must again pass through the Black, White and perfect red, may probably require 3 months time or a little more until the red substance is perfectly fixed and fusible. When the red fixed and fusible  $\mathbb{A}$  Naturae is accomplished, the 2,3,4, or 5 imbibitions will then be accomplished every 3 or 4  $\mathbb{L}$  until it is fixed again. Perhaps each imbibition (N.B. after the first) may perhaps be accomplished in 24 hours; because this red  $\mathbb{A}$  Naturae is no longer concentrated and fixed Light, but it is now agitated and concentrated Light manifested in  $\mathbb{A}$  or THUMIM which fire is corporified in the  $\mathbb{V}$  of the substance. Therefore, this is Urim and Thumim, that is, Light and Perfection in one body which before was divided in two.*

93. The glass must be oval with a neck six (6) inches long and very strong, of a proper bigness, that the matter when it is put into the glass may fill only the third part of it, leaving the other two thirds empty. For, if it should be too big, it would be a great hindrance in performing the work, and, if it be too little, the glass would break into a thousand pieces.
93. *The advice concerning the glass being roomy and yet not too large must be minded. I would warm the glass prior to using and it will never burst.*
94. After you have cibated the noble Elixir with your  $\mathbb{V}$  duplex, before it can come into its perfect fixity, it must of necessity pass through all the states and colours of nature, whereby we are to judge its temperament<sup>2</sup>.
94. *This is a repetition or confirmation of what I have said in my notes on N<sup>o</sup> 92.*
95. The constant and essential colours which appear in the digestion of the matter, and before it comes to perfection, are three, viz: **Black**, which signifies the putrefaction and conjunction of the elements. **White**, which demonstrates its purification, and **Red**, which denotes its maturation. The rest of the colours that appear and disappear in the progress of the Work are only accidental and inconstant.
95. *The same is here very intelligible and comprehensible.*
96. By every cibation with its own flesh and blood (with the red  $\mathbb{V}$  duplex), regeneration of its colours and digestion, the Infant will grow stronger and stronger so that at last, being fully saturated and digested, it is become the Great Elixir of the Philosophers, with which you will be able to perform wonders in all the regions, as well, animals, vegetables, and

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<sup>2</sup>Dubuis: we are to judge the vigor of its 2 opposite temperaments.

minerals.

96. *These are the imbibitions after the first and longest imbibition with ☿ duplex, its own blood, which I suspect will be all performed in a few days and nights, on account of the fixity of the matter being now corporified ▲, manifested by its redness, the THUMIM (perfectum est<sup>3</sup>) of Aaron and Solomon. This red ▲ Naturae is all in all, universal, undetermined and is the Universal ☿ for establishing perfect harmony in the diseased bodies of vegetables and animals, and by wonderfully corroborating nature, Nature herself becomes sufficiently powerful to drive out every malady by the root in a short time, but as we may be killed by lightning, or a too violent shock of electricity, which is the very self-same Universal agent, so we may be killed and extinguish life by this most powerful corporified universal agent, or red ▲ of Natura, if not previously sufficiently lowered by S.R.V. into a Ruby-red essence, universal and potable, further weakened by White Urine, because we may be turned to ashes in a large fire, and by a moderate heat we may be warmed, and make that heat subservient to us.*
97. *When your Elixir is brought to perfect fusibility and fixity, if you desire to make a medicine upon metals, you must determinate or ferment it with common fine ☉ in filings, in which determinations it will vitrify the gold, and then you possess an incomparable medicine capable of transmuting all imperfect metals into the purest ☉ according to the doctrine of all the philosophers, though we ourselves never intended but an universal remedy for the cure of all curable diseases incident to the human body.*

*(The good Baron sought only to relieve his fellow man of suffering by curing bodily ills. He indicates he did NOT seek to transmute base metals into gold and thereby implies he never tried this very important operation. – HWN).*

97 – 99.

*This is very candid, plain and intelligible – if it so, and must be so, if you reason and reflect on the stupendous effects and power of the corporified ▲ or Universal Agent of God and Nature!! The more you consider and reason upon it, the more you will be convinced that it MUST be so and be no otherwise. Depend upon it, modern chemistry will gradually be obliged to return to this truth known in the primitive ages! – –*

<sup>1º</sup> *Omnipresent, inviolable, tranquil, unmanifested, Universal Agent, contained in the flint and steel and surrounding air by night as well as by day, filling boundless space in every atom of matter in Space.*

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<sup>3</sup>Dubuis: salt of the perfected art

2<sup>o</sup> Manifested in Light, by electrical motion, by the ☉ and fixed stars or suns, and by comets, likewise by electrical machines, by the diamond in the dark, by friction, by the flint and steel, and further by concentration manifested in warmth and heat – and...

3<sup>o</sup> By further agitations and circular motion, manifested in burning flames of Δ as we find by burning glasses and by the flint and steel, but the omnipresent universal Agent, the unmanifested tranquil Δ must not be withdrawn but must be admitted to feed or support the Δ, and it must be supplied with a subject to act upon, i.e., fuel, or else it returns to its first omnipresent state of universality, from whence nevertheless, it may be re-manifested by motion, by the electrical machines, or by the flint and steel, or by any other suitable motion or action, in straight lines, by friction, or by hammering or by circular motion – that principle will re-appear everywhere provided it is not excluded by excluding atmospheric Δ and it is manifested in Heat, in Δ, or in Δ and Light.

*This is the vital principle that animates atmospheric Δ in the character of spiritual or incorporeal ☉, by Sendivogius called oxygen. When extended in humidity, it becomes universal aerial ⊕ and when it meets with a suitable magnet, it becomes corporified ☉.*

98. It must be observed in the fermentation that the Elixir exceeds not the ferment in quantity. Otherwise the sponsal ligament<sup>4</sup> of it cannot actually be performed, and when the ferment is too predominant over the Elixir, the whole Mass will be turned into dust.
99. The best method of fermentation is to take one part of the Elixir and put it into the middle of 10 parts of fine gold in filings, cast through ☉, to free it from all its impurities, and to keep it in a circulatory fire for the space of 6 hours, increasing the fire by degrees, so that the two last hours it may be in good fusion, and when cold you will find all your matter exceedingly brittle and frangible and of the colour of granite stone<sup>5</sup>.

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<sup>4</sup>Dubuis: the stable union of it

<sup>5</sup>Dubuis: of garnet color



100. An āāā of common ♁ with lead is counted the most proper subject for making projections, which being in fusion your fermented matter, enveloped in wax, is to be flung upon āāā, and presently cover the ♁<sup>6</sup>.

Continue the Δ until you hear the noise of the separation and union and keep it for two hours in the fire of fusion.

101. Whosoever shall presume to prepare the Great Elixir according to our most secret way, without following and observing all these our infallible rules, will find himself mightily mistaken at last, having after a great deal of trouble, charges, and pains, reaped nothing but discontent. On the contrary, they that shall walk in our true and infallible paths, shall with very little trouble and expenses, attain to the desired end.

FINIS

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<sup>6</sup>Dubuis: An āāā of common ♁ with lead is counted the most proper subject for making projections, and the tincture is to be flung unto the āāā into three equal parts; the first, enveloped in wax, in the beginning, the second one after the sound of union and separation has been heard in the crucible and the third some time after; the whole is left to cool down of itself.

## ADDENDUM

The following is an addendum  
to the foregoing aphorisms,  
and it is not clear if they  
are the author's or comments  
by Dr. Bacstrom.

The ☾ receives *the cold Solar Rays of Light*, and the then rarefied atmosphere of the ☾ probably concentrated those rays sufficiently to give a suitable warmth to its inhabitants, which must be greater when the ☾ is between the ☉ and the earth (new ☾) when they have summer, then in the opposite point – when the earth is between the ☉ and the ☾ (full ☾), when they have winter there.

These ☾' rays or ☾' light reflected on earth, are the humecting or imbibing universal ♀<sup>ial</sup> Nature, and when collected, produce cold and lunar humidity, which I myself have proved, and his Kenelen Digby before me. I believe this humidity (as the universal female) to be as necessary for the production of vegetables as the Solar Light, or worked or collected Light (warmth) the universal whole, which is the universal ♂<sup>y</sup> Nature chiefly manifested in corporified ☉, but before that, in uncorporified ☉, as the universal ☾ or ♀ is corporified in sea ☉, but both united in ☉ for the generation of Marcasites, and in ☿ for metals.

The Solar rays of Light falling on the ☾ are by the then rarefied atmosphere of the ☾, much weakened and very little concentrated and collected, and therefore the ☾ Light is cold and produces ☾r humidity, whilst our atmosphere being more watery and further extended from the earth, the Solar rays are more copiously collected and concentrated *into heat*, and even into burning flame, which cannot be done by the ☾ rays, which on the contrary, produce cold and humidity.

Pure Lunar humidity or elementary ☽ is the universal ♀, or ♀ simplex Nature. The imbibing, humecting principle, of Nature ☉, ♀, ☽, ♀. As the Solar Light generates the Tinting, warming, maturing, sulphur Nature, ☉, ♂, △, △; but when both act in concert, they are ♀ Nature duplicators, i.e., the wife married to her *natural husband*; Lunar cold humidity united *with solar dryness*; and by motion, collection and concentration, from thence *occasioned or generated warmth and heat*, which impregnating cold and ☾ humidity, they become universalis duplicatus ♂ sive animatus.

The more you consider it without prejudice, forgetting that it is I who write this, you will find that I am right, and that my philosophy is founded on Nature's universal agent, which has a power to generate his *once wife and his daughter* by the medium of the ☾, and probably all the other ☾ or satellites of ♃ ♄ and ♀; for the sake of generating universal for their primary planetary worlds, for cooling humecting, and imbibing what the solar rays mature and fix.

Real attentively the XL and XLI chapters of Job and you will find that Job describes the universal agent most nobly under the allegories of Behemoth, Chapter XL.19. as being the chief of the ways of God, at other times as manifested in spiritual and corporeal  $\ominus$ . You will find that Job agrees with me in what I say.

Did not a stream of  $\Delta$  proceed from the throne of the MOST HIGH? in Ezekiel and Daniel? Why could not those two prophets not find a better simile as proceeding immediately from God? Why not? because that stream of  $\Delta$  is the chief of the ways of God, the Father of Light and  $\Delta$ , of oxygen and hydrogen, of azot and of everything!

If you could divert the smoking nitrous acid in the *red fumes* of every drop of humidity which contains the universal acid, depend on it, that concentrated humid fire would escape and return to its first invisible omnipresent state of universality, and go off in a *flame*. It is the Universal Aerial  $\oplus$  that holds it suspended in a liquid form, in  $\cup$  humidity, strongly impregnated with universal  $\oplus$ .

I am convinced, that whenever you can corporify  $\Delta$  and fix it in a suitable magnet, for instance in  $\odot$ , you have the transmutation of metals and you may multiply it as you do elementary  $\Delta$ , by its own principle. The principle itself wants no regeneration, because the chief of the ways of God wants no regeneration, because it is immortal and unmaterial and therefore can neither suffer nor die, but the magnet wherein you must handle and corporify and fix it, being  $\nabla$  or  $\nabla$ , whether animal, vegetable, or universal must be regenerated by sufferings and death in order to resuscitate in a glorified Body. That the immortal principle of  $\Delta$  and Light may be able permanently to dwell therein and to be multiplied therein, ad infinitum. Whilst at every multiplication, the glorified  $\nabla$  is regenerated anew, until after the seventh it becomes a fixed corporified  $\Delta$  in form of a Ruby Red Oil which gives Light in the dark and is the highest mystery attainable in Nature, and the highest possible purity in Nature.

Ora et Labora!

Dear Friend,

Let us go back to Mineral Lesson # 24 again. If you are not afraid of bad smells, you may eliminate the calcination 6 B. However, after 6 G, it is better to proceed in the following manner:

- dry and calcine the Kermes;
- do not engage the circulation 7 A.

The circulation with alcohol 8 A causes the acetate of antimony to separate from the soda acetate, the latter being barely soluble in alcohol. This method does not work when you use potash in 6 C, since potassium acetate is soluble in alcohol.

The criteria for a satisfactory antimony acetate for the ensuing operations is that, after the washings in alcohol:

- it has a carmine red color;
- the acetate is deliquescent.

Note that if you use lead the acetate inversely becomes white, after the washings.

The acetates obtained from the calcined Black Lion of antimony will leave a black deposit during coagulation. This residue must be eliminated in the course of a similar coagulation in order to avoid violent upheavals of the substance in the flask. In the case of antimony, as in the case of lead, the coagulations and dry distillations become more and more delicate as they are repeated on the Black Lion

Precautions for the butter of antimony

- Avoid any silicone grease getting into the grindings, as it may contaminate the

butter. Watertight conditions can only be obtained by using teflon grindings.

- For the same reason, avoid using tubes made of silicone in this work.

\*\*\*

The three texts presented here, Paracelsus' Antimony Tincture, Working With Antimony Butter by an anonymous author and Working With Antimony Butter by M. Hand are practical clarifications of Urbiger's Aphorisms.

For the work on antimony butter, see the commentaries on the first twenty Aphorisms of Urbiger on the great elixir. The male and female elements are, on the one hand, the Spirit of sea salt, and on the other, atmospheric niter. This work can only be performed in springtime.


Conversely, the method of Paracelsus (see enclosed text) may be carried out at any time of the year, but the vinegar of lines 6 and 8 must be a wine vinegar, condensed by cold and then distilled. As a matter of fact, it is better to use a radical vinegar.

We are of the opinion that one may attempt the so-called "work of antimony butter" by using a red acetate which will accept deliquescence instead of butter. We have here niter charged in the matter by deliquescence, and the Spirit of sea salt is replaced by the 'flower of antimony' if the latter hasn't been eliminated during the preparation of the acetate.

Ora et Labora!

N.B. Wait for the next lesson before beginning practical operations.

## THE TINCTURE OF ANTIMONY OF PARACELSUS

1. Prepare a philosophical aqua regia:
  - a) either by adding sea salt on nitric acid;
  - b) or by preparing C L H separately with sea salt and  $\text{SO}_4 \text{H}_2$ .
2. Dissolve the stibnite slowly by adding it little by little.
3. As soon as saturation point is reached, filter quickly.
4. Immediately precipitate the dissolved stibnite by excess water.
5. Rinse and dry the precipitate.
6. Place the precipitate in an incubator with distilled vinegar for forty days, and repeat as long as the tincture is colored.
7. Mix all tinctures together and distill but not to the dry point.
8. Dissolve the substance again in vinegar, and distill it.
9. Rinse the matter several times in distilled water.
10. Dry the substance at low heat.
11. Treat the powder being digested with absolute alcohol for four days; don't dry distill.
12. Cohobate it until the wine spirit stains the alembic with fine colors.
13. Increase the temperature, and the alcohol will pass over as a red liquid, united with the antimony oil.
14. Separate the oil from the wine spirit by a slow distillation.
15. Retain the oil and the wine spirit separately in an airtight flask.
16. The alcohol separated from the oil is the blessed medicine for the human body.
17.  should shimmer red at night.
18. Soak eight part of calcined lead with one part of antimony oil which have been gradually and carefully mixed together.

19. Place the whole in a flat crucible; lute the lid and close it tightly.
20. Allow it to digest at a temperature of 50–60 C for 2 days.
21. Increase the heat gradually until on the fourth day 220 C is reached, and keep it there for three days.
22. On the seventh day, increase the heat until the crucible becomes dark red.
23. On the tenth day, stop the fire and allow to cool.
24. Remove the black coal-like mass lying above a mass of a beautiful yellow–red color.
25. Reduce this mass to little pieces and mix it with completely dry borax. Melt and a large part of the ♄ will be fixed in ♁.
26. Transform the ♁ in lime ♃ ♁ (which operation is described separately).
27. Set the ♃ ♁ to digest at low heat for a month with absolute wine alcohol.
28. Distill the alcohol and cohobate it until the residue is honey-like.
29. This honey, which is soluble in alcohol and in water, is the potable gold of the sages.
30. Imbibe one part of this highly volatilized oil with two parts of antimony oil. Pour the whole into a glass flask one-third full and sealed airtight.
31. Place the flask in a digestion oven, and leave it there for ten days at 90–100 C.
32. Gradually increase to 150–160 C and leave it there for ten days; then a further ten days at 220 C.
33. During the first ten days, the substance becomes greyish–black, by the twentieth day it should be silver–white, and on the thirtieth the color of cinnabar red.
34. Place the flask in a sand bath and increase to the fourth degree of heat. In ten days the substance should begin to melt, and should remain of a deep ruby red color.
35. Once cooled down, one should be left with glassy transparent substance. This is not the Stone for the human body, but it is able to transmute ♄ and ♃.
36. Increase in quantity. Prepare an imbibition of ♃ ♁ and ♁ ♁, and add some of the preceding Stone, as for the first operation; this time, however, the presence of the stone will reduce the length of the whole process down to ten or twelve days.

37. Increase in quality: mix one part of the glassy stone with only two or three parts  $\circ\circ\ddot{\sigma}$  and increase to the four degrees of heat.

**Important:** the volatile  $\ddot{\sigma}$  or  $\psi$  of  $\odot$  that Paracelsus calls  $\gamma$  of  $\odot$  is identical to what Glauber calls the Horn of the Moon at  $\gamma$  of  $\_$ .

The multiplication is from ten to one-hundred.

38. Bacstrom says that  $\circ\circ$  of  $\ddot{\sigma}$  may be fixed by itself without any gold, simply through the cycle of increasing heat. Then the stone may simply be made by melting the gold in a crucible with  $\circ\circ$  of fixed  $\ddot{\sigma}$ , by which you avoid the delicate production of the  $\psi$  of  $\odot$ .



## WORKING WITH ANTIMONY BUTTER

(Antimony trichloride)

Caution: All antimony fumes are toxic

1. Prepare a martial regulus of antimony, set aside the first scoria, and purify it completely by three successive fusions with niter.
2. Reduce it to powder in water (to avoid toxic dust from flying about). Dry it carefully afterwards.
3. Using corrosive sublimate (the secret fire of the sages), convert the antimony (the green lion) into antimony Butter (the gluten of the eagle).
4. Rectify the Butter again and again until it no longer leaves any faeces, or, at the most, a little white calx.

Note: the Butter melts at 73 C, boils at 230 C, but starts to pass at 160 C. The Butter is decomposed by water.

5. Expose the Butter to the air, in thin layers in flat dishes. Leave it exposed to the air during calm nights of March, April, May and start of June. After the deliquescence, distill the spirit and expose the butter once more. Do the same with each exposure until nothing more is attracted. By these means almost all of the Butter will pass gradually through distillation.
6. Rectify the fluid several times by a low temperature (using an oil bath at the beginning, and a water-bath later), until no more faeces remain at the end of the distillation. With each distillation less heat is needed, until the warmth of the hand is almost enough to distill with.
7. Pour the whole fluid into a 'blind head', place in into putrefaction-level heat. The temperature will be slightly higher than that of blood (40 C).
8. The temperature is maintained for several weeks until the substance appears thick and black, and traces of scum appear on the surface.
9. Carefully observe the substance until it gives signs of tending to climb up the sides of the recipient. The substance will open up of itself in the form of an ulcer in one or more places. Now it is ready for the separation of the elements.

10. Remove the blind head without diminishing the temperature or disturbing the substance. Place a helm. Slowly increase the temperature until no more vapor passes without an increase of temperature, or until the drops falling from the alembic's helm are whitish rather than clear. This indicates that the phlegms have been separated
11. Change the receiver and maintain a temperature just sufficient for the white liquid to pass over. Towards the end, the drops will begin to turn red.
12. Change the receiver in order to carefully preserve the white liquid. Increase the heat while keeping a careful eye on the temperature, until an oily red water passes over.  
  
This is the **mercury for imbibing the red medicine** after the white one has been obtained.
13. Rectify the white oil to rid it of all faeces. Now imbibe the matter remaining in the receiver with this white oil. The imbibition should proceed gently, after which a low, steady heat is maintained. When the substance has absorbed all, after a few days, one may begin imbibitions again. The matter should never be drowned by the oil, but only be moist.
14. When the substance no longer drinks up any liquid (and appears like soft, glowing wax), apply an alembic and distill the spirit.
15. Once the spirit has been entirely separated, apply a blind head and gradually increase the heat. A salt will then sublime itself and adhere onto the sides of the glass. This process must be carefully watched, because the fire must be stopped as soon as the salt is sublimated; otherwise it is in danger of falling and vitrifying with the matter, in which case, all is lost. Stop the fire as soon as the smoke stops coming from the matter. Actually, it is better to risk leaving some salt in the matter rather than take the risk of losing the whole thing. If, after the separation of the salt, you think that some still remains in the substance, a second distillation is always possible.
16. Pour a part of the distilled spirit from section 15 onto this salt, a sufficient quantity to dissolve the salt. Distill it at low temperature. The spirit will pass over together with a portion of the salt. What remains will again be dissolved and distilled, and this is repeated until all the salt has passed over with the spirit. With this finished, one has obtained the genuine Sophic Mercury of the fountain of Count Trevisan, in which the King bathes.
17. With a proper distillation and putrefaction, this mercury becomes a white fixed remedy. Once this is obtained, the imbibition with the red oil will gradually, and without cooling off, yield the fixed red medicine after digestion.

## THE WORK WITH THE BUTTER OF ANTIMONY

As communicated verbally to Mr. Hand by a possessor

from the files of : Sigismond Bacstrom

Prepare a butter of  $\delta$  carefully from the martial stellated regulus with well prepared  $\phi$  sublimate. Rectify the butter. When pure, expose to the attractions of the atmosphere in the lunar rays. The next days, distill of by a very gentle heat, all the humidity that will easily arise.

Expose again, the residuum, to the Lunar rays and again distill as before, but with a more gentle heat. For example, if the first distillation required the heat of three wicks in the lamp, the second will not require more than two. Repeat these attractions and distillations until the humidity that is distilled over carries no more antimony with it.

It is singular that the liquor carried over by the second distillation carries with it as much  $\phi$  as the liquor of the first attraction. This is easily ascertained by precipitating the  $\delta$  from equal quantities by using distilled water. To carry over all that the subject can yield may require 9, 10 or 11 attractions and distillations.

The products of the different distillations are then to be united in a proper globular glass or glasses and exposed to a heat favorable for the putrefaction of the subject: a very gentle vaporous heat is all that is needed. This part of the process, according to the possessor, is that which requires the greatest attention. Blackness will come on at length the subject will exhibit a certain sign by which it may be known that the period has arrived for the

### SEPARATION OF THE ELEMENTS

There will be a kind of bubbling up around the edge of the blackness like the bubbling up of boiling pitch. A certain kind of glutinous looking matter, which resembles the matter that issues from the sores of a horse, will show itself. This is a sign that the matter is now ready for distillation.

### DISTILLATION

Apply a head to the vessel and distill it with a very gentle heat. A colourless fluid will at first pass over. After the distillation has been carried on for some time, a coloured fluid will begin to come over. The receiver should then be changed and the red oil kept separate from the white.

### IMBIBITION

The white oil, or mercury, is now to be animated by pouring it, in small quantities, upon the caput mortuum, from which it was distilled after the putrefaction. The quantity should not

be above an eighth part of that of the earth. Digest in a gentle heat till the earth appears to be dry as it were, and again imbibe and digest. Repeat imbibition and digestion until the earth refuses to dry up any more.

### FURTHER PROCEDURES

The matter is now to be distilled again in a gentle heat. A colourless fluid will pass over carrying with it a saline substance -- the true salt of Nature.

You have now obtained the true *Mercury of the Philosophers* which only requires a due digestion to make it pass through putrefaction and become the fixed white medicine. When this is obtained one or more of the glasses may be imbibed with the red oil, by little and little, without suffering them to cool, and the work (the glasses being well closed) will by digestion go on to the fixed red medicine.

### FINIS

*NOTE: The following is a handwritten letter which has been inserted into the manuscript at this point by Sig. Bacstrom.*

Another one makes  $\text{M} \delta \delta \text{♀}$ . He makes  $\text{M} \delta \delta$  one part  $\delta$ , two of  $\delta$ . Then takes as much pure  $\text{♀}$  as he had  $\delta$ , melts  $\text{♀}$  with  $\text{M} \delta \delta$  and adds again two parts  $\delta$ , melts, fulminates and purifies with  $\text{O}$ . With this  $\text{M} \delta \delta \text{♀}$  and  $\text{♀}$  corrosive he makes his butter, which is the *magnet* which attracts the  $\text{♁}$ . The heat to distill off the  $\text{♁}$  must not exceed a warm hand.

*Note: In a previous manuscript, another author makes  $\text{M} \delta \delta \text{♀}$  but mixes in pure verdigris instead of  $\text{♀}$ .*

He attracts and distills till no more  $\text{♁}$  can be gotten. Then he rejects his spent butter. This  $\text{♁}$  contained sublimed  $\text{♁}$  or  $\text{♀}$  volatile. These attracted volatile  $\text{♁}$  he digests in one vessel to putrefaction and the  $\text{♁}$  is gradually  $\text{♁}$  to the bottom. When putrefaction is over, he distills off his *philosophical S.V.*, then comes phlegm, the  $\text{♁}$  remaining. Mr. H. says the phlegm goes over first and what remains is the  $\text{♀}$  simplex. The *Hermetical Triumph* says the phlegm goes first and then follows the  $\text{♀}$  simplex. However, M. H. cohobates his  $\text{♀}$  simplex on the  $\text{♁}$  and distills it over several times in order to extract the sophic  $\text{♁}$  or  $\text{♁}$  out of the  $\text{♁}$ . By these cohobations he distill over a *white* and *red* oil,  $\text{♀}$  simplex and duplex. He fixes the  $\text{♀}$  simplex upon the clarified  $\text{♁}$ , and digests to the white elixir, then imbibes this with  $\text{♀}$  duplex and digests to the red elixir. He did not speak of the calcination of the empty  $\text{♁}$  after extraction of red sophic  $\text{♁}$  or volatile  $\text{O}$ .

\* \* \* \* \*

## THE WORK OF MR. HAND

*Note: This manuscript follows the other two works. It is slightly condensed in a few places but not so that any meaning would be altered.*

N.B.: AVOID ALL FUMES OF ANTIMONY AS IT IS POISONOUS.

1. Prepare  $\text{m} \delta$   $\delta$ , well purified.
2. Pound regulus under water to a powder. Dry carefully.
3. By ~~the~~ corrosive (*secret fire* of the philosophers)<sup>1</sup>, convert this antimony (their *green lion*) into Butter of  $\delta$  (the Eagle's Gluten).
4. Rectify butter again and again, till it leaves no faeces or only a little white calx<sup>2</sup> in the retort.
5. Expose butter in flat dishes to the air in serene nights, in March, April or May (Note: see "Mutus Liber"). Distill off ~~the~~ and repeat, till no more will be attracted. By this means almost all of the butter may be carried over.
6. Rectify fluid several times, by gentle heat, till it leaves no faeces in the retort. Each successive distillation takes less heat, till the heat of a hand will be almost sufficient.
7. Put on a blind head, set in heat for putrefaction. The heat being that a little more than the temperature of blood.

*(NOTE: At this point a footnote has been inserted, in Bacstroms hand but in a different color ink, perhaps indicating insertion at a later date. It says: The matter thus prepared and exposed to heat will never undergo a change, hence that which follows is nonsense.)*

8. Maintain uniform heat several weeks till matter appears thickish and black pitch-like scum appears on the surface.
9. Watch carefully till the matter shows a disposition to ascend the side of the glass and look for this sign. The matter will open itself in one or more places like an ugly sore. Now it is ready for separation of the Elements.

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<sup>1</sup>Dubuis (mercuric chloride)

<sup>2</sup>Dubuis: ashes

10. Remove the blind head, and without disturbing the matter or allowing the heat to go out, attach alembic and receiver. Raise heat slowly till vapors begin to pass into receiver. Maintain same heat till no more vapors will pass without a small increase of temperature, or till the drops, as they fall from the helm of alembic, appear whitish instead of limpid. This is a sign that the phlegm has been separated.
11. Change the receiver and maintain heat just sufficient to bring over the *white* liquid. At length the drops will begin to assume a reddish blue.
12. Change the receiver preserving the white carefully. Attend carefully to the heat and the *red water* or oil will come over. This is the ☿ for imbibition for the red medicine after the white has been obtained.
13. Rectify the white oil to free it of any faeces. Now imbibe the matter left in the glass with this white oil. Imbibe it gently maintaining a regular and moderate heat; in between each imbibition allow a few days that the matter may drink up the last added oil before more is added. The matter should never be drowned, only moistened.
14. When it can drink no more (and appears glossy like soft wax) apply an alembic and distill off the spirit.
15. When the spirit has been all separated, apply a blind head and increase the fire gradually, and a salt will sublime itself and adhere to the sides of the body. *Watch this process carefully* that the fire may be put out as soon as the salt has sublimed itself, otherwise there is danger of it running down and vitrifying with the matter, in which case the whole labor is lost and one must start over anew.

Stop the fire as soon as you perceive no more fumes are arising from the matter to increase the quantity of sublimate. In fact, it is better to risk leaving some of the salt in the matter than to go too far, and lose it all. If you think there may be more salt in the matter, you may separate it by another sublimation.

16. When all is cold, separate the salt carefully from the glass sweeping it out with a feather. It is very precious, therefore, let none be lost.
17. On this salt pour a portion of the distilled spirit (see # 15) sufficient to dissolve it, and then by alembic or retort, in gentle heat, distill what will pass over. The spirit will carry with it a portion of the salt. On what remains, pour more spirit to dissolve it, and distill again; this do till the spirit has been made to carry over the whole of the salt.

You have in your possession when this is accomplished, the true sophic mercury, the fountain of Count Trevisan, in which the King bathed himself.

Dear Friend,

We have asked you to wait for this lesson before starting the experiments with the butter of antimony.

With the operations described in this lesson, you can make, in one day, enough butter to experiment with the method indicated in the previous lesson.

Caution: we repeat, the products used or made in this method are dangerous. It is absolutely necessary to abide by the three following rules:

- wear protective goggles;
- use gloves;
- operate under a fume hood or in a very well ventilated area.

Set-up needed to make the butter of antimony

The different components and functioning of the set-up:

- A. A flask heater;
- B. The flask of the HCl generator. There are two possibilities in which the flask is 1/3 filled with crude sea salt or flower of sea salt.

First case

- HCl is obtained by boiling some hydrochloric acid mixed with flower of salt to render it philosophical.
- Place apparatus G to clog the entry E of flask B, which limits the interior pressure of the

flask to under  $1\text{kg/cm}^2$ .

- Tube C, which has four Vigreux points at its base, is filled with glass, either marbles or fragments. This is combined with the flask and check-valve D and, in this way, eliminates the risk of acid flowing from B into H, otherwise it would cause the latter to explode or shatter.

### Second case

- HCl is produced by the action of  $\text{H}_2\text{SO}_4$  on the sea salt.
- In E, introduce the separatory funnel containing the  $\text{H}_2\text{SO}_4$ .
- It is mandatory to attach to the separatory funnel F a pressure counterbalancing tube T, otherwise splashes of acid could happen around as you open the faucet R. The apparatus G can be placed on top of the separatory funnel F.
- Put some coarse decrepitated salt in the tube C. Every two hours at least, and after each interruption of the operation, empty the salt of C and decrepitate it again otherwise it builds up in the tube and might clog it; in this case, either HCl escapes through G or B explodes.

Caution, in both cases the acid is exhausted in B before all the liquid has been distilled. The absence of white vapors in I J is a sign that the acid has been exhausted.

Set-up H: Valid in all cases; different variations are possible. It always includes a tube identical to tube C, 30 to 35 cm long; a 29/32 (24/40) ground joint, female on top, male at the bottom and four Vigreux points above the ground joint.

First simple variation: a heating tape made of fibreglass fabric is coiled around C. Disadvantages: the energy consumption is high; frequent dismantling of the tape tends to weaken it.

### Second variation:

- H is a flask heater. The tube with Vigreux points goes through a copper tube around which the heating tape or resistance coil has been coiled. Around the copper tube, a ring also made of copper, conducts the heat to a glass tube serving as a temperature well to a thermometer, or better to a thermocouple. The whole is enclosed in a vermiculite-filled mantle, thereby decreasing the energy consumption.
- The glass tube, introduced in H, is heated to 300 C approximately. It is filled with stibnite, in grains of 6 to 8 mm in size, obtained by grinding and sieving. Avoid too big or too small grains for they might clog the tube.



- The greater part of the contamination of the butter by the stibnite powder is eliminated by leaching the latter in water and drying it well afterwards. It is possible to use a regulus instead of the stibnite.
- The operation must be stopped every two hours. Take the tube apart and check whether the stibnite has agglomerated into masses likely to clog the gas flow. If this is the case, there is a risk of an explosion or the escape of HCl gas through G.

Tube I flask J:

- The butter is collected in these two components; it is easily recovered in I, often in the shape of a stick.
- As for flask J, the hot air of a blow dryer is sufficient to have the butter flow into the distillation flask.

Bubbling system K-L:

- Ideally the tubes should have a 500 cm<sup>3</sup>-capacity.
- In the course of the distillation the water is in L; after cooling down the water returns to K.
- During distillation, the tube S should be connected to a tube evacuating the gases to the outside.

You can also operate by replacing the chlorhydric acid of flask B with nitric acid. In this case, the heating temperature of B is lower. The butter production is faster but the nitric acid is carried along with the vapors of HCl and, consequently, the butter is much more impure. The butter thus obtained with the nitric acid seems to have a different behaviour than the butter obtained with HCl.

Variation in the set-up: another, somewhat more complicated set-up has been tried.

- The elbow I is replaced with an upright condenser.
- Flask J's position changes: the ground joint is on top but much lower.
- The cold water circulation is maintained throughout the operation.
- The butter tends to coagulate in long strings on the internal walls of the condenser and the flask J only collects the phlegm which can be distilled later on for it contains the butter in dissolution.

- At the end of the operation, the flask J is removed from the base of the condenser and is replaced with a clean flask. Push the butter in the new container with a long plastic scraper. The effort of adding a second condenser is largely compensated for by a better result.

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### DISTILLATION OF BUTTER (supplement)

The problem is to eliminate the impurities from the butter, namely:

- the powdered stibnite;
- the mineral salts (chlorides in general);
- the residual acid.

#### Set-up of the necessary equipment

- A flask heater; temperature should be 300 C.
- The flask containing the butter is equipped with a distillation bridge and a thermometer. Be careful, for the maximum temperature indicated by the thermometer exceeds 300 C.
- The distillation bridge is linked to an upright condenser of a 15 to 16 mm minimum interior section.
- The bottom of the condenser reaches a vacuum valve, of which the extraction tube is linked to a bubbler identical to KL, by a tube. To the set-up is added a tube reaching out of the laboratory, in this way the possible residual toxic gas may be eliminated.
- The bottom flask contains two to three tablespoons of caustic soda (sodium hydroxide) which neutralizes the gases and the acid phlegms.
- As soon as the distillation of the butter starts, the thermometer should indicate an approximate temperature of 220 C. Later, as the temperature approaches 280 C it indicates that the acid is being eliminated in the sequence of the distillations.
- As in the preceding operation, the butter is collected in a clean flask applied after

you have remove the vacuum valve.

Be careful the butter is extremely corrosive and very deliquescent.

The butters can be gathered by melting them: simply leave the flask in boiling water.

The cleaning of the gas equipment can be done:

- either with HCl which must be distilled to recover the butter;
- or with hot water which must be filtered before discarded to recover the mercurius vitae.

Notes: the temperatures of the first distillations vary according to the methods used to produce the butter.

The modified methods of the present lesson as opposed to the methods described in the preceding one, are the fruit of the labor performed by the research group.

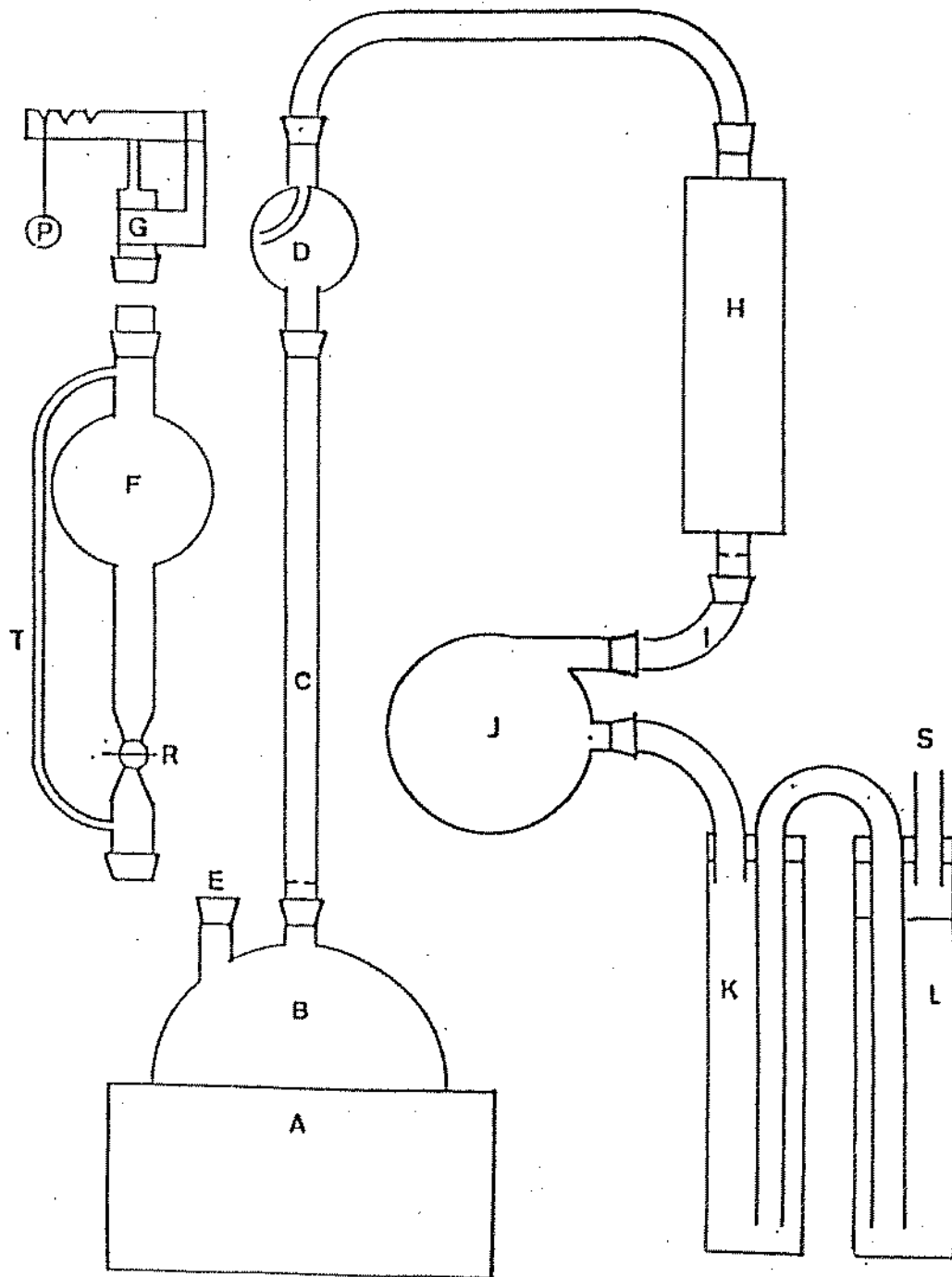
The next lesson deals with the deliquescence of the butter.

Ora et Labora!

Figure enclosed:

Set-up for the Production of the Butter of Antimony

SET-UP FOR THE PRODUCTION OF THE BUTTER OF ANTIMONY



Dear Friend,

PRODUCTION OF THE BUTTER (continued)

When the production of butter stops, it is because:

- a) HCl is no longer produced, as the salt or the acid is exhausted;
- b) or the stibnite has been exhausted.

That which remains in the tube is made of the impurities of the ore. Leach them in absolute alcohol in a soxhlet and you can then recover a good quantity of butter.

How the butter is put to deliquescence

You need flat dishes made either of pyrex (small dishes) or of porcelain (flat laboratory dishes).

Place a dish on an electric hot plate. Pour approximately one tablespoon of butter and place a glass sheet on the dish.

The butter melts and spreads in the bottom of the dish in a thin layer. Let it cool but don't remove the glass sheet.

The butter solidifies and you can observe that small butter crystals have deposited on the glass sheet. This means that as soon as the fusion temperature has been reached there is an important release of vapors.

Conclusion: do not leave the butter in the air as soon as the fusion temperature has been reached for very toxic vapors are released.

### Night Deliquescence:

Before sunrise, place the dish in a vertical position above a flask and it takes a few minutes for the milk to flow into the flask. For the remainder of the day, place the glass sheet on the dish and only uncover after sunset.

Today, we still believe that night deliquescence is different from day deliquescence. At night, the astral spirit is lunar, female and by day it is solar and male.

### Day deliquescence:

It occurs between sunrise and noon, solar time.

If the weather is too damp, or if you have waited too long, the deliquescence stage is bypassed and some mercurius vitae is formed that should be recovered separately. Once recovered, leach it with distilled water in the fritted glass thimble of a soxhlet.

The mercurius vitae is dry at gentle heat and is incubated with vinegar prepared in the following manner:

Concentrate the vinegar three times through cold. Distill and cohobate three times on its salt. The red tincture appears within a week to a month.

The deliquescence process whether of night or of day is simple but has a drawback: the butter continues its deliquescence after the stage of the "Virgin's milk" and is thus transformed into mercurius vitae. You can avoid this drawback only with intense watchfulness and the recovering of the milk as it forms. We prefer the following solution which has been experimented with:

Place the deliquescence dish vertically above a glass funnel ending in a dropper and which goes through the stopper of the receiving glass. In a second hole of the stopper place a capillary tube. As soon as deliquescence has started the butter flows into the flask. The small aperture of the dropper and of the capillary prevents ambient humidity to transform the "milk" into mercurius vitae.

Refer to Mineral Lesson # 46 for the following operations.

We are proposing here a theoretical text about the "Salt of Nature".

\*\*\*\*\*

Curious Aphorisms  
concerning the UNIVERSAL SALT OF NATURE

copied from a small octavo Msc.:

without name  
communicated to me about 20 years ago  
by Mr. F. La Fountain.  
translated from the German  
Ano 1797.

1.

The Healer of all Infirmities is a Son of the Sun and is the Salt of Life.

2.

When a pure Matrix becomes impregnated with the principle of Life, the Healer of all Infirmities is brought forth.

3.

The Virginal Matrix cannot bring forth the healer of Diseases without the Celestial principle of Life.

4.

This work is wonderful; This Birth is of heavenly Origin, although corporeal.

5.

The Child of the Sun contains the powers of Heaven and Earth, because Heaven and Earth are employed in its production.

6.

The sweet Centre of Life, sweet like honey, is hidden in the Centre of the subject.

7.

The sweet sulphureous  $\Omega$  of Nature is the Centre of Life.

8.

The Child of the Sun nourishes itself magnetically from the heavenly principle of Life and is increased thereby in power and Virtue.

9.

Whosoever comprehends perfectly the Birth of the Solar Child, he may become a happy man; and if he can Kill, resuscitate and conduct to heaven he will obtain every Blessing this Life can give.

10.

The soul or  $\Omega$  of the Killed, resuscitated and glorified Child of the Sun, is the highest Medicine.

11.

The Solar Child once born must be fed and nourished, until he puts on HIS PURPLE ROBES and A CROWN OF  $\odot$  ON HIS HEAD.

12.

Whosoever knows, why Jesus the Saviour of the world was born of THE VIRGIN Mary IN A STABLE, knows a great mystery, and may also comprehend THE MYSTERY OF THE SOLAR CHILD, which possesses the powers of Heaven and  $\nabla$ .

13.

There was a Man who conducted the King of Salts into the Bath so often, until he became quite clean, then he inclosed him Naked in a transparent Apartment, locked the Door, and heated the apartment gently, until the King begun to sweat, and at last was totally dissolved and became a Saline  $\nabla$  and died<sup>1</sup>.

---

<sup>1</sup>A note in the margin, viz. (process  $\odot$ ) - Dubuis: pass through niter.



14.

This ▽ by continuing a gentle Heat passed through Various Colours, until after a long time it became a fixt ♁, WHITE and RED.

15.

The pure inward Centre contains the greatest mystery; In the Centre of the Earth is enclosed the Treasure of this Life.

16.

The pure Centre is a Looking Glass of the Omnipotence of God, therefore a true Philosopher does not rest before he has discovered the Centre of all things.

17.

All those that make profession of Medicine and Chymistry ought to study THE CENTRE OF NATURE and the operations of Nature, how the Superius operates in the Inferius, and they would attain the Foundation of the genuine art of healing.

18.

Whosoever knows to open that powerful and virtuous Centre WITH THE RIGHT KEY, will find the sweet Kernel and Treasure of Life.

19.

In order to obtain the purest Centre, it is necessary to be provided WITH THE RIGHT KEY.

Ars aurum conficiendi.  
Art to fabricate Sol.

20.

It is a very easy Thing for a true Philosopher to produce ☉, because he knows the Sperm, beginning and generation of ☉.

21.

☉ and its Sperm are Children of the Sun, and contain Solar powers.

22.

Gold is called SOL and is of Solar origin, and must be exalted and brought to perfection by a Solar power.

23.

A true Philosopher knows the Mother of ☉, its Sperm and generation, and therefore is able, by a genuine imitation of nature, to produce ☉ in quantity.

24.

When the Sun is exalted in her own house (☉ in ♌) and when the weather is Serene and beautiful, the Sun sinks and influences her powers and Virtue into a pure Matrix, then fine ☉ is generated.

25.

If you sow the Sperm of Sun and Moon into a pure ♁ or matrix, ☾ and ☉ is generated therein.

26.

In order to generate ☉, a pure matrix and a pure Sperm or Solar ♁ are required, and a sufficient Digestion, Maturation and Fixation.

27.

The ♁ of Sol and Luna is called SILVER and GOLD, because, in a proper subject, that ♁ becomes Silver and Gold.

28.

The Sun generates, by his Influence, Gold and its Sperm.

29.

The Sulphureous fiery ♁ of the Stars is the remote Spiritual Sperm of Metals.

30.

All metals proceed from one Root, for that reason all planetary colours appear in the glass.

31.

Nature has ordained Salt to be a Sperm of metals, for that reason the Salt of Nature is called mineral and metallic, because it contains metallic nature in potentia.

32.

☉ is the Corporified ♀ of the Stars, and therein is the Nature of Metals.

33.

☉ is the Body of the Stars, whose central ♀ or ♂ is called SOL.

34.

The purified metallic Salt can be matured into Gold.

35.

After the metallic Salt has been dissolved into a Juice, it becomes by a proper digestion and Decoction finally a Metal.

36.

If you understand how to boil softly and mature the pure juice of the Earth, you will obtain that which it would have become in the Veins of the Earth, i.e. ☉ or ♀, but the Philosopher carries his natural process beyond that of Nature.

37.

Whenever Nature desires to generate ♀ or ☉, she makes use of the purest substance of Nature.

38.

The Liquor ☉<sup>i</sup> AND SILICUS causes a visible increase to metals, wherefrom you may conclude safely that the Metals have their origin FROM ☉ and THE PEBBLE OR FLINT<sup>2</sup>.

---

<sup>2</sup>Marginal note: See Glauber and Tugil on Liq. SILICUS.

39.

In our MINERAL SALT is metallic nature, therefore it can be maturated into ☉.

40.

The artist makes use of such a matter, which contains in itself a generating and multiplying power; which power common ☉ has not.

41.

Art cannot create ☉, it can only promote the unripe to Maturation.

42.

The Metallic Salt of Nature is unripe ☉, because it contains the ♁ of ☉.

43.

Alchymists seek for ☉, and they find ♁ only, because they loose the ♁, which must tinge the body of ☉<sup>3</sup>.

44.

The ♁ of ☉ is all Tincture.

\*\*\*

Ora et Labora!

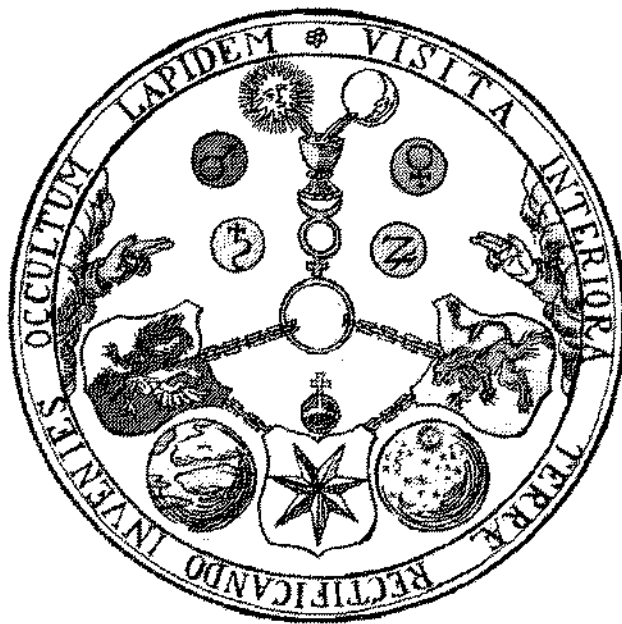
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<sup>3</sup>Note: according to Basilius, ♁ is the true mineral Salt, nevertheless in ♁ is ☉ and its ♁, as the hieroglyphic Character (of ♁) very curiously indicates. S.B.

# MINERAL ALCHEMY

(A PRACTICAL COURSE)

VOLUME 3 OF 4  
LESSONS 49 - 72



WRITTEN BY  
**JEAN DUBUIS**

TRANSLATED FROM THE FRENCH BY  
BRIGITTE DONVEZ

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Dear Friend,

### THE EXTRACTION LIQUIDS

This lesson's goal is to remind you of, and to complete, certain elements concerning extraction liquids. This study will take place according to the Figure # 1 page 10.

This figure is divided into two parts:

- the first, made of 4 columns, deals with wine spirits, which yield volatile elements;
- the second, made of 3 columns, deals with vinegar which fixes tinctures.

### THE VOLATILE

**First remark:** it begins in column 1, it is in fact a progressive purification of the liquid.

**COLUMN 1:** It is a sequence of simple distillations. The percentage of alcohol gradually increases according to the material and the operator's skill. Around the 6th or 7th distillation, the oils of death have been drawn out and we obtain the true spirit (*eau de vie* - the water of life) whose maximum percentage is 96%, or 96.5% depending upon the altitude of the location where you operate. This extraction liquid is quite appropriate for spagyric tinctures or elixirs.

**COLUMN 2:** It begins either after the fourth distillation of column 1 or, for a more refined work, after the oils of death have been drawn and removed. This column is that of vacuum distillation and the percentage of the alcohol can reach or even go beyond 99.5%, but we should not forget that vacuum distillation requires a good amount of skill. This wine spirit, if it does not contain the oils of death, may be appropriate for the circulatum minor or the plant stone.

**COLUMN 3:** It is the column of the wine spirit distilled on tartar (as the Ancients say). We can, as before, take the wine spirit of column 1 after the fourth distillation, or after the oils of death have been removed. The wine spirit is set to digest with the calcined salt of tartar and then it is distilled. This operation must be performed three times to allow us to enter the 99.99% "area". Of course, the salt of tartar (potassium carbonate) is calcined again after each digestion. For certain operations, it is preferable to complete the three digestion process with a digestion on quick lime. The wine spirit obtained in this way has performed an alchemical extraction on the salt of tartar so that it is thus mineralized and no longer meets the requirement of any spagyric operation.

**COLUMN 4:** It is the column of Kerkring's menstruum. The sal ammoniac is sublimed at least three times until no black faeces remain after the sublimation. The salt is then set to



digest with the 99.99% spirit of column 3 during 90 days; then it is distilled three times (make sure no moisture penetrates into the set-up). This menstruum can operate extractions in the plant kingdom, in the mineral kingdom on antimony and on most metallic limes (oxides in modern language).

### THE FIXED

All the tinctures extracted with vinegar are fixed. The vinegar can fix the tinctures in kingdoms different from their original kingdom.

COLUMN 5 : It is the column of the simple distilled vinegar. With each distillation, the first part of the distillate is not kept; it represents close to 1/3 or 1/2 of the volume. As soon as the color appears, stop the distillation. The residual honey is then dried and calcined. And the vinegar is distilled on its salt to make it nitrous.

COLUMN 6 : In this case, the vinegar has been concentrated by having been frozen two times in a row. Then, one or two distillations will eliminate the phlegms. With this method, we can obtain a vinegar containing 60% of acid; it may or may not be nitrous, depending on whether the distillation has been done on the salt or not.

COLUMN 7: Radical vinegar. The vinegar of column 6 is digested on the copper oxide obtained from the calcination of the metal (ancient term: Lime of Venus). The dry distillation of the acetate after its coagulation yields a 100% acid vinegar and a red oil. This vinegar should have extracted the seed of gold existing in the copper.

## APHORISMS

### Concerning

### THE UNIVERSAL SALT OF NATURE

(Continued)

45.

The genuine subject contains every thing, that it wants for its perfection, therefore it can be perfected by its own principles.

46.

Our Salt generated by the powers of Nature, contains the 4 elements; it must be fixed by the assistance of Art.

47.

Who soever knows how to fix and concentrate the  $\cup$  or  $\triangle$  in the Salt of Nature, possesses all and understands our Art.

48.

The  $\cup$  of the genuine  $\ominus$  of Nature perfects and fixes himself and his own Body, if assisted by Art.

49.

If the Center of  $\odot$  is turned outwards by Art, and is reunited with its body most intimately, and is then fixed, its power is entire and perfect as you read in The Emerald Table.

50.

The powers of the whole substance must remain together, and must neither be separated nor weakened.

51.

Nature is exalted by its own  $\cup$ .

52.

If you wish to see the Body ameliorated by the  $\cup$ , that  $\cup$  must not be expelled or forced from the Body.

53.

The  $\underline{\text{r}}$  which ascends in the glass, when excited by gentle Heat, is THE AGENT who does all.

54.

You must take away the Volatility of the  $\underline{\text{r}}$ , by locking them up closely, and it will be in time, what you look for.

55.

The  $\underline{\text{r}}$  is fiery, the Body is cold (so says BASILIUS, vide De La Brie manuscript).

56.

Most Chymical Artists err by not knowing the genuine acting  $\triangle$  (i.e. the  $\underline{\text{r}}$  in the matter). The exciting  $\triangle$  is outwardly applied, but the operating  $\triangle$  is Within the glass.

57.

$\triangle$  In our whole Art and Labour is, besides the external gentle  $\triangle$ , only the internal Secret to be minded.

58.

TO BOIL is the whole Art; Nature BOILS, Art MUST BOIL also.

59.

In our artificial boiling, the external heat must not exceed the Internal.

60.

The external Heat must neither be too Strong nor too gentle.

61.

The Heat must be managed nicely, in such a manner, that one may be able to suffer the hand on the glass constantly, without burning it.

62.

Nature and Art must assist each other to perfect the Works; Art operates without and Nature within the glass.

63.

The preparation is performed in a closed Vessel, that nothing may evaporate.

64.

☉, The genuine metallic Salt can, by another process, be perfected IN 3 DAYS into Spiritual and be made into a Tincture.  
(A Hint confirming Mr. GARDENS' operation in a ☿).

65.

In a Certain Thing is WHITE and RED, ☽ and ☉ spiritually; turn the Inside out and the outside in.

66.

The pure Salt of Nature, which appears under A WHITE SHINING FORM, is by the Solar power brought to a purple Colour, under which Form it becomes a Tincture for men and metals.

67.

Whosoever can change the White into Red, digest, boil and maturate, knows the Art.

68.

The Body of the Salt is cold, the ☿ is fiery.

69.

☉ is a Cold △ (alluding to the COLD, Tranquil Elect: △ or ☿ mundi, in the animated △). The ☿ is fiery (when moved or agitated, becomes △, enclosed in the universal ☿ Humidity.)

70.

Whosoever can cause a RADICAL UNION between the Cold Body (the alkaline Basis) and fiery ☿, obtains a most powerful Essence.

71.

The ascending ☿ in the Vessel, excited by Art, is the internal agent, who does all.

72.

Observe! As soon as the External Heat ceases, the operation within the glass ceases also, but whenever the external Heat is too great, the ☿ within will want to escape, bursts the glass, returns to the Air, and leaves the Body dead.

73.

As soon as the White has appeared in the glass, after Blackness is past, and when you see that it sublimes no more, increase the Heat a little, and continue the Digestion, until it is red.

74.

The surest way in the Cure of Diseases, is to comfort and strengthen the  $\text{—}$  of Life in the human Body, by a pure celestial  $\text{⊙}$ .

(This is exactly what BEANME' and LAVOISIER call PURE VITAL  $\text{△}$ , I call it PURE  $\text{△}$  or ETHER ANIMATED BY SPIRITUAL, VOLATILE, INCORPORIFIED NITRE; that is: ELECTR:  $\text{△}$  INCLOSED IN AERIAL  $\text{⊙}$ , which has not yet corporified itself upon an alkaline body.  $\text{△}$  deprived of that Vital  $\text{△}$  inclosed in celestial  $\text{⊙}$ , becomes HUMIDITY, that is SUCH  $\text{▽}$  AS IS DEAD AND INANIMATE and therefore inclines to become putrid immediately for want of Life, like a dead animal Body. But in my opinion such inanimate  $\text{△}$  or Humidity is soon impregnated again with  $\text{△}$ , by means of the Spiritual Medium, the Aerial  $\text{⊙}$ , and that by a perpetual Circulation of the Elements,  $\text{△}$  acting constantly upon the  $\text{△}$ , and by the medium of  $\text{△}$  on the  $\text{▽}$ , and by  $\text{△}$  and  $\text{▽}$  upon the  $\text{▽}$ , and vice versa the central  $\text{△}$  in the Earth acts upon the Subterraneous  $\text{▽}$ s, sublimes them into Vapours and  $\text{△}$ , to be impregnated by the  $\text{—}$  mundi manifested in the Spiritual, incorporeal, aerial  $\text{⊙}$  or universal  $\text{—}$ . See AURAE CATENA HOMERI.)

75.

Whosoever has it in his power to strengthen animal Nature by a pure celestial  $\text{⊙}$ , may live to a great Age.

76.

Nothing in Nature is so proper to cure diseases with, as that principle which is the Life of all things.

77.



By means of the Astral Salt, all things live on earth, because all things receive Life from the  $\text{△}$ .

(Sendivogius says "in the  $\text{△}$  is a Secret Food of Life.)





78.

In the  $\text{△}$  is the  $\text{—}$  and Food of Life, which also descends in Dew and Rain.

79.

The astral Salt, which is a heavenly Salt, is very volatile, sweet, white, brilliant like fine , and is a sweet mercurial .


80.

The Salt of Nature is above, in the middle and below; it is in the , in , in the  and in all Things, as IT CORPORIFIES ITSELF WITH HUMIDITY, with , with all Vegetables, and in all Things.


81.

One and the same power nourishes the whole world, and FROM DEW all things grow, on account of its containing heavenly Salt, which proceeds from the Sun and the Moon.


82.

DEW is a Spiritual  impregnated with Sol and Luna.

83.

In DEW are the powers of Sol and Luna. (Might not DEW be the key to open the , to purify and to regenerate it?).


84.

A Well digested DEW is deemed the best .



85.

THE SUPERIUS is the Life and nourishment of the Inferius.


86.

The Superius is the Life, the Terrestrial is the Body, without the  the Body is dead.

87.

Nothing is so proper to infuse the universal  into subjects, as the s which fall from the heavens.

88.

The celestial s are full of heavenly powers.

89.

The heavenly salt in the terrestrial body is a genuine power of life: the Centre of the heavenly  $\nabla$ s are the same.

90.

The  $\underline{\text{r}}$  or power in the  $\nabla$  which is a subtle  $\ominus$ , is not seen until the  $\nabla$  is become a solid body.

91.

When I saw that the  $\nabla$  became gradually thicker and harder, I rejoiced, because I knew that I should find what I looked for.

92.

When the  $\underline{\text{r}}$  or the power of Nature in the  $\nabla$  is become a  $\ominus$ , it is already a Medicine.

93.

Salt is a corporified  $\underline{\text{r}}$ .

\* \*  
\*

Ora et Labora!

Enclosed Figures

- # 1 : The extraction liquids
- # 2 : The signs of the Zodiac and alchemical signs

THE EXTRACTION LIQUIDS

FIXED



MENSTRUUM

VOLATILE



Figure # 1

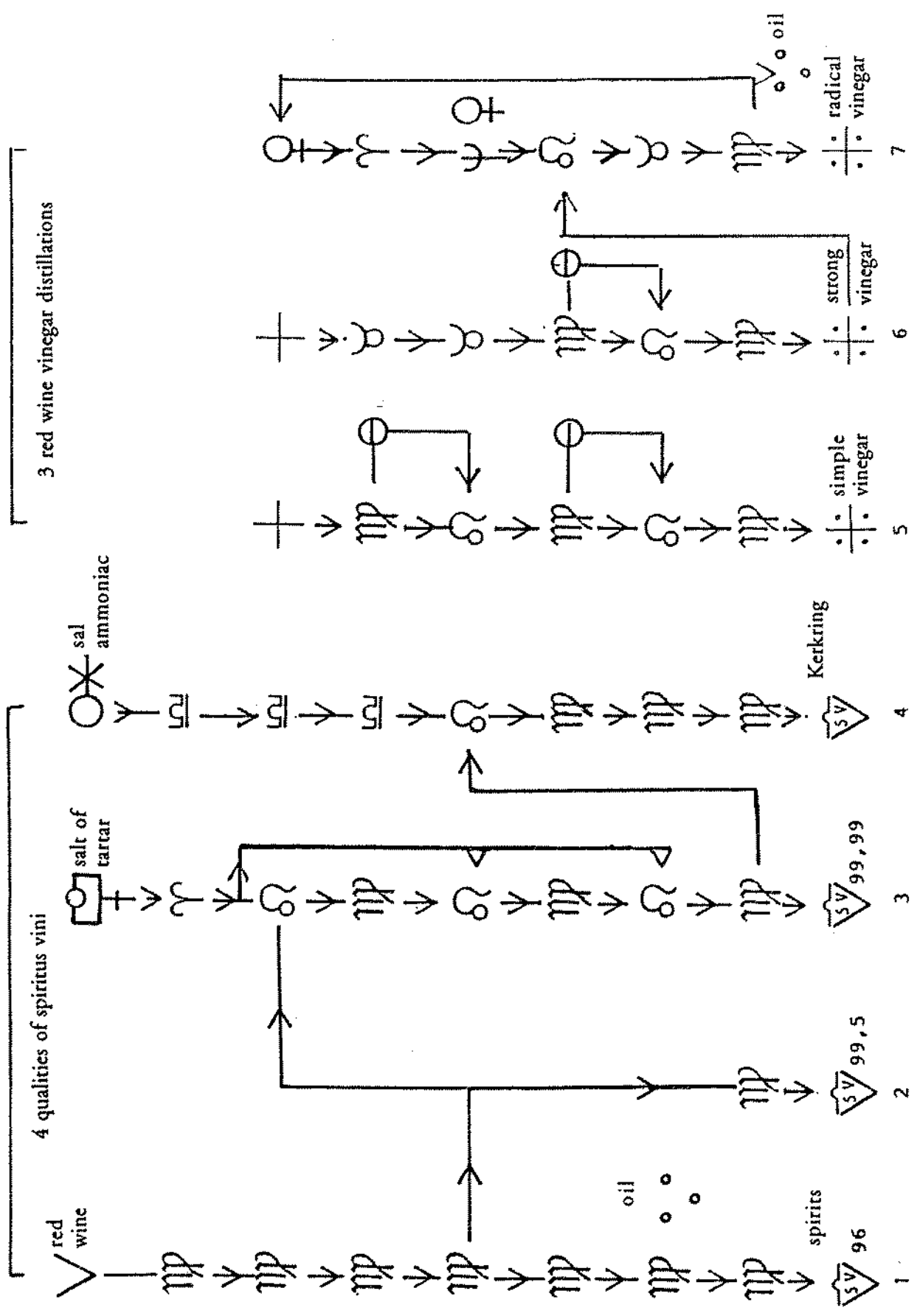




Figure #2

THE SIGNS OF THE ZODIAC AND ALCHEMICAL SIGNS

Aries	Calcination	Antimony
Taurus	Freezing	Asphalt
Gemini	Fixation	Sal ammoniac
Cancer	Dissolution	Silver
Leo	Digestion	Gold
Virgo	Distillation	Red orpiment
Libra	Sublimation	Roman vitriol
Scorpio	Separation	Sulfur
Sagittarius	Incineration	Allum
Capricorn	Fermentation	Feather allum
Aquarius	Multiplication	Salt Niter
Pisces	Projection	Mercury



Dear Friend,

Let's go back to the four methods described in Mineral Lesson # 46.

The first, the "Antimony Tincture of Paracelsus", is based on the production of algaroth powder or Mercurius Vitoe. The three other methods are based on the deliquescence of antimony butter.

For those of you, who have not yet made or distilled the butter, to use the first method, the following way is possible:

- buy the butter (antimony trichloride) at a chemistry supply store;
- pour the butter in a fine layer, as described in pages 1 and 2 of Mineral Lesson # 46 (with all the precautions specified in the text).
- allow the deliquescence to proceed during day and night until all the butter has been reduced to Mercurius Vitoe. At the end, you may add some distilled water in order for the residual butter to precipitate.
- recuperate the whole thing and load it in a soxhlet thimble; cover first the thimble bottom with as fine a fritted glass sheet as possible;
- fill the extractor flask with a sufficient amount of distilled water (preferably rain water);
- perform the circulation-extraction very slowly because the powder mass is not very permeable to water. A white flocculation appears very quickly (after having primed the siphon two or three times) in the water of the flask. This water later takes on an emerald green color and the flocculation disappears;
- cease the operation by the 10th siphoning; then, drain the thimble and put all the green water aside for a later study. Clean the extractor and dry the drained thimble summarily with a hair dryer;
- set up the extractor again with the fritted thimble and fill the flask half-way with very strong distilled vinegar, or better still, with radical vinegar. By the third or fourth siphoning, the vinegar is golden yellow and becomes reddish gold;
- continue the circulations as long as the powder level diminishes, and if the butter has been well distilled, nothing should remain. At that point the eighth phase (see Mineral Lesson # 46 p. 4) has been reached, but one day of extraction -circulation replaces the 40 days in the incubator.

- recoup the radical vinegar through distillation but it must be marked with the sign  on the container and another  sign must be added each time you use it. We calculate that by the 3rd use the seed of the vinegar has been exhausted.

Note: After the first use, this vinegar cannot be used on any matter other than antimony.

\* \*  
\*

Notes on the distillation of the antimony butter:

After each distillation, some white lime remains in the flask. It is in fact the Mercurius Vitoe produced by the atmospheric vapors, in the time elapsed between two butter distillations. An air-tight flask, and following the precautions for use (operate in a dry location) will diminish the amount of lime. This Mercurius Vitoe can be used in a manner similar to the one advocated in the beginning of this lesson. The characteristic feature of the end of the distillations is the fact that the distillation flask no longer shows any blackish brown marks.

-----

In a later lesson, we shall present the results of an attempt at extracting on antimony glass that has been bought in the market and of a new method to obtain the red oil of antimony; a method whose principles are conform to those of the Ancients.

\*\*\*\*\*  
\*\*\*\*\*  
\*\*\*\*\*  
\*\*\*\*\*  
\*\*\*  
\*

## ADDENDUM TO BASIL VALENTINE'S

### TREATY ON SALTS

#### "About the Preparation of Antimony Salt"

Reduce a good Hungarian antimony to a powder as fine as flour, and calcine it on a moderate coal fire, as is usually done. Meanwhile, keep stirring with an iron rod, until everything is white and no longer smokes, and can endure a strong heat without trouble. Then place it in a crucible and melt it until you obtain a clear yellow glass; pound this glass to obtain a fine powder; place it in a glass retort and pour onto it a wine vinegar that has been distilled several times. Leave it to rest in a gentle warmth, and the vinegar will extract the tincture of ☉ and will take on a bright color, with the tincture; or you can prepare the ☉ extract later on and use it as an excellent remedy. (See Basil Valentine's trium mag.)

When the tincture has been entirely extracted, and no longer tinges the vinegar, thoroughly and perfectly dry the powder which will have turned black. Pound it with a large quantity of yellow ☿, put it in a crucible, and after it has been luted, set the crucible under a strong enough heat, until all the ☿ has been burned up. Then pound the remaining matter to a very fine powder and pour some new distilled vinegar onto it again. Extract the salt in this manner, and then, by a series of distillations, eliminate the vinegar's acidity. Clarify the salt with the wine spirit until it becomes shiny, clear and white. If you have operated in the right way, you'll have obtained an entirely fixed and active salt of ☉, although there is another way to prepare this salt of ☉, which shall be explained elsewhere.

Dose: 4 grains. It is equivalent to the salt of ☉ and cures all diseases. (AND EASILY RETURNS TO THE STATE OF ☉).

About diseases; the salt is good for gout, weaknesses in the joints. It purifies and cleanses the blood, strengthens the heart, and the balm of man's body, when it is drunk with a spoon of spirits. It gives back lost strength, opens all inner suppurating tumours. It cleanses all manner of ulcers when sprinkled onto them, or when correctly spread on them with good salves or unctions. Dissolved in well distilled wine vinegar, it quickly ameliorates incurable and malign diseases, to every one's surprise and praise. Drunk with wormwood or blessed-thistle tea, it cures all deeply rooted and cure-resistant fevers, particularly quartan. Drunk with mint or wormwood tea, it stimulates digestion, when drunk with rose hips or agrimony tea<sup>1</sup>, it restores the memory.

This salt is used in alchemy - or in the transmutation of metals into gold - if you add to it the grease that drops from the Sun's chariot, when the alchemical Phaëtons undertook to drive it, as poets explain in their poetic fictions.

Because the excellent fictions, produced and written by poets about celestial gods, are nothing but metaphores to keep the arts and mysteries of alchemy a secret. The same holds true for the story of Apollo who killed the Python serpent; and the story of Mars and Venus' adultery. And it will be proven, according to me, that chemical operations are revealed in the fictions of poets, when they write about the love and love deeds of gods and goddesses. It is the same when

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<sup>1</sup>Note: Both these plants are of the same family, the rose family, and therefore have some chemical similarity.

they introduce various marvellous transformations and metamorphoses. Indeed if we decide to understand the tales literally, we are prejudicing the Wise Ancients. So do we when we believe that people as intelligent and wise as they were, could really believe or write about the numerous and immoral deeds of the gods.

About the use of antimony salt:

This antimony salt has a prodigious effect; for it can have the same influence as the salt of gold, when it is administered in the same dosage. It cleanses the entire human body, purifies the blood, expels demons, burns up all ill humours, the source of all ulcers that needs its use. It cures syphilis, when taken in doses of 4 grains with a drachma of distilled guaiac water and causes profuse sweats, each day until complete recovery has been achieved.

The guaiac water is prepared in the following way: first crush and pound the wood finely, and damp it with a good wine spirit in a well sealed container. Leave it to rest for several days under a soft heat. Then pour onto it a good quantity of fumitory or scabiosa water. Digest for 14 days in a water bath, and distil. Keep the aqueous part and the oily part separate in well sealed flasks. Use the aqueous part with the salt of antimony. It has also been successfully used against other illnesses, which we have previously mentioned. However an enlightened physician knows well the virtues of guaiac, and the benefits it brings to the treatment of illnesses. There are other ways to distill the aqueous and oily parts of the guaiac wood, but it would be useless to mention them here.

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In the text, the reference to the return of antimony salt to the state of gold is to be compared with the return of  $\Psi S$  to gold under the influence of the red oil of antimony, as seen in a previous lesson.

\* \* \* \* \*  
\* \* \* \* \*  
\* \* \*  
\*

Ora et Labora!

Dear Friend,

If we compare the three texts by Becker, Paracelsus and Bacon, such as they are presented in the previous lessons, we would find, if not a similarity, at least a strong convergence. From a practical standpoint the important thing is that these texts complete each other in the experimental domain.

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THE RED OIL OF ANTIMONY

(from the acetate, without any intense-cold producing device)

In the previous lesson, many points of detail have already been dealt with, in what concerns the dry distillation of the antimony acetate. We are adding here a new method:

heating:

- it takes place in a sand bath, or with a flask heater whose heating mantle has been protected by a thin layer of fire clay - a very important point so as to be able to preserve the flask heater and to use the flask 2 or 3 times;
- because of the cost, the flask is not ground at the neck, but the neck is 8 to 10 cm high so that the silicone top joint may resist.

set-up:

- the flask is linked to a straight condenser through a large diameter distillation bridge (16 to 20 mm on the inside);
- the condenser is cooled down by a running water system. Ice condensation is not necessary;
- at the lower part of the condenser there is a vacuum tap, on which a ground glass flask has been set up; several flasks should be prepared for a possible quick flask exchange during the distillation process;
- the central tube of the vacuum tap will be lit in back lighting so you can check the color of the liquid;

- during distillation, you should change the flask each time there is an important change in the temperature at the top of the condenser and each time the color changes. The lower flask is changed and hermetically sealed;
- the side tube of the vacuum tap is linked to another tube that goes deep into a flask, on the top of this flask another tube is coming out and goes deep into the next flask, and so on in such a way that this sequence of flasks represents about a ten-liter capacity for each half-liter capacity of the dry distillation flask. If you have a ten-liter flask, place it first for example, then place 1 or 2 flasks of a 1 or 2-liter capacity. The outlet tube of the last flask is left open. It is understood that these flasks are extremely clean and dry and that it will be possible to close them hermetically later on preferably with ground glass.

distillation:

- the first phases of the dry distillation yield several liquids depending upon the way the acetates had been previously treated;
- when the viscous white gas appears it fills up the first flask and it may fill the other ones in sequence. The gas remains stable in the flask it is filling up, up to the top of the outlet tube;
- when the production of gas ceases, the tubes are quickly put apart and the flasks are hermetically sealed and left to rest for 2 or 3 days at room temperature (less than 20 C - 68 F);
- after some time, between 12 hours and three days, a small red oil puddle is formed and condensed at the bottom of the flask and clear drops form a deposit on the walls of the flask: the gas is condensed;
- open the flask and pour 99.99% absolute alcohol into it, (about 100 cm<sup>3</sup> for a ten-liter flask). Put the stopper back and move the flask so that the alcohol may dissolve the red oil and gather all the drops from the sides. As the flask has been hermetically sealed the neck is placed down so that in a few hours all the alcohol is at the bottom;
- a simple water-bath distillation is good to recoup the oil. The separation of the white will be the subject of another lesson. This dissolved oil is used

according to Mineral Lesson # 46, note 12 and the following ones in the text entitled **Antimony Tincture of Paracelsus**. The oil is red for antimony and lead, and white in the case of copper.

Today we believe that note 15 in the same text is not valid for lead or copper. We believe it could be valid for iron and tin but we have not made any experiment to this effect with these two metals.

Ora et Labora!



## THE BOOK OF FORMULAS

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**A Collection of Choice Spagyric Preparations,  
Predestinated to the Cure of Disease and  
The Conservation Of Health: Including  
Some Of The Rarest And Most Val-  
Uable Secrets Of The Ancient  
medical And Hermetic  
Philosophy.**

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**Collated and rendered intelligible,  
with explicatory Annotations,**

**By John Halzelrigg, F.H.S.**

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### **PREFACE**

I take the pleasure in here presenting to the earnest few of beneficent and uplifting purpose this collection of valuable forms and medicaments, culled and transcribed into more lucid phrase from the chemical and Hermetic writings of such learned worthies as Paracelsus, Faber, Quercetan, Hartmann, Rulandus, Mynsicht, and numerous other philosophers in the Spagyric Art. That these preparations - and many similar ones which I hope to treat in a subsequent work - have remained absent from the officinal category is not a matter for wonder, chiefly because of a recognition by their authors of specific powers and potencies in natural processes of too arcane a nature to be apprehended by the dense self-sufficiency of the materialistic and incredulous mind; and partly by reason of the fact that while dealing with obvious principles, though only occultly understood, they were couched in terms the meaning of which was wisely veiled from those of disrespectful and antagonistic attitude.

The importance to the occult chemist of working in harmony with astral law, that thereby the natural and artificial qualities of all things from the Universal to the Particular might be properly attained, may be the better appreciated in this extract from Salmon, an astro-philosopher and physician of the Middle-Ages:

- 1 - The time of the preparation ought to sympathize with the native production of the thing to be prepared; which is in respect of qualities manifest or occult.

- 2 - As to the Manifest Qualities, that time is to be chosen in which they naturally flourish: wherein you are to choose a hot and moist season for dissolution, digestion, and fermentation; a cold time for coagulation; a moist time for distillation and melting; and a dry time for exsiccation and calcining.

- 3 - As to the Occult Qualities, the preparation is to be begun when the planet governing the thing is strong and vigorous in his house or exaltation, and in good aspect of Sol, Luna, Jupiter or Venus, or all of them.

- 4 - The place of preparation must be the laboratory, which must be hot, cold, moist, dry, airy, close, etc., according as the nature of the matter to be prepared requires."

The significance of planetary influence, and its relation to the astral potencies involved in all natural operations, is too complex a subject to enter into her, except to say that the truth of the above brief imitations has been amply verified in the writer's experience. Nor when the rationality thereof is once understood, through careful study and investigation of the stellar hypothesis, will one marvel that it should be so.

Likewise, in dealing with the spiritual principles of things physical, the Spagyric artist was enabled to perceive the admirable analogies that helped verify the oneness of method throughout the spheres of manifestations, and its identity with those of the Higher or Causative realm, and thereby the necessary interaction and dependence of the one upon the other. Proceeding thus, under the logical assumption that the One Law must express itself similarly upon all planes of activity, they demonstrated the reality of a physical trinity - spagyrically classified as Salt, Sulphur, and Mercury - that corresponded with the Body, Soul, and Spirit of the noumenal world, or the Father, Son and holy Ghost of the devotional school; also the fact that these three primal principles embrace and comprehend the four elements, Earth, Fire, Air, and Water, the separation, purification, and inseparable conjunction of which constituted a fifth, of the purest potency, which they termed a Quintessence. This on the spiritual plane, as embodied in the esoteric teachings of the ancient religious mystics, is identical with Regeneration, a process the meaning of which the modern churchianity knows a little of as the material scientist does of the above trinity in nature. With this attainment in chemical processes all poison has been eliminated from the matter operated upon, and the spiritual or curative faculty is exalted to the highest degree, as is shown in some of the formulas which make up this

collection. The antimonial prescripts of Basil Valentine and the mercurial preparations of Paracelsus were not those which pass to-day as medicines, but which in reality are poisons most dangerous to the vital principal in the physical organism. the alchemists scorned the use of remedies that yet remained in such imperfect guise.

In a later treatise I hope to elaborate more fully and practically upon the Hermetic Philosophy as concerns the preparation of metallic, mineral, and vegetable medicaments, their spiritual bases, and whereby their different faculties may be developed into the highest vital energies.

With these concise hints by way of introduction, I commend the contents of the following pages to those of earnest mind, and particularly to such whose object is the mitigation of human physical suffering - one of the grandest missions to which an earthly pilgrimage can be consecrated.

John Hazelrigg

## MENSTRUUMS

According to Dr. Johnson, the use of the word menstruum originated in the notion of the old chemists respecting the influence of the Moon in their preparations - a fact that contains the essence of truth such as the modern chemist, unfamiliar with the astral principia, is both indisposed to concede, and unable to apprehend.

In all the formulæ contained in this book the practitioner is advised to use only such menstrua or dissolvents as are made by private laboratory, for those of commerce are undependable, generally by reason of the impurity of the substances used, or else through an utter disregard of the spiritual principles involved. A perfect exaltation of medicines can never in any wise be accomplished through adulterated or imperfect mediums.

Divers chemical experiments delivered by the ancients have been believed false, only because the menstruums employed in the unsuccessful trials of them were not highly rectified, or otherwise as exquisitely deperated, as those that were used by the deliverers of those experiments; as that oftentimes the fault of a bad menstruum is injuriously imputed to a good artist. Many such purchased in the apothecary shop are wholly unfit, barely by their not being sufficiently freed from their weakening aquosity, as is very often the case with spirit of wine. On the other hand, while some processes fail to succeed according to expectation because the menstruums employed about them were not pure enough, so some miscarry because such menstruums are but too exactly deperated. Again, while the purity of these is a prime desideratum, one principal regard is as to their fitness for the particular purpose to which they are designed. thus, an aqua fortis that is proper in one operation, must be differently complexionated for the better success of another. For which reason the different solvents, as here given for use in the succeeding formulas, are successively numbered, and so referred to therein in brackets, that the essential one may be utilized.

In most instances of digestion and putrefaction, and more especially where a quintessence is the end to be attained, a homogene menstruum - as the spirits, phlegm, or water of the subject matter itself - is absolutely a requisite, that the astral principles inherent therein be not fatally disturbed, or their efficacy impaired. As saith Paracelsus - "Every fruit must die in that wherein is its life" (Archidoxies).

Modern chemists, for the sake of expediency and convenience, and largely through ignorance of Nature's interior methods, operate with mediums foreign to their matter, and thereby injure its natural or curative potencies.

I give here careful and complete directions in the medicinal formulas that follow.

Dear Friend

### THE BUTTER OF ANTIMONY

We reiterate our advice for the making and the distillation of the antimony butter.

After each operation, examine every part of the set-up: the residual sulfur of the stibnite may cause the gas exhaust tube to be clogged. In this case, excessive pressure may result along with the possibility for acid vapors or antimony butter vapors to escape. Be cautious, contact with butter and even with the vapors may provoke burns on the skin, which take a long time to heal.

To diminish the risk of obstruction and to force the butter to condense on a greater length or surface, you can place two straight condensers, one on top of the other. The first, in which the gases emerge is not cooled by any water circulation. A straight tube, with ground glass at the end, is quite appropriate instead of a condenser.

If the butter vapors infiltrate the ground glass and glue them strongly, you need to heat them with boiling water to take them apart. In order to avoid such additional work, it would be a good idea to cool down the set-up at the end of the distillation, in the following way:

- first, switch off the heat of the HCl gas generator;
- about quarter of an hour later, when all boiling has ceased, switch off the resistance in the tube containing the antimony;
- watch the bubbler as soon as the flow of gas is reversed, a sure sign that the whole set-up is under low pressure;
- with heat proof gloves, separate the two parts of the ground glass - the butter is still not solid - and insert a small piece of paper to prevent the two ends from being glued to each other again;

Do not breathe the vapors, if any, during this operation.

If the butter has been produced with the method of the nitric acid on salt, we obtain, during distillation, the following result: the antimony trichloride distils normally, but the antimony nitrate produced by the nitric vapors decomposes. At the end of the distillation, we have in the flask a powder or needles of antimony regulus.

The acid, produced by the decomposition of the nitrate, dissolves part of the butter, therefore the liquid at the bottom of the condenser must be distilled again; it provides a good quantity of butter.

In the next lesson, we will resume the problem of the deliquescence of the butter and particularly the issue of "spirit" distillation . If you have already produced some butter, you can proceed with the deliquescence preferably, but not necessarily, in March, April, May, June. Later in the year, a rather important quantity of "spirit" is needed. Each deliquescence, giving off a rather small amount of "spirit", must be kept in an airtight container, at a low temperature, without light; of course, after having been distilled, and in a refrigerator but in the warmer section.































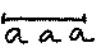


















Experiments on antimony butter and the set-up of the material require some time, therefore we should take advantage of this "free" time to give some very interesting elements of a general alchemical culture for those of you who would like to devote themselves to spagyrics.

In the previous Mineral lesson we have presented the Book of Formulas by J. Hazelrigg. The reading of this book requires a knowledge of alchemical symbols, some of which are not too common. We provide hereafter a repertory of the symbols used in this work.

Ora et Labora!

## TABLE OF ALCHEMICAL SYMBOLS

### A

Acetum ( Acid, i.e. vinegar, acidum)	 ,  , 
Acetum distillatum (distilled vinegar)	 ,  ,  ,  , 
Aes Ustum	 ,  ,  , 
Air	
Alcohol (i.e. spirits) (an old definition is Antimony!)	
Alembic	 ,  , 
Alkali, common	 (fixed),  (volatile), 
Alkali, salt	 ,  ,  , 
Aludel	 , 
Aluminum (Allum)	 ,  ,  , 
Amalgam	 ,  ,  , 
Ammoniac, Sal [Ammonium Chloride, NH <sub>4</sub> Cl but formerly it was Hartshorn or powdered Antler-Ammonium Carbonate, (NH <sub>4</sub> ) <sub>2</sub> CO <sub>3</sub> ]	 ,  , 
Ana (equal parts of each)	
Annus (year)	
Antimony	 ,  ,  , 
Antimony, Oil of	
Aqua	 , 
Aqua Fortis (1/2 nitric Acid + 1/2 Vitriolic Acid)	 , 
Aqua Regia (1/2 Nitric and 1/2 Hydrochloric Acids)	



AQUARIUS (Multiplication, sal nitre)



Arena



Argentum  
(Silver, Luna)



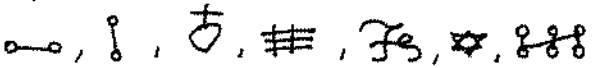
Argentum Vivum



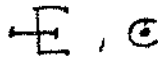
ARIES ( Calcination, antimony)



Arsenic



Ashes



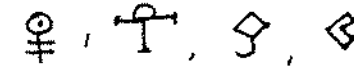
Asphaltum (congelation)



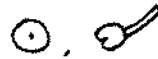
Aunus



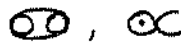
Aurichalcum



Aurum (Gold, Sol)



Aurum Pigmentum



Aurum Potabile



Azoch



**B**

Balneum Mariæ  
(BM, Water Bath, Mary's Bath)



Balneum Vaporis  
(BV, Steam Bath)



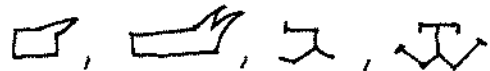
Black Ink



Bone



Borax



Brass



Brick, pulverized  
(Latera)



Bull



C

Calcination

γ, A, ρ

Calcine, to

⊙, ⋈, ⋈

Calx

C, G, W, Ψ

Calx Vive

♃, ♆, ♁, ♁, ♁, ♁

Camphor

⋈, ⋈, ⋈

CANCER (dissolution)

♋, ♋

CAPRICORN (fermentation)

♑, ♑

Caput Mortuum

♁, Ⓞ

Carbonate

—x—

Cera

♁, ♁, ♁

Ceruse (lead acetate)

♁, ♁, ♁

Chalk

C

Ciment, to

⋈

Cineres Clavellati  
(Crude Potassium Carbonate)

♃

Cinis (ashes)

♁, Ⓞ

Cinnabar

♁, Ⓞ, ♁, ♁, ♁, ♁

Coagulate, to

♁, ♁, ♁, x x

Cool

♁

Congelation

♁

Cohobate

♁

Copper (Venus)

♀, ♂

Copper, Burnt

♁, ♁, ♁

Cornua Cervi (Hartshorn,  
Ammonium Carbonate = Sal Ammoniac)

♄♃, CC

Crocus Marti

♂♂, COE, ♁, ♁

Crocus Veneri

♀, ♀, ♀, ♀

Crucible

▽, ⊞, ⊕, ⊗

Crystal

♀, ♀

Cucurbit

○, ♂

### D

Dies (Day)

♁, ♁

Digerere (separate)

♁

Digest, to

♁, ♁

Digestion

♁

Distill, to

♁, ♁, ♁

Distillation

♁

Dissolution

♁

Dissolve

♁

Dissolvere (loosen or destroy)

♁, ♁

Drachma (1/8 ounce)

♁

Drachma (1/16 ounce)

♁

Drop

gt

Dust (Pulvis)

♁

### E

Earth

♁

Element

♁-E

Evaporate



Extract



F

Fermentation



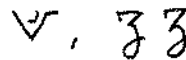
Ferrum



Feu De Roue



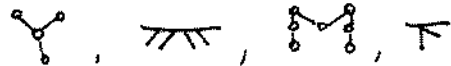
Filter, to



Filings or Iron



Fimus Equinus  
(horsedung or gentle fire)



Firune



Fire



Fix, to



Fixation



Fixed



Flask



Flegma (Phlegm)



Flores



Flucre (fluidic, fluxing)



Furnace

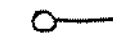


G

GEMINI (Fixation)



Glass



Glass Container



Goat

☿, ♄

Gold

☉

Gold Pigment

☉

Glass of Talc (Specula)

☉

Grana (grain)

gr

Green of Copper  
(Copper Chelate)

⊕

Gum

♁, ♀

Gutta (drop)

gt

### H

Handful (Manipulus)

Ms.

Hart's Horn (see Ammoniac, Sal)

♁

Hematite (Iron, Slate Ore)

♁

Herb

♁

Hora (Time or Hour)

♁, ♁, ♁, ⇒

Half of any quantity

s.s.

### I

Ignis (Fire)

△

Ignus Circulator (Furnace)

⊕, △

Incineration

→

Ink

☉

Ink bottle

☉

Iron (Mars)

♁, ♀

Iron Filings

☉

J

Jupiter (Tin)

4, W, ⊗, X, R, E

K

L

Lapis

Latten or Laton

sss, ddd

Layered

Lead (Saturn)

5, h, h, P

Lead Acetate

⊕

LEO (digestion)

∞

LIBRA (sublimation)

Libra (scales or pound)

tt

Limatura Martis

○→

Lime (Calx)

C, G, W, O ⊗

Lime, Quick

ψ, ♁, ↗, ↘, ↙, ↚

Litharge (Lead Monoxide)

⊕, ∞

Lixivium (Liquor)

□

Lodestone (Magnet)

∞, ↗, ~

Lute, to

N, L

Lute of the Wise

IIII, X

Luto Lutrine  
(mud of the Otter)

∩

M

Magnesia

∞

Magnet

Manipulus

Marcasite

Marriage

MARS (Iron)

Materia

MERCURY

Mercury, precipitated

Mercury, sublimated

Mercuriam Rubificati

Miny (Read lead oxide)

MOON

Month (Mensis)

Multiplication

Martial Regulus of Antimony (our Luna)

## N

Nitre  
(Saltpetre, Potassium Nitrate, Soda)

Not Fixed

Nox (night)

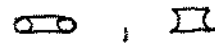
## O

Oil (Oleum)

Orichalcum (Brass)

<sup>1</sup>Mercury of Saturn

Orpiment



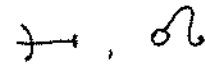
Orpiment, Red



Oxide of a Metal (Flore)



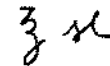
Oxide, Lead



Oxide, Zinc



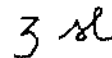
Ounce, half (see Uncia)



Ounce, eighth (Drachma)



Ounce, sixteenth



## P

PISCES (Projection)



Pitcher (Amphora)



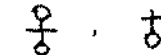
Plumbum (Lead)



Porous (Poras)



Potable Gold



Potassium, Crude (Potash)



Potassium Bitartrate ( $KHC_4H_4O_6$ )  
(Tartar, Cream of Tartar, Algol, Weinstein)  
(Adjective of color is red or white depending on color of wine it came from)



Potassium Carbonate ( $K_2CO_3$ , Salt of Tartar)  
(Salt of Wormwood, called Pearlash if pure, makes "Angel Water")



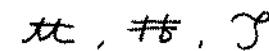
Potassium Nitrate ( $KNO_3$ , Nitre)  
(Nitrate of Potassa, Saltpetre, Stone Serpent)



Potassium Sulphate ( $K_2SO_4$ )



Pound



Precipitate

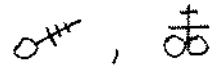


Projection





Powder (Pulvis)



Purify, to

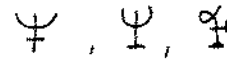


Putrify



## Q

Quick Lime



Quick Silver



Quick Sulphur



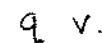
Quinta Essentia



Quantum Satis (sufficient quantity)

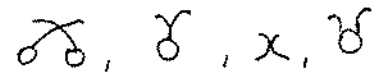


Quantum vis (as much as you like)



## R

Realgar



Receiver (Vas Recipiens)



Red Lead Oxide (Miny)



Regulus



Retort



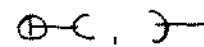
Roots (Radices)

## S

Sacharum (Sugar)



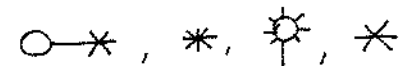
Saffrons of Mars



SAGITTARIUS (Incineration)



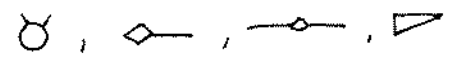
Sal Ammoniac (NH4Cl)



Sifted Tiles (flowers of tiles)



Sal Gemma  
(Pure Salt, a salt mined in Poland)



Sal Prapuratum



Sal Prunella  
(Fused Nitre or Saltpetre)

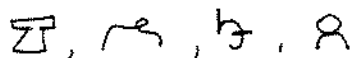
Sal Tartari



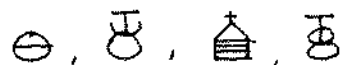
Sand



Salt, Alkali (Salt of Kali)



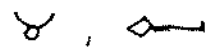
Salt, common



Saltpetre



Salt, rock



Salt, Sea (Chelamus)



SCORPIO (separation)



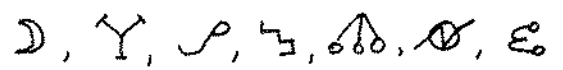
Scruplus (1/24 ounce)



Scruplus (1/48 ounce)



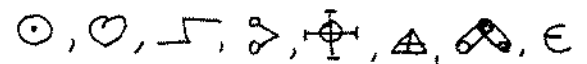
Silver (Moon, Luna)



Soda



SOL (Sun, Gold)



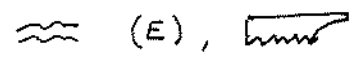
Sodium Biborate



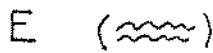
Solid or solidify



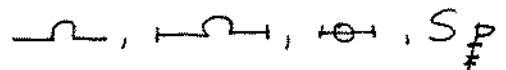
Solution



Solvere (weaken, dissolve)



Spirit



Spirit of Wine



Spiritus Vini Root



Stannum (Tin)

24, 3

Steel

♂

Stratum Super Stratum

SSS, ooo

Sublimate, to

—, ♂

Sublimation

—, 4, ☉

Sufficient Quantity

qs

Sulphur

♁, ♁, ♁

Sulphur, Black

♁

Sulphur, Quick

♁

Sulphur, Sophic

♁

SUN (Sol, Gold)

☉, ♀, ♁, ♁, ♁, ♁, ♁, ♁, ♁

Supo (Soap)

♁

T

Talcum (talc)

X

Tallow

♁

Tartar  
(White from white wine  
[coat on inner barrel] red from red wine)

♁, alc, ♁, ♁, ♁, ♁, ♁

Tartar, Calx

♁

Tartari, Sal

♁

TAURUS (Congelation)

♉

Terra

♁

Tigillum (small beam)

F

Tin (Jupiter)

♃

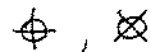
Tincture

♁

Tuna (a vessel for liquid)

☒

Tutty (Tutia)



Twins (gemini)

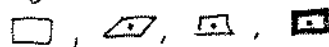


### U

Uncia



Urine

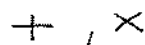


### V

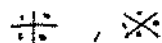
Vas Recipiens



Vinegar



Vinegar, Distilled



Ver-de-Gris (green of copper)



VIRGO (Distillation)



Vitriol



Vitriol, Blue



Vitriol, White

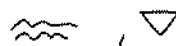


Volatile



### W

Water



Water Bath (BM)



Wax (Cera)



Wick



Wine

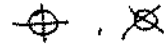


Work Completed



# Z

Zinc carbonate  
(Tutia or Tuccia Preparatum)



Dear Friend,

### THE KEYS TO THE WORK

Some of the association members find the Mineral course less organized than the course on plant spagyrics. It is true that the mineral course is somewhat more complex, and cross-referenced, in the sense that one lesson will shed light onto another, as we move along. For example, in the beginning of this course, we deemed the way of the acetates satisfactory, not knowing anything about the time it took to complete it. The results we obtained proved to us that this way is, on the one hand, appropriate for whoever has time; and on the other hand, that some of the stages implied are useful for other ways. However, to the way of the acetates, we prefer today a quicker way, of which a synthesis will be presented below.

After the study of this lesson, you will be able to read Arterphius more clearly, understand the advantage of the three ways suggested by Urbigerus and get an idea of the incredible interest of Mineral Lesson # 46. In addition, we will give some complementary information from the book by Lapidus: "The Pursuit of Gold" and from "The Open Entry to the Closed Palace of the King" in its "genuine" edition by Philalethes.

In the way we are interested in, we can single out three main steps of the Work. The first, "the Herculean Works", consists in the preparation of the star martial regulus of antimony and the preparation of pure iron. From the very beginning of this first step, we have to make a choice: either we make the regulus or we eliminate the "Herculean Works" by buying 99.9% pure regulus and iron powder. As the seed of gold of the stibnite no longer exists and that we need to recoup it, the third step will require gold.

The second step of this way requires a knowledge of the secret fire and more still a knowledge of handling it. The principle of the second step is the dissolution of the regulus and the iron, into one and only liquid, so the latter may transmit its sulfurous energies to the antimony.

The practical dissolution of the mixture can only be accomplished with aqua regia, the royal water; however, the reaction is brutal and the matter ceases to be philosophical because of the temperature which, already at that stage and later on, should not go beyond 40 C (104 F). The secret fire, it is written, is a saline fire composed of 2 salts: the sal ammoniac, or ammonium chloride,  $\text{ClNH}_4$  and dew salt, or ammonium nitrate,  $\text{NO}_3\text{NH}_4$ . These two salts, mixed together, and appropriately soaked with water, will slowly react one upon the other and yield:  $\text{HCl} + \text{HNO}_3 + \text{NH}_3$ , that is to say, there will be a release of ammonia on the one hand, and on the other, nitric acid and hydrochloric acid will form, or a nascent aqua regia. Be careful, in this preparation, the dew salt is explosive.

The dissolution occurs very slowly and without destroying the alchemical elements. It requires several months, possibly more than a year, always at a temperature of 38-39C (100.40 to

102.20 F). When it is complete, a careful distillation of the liquid will yield Philalethes' Philosophical Mercury, the King's Bath, or the liquid which will dissolve the gold or the silver in the form of a cream.

The third step, described in a number of books, is the fermentation of this cream-like product.

The set-up needed is an incubator at a temperature of 36-38 C (96.80 to 100.40 F), and a special furnace providing a temperature from 60 to 400 C (140 to 752 F) roughly. These two pieces of equipment should be able to function during several days, even several weeks without interruption.

The method which avoids the "Herculean tasks" and the dissolution step is described in Mineral Lesson # 46. The work on antimony butter took on a practical turn with the description, in previous lessons, of a fabrication method using stibnite, sea salt and an acid.

Be careful, when you read aphorism 16 of this text, in Philalethes' method the Mercury has already been distilled.

Silver or Gold can be dissolved in the King's Bath or the Sophic Mercury of Count Trevisan.

If we do not possess the gold, we can follow Paracelsus' method of the antimony tincture (Mineral Lesson # 46). Stop at line 25 and dissolve into the King's Bath previously obtained.

Philalethes' text leads us to believe that the seed of gold may be obtained from copper. We shall come back to this subject, and to the use, in this system, of the red oil of antimony obtained through the way of the acetates.

In what precedes, we are using four salts:

- Saltpeter: preparation and purification of the regulus;
- Sal ammoniac        ]       dissolution of the
- Dew salt             ]       martial regulus;
- Sea salt: preparation of the butter of antimony.

"The Hands of the Philosophers" by Isaac Hollandus says that sea salt is the key. Chlorine, the green gas, gives to the nitric acid its power of dissolving gold.

We continue here with the very interesting reading of the Book of Formulas.

Ora et Labora!

## THE BOOK OF FORMULAS

### TO PURIFY ☉

The ordinary way of purifying all salt is by simple solution, filtration, and crystallization. But note this in the purification of all ☉, that after solution and filtration you must ☉ for a medical month (40 days), beginning at the wane of the Moon, when putrefactive processes are more easily carried forward, then evaporate and crystallize. This ☉ is necessary before the solution can properly be separated from the fæces. Repeat the operation till no more fæces will settle. According to Paracelsus, ☉ it in ☉, filter, and evaporate, till a crust appears at the top, place in a cold place to crystallize, evaporate the ☉ again, and again set to crystallize, which repeat thrice more.

Common ☉ and ☉ are purified by solution in ordinary ☉ followed by filtration and crystallization, without the ☉.

### COMMON AQUA FORTIS (*AF. communis*)

(1) Rx Dried Hungarian ☉ (prepared as for ☉ of ☉) lb ii. mix and put into a retort two-thirds full, with a large receiver, place in a little reverberatory ☉. Proceed with the first degree of ☉ till the phlegm disappears; when the red vapors fill the receiver, then increase the ☉ by degrees till the spirit is drawn off. This should take twelve hours or longer. It is known by its yellowness, or greenish color, and its stinking smell. This is a dissolvent for ☉ and ☉.

Note - The HNO<sub>3</sub> of commerce lacks the essential disintegrative potencies of the above, and will be found of doubtful utility for the purposes needed. Out of ☉ and ☉ undephlegmated lb i. you may have ☉ xvi. of AF. For certain other operations, AF. is made of ☉ p.i. ~~☉~~ p.i.

### AQUA REGIA (*Regis Communis*)

This passes in the modern dispensatory as nitro-muriatic acid, and as chloro-nitrous acid (NCl<sub>2</sub>O<sub>3</sub>), this latter being merely a mixture of chlorine and hyponitrous acid. While it dissolves gold, platinum, etc., it does not extract the spiritual tincture. Like many other chemical preparations of commerce, it fails in the purpose for which designed. A common AR. that will dissolve ☉ is thus prepared:

(2) Rx. AF. lb i, common ☉ decipitated ☉ iv. ☉ with a strong ☉ three or four times till all the ☉ comes over with the spirit; in every ☉ iii. of which ~~☉~~ ~~☉~~ thrice sublimed ☉ i.

Or thus: Rx. Spirit of ☉ ☉ iii ~~☉~~ ☉ i., digest. Or,

(3) *Aqua Regia Tenzelii*, The Golden Dissolvent of Tenzelius.

Rx ☉ lb i., powder of flints lb iii, distil the water from them by a retort; from the *caput mortuum* extract the ☉ with hot water; with the remaining ashes mix ~~☉~~ lb i., distil by a retort in a naked fire, so have you AR.; which distilling in BM. or ashes in a glass alembic, will yet be clearer. Or,



(4) *Rx.* Dissolve  $\ominus$   $\frac{3}{4}$  vi. in A.F. lb i. Or, according to Basil Valentine, the alchemist of the XIVth century,

(5) *A.R. Basili*, Basil's Dissolvent of Gold.

*Rx.*  $\ominus$ ,  $\ominus$  A. lb ii., powder of flints lb iii., distil by a retort red hot with a pipe. Schroder saith, the ordinary way is by an iron pot, on which is placed an earthen cover like an alembic with a beak, set into a naked fire with a large receiver. This not only dissolves  $\ominus$  but carries it with it through the receiver.

## OF SAL $\ominus$

The ancient chemists denominated this under various names, viz., *Cerberus*, *Salt of Hermes*, *Anderonæ*, *Anatron*, *Cabalatar*, *Infernal Salt*, Basil called it the *Earthy Serpent*. That of commerce comes principally from Chili and Peru, and is often adulterated by mixture with common  $\ominus$ , a fact that can be detected by burning, for being fired upon a red hot tile or stone if it all fly away it is pure, if anything remains it is common  $\ominus$ . It is purified by solution, filtration, and crystallization in common water, according to the usual way.

(6) *Spirit of  $\ominus$* .

*Rx.* Pure  $\ominus$  lb i. Potters Earth p.v., mix them, with which fill up to the neck a glass retort, well luted up to its neck, place it in a close reverberatory furnace, with a capacious receiver; give it fire by degrees to the highest for the space of 24 hours; the phlegm comes first with white vapors, then the spirit in red vapors, which will make the receiver as red as a ruby.

Note - See that the receiver be well and close luted to the retort, lest the vapors should exhale, as their malignancy is very hurtful to the brain and nerves, tending to paralysis. The phlegm that is mixed with the spirit will do it no injury, because it will be so small a proportion to the spirit as to make it lose none of its energy or force.

(7) *Bezoardic Spirit of  $\ominus$* .

*Rx.* Rectified Spirit of  $\ominus$ , butter of  $\ddagger$ , *ana*,  $\mathcal{M}$  in a retort, so have you the Bezoardic Spirit of  $\ominus$ . The *caput mortuum* serves to make Bezoár Mineral of  $\ominus$ . If the above be strongly forced the spirit will be red, and be able not only to dissolve  $\ominus$ , but also to volatilize it.

The Bezoardic spirit of Common  $\ominus$  is made similarly to the above.

## OF COMMON $\ominus$

This is purified by solution and crystallization till it be without faces and sweet. Salmon says that  $\ominus$  should first be decrepitated, lest being put into any hot vessel it should break it. And Basil calcined common  $\ominus$  thrice with lime, mixing with it every time as much fresh quicklime.

(8) *Common Oil or Spirit of \_\_\_\_\_*.

*Rx.* Of French or Spanish Bay  $\ominus$  as much as you will, dissolve it in water and filter it; mix with this brine (in a copper vessel) fine powder of tiles or brick, double or treble the weight of the  $\ominus$  before dissolution, set it in an equable heat and let the water evaporate away (continually stirring it) till it be very dry; then put the powder into a glass retort, well luted to a

large receiver, and give a naked fire by degrees to the height, so shall you have in the receiver Oil or sharp Spirit of ☉; rectify this liquor in sand by separating the phlegm, according to art; then keep it in a vessel close stopped for use.

**Note** - There are a variety of ways of preparing this oil or spirit, according to the opinions of various men. Some take common ☉ and distil it alone in a retort, whence comes first a sour water, secondly a phlegm, then the ☉ being taken out and sprinkled with water and distilled again, you have thirdly an acid spirit, which you may repeat till all the ☉ is turned into spirit, which rectify in BM. Some to ☉ p. ii. take of clay, brick, sand or earth, p. iii., which they make into balls and then dry, and distil as before in a retort. Others to ☉ p.i. mix clay, sand, earth, etc., p.v. and (without making of it into balls) fill a glass retort with it, luted up to half the neck, then set it in a close reverberatory, fitting to it a large receiver, thence giving fire by degrees, coming as soon as may be to the last degree, which is to be continued 24 hours or until the recipient feels cold, the retort being violently hot. By this rule you may extract out of lb i. of ☉ near  $\frac{3}{4}$  x. of oil or spirit. In these processes the ☉ ought not to be decipitated or separated from its phlegm, nor the matter made red hot in the fire; the phlegm coming first helps the acid oil or spirit, and is a vehicle to it, and without which you would attain to no acid spirits. This spirit is made strong and pure by dephlegmating of it in a sand heat.

This Oil or Spirit of ☉ is an antidote against the plague, and resists all manner of corruption, both inwardly taken and outwardly applied; it is a specific against malign fevers, whether continual or intermitting; mixed with a little water it whitens and preserves the teeth wonderfully; it is a powerful diuretic, and the most formidable enemy to the scurvy; it opens all obstructions of the stomach, liver, spleen, bowels, reins, and bladder, thereby dissolving the stone and gravel, and expelling of it; is good in jaundice, gouts, etc.; it quenches thirst wonderfully, and consumes by corrosion without pain all corruptions in ulcer or other old sores, fistulas, etc. It is transparent, and almost of a citrine color, and is of an acid taste. Dose *à gut.* vi. *ad xv.* or xx.

(9) *R.* Volatile ☉ of ☐ (lb. i.), common ☉, ☉, and ☉, *ana*, mix and put to them spirit of ☉, digest in a luted vessel for an hour, then in ashes distil to dryness; to these salts thus dried lb. x. add tripoli lb. xxx., and draw a spirit by a retort with a strong fire. This is used as a menstruum in the making of the ☉ and ☉ that enters into the formula for *Tinctura Antimonii cum Auro*.

**Note** - There are many other preparations of ☉, of rare value as medicines, and by which gold is not only dissolved, but volatilized and made potable. The hydrochloric acid (HCl) of commerce is of no utility in these processes.

## OF ☉

### (10a) Spirit and Oil of ☉

*R.* Powder of white ☉, distil it with a glass retort in sand (or a naked fire); first you have a phlegm, then a spirit like a cloud, and lastly a thick oil, which separate from the spirit. The spirit you may rectify by three cohobations upon colcothar, or by distilling it four times in BM., always washing the still in a strong lixivium. The oil is rectified by adding to it a good quantity of water or distilled vinegar, and distilling in BM. Separate the oil, and mix with it again good rose-water; distil, separate, and keep the oil for use.

Note: The spirit is sudorific, diuretic, antiscorbutic, and anodyne. It cuts, attenuates, dissolves, and opens all obstructions, and is wonderful in dropsies, gout, scurvy, palsy, scabs, itch, leprosy, or French-pox. Dose à gut. xx., ad ̄ ii.

(10b) *Philosophic Spirit of ̄*

℞. ̄ of ̄, which reverberate 24 hours upon a refiner's test (but melt it not), and the ̄ will be blue; add distilled ̄ three inches above it, ̄ till the ̄ is very red, then filter and coagulate; do this four times with fresh distilled ̄. Mix these four salts with rectified SV. and extract a tincture till it ceases to be colored; ̄ the ̄ remaining in distilled ̄, extract its tincture with SV., gather all these and ̄ them in BM. in a still with an alembic and a funnel; pour in again the SV. distilled at the funnel to the tinctured ̄, and cohobate 15 or 16 times, till you see red drops fall; then cease and ̄ the liquor gently by a retort in sand. So have you the Spirit of ̄ of ̄, cloudy with red drops and a red powder at bottom.

This spirit cures quartans, and powerfully provokes the Terms being stopped, at the third or fourth time it is taken. Dose, à gut. iv. or vi. in wine. This spirit will dissolve ̄.

(11) *Oleum ̄ri per deliquium.*

℞. Let ̄ of ̄ melt in a cellar or dissolve it in water, filter, and coagulate to the just consistency. Or, ̄ of ̄, or best of ̄ calcined white; put it in a cotton bag, and hang it in a cellar or in some moist place to dissolve.

Note - A little of ̄ mixed with any menstruum facilitates putrefaction, and makes it extract the virtues of any vegetable the easier.

OF ̄

Attention is here called to foregoing remarks upon ̄, as also what is said concerning its purification. ̄ is either native or factitious, the former being taken out of the earth either in its own form or in water. The factitious is made out of ̄ or ̄ severally or conjunctly. Of these kinds it will be good to choose that which has more ̄ than ̄ in it, the Hungarian being the best, which rubbed upon bright iron makes it look red.

(12) *Oil of ̄.*

℞. As much of native Hungarian or English ̄ as you please; melt it in an unglazed earthen pan, and exhale away all the humidity, continually stirring it till it is brought into a yellow powder, which place in a retort that will endure a strong fire, filling it about two-thirds full. Place on an open fire, which give by degrees for three days, or until the receiver (having been full of fumes) becomes clear, and the spirit or oil comes; rectify the distilled liquor, separating the phlegm by a small retort in sand. Note, in distilling, the phlegm comes first by a very small fire, then increase by degrees to the highest, which continue till you perceive black veins to trickle down the recipient; which then remove, decant the phlegm, and fit the receiver again without luting, to take the oil. The phlegm being separated in distilling, what comes after it is spirit and oil; separate in a glass cucurbit luted to a receiver, drawing off about one-half part, which is the volatile and sulphurous spirit of ̄, which keep in a vial close stopped; what remains at the bottom is the caustic oil of ̄, or the true spirit dephlegmated.

This spirit or oil put upon ̄ transmutes it in a little time into ̄.

(13) *Spirit of ☉ of Tenzelius*

*Rx.* Hungarian ☉ calcined white (in the sun, with a burning glass<sup>1</sup>, called philosophic calcination) lb. i., ☿ calcined black, a half lb.; add to them (being in powder) SV. Distil in an alembic with a strong fire, cohobate it, and separate the SV. from the spirit of ☉, by rectifying it in sand.

OF ☐

Of this is prepared some very rare dissolvents of singular force. I include here only those needed in our praxis.

(14) *Spirit of ☐.*

*Rx.* Fresh or new-made boy's ☐ that drinks wine, distil by an alembic in BM., cohobate it, and you have phlegm and spirit; separate this according to art (which is done by a small retort in sand), and elevate the spirit in a glass body, so shall it be very volatile and white, but exceeding stinking. This is a notable lithontriptic, and will dissolve the stone if injected into the bladder with a proper syringe.

(15) *Oil of ☐.*

*Rx.* Of that gritty and tartareous matter which adheres to the bottom and sides of the urinal, calcine, dissolve, coagulate, and then dissolve again *per deliquium*. This, if given ☽ i. in a convenient vehicle, perfectly dissolves the stone.

(16) *Volatile ☉ of ☐.*

*Rx.* The ☐ of a boy or young man, SV., *ana*, mix and evaporate to the consistency of new honey; put it into a long-necked glass, and distil it with so small a heat in ashes or sand that it may condense in the alembic, and there will come forth into the alembic a white spirit like snow, which in the cold will coagulate. If this spirit be joined with the salt of the *fæces*, and volatilized by often cohobations, it will be a notable menstruum to draw the vitriol of metals, chiefly of ☽; if yet it be digested with common ☉, and purified by often solutions and coagulations for about ten days and nights in BV., it will resolve; and by the addition of rectified SV. and ten days' digestion, it will be a good menstruum to dissolve ☉.

OF ✠

That of wine is best, and yet better if vitriolated. The modern chemist is of the opinion that alcohol cannot be acetified, if any essential oil or pyroligneous acid is present. ✠ of metheglin is best for the dissolution of metals, for it has both an animal and a vegetable spirit, and so has the great power of dissolution, and is therefore called Philosophic ✠.

(17) *Distilled ✠.*

*Rx.* Put it into a glass still in BM. or ashes with a gentle heat, draw off the phlegm without taste, which will be near a quarter part; change the receiver, and force over the spirit. If it be for physical uses, you must take heed of burning it lest your extracts smell of it. If for metals,

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<sup>1</sup>a magnifying glass

draw off the phlegm in a gentle heat in BM. then in sand distil violently till a red spirit ascends, and all be come over.

(18) *Spirit of ☩ of Clossæus*

*℞.* Six quarts, and distil in a luke-warm BM. till but a quart remains; then in ashes draw off the remainder to dryness, cohobating two or three times upon the fæces. If you would have it yet stronger, make balls of the crystals and bole, and drive it through a retort, so have you spirit, which rectified will be fiery and corrosive.

(19) *Radicated or Alcalized ☩ of Sennertus*

*℞.* Fæces of distilled ☩, calcine them dry, then add distilled ☩, and draw it off again in sand, cohobating so often till all its common or fixed ☰ ascend with the ☩.

### OF SV.

As has been intimated, the SV. of commerce is generally lacking in potency by reason of its aquosity, and it is best here, as in all the foregoing preparations, to have resort to one's own laboratory. One of the best ways to test its strength and purity is to dip it in a cotton wick like that of a candle, and setting it on fire; if the flame fasten on the wick it is a sign of the goodness of the spirit; but if it does not it is weak and not sufficiently dephlegmated. That known as Canary is best for these purposes.

(20) *Common SV.*

*℞.* Distil by a vesica till the finest parts are ascended (which is known by the taste); let it be several times rectified in BM. drawing off the half, third, or fourth part, till the spirit is high, and no humidity will remain that will flame. Where note, that the orifice of the still being covered with a four-fold thin paper or thick cloth, the spiritual parts only will penetrate, and the watery fall back again; and if you have a still with a long neck or serpentine glass (worm), you will rectify it the better.

(21) *Tartarized SV.*

*℞.* Of SV. lb. ii., ☰ in powder  $\frac{3}{4}$  i. Distil in a bath full of sawdust or straw moistened with water, so that the drops may fall leisurely, which cease when the phlegm begins to come; but if the phlegm ascend with it, rectify it. Before rectification you may repeat the former work, with the addition of an ounce more of ☰. Sennertus says, if you rectify the spirit upon the same ☰, with several cohobations, making a strong fire at the conclusion (casting away the phlegm that comes in the middle), you shall have SV. tartarized.

Boyle, the experimental philosopher and Hermetic chemist of the XVIIth century, gives the following process, which is to be recommended, as it dispenses with frequent rectification: "Put about an inch thick of ☰ calcined to whiteness (for I find it not necessary to reduce it to a salt) and very dry into the bottom of a tall and slender glass body, and pour on it as much SV., but once rectified, as will, when they have been shaken together, swim above the ☰ a finger's breadth, and then the head and receiver being carefully fastened on again, in a gentle heat draw off the SV., shifting if you please the receiver when about half is come over, and if need be rectifying once more all that you distil upon dry calx of ☰ as before ... and therefore this alcohol of SV. we peculiarly call the Alcalizate SV., and the rather because SV. *Tartarizatus*, which perhaps may be thought the properest name for it, is employed by eminent chymical writers to signify a different

thing." (G.B.'s Note: For certain authors of the XVIIth century, "Tartarized Spirit of Wine" meant alkahest of tartar)

(22) *Spiritus*  $\text{Ox}$ .

$\mathcal{R}$ .  $\text{Ox}$  p.i., ashes p. iv., \_\_\_ by an alembic in sand, so have you a spirit, which rectify in a long still. Or thus: quench red hot brickbats in the solution of  $\text{Ox}$  in fair  $\nabla$ , till such time as all the  $\nabla$  is drunk up, then  $\mathcal{M}$  in a retort. Or thus: which makes a wonderfully piercing spirit due to the vol.  $\ominus$  of  $\square$ : Impregnate  $\nabla$  with  $\text{Ox}$ , as much as it will hold, in which imbibe leaves of brown paper made into balls; put them in a still, and with sand or a reverbatory draw an acid spirit of a golden color, which rectify till it is white or clear. Or thus: Mix the  $\ominus$  with clay and make it into balls, then  $\mathcal{M}$  in a retort as with common  $\ominus$ ; add by the third time some  $\text{O}$ , some  $\mathcal{F}$  and  $\mathcal{A}$  in equal parts; finally, wash it with luke-warm water until soft.

This powder is considered a universal medicine against all diseases; it opens all obstructions, provokes the Terms, cures nausea, colics, small-pox, intermittent or any other kinds of fevers, gout, dropsy, etc... Dose:  $\mathcal{Z}$  1/2 *adi*.

Dear Friend,

Having reached the step we are at, four issues may hinder us or stop us on the alchemical path:

- 1 - Impatience, "patience" being the key word to success;
- 2 - Misunderstanding of the philosophical side of things;
- 3 - Misinterpretation of the theory;
- 4 - Minor practical difficulties.

Let us look at the second issue: "Misunderstanding of the philosophical side of things". For example, let's take the word "putrefaction". In our modern language, this word is a synonym of rotting, or at least it does evoke such a state. It is one of the meanings encountered in alchemy but it is not the only one. Thus, in the plant kingdom, it may mean alcoholic fermentation or acetic fermentation or any other fermentation. The fact that in the old days nothing was known about yeast gave this issue a general scope. The methods used were mostly empirical ones, or ones obtained through inner revelation. On the other hand, in the metallic kingdom, the word putrefaction takes on an entirely different meaning. Here putrefaction cannot have anything to do with rotting and in this domain, only the philosophical meaning of the term is valid. It means, in this case, a change in kingdom for the vital energies of matter, or a loss of these energies. In vegetable putrefaction there is a release of the vegetable energies which can then be recuperated if an appropriate support, or "magnet" is available. On the other hand, when the Sir of Violette says: "put the lead sugar 40 days in fermentation", he means that, in lead acetate, the vital energies of the wine vinegar are to be transferred into the lead during that time; if a gentle heat is continuously provided and the acetate is not in a solid state. A dissolution with absolute alcohol is necessary to obtain honey; as the energies transfer can only occur if there no longer is any free acetic acid which fixes them. The alcoholic dissolution, on the contrary, facilitates the transfer.

Another example, the words "fixed" and "volatile". In alchemy, these words taken in their philosophical meanings, are not linked to the boiling temperature of bodies. The vital energies that cannot be released and that are imprisoned in the body are fixed. And the vital energies which are free and can be transferred or released from the body, either in a solid or liquid form, are volatile.

In the experiments, each alchemist must know the theory of the process he is using, particularly for the following reason. In an experiment of chemistry, such as it is practised today, the results are always more or less the same. First, because the operator has little or no psychic influence upon the experiment; secondly, because the bodies used are dead, non philosophical. Consequently, the vital energies present at the time of the experiment won't react with dead bodies. The result of the experiment will be independent from any subtle intervention, whether of a psychic, astrological or of any other nature. Conversely, in an alchemical experiment, this subtle interventions, will cause different results when the material conditions remain identical. Only a deep knowledge of the alchemical theory will enable us to understand the phenomena and how to organize them in order to obtain the desired result.

The first principle is that in alchemy nature cannot be contradicted. All the operations must obey the life in the three kingdoms, and even more so if the life has changed material support or if it has been transferred into another kingdom. This energy of life can only be used in the evolutionary sense as willed by nature.

The evolution of bodies may be obtained from two essential methods and provided that the purification has been made. One of the two methods is evolutionary through the change in kingdoms undergone by life: transfer of vegetable life into metal (way of the acetates); and transfer of animal life into metal (way of the antimony butter). The other method is the one which uses the germinative powers of the three kingdoms, hence the name: Agriculture given to this way by several alchemical schools.

#### Behavior of the elements during purification:

Among the four elements, two are active, Fire and Water, and only they possess a purification power, but generally, they cannot do it without the intervention of Salt. Fire and Air are the vital energies. Water and Earth are the energies of matter.

In the Salt-tincture circulation, the Salt fixes the pure energies in the form of Sulfur  $\triangle + \triangle$ . This fixed Sulfur is Fire resistant so that the fire of calcination will move away the inharmonious energies but leaves there the Salt enriched with its own Sulfur.

Conversely, the water included in the Salt  $\nabla + \nabla$ , if it is in harmony, will remain in the Salt. It won't be evicted by the water of the Solve-Coagula; but through this last operation the inharmonious waters and earths will be evicted from the Salt.

In our next lesson, we will examine the fourth issue, "minor practical difficulties", particularly with regards to the ways of antimony. We hope that this will save you some time, equipment, and products.



**Very important note to all those who make metallic tinctures:**

Whatever the extraction liquid of the tincture, it is never certain that the toxic part of the metal has been totally eliminated, particularly in lead and mercury. Never ingest these tinctures nor the oil of antimony, even a drop of them. When the tincture has been obtained, it is appropriate to cohobate it with absolute alcohol, in order to transfer the vital energies of the tincture into the alcohol, which generally occurs after 10 to 20 cohobations. We must judge the amount of drops of the tincture in cohobation and measure the quantity of alcohol used; example, tincture: 10 drops, alcohol: 50 cm<sup>3</sup>; the test dose is 5 cm<sup>3</sup> of alcohol diluted in a glass of water.

We are giving next a following of the Book of Formulas.

Ora et Labora!

## THE BOOK OF FORMULAS

### SEVEN UNIVERSAL MEDICINES OF THE ANCIENTS

While there were many medicinal preparations of the Spagyric chemists and philosophers which they termed powerful and universal, there were seven particular ones, enumerated as follows: *Aurum potabile*, *Tinctura Auri*, *Precipitatus Aureus*, *Aurum Vita*, *Hercules Bovii*, *Manna Mercurii*, and *Bezoarticum Solare*. These were accounted notable remedies in the treatment of most if not all diseases, and are here given in full and demonstrable manner. Different methods of procedure were generally observed by different authors, some of which were very complex and obscure, but the analogies and purport of the various processes were obvious, and the results to be identical in all cases.

#### (1) AURUM POTABILE

*Rx.* Dissolve leaf  $\odot$   $\frac{3}{4}$  ss. in AR. (4), precipitate it by the affusion of *oleum F<sub>ri</sub> per deliquium* (11), so will it look white like lime; then wash off the salts with common  $\nabla$ , and dry the  $\Psi$  gently by itself or in the sun, for if dried in an oven heat it is liable to explosion. In this form it is *Aurum Fulminans*.

Take of this  $\Psi$  (reverberated to the highest brownness and porosity, or often  $\nabla$  with AR.),  $\mathcal{N}$  in spirit of  $\square$  (14) with a gentle heat, in a close luted vessel, for a month, or until there is a red tincture like blood; decant and add fresh spirit, and repeat this work till there is no more tinged. Put the solutions together and  $\mathcal{N}$  for 20 days or a month; then with a gentle heat in BM. separate the spirit or menstruum (to be kept for the same use), and at the bottom there will be left a red tincture like oil, which will dissolve in any liquor, and is *Aurum Potabile*.

Dose, in sack or SV.  $\mathcal{D}$  i. at a time for several days, or may give 4 to 8 drops in any other vehicle. Paracelsus says  $\mathcal{D}$  i. This is a strong sudorific.

*Rx.* Another way:  $\Psi$  of fine  $\odot$  made by AR. (2 or 4) and perfect reverberation, add volatile  $\ominus$  of  $\square$  (16), which  $\mathcal{N}$  40 days in a gentle and equable heat in a vessel close luted, and the menstruum will become blood-red; decant and reiterate with fresh menstruum, and again repeat, put the solutions together and  $\mathcal{N}$  for a philosophical month, and proceed as in the above.

*Aurum Potabile Clossæi*, Potable Gold of Clossæus.

*Rx.*  $\odot$   $\frac{3}{4}$  i.  $\Psi$   $\frac{3}{4}$  vi. make an amalgama, which beat with as much common  $\ominus$  melted; evaporate the  $\Psi$  with a gentle  $\Delta$ ; wash away the  $\ominus$  with warm  $\nabla$ ; beat the remaining  $\Psi$  with common  $\$$   $\frac{3}{4}$  iii. which cement 3 or 4 hours in crucible with a hole at the top, till all the  $\Psi$  is vanished. Repeat this seven times with fresh  $\nabla$ , till the  $\odot$  be like a red sponge, which  $\mathcal{N}$  with eight times as much  $\ominus$ , till it be the color of a sandarach, which sweeten by washing; then take SV. xiii. p., spirit of  $\ominus$  of  $\Psi$  (10 b) i.p., mix them, and  $\mathcal{M}$  together; into which put either the aforesaid spongy  $\Psi$ , or  $\Psi$  sublimed, and  $\mathcal{N}$  till it is dissolved. If you abstract the SV. you will have a yellow powder. The virtues of this are almost innumerable.

*Aurum Potabile Quercetani*, Potable Gold of Quercetan

*Rx.* A light spongy  $\Psi$  of  $\odot$ , from which with spirit of  $\blackcross$  (18) draw a tincture by  $\mathcal{A}$  in BM. which exalt by circulation with SV. This is also called *Aurum Vitæ*, and is, as Quercetan says, of incredible virtues for almost innumerable diseases.

*Aurum Potabile Grulingii*, Potable Gold of Grulingius.

*Rx.*  $\Psi$  of  $\odot$  made by reverberation to the highest tenuity, upon which put a menstruum made of equal parts of volatile  $\ominus$  of  $\square$  (16) and rectified SV. (20) digested 12 days in BM. with an equal and gentle heat; being mixed in a glass vessel, seal up the  $\Psi$  and menstruum hermetically, and  $\mathcal{A}$  them 40 days, till the tincture rise red as blood, which work often repeat. Put these general tinctures together and  $\mathcal{A}$  eighteen days, then by  $\mathcal{M}$  with a gentle heat separate the spirit, and the  $\odot$  will remain in the bottom in the form of a moist red oil. This solution  $\mathcal{M}$  by a glass retort in sand so often till the tincture of  $\odot$  come over of a most blood-red color, and there remain in the bottom nothing but a dry, spongy, black earth.

There are many other preparations of Aurum Potabile, but these will suffice here. This formula of Grulingius is of especial virtue, is used as a universal remedy, fore it restores and preserves the radical humidity both in quantity and quality entire, and frees the powers of the whole body from the malignity of diseases, keeping it safe from corruption during the term of the natural life. it is excellent in apoplexies, epidemical diseases, pestilent fevers, palpitation of the heart; it provokes the terms, causes speedy delivery in child-birth, yet prevents miscarriage; takes away the malignity of cancers, causing their speedy healing; restores in consumptions. These medicines are strongly sudorific, causing a sweat that carries away with it the seeds and roots of malignant and poisonous affections. it is in vain to enumerate in particular all they are capable of doing, so universal are their curative faculties.

## (2) TINCTURA AURI

*Tinctura Auri Basiliana*, Basil Valentine's Tincture of  $\odot$ .

*Rx.* Of the  $\Psi$  of the most fine  $\odot$ , made by dissolution in Basil's AR. (5), which volatilize with spirit of  $\ominus$  (8) acuated with spirit of  $\ominus$  (22); precipitate with oil of  $\mathcal{F}$  (10a), or by a gentle abstraction reverberate with flowers of  $\mathcal{F}$ , then with rectified SV. and spirit of  $\ominus$  extract the  $\mathcal{F}$  of  $\odot$ , which  $\mathcal{A}$ , and abstract gently the spirits; then  $\mathcal{A}$  it again in the aforesaid AR. and volatilize with SV.

This is a golden Liquor of great force, having all the virtues of Aurum Potabile. Another formula, given by Quercetan, and which he says is of almost incredible virtues for innumerable diseases, is thus:

*Rx.* Spongy light  $\Psi$  of  $\odot$ , draw a tincture by  $\mathcal{A}$  in BM. with spirit of  $\blackcross$  (18), which exalt by circulation with SV. Another formula, given by Salmon:

*Rx.* Aurum Fulminans (see first formula for Aurum Potabile), well sweetened, p.i., volatile spirit of  $\mathcal{D}$ , p.iv.;  $\mathcal{A}$  in a warm bath for 40 days or more; put it to SV. (Canary) with white  $\mathcal{F}$ , and in a gentle heat extract to the color of a ruby, which  $\mathcal{M}$  and bring to a consistency like powder; wash of the SV. with  $\mathcal{M}$   $\nabla$ , and you may  $\mathcal{A}$  it in any convenient vehiculum.

Note, if you have not the aforesaid spirit of  $\text{O}$  you may use this:  $\text{Rc}$   $\text{O}$  lb. i.  $\text{O}$   $\frac{3}{4}$  vi.  $\text{M}$  a spirit, which mix with equal parts of SV. and draw off the mixtion from a great alembic.

### (3) PRECIPITATUS AUREUS

$\text{Rc}$ . Leaf  $\text{O}$ , or filings of fine  $\text{O}$   $\frac{3}{4}$  ss.,  $\text{O}$  it in AR. without  $\text{Ox}$ ; take glass of  $\frac{3}{4}$  ss.,  $\text{O}$  it in AF. (1);  $\frac{3}{4}$  cleansed  $\frac{3}{4}$  iii.,  $\text{O}$  it also in AF.; mix all the solutions and draw a  $\nabla$  by an alembic; then add fresh AR., draw off the same often, till the precipitate fumes not when laid on a red hot iron;  $\text{Y}$  all, that the AR. may be spent; then  $\text{M}$  from it SV. six times and  $\text{Y}$  the matter gently.

it purifies the whole mass of blood and the whole body; it cures jaundice, scurvy, dropsy, gout; it provokes urine, dries up all moist humors, and opens all obstructions; it cures the epilepsy, colic, quartan, and all cancerous and malign ulcers. Dose, à gr. iv. ad v. This is called the Golden precipitate.

### (4) AURUM VITAE

*Aurum Vitæ Sennerti, Aurum Vitæ of Sennertus*

$\text{Rc}$ .  $\frac{3}{4}$  purified  $\frac{3}{4}$  v., fine plates of  $\text{O}$   $\frac{3}{4}$  ss., make an amalgama, and wash it with  $\text{K}$  till all the blackness be gone; then put it into a retort, and add AF. (1) one pint,  $\text{O}$  in ashes or sand, that the  $\frac{3}{4}$  and  $\text{O}$  may be at bottom in a powder; then  $\text{M}$  and increase the  $\Delta$  at the end, that the bottom of the retort may be red hot, and all the corrosive spirits come forth; the vessel being cooled powder the matter and pour on the abstracted AF. again, and cohobate, and there will be a red powder at the bottom; which keep, casting away what was sublimed at the sides of the retort; then heat an iron red hot and sprinkle on it the  $\frac{3}{4}$  al powder, not only to dry it but to evaporate what is volatile, then keep it in a closed glass vessel.

Sennertus says: This is one of the most noble medicines yet this day known in the world, and will do as much as any whatsoever. it will easily, safely, and speedily cure any old, malign, and deplorable disease. it is a wonderful Arcanum in the dropsy, pox, and gout, as also in the jaundice, all manner of defluxions, scurvy, leprosy, scabs, itch, plague, poison, all fevers, and all obstructions in any part of the body. it begins, continues, and perfects the cure alone. It is a great diaphoretic, and may be given à gr. iii. to vi.; if to purge, in purging pills; but if to sweat, in some cordial essence, elixir, or electuary.

*Aurum Vitæ Hartmanni, Hartmann's Living Gold, or Gold of Life*

$\text{Rc}$ . Fillings of  $\text{O}$   $\frac{3}{4}$  i.  $\text{O}$  it in AR.  $\frac{3}{4}$  iv., keep the solution hot; take  $\frac{3}{4}$   $\frac{3}{4}$  xii.,  $\text{O}$  it in a pint and a half of AF. communis, mix them till they are black,  $\text{M}$  in an alembic in sand with a gradual fire till the still and that at the bottom is red hot; then  $\text{Y}$  it with a red hot iron, till the spirits of the AF. are gone, wash it with  $\nabla$ , and  $\text{M}$  SV. often from it by cohobation, so have you Aurum Vitæ. Note: The AR. for this work is thus made:  $\text{Rc}$ . AF. of  $\text{O}$ ,  $\text{O}$ ,  $\text{O}$ , A.  $\frac{3}{4}$  iv.  $\text{Ox}$   $\frac{3}{4}$  i.,  $\text{M}$  them in sand and in an alembic.

It has the virtues of the above; dose, the same.

Dear Friend,

Let's go back once more to the deliquescence of the antimony butter.

Experiments confirm that the clear sky condition indicated by Basil Valentine had to be imperiously met. If it rains at night, if there is any mist or fog, the air's humidity is then too great, and as a result, a great part of the butter is transformed into Mercurius Vitæ, which can be used for another way. However, the transformation of the Mercurius Vitæ into butter is not easy - or at least it is bothersome - through the method of dissolution in HCL and distillation.

### Set-up

We now use the same equipment for the distillation of the butter and that of the "spirit" (here "spirit" is the liquid resulting from the deliquescence of the butter). After several attempts and experiments, the following solution seems the best (a solution provided by the research group meetings).

- The flask used is small, 250 cm<sup>3</sup>, and with ground glass;
- Add on top of it an elbowed extension making an angle of 105 degrees (ref. Prolabo catalog 09476297) with an exit for a thermometer;
- The flask heater is slanted in such a way that the thermometer and the two condensers that have been set up on the extension are vertical. The thermometer is a 350 C (662 F) type;
- The first condenser is not cooled by any water circulation and instead of a condenser you can use a simple tube with 2 ground glass endings, one male, one female 29/32. But if you use a condenser, it will be like the other one, a straight type;
- Below the second condenser, which this time is cooled by water circulation, install either a two entry-flask or a tube with a so-called vacuum outlet with a lateral outlet. This outlet, or the second opening in the flask, will be linked to a bubbling tube containing water saturated with potassium carbonate.

The "spirit" distillation occurs in several phases. In the first, the liquid condensed in the flask is milky, and contains a white precipitate, which must be dissolved in the second phase of the distillation. It is then necessary, if this has not been done in the beginning, to cover the upper flask and the extension up to its vertical part, by a fiberglass mantle enclosed in a thin aluminum foil. As soon as the temperature increases beyond 130 C (266 F), the butter comes over and condenses in the condenser which is not cooled, generally on a rather lengthy surface, which prevents the tube from getting obstructed.

If the distillate has not resumed a clear transparent color or if it has an odor of hydrochloric acid, the distillation must be performed again in a clean flask, but after the butter has been recouped from the condenser(s). Push it with a plastic knitting needle into a clean flask directly set up at the bottom of the second condenser. This butter is generally very beautiful and must be again set to deliquescence. The "spirit" must be kept at a low temperature as long as you do not have a sufficient quantity of it to attempt "fermentation".

In the making of the butter, in its distillation, or the distillation of the "spirit", it is practically impossible to recoup all of the butter. When the distillation set-up for the butter or the spirit is used, distil 50 cm<sup>3</sup> of absolute alcohol which will dissolve all the residual butter. If the set-up for the making of the butter is used, use the same method. But if nitric acid has been used for the making of the butter, make sure that there is none left in the set-up or at least barely, the mixture alcohol-nitric acid being an explosive one.

Be cautious, distil this alcohol very slowly if you want to recoup the butter.

**Important reminder:** use gloves and goggles to work with the butter. In addition, in case of incidents, on your arms for instance, pat the area in contact with butter with a piece of cotton cloth soaked with ammonia.

In the next lesson, we will give the description of the furnace that will enable us to perform the sequence of the four temperatures of Mineral Lesson # 46 and we will specify the incidents which have occurred during our experimentation. We will also give a description of the incubator of 30-40 C (86-104 F) which has been giving us satisfaction, on a continuous basis.

Hereafter, we give the following of the Books Of Formulas.

Ora et Labora!

## THE BOOK OF FORMULAS

### (5) HERCULES BOVII

*Hercules Bovii*, Hercules of Bovius

*Rx.* Fillings of fine  $\odot$   $\frac{3}{4}$  i.  $\Psi$  cleansed  $\frac{3}{4}$  iv.  $\ominus$  both asunder in AR.,  $\mathbb{M}$  both together with a gradual fire, and after in the end with a greater, in a retort; then with fresh AR.  $\ominus$  the precipitate at the bottom and the sublimate in the neck of the retort, and  $\mathbb{M}$  so long till all become a precipitate; then  $\Psi$  it on a red hot iron to fix the corrosive spirits, and sweeten it by ablution in SV.

Bovius saith, It is the best of all purges; it kills all worms, cures the French disease, smallpox, plague, leprosy, quartans, and many other diseases otherwise incurable. Dose, *à gr.* iii. *ad* iv. with sugar of violets, broth, or in purging pills.

### (6) MANNA MERCURII

*Manna Mercurii*, or Golden Panchymaggon

*Rx.* Of  $\Psi$  *dulcis*, q. v., elevate it by often  $\frac{3}{4}$ , till it turns to fixed crystals, which  $\ominus$  into a liquor; of which take  $\frac{3}{4}$  vi. and of  $\odot$   $\Psi$  ed  $\frac{3}{4}$  ii. mix and  $\Omega$  for 40 days; cohobate till it melt in the still like wax. *Mercury dulcis* is the sweet sublimed Mercury, or Tamed Dragon, of Quercetan.

It is a great specific and secret against the French-pox, and all manner of venereal evils. By this  $\Psi$  is brought to the highest degree for physic, and is made of wonderful virtue for curing vertigos, megrims, and other diseases of the brain. It is in no ways inferior but contains all the virtues of *Aurum Vitæ*. it is a good sudorific, and cures chiefly by sweating. Dose, *à gr.* iii. *ad* viii.

### (7) BEZOARTICUM SOLARE

*Bezoarticum Solare*, or Solar Bezoar

*Rx.* Tincture of  $\odot$  (extracted from the oil-like solution of  $\odot$ , and sweetened by abstracting often from it strong  $\Psi$ )  $\frac{3}{4}$  ii. butter of  $\odot$  ed in spirit of  $\ominus$  (8)  $\frac{3}{4}$  xiv., mix them, unite by cohobation, then  $\Psi$ , where note that the tincture of  $\odot$  is extracted with the menstruum of Basil (5),  $\Omega$ ing them in a month. Thus Tentzelius.

Or thus: *Rx.* Butter of  $\odot$  lb. ss.  $\ominus$  it by pouring on it gradatim spirit of  $\ominus$  (8); then take fine leaf  $\odot$   $\frac{3}{4}$  ss.  $\ominus$  it in AR. (2), mix both, and abstract the menstruum by degrees, and pour it on again; add fresh spirit of  $\ominus$ , abstract, reiterate it often, wash, dry, and fire the  $\Psi$  with rectified SV. Thus Crolius.

Or thus: *Rx.* Spiritual  $\odot$  (spiritualized by the bezoardic spirit of  $\ominus$ , 7)  $\frac{3}{4}$  ss.,  $\ominus$  it in AR. (2);  $\ominus$  in the same butter of  $\odot$  rectified  $\frac{3}{4}$  iv. or vi., mix both, abstract the menstruums by a retort by often distillations; then with a gentle  $\Psi$  bring it to a violet-colored powder, or with a strong  $\Psi$  to a purple, which is better than the former. Thus Schroder.

Or thus: ℞. Spiritual ☉ (*ut supra*), add to it butter of ☽ mixed in spirit of ☽ or in AR.; unite and fix them by often distillations; then abstract, and by ♃ you will have a Bezoardic ☉ of purple color and great force. Thus Hartmann.

This is a wonderful medicine, and is the seventh Medicament in name, number, and nature of those which may be called powerful and uni it is a great sudorific, and may be given from gr. ii. to gr. x.

G.B.'s Note about the chapter dedicated to the Seven Universal Medicines of the Ancients.

Upon reading this chapter, we can immediately note the importance of obtaining a good quality AURUM FULMINANS. This lime of gold thus obtained is extremely unstable and the explosions it may produce, when subjected to the smallest heat or friction, are of a particular characteristic, when compared to the black powder. It is said that the students of the last century used their lab time in chemical classes to prepare some AURUM FULMINANS and use it as flies trap. The contact of the flies' feet with the very dry powder was enough to cause an explosion.

Some ancient authors do indicate a way of removing the "fulminans" characteristic from the lime. It is to circulate the AURUM FULMINANS with a good distilled vinegar for a natural day.

It is probably a trap for the more timid ones. Indeed, if you treat lime in this way, it becomes definitely fixed and you must relinquish your hopes of seeing gold volatilized and "come over through the alembic" according to the appropriate wording, whatever the menstruum used.

There is however another way to obtain the lime of gold which has been indicated by Johannes Agricola in his "Chemische Medizin" of 1638 (not to be mistaken with Georg Agricola, author of "DE RE METALLICA" published in Basel about a century earlier).

The best is to quote Johannes Agricola whose basic method is based on the properties of the Volatile Salt abundantly found in harts' horns. Here is what he says:

"Take of the best purified gold the amount that pleases you and have a jeweller transform it in thin layers; the finer the layers, the better. Cut them to the dimensions of a thaler. Then slice a hart's horn of the length and thickness of a thaler. Take a cementing crucible of the same dimension as the hart's horn, just big enough for the slices to get into it. You can have them made from a good clay, at your convenience. Place at the bottom of the crucible very clean sand or better still some talcum, about the thickness of one finger, place on top of it a small piece of hart's horn, then a layer of your gold, then again a slice of hartshorn, then gold, and so forth STRATUM SUPER STRATUM (SSS) until the crucible is filled or your gold has run out. Cover the whole with talcum; make sure to lute the crucible well and wait for the luting to be well dried. Then set the crucible over a "feu de roue" that you light progressively at first and finally completely so that the crucible remains incandescent for one to four hours. Let it cool down, then open the crucible and you will find the gold calcined, having taken on a flesh-pink color. Repeat this work three times in sequence and the gold will have become completely friable and you can crush and triturate it. You must then triturate your gold with calcined hartshorns, reverberate it but not too strongly in a cupella for an entire day; the gold will become close to brick-red; then it will be well calcined and be sure that you won't achieve a better calcination; the



gold will have become very subtle and it will be ready, without further preparation, for the cure of a great number of illnesses, because this lime is quite sweet and is not soiled with any corrosive.

The translator would like to note here that grated harts' horns can be easily found (which is the same for this use) at the company VALLE in Maine-et-Loire (France) for a very cheap price, around 5 \$ a kilo in 1984. The translator is ready to provide the address of this company or to offer free of charge some from his own personal reserve to anyone who requests it, and who justifies that they are to use it for laboratory experiments - GB).

## CHOICE SPAGYRIC PREPARATIONS

*Abstracted from the Teachings of the Ancients, and Transcribed into Clear Formulas of Practice*

### THE VULNERARY OF ☉.

*Rx.* Pure rectified oil of ☉ (12) ℥ i. SV. rectified, lb. ii. Mix and ℥.

This is the greatest secret in ☉. It cures most diseases of the head, as the megrim, epilepsy, apoplexy, vertigo, etc., and is a wonderful thing in all manner of sores, ulcers, cancers, and the like, and cures green wounds at one dressing. Inwardly it cures coughs, colds, asthmas, ulcers of the lungs, consumptions, pleurisies, stone and gravel in the reins and bladder, and all sorts of fevers, whether continual or intermittent. It opens all obstructions of the stomach, bowels, and kidneys, purifies and sweetens the mass of blood, cures the scurvy, French-pox, and other ill-habits of the body. Dose, à ℥ ii. ad ℥ iv., any proper vehicle.

### THE STAR OF ☿ (Stella Mercurii)

*Rx.* ☿ seven times ~~and~~ and as often rectified with quicklime, with a gentle heat ☉ it in spirit of ☉ (8), abstract the spirit, sweeten and boil the ☿ in distilled ☿ (17), and wash it with ~~the~~ rain ☿, dry it, and ☉ it in SV., which with a gentle heat drive through a retort, increasing the ☿ (what remains keep to make a ☉ of), abstract the SV. in BM. and you shall have at the bottom a fragrant sweet oil, which according to Basil is the Star of ☿. The ☉ of ☿ is made thus:

*Rx.* Of the body that remains after the preparation of the Stella ☿ put upon same its fragrant oil, ☉ and extract the ☉ of ☿; to the decanted extraction put SV., ☿, and abstract in ashes; and after it you shall have an oil of ☿, and the ☉ at the bottom, which possesses all the virtues of the oil.

It is a diaphoretic, and is a proper specific in venereal troubles, in which it is a great secret, though it be ever so old; its cleanseth the blood and cures all scabs, tetter, and ulcers, although old and malign. Dose, of the oil, gr. iv.; of the ☉, à gr. i. ad. iii.

### THE ALBION POWDER (Pulvis Anglicanus)

*Rx.* Of the best ☉ q.v., ☿ it alone; then take of the aforesaid ☿ and ☉ ana lb i. white ☿ lb. ss.; mix and ☿ till the detonation is over; repeat this last work again, and the third time, adding ☉, ☿, and ☿, ana; lastly, wash it with hot water till it is sweet.

It is accounted a universal medicine against all diseases; it opens all manner of obstructions, provokes the terms, cures surfeits, colic, small-pox, all sorts of agues and fever whatsoever, gout, dropsy, etc. Dose, à ʒ ss. ad ʒ i.

### TO VOLATILIZE ☉.

℞. ☉ leaf ☉, or filings of ☉, in the Bezoardic Spirit of common ☉ (7), rectified with ☉ of ☉ (8), AR., or ☉ of ☉, by a gentle heat (lest the spirits should ascend too fast), abstract the menstruum and add fresh, repeat it four or five times, till it is oily; then ℞ this solution in a glass retort with a strong ☉, to force away the spirits, cohobate and repeat this work till the ☉ be blood-red. Lastly, having freed the solution from all corrosive spirits, cohobate with SV., wormwood, or any other vegetable spirit, and ℞ by an alembic; let the cohobation and ℞ be often repeated, and the ☉ will come over in a liquid form, and have all the virtues of the most exquisite *Aurum Potabile*.

### THE ANODYNE MAGISTERY OR ☉ OF ☉.

℞. ☉ of ☉, or the best Hungarian ☉ lb. i. ☉ it in a sufficient quantity of rain-water, which filter; then take filings of pure ☉ or steel, and often moisten or sprinkle them with the aforesaid ☉ ☉, as often drying them with a very gentle heat, repeating this so long till the filings are reduced to a rubicund mass, which beat in a subtle powder, upon which affuse spirit of ☉ (17), so much as may overtop it the breadth of five fingers, in a great and large glass. ☉ with a sufficiently intense heat till the ☉ is tinged, which, whilst warm, decant; affuse more fresh spirit, which repeat so often till the new affused ☉ will be no more tinged red. Mix these solutions or tinctures together, and with ☉ per deliquium (11) precipitate the yellow ☉ of ☉, from which decant the supernant liquor, and edulcorate with many affusions of fair ☉ warmed, till there be found no taste either of ☉ or ☉ to remain; which then dry, put into a bolthead, seal it up hermetically, and in sand ☉ it to redness, which will be done in a short time.

Note - If you would have the ☉ inflammable, you must instead of common ☉ take the ☉ of ☉, prepared according to art, and use it aforesaid upon the filings of steel, not precipitating it with oil of ☉, but evaporating in BM.

from this Magistery or ☉ with SV. and ☉ of ☉ is prepared a noble medicament and essence of so great virtues that they exceed the sphere of my commendations; performing all and more than any preparation of opium can do, and with far greater safety. it is a perfect cure for the falling sickness, vertigo, madness, melancholy, gout, and other chronic and radicated diseases. Dose, à gr. vi. ad x. or xii.

MAGISTRY OF ☉  
(According to Sennertus)

Rx. Spirit of ☉ rectified with the oil (12); with the phlegm draw a ☉ from the ☺, which separate from the ☉ by M<sub>2</sub>. often cohobating and digesting. Take of this p. ii., of the aforesaid spirit and oil p. i. mix, and exhale the humidity in BM., which so long repeat till the ☉ has sucked in its equal weight of oil. Then decant in a luted glass matrass for eight or ten days; lastly coagulate in sand or ashes, which will be done in sixteen or twenty days.

This is a great diuretic, breaks and expels the stone, opens all manner of obstructions, chiefly of the spleen, cools the heat of fevers, and cures dropsy, scurvy, etc. Dose, à gr. iv. ad vi.

OIL OF THE ☿ OF ☉

Rx. ☿ of ☉  $\frac{3}{4}$  iv. ☉ of ☿  $\frac{3}{4}$  ii. mix and M<sub>2</sub> by a retort, at last make a  $\Delta$  of suppression, so have you a red oil. If you drop spirit of ☿ (18) upon this oil you have a pectoral powder, which edulcorate and dry.

Both oil and powder open obstructions of the lungs, and cure almost all diseases afflicting those parts; externally it cures wounds and ulcers. Dose, à gr. v ad x. From this powder you may makes an essence or tincture, for which see following.

ESSENCE OF THE ☿ OF ☉

Rx. Precipitate the oil of the ☿ of ☉ (*ut supra*), D<sub>2</sub> in SV. in a hot place in a close vessel for eight or ten days, so the Essence will swim at top like oil, which M<sub>2</sub> from the SV.

This Essence is sweet, and according to Hartmann is of as great power and force as the Tincture of Antimony. Given with essence of balm and choice canary wine it doth wonders in the art of healing. it expels all bad humors by sweat, cures dropsies, consumptions, and the stone; it strengthens the womb, take away barrenness, and causes fruitfulness in both sexes. Dose, à gr. i. ad iv.

Dear Friend

Since Mineral lesson # 46, we can chose several ways for our work. However, the ways using the martial regulus of antimony are still closed to those of you who do not know how to make this product. Therefore we developed a relatively simple method to this end, that does not require expensive material.

The first thing you will need to obtain is an enamel kiln, and it would be best if it had the following features. The oven muffle should be about 150 mm deep and have an interior height of 80 to 90 mm. It needs to be able to reach a temperature of 1000 C (1832 F), which means it needs an electrical power of 1000 to 1500 watts. However, this kiln does not need to have a heat regulator, because in this case, it will always be used at maximum capacity.

#### SET-UP OF THE KILN

- The kiln will be installed either under a fume hood, or outside, or in a large fire place. A good air circulation is necessary because of the fumes, as these are toxic during certain phases of the work.

- The kiln will be placed "on its back" in such a way that the door is on the upper side. Place wood blocks or insulating bricks under the kiln so that the back part gets air circulation. This is to avoid overheating of the electrical plug and connections.

- The muffle must be protected by an inner coating covering the sides and the back surface. A sheet iron of a thickness of 1 mm does not last more than 8 or 10 pours, but, even in the state of black oxide it does insure some protection of the muffle.

- The crucible should be made of Paris clay or of grog, and be of an oblong to long type. It is blocked by pieces of insulating brick. One of the pieces should be placed under the crucible but make sure that when you close the door, there is still a space of 1 to 2 mm. Manipulation of the crucible is possible in all safety only with good pliers, enabling you to hold it firmly, and thick asbestos or insulating gloves.

For the pour, you need a metallic cone, preferably made of stainless steel and smooth on the inner part, if you want to be able to remove the regulus from the mold easily.

#### OPERATION:

As now everything is ready, start to heat the kiln, crucible inside and door closed. While the temperature increases, prepare one of the five mixtures of the following chart:

MATTERS USED	WEIGHT in grams				
	Stibnite	160	120	100	100
Crude red tartar	110	80			55
Potassium sodium tartrate				50	30
Potassium nitrate	55	80	40	40	40
Iron	30	60	30	30	25
Tartaric acid			50		

If you have a thermocouple, you can watch the temperature increase (be careful, the thermocouple must be protected by a quartz casing). Otherwise guess the temperature according to the color of the crucible. The temperature is appropriate around 900 C (1652 F). You need then some space to move around, and you need to be protected by goggles and gloves.

Put the chosen mixture in a dish, near the kiln. With one hand, hold a stainless steel spoon filled with the mixture; with the other hand, open the kiln door and pour the powder into the the bottom of the crucible as deep as possible. There is a spark, a big flame, and smoke. Close the kiln door. As soon as smoke no longer escapes through the closed kiln door, start again, until the crucible is filled up to 2 or 3 cm from its upper edge.

Be careful, if you use one of the mixtures containing potassium sodium tartrate, a skin is formed that rises up in the crucible and that you must burst it with a steel rod. Leave the door closed and wait until the temperature reaches 100 C (212 F) or more if it can. If you don't obtain such a temperature, the scoria won't be flowing and the regulus remains intermixed with them.

Then open the door, take the crucible out with pliers, and pour its content into the cone.

Once the pour is complete, you must, as quickly as possible, scrape the scoria out of the crucible with a metallic blade and place it back into the kiln and close the door. This reduces the thermal shock of the crucible and might lengthen its existence.

With a hammer you can easily separate the pour from the cone, and the scoria from the regulus. This regulus is crystallized, has often a good appearance but is not starred. When you do several pour, put all the slags back into the crucible.

The fusion of the regulus occurs at 630 C (1166 F), and the temperature of the kiln, for a good pour, will be around 850 to 900 C (1562 to 1652 F). As soon as fusion is reached, use the same method as previously, but the spoon only contains potassium nitrate. Two to three spoons, five minutes apart are sufficient. Do not open the kiln any more because, as long as the pour

temperature has not been reached, the regulus tends to volatilize. This loss must be reduced to a minimum. The pour is done and the regulus starts to crystallize in the length. A third pour of the previous regulus, broken into pieces, gives the starred martial regulus.

If you grease the cone before the pour, do it with grease rather than oil. The greasing must be very slight otherwise there can be projection of the molten regulus.

This operation does not present any risk when all the precautions mentioned have been carefully applied.

Hereafter, you will find the following of the Book of Formulas.

Ora et Labora!

## THE BOOK OF FORMULAS (continued)

### THE ENS OR BEING OF ♀. (*Ens Veneris*)

Rx. The red ☉ of AF. extract all its ☉ with fair ♃, which dry and powder; pour thereupon the spirit of ☉ (22) or ☿ (14); stir it and dry it well, repeating this work seven times; then powder it and mix it with ☉ purified p. ii.; grind and mix them well, and in a glass retort in sand, by degrees of ☊, ☋ for half a day, stopping the mouth of the retort with cotton or wool, and in the neck of the retort you will have the *Ens Veneris* of a yellow or gold-like color, which you may mix with its equal quantity of colcothar or ☉, and ☋ once or twice more.

It is a noble and worthy anodyne, easing all manner of pain, and causing rest. It cures the rickets, and kills worms in children, performing those things beyond any other medicine. It has no equal in pleuresies and in suffocation of the womb; it opens all obstructions, and exhilarates the heart, comforts the animal spirits, gives ease in the stone and dissolves it, and cures such as are in a consumption. Dose, à gr. iv. ad viii., or x. or xii. in canary wine or other convenient vehicle.

### THE FAMOUS ELIXIR OF LIFE (Prepared from Balm)

In the proper season of the year, when the herb is at its full growth, and, consequently, its juices in their whole vigor, gather at the fittest time of the day (when Jupiter is rising, and the Moon in Cancer is applying to a conjunction, sextile, or trine aspect thereto) a sufficient quantity of balm, wipe it clean, and pick it; then put it in a stone mortar, and by laborious beating reduce it into a thin pap.

Take this glutinous and odoriferous substance and put it into a bolthead, which is to be hermetically sealed, place it in a dunghill, or some gentle heat equivalent thereto, where it must ℞ for forty days. When it is taken out the matter will appear clearer than ever, and have a quicker scent. Then ℞ the grosser parts, which, however, are not to be thrown away. Put this liquid into a gentle bath, that the remaining gross particles may perfectly subside. In the meantime, dry, ℞, and extract the fixed ☉ of the grosser parts (which remained after the above ℞), which fixed ☉ is to be joined to the liquor when filtrated.

Next, take sea ☉, well purified, melt it, and, by setting it in a cold place, it will ℞ and become clear and limpid. Take of both liquors *ana*, mix them thoroughly, and having hermetically sealed them in a proper glass, let them be carefully exposed to the sun, in the warmest season of the year, for about six weeks. At the end of this space the *primum ens* of the balm will appear swimming on the top like a bright green oil, which is to be carefully ℞ and preserved.

Of this oil, a few drops taken in a glass of wine for several days together, will bring to pass those wonders that are reported by the Countess of Desmond and others; for it will entirely change the juices of the human body, reviving the decaying frame of life, and restoring the spirits of long lost youth. The author who records this curious discovery, remarks: "If after the medicine is thus prepared any doubt be had of its efficacy, or of its manner of operation, let a few drops be



given every day on raw meat to any old dog or cat, and in less than a fortnight, by the changing of their coats and other incontestable changes, the virtue of this preparation will sufficiently appear.

This is of the nature of a Quintessence - being similarly prepared, - the alchemical praxis for which will be fully and clearly expounded in a work I now have in preparation.

### THE PHILOSOPHERS' WATER (*Aqua Philosophorum*)

*Rx.* ♃ ♄ till it be greenish-blue or sky-colored, pour on SV. tartarized (21), ♄, then ♃, and at last force it with a violent ♄.

This is wonderful in curing diseases arising from tartar, in the scurvy, quartans, melancholy, asthma, dropsies, and obstructions of the liver, spleen, and bowels. It is the best menstruum to make all purging tinctures and extracts, whether out of vegetable or mineral. If it be circulated in a bolthead hermetically sealed, it becomes balsamic and sweet-scented, and from a crystalline color it becomes that of a ruby, being as it were a Balsam of Life and Vital Powers, exalting Nature to her highest degree of purity and clarity by quickening the internal fire and heat. Three or four drops of it given with essence of saffron gives ease and rest, and restores in consumptions.

### ARGENTUM POTABILE (Potable Silver of Clossæus)

*Rx.* Plates of ♄ which ♃ often with ♄, pour on ♃ and set it to shoot into crystals; ~~so~~ them into a spirit, by rectified SV. (20) acuated with spirit of ♄ (8) and spirit of ♄ (6); ♄, then ♃, and bring the azure or blue tincture to a powder, which ~~so~~ in rectified SV.

This is a wonderful and excellent medicine against the epilepsy, and most other diseases of the head, as the Moon bears astrological rule over the brain. You may also make Potable Luna after the method of Clossæus in that of ♄, already given.

### SPIRIT OF ♄ (*Spiritus Argenti*)

*Rx.* Of the crystals of ♄ (*ut supra*) being twenty times ♃ d (that it may yield its spirit the easier), or you may take crystals made of filings of fine ♄, with ♃ iii. of water of lilies of the valley, acuated with spirit of ♄ of ♄ ♃ i., ♄ 40 days in ashes, till the menstruum is of a greenish blue; ♃ this, and add more spirit of ♄ of ♄, and extract till the ♄ is nearly all ~~so~~ d. Put the solutions or tinctures together, evaporate and crystallize, which dry; put these dried crystals into a retort, from whence draw first a phlegm and spirit of ♄, which keep apart; then with a stronger ♄ force over the spirit of ♄, and lastly an oil.

It is a thing found by experience that this Luna Spirit takes away the falling sickness by the roots; it specifically strengthens the head and comforts the animal spirits. It is good against all

palpitation of the heart, madness, and all melancholic distempers. The oil taken *gut* iii. or iv. in balm, sage, rosemary, or peony water, is more effectual to all the purposes aforesaid.

## OIL OF CINNAMON

*Rx.* Take cinnamon grossly bruised lb. i., which cover with SV. made very sharp with spirit of  $\ominus$  (8), or else having as much  $\ominus$  put into it as the SV. will  $\ominus$ . Put them into a blind head, which lute close, and set it to  $\mathcal{L}$  in a gentle heat for about ten days, then apply an alembic close luted with its receiver;  $\mathcal{M}$  it with a small  $\Delta$  by degrees, so shall you have a heavy oil, which will sink, and a spirit, which  $\mathcal{M}$  by setting in a cold cellar for 14 or 16 days after they are  $\mathcal{M}$ d, by which time the oil will settle to the bottom.

Note - If this spirit, after its  $\mathcal{M}$ , be joined to its own proper  $\ominus$ , or else  $\ominus$  of  $\mathcal{F}$ , and after they are sufficiently united by  $\Delta$ , circulated with its own proper chemical oil so long till all become united and one entire body, so have you an elixir. This in a true sense is a fortified quintessence, for it is a union of the three principles,  $\ominus$ ,  $\mathcal{A}$ , and  $\mathcal{Y}$ , together with the essence. Lb i. yields but  $\mathcal{Z}$  ii. or little over, of oil.

This oil pierceth the flesh and bones, being very hot and dry, and is good against all cold and moist diseases afflicting to the head, heart, and other principal parts, in so much that if one lay speechless and almost breathless, it would presently recover him. It helps all diseases that come from cold and phlegm; it digests, makes thin, and provokes the terms, and brings away both birth and after-birth; it helps coughs and asthmas, and stops all fluxions from the head and brain. It is one of the greatest vegetable cordials, and perfectly cureth consumptions, comforting nature, reviving the heart, and cheering all the spirits, natural, vital, and animal. Dose, *à gut* ii. *ad* x. in any convenient liquor. Some give it in cordial waters, some in broth, some in milk, some in canary wine. The best way to take chemical oils is to drop the intended quantity on a piece of refined or loaf-sugar, letting it soak into it, and then dissolve the sugar in wine or some cordial water, proper to the distemper.

G.B.'s Note: These last lines are in fact a corruption of the usual practice of apothecaries which consisted in pounding in a mortar a piece of sugar soaked with an essential oil in order to ensure "atomization", today we would say to ensure a fine separation of the molecules of the oil so we may obtain colloidal solutions, as cinnamon oil is not soluble or spreadable in excipients such as milk, broth, etc... G.B.)

## ELIXIR OF PROPERTY

*Rx.* Of aloes, myrrh, saffron, a.  $\mathcal{Z}$  i. moisten all with tartarized SV. (21), and bring them to an alcohol (see Note on Boyle, 21); put all into a glass body, with a pint of tartarized SV., and so much oil of  $\mathcal{A}$  *per campanum* as may flow two or three inches above all; close it well and circulate all for three months, extract the tincture and decant it; add tartarized SV. to the matter remaining, extract again and decant it; then  $\mathcal{M}$  the fæces that remain, and add it to the former; and again for a month (without  $\mathcal{M}$ ) circulate them. Others extract the tincture with  $\ominus$  of  $\mathcal{F}$  volatilized with SV. by  $\mathcal{L}$ , so long till the bitterness of the aloes is not perceptible, which seems to be a better way than the former.

This is the famous *Elixir Proprietatis* of Paracelsus. This noble medicament is of very hot and thin parts, containing all the virtues of the natural balsam, conserving nature in extreme age. It cures quartans, and dissolves the stone; it quickens all the senses, and strengthens the brain and memory; it cures the vertigo, lethargy, epilepsy, headache, convulsions, palsy, pleurisy, jaundice, consumption, catarrh, pestilent fevers, gout, and sciatica; it expels melancholy, and makes the heart glad. Lastly, diseases proceeding either from heat or cold by a certain occult property it strangely cureth. Dose, *à gr. vi ad xxx.*, or more, in wine or other convenient vehicle.

### OIL OF ☉

(*Oleum ☉ is per Campanum*)

*R.* According to the old dispensatories it is prepared in a large bell still by the burning and consuming of a large quantity of ☉, by which a sharp spirit, flying from the kindled ☉ and beating against the sides of the still, will turn into a liquor and flow down like water or oil.

Here is to be noted: 1. that the ☉ be put into an earthen cup having sand in it, lest being inflamed it should break it. 2. That this be placed upon another earthen cup, the bottom turned upwards, and these thus disposed be set in the midst of a great earthen pan, then with a red hot iron inflame the ☉. 3. That these be covered with a great glass bell, or glass funnel, with a neck as long as that of a bolt-head, having a hole at top to give breathing, that the flowers may fly away, by which means you will have a greater quantity and more effectual oil. 4. That it be done in a close, moist place (as in a cellar) and on a moist day. 5. That you leave an empty space between the brims of the bell and the pan, that there may be air enough to keep the ☉ inflamed. 6. That by reason of the hole at top of the bell or funnel the more phlegmatic part evaporates, while the acid spirits, not being able to rise so high, condense against the sides of the glass. 7. That this spirit is nothing but a spirit of ☉, drawn from a vitriolic ☉ in the ☉. 8. That from lb. i. of ☉ you will have  $\frac{3}{4}$  i. of spirits.

It eases all pains of the gout, and that only by bathing (mixing of it with water or SV.). It strengthens the nerves and muscles, and cures a confirmed leprosy. It cures hectic, consumptions, asthmas, and ulcers of the lungs. It makes the teeth white, restores radical moisture, extinguishes all preternatural heat, purifies the blood, and renovates the whole body, expelling putrefaction. In the French-pox it is excellent, and may serve instead of a diet. There is nothing more powerful in expelling of poison, plague, and all pestilent and malign fevers. Dose, *à gut.*, vi. *ad xvi.* or xx. in broth, beer, ale, wine, or cordial juleb. Taken alone it kills.

Dear Friend,

The furnace needed to accomplish the four fires of Paracelsus' antimony tincture (See Mineral Lesson # 46) have caused us some trouble. To carry out this operation we had to discard coal heating right away, not very practical, and propane, rather dangerous and constraining to at last a minimum watch for long periods of time. So we decided for the electrical solution, not taking into account the superstitions that condemns it; as we can observe that chicks in an electrical incubator are born alive and with a normal constitutions.

Set-up of the oven (See Figure # 1 page 10)

Consider that this oven must be able to function without interruption for 50 to 60 days. To reduce electrical intake to a minimum, a thermal insulation is essential.

The outer part of the oven is made of insulating and light bricks, much more insulating than the heavier refractory bricks. The bricks are installed as shown on drawing A (Figure # 1), which leaves a square inner space, with sides of 20 cm and a height of about 40 cm. To avoid heat loss through the joints between the bricks, and to avoid cement altogether, put asbestos sheets on the inside of the inner part of the oven, of a thickness from 5 to 6 mm (Drawing C). The whole is placed in a construction made of perforated valleys (c) whose sides exceed the side of the inner oven by 10 cm and whose upper height is 25 cm. Aluminum sheets being applied to the construction, the empty space can be filled with vermiculite (v) which reinforces the thermal insulation. The bottom part of the construction is left open on a height of 15 cm for electrical control switches. The 10 cm left at the top are designed for the upper closing. To close the upper part of the oven, a sheet aluminum is set on fiberglass cushions, enclosed in thin aluminum foil; the cushions are in contact with the upper side of the bricks. This sheet is also provided with fiberglass underneath, also maintained by an aluminum foil. Finally three insulating bricks rest on this sheet to insure the upper insulation of the oven. A 8 mm hole is drilled in the center of this "cover" so that you may find out the inside temperature of the oven.

Electrical installation (Figure # 2 page 12)

The issue of electrical resistance for the heat is a difficult one, for it is harder now to find resistances in the form of coils. Instead we use a 6 cm long electrical cord with a resistance of 1 ohm per cm. The resistances in an iron on mica are also appropriate. In this case you'll need four irons each of 220 volts, 400 watts and 120 ohms electrical resistance. The most important is to be able to make the four following combinations:

- first fire:	100 W	480 $\Omega$
- second fire	134 W	360 $\Omega$

- third fire	270 W	180 $\Omega$
- fourth fire	400 W	120 $\Omega$

If you use an electrical contactor with a 4 switch you'll have to modify it to obtain the same intensities. Figure # 2 show the connections needed for the four fires if you have four resistances of 120  $\Omega$  each.

Important note:

- the resistances are installed on a double asbestos sheet and the contact are made with threaded rods, stainless steel nuts and boilers.

- the connecting copper wires are linked to the stainless steel rods under the asbestos sheet. (We had several power breaks, as the copper got dissolved by the gases when the crucible's antimony oil lut leaked).

- a triac was used to be able to go from one "fire" to another but it is taken out of the circuit as soon as the temperature level is reached.

The insulation of the oven requires 24 hours for the temperature to stabilize.

It would be good to have one or two extra resistances allowing a more precise regulation of the temperature during attempts and temperature regulation.

A large grid wire set on a small construction will protect the resistances. An ammeter, if you own one, (graduated from 0 to 2 A) shows the electrical power supplied and indicates any breaks in the power supply.

### The crucibles

For this oven, the crucibles used are made of porcelain and have a cover. Crucible with a 50 mm width and equal height are appropriate. They are tighten by metallic rigid triangles, and two asbestos blocks one above, one below will reduce breaking risks.

As for the lut; place the crucible (before it is tightened) in an aluminum (or any other metal) vessel which is filled with a paste made of mixture of clay and kaolin that has been allowed to dry up slowly; the crucible water tightness is insured in that manner.

Hereafter is the continuation of the Book of Formulas

Ora et Labora!

## THE BOOK OF FORMULAS

### ELIXIR OF SUBTILTY

Rx. Of olive oil, honey, SV. rectified and tartarized (21), *ana.* M them all together in ashes, then M all the phlegm from the oils, which will be distinguished by the colors; put all of these into a pelican, and add to them the third part of the essence of balm and celandine; A it for a month, then keep it for use.

This is the *Elixir Subtilitatis* of Paracelsus. It not only resists putrefaction, but also preserves all things from putrefaction which appertains to animate bodies. This is the Balsam of Philosophers, which no sensible body is able to resist, it being subtle and able to penetrate everything; it opens all obstructions in the body after a wonderful manner, with many other things, whose virtues are not fitting to be declared only to the Sons of Art.

### THE GREAT ESSENCE

(*Essentia Magna*)

Rx. Rosemary, Lavender, Sage, marjoram, Thyme, Balm, Angelica, all full of juice; bruise all in a mortar diligently, pour on a sufficient quantity of malmsey-wine (some say of their own spirit or tincture), then in a vessel with a blind head set it to A in balneo with a gentle heat for two months, express all with a press, Q the fæces, and extract a crystalline or sweet E, which add anon (or instead thereof crystals of F). This expressed juice or wine A for two months, as before, till a glorious liquor be separated from the fæces or sediment, which decant, adding to it the aforesaid crystals and a little oil of cinnamon.

Its virtues are so great that they can scarcely be numbered; for it strengthens all the inward parts, perfectly cures consumptions, all diseases of the head, heart, breast, and lungs, and makes a sad, drooping spirit merry; it cures plague, malign fevers, small-pox, poisons, etc. It is in vain to enumerate its virtues (as curing the vertigo, epilepsy, megrim, convulsions, palsy, etc.), but rather advising all to have it by them upon any occasion. Dose, ad 3j ss. morning, noon, and night, in broth, fragrant wine, or milk.

### MAGISTRY OF □

Rx. Defecated □, place in a glass body in BM. for 40 days that it may putrefy; then — with a gentle fire in BM. till the phlegm is drawn off; rectify the spirit in a glass with a long wide neck, so have you the volatile E which take, and cast away the phlegm. M what remains in sand, and a more volatile E arises; of the ☉ make a fixed E, which mix with thrice as much clay, form it into balls, dry them, and M by a retort, so have you the spirit of the fixed E, into which drop the former spirit or volatile E, till the noise ceases, then — in sand. So have you a fine, pleasant, and delectable E of □, or the true Magistry of E.

This cuts and dissolves the tartarous coagulum in the whole body, and expels all ill humors; it preserves from the stone, taken once a month before the new moon, and cures consumptions wonderfully. Dose, *gr. x.*

## MAGISTERY OF $\ominus$

(According to Mynsicht)

*R.* Crystalline  $\ominus$  of wormwood, upon which drop rectified spirit of  $\ominus$  (8) so much as will coagulate and unite, with a prevailing sapor and force above the spirit of  $\ominus$ .

It is a most excellent medicine, having a balsamic property; it renovates the whole man, purifies the blood, strengthens the head, heart, and stomach, opens obstructions of both liver and spleen; cuts, discusses, and cleanses from all putrefaction. It is one of the most efficacious diuretics, and specific against dropsy, taking away all flatulent, watery, and tartarous viscosity. It breaks and expels the stone; is prevalent against the iliac and cholic passion<sup>1</sup>, the jaundice, all sorts of fevers, palsies, apoplexies, gouts, leprosy, worms, ruptures, etc. Dose, *à gr. vi ad xvi.* In a few days it dissolves the dropsy tympanites<sup>2</sup>.

## LIQUOR ALKAHESTI

(Paracelsi.)

*R.* 1. Prepare an alkali from  $\oplus$  and  $\ominus$  regale by cementing the  $\ominus$  regale with the  $\oplus$ , and boiling them in fair  $\nabla$  to make a lixivium, filtrating and coagulating by evaporation; of which  $\ominus$  prepare a large quantity. 2. Let pure Spanish or Hungarian  $\oplus$  be beaten with the alkali, in a stone mortar a little warmed, so long till none of the  $\oplus$  can be seen, which put immediately into a glass retort, with a receiver well luted to it, and  $\mathcal{M}$  with a naked  $\triangle$ , which operation so often repeat till the  $\oplus$  becomes very liquid, and appears truly spiritual. 3. This spiritual  $\oplus$  distil thrice in a tubulated retort closely joined with *lutum sapientia* to two other vessels with necks at both ends, the latter of which let be well luted to a large receiver, the  $\oplus$  let be cast into the receiver by the tube, which tube ought to rise above the furnace, and after the injection of the  $\oplus$  every time to be close stopped, which then will pass with its aquosity into its receiver, till it is all turned into  $\nabla$ . 4. Put this  $\oplus$  al  $\nabla$  into a bolt-head so large as it may fill about an eighth part of it, which for some months place in  $\mathcal{M}$  in an equable heat, till all the  $\nabla$  is converted into froth. The putrefaction still continue till the froth vanishes, and the liquor in the bottom of the vessel be again clear. At last rectify it once or twice by a retort in sand, and keep it carefully for use.

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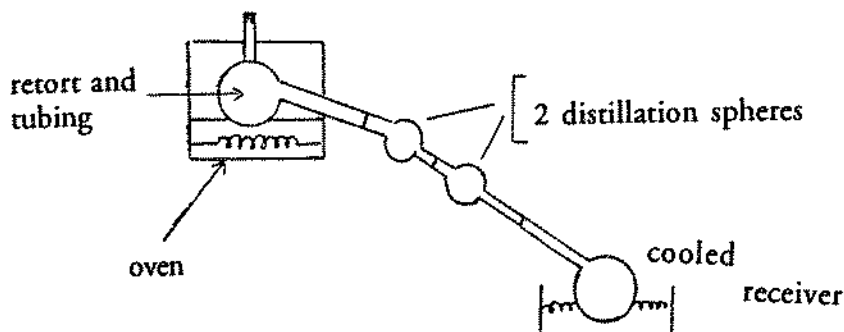
G.B.'s Note: (1) The lixivium presented by the author in the beginning of the text yields, through coagulation, a salt named by the Ancients caustic stone (not to be confused

<sup>1</sup>GB's note: iliac passion is the name given by ancient medicine to "stoppage of the bowels".

<sup>2</sup>GB's note: tympanite is the swelling of the abdomen caused by excess flatulence in the intestines or the peritoneum, according to the Larousse Dictionary - XXth century.

with the silver hell-stone whose making is described further). Glaser suggests a simpler method for the making of this caustic stone in his "Treaty of Chymie". Furthermore he ends his texts on the following sentence: "the use of this caustic stone is too well-known to give it here", which is a wink to all those who know the secret of the direct mercurification of metals).

(2) As for the distillation of the spiritual mercury, the distillation sphere can be used along with the following set-up for distillation:



Volume at least 4 times bigger than the volume of the retort.

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Whether this be the Alkahest of Paracelsus with which he did such wonders, and which Helmont so praises, even to the skies, is very doubtful; for as that Alkahest was destined to the preparation of all sorts of medicines, extraction of all sorts of tinctures and essences, whether out of minerals, vegetables, or animals, so also it was reported to cure effectually all diseases, and to root out the seminations of every malady, and to do miracles above any other medicine except the Philosophers' Stone. He that desires to know more hereof may fetch it out of the most learned Helmont, where he may indeed receive a very great deal of satisfaction. The  $\ominus$  regale mentioned above is made thus:

$\mathcal{R}$ .  $\mathcal{Y}$  the  $\odot$  of the simple spirit, or new  $\mathcal{M}$  (which you please), in a potter's furnace, make a lixivium in water, filter and evaporate; if it be not white enough, dissolve, filter, and evaporate again.

G.B.'s Note: regal or royal cement: SSS (stratum super stratum or layer on layer) of various powder, place in alternance in the crucible with filings of the metal that you wish to "purge" for a subsequent direct mercurification through the dry way.)

## ALL-HEAL OF PARACELSUS

(*Panacea Theophrasti Paracelsi.*)

$\mathcal{R}$ . Of the highest rectified spirit of balm, of mugwort, of valerian, of burnet, of juniper, ana  $\frac{1}{2}$  i.; Q.E. of  $\mathcal{F}$ , oil of  $\mathcal{O}$  (8), white sugar candy, A.  $\mathcal{Z}$  vi., mix them, and keep the mixture in a glass with a glass stopper.



This noble medicine preserves the body, as Hortius says, *per totam vitam integrum*, in health during the whole life. It takes away heaviness of the head, cures the apoplexy, palsy, epilepsy, and other dangerous diseases of the head; it sharpens the eyesight, stays vomiting, and strengthens a weak stomach; it helps asthmas, and most diseases of the lungs; it corrects the vices of the liver and spleen; it is profitable against leprosy, jaundice, colic, stone, disaffections of the womb, and many other diseases. Dose, à  $\mathbb{D}$  i. ad  $\mathbb{Z}$  ss.

## SPIRIT OF FIVE THINGS

(*Spiritus Diapente*)

$\mathcal{R}$ . Paracelsus' Elixir of Property  $\mathbb{Z}$  i. ss. Spiritus theriacalis camphorated,  $\mathbb{Z}$  iss. Spirit of  $\mathbb{D}$  rectified,  $\mathbb{Z}$  i. (13). Spirit of  $\mathbb{D}$  rectified,  $\mathbb{D}$  ii. (10a). Spirit of  $\mathbb{E}$  rectified (8) in which let leaves of  $\mathbb{O}$  No. X. be  $\mathbb{D}$  d,  $\mathbb{Z}$  i. Mix all together and  $\mathbb{N}$  twenty days, and keep for use.

This powerfully resists all putrefaction, is an antidote against poison, plague, and small-pox, opens all obstructions of the liver and spleen, purges both reins and bladder, is excellent against the dropsy, and all manner of hot and burning fevers, palsy, jaundice, etc. Dose,  $\mathbb{D}$  i. in generous wine.

## THE MERCURIAL EAGLE

(*Aquila Cælestis*.)

$\mathcal{R}$ . Sublimated corrosive (made with  $\mathbb{E}$  and  $\mathbb{D}$ ) from which extract a yellow tincture with  $\mathbb{M}$  d  $\mathbb{M}$  in ten weeks; decant, and abstract the decanted liquor to dryness, so have you the *Aquila Cælestis* in a red powder.

This medicine is commended by Paracelsus almost in the highest degree for curing the French-pox, gout, epilepsy, and most diseases of the head, rooting them out by sweat. Dose, à gut ii. ad iv.

## ELIXIR OF $\mathbb{D}$

(*According to Mynsicht*.)

$\mathcal{R}$ . Of galanga the less  $\mathbb{Z}$  i. ss., calamus aromaticus  $\mathbb{Z}$  i., mint, red sage, *ana*  $\mathbb{Z}$  ss., choice cinnamon, cloves, ginger, *ana*  $\mathbb{Z}$  iii. nutmegs, cubebs, *ana*  $\mathbb{Z}$  ii., xyloaloes, citron peels, *ana*  $\mathbb{Z}$  i. Mix and make a powder; add white sugar candy  $\mathbb{Z}$  iii. SV. rectified so much as to make it thick like honey. Put all into a glass, and put thereto  $\mathbb{D}$  of the  $\mathbb{D}$  of  $\mathbb{Q}$  or  $\mathbb{O}$ , or spirit of  $\mathbb{D}$  often rectified, so much as to overtop it the breadth of four fingers.  $\mathbb{N}$  40 days, at length decant the tincture and filtrate; upon the remaining *faces* put SV., and according to the spagyric art extract an essence; mix both these together, circulate in BM. for 20 days, and keep it for use.

Experience testifies that there is scarcely a more noble and efficacious stomachic in the whole republic of medicine. It is a great secret in all affects of the ventricle, given in mint-water, for it comforts all the inward parts and principal members; it cool heats, and causes appetite; it is most excellent in the epilepsy, apoplexy, catarrhs, phlegmatic disposition of the whole body, pain of the head, lethargy, and fevers. Dose à  $\mathcal{D}$  ss. ad  $\mathcal{D}$  i. in an appropriate liquor.

### PHILOSOPHIC SPIRIT OF $\ominus$

*℞.*  $\ominus$  q.v., suppose  $\mathcal{Z}$  viii.  $\circ\circ$  of  $\ominus$  rectified  $\mathcal{Z}$  iv.  $\nabla$  q.s. for  $\mathcal{M}$  of the  $\ominus$ . First there comes off a phlegm, then put the matter into a glass retort and  $\mathcal{M}$  in sand, then change the receiver, and  $\mathcal{M}$  to dryness; so will you have the most exalted spirit of  $\ominus$ . But the  $\circ\circ$  of  $\ominus$  will be coagulated in the bottom of the retort with the alcali or  $\circ$  of the common  $\ominus$ . Take of this acid spirit  $\mathcal{Z}$  ii.  $\ominus$  (dissolved in  $\nabla$ )  $\mathcal{Z}$  i. mix and  $\mathcal{M}$  in sand, as before; so will you have  $\mathcal{Z}$  iii. of spirit. Thus may you proceed infinitely, and increase the quantity of spirit with little or no charge, as long as you please.

This spirit has many uses in chemistry for dissolving bodies, precipitating of things dissolved in AF., spirit of vinegar, etc., and in extracting tinctures. Inwardly taken in wine, ale, or water, it opens, cools, resists putrefaction, takes away all manners of fevers and unnatural heats, and is a potent remedy against the plague. It strengthens the stomach, fortifies the heart, cheers the spirits, and refreshes wearied and decayed nature. Dose from 10 drops to 20 in any proper liquor or vehicle.

### OIL OF $\odot$

(*Oleum Solis vel Auri*)

*℞.*  $\Psi$  of  $\odot$  made by reverberation with royal cement; cleanse it and  $\mathcal{L}$  it 24 hours in rectified Aqua Vitæ, so shall you have  $\circ\circ$  of  $\odot$ . Thus Paracelsus. Or thus: *℞.* Of the sharpest juice of lemons filtrated  $\mathcal{Z}$  vi. leaves of fine  $\odot$ . No. 60,  $\mathcal{L}$  them in a glass vessel with a gentle heat for four or five days, then filter and abstract the juice by  $\mathcal{M}$ , and the  $\odot$  will remain in the bottom in the form of butter. Thus Gesner.

This mixed with wine will give it the color of gold. It wonderfully resists putrefaction; it also purges, and moves to sweat; it cures the leprosy, and such as have been spoiled by mercurial unguents.

NOTE - The above reverberation may be done by putting the filings of  $\odot$  alone into a crucible in a reverberatory furnace and burning them (without melting) till they come to a calx of a purple color, thin and light; or you may mix with the filings or flowers of  $\triangle$ , and then reverberate till the calx becomes as aforesaid. Furthermore, often dissolution in AR. does the work as well.

## THE SILVER HELL-STONE

(*Lapis Infernalis Argenteus*)

*Rx.* Filings of fine  $\text{D}$ , p.i. good AF. or spirit of  $\text{D}$ , p.ii.  $\text{M}$  in a small matrass with a long neck luted half way; evaporate the humidity in a circularly  $\Delta$  to dryness, leaving a blackish scum on it; then give a melting heat till the fumes cease; take off the matrass, and forthwith cast it into little brass or iron moulds.

It is caustic, remaining forever if kept from air. It consumes by touching warts, proud and dead flesh, cancers, ulcers, etc., if you wet them with a little water; it dyes hair and skin an unchangeable black.

## MAGISTERY OF $\text{O}$

(According to Salmon)

*Rx.*  $\text{M}$  filings of steel in purified juice of lemons,  $\text{D}$  for a month, then filter into a glass vessel, and in a sand heat inspissate to the consistence of a liquid extract. The remainder of the chalybs which will not go through the paper, dry and reduce into a subtile powder for the same use, or for steeled wine.

Both the liquid extract and the powder have a wonderful force in opening all obstructions, and dissolving all tartareous and coagulated matter, and strengthening all the internal viscera. They are an excellent cure for melancholy, quartans, dropsy, and all diseases of the womb occasioned through obstruction. Dose of the extract à  $\text{z}$  ss. ad  $\text{z}$  i.; of the powder, à  $\text{D}$  i. ad  $\text{D}$  ii.

## MAGISTERY OF $\text{O}$ (Vitriolated)

*Rx.* Dissolve steel in rectified spirits of  $\text{D}$ , then coagulate, so have you a magistery green like vitriol.

It opens obstructions of the liver and spleen, and cures the jaundice, quartans, melancholy, and the green sickness. Dose,  $\text{z}$  ss. in Rhenish wine.

## WATER AND OIL OF $\text{F}$

*Rx.*  $\text{D}$  red to whiteness lb. ii. white  $\text{F}$  lb. i. powder and mix them, then  $\text{M}$  by a retort; the water separated from the oil rectify.

The rectified water, mixed with a sufficient quantity of rose-water, and dropped into the eyes, cures most distempers happening to them. Taken inwardly in Rhenish wine it opens obstructions and cures the green sickness.

## ELECTRUM, OR GOLDEN ELIXIR OF \_\_\_

*R.* Regulus of  $\odot$  (made of Mercurius Vitæ, and as much  $\square$  and  $\circ$ ) fine  $\odot$ , A.  $\frac{3}{4}$  ss., melt and powder them together, to which put  $\otimes$   $\frac{3}{4}$  ii;  $\sim$  till the star of  $\odot$  ascends, and a useless earth remains at bottom; wash off the  $\ominus$ , and put the remaining  $\odot$  and flowers of  $\odot$  in the bottom into an Hermetical egg, in a fixed capella, with such a  $\triangle$  as may not melt them, but may make them of a yellow citron color, and afterward of a chestnut color. Extract these flowers with spirit of  $\otimes$  alcalized, and then draw out the tincture with SV. as before taught.

It cures consumptions, hypochondriac melancholy, black jaundice, dropsy, gout and scurvy. Dose, the quantity of g. i. twice a day in some proper syrup.

## WATER AGAINST CANKERS

*(Aqua Phagedænica)*

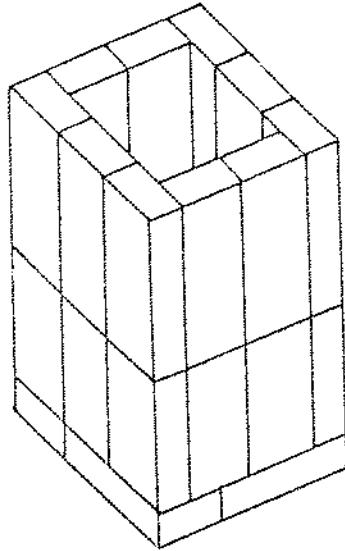
*R.* Make a strong lixivium of  $\oplus$  in boiling  $\nabla$ , filter it into a glass bell, in lb. i. of which  $\otimes$  corrosive sublimate  $\frac{3}{4}$  ss. stir them and there will be an orange color, and the sublimate will fall to the bottom. If the  $\nabla$  be too strong put upon it more lime  $\nabla$  till it is as you would have it. But Fallopius makes it by putting into lime  $\nabla$  lb.i. Mercurius Dulcis a sufficient quantity (viz.  $\frac{3}{4}$  ii) and dissolving it by boiling.

Either of these *Phadegænick* waters are good against inflammations, fistulas, malignant and venereal ulcers, cankers, scabs, sores, pustules, and other breakings-out, as also the itch, leprosy, and the like, curing them without danger; first wash well with the water, then apply to the affection a linen cloth dipped therein, so will the proud flesh (if there be any) be consumed, the putrefaction corrected, the sore cleansed and incarnated, and at last by its drying quality cicatrized and made well.

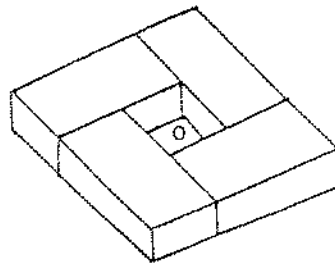
Figure # 1

SETTING-UP THE OVEN

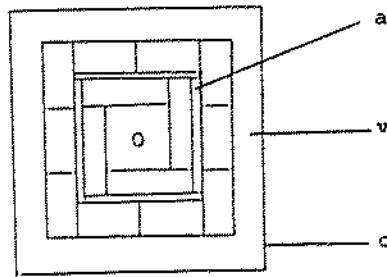
DRAWING A



DRAWING B



DRAWING C



### DRAWING A:

It represents the set-up of the 24 bricks of the oven, which are maintained by valleys constructions on vertical lines. Threaded rods are used to tighten everything.

### DRAWING B:

The hole O left by the 4 bricks of the basis is used for the stainless steel rods holding the resistances. O is obstructed above by the asbestos sheets used to set-up the resistances and below by an aluminum-fiberglass cushion.

### DRAWING C:

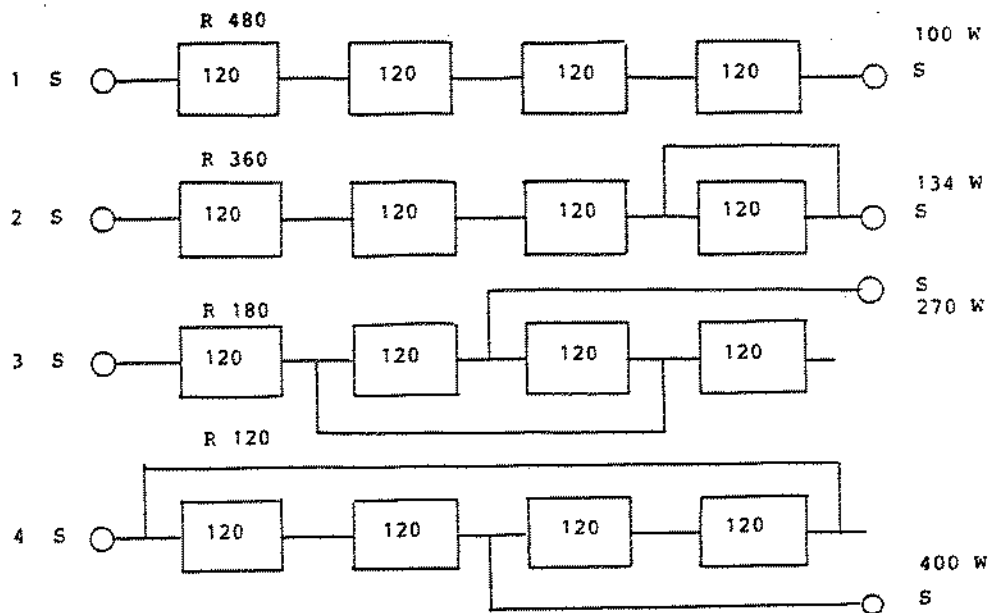
- O - hole in the center of the 4 lower bricks;
- a - asbestos sheet coating lined against the vertical inner parts;
- c - the valley construction and the aluminum sheets;
- v - the empty space filled with vermiculite.

The upper part of the oven is closed with a device, not shown, made by a sheet leaning on the vertical bricks, on a width of 2 cm.

The thermal insulation is insured by 3 insulating bricks placed on this sheet and aluminum-fiberglass cushions.

Figure # 2

ELECTRICAL SET-UP OF THE OVEN



- All the resistances are 120 W in chromium-nickel thread;
- A contactor ensures the four set-ups of the drawing;
- The equivalent resistances and powers are given for each set-up (220 volts);
- A contactor marked 1-2-3-4 insures the connections of the set-ups;
- S represent the plugs to the electrical power.

Dear Friend,

### THE DRY PATH

Our association tries to present to its members a variety of solutions to alchemical problems. This has two advantages: first, every individual can choose what seems most appropriate for him, and secondly, it enriches his knowledge of alchemy and of alchemical literature.

We have presented the theory and practice of the acetates of antimony butter, and Urbiger's methods. However, all these methods have a common drawback, namely the emission of obnoxious smells or of dangerous gases. Hence it is difficult to practice these paths if one does not live in the country.

The Collectanea Chemica proposes a metallic path which presents only few, if any, of the drawbacks of the previous paths - with the exception of the first operation.

The method pursued by the Collectanea Chemica is a dry path, i.e., it does not use any particular menstruum. This is because the distillation and extraction liquid is the "humid radical of the ore", the metallic seed contained in the native ore. As we shall shortly see, this path has another advantage: it requires but a minimum of equipment, essentially a Soxhlet, an oven, and several flasks.

The Collectanea Chemica, written by an anonymous author, states that if the ore is liberated of its toxins and placed in a favorable temperature conditions, the seed will come to the surface and will spontaneously cause the principles to dissolve and separate. The common features between this method and the work presented in the Spagyric course is particularly striking.

This method has not yet been presented earlier in this course because the methods, such as they are described in the text, are particularly difficult to experiment with, and require quite some time to be carried out. Although the method we are describing here applies to antimony and to lead, we shall select stibnite for antimony and galena for lead exclusively.



## METHOD

### Essential data

Sulfur:	becomes volatile at 445 C (833 F) insoluble in water;
Arsenic:	becomes volatile at 613 C (1 335 F) insoluble in water;
Realgar: (arsenic sulfide)	becomes volatile at 565 C (1049 F) insoluble in water;
Stibnite:	fuses at 550 C (1022 F) becomes volatile at 1150 (2102 F).
Galena:	fuses at 1114 C (2037 F) insoluble in water.

### Calcinations:

To start off, the most noxious poisons of the ore need to be eliminated, namely sulfur, arsenic, and realgar. This is done through calcination in an oven.

In the case of antimony: As the stibnite melts at 550 C (1022 F), the sulfur can rapidly be eliminated (445C - 833 F). The arsenic vaporizes at 613 C (1135 F), and the realgar at 565 C (1049 F); hence they cannot be eliminated by a quick calcination. To be removed, they require lengthy and repeated calcinations, however, the temperature should not exceed 500 C (932 F). If bright deposits appear on the surface of the crucible or of the dish, in the lowest part, this indicates that the stibnite has reached its fusing temperature. In that case, the stibnite should be discarded. Or if you wish to keep it, use it for another path.

In the case of lead: As galena melts at 114 C (237 F), a calcination performed at a temperature of 650-670 C (1202-1238 F) will rapidly eliminate the three poisons, sulfur, arsenic and lead.

### Purification

Once the first calcination is complete for each of the two metals, numerous other impurities nevertheless remain behind. The best way of removing these is to use a soxhlet filled with rainwater. As soon as the water in the flask seems to be saturated, it is replaced with fresh rainwater until the water does not become discolored any more, and no more deposits form in the flask. Usually, a circulation of 7-10 days is required for this.

## Calcination

While the first calcination required precautions because of its weaker sulfurous smells and the possible release of arsenic vapors, this problem no longer exists for the second calcination.

Naturally, the ore should be finely ground before the first calcination. While grinding is still necessary between the first and the second calcination, it is later no longer necessary.

Whether stibnite or galena is being used, a temperature of 300-350 C (572-662 F) is sufficient for the second calcination. The calcined substance is circulated in the soxhlet until the circulation causes no more deposit and no discoloration of the water.

## Putrefaction

At this stage of the process, the ore is carefully dried under vacuum at a moderate heat. It is then placed in an incubator in a solid and absolutely watertight flask. In this way the external fire kindles the internal fire. If no crude air is allowed in until the humid radical rises in the form of steam, the latter will condense as a metallic water, similar to quicksilver. This is the Mercury of the Sages of the dry path. This completes the putrefaction. The life of the ore is concentrated in Mercury.

## Note

The temperature of the incubator depends on the solidity of the flask. The higher the temperature, the quicker the separation, and the greater the risk of an explosion. A good compromise would seem to be a temperature of just below 100 C (212 F).

Once the separation is made, the purification of the Philosophical Earth becomes possible without the destruction of the mineral seed. Unless it is purified, however, the Earth cannot mature the seed, which must in turn undergo a preparation necessary to begin the cycle of the Great Work.

In the next lesson, we shall examine the practical problems involved in this method, and their solutions.

Ora et Labora!

Dear Friend

### THE DRY PATH - PRACTICAL ASPECTS

In the previous lesson we mentioned the fact that we had had many difficulties and even downright disappointments with the process of the Collectanea Chemica. We shall now look at how these operations begin, making sure all the precautions are taken, that can shorten its their length of time and increase or eliminate any cause for failure.

#### Choosing the ore:

- Try, as much as possible, to obtain a rich and little polluted ore, to avoid losses and shorten the purification time;

- Swedish galena is preferable to any other; pieces of ore with the highest density should be chosen;

- Stibnite from Quimper (Brittany, France) is the best, especially if obtainable in larger chunks. Here again the most dense pieces should be selected;

- Reduce the ore to powder. Have enough powder to fill three or four thimbles of a 500 cm<sup>3</sup> soxhlet. Keep the powder away from damp as soon as it is produced.

#### First calcination

- The first reason why it might fail is that it has been poorly carried out;

- Ensure that the temperature gauge is placed in the hottest part of the oven;

- Increase the temperature very slowly, so that it affects the ore in a homogeneous way.

- Spread the ore out in thin layers on non-metallic surfaces.

- For galena: the heat should be increased very slowly up to 650 C (1202 F). Be cautious: at about a temperature of 600 C (1112 F) the arsenical vapors may be released in greater or lesser quantity depending on the ore.

- For stibnite:

- \* Increase the temperature even more slowly than for the galena;
- \* Stop at 450 C (842 F);
- \* Watch the oven very carefully;
- \* Switch off the electrical power at 400 C (752 F);
- \* Observe the maximum temperature obtained;
- \* Switch the power on again, intermittently, until a maximum of 450 C (842 F) has been reached.

The first circulation

With galena, the ore is crushed and loaded into the soxhlet.

With stibnite, the ore should be carefully inspected. If any shiny spots are present, this means that fusion has occurred, and one should eliminate all stibnite in that particular layer. The satisfactory stibnite is then crushed and loaded into the soxhlet.

During the leaching in the soxhlet, as the leaching medium is water, there is no risk, theoretically speaking, of losing the philosophical character. Still, in the case of stibnite, the free sulfur of the ore may produce some sulfuric acid, which may cause the ore to lose its philosophical nature. Hence, it is important to remove this sulfur. If a partial fusion of the mineral has occurred, or a loss of philosophical character due to the presence of the acid, the metal substance becomes a metallic corpse. In the same way that ingesting a putrefied corpse may cause death in the animal kingdom, so the presence of a metallic corpse during putrefaction may contaminate the entire substance.

Methods: in parallel or in sequence

Since the quantity of substance used is important, two methods are possible: one in parallel, the other in sequence, depending on the set-up we have at our disposal.

It is very important in this type of process to understand that matter "evolves", and that only substances having the same, or a close, level of evolution should ever be mixed. The tendency of mixtures is to take on the level of the least evolved matter or, at the very least, to get close to it, at least in the beginning of operations.

Our experience in this field leads us to give the following advice: start with a series of four calcinations-circulations. As a matter of fact, from that moment onwards, the loss in volume decreases somewhat, and the ore becomes an impalpable powder with little effort.

In the beginning, therefore, if one is well-equipped, a sufficient quantity of matter should be calcined to fill three or four soxhlets, given that at the end there won't be enough substance to fill one soxhlet alone. (method in parallel).

If you only own one extractor, we should first perform three or four successive leaching of the matter; as we go along, we will be left only with enough matter for three leachings, and for two leachings and finally only for one (method in sequence).

Here one comes up against the following dilemma: more material, less time-consuming - less material, more time-consuming.

Each circulation takes about 60-70 hours; however, it may be performed intermittently without any inconvenience - a rather long time in the sequence method, using a single extractor.

#### Sequence of calcinations:

After this first calcination it is no longer necessary to apply temperatures higher than 300-350 C (572-662 F). However, it is always a good idea to make the layers as thin as possible, and to ensure that every calcination gets between 4 and 6 hours of the maximum temperature.

Always allow the oven to cool down, without, of course, opening it before it has been cooled off completely.

#### Precautions in order to avoid losses of substance

The following deals especially with imported galenas, rich in ore, as well as with the stibnite from the Quimper region. We pick up again at the point where the three calcination cycles have been completed.

After the calcination, there is no point in crushing the substance, as it is easily reduced to powder with a metallic sieve, and a spoon for a pestle. Now very little substance will remain in the sieve, less than a teaspoon, in fact. This should be removed from the circuit and set aside, possibly with traces of smolten ore, if any, for a different path.

**Caution:** These operations should be carried out either outdoors or in a lab, using a dust mask. According to the ancient term the matter "opens up", and as the operation progresses an impalpable, ever finer dust arises.

A special precaution is to fill the bottom of the soxhlet with cotton wool, and to use a thimble made of cellulose or glass. This is important when the substance becomes powdery.

As for calcination, if the temperature remains below 300 C (572 F), dishes of glazed clay are fine to use; if you don't open the oven when hot, they will be good for ten to twenty calcinations. They should be cleaned with a green scouring pad to ensure maximum recuperation of powdered ore; the scouring pas should be dry for this purpose.

## The evolution of matter

Extraction and leaching problems in the soxhlet usually appear with the third or fourth cycle. The substance is so fine a powder that it goes across the cellulose of the paper thimbles and obstructs the too finely ground glass. There is thus in the extractor flask, the water containing the impurities, and a deposit of galena or stibnite which adheres to the sides of the flask. To solve this problem, not negligible in the sense of substance loss, follow the method described below. Supposing that one decides to carry out a series of seven cycles after the three first cycles.

After each leaching, the extraction flask should be allowed to decant (during the calcination, for example). The water is slowly poured, but not all of it, to ensure that the powdered substance remains in the flask.

By the seventh cycle, the flask is washed with soap if necessary. The cleansing water is recouped and filtered to recuperate the powder. The powder is then leached once with rain water in the soxhlet. It is mixed with some substance at the end of the third cycle, or possibly at the start of a series of seven cycles.

The substance may be set aside for further use in a second attempt (at the end of the first three cycles or at the start of the first cycle of seven), or for any other use, (such as the preparation of the regulus).

## Evaluation of a successful condition of the substance

- For the first extraction of the second cycle of seven leachings-extractions, the whole should be carefully cleaned;

- Load it with demineralized water, or distilled rainwater;

- The pH of the water should be measured before each operation;

- The pH should be measured after each operation;

- Some water is taken and dry evaporated;

- If the pH of the water hasn't changed, and if no solid residue remains after the evaporation of the water, the substance is considered purified, and one may proceed with the "fermentation". Otherwise, the leachings-calcinations should be continued.

## Precautions for the "fermentation"

From this time on, the ore is rapidly dried, preferably under vacuum or in an oven. It should be spread out in very thin layers and put to a temperature of 110 C (230 F) maximum.

The ore is then placed into a solid flask with a high neck. If it closes with grindings, a teflon grinding is essential, as is a stopper which holds very well. The radical moisture will arise, circulate and condense in the form of a metallic looking water, dense as mercury.

Caution: Should the stopper open, the circulation will stop and no longer continue. Nothing should be touched before all the radical moisture has been extracted.

For the remaining processes, it is advisable to have a sand-bath or a flask heater protected by a sheath of kaolin clay which has been adapted/moulded to the putrefaction flask for distillation.

Note: The metallic water in this process has the same appearance as that obtained by the saline dissolution of the ores. The time involved is the same, but the quantities are greater in the *Collectanea Chemica*.

Ora et Labora!

Dear Friend,

As soon as you have succeeded in creating the metallic seed in the egg, several problems arise, and in particular the following two:

- 1) the recuperation of the seed;
- 2) the multiplication of the seed.

If there is plenty of seed, which is rare, then recouping it presents no problem.

If, as is frequently the case however, at least in the first attempts, there is but little of the seed, then direct recuperation or recuperation through distillation becomes impossible. The only way is to increase the seed in vitro, which entails using highly purified common mercury.

Obtaining very pure mercury is expensive, to say the least. However, one may use recuperated mercury (ex. from batteries or contactors) instead, although it has the inconvenience of containing many impurities, or some mercury usually stretched with dissolved lead or tin (from flea-markets).

In fact, there are only two efficient ways of purifying mercury: by electrolysis of its salts, or by distillation.

Electrolysis is a very delicate process, and not one performable by the student familiar with alchemy.

Distillation is efficient but dangerous, requiring numerous precautions, especially as mercury boils at 360 C (680 F) and releases highly dangerous vapors.

We have put together a process which is very safe, provided that all the precautions indicated are followed very carefully. For this, let us examine the next figure.

The volume of distillation flask (b) is between 50 and 100 cm<sup>3</sup>.

If it is made of pyrex, it **must be heated in a sand-bath**;

If made of quartz, it may be heated with a bunsen burner (or another type).



Mercurial distillations should not be attempted in large quantities. In addition, the flask should only be filled up to a third or half of its volume. If the mercury is loaded after setting up the apparatus, you should have a funnel with an elbowed tube, long enough to easily exceed the lateral opening of the distillation flask.

The stopper (bs) should be made of pyrex glass if the flask is of pyrex, and of silicon if the flask is of quartz; in both cases, using teflon will ensure water and airtightness, and the stopper should be kept in place tightly by a metal wire.

The lateral outlet is connected to a sphere (s) by a teflon tube squeezed by two metal collars.

The volume of the sphere should be greater than the volume of water (e) contained in the tube (t). If the sphere does not have a long enough tube at its base, a tube should be added, again made of teflon, and its far end should be tapered in such a way that the bubbles of mercury steam remain small in size. The length of this tube should be such that its base is not reachable by the distilled mercury.

The role of the sphere is to prevent the water from rising up in the apparatus and reaching the hot mercury, in case it cools rapidly at the end of distillation.

To make sure that absolutely no mercury escapes, small pieces of gold leaf should be placed in the critical areas, such as the stopper (bs) or the teflon connections of the sphere. The gold will whiten very rapidly if there is any mercurial vapor.

The water from the steam condensation tube must be distilled water, or possibly de-ionized water.

Since these manipulations require many precautions, if one is working indoors, it is very wise to have a bowl handy containing an ammoniac solution. However, it is far better to work outdoors, or underneath an extraction hood.

Cleaning is complex, especially after the first distillations. The glass surfaces should be carefully cleaned of grease to prevent the small mercury bubbles from sticking. A good amount of the mercury may be recouped by washing it with de-ionized water, which should be decanted.

After distillation, there is always the risk of having tin, lead, copper, etc. deposit on the glass. In this case, a cleaning with nitric acid is necessary, which is set to digest. Mercury is only satisfactory after its third distillation.

If the "spirit" has been prepared from the deliquium of antimony butter, and if a little mercury is poured into this spirit, one should read the text on metallic medicine by *Sieur de la Violette*, whose symbolic name is *Of the Oak (Quercetanus)*.

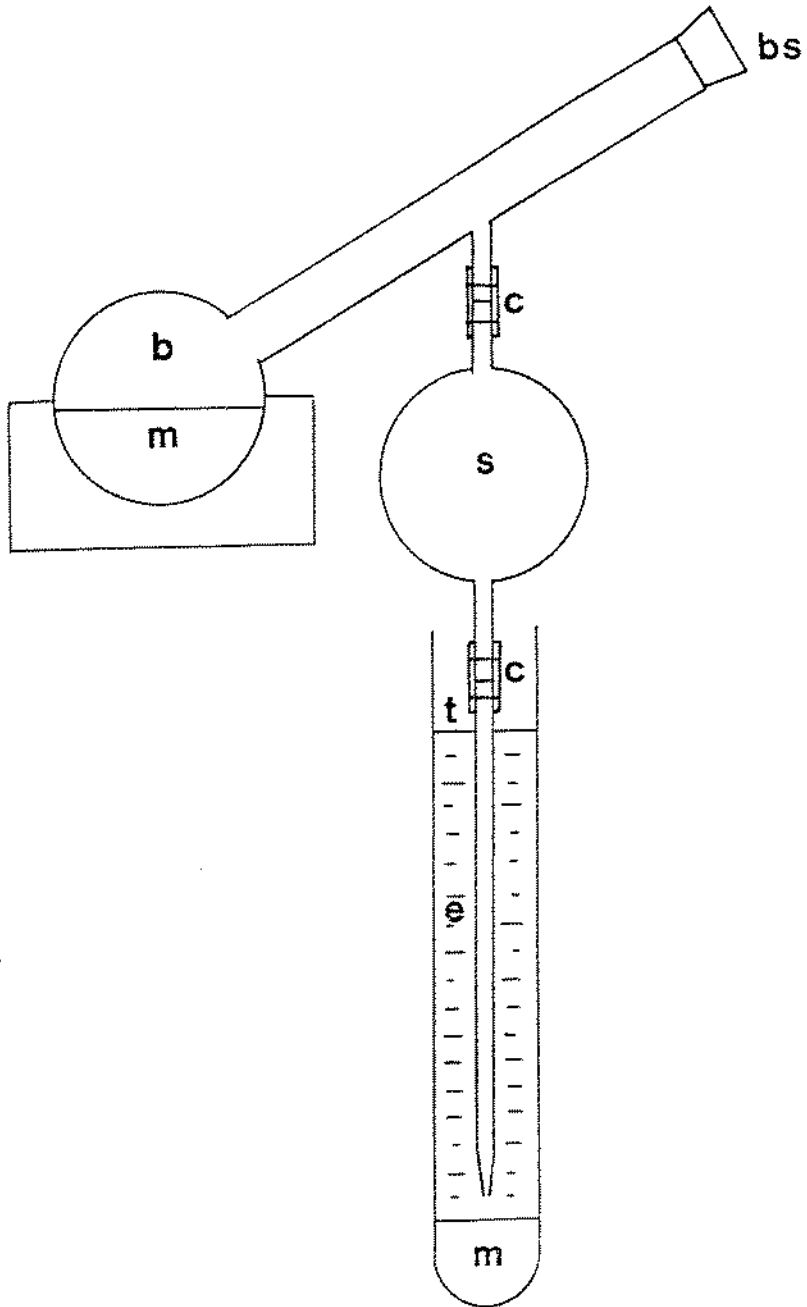
Note: It is important to use only distilled or de-ionised water, as these practically do not dissolve mercury, which is not the case with water containing minerals.

Ora et Labora!

Figure enclosed:

The distillation of mercury

DISTILLATION OF THE MERCURY



- b : flask
- m : mercury
- bs : stopper
- c : collars
- s : sphere
- t : tube
- e : water

Dear Friend,

**THE SUBTLE DISTILLATIONS**

We must be careful because a distillation may release the "volatile part", i.e. the alchemical life and in this case, all work is lost.

In Mineral Lesson # 60, we have presented the result of our experiments with regards to the issue of distilling common mercury. This distillation should be done:

- first in order to purify the mercury, either in view of multiplying the seed, or in order to produce the projection powder;

- secondly, because it is a very good lesson that prepares you for the distillation of rather similar products, products that are the fruit of a long work, and which should not be lost.

However if you are not used to this kind of distillation, it is best to start these experiments outside, in the open, which is easy because you do not need then to deal with the issue of the water circulation. It is a good thing - and a safer one - to put gold leaves in all areas where a leak might occur. The whitening of the gold, a very quick process, is a good leak detector. Only after having performed several distillations without leak, can you operate inside a room, however it must be well ventilated or better - and safer - operate under a fume hood.

We will face a new problem when dealing with the seed, no matter what its origin is - whether metal dissolution (Philalethes' or Lapidus' method), or self-dissolution (method of the Collectanea Chemica). During the vapor phase, the "volatile spirit", the metallic life, will be released and it will immediately return to the original chaos unless the distillation device is absolutely air tight. In these paths, given the noxiousness of the vapors, this problem is one very important to be solved.

The basic principle is that the condensing system must always be capable of driving off more calories than the distillation flask heater brings in. Therefore, in addition to the condenser, the receiving flask must be seriously cooled down

with ice mixed with an ordinary salt solution for instance.

Even with an excellent cooling system, a precaution is mandatory: install a stopper that would be strongly expelled out of the system, before everything should explode, and control the force of its expulsion with a spring or an elastic. But above all be patient, ceaselessly watch the operation and maintain the heat at the lowest limit needed for distillation.

We can recognize, in the methods considered above, an image of the vegetable process, i.e., as soon as the "life of the kingdom" has been separated from the earth - the salt - the later can be purified by a strong heat; which was not possible before the separation. The sequence of cohobations and separations will allow for the purification of the subtle elements, since the impurities are absorbed by the salt and driven out of the salt by heat.

Be careful, extracting the life out of the salt is now easy, which was not the case before the first separation. But once more, be careful the separation can occur again but only through a distillation in an airtight circuit otherwise the "volatile life" is lost.

In fact, distilling in a retort, entirely covered with hot sand, makes this process far easier: in this case, the vapors do not have to "rise" and they cannot condense on the hot "sky" of the retort. The air tightness and the safety are then provided by the cooling of the receiving flask and by the air tightness and elasticity of the lut joining the retort to the flask.

This lesson may seem short but it is the basis for some efficient practical work and what has been clearly expressed is the result of long strenuous readings of abstruse texts.

Ora et Labora!

Dear Friend,

We are progressively reaching the end of these Mineral lessons to which, like to the other LPN material, we wanted to give a time limit.

The methods we last described require a certain time for their realization and we will then take this opportunity to explain three issues of which we have spoken little until now, but that we consider very important:

- 1) The philosophy of the lessons and how it applies in choosing a method;
- 2) Astrology and alchemy;
- 3) Initiation in alchemy, the most important point.

#### I. PHILOSOPHY OF THE LESSONS

It is based on the following principle: alchemy's principal goal is the Initiation of the individual. However, there is not one and only type of Initiation because, in fact, the way it operates depends on each individual. As a matter of fact, the involutory process was appropriate and personal for each one of us and therefore we can say that for each being the series of involutory experiments has been typically his own and different from that of every one else. Thus, all the beings who are reaching the Nadir, the end of involution, while they are equal at that level, are different in their experience. For this reason, each one has to search by himself for the process that best suits him. Some alchemists have said that the stone which suits each one is the stone made by the method that each one has found on his own. That is why we provide in these lessons several methods whose different phases can be inserted one in the other. For example, we can extract the red oil of the acetate of antimony for the method of the four fires of Paracelsus and Bacon. Other ideas along this line of working will be presented in the paragraph about Alchemical Initiations.

## II. ASTROLOGY AND ALCHEMY

While in the Spagyrics lessons some information was given on lunar astrology which is appropriate for experimentation on plant materials, very little was mentioned on astrology in the metallic realm.

If we use classical astrology, several theories are available that indicate the favorable operation time, the most experienced one being that of the alchemist Stahl. But his theory introduces an intra-mercurial planet, Vulcan, whose ephemerides are difficult to come by. Another drawback of classical astrology, a major drawback for alchemy, is the issue of time. In fact, a favorable configuration for as slow a planet as Saturn, for instance, may require years. Consequently, in alchemy it is best to use the energies of the planetary geniuses, whose weekly cycles are certain and regular. Saturday morning offers good conditions for work, which is very compatible with the modern way of life.

To shed light on what we have just said, let's recall some basics of qabalistic knowledge, of which 4 important elements should be known:

- 1) The direction of energy circulation;
- 2) The correspondence between worlds and elements;
- 3) The use of the energy levels;
- 4) The time of influence of the energies.

### 1. The direction of energy circulation (see Figure # 1)

The animating energy - which is life - comes from Kether and follows as a metallic seed (which is its most important aspect for us) the sequence of numbers. We have: lead - tin - iron - gold - copper - mercury - silver - antimony, about which we can draw a conclusion and useful remarks.

Life begins with animating the metallic seed at the level of Saturn, that is why the Ancients used to call it Medium Coeli and said that its mercury is cold and crude (as opposed to ripe).

When it reaches Jupiter - tin - the energy ripens and, while animating the seed of tin, it renders it able to dissolve all the six other metals.

When it reaches Mars - iron - the energy matures the seed further, and because some solar energy is present in the iron, the seed of iron becomes the seed of gold. Thus is explained the

need to use some iron in the processes regarding the regulus of antimony.

When it reaches the Sun - gold - the seed of gold gives birth to gold, a metal which, like the Sun, is the king of this system. The seed ripens but if it is not used and becomes partly exhausted it moves on to Venus.

Upon reaching Venus - copper - the seed still contains some of the gold's properties, and in that it justifies the use of copper in some of the ways leading to the red stage of the Work.

Upon reaching Mercury - mercury - the energy causes an important mutation in the seed: from a male, red metal, the energy goes through the state of androgynous seed in a white metal. In addition, the liquid state of mercury makes it particularly sensitive to planetary influences.

When reaching the Moon - silver - the lowest phase of energy before its passage towards antimony, the seed takes on a strongly female appearance.

On earth, antimony is the receptacle of the energy which has gone through all planetary areas, that is why Basil Valentine affirms that antimony contains the "colors" of the seven planets (the seven seeds in potential).

## 2. Correspondence between worlds and elements

The Qabala divides the ten levels just mentioned into four worlds and attribute to each of them an element, in other words one element will be the strongest although the other three are also present. Therefore, at each level, we have four levels of energy, or a total of 40 shades of energies, each having an invocational name.

On Figure # 2, the name of the strongest element for each level is written in bold. In addition, at the bottom of the page we specified how to read for each level:

two names giving the principle - Sulfur  
two names giving the principle - Mercury  
two names giving the principle - Salt

## 3. Use of the energy levels

Never try to use one single level of energy; always invoke all the higher levels first. For example, if we operate on iron we must invoke 1 - 2 - 3 - 4 and then 5.

Never utter one single name, always use names by twos. For



example:

- Should you wish to reinforce the Sulfur of iron, we need to utter the two names at the left of the figure of the following levels: 1 - 2 - 3 - 4 - 5;

- Should we wish to reinforce the Mercury of lead, we need to utter the two names in the center of the figure for the following levels: 1 - 2 - 3;

- Should we want to reinforce the Salt of the Earth, or Salt of antimony, we must say the two names on the right of the figure for the following levels: 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10.

#### **How to pronounce the names:**

The names must be "vibrated", i.e., we must feel the vibration in our entire body particularly in the area concerned by the level:

- 1 - 2 - 3 in the head
- 4 - 5 - 6 in the chest
- 7 - 8 - 9 in the belly
- 10 must be vibrated throughout the entire body.

#### 4. Hours of planetary influence

As levels 1 and 2 are "out of time" they are not affected by time.

The Qabala says that the seven planetary geniuses, i.e. the rulers of the laws, symbolized by the seven planets, have each in turn and for one solar hour a dominant influence. The sequence of dominance is the following: Saturn - Jupiter - Mars - the Sun - Venus - Mercury - the Moon. The Qabala also states that the hours of dominance begin at sunrise, the first dominant genius being that of the day, i.e. Venus for Friday, Saturn for Saturday, the Sun for Sunday and so on...

Example of use. To reinforce the Sulfur of iron:

- Saturday, before sunrise, vibrate the names for Fire and Air of 1 plus those of Fire and Air of 2;
- Then from sunrise on, vibrate the names for Fire and Air of 3;
- On the next solar hour vibrate the names for Fire and Air of 4;
- And still one hour solar later, vibrate the names for Fire

and Air of 5.

To multiply the metallic seed, we would operate during the same hours, however, we would use the names for Air and Water until 8 included.

With this method, we can influence one of the principles: Sulfur, Mercury or Salt or two, or three of them, but we cannot influence one element alone without taking great risks.

To influence one single element at a specific planetary level, rituals such the Hexagram or the Greater Pentagram must be used but these operations require a rather advanced training in Qabala.

#### **Planetary influence and antimony:**

Antimony is an exception in the metallic realm; we can use the previously described methods in two ways:

- by using level 10, the level of the entire antimony, i.e. by using the seven planetary aspects of its seed;

- or at an intermediary level, by reinforcing one of the "colors" of the antimony for instance 5, to increase its affinity for the Sulfur of Mars.

We have noticed with experience that it is easier to extract the red oil of antimony when the weather is clear, and the sun above the horizon.

As for the deliquescence of the butter or of the salts of antimony, they are best done between the winter and the summer solstices, and better still during the second part of this time period. The weather should not be damp (no mist or fog), otherwise algaroth could form.

### **III. ALCHEMICAL INITIATION**

Personal initiation and successively realizing the methods described are mutually linked in alchemy. No one transmutes any thing who has not already transmuted himself said Paracelsus.

Alchemical initiation entails two important stages, the "white" and the "red" stage. When alchemists mention "our silver, our Moon", we must understand them to mean that which qabalists call Yesod.

In Mineral Lesson # 30, we described the method to direct the white stage of the work toward the metal, toward Initiation or toward medicine. Make sure that the preparation of the blood

of the adept (see Mineral Lesson # 30) is necessary for the Initiation to last, because a blood that has not been purified closes down the centers that have been opened through initiation.

There are three white and three red medicines.

The three white medicines open levels 9 - 8 - 7 - (the lunar world). As long as this is not complete, the red medicine is not useful from the point of view of initiation and it is furthermore dangerous from other standpoints.

The red medicine opens levels 6 - 5 - 4 - (the solar world) and consequently also opens opportunities towards a higher level.

The white medicine consciously suppresses the veil of birth and death (the separation between levels 9 and 10).

The red medicine suppresses the veil of the second death (Paroketh, the veil separating level 6 from 7).

And above there is the passage of the Abyss, without return; it is said to be the result of the Stone at the state of a crystal.

Ora et Labora!

Enclosed figures:

- # 1 Circulation of the planetary energy.
- # 2 The 40 invocations

Figure # 1

CIRCULATION OF THE PLANETARY ENERGY

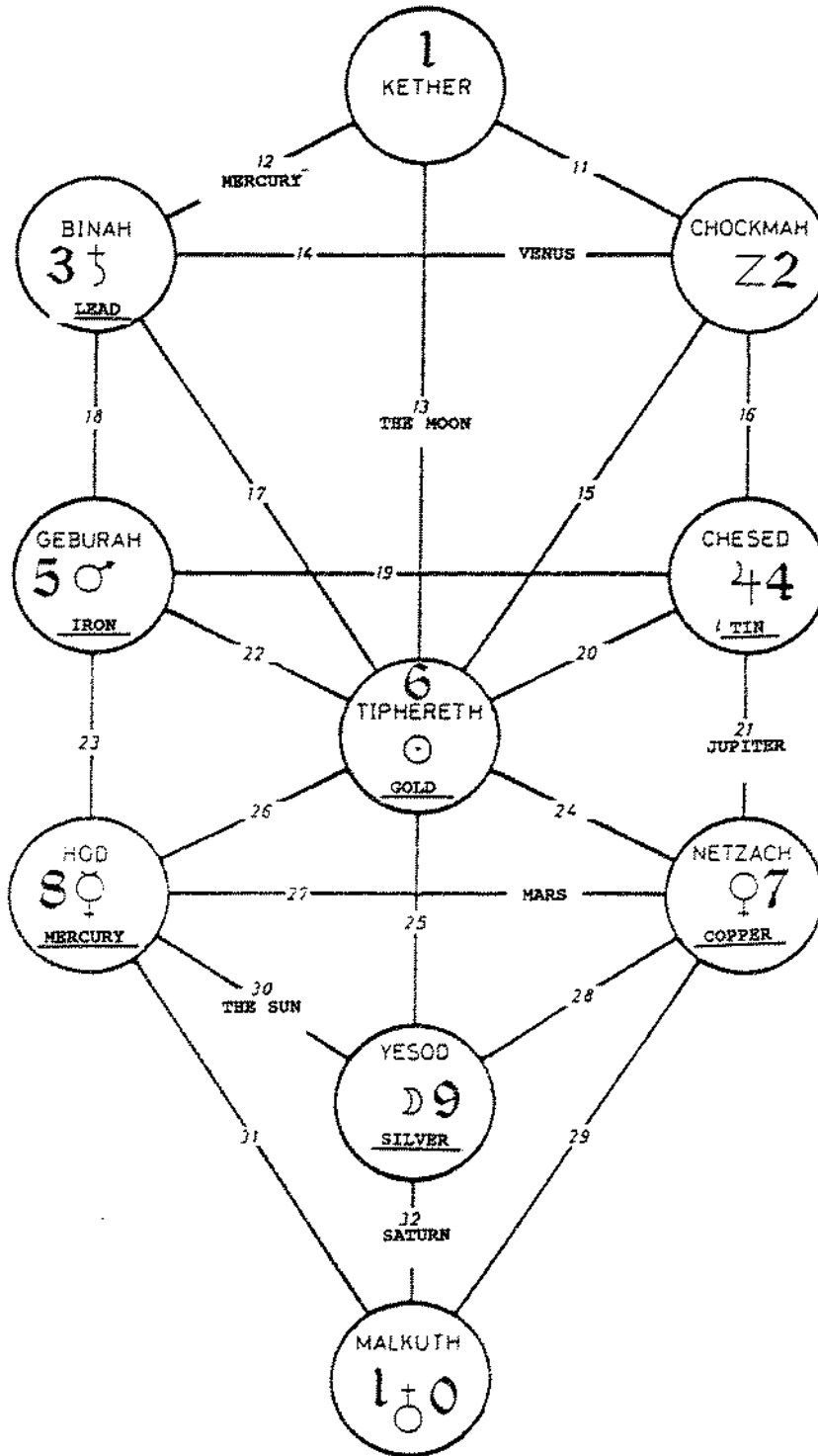
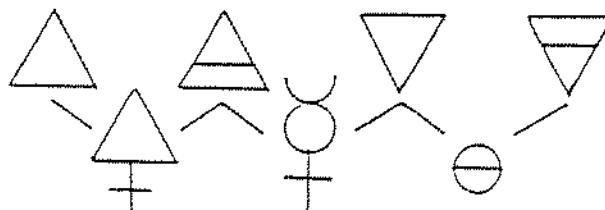


Figure # 2

THE 40 INVOCATIONS

	FIRE	AIR	WATER	EARTH
1	EHIEH	METATRON	CHAYOTH	RASHIT HA GILGALIM
2	YAH	RAZIEL	AUPHANIM	MAZLOTH
3	ELOHIM JEHOVAH	TZAPHKIEL	ARALIM	SHABBATHAI
4	EL	TZADQIEL	CHASHMALIM	TZEDEK
5	ELOHIM GIBOR	KAMAEI	SERAPHIM	MADIM
6	JEHOVA ELOAH-VA- DAAT	RAFAEL	MELEKIM	SHEMESH
7	JEHOVA TZABAOth	HANIEL	ELOHIM	NOGAH
8	ELOHIM TZABAOth	MICHAEL	BENI ELOHIM	KOKAB
9	SHADDAI EL CHAI	GABRIEL	KERUBIM	LEVANAH
10	ADONAI HA-ARETZ	SANDALPHON	ASHIM	OLAM YESODOTH



SULFUR      MERCURY      SALT

Dear Friend,

The following question has often been asked: "If we were to dilute plant elixirs in the homeopathic way, would that increase their power and would the healing power of these dilutions be reversed as a result?"

This kind of question leads us to believe that the theory of alchemical processes has not been properly understood.

### T H E O R Y   O F   S P A G Y R I C S

(Second Level)

Alchemists consider involution to "touch" everything on earth, and they state that during involution all the "mixtures" on the surface of the earth have been contaminated if not "disharmonized".

As a reminder a "mixture" must include the three principles: Sulfur, Mercury and Salt, which in turn result from the combination of the four elements, i.e., Fire-Air for Sulfur, Air-Water for Mercury, Water-Earth for the Salt. We have here two life principles: Fire and Air and two matter principles: Water and Earth.

The result of involution (the Fall from Grace in all religions) is that all mixtures are dominated by matter principles and therefore, the Fire and Air principles can no longer act properly.

An operation of spagyrics is an "initiation" of the mixture which is to repair the negative results of involution and to give back their dominance to the elements of life.

There are two purifying elements, each with its specific role:

- the element Fire to purify the elements of the spiritual domain;

- the element Water to purify the elements of the material domain.

Before we begin our operations, the situation of a mixture is the following: the Sulfur and the Mercury are still united to the Salt only because they are of opposite polarities. We recognize the general law of nature according to which opposites attract each other (male-female, positive-negative, north-south in a magnet, etc.). In alchemy, this attraction, which ensures stability to the mixtures is often implicitly quoted in texts by the name of "steel" and "magnet"; the steel being the spiritual, positive element, and the magnet, the material, negative element.

In our "involved and fallen" mixture, the Sulfur-Mercury principles are weakened by the impurities and consequently, are prisoners from the Salt; on the other hand, the impurities do not hinder the Salt. In the mixture, the material influence predominates when the spiritual influence, Sulfur and Mercury, should actually predominate.

To remedy this fact, we must purify the mixture but we cannot do it directly. Water has but little influence on the mixture and Fire would destroy its mercurial life; therefore we need to separate the principles in order to be able to purify each of them without risks.

As mercurial life is the most fragile principle, it should be extracted first. This operation is possible only if you have a liquid with an attractive power sufficient to extract the life of the Salt. In every kingdom, there is such a liquid, which has consequently been called the Mercury of the kingdom where it can operate (Messenger of the Gods). The Mercury of the plant kingdom is alcohol, adequately prepared, which moreover extracts both the Sulfur and the Mercury of the mixture. As the Salt becomes a dead body ("caput mortuum"), the mixture can, without drawbacks, confront the fire and the water of purification. To make the mechanism clear, we will remind you of the following points.

In a mixture, the plant or animal life is possible only if it contains carbon. The entire plant and animal chemistry - today called organic chemistry - is based on the presence and the properties of carbon. This chemistry states that carbon has four electrons on its outer shell. Apparently this is one feature of the bodies that can animate with life the salt of plant or animal mixtures. In this domain, recently, chemistry has succeeded in creating bodies having properties close to those of organic bodies by replacing carbon by silica, a body that also has four electrons on its outer shell. Let us remark, on another level, that tin and lead are at the top of the columns of the Tree of Life; these metals also have four electrons on their outer shell.

The Mercury of the wet ways, in the plant and mineral kingdoms always contains carbon - an element with four electrons which allows life to act upon matter - and hydrogen, the first

element produced by Fire.

Let's resume our subject. If we want to purify plant Salt from all its impurities, we must take away from it the carbon and to a lesser degree, the silica, another element with four outer electrons. Thus deprived of all vital energy whether good or contaminated, the Salt will be perfectly pure.

The carbon is eliminated through calcination (element Fire). And, as the silica is insoluble, the separation is done through water: dissolution of the salt, filtering which eliminates the silica and coagulation which recuperates the Salt. The latter wins back a tremendous attraction power: its emptiness gives it a hunger for the principles of life, Mercury and Sulfur, contained in the tincture. It will then satiate itself with the good or bad energies, but only the energies in harmony with it will fixate themselves on it. A second purification through Fire will eliminate any non harmonious energies. Progressively, as you repeat the process, the tincture becomes purified and the mixture finds its original positive part. As a matter of fact, its properties are now reversed and even though its negative structure made it toxic in the first place, its new positive structure will render it beneficial and healing. The energies of Sulfur and Mercury now predominate.

Note that in this process the mercurial life of the tincture should be spared by recuperating it as much and as completely as possible after each circulation and before each purification. If we have separated the Mercury and the Sulfur in the tincture, we can modify the process by purifying the Sulfur following the way described above, and by reincorporating the purified Mercury through distillations and imbibitions. This mechanism works in the plant kingdom as well as in the mineral kingdom. The same process is implied in the acuation or sharpening of the Mercury or of the metallic seed by cohobation and digestion on the earth, and then distillation.

To resume our introduction, let's say that homeopathy provokes the reversal of the effects of the mixture in the body of the patient by the elimination of the physical support and by the transfer of these energies into the solvent.

In alchemy-spagyrics, there is the same reversal due to the elimination not of the physical support but of the impure elements. It is therefore logical to conclude that the healing power of the alchemical elixir is of the same nature as the one obtained through the homeopathic dilutions of the same mixtures. However, in the spagyric elixir, the energies will be more powerful than in the homeopathic dilution because they have been powerfully attracted by the Salt. On the other hand, we must add that repeated operations of cohobation-distillation exalt the energies and that there is, in the results obtained, a certain



analogy between dilution and circulation-cohabitation in this exaltation.

Ora et Labora!

Dear Friend,

Although we are reaching Mineral Lesson # 64, it seems important to remind you of certain significant principles in the alchemical work, and on the other hand, to stress and specify their complementary effects or influences. Therefore this lesson deals with miscellaneous points.

We cannot in the practical part of our work operate like a chemist; however some knowledge of chemistry is essential, if only for operational safety.

We cannot study alchemical texts as we study a physics or mathematics handbook. While there is some logic in alchemical texts, studying them implies taking their initiatory side into account, along with their symbolical language and further the way they have been ciphered.

Some schools say they study theory before practice. There is some relative truth in this way of proceeding. In fact, certain alchemical texts can only be decoded when well supported with practical experimentation: therefore alternate study and practice, as one sheds light on the other. On the other hand, the element of initiation requires some work and not exclusively a study from the intellectual domain; intellectual study is somehow the seed that must sprout and transmute itself inside of us. In fact, in alchemy, as in any true initiatory path everything moves slowly but surely toward unity. So, if any artificial walls of knowledge are needed in order to simplify explanations, these walls must progressively become clear and finally disappear.

#### OPERATION-OPERATOR and LABORATORY-ORATORY

We have already mentioned that the operator reacts to and on the operation, and most importantly the operation has a reaction on the operator. This implies several things with regards to laboratory work.

This symmetry of reaction is stronger in the mineral than in the vegetable kingdom: therefore it will become more and more demanding as we advance further in the experiment. We can also say that the laboratory must progressively become more of an

oratory, or that true alchemical work only occurs when we are alone in the laboratory or only in the presence of the alchemical couple.

The time-consuming circulation and digestion operations of course cannot entail the uninterrupted presence of the alchemist. Starting these operations however must be the subject of a meditation-communion. The operator must strive to identify innerly with nature through the channel of the matter being operated upon. A preparation is necessary in order for this identification to be sensed. This is possible through meditation, through qabalistic operations, or by using quite a different system that enables us to modify our inner energies in the direction we wished for. When the operator has reached the necessary state to become efficient in the laboratory, a second problem arises, which is not easy to solve, and it is:

### THE PHILOSOPHICAL STATE OF MATTER (or of THE MIXTURE)

We have said in the Spagyrics Lessons that the philosophical state is satisfactory when the three principles Mercury, Sulfur and Salt were present. While this condition is sufficient in Spagyrics, it is not so in the mineral and metallic kingdom. The three principles may be present yet the philosophical state is not achieved, which is not a frequent occurrence but is possible.

Alchemy states that the generative process of mixtures is analogous, if not identical in the three kingdoms. In fact, in the plant kingdom (the kingdom were the mechanics of it is most obvious) we have the seed, the water and the earth. If the earth has been properly prepared, sufficiently soaked with water, the seed can be planted in it. But generation will occur, in other words the seed will be multiplied only if it is still alive, i.e., if it still possesses its invisible germinative power and then, if the conditions of temperature (Fire) are proper.

A body is truly philosophical only when it has in itself the germinative power of its kingdom. Wheat is philosophical; once seeded it will multiply. "Seeded bread" won't yield anything, therefore it is not philosophical.

In the mineral realm, an ore is philosophical only if we succeed in extracting its mineral seed and water, in other words the humid radical; only the white earth should be left. If such is not the case with our matter, we must find an efficient method to revivify our mixture and give it back its life along with its germinative power in its own kingdom.

In our Spagyrics Lessons on the Archeus and the Gur, we have said that the universal seed arrives on earth through the channel

of the air of the atmosphere. Upon arriving the seed is undetermined, in other words it does not belong to a kingdom in particular. It can as a matter of fact remain in the air or be incorporated in rainwater. Water does not belong to any kingdom but it is by nature the mixture of life, so that the seed contained in water is still not determined; this is why the fecundation of the Gur by the Archeus can yield a result in the three kingdoms.

Therefore there are several solutions to reconstitute the germinative power to the mixture:

- a) - Collect rainwater;
- Prepare the Archeus according to the kingdom of the mixture;
- Circulate the mixture and the Archeus or even simply imbibe the earth of the mixture with the Archeus.
- b) - Use what the Ancients used to call magnets, i.e., deliquescent salts which, by absorbing the humidity of the air, are being charged in seed. In that case, however, the seed will come from a determined realm according to the nature of the magnet.
- The deliquescence of potassium carbonate (calcined tartar salt) will yield a vegetable seed quite useful in preparations made from dry plants.
- The deliquescence of the antimony butter gives a seed of the metallic realm.
- To set the double salt of dissolution described above to deliquescence, i.e., the dew salt - ammonium nitrate - and the sal ammoniac - the ammonium chloride - will philosophically "shape up" the martial regulus of antimony dissolved by this double salt. We can produce the double dissolution of the double salt with a correctly prepared Archeus.

Now we will explain:

**THE DIFFERENCE BETWEEN THE PHILOSOPHICAL STATE  
AND THE CHARGED MIXTURE**

A mixture is said to be charged when its elementary, subtle energies: Fire, Air, Water, and Earth have been reinforced either separately, by twos, threes or fours at a time. Charging a

mixture does not always mean that the philosophical state has been reestablished. The interesting thing about charging a mixture is that it will radiate its excess energies and thus it will be beneficial to its environment if its energies correspond to the ones necessary for its environment.

The most practical way of charging a mixture is to use, through Qabala, its corresponding planetary genius and to then reinforce the element we wish to see radiate. If we use a "magnet" to directly draw energy from air, you must remember that the energy transfer from magnet to mixture only happens in the liquid state.

### MATTER CONTAMINATION

Let's consider the reasons why the work should be performed alone or by a couple in the laboratory. Every human is "charged" and therefore radiates an harmonious (or not) energy into his environment. If someone alien to our work happens to be in the laboratory when the mixture is in the liquid state, it could become charged with the radiation of that person - i.e., a radiation other than that of the operator. There is a risk of troubles and failure. We have already mentioned that distillations of metallic acetates fail when several people are present. During this operation, there is a sequence of passages from the solid to the liquid state and vice-versa, and the contamination is probably occurring when the matter is in the liquid state.

We hope that this information will help you draw a parallel between laboratory and oratory. In this respect, we suggest that you begin each work session by lighting a candle and by meditating for a few minutes on the symbol of our own inner light that we wish to awaken within us.

### ALCHEMICAL KNOWLEDGE

As soon as we touch the initiation element in knowledge, which is the case with alchemy, a simple and rational analysis no longer suffices. A knowledge of another category, a more subtle knowledge is necessary. Perhaps is this why the Ancients had called alchemy the "Royal art". The Art contains both technical knowledge and the gift; the word gift could also be translated as "inner knowledge".

So, when we study ancient writings, we should definitely not take them literally but strive to understand their inner meaning through intuition and by taking the symbols in, particularly that of the seven metals, of the zodiacal signs and that of the various salts not included in the two previous categories.

An example of a simplified translation of the three ways of Urbigerus, we have: earth, humid radical, seed.

- Path # 1: a time-consuming path, we do not destroy any of the three elements, but they are separated through digestion;

- Paths # 2 and # 3: we agree to destroy the seed to accelerate the earth, humid radical preparation; there are then two solutions to recoup the seed:

- 1) recoup it in the scoria of the preparation of the antimony;
- 2) recoup it in "our gold";

To reach the unitary state, which is the goal of all initiatory paths, do not lose sight of the three-phase theory-practice-Knowledge and keep in mind the fact that life and evolution are always present in the three realms and that the alchemical processes are similar to those of nature.

Ora et Labora!

Dear Friend,

**PURIFICATION OF THE ANTIMONY**  
(without any bad odors or noxious gas)

**Dissolution of the mineral**

The first operation is the dissolution of the antimony ore in a soda solution whose proportions may vary according to the quality of the ore.

- For each part of ore, put about a half part of soda and about 10 parts of demineralized water (proportions for the ore of Brittany in France);

- Always operate when cold but shake constantly: place the mixture in a flask and stir slowly (4 to 5 turn per minute), and slant the whole at 45 °;

- Filter the solution twice through cotton wool;

- Be careful to keep the solution in a closed flask if it is not used right away, because it is sensitive to the carbon dioxide of the air and is also very dangerous for your eyes.

**Setting up the apparatus (see enclosed figure):**

- Fill the flask # 4 with an ammonia solution up to the mark;

- In no event should the liquid reach the extremities of the shorter tubes;

- The long tube of receiving flask # 4 is tapered to keep gas bubbles small;

- Pour hydrochloric acid into flask # 5 up to 1 cm below the extremity of the tapered tube.

### First operation:

#### Filling the apparatus and precipitating the "Kermes"

- Note: we could not do a true representation of tube # 9 on the figure (it is actually longer); you need a length of about one meter for this tube;

- Open taps # 7 and # 8;

- Pour the soda solution slowly, making sure its level remains half way between the extremities of tubes # 10 and # 9;

- Pour some demineralized water to eliminate the traces of the soda solution in the funnel and above tap # 7;

- Close taps # 7 and # 8;

- Fill # 6 with acetic acid and open tap # 7; as soon as the acid has flown through, close it off again;

- The acid drives the air out of flask # 1, which provokes some air bubbling in # 4. But the gas bubbling continues as long as the acid acts on the solution. Plan a flexible connection for tube # 9 and for the tube joining flask # 1 to receiving flask # 2 so you can shake flask # 1 slightly to distribute the action of the acid;

- Again fill # 6 with acetic acid, then open tap # 7, and close it off again as soon as the acid has flown through. When shaking the flask no longer causes a gas release, stop pouring acid.

#### Functioning of the first operation:

The action of the acid on the soda-antimony solution causes noxious gas to be released along with pretty smelly and powerful odors. These gas are led through tube # 10 into flask # 2 and, from there into bubbling containers # 3 and # 4. They are then neutralized and from # 4 on, only a slight scent of ammonia is released.

In flask # 5, the tapered tube ends about 1 cm to 1/2 cm above the hydrochloric acid. The residual ammoniac vapors are transformed into a white smoke which condenses in the form of sal ammoniac.

#### Second operation: cleaning the precipitate

The orange precipitate of flask # 1 contains a complex mixture of antimony sulfide and oxisulfide, and soda acetate.



The latter which is water soluble should be eliminated. If you are not cautious, this operation causes strong and bad odors.

In flask # 1, the base of tube # 10 is blocked by cotton wool. To avoid it to be plugged up, let the cotton wool spread up to the outside of the tube. The function of the cotton wool is to filter the leaching water without allowing the "kermes" to pass through.

- Fill # 6 with filtered rain water, otherwise with ordinary water, then open flask # 7. The water level rises in flask # 1 until it reaches the level of the base of tube # 10. If tube # 9 is long enough the filtering occurs rather quickly, as the pressure is not negligible;

- Keep pouring water into # 6. It will pour over into flask # 2. Stop as soon as the water level in # 2 is getting close to the base of the short tubes;

- At that moment, plug a water pump to the end of # 11 and cover tap # 8. The water of # 2 mixes with the water of the pump, and consequently very little odor escapes; in addition, the water is quickly evacuated;

- When # 2 is empty, close # 8 again, and again pour water into # 6. You can, during the course of the draining of # 2, insert a flask between # 11 and the water pump. The density of the collected water gives information about the progress of the operation, which will be completed in theory when the density reaches 1;

- Proceed now with an additional leaching with distilled water or demineralized water.

#### Notes and precautions at that stage of the process

- The solution plus the "kermes" should be odorless or at least smelling bearably;

- After decanting, the "kermes" is dried out, but do not let the temperature reach 100 C;

- If a white powder appears after a few days on the dried "kermes", then the water leaching was not enough;

- If in # 4 or # 3 long crystals appear on the glass, the ammonia must be changed.

### Use of this process

1 - It prepares the "kermes" for the way of the acetates and for the red oil of antimony (there is no longer any bad odor);

2 - It eliminates the scoria of the ore for fusion with the regulus;

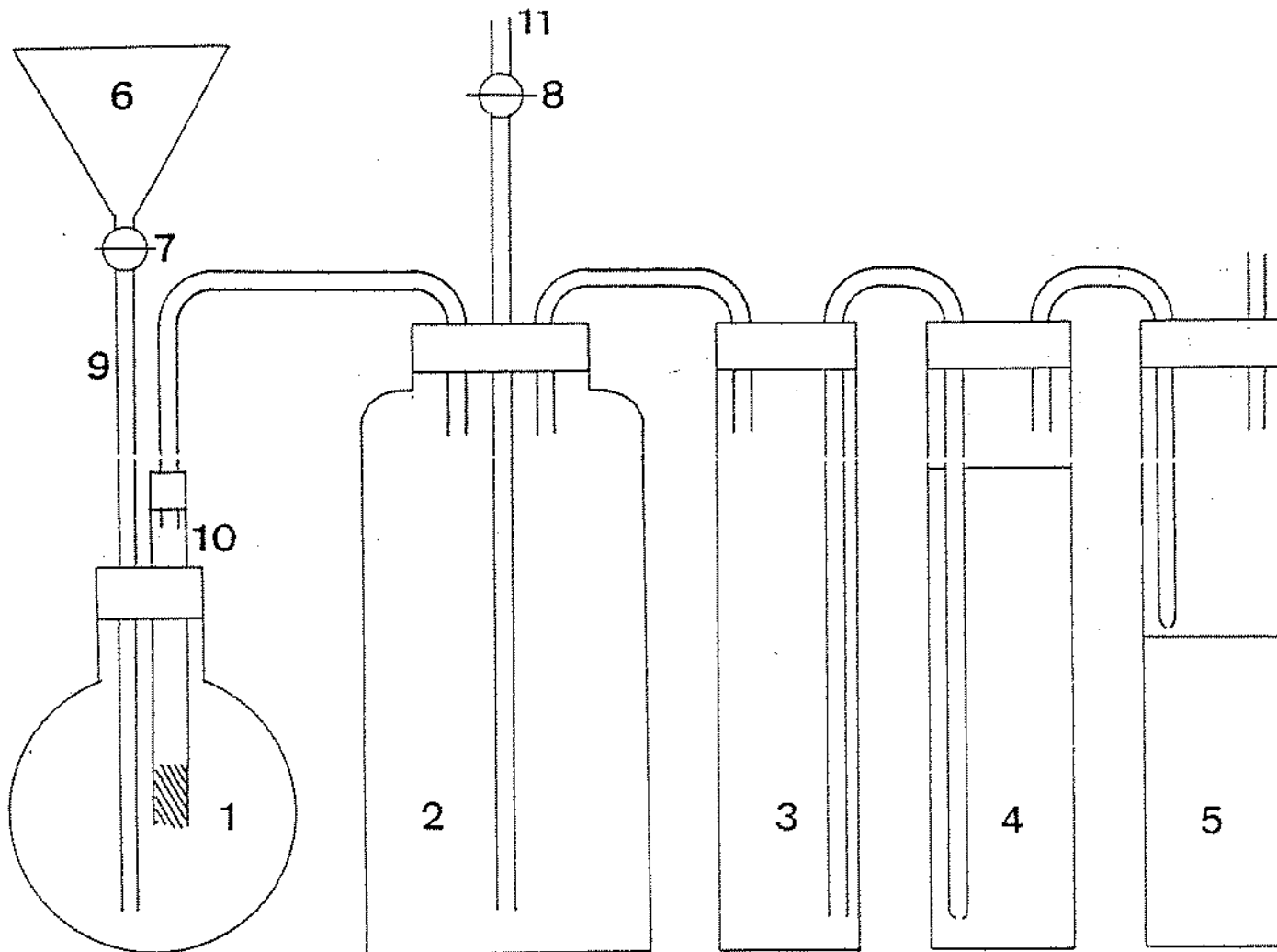
3 - In this "kermes" an important part of the "poisons" and "impurities" has been eliminated. Thus this process dramatically shortens the preparations for the system of the Collectanea Chemica. As a matter of fact, arsenic, arsenic sulfide and sulfur are not soluble in the soda solution and are eliminated during the filtering of the solution.

Ora et Labora!

### Enclosed figure:

- Producing the "kermes" without odors.

PRODUCING THE "KERMES" WITHOUT ODORS



Dear Friend,

The subject we deal with here may surprise some of you, but we think it useful to stress the identities of the vegetable and of the mineral because apparently some of you lost sight of our ascending toward the unity of knowledge.

Particularly, we think that Isaac Hollandus' Opus Vegetalis has a double meaning but that both are correct. Thus, the part of the treatise concerning the stone of celandine belongs as much to the plant as to the mineral kingdom, which explains that the process leads to a "red stone".

You probably know that our class is the result of several individuals' work and that the work presented here is in fact the result of the work of one of the members of the Research Group of the association.

The study of this lesson has two parts:

1) What we have practically achieved to help resolve problems due to the use of fresh plants;

2) The deciphering into clear language, by one of the association's member, of the text the "Celandine Stone" by Hollandus.

## I - Practical Issues Regarding Fresh Plants

Operations on plants are difficult at the calcination stage, for two reasons:

- a) they release bad odors;
- b) they lose elements useful to obtain the inter-kingdom stone.

The method that we are to described enables us to recoup all the useful elements of the fresh plant. We feel it may also be interesting to you to know the progressive improvements we made to our method while repeating the experiments.

### Process (Figure # 1)

On the Figure, flask # 1 contains the fresh plant. This flask, or container, is made of quartz; if it is made of pyrex, it should be heated in a sand bath and cannot be used many times.

In our first experiment, flask # 1 threw its vapors directly into bubblers # 4 and # 5 filled with distilled water. The experiment showed an increase of the water volume and red oil floating on its surface.

In a second experiment, we inserted a tube similar to the one in # 6 in between # 1 and # 4 and # 5. The oil condensed in # 6 but only in part. This led us to our present set-up or at least close to it.

Flask # 1 sent off its vapors into # 2, a straight tube condenser. The oil and one part of the water were recouped in # 3.

The gas are still released and dissolved in bubblers # 4 and # 5. However, we decided later on to insert # 6 in between # 4 and # 5, the water bubblers, and # 7 and # 8 the ammonia bubblers.

In # 6 the volatile salts of the plant are deposited on the walls of the outer tube if it remains cold. Ammonia bubblers # 7 and # 8 neutralize the residual odors. The odor of ammonia is absorbed by HCl in # 9.

### Results:

- Recoup in # 3 and separate the red oil and the golden water through distillation;
- The distillation of the water in # 5 and # 6 yields the white earth;

- Scraping # 7 yields sal ammoniac;
- The sal ammoniac coming from # 9 has no alchemical value.

\* \* \* \* \*  
\* \* \*  
\*

### The Making of the Celandine Stone According to Hollandus

The method used in this process successively extracts the three principles of the stone out of the faeces of the plant. The extraction liquid, the golden water of the beginning, is sharpened - acuated - as we proceed with the solve coagula, and progressively becomes more able to extract the most subtle principles.

On the Figure, the 5 stages are as follows:

- 1) - 1 - 2 - 3 - 4 - : preparation and purification of the golden water;
- 2) - 5 - 6 - 7: extraction of the red earth (TR);
- 3) - 9 - 10: extraction of the sal ammoniac;
- 4) - 11: extraction of the white earth (TB);
- 5) - 12 - 13 - 14: cohobation, digestion, maturation of the stone.

### Sequence of the operations represented on the figure:

- 1) Dry distillation of the fresh plant;
- 2) The faeces are ground and made into a tingeing paste with the distillate;
- 3) Make a series of Solve Coagulas to dissolve as many faeces as possible in the golden water. If we don't have enough distillate you can add tri-distilled water. Put aside all non soluble faeces;
- 4) The golden water is clarified by several filterings or by clarifying with egg whites;
- 5) After decanting, the golden water is directed to # 7 and the faeces to # 8;
- 6) The faeces coming from # 3 and # 4 are subjected to a

series of Solve Coagulas with the water coming from # 4. The faeces are directed toward # 8 and the water toward # 7.

- 7) The dry distillation of the faeces yields the purified red earth in TR;
- 8) New series of Solve Coagulas on the faeces coming from # 5 and # 6. The directed in # 10, the faeces in # 9;
- 9) The dry distillation of the faeces yields a water that is lead to # 10 and an oil which is recouped through bubbling in the water;
- 10) A series of Solve Coagulas on the three waters and a dry distillation to obtain the sal harmoniac;
- 11) The water of # 10 and the faeces of # 9 arrive in # 11. A dry distillation yields the white earth (TB), which is cohobated with the oils issued from # 9 previously rectified in boiling water;
- 12) Make a paste with the water coming from # 11, the white earth, the red earth and the sal harmoniac. Digest for 22 days at 40 C;
- 13) Digest for 40 days at 40 C in a sealed crucible;
- 14) Calcination and fusion of the powder into a stone.

Ora et Labora!

Enclosed figures:

- # 1 - Work on a fresh plant;
- # 2 - Figure for the Stone of Celandine.

Figure # 1

WORK ON A FRESH PLANT

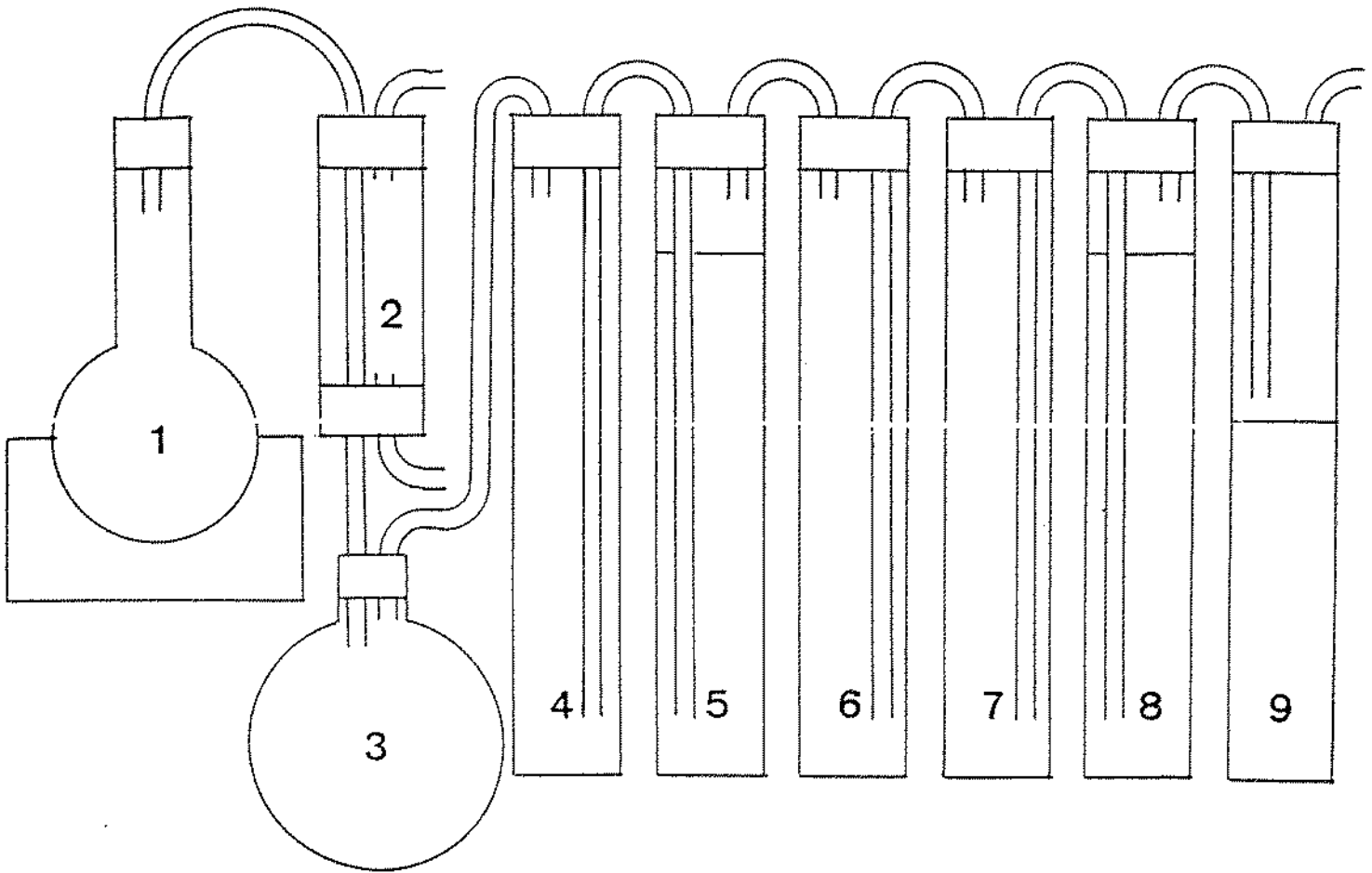
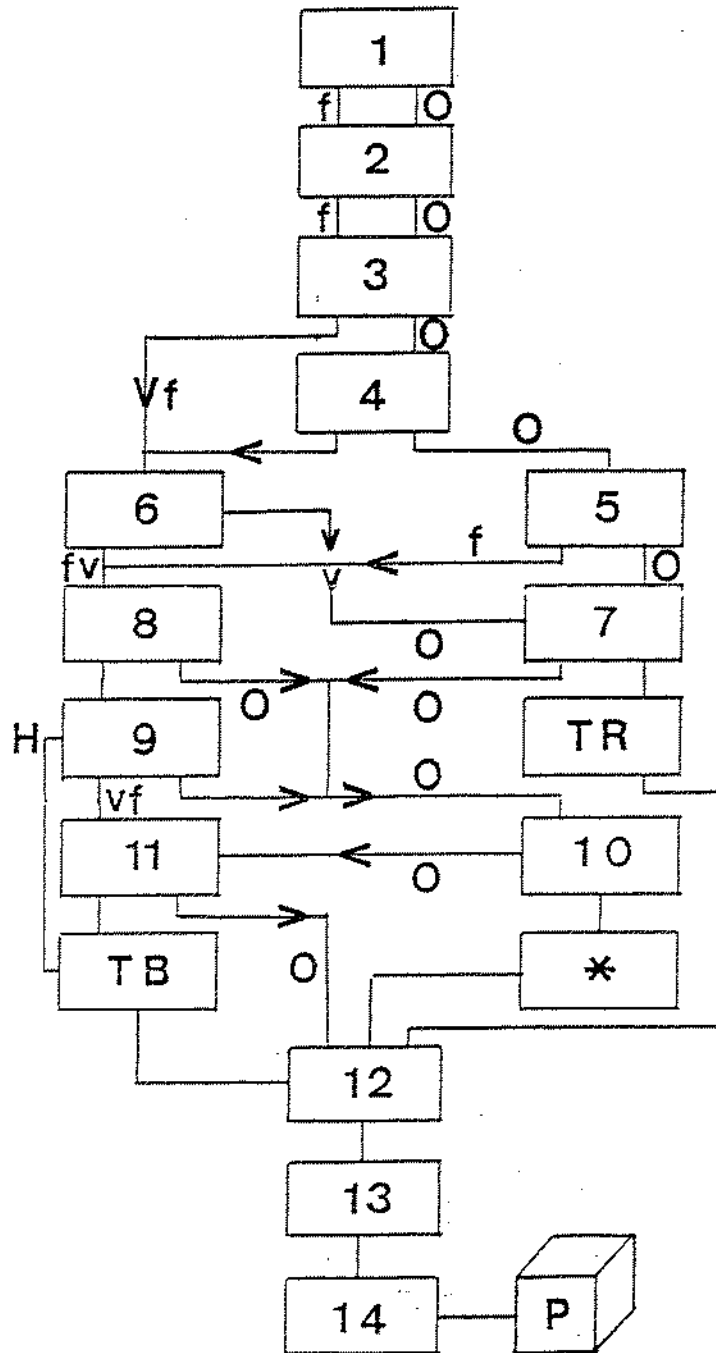




Figure # 2

FIGURE FOR THE STONE OF CELANDINE



Dear Friend,

Included is a series of precautionary measures whose necessity has become evident during experimental work.

#### AMMONIA BUBBLING

If you have started working with the devices described in Mineral Lessons # 65 and # 66 you may have witnessed a release of chlorine gas resulting in a white deposit on the glass and the oxidation of everything metallic. However, since the ammonia odor tends to spread and since it cannot be neutralized, a method is necessary: the problem can be solved - not through HCl - but through a bubbler of acetic acid. During the bubbling some Menderenius spirit forms.

#### MERCURY SAFETY MEASURES

We have recently described a system to distil mercury. Our experience has shown that while manipulating this metal, it was impossible to prevent microballs from forming. Some loss of metal results but there is above all a risk of contaminating the laboratory because these microballs are practically impossible to recoup on the ground. To succeed, place the distiller in a plastic container that is sufficiently large and proceed with your operation just above it and also practically in it, during all manipulations. Once in a while gather the balls with a brush and recoup them.

If we separate distilled mercury from the water of the condensing tube with a decanting bulb, we avoid one or two additional distillations by pouring acetic acid and ordinary kitchen salt (sea salt) into the bulb; shake once in a while and we can see the black dots of mercury dissolving.

#### NOTES ON THE DISSOLUTION OF METALS WITH THE DOUBLE SALT OF AMMONIA

- 1) Gather some rainwater (See Spagyrics Lessons # 20 and # 21);
- 2) Prepare some Archeus in which the four elements are

balanced;

- 3) Dissolve until saturation each of the salts in the Archeus. Do a separate dissolution for each salt;
- 4) The nitrate is about 4 times more soluble than chloride. Therefore the dissolution liquid must contain 12 parts of chloride solution for 1 part of nitrate solution;
- 5) If the temperature of the incubator is the proper one, the "seed" may appear in a few weeks.

#### **PRACTICAL PRECAUTIONS FOR THE CALCINATION OF MARCASITE AND STIBNITE**

Never calcine pieces of marcasite; a violent burst occurs and the pieces are projected creating danger. Therefore, reduce it to powder before you calcine it.

It is the same for stibnite. However, for the making of butter, the powder is not suitable. Therefore you must break the stibnite into pieces, the size of a small pea to that of a hazelnut, because if the pieces are too big, when bursting they could break the reaction tube.

#### **OTHER WARNING FOR THE DRY DISTILLATION OF STIBNITE**

When making vinegar of antimony or when distilling the stibnite + sal ammoniac mixture, never reheat the flask after the distillation, without cleaning it thoroughly beforehand. As a matter of fact, a layer of ore has deposited on the entire surface of the flask and if you reheat the dilatation of this layer breaks the flask (even if it is made of quartz).

#### **ADDITIONAL INFORMATION ON ANTIMONY BUTTER**

The interesting thing about antimony butter when it is well distilled, put into deliquescence and redistilled, is that it may lead to the black stage of the work in less than a month. (We will resume this subject in the future).

The old method using mercury bichloride is no longer possible if only because of its cost and toxicity. We have therefore described a process presenting some difficulties, requiring a particularly extreme care and prudence. But the

successive modifications of our experiments made this method much easier.

The incidents - which may become dangerous if you wear no protection (such as gloves, goggles, or a protective sheet of glass) have essentially three origins:

1) Clogging of the reaction tube with melted stibnite or with dust from the bursting stibnite;

2) Clogging by the butter either at the outlet of tube G, around the level of the Vigreux points or in the condenser;

3) Blocking of the bubbling device by several impurities.

### DESCRIPTION OF THE NEW SET-UP AND ITS FUNCTIONING

1) -B: Flask - C: Flask heater - D : triac

- Load flask B with sea salt and nitric acid up to one third of its volume; the level of the liquid acid is 1 cm above the salt. The triac very progressively controls the heat increase but in no event should the flask heater be fed at more than one half the voltage of the network.

2) - G: reaction tube - H: heating resistance - J: thermocouple;

- In a reaction tube introduce tube N (the presence of this tube is only necessary with an ore yielding much powder);

- The gradations made in the tube are designed to allow for a better gas circulation;

- Tube G is then loaded with bits of stibnite;

- A heating coil (with joined spires) made of silica is rolled around the tube up to the Vigreux points. It is powered by a self-transformer, and a voltmeter constantly controls the voltage applied.

- A fine thermocouple probe is inserted between the extracting tube and the heating coil (a thick probe pushes away the resistance and results in the heat spreading unevenly);

- A water circulation is necessary in K at the same time you start the heat of the tube;

- Be careful: you should stabilize G's temperature well before you start heating B, at about 250 - 280 C. Do not go

beyond 280 C. As a matter of fact, we found out that with some ores the gas issued from B formed a fluxing agent probably with the impurities of the stibnite. Which inevitably creates an explosion, since the regulus solidifies at the lower end of G;

- An aluminum foil around the area of the resistance protects it from the corrosive action of the gas in case one of the groundings were not 100% airtight.

Note: antimony butter boils at 283 C.

3) The condenser K is cooled down with water but as in the previous set-ups a tube (which is not cooled down) can be inserted profitably between G and K.

4) L: receiving flask. It must be changed when the butter resting on the walls of the condensers is made to fall.

5) - The tube M is the key to our safety. If G and K are clogged, the gas increase the pressure in flask B. They may move the mercury and can then escape through the bubbling circuit of the set-up. During cooling down the mercury will be pushed in the reverse direction, that is why if we have a height of 10 cm of mercury we need a tube of at least 40 to 50 cm above the surface of the mercury.

It happens sometimes that sudden gas releases may drive the mercury away into tube # 4 of the bubbling. To avoid this drawback, we can set-up a small Kjeldahl bulb, with no grounding, on top of tube M on the side opposite extension A.

6) This set-up of 4 tubes corresponds to the double bubbling system already described. However, here two additional precautions are mandatory:

a) the tube linking # 3 and # 4 must be carefully bent without its inner diameter being diminished in any way, otherwise the white deposits may clog it. In fact, should white deposits appear, heating of B should be stopped right away. It is useful to plan a simple device like a thick block to take out the flask B out of the flask heater C;

b) insert some pH paper in the tube linking # 2 to # 3; as long as the paper remain blue everything is all right, but as soon as it turns pink, stop and change the ammonia in tube # 3 and # 4;

#### Preparation of the products to increase safety

Experience shows that there are two kinds of parasite products that might get clogged either at the start of the safety circuit of mercury, or in the exhaust bubbling tubes. To reduce

this risk to a minimum the following operations are needed:

1. One Solve Coagula on the sea salt with distilled rainwater or demineralized water;
2. Have some nitric acid with as little impurities as possible; if needed distill it before use (difficult operation requiring a lot of safety measures);
3. Choose the pieces of stibnite with as little gangue as possible. Possibly eliminate the free sulfur through circulation in a soxhlet with  $\text{Cl}_2$ . Be careful, this product is difficult to eliminate and is very dangerous when hot. To eliminate it make a circulation with distilled acetone and dry the pieces of stibnite very carefully before loading the reaction tube.

#### Pieces of Advice for the safety of the operator

1. Plan that the operator will stay as far away as possible from the set-up;
2. Feed the resistance and the flask heater through separate cables;
3. Have from where you stand, within reach, the triac of the flask heater, the self-transformer powering the resistance and if possible a voltmeter for each apparatus;
4. Make sure that from his place the operator can see:
  - the gradations of the temperature millivoltmeter;
  - the mercury tube;
  - tube # 3 and # 4 of the bubbling;
5. If the level of mercury drops 15 to 20 cm, the reaction tube becomes clogged. So, switch the power of the flask heater off but do not switch off the resistance of the reaction tube because the butter may flow. If the level of mercury is balanced again, slowly reestablish the heating of the flask;
6. If a white solid deposit forms in tube # 3 and # 4 and the bubbling ceases or weakens, switch the power off in both circuits. Do not get near before it cools down, unless you wear a mask, goggles and gloves, in order to quickly remove the supporting block of the flask heater;

If after it has cooled down the level of the mercury is unbalanced toward the flask, then the reaction tube is clogged. It becomes necessary to undo the entire set-up before you start again.

7. If white vapors come out after the acetic acid bubbling and the pH paper has become pink then the ammonia is out. In that case, let everything cool down before you load some more ammonia.

This preparation process of antimony butter required a lot of work from LPN in general, much experimentation and many changes in the set-up, so we hope that your being discreet about it will help keep the results of this painstaking work within LPN.

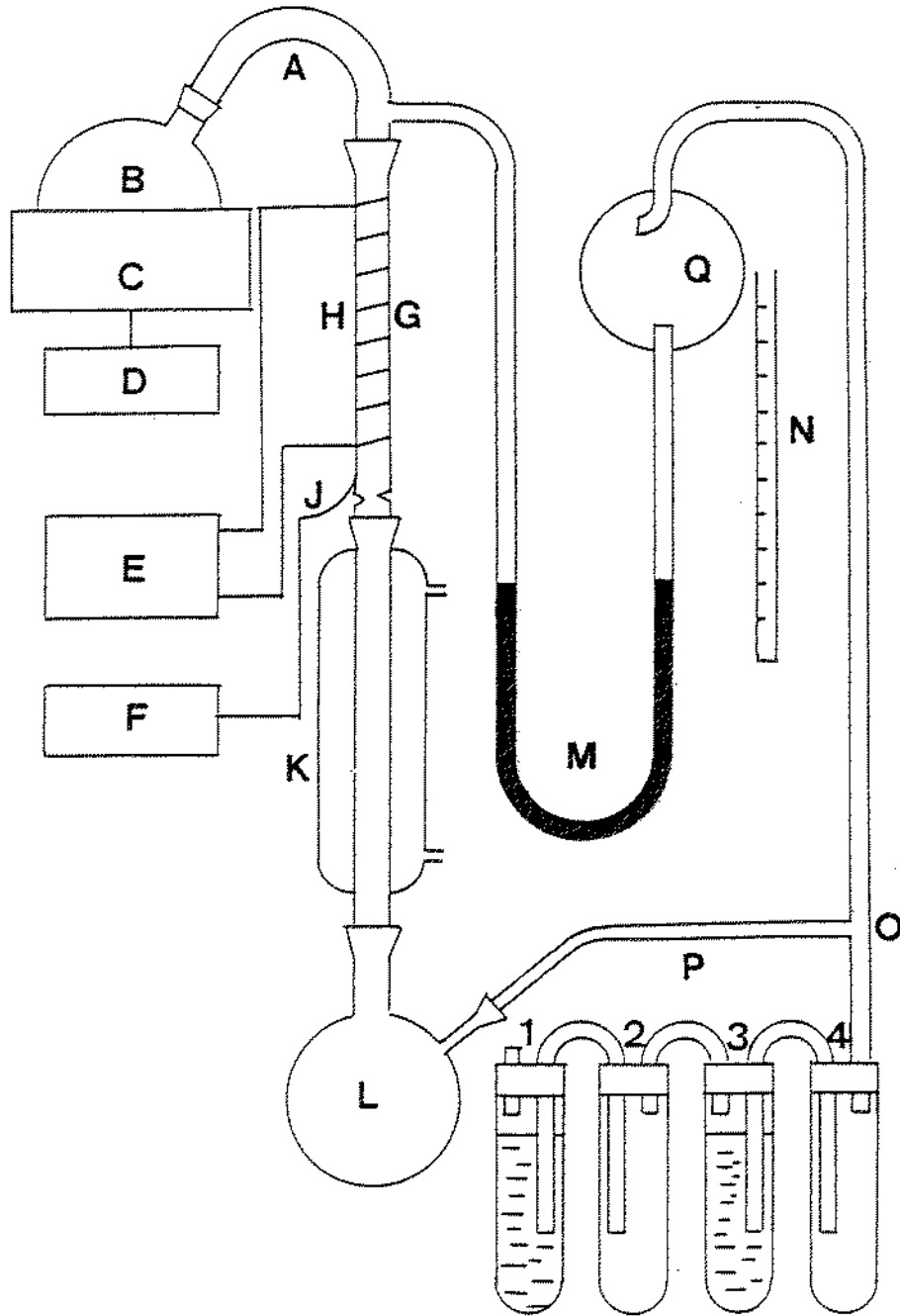
Even though we stress all these safety measures, this does not prevent you from being watchful during all operations.

Ora et Labora!

Enclosed Figure:

- Safe Set-up for the butter of antimony

SAFE SET-UP FOR THE BUTTER OF ANTIMONY





### LEGEND

- A - Elbowed extension with ground glass and a side outlet;
- B - Flask containing acid and salt;
- C - Flask-heater;
- D - Triac controlling flask heater;
- E - Self-transformer powering resistance H;
- F - Millivoltmeter indicating the temperature;
- G - Reaction tube with ground glass and 4 Vigreux points at its lower end;
- H - Heating resistance, silica coil;
- J - Fine thermocouple probe;
- K - Straight ground glass condenser;
- L - Receiving flask with two ground glass entries;
- M - Mercury in the elbowed tube;
- N - Borosilicated glass tube with gradations;
- O - "T" connection for gas outlets;
- P - 4 ammonia, acetic acid bubbling tubes;
- Q - Small Kjeldhal bulb (optional).

Dear Friend,

We emphasized the making of antimony butter quite a lot for two essential reasons that should be kept in mind. First of all, experience shows that the butter is by far the best magnet according to the alchemical concept, and therefore, a powerful element to trigger metallic alchemical evolution. On the other hand, whatever the safety measures taken or whatever the process used, there is always an important risk of surpressure because of a tube being clogged. We strive to reduce this risky point to a minimum.

The set-up suggested in the previous lesson is the best we have found so far. But this set-up does not allow for any lack of caution. It is therefore necessary to dismantle it after each use and to eliminate thoroughly all the elements that may constitute the beginning of an obstruction for the next operation.

It is obvious, and we have not mentioned it before, that the greater the diameter of the bubbling tubes the less chances they have to become clogged.

**Some additional safety measures:** if you use a condenser for the first condensation of the butter, spread the solidification area by feeding the condenser with water at 60-70 C. In this way one of the main cause of clogging is eliminated. This method is also good to distill the butter deliquescence.

**Experiment to explain the theory  
presented in the Collectanea Chemica**

The Collectanea also says that if the poisons are eliminated from the native (live) ore and if it is shaped up to an adequate condition its evolution may begin again. The favorable conditions are (in our opinion) a temperature of 80 C and an air-free room deprived of light.

We thought that it was perhaps possible to purify the ore without using the time-consuming and painstaking process of the Collectanea. We can, for instance, circulate the ore with solvents such as carbon tetrachloride to eliminate the free sulfur. Another method, particularly applicable to stibnite, is

digestion by means of soda. In fact, we are getting back to the making and the leaching of the "Kermes". Experience shows (to this day) that the products thus prepared do not "start again".

By meditating on the processes of the *Collectanea Chemica*, by examining the impalpable mists rising from the metal after many operations, and taking into account the sentence of the old text saying that calcination opens the pores of matter, we have been led to believe that in this process, the mechanics are the following ones.

In most common chemical operations, matter is agglomerated. In a sense, it comes in the form of atoms packages, let say "molecules", rather than as separate atoms. Thus, what the ancients used to call opening of the pores could well mean, in a way, the reduction of matter to its atomic state. In other words, repeating the operations progressively leads to the isolation of an ever greater number of atoms from each other and this "atomized" matter acquires different evolutionary properties than the original "molecular" matter. The elimination of "poisons" being only accessory.

This led us to reexamine the descriptions of the processes using ordinary common mercury. To this effect, we intend to experiment with these processes in the future not losing sight of the following notions. Mercury, being liquid, loses its spirit at room temperature. Therefore it must be revived by antimony, for instance, but maintained enclosed in a mantle as soon as it has been revived. The second thing to obtain is along the line of what has been mentioned: the mercury should no longer be "molecular" but "atomized", which is perhaps easier to obtain in the liquid state than in the solid state.

We think that this notion of "atomization" sheds light in particular on the text of "*Practica Philosophica*" and the text of "*Divine Cinnabar*" by Hurley.

As a suggestion for those of you who are looking for a personal path in this realm, the "atomization" of mercury could perhaps be obtained by a series of distillations and its revivification could be effected then by the transfer from sulfur to antimony.

#### **Note on making and recouping antimony butter**

During repeated deliquescence and distillation of the butter, it is necessary to clean the apparatus of any residual marks of butter. This is easily done by leaching with HCl, which should not be discarded but put aside for use until it is saturated.

The distillation of this acid permits to recover part of the butter but the operation is not easy because some phenomena occur which resemble those occurring when we attempt the distillation of ammonium acetate. What seems the best is the following method:

- Distil 15 to 20% of the liquid;
- Let it cool down. Crystals will form. Separate them from the liquid and start again. There comes a time when the crystallization no longer occurs, then mix the distillate with the non distilled acid and use it again for leaching.

The distillation-crystallization method also allows the production of a little bit of butter in the following manner:

- Recoup the black lion resulting from the dry distillation of the antimony acetate and dissolve it in ClH which is then filtered. The distilled liquid, as previously, yields several crystals of butter;
- Do not distil in an airtight circuit, the outlet starts in a bubbling loaded with soda carbonate or potassium carbonate;
- The same experiment with dissolved "Kermes" does not yield any butter;
- In these operations, a yellow oil may form which is antimony pentachloride. Heating this oil decomposes it into butter and chloride.

Ora et Labora!

Dear Friend,

**THE EVOLUTION OF MATTER**

(Comparison between the vegetable and mineral kingdoms)

We have already mentioned, and we agree on this subject with many authors, that evolution is an important element of alchemical processes. In short, repeating an operation on the same matter has an evolutionary power similar to that of the birth-life-death-rebirth cycle... But evolution can only happen when the elements of life are present, particularly the active element of life Fire  $\triangle$ . Therefore we can only experience alchemical evolution with philosophical products, products that are alive, products that have a germinative power.

We are describing below a series of experiments which concern the evolution of matter.

**First experiment:**

- First, filter rainwater which is a living matter readily available;
- Operate a series of dry distillations;
- Operate under a partial vacuum with water-bath heating to spare both the flask and the water;
- Carefully clean the flask after each distillation;
- Continue the same thing until there is a residue or until the flask is not as clean at the end of the operation as it was in the beginning;
- Make 5 to 6 distillations;
- Then pour the water into a two-entry flask, on which a Kjeldahl sphere has been installed;
- Add an extension with a thermometer and a condenser leading to a vacuum valve, which in turn leads to the two-entry flask;
- Join the additional entries of the two flasks with a glass

tube;

The whole set-up is such that:

- a) The vapor cannot go through the glass tube;
- b) As soon as the receiving flask is filled to about 1/3, the water flows slowly into the distillation flask;
- c) For safety, a mercury equalizer is set-up on the outlet of the vacuum valve, preventing the air to get in or out.

#### Remarks

- At the beginning of the experiment, the temperature of the vapors was 100 C;
- The distillation is maintained for three months, and the temperature diminished slightly to 96 C and remained stable for the following month. The experiment was then stopped;
- The water was slightly yellow.

These results are not conclusive because they could be explained by the dissolution of one of the components of the glass of the flask. However, the glass was definitely intact.

#### Second experiment:

The second body that we have "tried" is sea salt because it is a life bearer. In addition, to somewhat spare its philosophic character, the water used for the sequence of the Solve Coagulas was distilled rainwater.

The dry distillation leading to crystallization occurred under partial vacuum in a water-bath.

A sequence of 10 Solve Coagulas did not give any results except that after 4 to 6 Solve Coagulas the salt no longer deposits any faeces during crystallization. This does not authorize us to say that the description of the soft salt is erroneous but that this soft salt can only be expected after a great number of Solve Coagulas.

#### Third Experiment:

Set the potassium carbonate you bought to deliquescence (equivalent to calcined tartar).


The operation takes place as follows:

- Set the salt to deliquescence;

- Collect and filter "the oil of tartar";
- Vacuum distil the oil to recoup the two following products:
  - \* the angels' water;
  - \* the salt of tartar.
- Set the salt to deliquescence again and start the whole operation again.

Remarks:

- A magnificent blue color in the salt - a proof of its evolution - is obtained rather quickly, after less than 10 deliquescences;

- The angels' water is charged with vegetable  and is very recommended for spagyric use.

Fourth experiment:

The more dramatic, the butter of antimony.

We have previously mentioned that the use of two condensers one after the other was necessary for the making and the distilling of the butter. We have also said that in the beginning, it was good to have warm water circulating in the mantle of the first condenser to spread the pour of the butter and to avoid clogging.

However, very quickly, by the third or fourth deliquescence of the butter, the first condenser should no longer be warmed up. And by the 5th to 6th deliquescence it must be cooled down. The butter solidifies at a lesser temperature each time, which shows an evolution of matter. It is the same with the distillation of the spirit of the deliquescence and if we do not succeed, as claimed Basil, Bacon and Paracelsus, in distilling with the heat of our hand, at least we are very close to being able to do it.

This proves that in the four experiments just described, the one with the butter is the one where the evolution is the quickest, and by far.

We repeat - again - that the work on antimony butter requires an important air-circulation system. If a white powder is deposited on the glass, there is some problem with the air tightness in the apparatus, or the room is not ventilated enough. If the outlet bubbling units are loaded with acetic acid, instead of HCl, there should be no white deposit.

**Note:** if you distil the acid used for cleaning to recoup the butter, be careful because the ClH gas is very soluble and may through brutal dissolution in the bubbling water, provoke some unpleasant surprises.

\* \* \* \* \*  
\* \* \*  
\*

### ALCHEMICAL INITIATION

In all our manipulations, we should not lose sight of the "Ora" side, in other words the work must tend toward Initiation. Initiation being the cure, the repair of our spiritual being, whatever the initiatory system the only active element is what we call the Prima Materia, the undetermined Fire.

The ultimate Initiation can only happen through the undetermined, yet coagulated Fire.

When we use a magnet to attract Fire, the magnet determines the Fire. The calcined earth (potassium carbonate) used as a magnet determines the Fire in the vegetable realm and acts on the vegetable elements in us, or essentially on the Fire aspect of each Sephira.

If the magnet is the butter of antimony, the Fire will be determined in the metallic kingdom and will act on the Air element in each Sephira.

As for the choice of the Sephira, it will depend on the planetary energy charged which then determines the planetary form of Fire. The charging only occurs when the magnet is in the liquid state, therefore you must carefully chose the moments when you set it to deliquescence according to astrological data. But it is better by far to use the hours of the planetary geniuses if you can.

Ora et Labora!



Dear Friend,

This lesson contains several remarks and thoughts that have been provoked on the one hand by repeated experimentation, and on the other, by meditations on the Mendeleïev Table of the Elements which contains very rich suggestions.

Organic chemistry which bears life always contains the elements carbon, oxygen and hydrogen. As for the outer shell of electrons, we have 4 for carbon, 6 for oxygen, and 1 for hydrogen. Note that in column IV of the Table, the element above carbon is silicon with 4 electrons on its outer shell. In fact, modern chemistry is capable, with that element, to create an organic chemistry more "dense" than that of carbon and less sensitive to temperature. This leads us to believe that bodies with an outer shell containing 4 electrons are probably the best adapted to create "a heavy organic chemistry".

Now let's consider the other elements in the column with a 4 electron outer shell. We have germanium, then tin and finally lead. This last metal can therefore, because of its 4-electron outer shell, play a function identical to that of silicon in relation to carbon but at a yet denser level. This explains the choice made by Bacon, Paracelsus and Valentine to fix the "red oil", or lead lime, i.e., a lead oxide.

In this operation, the elements of life are distributed in the following way: carbon is replaced by lead; the oxygen is the one contained in the oxide; and the hydrogen of the red oil which brings the solar Fire, the animating Fire. In order for this process (already written) to function correctly, it is best to use the red oil made from lead acetate rather than the one made from antimony acetate. As for the oxide, the best is the one produced by the spontaneous combustion of the Black Lion that results from the dry distillation of the acetate.

As opposed to what the authors mentioned above say, this process does not yield "our gold" but "our silver". As a matter of fact, the process stops at the white stage, and we think that it is the same for all the acetates because vegetable life cannot lead beyond the sephira Netzach. Therefore we cannot, from the alchemical standpoint, go beyond the Lunar astral world in this case. The white obtained must be treated as mentioned in the Lesson on the simplest stone.

When examining the Mendeleïev Table of Elements, we have been led to believe that the bodies placed on a same column had of course a same chemical effect but also a same alchemical effect at a denser state. Thus the following would be alchemically analogous:

- In column I : hydrogen, lithium, sodium, potassium, copper, silver, gold;
- In IV: carbon, silicon, germanium, tin, lead;
- In V: nitrogen, phosphorus, arsenic, antimony, bismuth;
- In VI: oxygen, sulfur, selenium;.

Iron, mercury and chlorine, although used in alchemy have a separate role.

As nature acts in a similar way in the three kingdoms, we have been led to believe that in its metallic generation, the sulfur would play the same role as oxygen in the animal or vegetable realm. It is an interesting point to consider for the various processes of the Collectanea Chemica type.

Animal and vegetable life is possible as long as water (hydrogen, oxygen) and oxygen in a gas state are present. If these bodies are exhausted, life can no longer develop. On the other hand, the result of life releases products that can be toxic in the kingdom considered. Thus, the bodies CO and CO<sub>2</sub> resulting from combustion or from breathing are toxic for men, when these same elements under a different form are beneficial. Similar causes stop life and metallic evolution.

The calcination-leaching operations in the method of the Collectanea Chemica "open matter" but also rid it of its "toxins" which it has itself created during its evolution.

Thus, the outer sulfur in marcasite or in stibnite is an "exhausted metallic oxygen" and it must be eliminated in the ore. However, there is no guarantee that the evolution will start again because we do not know the residual vital quality of the sulfur forming the marcasite and the stibnite. Thus we improve the evolutionary process and the quantity of metallic seed by "oxygenizing" the ore. To do it we need a native sulfur which has not been into contact with a metallic sulfur.

We can obtain a sulfur of this quality in volcanic earths which, often, are a mixture of chalk, clay and sulfur. We easily extract this sulfur with a soxhlet loaded with carbon tetrachloride. When this liquid is saturated, the extracted sulfur crystallizes in the flask of the Soxhlet. Decant as best as you can the sulfur and then leach it with acetone to eliminate

the traces of tetrachloride. This extraction process seems to be much much better than that of extracting by fusion which might destroy the subtle principle of the sulfur (see the allotropic modifications of the sulfur during fusion and cooling down). A little percentage of this sulfur mixed with metallic sulfur helps to start the evolution again.

There are similarities of properties in the vegetable, animal and mineral kingdoms, which are expressed in the chart below. These similarities have some value only from an alchemical standpoint.

ORGANIC	MINERAL
Hydrogen Sodium Potassium	Copper Silver Gold
Carbon "Silicon"	Tin Lead
Oxygen	Sulfur Selenium
Nitrogen	Phosphorus Arsenic Antimony
Chlorine + Sodium	Iron
H <sub>2</sub> O	(with many reservations) Mercury

We hope that what we have just described, along with your own experiments and meditations on Nature's processes, will help you in your personal work.

**Note:** in Urbigerus, as well as in what we have said about the antimony butter, there are two possible solutions that use chlorine (Green Lion), either the butter or the corrosive sublimate, since both are products made from sea salt. We can make some corrosive sublimate by using the chlorine generated in the same set-up used to make the butter - and not absorbed by the stibnite - by inserting between the gas outlet and the neutralizing bubblers a flask containing some mercury: the gas is directed through a tube close to the surface of mercury, but which does not bubble.

Be careful the corrosive sublimate is extremely and violently toxic.

Ora et Labora!

Dear Friend,

You have certainly noticed some similarities in the evolutionary processes of the three realms. The vegetable process, being quick enough, is quite accessible to our awareness. Therefore, through analogy, it helps us to understand what happens in the metallic realm. However, to avoid failure, we must also understand that Spagyrics and Alchemy cannot be used just anyhow or anywhere.

During the involution of the animating energy, under the pressures of the then negative forces of the Growth, it involves in the kingdom corresponding to its stage: mineral, then vegetable, then animal. Each of these cycles is done under the rule of an alchemical sign, that is:

- For the mineral realm: Earth;
- For the vegetable realm: Water;
- For the animal realm: Air.

Note that the involution-evolution of the animal realm occurs under the pre-eminence of the element Air.

In the next cycle, man's cycle, the element Fire provides the consciousness of the self. With the appearance of Fire, man was born. He then begins his involution with the four elements. The Fire is present in him, even during the involutory part of the sequence of incarnations.

Spagyrics or Alchemy should not attempt any action during the entire involutory cycle, whatever the realm, because there would then be a risk of conflict between the result of the alchemical operation and the Growth of Man and of Nature. Conversely, as soon as the Nadir has been cleared and evolution has begun, Spagyrics and Alchemy can and must act in the three realms.

During involution, since the negative forces have accumulated scoriae, impurities, and some "disharmony" in each of the three realms (what has been called the "original sin") the Spagyrist and the Alchemist will then have two objectives:

- a) To eliminate impurities so that evolution may begin;
- b) To accelerate evolution and go through Initiation in the three realms through the only truly active element of creation: Fire.

But the element Fire must be determined, i.e. in agreement with the realm on which it must act otherwise there is a risk of interference.

Today, almost the totality of the vegetable realm and the totality of the mineral realm have cleared the Nadir. Thus, there is really little precautions to be taken in what concerns the choice of materials (except perhaps, in the vegetable realm, in what concerns mushrooms).

Our experiments confirm that any success is due to the presence of the element Fire and to truly enter the alchemical domain all matter must be saturated with the element Fire. The red color, however always preceded by the white color, is the main feature of the saturating presence of Fire, or of its coagulation. The white color corresponds to the state of purification necessary to obtain the attraction and the condensation of Fire.

While the solid vegetable stone is difficult to push to the red, we can, on the other hand, easily obtain a red tincture by saturating the plant with the element Fire.

We purify calcined tartar so that it becomes very white; if it can become very slightly bluish it is even better. The calcined tartar is then put to deliquescence preferably during spring.

- The oil resulting from the deliquescence is simply filtered;
- The powdered plant is poured into the "oil";
- Shortly, within 24 to 48 hours, a very red tincture is extracted. The richness of a Fire that has been determined in the vegetable realm by the tartar ensures this quick result;
- To recoup this tincture, just filter the "red oil" and pour absolute alcohol on it. There is no blending occurring;
- The alcohol extracts the tincture and the residual impurities remain at the surface separating the two liquids;

- Extracting the tincture with alcohol requires one to three months in an incubator.

For the mineral realm, the antimony butter is the matter of the deliquescence.

- We need a sequence of several deliquescence and distillation (6 to 10) for the butter to be adequate;
- Then recoup the deliquescence without distillation;
- Place it in the incubator at 38-39 C after having placed two or three sheets of beaten gold in the flask;
- The flask should be small, roughly 10 cm<sup>3</sup>, filled up to 1/3 with a long neck closed by ground glass (silicone stopping, plastic and thread to strongly fix the stopper);
- If there is no gold, the deliquescence turns black, then white but then the Fire ceases to act.

The solution of the problem for all liquids extracted from mineral or metallic acetates, and for all the side-products of antimony (butter, oil, etc.) are repeated distillations. Red and white wines (Weidenfeld) are separated from a same liquid at the 7th or 14th distillation.

We never repeat it enough: heart and patience are the unique keys to alchemy.

We have just said all that is necessary for the white stage of the work but if your "ORA" is not sufficient (or you aura...) you will never go beyond the white stage, if you even get there.

The Eternal only grants power to the generous at heart.

Ora et Labora!

Dear Friend,

We are reaching the last lesson of the Mineral class<sup>1</sup>. Since the very beginning of the association, we had decided that it would be, like all others, limited in time. This does not mean that we would not provide any information to the LPN members but it will take a different form.

### LABORA

As we have seen, several paths are possible and all of them sooner or later, quicker or slower, lead to the same result. The choice of a specific path is personal only because it depends upon the technical and chemical knowledge, the aptitudes, and the patience of each one.

As last practical pieces of advice, we can say:

- a) If you are very patient the simplest way is that of the Collectanea Chemica which requires but little material: a soxhlet, an oven, an incubator;
- b) The second way is that of the acetates but it must be completed as in Paracelsus' process: self-calcined Black Lion into white chalk that will be saturated only with the red oil. In this way, only lead or antimony is possible;
- c) The way of the antimony butter is by far the quickest one but requires a strong background in experimental chemistry and the necessity to operate under a fume hood or outside.

### ORA

We are going to dwell upon this element. Let us be very clear, the only goal of Alchemy, we said it more than once, is Initiation. Report to the lessons which approach this essential issue. Remember that the different medicines described in books and in the class operate in the following way:

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<sup>1</sup>Several more lessons have been added since. The last one is # 83.

So-called white stage of the work

- Medicine of the 1st order -----> initiated in Yesod
- Medicine of the 2nd order -----> initiated in Hod
- Medicine of the 3rd order -----> initiated in Netzach

So-called red stage of the work:

- Medicine of the 1st order -----> initiated in Tiphereth
- Medicine of the 2nd order -----> initiated in Geburah
- Medicine of the 3rd order -----> initiated in Chesed

Now let's go to the genuine key of this class:

"No one may transmute anything, if he has not already transmuted himself." (Paracelsus).

Basil Valentine (in Greek "the powerful king") attempted to explain the significance of the Inner state in Alchemy. To do so, when living at a time where religion was all-powerful, worldly and intolerant, he used the style of religious texts.

We have said and personally experienced that it was not possible to succeed with certain alchemical experiments when in the presence of one or several other people. We also have always said that the adequate inner state of the alchemist is the first thing to obtain to succeed in these operations.

You sense strongly that the inner state of the alchemist totally rules his advance on the mineral path; this is not quite as true for the vegetable path. Consequently, vegetable Alchemy is the key and the purifying tool of our Inner Salt. That is why, in the previous lesson, we have given a method to prepare a vegetable tincture very rich in Fire and therefore, more powerful for the initiation part.

As for our sulfur, it must be prepared by our mental state. If we refer to the Qabala, and this will be very helpful to shed some light, the chemist is only the little king of the Earth, the king of the kingdom of Malkuth. The Alchemist is the Great King of the Invisible, our Higher Self. It includes the nine Sephiroth from Kether to Yesod and it is the only one to have access to the laws that dominate matter. In these nine Sephiroth of the Invisible, Tiphereth is the only sephira that is directly in touch with the other eight. It is the spokesman of the Great King. Remember the allegory: "No one goes to the Father (Kether) without going through the Son" (Tiphereth).



If the Great king does not speak to you, you have no access to True Alchemy. Alchemy is identical to what we call a "miracle". Its nature cannot be explained by modern day science. When we say "miracle", it is a way of speaking or of illustrating the mechanics at play. It is a matter of the transcendence of earthly matter by the power of each of the laws of the Invisible which are then entrusted to us by our Higher Self. We have seen it, each of the Medicines corresponds to one of the Sephiroth of the temporal invisible world and gives the mastery of the corresponding Double Law.

What must we do for our Invisible Self to talk to us?

We must strive to accomplish a life based for the most part on the following rules:

- First, to be generous at heart because the heart is the tool of transmission and a dry heart does not work;
- To be simple in spirit (and not stupid or simple-minded), which allows for the unitary understanding of Nature and prevents us from searching out of curiosity what is not our business or responsibility;
- To be humble without being humiliated. To this effect, do not, in any group or association, look for grades, honors, ranks, or any other forms of honor. Do not do anything to obtain them, and do not refuse them if they are proposed and in this case, use them as a tool for service;
- Eliminate all pride and susceptibility (its daughter) but without allowing yourself to become humiliated. Keep a calm dignity;
- Remain watchful about your sense of ownership. You may detain goods but you should not squander. These are tools at your service;
- Try not to become attached to most things in this world but do not become indifferent. Particularly, if your inner self gives you an order to serve, you must perform it inexorably and whatever the cost. You should not detach yourself from what is your Duty;
- Never, in spirit, be a master or servant of others;

As a summary, we must find the equilibrium of the Universal Balance.

When you'll be an alchemist, there will certainly be two

things that you have to experience. While meditating in front of your retort, you will feel your heart becoming fulfilled both with the burden of the world and with the universal love; so, you'll have much difficulty to keep your eyes dry. If this state has been reached, then you have reached the state of the Authentic Alchemist. Then you won't need any formula, ritual or prayer, direct contact resolves everything. In this state of Universal Love, be sure not to privilege someone in particular, except if the help requested concerns him or her. In these extraordinary states, think of the correct meaning of: "You will leave your parents, your wife, and your children, to follow me". If love in particular is contaminated with egoism, it will hinder the opening of Universal Love.

As soon as you have reached this state, you can be sure that the chemist of Malkuth will directly receive from Tiphereth, by night or by day, all the elements he lacked, whether they are from the domain of knowledge or of Knowledge.

With Sendivogius, we say now: "burn all your books even mine".

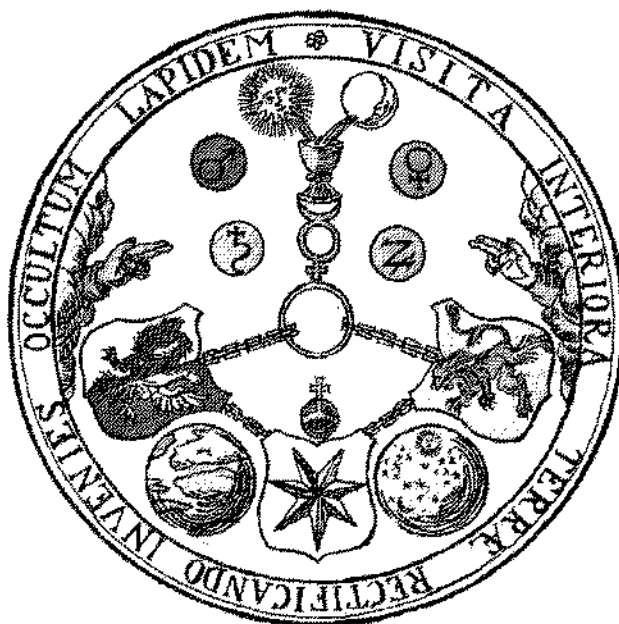
Jean Dubuis

Ora et Labora!

# MINERAL ALCHEMY

(A PRACTICAL COURSE)

VOLUME 4 OF 4  
LESSONS 73 - 84



WRITTEN BY  
**JEAN DUBUIS**

TRANSLATED FROM THE FRENCH BY  
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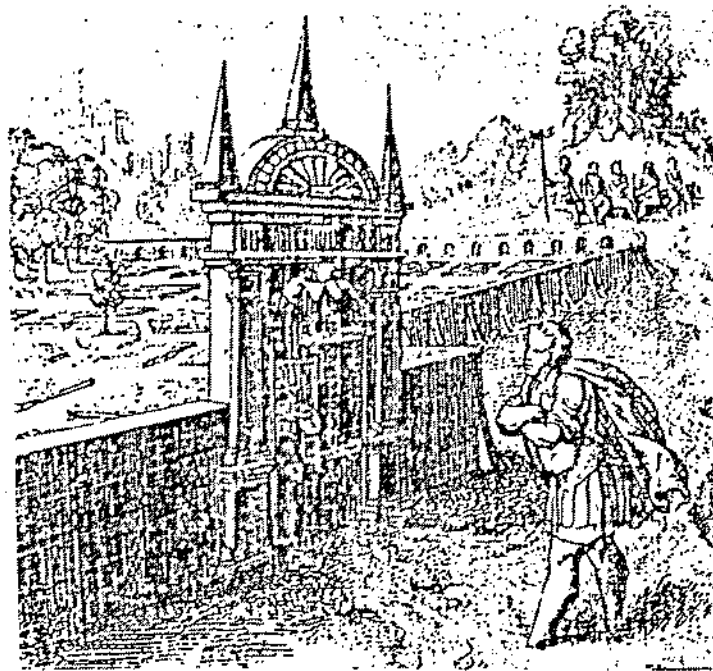
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The student stands before the gate to Hermes' garden. Inside order rules and the Tree of Hermes grows. The dry water comes out of the garden under the door. On the outer mountain we find the five metals and the four elements.

**Note:** The illustration on the first page of this and of the following lessons deals specifically with the ways described in this addendum of mineral alchemy. They belong to a series of 25 illustrations from ATALANTA FUGIENS.

Dear Friend,

We ceased our lessons by Mineral Lesson # 72, although much remained to be said. There are two reasons for this interruption: first, and generally speaking we would like to not continue these lessons forever; and secondly, in the specific case of the mineral, the next lessons we had thought of sending, entailed high costs and some serious risks.

During this break we have found solutions to several problems. On the one hand, the cost of some material has been considerably reduced, (and if certain safety measure are taken, safety can be assured. On the other, we have taken up texts and experiments that we haven't yet suggested, and whose content it seems now appropriate to pass on. Furthermore, it appeared that the failures of works and studies performed by more than one lover of the Great Art come essentially from the lack of a general theory of alchemy. This lack makes texts even more abstruse than they already are. Therefore there is the risk in the experimental part of applying cooking recipes rather than striving to understand the whys and hows of the experiments. But when the theory dawns on you, then most texts become understandable and the why of the processes makes a lot of sense.

Taking the updated material into account, the 12 additional Lessons (# 73 to # 84) will deal with the following issues:

Alchemical theory:

- \* Study, decipher and understand old texts;
- \* Applying them experimentally and the explanation of the various and possible ways to operate.

Alchemical practice:

- \* Description of the material;
- \* Description of the experiments.

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\*

## GENERAL THEORY OF ALCHEMY

Although in many instances (lessons, workshops, conferences, etc.) we have formulated various alchemical principles, it seemed useful to gather them below.

## The Goal of Alchemy

To help Man and Nature in the fulfillment of their Growth (Becoming).

### Basic Principles:

Alchemy states:

1. Everything issues from one single original energy;
2. There is life, consciousness, involution, and evolution in the three kingdoms: mineral, vegetable and animal;
3. The functioning of the three kingdoms is similar: only the levels of life and of consciousness change, and the effect of time depends on the level of consciousness. The mineral, less conscious, involves and evolves very slowly in time;
4. For man, the main point of alchemy is initiation. Initiation occurs essentially through two different processes:
  - a direct method by the use of elixirs and medicines reducing man's negativity (in himself) and his inner walls;
  - an indirect method which is in a way a shock of reaction. In his operations, the alchemist helps Nature which in turn and in response helps man on the path to his Growth.

Alchemy is essentially Initiation; a stone, whatever the kingdom it originates from, is an initiated mixture which consequently has a power of initiation in its own kingdom.

### Colors in the alchemical process:

In the alchemical process, just like in Qabalistic initiation, the elements of the work level are awakened one after the other.

The first phase, the "black stage of the work" is that of purification and awakening of the energies of the element Earth.

The second phase is the awakening of the energies of the element Water. The color is blue-green with a tendency toward blue in the vegetable kingdom and a tendency toward green in the mineral one.

The third phase is that of the awakening of the energies of the element Air. In the vegetable as well as in the mineral kingdom the color is yellow.

The fourth phase is the awakening of the energies of the element Fire. In the vegetable and mineral kingdoms the color is red.



In the white stage of the work, the element Fire is not sufficiently awakened for the red color to appear. Therefore, the power of initiation is weaker than in the red stage.

The processes leading the white to the red are in fact the operations bringing in Fire which, in the metallic realm, is even raised to the solar level.

## THE FIRE ENERGY

**First principle:** the Primordial Energy is divided into four kinds of energies: Fire, Air, Water and Earth which we have just mentioned. Fire and Air concern the spiritual elements, Water and Earth concern matter.

In matter, the active element of the preparation of the purification is Water. In the spiritual (the soul, the spirit) the active element is the Fire which operates the purification and the initiation.

The Fire Energy is the most important one for the alchemist because it is the most conscious and the most powerful; it is the only one with a true power of initiation in man and in matter. Therefore it should be the subject of a thorough study.

**Second principle:** the energy of the element Fire is transmitted to the earth through the sun. When it arrives in the earthly atmosphere, Fire is not determined, i.e. it does not belong to any of the three kingdoms.

If it is breathed by man or by animals, it is then determined in the animal kingdom.

If it is absorbed by the leaves of the plants, it is then determined in the vegetable kingdom.

If it is absorbed by the water of the rain, after running of and infiltration, it will be determined in the mineral realm.

Once determination has occurred, it is irreversible. For the energy to change its determination, it must leave the earth, return to its original state and start the cycle again.

This determination gives to the Fire energy a power of consciousness, which is weak in the mineral, medium in the vegetable realm, strong in the animal and at its strongest in man.

In addition, in each of the kingdoms, the energy Fire has several levels of resonance about which we'll say something further on.

The entire key to alchemy is contained in the correct manipulation of the energies through the various vessels.

### Manipulation of the Fire energy:

1. The transfer of the energy can only occur in the liquid state;

- 2- The solid state fixates the energy and prevents its returning to its level of resonance;
- 3- A mixture of solid bodies does not permit the energy transfer.

Examples for 1: (the words here must be understood in their old meanings)

The marcasites, insoluble bodies, cannot transfer their energies when in the state of matters.  
- Marcasite: metallic sulfur (sulfide)

The vitriols, soluble bodies, can be dissolved and the transfer of their energies is possible.  
- Vitriol: metallic sulfate.

The solid ores keep their energy, same with the snow. During fusion, the energy is liberated. Mercury, the liquid metal, has lost its energy and can only be revived if an energy that can be fixated is transmitted to it, which will then prevent its departing the liquid state.

Example for 3:

Transfer of the energy of the lead: galena, insoluble lead sulfide, will be transformed by soft and long calcinations into oxisulfide which, later attacked by the vinegar, will yield a soluble acetate making thus the transfer possible.

Analogy between the three realms:

The alchemical processes are always in agreement with nature. They only differ in the speed of execution. One of the first rules to consider is that the Creating Fire is stimulated, energized by the fire of the earth.

The fire of the earth is the little king of this world and it is the one which lights the Fire of the Great King. In this laboratory work we light up the small fire which lights up the great Inner Fire.

The Secret Fire or Sophic Fire is not animated in its natural state. Thus, in eggs kept in the refrigerator, the secret Fire remains non active. In that state the egg is not fragile and can even endure long term temperature variations.

When the fire of the earth has awakened the Secret Fire the latter becomes very fragile; very slight differences of temperature and short-term temperature variations are possible. Generally the temperature limits are those of the human body.

In the same way that in the incubator the temperature is maintained until the birth of the chick, so the temperature will be maintained until the maturation of the Work.

Fire and Qabala:

It is impossible to understand the alchemical phenomena very well without referring to the Qabala and particularly to the hermetic book of the AESH METZARETH (Purifying Fire). The Qabala says that the Universe is divided in 10 levels of energy condensation and that in each

of these levels there is an agreement between density consciousness, life, energy, etc... As for alchemy, it does not deal with the two highest levels.

The Qabala calls "Mezla" the Primordial Energy, and explains that this energy descends and becomes more dense always following the same path. The energy of Mezla constantly arrives and condenses on the earth. Then each solid mixture retains and fixates in itself the level of energy of Mezla with which it resonates until that metal or mixture has reached the level of energy that is correct for it.

To avoid too qabalistic a vocabulary, we will use for each level only the name of its metal or of its planet. So we have: Saturn, Jupiter, Mars, the Sun, Venus, Mercury, the Moon, the Earth or: lead, tin, iron, gold, copper, mercury, silver, antimony.

In each level, the four elements are present and are in agreement with that specific level.

In each level, Fire is the element of power, it is the master of the level.

In addition there is a hierarchy in the levels because each of them transcends the ones that are inferior to it. This illustrates what the Ancients say about Saturn, i.e. that it is the Medium Coeli, that it is the most powerful and that it is the only one to access all the laws of the manifested world. That is why, in Saturn, the Fire of lead is the most active alchemical element and will be used in a path of the descent. We start from the highest element to reestablish one after the other the successive lower levels. The trouble in the descending ways is that the volatile Fire is very very difficult to fixate. But an ascending path is also possible like the one of antimony.

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\*

## ANTIMONY OR THE LEAD OF THE SAGES

All processes based on antimony will obligatorily be processes of the reascent.

Basil Valentine says that antimony has seven planets, seven colors, and the explanation of it is as follows: with each step of its descent the energy is marked by the level it goes through, i.e. the energy arriving at the level of the sun, for instance, is already marked by Saturn, Jupiter and Mars. Thus when the energy arrives at the level of the Earth there is incorporation into the antimony and it has then in itself the marks of the seven planets, of the seven traditional metals.

Fundamental principle of the work on metals and secrets of the antimony:

If we melt a metal (liquid state), the energy is no longer fixed, it is released at its planetary level. Thus, the fusion of iron releases the energy at the level of Mars, the fusion of galena releases that same energy at the level of Saturn. In these two cases, the Fire reintegrates the higher worlds and thus becomes inaccessible to the process of the physical world of man. But the

fusion of antimony, for one, releases its Fire which remains in its world: the Earth, since it is its level. That is why antimony is the only metal that undergo fusion without losing its Inner Fire, which does not mean that some kind of carelessness or clumsiness cannot burn it up.

We need two elements in the experiments: the Fire of antimony in the ways of evolution: or the Fire of antimony and the metallic "seed" in the agricultural ways, i.e. the ways of the matrixes where the seed will produce the metal from which it is issued. It is the same thing in the ways of the amalgams and of cinnabar, which we shall see later.

### THE MINERAL SEED

In the egg, the support of the seed is the sperm but the true seed belongs to the domain of the Invisible, it is the Secret Fire determined in the animal realm. This Fire is first inanimate and the earthly fire of the incubator renders it active.

In the seed of wheat for instance, the phenomenon is the same, except that the Secret Fire is determined in the vegetable kingdom and that the humid heat of the earth animates it. This secret Fire is also determined by its support, the grain of wheat, its "magnet". The Fire determined by the grain of wheat can only produce wheat.

In the mineral realm, the Secret Fire, first undetermined will be first determined in the realm itself, and then into a metal. Thus only the Secret Fire determined for silver will produce silver; only the Secret Fire determined for gold, will produce gold, and so on.

But we should note a very important point here, that is, if the determination of the Fire in the mineral realm is irreversible, it is not the same with the determination of a metal. Which explains that Mezla, the secret fire, goes through the successive determinations of the seven metals before completing its path in antimony.

Recouping of the various elements of the scorizæ is in fact recouping the supports of the metallic seed. This seed must be revived in the process of the amalgams by the Fire of antimony which has been transferred by the Philosophical Mercury in the seed. Then, the support will determinate the metal produced for the energy, generally silver or gold. But the choice of another support could lead in principle to the generation of any other metal.

In this process the metal produced is an "initiated" metal.

We must take note that to awaken the Secret Fire the temperature is increasing according to the kingdom: vegetable, animal, mineral.

Ora et Labora!



The Alchemist must follow the path of Nature but with the light of Knowledge.

Dear Friend,

## THE TABLE OF MENDELEEV

The alchemical operations are operations on life, in order to give a start to evolution, or for operations with an aim comparable to vegetable germination.

We are going to study this process with the help of the table of the chemical elements, called the Table of Mendeleev or The Table of the Elements (see Figure # 1) but we will consider that one column represents one function of life in the universe and that a line deals with the density of a kingdom.

### Column IV

Animal or vegetable life rests on so-called organic chemistry whose basic element is carbon, positioned in that column.

Recently, a new chemistry has appeared, that of the silicons whose bodies have great similarities with those of organic chemistry, with the additional feature of being more heat resistant. We must note that this chemistry is based on silicon, element located in column IV like carbon but on a lower line.

If we examine in this column the still lower levels, we have three metals: germanium, tin, and lead. In the alchemical experiment of attempting a transfer from vegetable life into mineral life, this kind of solution will only be applicable to these three metals and particularly to lead, because their outer electronic structure is similar to that of carbon: 4 electrons.

4, number of the quaternary, domain of man's evolution.

### Column VI

The other important element of organic chemistry is the oxygen necessary for life.

The breathing of oxygen in the animal realm provokes the appearance of a toxic substance which stops life and consequently evolution (a carbon-oxygen combination). If we examine the mineral realm, a majority of minerals are sulfides, they evolve and live in this form. The sulfur is the oxygen of the mineral realm. If you visit a mine of antimony, you can observe that the "mineral breathing" releases a strong odor of sulfur and that the blocks of minerals are surrounded by a kind of sulfurous gangue, a poison resulting from metallic breathing and which we must get rid of before any attempt at revivifying.

When a man has been asphyxiated the breathing of new oxygen helps to bring him back to life, in the same way a pure and native sulfur helps to revivify the metal.

The oxygen has the same outer electronic structure as the sulfur, 6 electrons.

6, a symbol of the link between the two worlds - spirit and matter - through the hexagram.

### Column V

This column is that of the animating bodies (niter or nitrogen) in the three realms. Nitrates are the basis of fertilizers, so are phosphates. We should also note that these two bodies have links with the element Fire that they can activate. Nitrates are all more or less explosive and phosphorus is used to make matches.

In this same column we find the heavy elements: arsenic, antimony, bismuth. But only antimony has the characteristic of having, in the mineral realm, a function similar to that of nitrogen in the vegetable realm. It will activate metallic evolution and it will bring in the necessary Fire. Antimony in alchemy in the "mineral fertilizer".

The outer electronic structure of these bodies has 5 electrons.

5, number of man and of the pentagram.

### Column I

This one is the column of fire. Hydrogen is considered the best carrier of the undetermined element fire.

The lithium, dangerous to manipulate in spagyrics, has little interest for the alchemist.

Soda (or its salts) is one of the "alchemical magnets" that is to say that it will attract by deliquescence the Fire of the atmospheric air and will determine it for the animal realm through sodium chloride or sea salt.


Potassium is another magnet particularly in the case of potassium carbonate which will determine the Fire in the vegetable realm. As for the three metals of this column: copper, silver and gold they can by the agency of fire reach the top of the metallic evolution. A later study will resume this point in detail.

The single outer electron of these bodies is the symbol of their link to Unity.

### Column II

This column contains mercury, sole metal liquid at room temperature. The other metal of this column used by some alchemists is zinc.

Note that in this number 2 column - the number of duality - we find the only metal considered androgynous by alchemists. Note also the fact that its atomic number 80 is close to that of gold 79 and that of lead 82.

The mercury  (the Moon, the Sun, the cross of the four elements) is the symbol of the organizer of the alchemical marriage).

In this column there is also iron, the metal of magnetism. In the three realms, life is electromagnetic. The Fire is the electrical element, iron brings in the magnetic element.

### Column VII

The interesting bodies in this column are chlorine and bromium.

The chlorine is called by some authors the "Green Lion" because in its native state its colour is green and because it attacks all metals, except gold. Combined with niter or nitrogen, it then becomes aqua regia, the solvent of gold.

We should note that while carbon is the basic element of organic chemistry and that it is sufficient for vegetable life, animal life on the other hand requires the presence of chlorine through the sodium chloride of the blood.

The ancients often mention the acid of sea salt, either  $\text{Cl H}$  or  $7 + 1$ , or  $8$ , twice the number of electrons in carbon.

### Column III

This column contains no interesting elements in alchemy. It is very possible that it is best to avoid their presence.

Just like boron, at the bottom of this column, stops nuclear reactions, so the bodies of this column must be a part of the elements stopping metallic evolution. Thus do not put aluminum in contact with alchemical metallic products.

The study of the bodies of this column confirm that borax must definitely be avoided as a fluxing agent. If it is used and that we can successfully eliminate it completely, it makes the alchemical process inoperative (antimony glass of Basil Valentine).

### Practical conclusion

If we operate with a 4-electron metal and with vegetable life, the function of sulfur will be taken by oxygen, which is the case with the minium treated by the red oil of antimony.

For any other metal revived by antimony, the "metallic breathing" will be assumed by sulfur.

The minium evolves through the vegetable life, therefore it consumes oxygen.

Mercury evolves through the mineral life, therefore it consumes sulfur.

### Comparison of the three realms.

Experience shows that the most profitable study for alchemy is that of the vegetable realm. The speed of evolution in this realm is sufficient for man to be able to observe the results and the mechanisms.



The animal kingdom is interesting with regards to the issue of fecundation.

The mineral realm has in its natural state such a slow evolution speed (millions of years) that it is not perceptible to man.

The alchemist must then examine the functioning of the vegetable seed during its growth in order to know how to apply it in the mineral realm so that the speed of evolution of the latter become comparable to that of the vegetable realm; given that the bodies in the bottom of the columns of the Table of the Elements play the same role as that played by the bodies at the top of the columns in the vegetable kingdom(except for column VII).

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## THEORY AND PRACTICE OF THE SIMPLEST VEGETABLE STONE

We are adding this document in the lessons; it contains important additional information.

An alchemical stone is a mixture which has been initiated and which consequently can transmit initiation in its kingdom and at its own level.

### Plant used:

Among the best plants leading to the vegetable stone, we must remember lavender (flowers), caraway (seeds) and cumin (seeds).

### Theory of the Vegetable Stone

Two conditions must be met in order to obtain a stone from a plant.

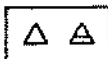
1. All the scorix and negativity of the plant that has been accumulated during involution must be eliminated;
2. After the purification, the plant must be charged with the element Fire at a sufficient rate to give it the power of initiation in its kingdom. Otherwise the stone cannot extract or purify the elements of a plant in aqueous digestion.

The proper charge in Fire is translated practically by the fact that the stone is not soluble in water.

### Operative mode for the suggested type of plants.

Have at least 5 kg of flowers or seeds no more than one year old. Here we are using caraway seeds.

### Operation 1: Extraction of the essential oils



- Divide them in two parts: one of 4.5 kg the other of 0.5 kg;

- Extract the essential oil from the 4.5 kg part with steam but without injection of additional steam. This in order to avoid too great a volume of water in the flask;

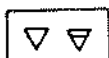
- As soon as the extraction of the oils is complete, dry out the seeds + the extraction water together. The water containing the salt of the plant should not be separated. Do not let any fermentation or putrefaction of the faeces set in;

- For the duration of the dessication, reinstall the oil extractor but with a smaller flask, one liter for example;

- Fill the flask half way with distilled water. Pour the essential oil on it. Distil them by boiling the water, always without injection of steam. If there is a mark of colour on the flask at the height of the surface of the distilled water, start the distillation again until this mark no longer appears. At that time, the oil must be as clear as absolute alcohol.

These purifying distillations of the essential oils must be performed rather quickly, otherwise the oil evolves and the losses are important. A maximum period of one week for all these distillation seems appropriate.

#### Operation 2: Salt extraction



Before you begin the extraction of the salt, some preparatory measures are necessary in order to obtain a maximum of Fire in the plant.

A very important principle which should always be respected afterwards is that each time it is possible, the crystalline state of the matter should be preferred over the amorphous state. In fact, order is better than disorder. When a crystal is folded, its atomic crystalline structure remains in the smaller pieces.

To increase the charge in Fire, the following operation is recommended:

- In a large opening container, dissolve until saturation potassium carbonate in water at 90-95 C;

- Let it cool down as slowly as possible. In the cold, crystals form, collect them, and drain them in dry atmosphere;

- Set the crystals to deliquescence preferably in the weeks following the spring equinox;

- Distil the "oil" of the deliquescence (oil of tartar);

- Recoup the carbonate and the water, as the two are charged with Fire.

During this time, the calcination and trituration have yielded a pale grey to grey powder from the extractions water and the seed. Extract this powder in the soxhlet with distilled water:

- Be careful do not saturate the water of the soxhlet. When the extraction ceases, calcine the powder again at a high temperature 600-650 C and stir it to oxygenize it and start the extraction again;

- Bring all the salts extractions waters together and evaporate without boiling in a large opening glass container;

- Reduce the volume of water by half and let it cool down. If crystals form, separate them;

- Reduce to a third of the initial volume of water and separate the crystals;

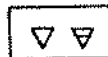
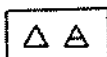
- Reduce to a fourth of the initial volume of water and separate the crystals, then evaporate in a dry atmosphere.

All the white crystals can be chosen. Dissolve them, filter the solution and crystallize a second time. For the coloured crystals, even if slightly coloured, calcine them, dissolve them, filter and crystallize until they are in turn purified.

In the entire series of operations, remember that the first crystals formed are the purest. Plan to use only half of the crystals because we want to obtain a perfectly pure salt.

A last dissolution of the crystals is done with the water proceeding from the distillation of the "oil of tartar" the so-called "angels' water" and the crystals are charged with Fire for the first time.

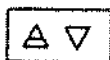
### Operation 3 : Imbibition of the salt by oil



The imbibitions may begin. The Salt is imbibed by the oil until it is saturated but no oil should not remain at the surface of the water. Put into an incubator for seven days at a temperature of 37-39 C. The Secret Fire will awaken. The Salt will open up. Thus, the greatest precautionary measures must be taken to avoid bacterial contamination or contamination by a parasite sulfur (see Figure # 4). To prevent the anti-contamination container to cool down, it can be placed in water at 37-39 C. The imbibitions continue until complete saturation. At that moment the situation is as follows:

The Salt is imbibed by the Sulfur, the four elements are present like this ▲ ▲ | ▼ ▼ but the element of junction between the Sulfur and the Salt is not there.

### Operation 4 - Extraction of the tincture



Now we will extract the tincture of the 500 gr of the plant put aside. A soxhlet is charged with the plant and a very high percentage alcohol (99.7 - 99.8 %). The alcohol has been obtained by digestion on potassium carbonate set to deliquescence then dried up and calcined.

The Fire attracted by the magnet - potassium carbonate - will be determined in the vegetable realm and thus this alcohol cannot interfere with the vegetable energies of the plant. In addition, this alcohol of very high percentage will prevent extraction of an impure salt which could later on jeopardize the Work.

The last digestion of the alcohol will take place with the carbonate obtained from the oil distillation.

Several extractions with the same alcohol will be necessary because the later must be saturated, this can be seen by the important deposits on the surface of the flask. These extractions must be performed in a water bath.

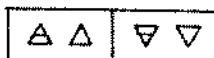
The tincture won't contain any impure Salt, or very little, on the other hand, it will be charged with impure Salt.

We will now see a phenomenon identical to the one that takes place in the tincture-salt circulation, where the salt only fixates the elements that corresponds to it.

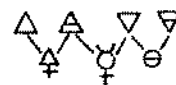
Perhaps you have tried to recoup the alcohol of old tinctures. Experience shows that the purification is impossible because the alcohol has fixated the pure mercury of the plant.

We must therefore distil the tincture without ever pushing it to the dry point, for example, by stopping at about 1/10 of the volume the first time and then at 1/20 the following times. In these conditions 7 distillations are sufficient.

#### Operation 5: Imbibitions by the Mercury



We must now start the imbibitions again with this mercurial alcohol. Proceed as for those of the oil, be as careful and set it into an incubator for a week. The goal of these imbibitions is to reestablish the Sulfur-Salt contact to arrive to the following principle:



#### Attempts at a Vegetable Stone

The saturation of the Salt by the Sulfur has made the latter insoluble. The Sulfur-Salt junction by the Mercury brings the fusion temperature of the stone down.

If there is any solubility, start the oil imbibitions again which will become possible after the action of the mercury. If the fusion is not easy, start the imbibitions of the mercury again.

For the attempts at extracting the elixir with the stone, start with a lunar stone and then proceed with a series of attempts ascending the sephirotic levels one by one.

The stone cannot extract an elixir which has a sephirotic level higher than its own level of initiation.

For healing, a small bit of the stone is more efficient than an elixir. This stone of mercurial caraway can extract only the Moon and Mercury levels, but its action on the Sephira Hod (Level 8) produces an improvement of the alchemical and magical talents.

Ora et Labora!

Enclosed Figures:

- I - The Table of the Elements
- II - Comparison between the sephirotic levels and the number of outer shell electrons
- III - Operations for the simplest vegetable stone
- IV - Anti-contamination device

Figure # 1

THE TABLE OF THE ELEMENTS

Period	Group I		Group II		Group III		Group IV		Group V		Group VI		Group VII		Group VIII		Group 0	
	A	B	A	B	A	B	A	B	A	B	A	B	A	B	Triad			
I	1 H																2 He	
II	3 Li	4 Be		5 B		6 C		7 N		8 O			9 F				10 Ne	
III	11 Na	12 Mg		13 Al		14 Si		15 P		16 S			17 Cl				18 Ar	
IV	19 K ..... 29 Cu	20 Ca ..... 30 Zn	21 Sc ..... 31 Ca	22 Ti ..... 32 Ce	23 V ..... 33 As	24 Cr ..... 34 Se	25 Mn ..... 35 Br	26 Fe ..... 36 Kr	27 Co .....	28 Ni .....								
V	37 Rb ..... 47 Ag	38 Sr ..... 48 Cd	39 Y ..... 49 In	40 Zr ..... 50 Sn	41 Nb ..... 51 Sb	42 Mo ..... 52 Te	43 Tc ..... 53 I	44 Ru ..... 54 Xe	45 Rh .....	46 Pd .....								
VI	55 Cs ..... 79 Au	56 Ba ..... 80 Hg	57 à 71 Lanthanide ..... 81 Tl	72 Hf ..... 82 Pb	73 Ta ..... 83 Bi	74 W ..... 84 Po	75 Re ..... 85 At	76 Os .....	77 Ir .....	78 Pt .....								
VII	87 Fr	88 Ra	89 à 103 Actinide															

Figure # 2

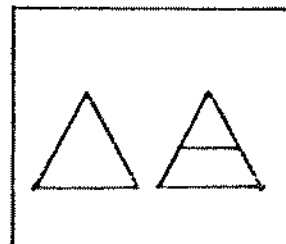
COMPARISON BETWEEN THE SEPHIROTIC LEVELS  
AND THE NUMBER OF OUTER SHELL ELECTRONS

Sephirotic level	Metal	Number of electrons				Number of electrons
	Planet					Element Fire
						Hydrogen <b>1</b>
						Potassium <b>1</b>
<b>3</b>	Lead Saturn	<b>4</b>				Sodium <b>1</b>
<b>4</b>	Tin Jupiter	<b>4</b>				Chlorine <b>7</b>
<b>5</b>	Iron Mars	<b>2</b>	Red	White		Life Element
<b>6</b>	Gold the Sun	<b>1</b>				Carbon <b>4</b>
<b>7</b>	Copper Venus	<b>1</b>				Nitrogen <b>5</b>
<b>8</b>	Mercury Mercury	<b>2</b>				Sulfur <b>6</b>
<b>9</b>	Silver the Moon	<b>1</b>				Oxygen <b>6</b>
<b>10</b>	Antimony the Earth	<b>5</b>				

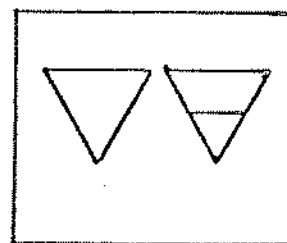
Figure # 3

### OPERATIONS FOR THE SIMPLEST VEGETABLE STONE

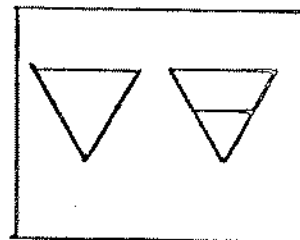
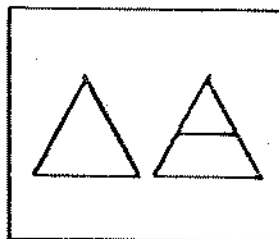
**Operation 1:** Steam extraction of essential oils  
Purification of the Sulfur through 5 to 7 steam distillations.



**Operation 2:** Salt extraction and purification through crystallization.  
The Salt is charged in Fire by the "angels' water".

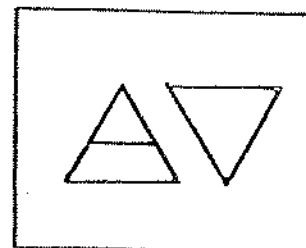


**Operation 3:** Imbibitions of the Salt  
by the Oil.  
(Salt and Sulfur are ready but not united)



**Operation 4:** Extraction of the tincture.  
(Union of the Salt and Sulfur through the Mercury).

**Risks:** Contamination - temperature.



**Operation 5:** Imbibitions by the Mercury.  
(Sulfur and Salt are united by the Mercury,  
the Stone is complete)

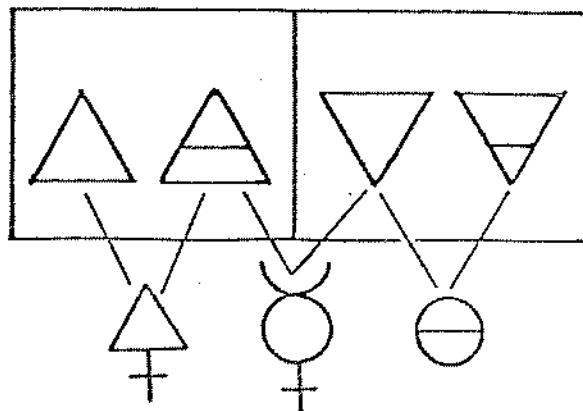


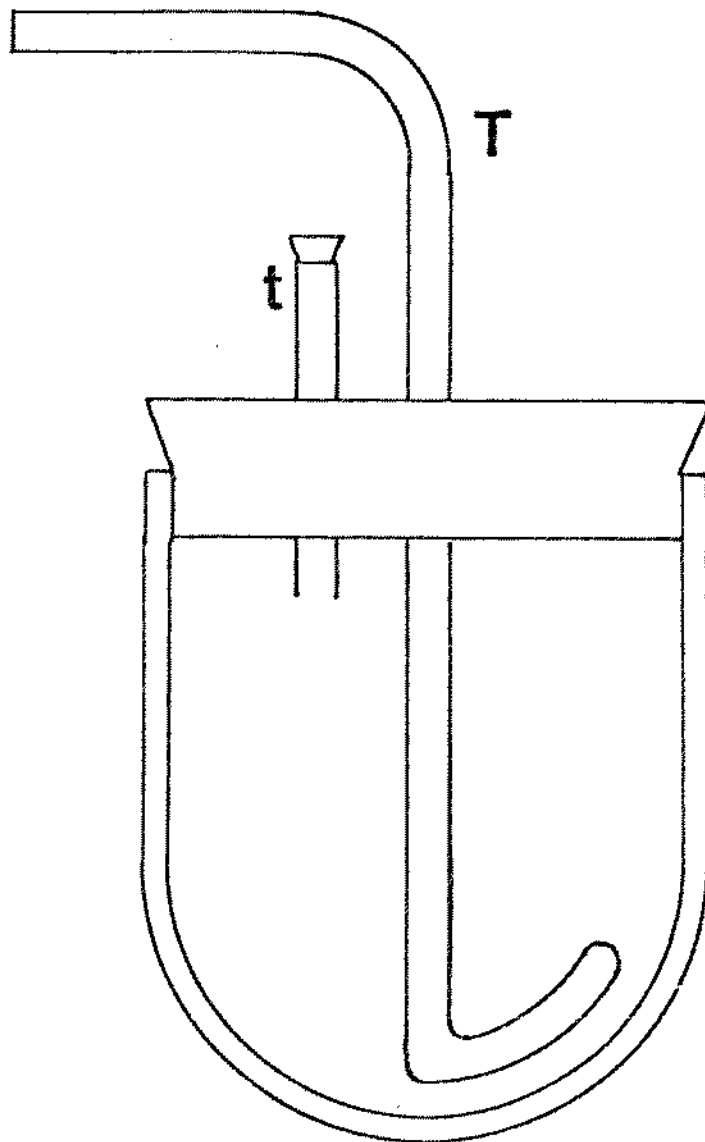


Figure # 4

ANTI-CONTAMINATION DEVICE

T = tube for the mixing of the salt

t = tube for the imbibition





In the sky the three metals initiated in the form of cubic stones

Dear Friend,

Three apparatuses must be built as they are necessary for our new operations.

The first is an oven that should allow for the following operations possible:

- 1- Separating the stibnite from its gangue;
- 2 - Reducing the stibnite into a regulus;
- 3 - The making of the martial regulus;
- 4 - The making of the lunar or venusian martial regulus.

The second apparatus should make the distillation of the mercury and of the amalgam possible.

The third is a watertight crushing device to reduce the regulus and the amalgam.

### BUILDING THE SO-CALLED LPN OVEN

General drawing: (see Figure # 1)

- The structure of the oven is made with a large and tall aluminum cooking pot of about 30 x 30 cm;

- The parts of the heating chamber are made of poured refractory cement. In all the operations to be conducted, the cement used must be capable of sustaining a temperature of 1100 C. To use this cement and pour it, you must add 10 to 15 % more water than the recommended quantity;

- The insulation is insured with vermiculite (V);

- The heating element is a soldering rod using butane gas, 500 g/h type although a 370 g/h type could be enough.

The two main features insuring a good heat output of the oven are first a thermic insulation with vermiculite, and secondly, the fact that the flame arrives at a tangent. It then rises in a spiral insuring an even heating of the crucible which then can recover a maximum of the calorific power. This even heating insures a longer life to the crucible. When the oven is properly regulated, the flame swirls above the chimney.

The pour of the vertical muffle (Figure # 2)

The size of the muffle is as follows:

- Inner diameter about 100-110 mm;

- Height 200 mm;
- Thickness about 20 mm.

The pour of the cement occurs between the 2 (D) tubes. To prevent it from adhering to the sides, these have been covered previously with an adhesive substance (the kind used for any kind of packaging) which insures in addition, a good appearance to the piece.

The tubes are split because you have attached two blades of a hacksaw on the same structure. These side cracks are obturated by a wooden rod that is taken out during unmolding, making the latter easier. To insure that the tubes are centered a circle of plywood is placed at their basis and four blocks at the top.

During the pour shake the mold so that the air bubbles are driven out and as to obtain a well-formed piece. In our case, we glue the central circle on a small piece of wood which makes shaking by rotation and by rapid vertical shocks easier. It is good to plan disks on the top and bottom in the inner tube and tightening circles on the top and the bottom around the outer tube to prevent any distortions due to the pressure of the cement. After unmolding, the upper face is polished by grating the muffle with sand paper.

It is possible to plan for a hole (A) oriented as in B for the soldering rod to pass through. If the hole has not been done during the pour, you can make one with an adequate drill and finish it with a wooden grater.

#### Pour of the basis of the muffle (Figure # 2)

Prepare two plywood disks (E) whose outer diameter is the same as that of the vertical muffle. The central hole will have a 16 to 20 mm diameter identical to that of the stainless steel tube (you can use a steel curtain rod) which then can be used for draining.

The two disks are set up as in R and R'. The upper surface of R is covered with an adhesive substance. The central tube must go beyond the upper part by 25 to 30 cm. The top of the three threaded rods is furnished with a nut about 10 to 12 mm above the upper disk. The latter is circled by a tube of same diameter as the outer tube which has been used to pour the muffle.

The cement has been poured up to the dotted line, that is the height of the top of the central tube. After unmolding, the piece is polished with sand paper.

#### Pour of the chimney (Figure # 1)

The dimensions are not important. It is poured in two plastic tubes. The outer tube has the same diameter as the outer tube used for the pour of the vertical muffle. The inner plastic tube must form a cone as on the drawing but the outer conical appearance is not necessary.

The base of the chimney is grated with sand paper.

### Miscellaneous pours:

We must use the cement prepared in excess to pour the blocks and covers for the crucible. A nail taken in the mass of the covers will help to handle them (Figure # 3).

On the other hand, as antimony quickly attacks the muffle, it would be better to pour a second one in advance and, for the same reason, to plan for a few crucibles.

### Set-up of the oven (Figure # 1)

The cooking pot is attached to a rather heavy board with dimensions large enough for everything to be stable (40x40 cm). Fix it with threaded rods of 10 mm. The basis of the cooking pot should be 12 to 15 cm above the board.

One of the two disks of plywood used for the pour of the basis of the muffle is reused to mark the place to drill out the bottom of the cooking pot. The basis of the muffle is then installed with 3 threaded rods.

The underneath of the basis of the muffle must be 6 to 7 cm above the bottom of the cooking pot and the central tube must go beyond it by 1 to 2 cm. A small iron tape placed around the basis and going beyond it slightly, prevents the muffle from being off-center.

A tube made of thin sheet metal comes out on the side and is used as a guide for the soldering rod. There are refractory glues working at up to 12000 C which greatly facilitate the setting of the the injection tube of the flame into place.

This being done, fill in the cooking pot with vermiculite (V) which should reach a thickness of 6 to 7 cm in all areas in order to insure a good thermic insulation.

When the filling is over, place a plywood circle with adhesive substance on the vermiculite. Then place on top and around the outer muffle a thin cardboard coated with plastic and another one on top, against the inner part of the cooking pot. Then pour a circle of cement of a thickness of 2 cm. When it has hardened, take the cardboards out, and the cement and plywood circles. Add vermiculite so that the cement circle, once in place, arrives slightly past the muffle so that it prevents a possible lateral outlets for the flames at the basis of the chimney. Two holes and 2 parker screws immobilize the circle when moving the apparatus around.

### Safety measures to start it.

- 1 - Let the cement dry up naturally for a few days;
- 2- Place an electric lamp of 100 to 150 watts in the oven and leave it lit for an entire night;
- 3 - Perform one or two short heatings with gas for 5 to 6 mn. The oven is ready;
- 4 - For the operation of purification of the stibnite, you must have a steel tube that can go through the central tube.

### Set-up for the purification of stibnite:

The top part of the crucible should not be lower than 1 or 2 cm from the top of the muffle.

If a cement block is necessary to place the crucible, it will be poured around a tube identical to the draining tube.

The crucible will be drilled with a 5 to 6 mm hole. Always at its basis but on the outside, a small dip will be made of the same diameter of the appended tube which will be used to align the crucible, the block and the base so that there is no obstacle on the way of the stibnite which will then be able to flow freely.

If the alignment tube is obstructed, it is enough after it has cooled down to take it out and heat it with the soldering rod to have the stibnite flow again. This tube will be slightly smaller than the tube of the basis, for instance, diameter = 20 mm for the basis, and diameter = 16mm for the tube. It will be cracked at the basis by two saw lines so that it can form a small tape which by pressure will insure that it stays in place.

This tube gives two advantages:

- 1 - The block, crucible, basis are vertically aligned;
- 2 - In case of obstruction there is no problem for the oven.

### SEPARATION OF THE STIBNITE FROM ITS GANGUE

When the set-up is complete, fill the crucible with small pieces of stibnite (size of a hazelnut). Put the cover on the crucible. Under the hole of the draining tube, place a small dish containing distilled water on a height of 1 or 2 cm.

The soldering rod is lit outside the oven and at reduced temperature. Place it in the oven then regulate it up to its maximum heat. About ten minutes later the melted stibnite falls into the water. The gangue remains in the crucible.

We obtain thus a stibnite which when it is transformed into regulus won't give parasitic scorix.

**Note:** The hot crucible can be manipulated with the kind of pliers used to take hot dishes out of the oven. Be careful the metal of the pliers tends to melt easily, so operate quickly so that the pliers does not have time to heat up.

**Safety measures:**

#### a) Safety

- Definitely have asbestos gloves, and goggles;

- Never breathe the vapors above the oven.

b) Practical

Make sure you have the following material handy for the works suggested:

- Stibnite or regulus, but stibnite is better;
- Mercury: the distillation apparatus allows you to buy a second hand mercury less expensive;
- Silver metal: it is rather expensive but the text enclosed enables you to get some more through recycling. On the other hand, although we need an important quantity of it, a greater part is recouped after each series of operations.

\* \* \* \* \*  
\* \* \*  
\*

### PREPARING SILVER FOR PHILALETHERS' AMALGAMS

Find silver objects: old jewelry, coins, cutlery ..., the regular market nitric acid and an electrical shaker.

Be careful: work outside or under a fume hood with gloves and goggles for each operation.

The most practical shaker for these operations is essentially made by a pyrex test tube or any other container with a height of 30 to 40 cm and 70 to 150 mm diameter, provided it is not made of metal.

This test tube is set to rotate at a speed lower than 1 turn per second: 1 turn in 2 to 3 seconds is appropriate. The axle of the container makes an angle of 45° with the vertical.

We fill the test tube with nitric acid from 1/3 to 1/2 of its height. The silver objects are loaded a small piece at a time. The reaction begins slowly and is accompanied by a heating of the liquid. If too much metal has been loaded, the temperature rises; if it goes beyond 84 C, the acid boils, there is a release of red and very toxic vapors and a risk of overpouring. The end of the reaction is observed through the fact that no more bubbles form in the liquid.

The acid is not entirely used because the reaction ceases at a certain degree of its weakening.

During the reaction the gas which is released is hydrogen, an inflammable gas which should be driven away.

The liquid is filtered and we have then a solution which contains:

- a) water;

- b) nitric acid;
- c) silver nitrate;
- d) copper nitrate;

If the alloy of the jewels contains zinc, the latter is eliminated during filtering in the form of a greyish yellowish mud.

To avoid the release of toxic red vapors and to recoup the acid not used up, perform a first a "traditional" distillation. However, the receiving flask is charged before distillation with a bit of demineralized water and the outlet occurs through a bubbler loaded with a base for instance ammonia which will turn into ammonium nitrate, dew salt in alchemy.

While the acid passes over, the temperature of the vapors is 84 C; as soon as the vapors go up to 100 C, there no longer is any acid, only water goes over. We must then withdraw the liquid from the distillation apparatus and start a slow evaporation.

When the volume of liquid has been reduced by 1/2 or 1/3, you must pour it in a cupella preferably of a half spheric form, which limits breakage risks.

Let it then cool down to observe if in the cold the liquid solidifies or becomes pasty. We enter the critical phase of the operations.

We now have a mixture of copper nitrate and silver nitrate. We must know that the copper nitrate melts at 112 C and decomposes at 300 and that the silver nitrate melts at 212 C and decomposes at 444 C.

Be careful, the decomposition of one or the other of the nitrates releases toxic vapors of nitric acid.

The practical solution consists in heating the salts in a porcelain thimble with a gas heating that can be easily regulated (a metallic canvas separates the flame from the cupella).

Do not stop shaking the mixture to insure an even spread of the heat. Operate with a glass rod or better even with a graduated thermometer ( 360 to 400 C). Thus, we make the temperature of the mixture even and we can watch it constantly.

Probably because of the presence of silver nitrate, the decomposition of the copper nitrate starts around 240 C. This decomposition is observed by the green color which progressively disappears to be replaced by the black color of the copper oxide.

When all the green has disappeared and there no longer are any red vapors, let it cool down and we obtain a white salt (silver nitrate) mixed with the black copper oxide.

The silver nitrate is dissolved in demineralized water. Filter to eliminate the insoluble copper oxide.

A coagulation without boiling gives silver nitrate. The latter is kept away from light otherwise it decomposes.



It is not useful to reduce it to the state of metal for its use in Philalethes' amalgam.

**Note:** The silver nitrate solid or in solution causes black spots which only disappear very slowly, therefore do not forget the gloves. Anyway, in case of an accident: wash your skin with a solution of potassium iodide, the spot becomes yellow; then eliminate it by rinsing it with soda hyposulfite (photographic fixating agent).

\* \* \*  
\*

### Dry way and humid way

Philalethes, himself, contests this possibility of the two ways in his work "Entrance to the Closed Palace of the King".

We have said, in the present lesson, that the energy transfers (Fire) could not happen in the liquid state.

In ancient times, when the philosophers had no yet discovered strong acids: hydrochloric acid, nitric and sulfuric acids, the only solution to dissolve metals was mercury (a dry water not wetting the hands), therefore the dry way.

The discovery of strong acids enabled the "aqueous" dissolution of metals, or the humid way. The top product of this way is aqua regia, capable of dissolving gold, the king of metals.

In this sense, the process of the amalgams of Philalethes which does not use any acid in the essential part of its process, belongs to the category of the dry ways.

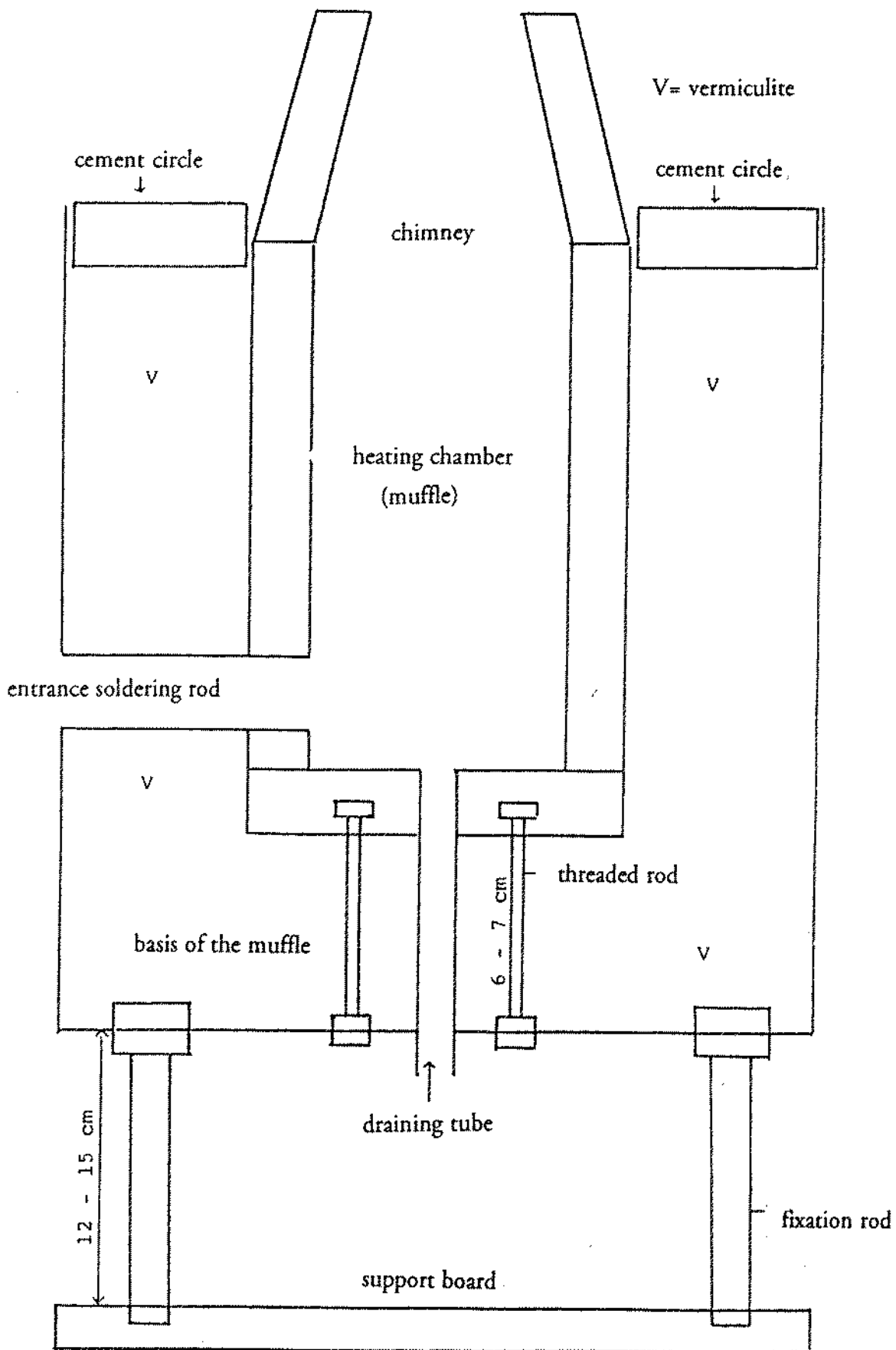
Ora et Labora!

### Enclosed figures:

- I - General Drawing of the "LPN" Oven
- II - Molds - Parts of the Muffle
- III - Set-up For the Purification of the Stibnite

Figure # 1

### GENERAL DRAWING OF THE "LPN" OVEN



MOLDS - PARTS OF THE MUFFLE

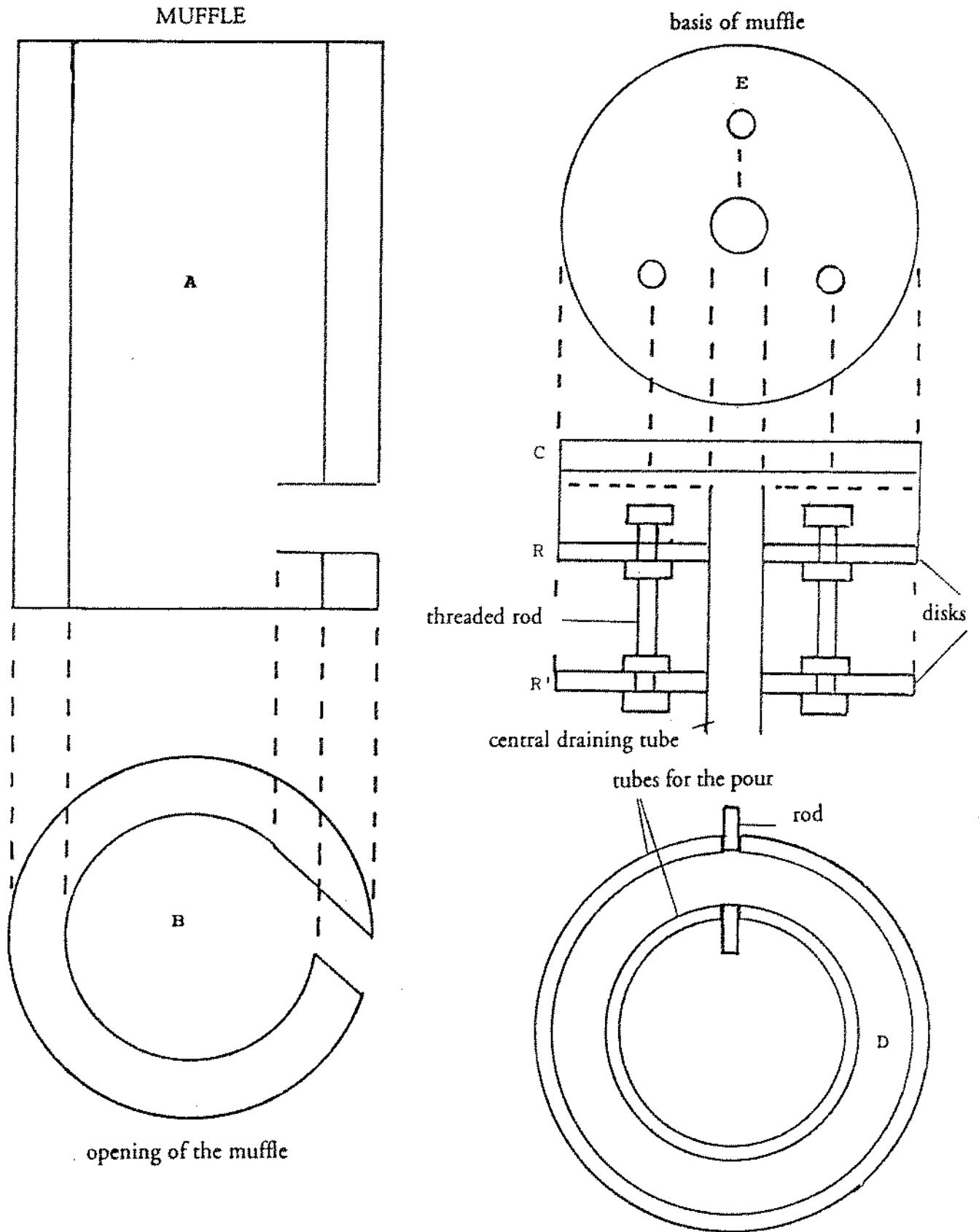
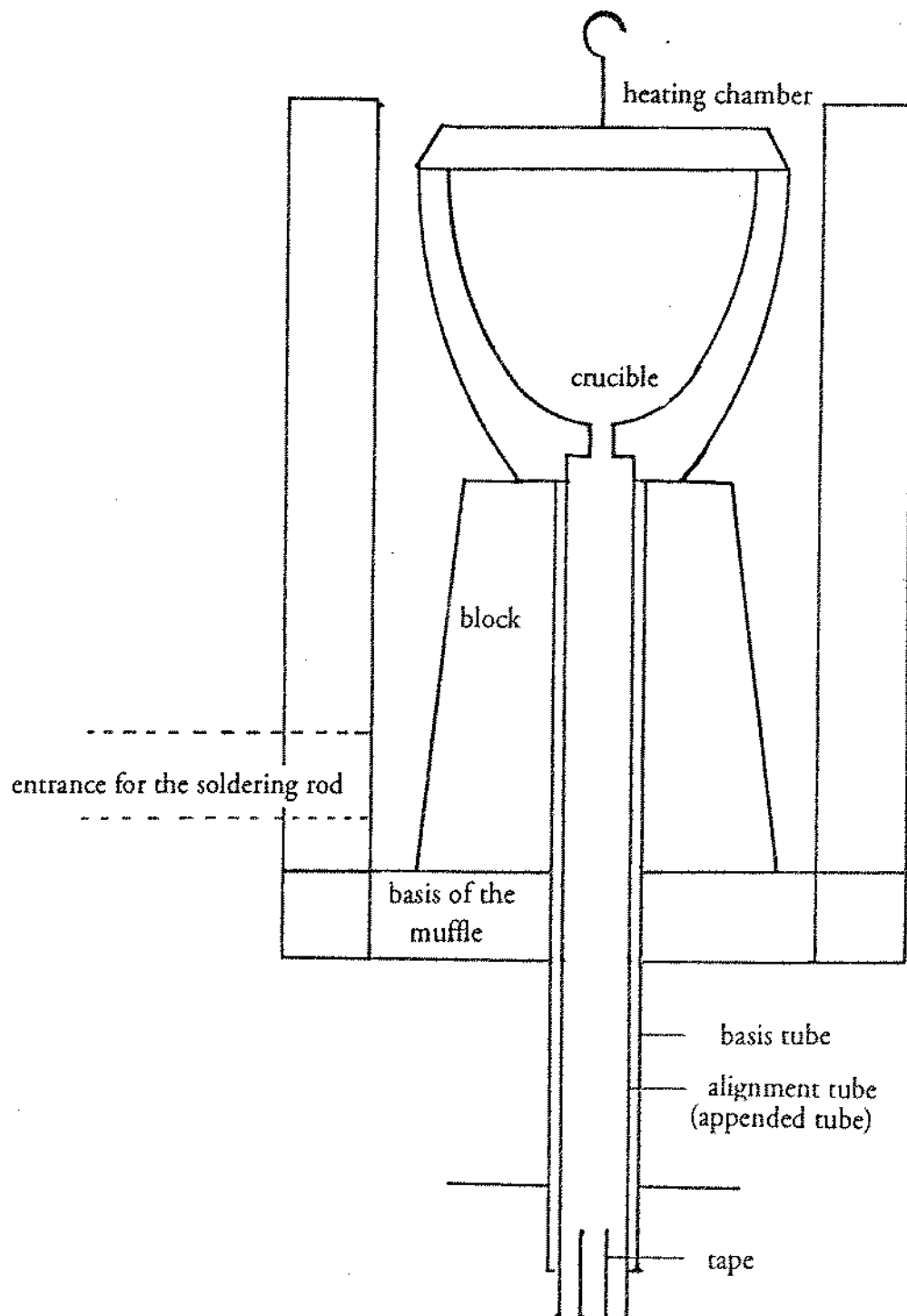


Figure # 3

SET-UP FOR THE PURIFICATION OF THE STIBNITE





Aries (the ram) - iron - and the wolf - antimony - provide the elements necessary to feed of the Work.

Dear Friend,

The martial regulus can be obtained either from the regular regulus or from stibnite. If we take stibnite as the starting point, the operation previously described - the separation from the gangue - is not absolutely mandatory but it has the advantage of reducing the problem of scorïæ in crucibles quite a bit. We should remember that the separation is not complete through this process. But if we consider separation through digestion i.e. the stibnite is soaked into a solution of soda or potash, there is a transfer of energy and there is a risk of losing the quality as shown through the previous theoretical explanations.

### REDUCTION OF THE STIBNITE INTO REGULUS

The reduction of the stibnite into a regulus happens if we add something that is going to absorb the sulfur of the stibnite, the minerals added will be then an absorbent of the sulfur and a fluxing agent to facilitate the fusion in the crucible. The proportions of the mixture vary according to the authors and to the quality of the ore. As far as we are concerned, it seems correct to have as a weight of potassium nitrate half that of potassium carbonate and a weight of the blend equal to the weight of stibnite. The whole is reduced to fine powder and is dried out, otherwise there is a risk of overflowing in the crucible.

For this operation, first take out the "chimney" of the oven and install a high crucible. It is good to plan for a quantity of the mixture equivalent to 2 or 3 times the volume of the crucible. This powdery blend is poured into the crucible heated to the red, one teaspoon at a time. Immediately after each loading, put the cover on it and wait until the matter in the crucible becomes "quiet" again. The operation ceases when the outer rejection of powder becomes too important.

A steel blade is needed in order to grate the scorïæ out after the pour of the metal, because they are not very liquid and tend to solidify rather quickly. Several successive fusions can be necessary in order to eliminate the sulfur from the stibnite.

The ingot mold for the pour must be strongly heated in order to obtain a slow solidification which allows, on the one hand, the scorïæ to raise to the surface and on the other a better crystallization.

### THE MAKING OF THE MARTIAL REGULUS

The crucible is loaded with the regulus issued from the stibnite. Put into it several small nails, whose weight will be around 1/10 of that of the stibnite.

Be careful, the idea is not to make an antimony-iron alloy but a solution of iron in the antimony. This will be valuable then for copper and for silver.

To obtain this result, the temperature must be higher than the temperature of fusion of the regulus but lower than that of the metal you add.

The added metal is dissolved like salt in water and, identically, the dissolution ceases when the regulus is saturated with the metal. So, for iron, use nails and not powder because the nails that have not been dissolved can be easily separated from the regulus and the fact that some are still present after the pour indicates and proves that the regulus is saturated. As the dissolution of the iron is slow, the regulus must be maintained in fusion at least for half an hour.

For the entire duration of the operation, the cover of the crucible must remain in place, which prevent a great deal of loss.

The regulus obtained must be re-molten several times with a load of potassium nitrate which eliminates, through oxidation, the impurities. The operation ceases when there are no more scorix by the pour.

The iron has a double function: first to help the residual absorption of the iron; and second, to bring an alchemical element of a magnetic nature to the regulus.

Several authors mention 4 to 5% for the weight of iron dissolved. It is also our opinion.

The crystallization gives an idea of the level of purity.

## DISTILLATION OF THE MERCURY

(Figure # 1)

Mercury boils at a temperature of 360 C, a temperature where pyrex glass becomes soft. The flask must then be maintained in shape by a sand-bath or you must use a quartz flask.

The speed of circulation of the mercury vapours is very high. Therefore, condensing through the glass is impossible. Bubbling in the water of the vapor is the only solution for their condensation.

The distillation forces the vapors of mercury to drive the air away into the flask. When the heat stops, a vacuum is produced. A device preventing the water from coming into contact with the mercury must be planned. Water on mercury at around 300 C means explosion.

The device must be completely airtight because vapors of mercury are very toxic.

### Use of the instrument

Impure mercuries seriously mess up the flask, so it is best to have one flask put aside for the first distillations, a second one for the other distillations and a third one reserved only for the distillation of the amalgams.

The cleaning of the flasks is often possible only with aqua regia. Be careful, the resulting products are highly toxic.

## DISTILLATION OF THE AMALGAM

### 1st solution - a very difficult operation - (see Figure # 1)

We shall see later the making of the amalgam but given the similarity between the distillation of the amalgam and that of the mercury, it seems a good opportunity to talk about this subject now.

The amalgam before its solidification is reduced into small balls whose diameter should not go beyond the third even the half of the inner diameter of the neck of the flask.

The operation consists in drying the amalgam out of the mercury it contains.

There should be no fusion of the regulus otherwise it forms an alloy with the quartz of the flask and it is lost.

To check the heat and stabilize the temperature, it is good to have a thermic screen on the top of the flask and on the neck in the part between the flask and the outlet tube. Because of this, the distillation will be very slow and the temperature always maintained at the possible minimum. It would not be prudent that one of the point of the flask went beyond 400-420 C.

The ideal solution for the distillation of the amalgam, and also valid for the mercury, is to build a small thermal mantle kept at a 20 C temperature by a thermo-electric and thermo-electronic couple; which implies that you already have some electronic background.

The distillation of the amalgam is a key point in the operations because it provides the animated mercury, so-called "Sophic mercury".

The other possibility, which would also prevent having to go through this operation consists in attempting the awakening of the secret fire directly in the amalgam by a long digestion.

### Second solution (See Figure # 2):

You must have a quartz test tube about 50 cm long with a diameter of 8 to 10 cm.

It is also possible to operate with a borosilicated glass tube but in this case the length needed will be around one meter; and the part to be heated is to be heated by a sand bath.

The amalgam will be placed at the bottom of the very slightly slanted test tube, the open side positioned as low as possible. This opening will be shut by a stopper made of polyurethane or a similar matter. An 8 mm tube will go through it and will dive into a narrow test tube filled about 25 to 30 mm high with distilled water.

In the heated part where the amalgam is located, the mercury will evaporate. Given the length of the tube and the bad thermic conduction of the glass or quartz, the opposite part is going to stay relatively cold, so that the mercury will be condensed in that area and because of the slant



of the tube it will be concentrated close to the stopper. A slight part of the vapors will reach the exhaust tube.

When the heat stops we must make sure that the water of the safety test tube does not move into the tube; in any case, the minimal quantity of water used makes it impossible for it to reach the higher areas of the device.

The tube being narrow and straight and with a big aperture the extraction of the residues of the amalgam does not pose any problem.

**Note:** If you use borosilicated glass a mechanical support for the tube is essential.

## THIRD TREATISE OF ANTIMONY

(Quotes from the works of Alexander Von Suchten (Franckfort 1680)  
by S. BACSTROM (1797)

**Note 1:** Given what we just said, the enclosed text should already give you a more specific idea of the solution of the amalgams. In this system, the stibnite is directly transformed into martial regulus, without going through the phase of the simple regulus.

### A Von Suchten's process of preparing the martial stellatus regulus.

You must cleanse your mercury with a sulfur proceeding from mercury and not from salts. This metallic sulfur in the antimonial mercury is reduced into mercurius vive, and at last this mercurius vive becomes pure gold.

The metallic sulfur, which must purified the antimony (mercury in Dubuis' text) is to be found in iron only, and no where else, and this purification is performed in the following manner.

### Martial Stellated regulus of antimony

Take good Iron 4 ounces, I take small iron nails, put them into a strong roomy crucible, which place in a Wind furnace, raise a good heat, and let it stand until you perceive the nails become soft and pappy, the crucible being of White heat, then project into the crucible 8 ounces of good pulverised antimony, well heated, raise your Fire to a great heat, so that the iron may melt well in the antimony;

Then throw into the crucible with an iron spoon having a long handle a good handful of nitre, previously well heated and thoroughly dried, and it will fulminate, therefore your crucible must be large, that the matter may not boil over.

Then raise a great heat, that it may flow thin, and pour it out as hot as possible into your heated and oiled iron Cone, and let it cool gradually.

When it is cold give the mass a blow with a hammer, and the regulus will drop from the black-greenish Scoria. This Scoria resembles a Marcasit; you may preserve them, until you learn their nature, for in them is a mystery whereof I shall not speak at present.

(The mystery is, that THE FIRST SCORIA contains the sulfur of iron and of antimony, whilst the regulus contains both mercuries).

**Note 2:** In this first part it is not mentioned that the regulus must be introduced into the crucible.

Put the regulus into a New crucible, let it flow, as soon as it is melted, add 1 1/2 ounces of fresh powdered and heated antimony, and let them well flow together, then project as before a handful of very dry heated niter, raise your heat, that they may flow and boil strongly together.

Whilst intensely hot, flowing as thin as water, pour it into your heated oiled Cone, and let it cool gradually.

Beat the regulus from the Scoria. This regulus is finer and purer than the first. The Scoria throw away, because they are good for nothing.

**Note 3:** The idea here is to bring the sulfur of antimony to the martial regulus; fresh antimony is stibnite separated from its gangue.

Let this regulus melt in a new crucible, and as soon as it flows clear, project a spoonful of heated niter, you must cause the niter to flow on the regulus like an oil, which is effected by raising a strong heat, otherwise the niter will be coagulated and remains hard on the surface.

Raise your heat, and pour the mass out into your heated oiled Cone, and let it cool.

This regulus is still finer and handsomer, purer and more metallic than the former.

These scoria are good for nothing.

The fourth time let this regulus flow in a new clean crucible, and as soon as it melts like silver, project again a small Ladle full of heated niter, and let them well boil together, about twenty minutes, then pour it into the heated Cone, whilst it flows like oil, raising you heat to a great degree, the moment you intend to take it out.

Let it cool gradually in the Cone; when cold, beat the regulus from the Scoria; if the Scoria are of a golden colour, you have worked rightly.

**Note 4:** The successive pours allow to the scoria to raise to the surface. Iron and silver dissolve only very slowly in antimony. The dissolution time is about 1 hour to 1 hour and a half.

Your regulus will be like fine silver, and will have a fine Star on the Superficies and within.

This regulus will weigh nearly 4 ounces, if you have worked right.

In this process the antimony extracts the Mercurial Soul out of the iron and reduces it into a dry mercury.

This mercury is nothing else but fire, and operates like fire, and digests the crude mercury in the antimony, separating the minera (ore) from the metal.

You must also observe, that the mercury of iron is in this purified antimony, hidden in the silver colour of the antimonial mercury.

The silver colour you see in this regulus, is not from the sulfur, but from the mercury, wherein the mercury of iron lays concealed, WHICH IS NOTHING ELSE BUT Gold.

This mercury of iron is in the antimonial mercury like a spirit or an air (a Fire rather) it remains living in the antimonial mercury, until it is corporified and SEPARATES ITSELF from the mercury of antimony (Coel: Philosoph: Msc.)

If you can comprehend what that fire is, which thus purifies the antimony, you will also understand what that Fire is, which purified and digests our magical antimony, that is: you will know what the philosophical gold is, which I call AURUM POTABILE, which separates itself at the End from the mercury of the philosophical antimony, in the same manner as the pure gold is separated from the mercury of antimony.

(I think COELUM PHILOSOPH: explains all this)

If you wish now to revive this antimonial mercury into living mercury, it must be done by mercury, but without a medium it cannot be done; because we see that the regulus cannot be mixed with common mercury, on account of the sulfur contained in the regulus.

As this sulfur is not metallic, he has no Sympathy with common mercury, and therefore hinders the mixture.

Therefore a medium of union must be found out between the common and antimonial mercury, and in this medium there must be a power, which is not in vulgar mercury; as in vulgar mercury there is no Specific power. There are but two sorts of mercuries, the common and the Sophic mercury.

Now as the separating power is a mercurial Specific power, we must find out in what mercury that power can be found, and Experience has taught, that it is in no other mercury but IN THAT OF SILVER.

### Process

Therefore take fine silver one ounce and of your pure regulus 1/2 ounce, let the silver glow well in a New crucible, then add the regulus, and they will flow soon and melt in the crucible, and look like common mercury, pour it into your Cone, and you will obtain a Lead coloured mass.

This mass reduce into powder, it is easily done; Then take pure common mercury 4 or 5 ounces pour it into a glass phial, then pour the powdered Lunar regulus into the phial to the mercury (Let it stand a day and a night in B.M> so the powder will go into the mercury:) shake this phial well, in order to mix the substances, and when you see the powder well mixed with the running mercury, pour it out and amalgamate it well on a warm stone, and you will have a true amalgam.

**Note 5:** We put the lunar martial regulus and the tridistilled mercury in the crushing device described in Mineral Lesson # 77. The weight of the silver can be much lighter, as this only acts on the time of formation of the amalgam.

### Purification of the amalgam

Put this amalgam into a wooden dish, pour water upon it, and grind it with a wooden pestle, and the water will become black, pour the black water off.

**Note 6:** Dish and pestle should be made of porcelain.

Pour fresh water upon it, grind again until this water is become black, then pour it off, and continue washing the amalgam in this manner, until it is like fine silver, and the water remains clear upon it.

The black earth washed from the amalgam settles in the water, keep it, and pour the water off gently.

Put the amalgam into a glass phial, let it stand overnight in digestion in a bath, then pour it out, and wash it as before, and it will yield more black earth, continue these washings until you can get no more blackness from the amalgam.

You may also grind the amalgam with pure white salt, and the blackness will part from it the sooner.

When you can obtain no more blackness from the amalgam, it will be pure and beautiful like silver.

Observe the more blackness the amalgam yields, the more regulus is reduced into antimonial mercury.

When no more blackness comes forth by the Washing, then put your bright amalgam into a glass retort, and distil the running mercury from the amalgam, i.e. from the silver.

If the washing has been well performed, your niter will remain in the retort like a beautiful white lime. But if the silver is of a lead colour, it is a sign, that it contains yet some antimony.

Therefore such a lead coloured silver lime must be washed further, until no blackness remains at all.

The Receiver must be full of cold water, before you distil the mercury over, and you will obtain a most beautiful and pure mercury, which is of a 3 fold quantity, viz: mercury vulgi, mercury antimonii and mercury of iron.

But note that the mercury of iron does not transmute the two others into its own nature, because the mercury of iron is not radically mixed with the two others, and therefore is separated again from them afterwards, as you will hear.

Therefore this mercury ought not to be called mercury of iron, but mercury of antimony, because antimony is full of mercury. The mercury of iron which lays concealed in this our mercury, is Volatile gold, and that you may see and believe it, take a small quantity of your bright washed amalgam, before you distil the mercury from it, and cause the mercury to evaporate from the silver gently, and this gold volatile ex iron that is mercury of iron will remain with the silver and tinges your silver into a most beautiful Colour of gold, but as this gold is volatile, it does not remain with the silver in the melting, but forsakes it and flies off.

The mercury you have distilled from the amalgam, i.e. from the silver, by retort, penetrates the metals and separates the Elements of the metals, that is it divides the mercury from the sulfur, which common mercury can not do, except it be animated by mercury of iron, and transformed into its nature.

(The process agrees with those in my other MSS.. Only fresh regulus should be melted with the remaining lime of silver which should be amalgamated with the mercury formerly distilled. This should be repeated 7 or 10 times).

Thus far Von Suchten concerning the martial stellated regulus.

The same author, p. 234 writes thus: antimony is an Ore, wherein lays a metal, which is mercury. This mercury the physical artist must extract out of the antimony. The separation must be made in such a manner, that the Metallic Splendour which is conspicuous in antimony, may not be burnt and lost, but must be exalted and extracted;

This metallic Splendor appears after the separation of the external burning sulfur in the Scorizæ, and is then no longer common antimony, but THE MERCURY OF THE PHILOSOPHERS; this can be melted and cast like any other metal, and flows in the crucible like pure silver. By this character you may know that it is no longer common antimony but mercury; although antimony is not mercury yet it contains mercury in its center.

**Respecting the mercury of copper introduced into the mercury of antimony;  
the same author writes as follows:**

**(See English edition of his Secrets of antimony, London, 1670, p. 83)**

I shall now show you how you may obtain, by means of the mercury of antimony (copper in LPN-France material), the gold which animates your mercury of antimony. This gold is nothing else than the mercurial spirit which is in iron as the soul in man; but as this gold is no more corporeal as it was before in iron, but through the mercurial spirit of antimony has become a spirit it can no more be made corporeal but only through the spirit of the salt of copper. This spirit is not the mercury of antimony; nor it is her sulfur: it is a middle betwixt both. When this middle cometh forth of copper her parts fall in pieces, that is the mercury and sulfur. The mercury of copper abideth in the mercury of antimony - the sulfur must be washed from it, and is a sulphureous grey earth like ashes.

Take two lib. of the best Hungarian vitriol; dissolve it in common water; set it in a strong pot over the fire and cast half a handful of small pieces of iron therein and let them seeth therein for 10 minutes; then pour off the water, and put to the iron the mercury which you have distilled from silver (that is the antimonial mercury which has had its proper number of Eagles). The antimony which the iron has reduced from vitriol will thus amalgamate itself with the mercury. Wash the amalgam clean that all the pieces of iron may come from it. When pure and clean let it dry and then put it into a glass phial, set it in B.M. for 8 nights and days and it will become of a dark grey colour, then pour it out and wash it clean in the usual manner in a wooden dish. (Note: porcelain).

The powder which you wash from the amalgam put apart: then put the amalgam again in B.M. for 8 days and nights, and wash it as before. Do this a third time. But if you would resolve all the copper into mercury and sulfur you must repeat the work till the amalgam be converted into pure mercurius vive, which will not be quickly done.

When you have had this amalgam thrice in B.M. and thrice washed it then distil the mercurius vive from the copper as you did before from the silver. It is now neither mercury vulgar nor mercury of iron, but through the mercury of copper has been fermented and transmuted into the mercury of copper.

This mercury of copper is a wonderful mercury, as every one can prove who shall use it in chemical operations. The precipitate also made from this mercury is exceeding bright and wonderful in the eyes of Alchemists, but bright as it is it is a deadly poison in physic: keep yourself from it, and let not his fine appearance deceive you.

In this mercury of copper the gold out of iron lays yet hidden: it wanteth the frigidity of the moon by which it shall receive the perpetual and first coagulation of gold; and the process of coagulation is as follows:

Take of fine silver in which there is no gold one part of this mercury of copper 4 parts; make an amalgam thereof, and that it may be the easier accomplished dissolve the silver in aqua fortis and precipitate it with copper in the usual manner. The precipitate will fall to the bottom in the form of a fine bright powder, which may easily, by grinding, be amalgamated with the mercury of copper. Wash this amalgam till it be clean and bright: put it into a phial and let it stand 24 hours in B.M. boiling - then will it be as black as a coal: take it out, grind it on a stone, and wash it clean.

The black powder which you thus separate is the soul of iron, which is thus drawn from the spirit of antimony and by this work is coagulated into gold; but with this gold there are as yet faeces of sulfur which have been drawn from the mercury of copper by this coagulation; for the mercury of copper is always green on the superficies. This greenness is coagulated with the gold (ex Martis) and being, with it, separated from the mercurius vive, the gold must be reduced into a body and so is the spirit of iron found. Thus you see what the spirit of iron is, and what comes from him. He that wishes may then try how much mercury is in 1 lbs. of iron; for so much gold shall he find herein and no more: and he will find the cost more than the gold is worth.

### Finis

(The cost will certainly be more than the profit if the powder be reduced into a body; but the powder is in fact Sophic gold and with Sophic mercury may by proper treatment be digested into a tinging medicine. See COELUM PHILOSOPHORUM. PHILOPE PONIA. MSS. without name, etc, etc, etc.)

**Note 7:** The text is intentionally obscure. Remember that:

- The lunar martial regulus gives the philosophical mercury for the white stage of the work;
- The lunar martial venusian regulus gives the philosophical mercury for the red stage.

Ora et Labora!

Enclosed plates:

- I - Distillation of the mercury
- II - Distillation of the amalgam



Figure # 1

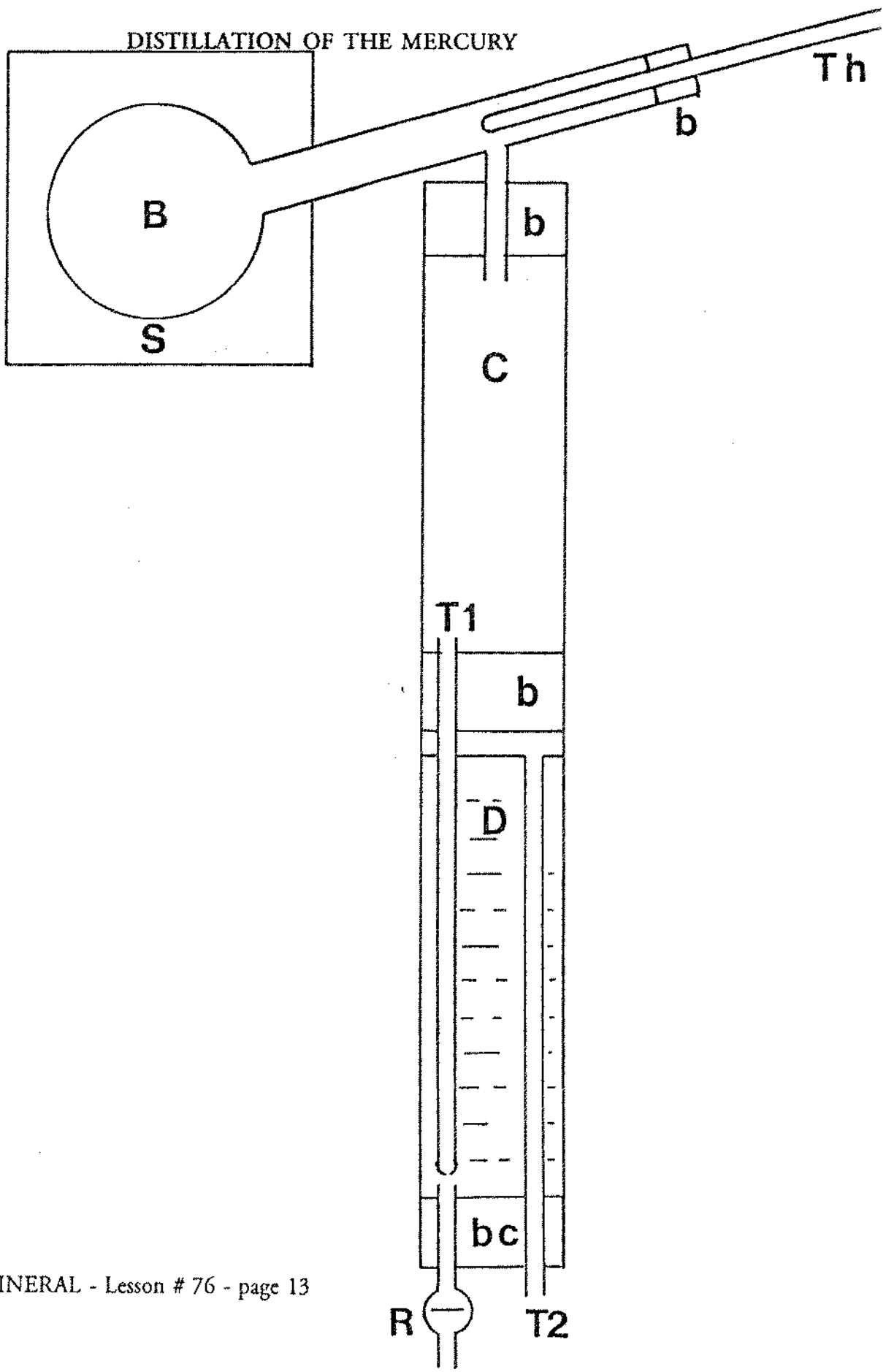
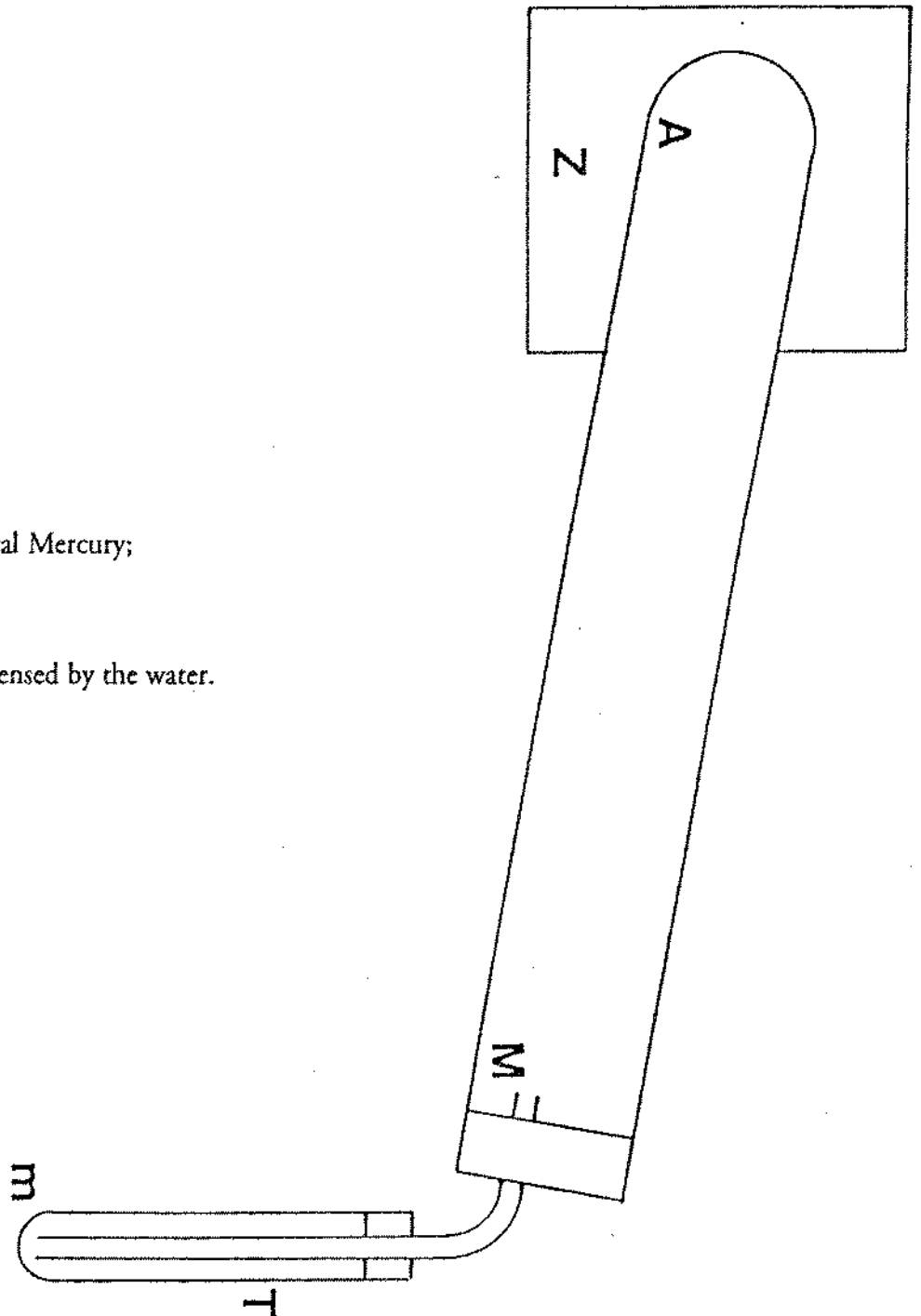


Figure # 2

### DISTILLATION OF THE AMALGAM

- Z - Heating area or sand bath;
- A - Position of the amalgam;
- M - Position of the Philosophical Mercury;
- T - Safety tube;
- m - Mercury of the vapors condensed by the water.



## Legend of Figure # 1 Distillation of the mercury

This device allows us to distil mercury safely.

**B** - Quartz distillation flask. If the flask is made of pyrex it must be maintained by a sand bath **S**.

**b** - Stopper made of polyurethane.

**Th** - The thermometer is optional: if you have one, it should be of the 400 C type.

**C** - Safety tank preventing the water from coming back onto the hot mercury. Its volume should be greater than the volume of water **D**.

**T1** - Tube tapered at the bottom, help pass the mercury vapors over in the form of small bubbles in the water of tank **D**. Must go beyond stopper **b**. At first the water above **B** insures the water/air tightness of **b**, later the mercury insures it; so there can be no direct passage of mercury vapors between **C** and **D**.

**T2** - Prevents any superpressure and defines the level of the water in **D**.

**R** - Faucet to draw the distilled mercury.

**bc** - Stopper made of polyurethane or of rubber

**Note:** A mantle containing water placed around the device prevents any superpressure when the distillation stops, the condensed mercury above **b** is then cooled down.



Latone, the Mother of the Sun and of the Moon, must first be cleansed of her negativity.

Dear Friend,

This lesson deals with three different issues:

- The making a crushing device;
- The extraction of the red oil of antimony;
- The way of the acetates (note).

### THE MAKING OF A CRUSHING DEVICE

The crushing device used for the amalgam and described in Coelum Philosophorum is not very practical, and is hard to build nowadays. We suggest another, simpler solution, whose elements can be easily found (see enclosed figure ).

The container for the regulus or the amalgam will be a stainless steel pot, whose handle has been removed. This pot, forming a kind of vat will be held tight against a steel board by circles of plywood and by three 10 mm threaded rods. It is useful, in order to tighten the whole thing to have wing nuts handy.

The circle on the side of the steel plate is made of three sheets of plywood. The median sheet of a smaller diameter will form a pulley with a belt and will allow the crushing device to be set into motion.

The rotation axle is slanted at 45 % so that the mercury remains in the lowest part of the pot. If the axle is mounted on ball bearings, the the pump engine of a washing machine is sufficient to set it into motion.

The axle used in our crushing device is hollow and a steel tube of 16 mm comes out at the two ends. This tube is stoppered at its outer higher end, which allows us, during the making of the amalgam to pour the mercury progressively without having to undo the set-up or remove the container.

The vat will be furnished with 6 to 8 steel balls, of a diameter of at least 40 mm and 2 or 3 balls of a 15 to 20 mm diameter.

### EXTRACTION OF THE RED OIL OF ANTIMONY (A process to prevent bad odors)

This process is only valid if you have already built your LPN oven.

- 1 - Separate the stibnite from its gangue by fusion as already explained;

- 2 - Dry it and reduce it to powder with the mortar or with the crushing device;
  - 3 - Transform the stibnite - antimony sulfide - into oxisulfide with soft and long calcinations. The stibnite then takes a color close to that of litharge;
  - 4 - Prepare a wine vinegar, through freezing and distil it;
  - 5 - With the strong vinegar the copper oxide is attacked and yields copper acetate; coagulate it to obtain crystals of copper acetate;
  - 6 - Perform a dry distillation of the copper acetate to obtain the radical vinegar. Do not redistil to eliminate the "blue part". The presence of the "spirit" of copper in the vinegar is important;
  - 7 - Circulate the antimony oxisulfide in a soxhlet with the radical vinegar;
  - 8 - Eliminate from the resulting product a maximum of the free acetic acid through distillation. As this operation is not easy, do not overheat;
  - 9 - Eliminate the residual acid through circulation in absolute alcohol. In this operation the presence of free acid gives off a typical smell, that of acetic ether. Continue the circulations as long as this odor is present. Between circulations eliminate the acetic ether of alcohol through distillation;
  - 10 - Leave the acetate of antimony in an incubator for 1 to 2 months at 40 C; this long digestion will permit the energies to be transferred;
  - 11 - Perform a dry distillation to obtain the red oil of antimony which will contain the Fire of antimony plus the vegetable life that the acetic acid of the vinegar has brought in.
- \* Be careful, recoup the white vapours in a big flask; after several days, they will yield a few more drops of the red oil.

\* The red oil obtained is identical to that of Basil Valentine but it is obtained in an easier manner and with a process that prevents the awful odors of the way of the acetate of antimony through soda.

## SAFETY MEASURES AND INFORMATION ABOUT THE WAY OF THE ACETATES

Reading reports of experiments along with our own experiments have brought us to the following conclusion:

The fermentation of a product that has already been fermented gives a fixed and fixating product; example: grapes give wine through fermentation, wine contains alcohol, the Mercury of the vegetable kingdom. The fermentation of the alcohol gives a vinegar containing acetic acid which fixates the mercuries and the sulfurs that come into contact with it.

The free acetic acid is a liquid that does not allow to transfer or to release the energy. This justifies the softening of the antimony acetate through alcohol in order to eliminate the acetic acid that has not been used and which later on would prevent the energy transfer.

#### About the Salts:

Several authors of alchemical works say that the salts do not exist in the metals before calcination. We definitely agree with this after having studied, researched and experimented with this fact.

Today, we say that what the ancients used to called calx (lime) - and in other cases salts - are but metallic oxides. Except for the mercurial calx of gold and silver.

For the alchemical functioning of the operations there is no difference in principle among calx, salt and sulfur.

In the oxide, the revived metal lives through the oxygen.

In the sulfide, the revived metal lives through the sulfur (column VI of the Table of the Elements).

The evolution will be infinitely faster if the oxide sustains the vegetable life, which is practically possible only with lead, which we shall consider.

#### Process of the acetates:

In the systems of Newton, Cockren and Paracelsus the basis of the processes used is the transfer of vegetable life into the mineral.

These processes function experimentally only with lead, not because Saturn is the Medium Coeli, but because the lead, with its four electron outer shell, has the same configuration as carbon and silicon; which renders the transfer of vegetable life possible.

Since the metal must be revived, the "state of death of its corpse" is not important to us; the best is to choose what will be most favorable for the remainder of the work. In the case of lead, choose minium which is the oxide containing the most oxygen. The only condition is that the minium should be as pure as possible.

To obtain a result, we must awaken this corpse and attempt to inject into it the Fire of antimony and the vegetable life.

Life will come from the vine through the following steps: vine - grape - wine - vinegar.

The Fire will come from the antimony, about which we have already said that it is an immortal metal, through the following stages: stibnite, oxisulfide, acetate, red oil.

It is the red oil whose making has been described above, and which contains these two energies.

The imbibation of the minium with the red oil will give the following situation:

The minium, owing to the oxygen it contains, will start its metallic evolution anew through the life brought to it by the antimony and it will be accelerated by the elements of the vegetable consciousness. We must consider that minium, a body that was dead, starts its evolution again from the level of antimony, and that it will reach the silver, the white stage of the work, but can only go beyond this stage if the "spirit of copper" has not been eliminated from the radical vinegar. The technical details of the fixation of the red oil in the minium have been given in a previous lesson.

The energy transfers always happen in the order of the planets, or of the traditional metals, or in the ascending direction, or descending one, but it is impossible that it jumps over one of the steps. In what precedes, the "vegetable spirit" is what permits to go beyond the energy level of the silver.

#### Energy transfer in the amalgams:

This shed an incredible light on Philalethes' works on the amalgams. In this way, the regular mercury is revived, but as explained by Van Suchten, the mercury cannot be revived without the presence of silver. There are two reasons for this: one material, the mercury-regulus amalgam cannot be formed, an intermediary is necessary, i.e. the martial regulus must become a lunar martial regulus to be amalgamated to the mercury; the other, an alchemical one, which can be expressed by saying that the Fire of antimony must become lunar to be accepted by the Mercury.

Suchten, *Cœlum Philosophorum*, Philalethes and Lapidus are not very talkative about the next steps. However to go further copper is necessary because Mercury can only reach the gold through the intermediary step of copper. In this case, we need either a lunar martial regulus or a venusian martial regulus. But *Cœlum Philosophorum* proposes a lunar venusian martial regulus, a regulus capable of bringing the work to the red stage.

If Van Suchten in his text makes a clear synthesis of the first part of the process, we find the practical details and information about the copper only in *Cœlum Philosophorum*.

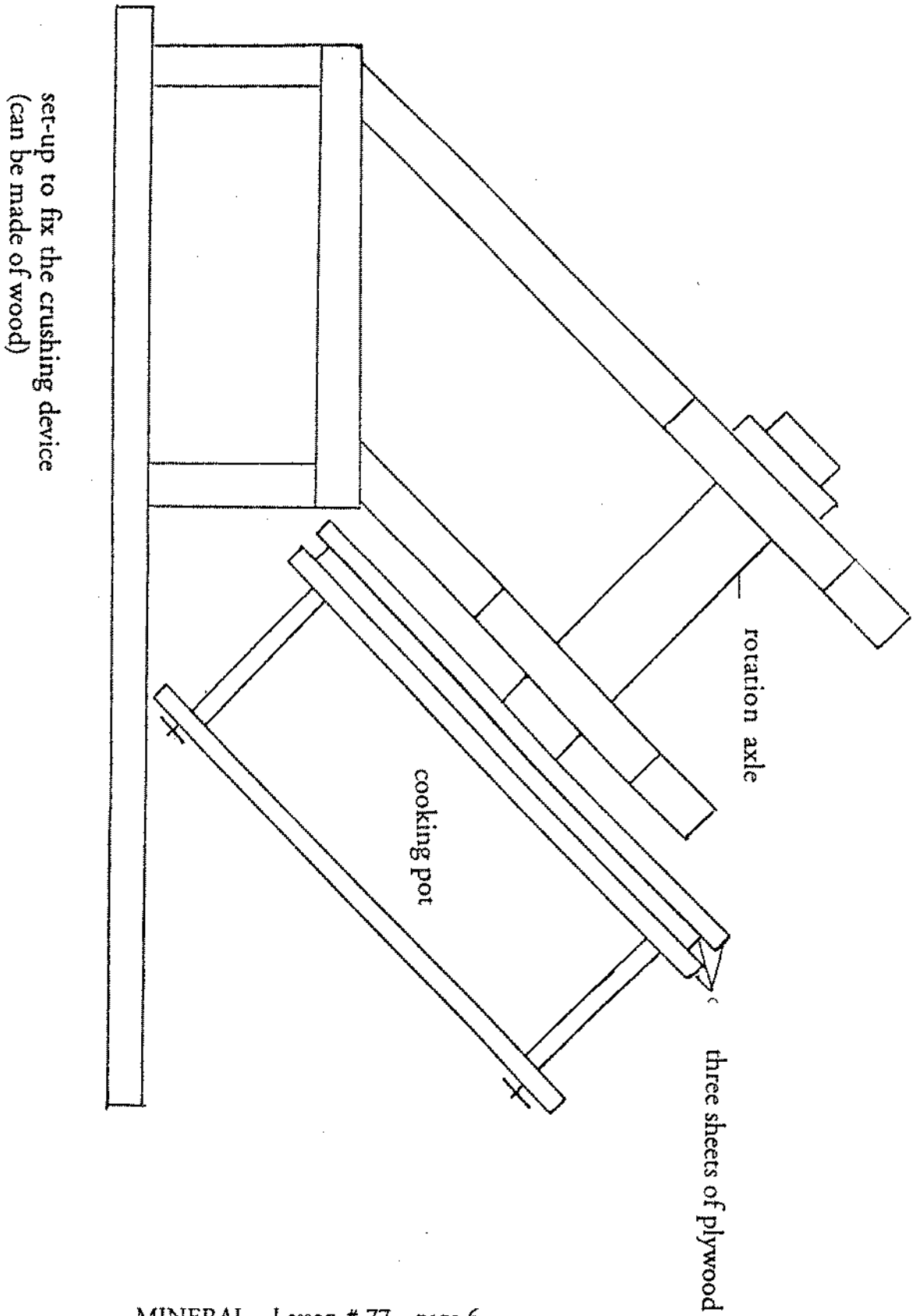
Ora et Labora!

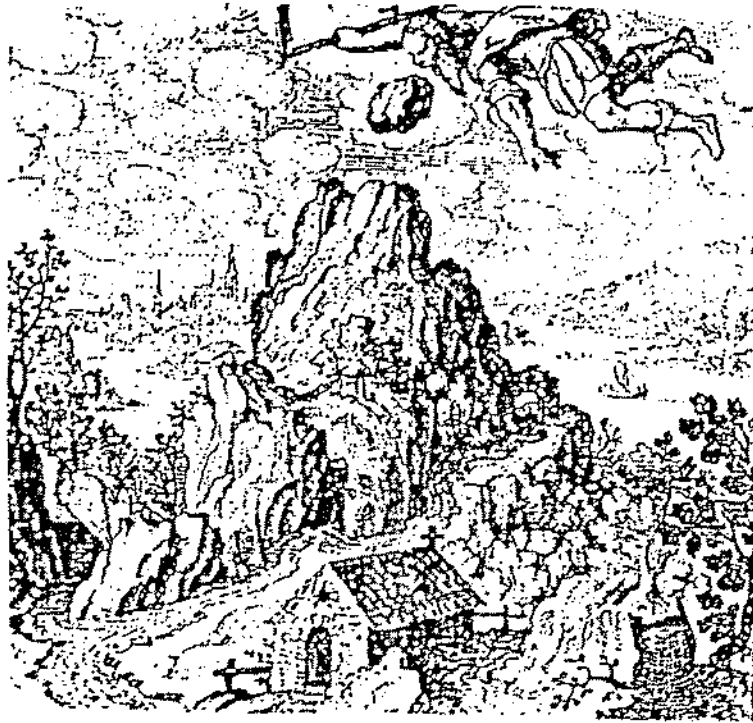
#### Figure enclosed:

- The crushing device



# THE CRUSHING DEVICE





Saturn, the Medium Coeli, symbolizes the necessary spiritual ascent. But its Chronos side symbolizes the element time: patience.

Dear Friend,

## MAGNETIC ENERGY

Science now believes that all energy, therefore all things, have both an electrical and a magnetic side. For example, about the electron, we speak of its electrical charge and of its magnetic momentum, the spin. Thus, all that which is alive manifests electrical and magnetic energy.

As for the subject concerning us, we will say, in modern words, that iron will assume the magnetic factors in the process of the amalgams. And if we ponder about it, we can understand Sigismund Bacstrom's commentaries when he states that he prefers steel to iron. If we take a magnet and we join its two poles by an iron nail, the bigger nail can attract smaller nails to itself. But if we take the big nail off the magnet, the small nails will fall off. If we begin the experiment again with a steel rod, the small nails remain stuck even after the magnet has been removed from the rod.

- iron has a volatile magnetism;
- steel has a fixed magnetism.

The use of steel in the regulus of antimony will give a fixed magnetism, the use of iron a volatile magnetism.

We think, today, that iron is sufficient for the "white stage" of the work but that steel is necessary for the more time-consuming work of the "red stage".

### Remarks:

Iron becomes steel if we add to it the carbon of column IV. The silicon of this same column improves the magnetic qualities of the iron. Therefore the iron is not necessary in the ways using the vegetable or animal energies for it is the carbon which takes on these functions. But in the intrinsically metallic ways, steel or iron is necessary.

In our opinion, in animal or vegetable life, a kind of "atomic division" takes place which makes the 4 become 2 and this 2 can then take on a magnetism whose manifestations are very different from that of the mineral.

In the analysis of the animal realm and that of man, in particular, do not forget that the stomach contains the acid of the sea salt whose number is 8 (2x4).

After the preface of the Coelum Philosophorum, we will exclusively move on to the practice using this text, but only after we have reordered it and eliminated the traps as well as most of the useless parts. In this treatise, the procedures of some of the operations have been cut in pieces and spread throughout the text. We will then group the spread elements together again and will strive to remain in agreement with what we believe to be the good procedure of the operations, or:

- The preparation of the various regula;
- The preparation and animation of the mercury;
- Seeding of the mercury and digestion.

# COELUM PHILOSOPHORUM

that is

A faithful Instruction  
founded on practice and confirmed by Experience  
how not only by the Via Mercurii Metallorum  
in the dry and humid Way the hermetical  
Treasure may be fully obtained,  
but also  
how to elaborate particular tinging Me-  
dicines from all the Seven metals and  
Various minerals;  
with  
powerful and Safe Medicines to heal  
Diseases otherwise incurable;

out of love towards  
our fellow Creatures  
Communicated  
by  
an Admirer of fundamental Chemical  
Science.

/: S.C.:/

DRESDEN and LEIPZIG 1739 OCTAVO

Translated from the German

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\* \* \*

\*

In this text, the commentaries are by S. BACSTROM and the notes by L.P.N.

## PREFACE OF THE AUTHOR

**Note 1:** The preface contains elements whose study is very important for the remainder of the text. (We have underlined some sentences).

Benevolent Reader:

If thou art a Lover of the more sublime part of Chymistry and intendst to learn and do something practically without hurt to yourself, this Treatise will be useful, as the author is not envious, but will be glad if some good is done through his good meaning.

The author has on an Emerald Foundation (alluding to the Tabula Smaragdina Hermetis) laid by Hermes, built his philosophical Heaven.

The author does not intend to perplex the lovers of this difficult art, which is nevertheless easy enough to those that know it, but he proposes to give light.

The Lights on the Heavens give and Cause us Light, Signs, Times, Years, and days. It is Similar to our philosophical Heaven, alum, iron, copper, mercury, antimony, vitriol, give us golden Tinctures, whilst, Moon, Jupiter, Saturn, Mercury, Sun give us only silver Tinctures.

The road to our philosophical Heaven is Overgrown with Thorns, and those that travel this way are conducted in a wonderful manner. Sometimes men are lead into it innocently, sometimes through Ignorance, by Some accident, by Covetousness, by persuasion, by natural Faith and Confidence, by Great Expences, Labour and Diligence, by Experience and Sometimes by Imposture and false Transmutations.

It is however certain that no man will ever attain a happy End in this dangerous Science except he is possessed of an Innocent Heart and unblamable Character.

It happens very seldom to meet with an Adept, who should be willing to communicate, or even make himself Known to us.

Knowledge, Labour and Patience are the most useful companions on this Road, whosoever does not possess them all three will never obtain what he seeks.

It is Strange that there are men, who otherwise do not want for Good Sense, who should philosophize either against this art or in favor of it, to mislead honest Lovers into fatal Error, whilst they know as much when they write against it, as they do when they favor it. Some are very mysterious, they write of things which they Know nothing of themselves. They also mislead the industrious Searchers into a labyrinth of Errors.

The Matter of their Stone is a heavenly matter, has no name, is everywhere, but Known by none, but the Adepts! This can only be allowed in part, as the first subject we take in hand must be visible and tangible absolutely.

Who Soever has studied the genuine writings of the Philosophers, will easily comprehend, that without a visible and tangible Subject and much pains labour and patience, nothing of any moment was ever done in this art; understand the preparatory labour of Bodies; as this art does not busy itself with Soft Eggs, but with hard metals and ores, to Subtilize and exalt them, which requires Knowledge, Labour and patience and some Expenses.

This Treatise has been written, by the Blessing of God to instruct Serious Lovers of this art, such as possess a sound judgement, if they will but follow the Simplicity of Nature!

## OF GOLD AND ITS PRINCIPLES

Basilus Valentinus, Paracelsus, Monte Sneider and others have demonstrated 3 principles, viz.: metallic salt, metallic sulfur, and metallic mercury. Becher and Stahl demonstrate 3 kinds of earths viz.: the vitrifiable or fusible salt, the inflamable sulfur, and the liquifiable or specifically mercurial mercury, in metals.

Anterior Philosophers have mentioned only two constituent principles of the Metals, viz.: Sulfur and Mercury. These were Lullius, Bernardhus Trevisanus, N. Flamel.

The Oldest were satisfied with On principle only, viz: mercury; those attributed the Difference of Metals to the Maturation and Fixation of that mercury, with a mixture of metallic external earth. This Opinion, if referred to the nearest matter of metals, appears to me to be the truest and the best, because this can be confirmed and proved but the anatomy of metals, although We must allow that Minerals and Marcasits yields a sulfur a mercury and a salt. The remotest principle is a vapour in the Mines, wherein the Universal spirit is specific!

## OF IRON

Anonymous Philaletha has written: "from the North toward the West there is a Hill, which is one of the Seven and the Second from the highest. In this Mountain the Spirit is hidden, which accomplishes our work."

This is to be understood as follows:  
the Seven Mountains are the seven planets or metals: Saturn, Jupiter, Mars, the Sun, Venus, Mercury, the Moon. The North towards the West means the lead, the West is silver, Iron is the Second from the highest, i.e. lead.

In another place where he Speaks of the Sophic Mercury, he Says that he is hidden in Iron.

"Eum intellige Mercurium, quem Sol in Martio, i.e. in Marte iron, Oriens per omnia Mundi i.e. per antimonii Lof Diffundit."

In common Iron is hidden a most Subtil Spiritual gold, not obtainable by Vulgar processes, but by Such as We have already taught you Where We treated of gold and of the martial regulus of antimony.

Here we mean to say something further concerning that philosophical gold. We intend to be as intelligible as possible, firmly persuaded that Divine Providence directs its Success.

Note 2 : Note that the order of the metals is the order of energy circulation.

### MARTIAL REGULUS ET SCORIAE PRIMAE

Take iron in Small nails or Filings 1 part, good antimony 2 parts, melt them together as you know, then take tartar and sal tin equal parts, reduce them to fine powder and mix the powders, project by degree some of your powders, previously heated, on melted iron and antimony in the crucible on 1 pound of the Subject, you project about 2 ounces, of your powder, in order that it may flow the better and that a proper Separation of the Scoria may take place. Let it cool - Beat the regulus from the Scoria

Note 3 (and reminder): The good antimony is stibnite that has been separated from its gangue. The mixture of salt may also be potassium carbonate 1 part, potassium nitrate 1 part (saltpeter). Weight of the mixture of salt is equal to the weight of the stibnite.

The usable scorizæ are those obtained by the first reduction of the stibnite into regulus only.

### USE OF THESE SCORIAE

Beat the Scorizæ to powder in an iron mortar and weigh them/: if you let them attract the air in dry weather they become a black dry powder in 2 or 3 days times:/ grind with these Scorizæ and equal Weight of sal ammoniac, grind it with a deal of Care, put the mixture in a wide mouthed glass Body, which lute all over the bottom to enable the glass to withstand Strong heat.

Note 4: The sal ammoniac must be sublimed several times for this use.

Then place the body in a sand Capel, in a Charcoal furnace, give gradually and at last a Strong heat, So that the Scorizæ and sal ammoniac may melt together in the glass body, which you Cover with a thin piece of Tile or a crucible Lid.

During this fusion of the mixture, the sal ammoniac ascends above the Scoria and forms a white crust, and this is called Subliming the sal ammoniac from the Scoria.

Take it out as well as you can, powder the 2 Substances together, and let them flow again as before, let it cool, and you will find the sal ammoniac sublimed above the Scorizæ, as before mix and powder the Substances again, and Sublime them a third time.

This process must be repeated, adding the 4th, 5th and 6th time a little fresh sal ammoniac, until the Scorizæ are intimately united with the sal ammoniac, which will appear by their fine Red Colour.

Note 5: We only obtained and orange-red color.



## USE OF THESE SUBLIMED AND SUBLILISED SCORIAE ON SILVER

These Scorix contain the sulfur of iron and antimony.

Take fine silver in thin plates, stratify it with the above sublimed Scorix S>S>S> in a crucible, and lute a Lid on; Cement this 3 days and nights, beginning with a moderate fire, all around the crucible, which you approach gradually nearer and nearer from 6 to 6 hours, until the last 12 hours the crucible becomes of a dull red heat.

Let it cool, dissolve your silver with aqua fortis, and you will find how much of your silver has been fixed into gold by the spiritual gold of iron and antimony.

Mars by himself can do no more, but if you take the Spiritual gold from him, you can proceed therewith as we have told you in the first section of Gold.

These are no Speculations but real Truths. If you add antimony to the iron, the Effects are far greater; In the manner as follows:

**Note 6:** This experiment on silver is not necessary. It is outside the path.

## MARTIAL REGULUS WITH COPPER

Take iron half a pound, good copper quarter of a pound, glow them to a white heat in a crucible, then project one and a half pound of good antimony, in coarse powder, previously heated.

Let the Substances flow well together, and add in 3 or 4 different times 5 or 6 ounces of your fluxing powder composed of nitre and tartar salt, previously well heated, let them melt then like water, and pour the mixture out, intensely hot, raising your heat for a few minutes by the blast, that moment pour it out into your well heated and oiled antimony horn, and let it Stand to cool.

When sufficiently cooled, beat the martial venusian regulus of antimony from the Scorix. Beat the Scorix to powder, and boil the salt out of them with water. Filter this water and Coagulate it into salt. This salt is Very useful for the Cementation of silver.

The elixivated Scorix you must dry and mix them with an equal weight of sal ammoniac.

Put the mixture into a wide mouthed glass body, cover it with an alembic, to close it and in the mean time you get clear of the humidity. Put the body in a sand heat and increase your fire gradually, until the mixture flows like pitch, increase your fire, until the sal ammoniac Sublimes above the Scorix.

This Sublimation with sal ammoniac must be reiterated 5 or 6 times, as has been taught before, until the massa ascends of a fine red colour with the sal ammoniac.

If you pulverize these Sublimes Scorix and Stratify them with an equal Weight of fine silver and cement it by a graduated fire, you will find in every Marck of silver, half an ounce of gold and 1 ounce more of silver.

(I do not think that this would pay for times and expences, but it is nevertheless a proof of the tinging power of iron, antimony and copper).

(Cementation is the most difficult Operation in Chemistry) if you make a butyrum of the above martial venusian regulus of antimony with sublimed mercury, and fix that butyrum on tin ashes, and afterwards Copel those tin ashes, and afterwards dissolve the New Substance by aqua fortis, you will obtain fine silver and fine gold.

(Another proof of the tinging power of iron, antimony and copper).

**Note 7:**

- 1. It is better to keep these scorizæ for a later experiment;
- 2. In the chapter about cementation, there is an interesting clue on the animating mercury using the venusian butter of antimony;
- 3. The author here starts from purified stibnite. He does not attempt the incorporating of the copper into an already prepared martial regulus.

Ora et Labora !



Ordinary mercury becomes Philosophical Mercury when you add to it the Secret Fire.

Dear Friend,

In the Mineral Lesson # 76, we saw the transformation of the stibnite into a regulus.

The work presented here is slightly different. It is the preparation of the lunar martial regulus necessary for the animation of mercury in the process of the amalgams.

Note in that text the advice to use steel.

## COELUM PHILOSOPHORUM (continued)

### OUR METHOD TO PREPARE THE SOPHIC MERCURY AND FIRST THE MARTIAL STELLATED REGULUS OF ANTIMONY

Take thin iron plate in small bits or a thinly beat or laminated iron barr, let it glow of a white heat. (I would take a thin steel barr or steel rod, as steel is a little more pure than iron).

Set a roomy crucible in your wind furnace: put therein a much good antimony as you like, about one half full, and let it flow thin: hold the glowing iron or steel rod into the antimony, and the melted antimony will dissolve as much of the steel as the antimonial sulfur can overpower. (I would take a thin steel barr or steel rod as steel is a little more pure than iron).

The pure reguline part of the antimony with the central solar principle of iron are here separated from the coarse adustible external sulfurs of antimony and iron, and thus the pure part is precipitated to the bottom of the crucible and is called regulus, whilst the coarse part of scoria remains at the top, being less ponderous and more volatile. When cold, beat the regulus from the scoria with a blow of the hammer. (The rationale of the operation)\*. Do not throw away this first scoria, which is black, but preserve them for future use, whereof I shall treat in the chapter of iron.

### PURIFICATION OF THE REGULUS

Take half a pound of your regulus, no more, beat it to a coarse powder, let it melt in a clean new crucible, as soon as it is melted project finely grounds niter, made hot, on the flowing antimony, so as to cover the antimony entirely, raise your fire sufficiently that the niter may flow thinly over the regulus.

Let them melt together quarter of an hour, and then pour it out, whilst you raise a great heat, into your Cone, well heated and oiled. This time your regulus will be purer than before. When it is cold, beat the regulus from the scoria; the scoria put by.

Beat your regulus again to a coarse powder and melt it twice more, each time projecting a little heated niter in fine powder, as you did before, and your regulus will be pure enough and finely stellated.

Some look upon this star as a remarkable sign of purity, but they are mistaken; if you melt it well and pour it out exceedingly hot, whilst it flows very thin like water, boiling hard in the crucible, you will after the first Rectification, always obtain a stellated regulus.

Some want to attribute the star to the weather, but they are blind. Let the weather be how it will, only proceed right, and you will always have a starry regulus.

(I have made the stellated regulus above 30 times in Mary le bone and never missed, yet I would advise to melt, if possible on a serene day, as the fire burns clearer, when the air is pure).

The production of the star is mechanical and depends upon the subject flowing very thin and pouring it out quickly, whilst you raise an intense heat by the blast for 4 or 5 minutes, and the moment you have poured it into the heated oiled cone, you beat a few gentle blows with an iron rod or chizle round the brim of the cone, this causes an undulated motion which causes the star. Stahl has also observe this before me.

**Note 1:** When all the regulus has melted in the crucible and when the niter is liquid, there is on the top a boiling of molten metal; do not attempt to pour as long as this boiling has not ceased otherwise projections of molten metal may occur.

### FURTHER ANIMATION OF THE REGULUS WITH FINE SILVER

Take of your last purified regulus, beat to powder, 2 ounces as much again, i.e. 4 ounces fine silver, containing neither gold nor antimony for certain reasons.

Melt the silver first, then add the heated regulus in powder, as soon as they are melted and united, pour the mixture out in a clean heated iron cone, whilst it is yet warm, beat it in a hot iron mortar to a coarse powder.

**Note 2:** Be careful, contrary to what has been said in this text, the silver should not be melted but dissolved by the regulus.

We believe that the weight of silver used is exaggerated, because the silver here is a mere transfer agent. The silver recuperated by the process described in Mineral Lesson # 75 is in the form of nitrate, it can directly be mixed with the regulus powder.

The weight of the silver nitrate must be about twice the weight of the silver. The less silver there is, the longer the formation of the amalgam.

The dissolution of the silver by the antimony must be complete.

Gloves are mandatory for this experiment.

## OF THE SOPHIC MERCURY

The Stone of the philosophers is nothing more than a subtilised exalted and seminal gold, therefore we need an agent or penetrating powerful principle capable to effect such a subtilisation and exaltation; all the philosophers require this principally!

This agent in our process is mercury, the common running mercury, yet this mercury must undergo a previous preparation. Such as are displeased with the simplicity of nature, will not be satisfied with this our doctrine; but we leave fools to their own conceit and follow nature's simplicity.

The mercury which we use is certainly not the common mercury bought at the shops. Our mercury is truly the philosophical mercury, nay a son of the philosophers; because by an ingenious art it is prepared with a deal of trouble and patience, as well as the philosophers gold, or the philosophers Sol, so named, because it is also prepared by the Philosopher, although from natural subjects.

Supernatural phantastical people, who require every thing to be wonderful and unreasonable will not be pleased with my simplicity: for such I write not!

### PURIFICATION OF COMMON RUNNING MERCURY FOR THIS OPERATION

The mercury we use is common fluid mercury, but it must be pure. The best method is to buy whole block of cinnabar or cinnabar in pieces, suppose one pound, if you buy it in powder as vermillion, it is adulterated with red minium, and martial regulus half a pound. grind each separate and mix the two powders in the mortar; grind the mixture until the powder is impalpable.

Put the powder into a retort, apply a receiver filled with water, so that the water is nearly to the mouth of the retort, do not lute the joinings. Distil now by a graduated heat and the running mercury will come over and drop into the water.

The common sulfur contained in cinnabar is by means of the regulus regenerated into common crude antimony, which remains behind in the retort.

The fluid mercury obtained this way, must be ground with clean and pure flowers of sulfur, until mercury disappears and is become a subtil black powder this is soon done in the grinding engine.

Then sublime your black powder into cinnabar. From this cinnabar one part and martial regulus half a part distil again the fluid mercury, exactly as you did before, and this labour must be done 3 or 4 times, and you will obtain a beautiful purified mercury, which will be sooner perfected by the succeeding animation, than any other mercury not purified in the manner directed.

The regenerated antimony proceeding from the regulus and the sulfur in the cinnabar is good to make regulus again if you add steel or iron.

Note 3:

- 1) The purification of the mercury may be done through distillation (device already described) but three distillations are necessary;
- 2) The process described by the author may present the advantage that a certain transfer from the fire of the antimony is possible in this operation;
- 3) In that case, we use a sulfur from a volcanic origin, purified through extraction in the soxhlet with carbon tetrachloride. Coagulation and drying in a glass dish in the sun.

### AMALGAMATION OF THE LUNAR REGULUS WITH PURIFIED RUNNING MERCURY

Take the above powdered lunar regulus and put it in a warmed smooth iron mortar, add 4 times as much purified mercury, which purification shall be taught hereafter, 4 times as much as the silver did weigh, which you added to the regulus, when you melted them together; but this mercury must not be added all at once, but by small quantities only, about 1 ounce at a times and no more.

Note 4 : We must add the mercury in small quantities only through the tube of the crushing device. At about 2 thirds of the quantity of mercury planned for, take out the set-up and look at the amalgam: if free regulus is left, add some more mercury in small quantities. You can only examine the amalgam after at least 10 hours of rotation of the crushing apparatus, preferably after 20 hours.

Grind quickly with a swift regular motion and the mixture will become an amalgam.

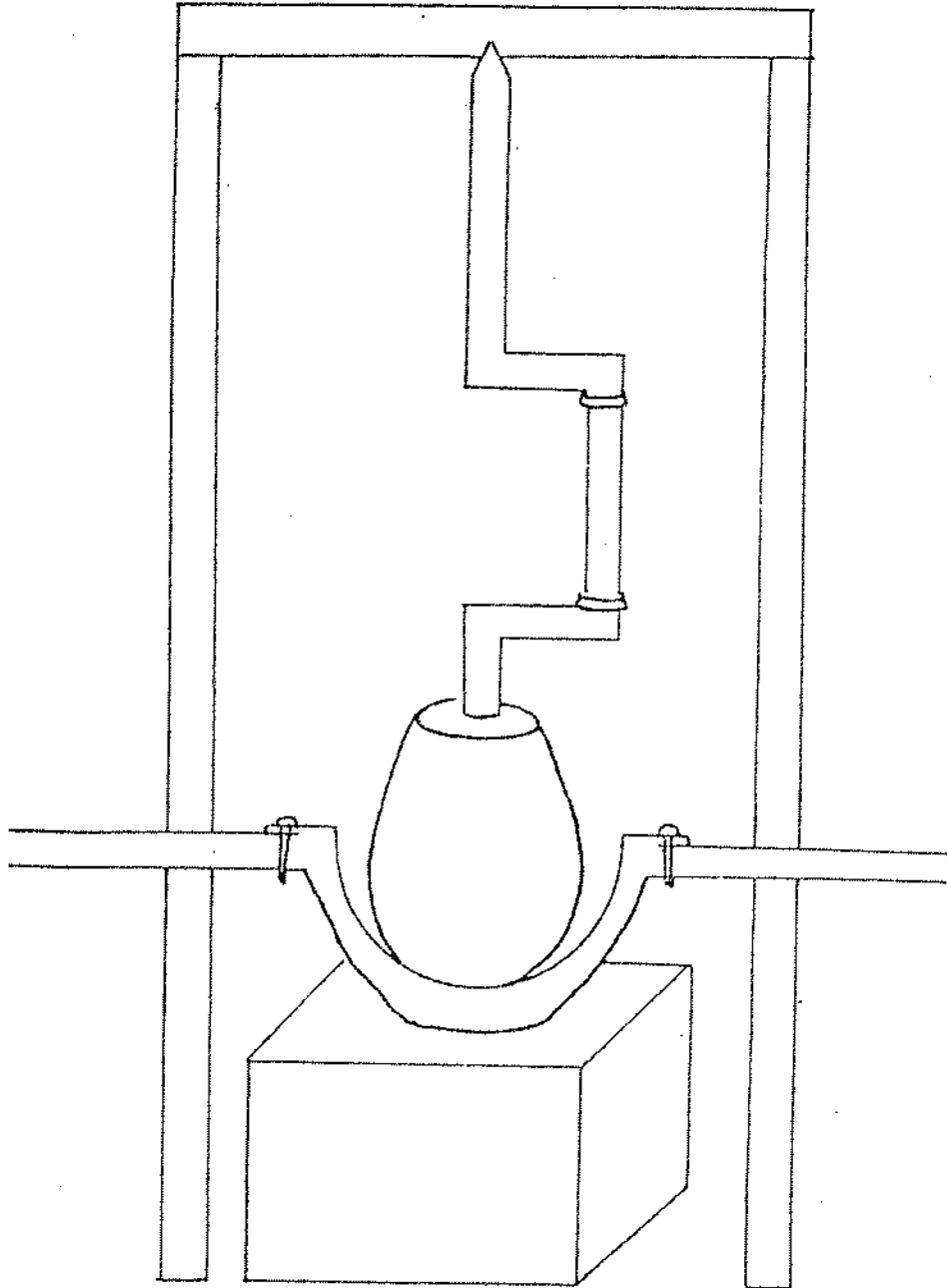
Note that it must be ground diligently for a considerable time.

I advise you to have a grinding machine made and to have your iron mortar turned out smooth in the inside and the pestle polished.

In such a machine, the labour is easy, and the effect is infinitely greater, and the intimate union is obtained in much less time, than if you were obliged to labour and turn with your pestle. Whosoever cannot afford such a machine, which need not to cost a great sum, must content himself to move round the pestle with his hand like Hercules.

For that reason some Philosophers, having had no conception of a grinding engine have called this preparation of the mercury an herculean labour.

ENGINE FOR AMALGAMATING PURIFIED MERCURY  
WITH THE LUNAR MARTIAL REGULUS STELLATUS



The mortar must be made of cast iron and must be turned in the inside and polished. The pestle the same must be turned off on the outside.



**Note 5:** We have kept the description of the crushing engine of the original text to indicate that the steel amalgam contact is without drawbacks.

This labour of amalgamation, whether it is done with the engine or with the hand only in a mortar, must be continued a good while, and the amalgam must after that, be washed so long, until it yields nor more blackness, but appears as bright as a looking glass.

### DISTILLATION OF THE MERCURY

Then put your bright amalgam into a small glass retort, place this in a sand pot, over a charcoal fire: adapt a receiver half full of water, and distil the running mercury over into the cold water, and your niter from the lunar regulus will remain behind in the retort. These are the dead Doves of Diana. Thus your mercury has been distilled once, which distillation is the Philosophers sublimation; because the solar volatile mecurial principle of iron and the mercury of silver, ameliorate here the common mercury, your distilled mercury you must wash again.

The black powder which you wash away from the mercury, you must put by and save. As soon as the blackness is settled, pour the water off carefully, and dry your mercury.

Weigh your silver which remains in the mercury, and melt it again with half its own weight of fresh martial regulus stelled, and it will be a brittle mass, which beat to powder. Amalgamate this with your dried mercury, you have distilled over, either in the engine or by hand labour, grinding until it is perfectly united: distil the mercury over as you did before, and wash the mercury perfectly bright, the black dust save and put with the first, and dry your mercury.

The silver which remain behind in the form of a calx melt again with half its own weight in new regulus, powder it and amalgamate in the engine with your distilled washed and dried mercury, as before, and this operation must be repeated 10 times in all, then is the mercury prepared and animated, and is now become the genuine mercury of the philosophers (The ten Eagles).

**Note 6:** The black powder eliminated during the washing is comparable to the scorix of the first pour of the regulus. The scorix are bearers of "seed".

The ten repetitions of the operation are necessary because the transfer of the Fire of antimony is only gradually taking place. The regulus being exhausted in Fire by the operation can no longer be used.

### ULTIMATE RECTIFICATION OF THE SOPHIC MERCURY PER SE

Take now your sophic mercury prepared by ten eagles or philosophical sublimations ( distillations) put it in a small glass retort, which bury in the sand, and distil your sophic mercury over into a receiver half full of water, wash your mercury and dry it in the sun or in a gentle heat.

This should be done 2 or 3 times but no more as this mercury leaves at every rectification a small portion of subtil gold behind, wherewith it is animated.

Observe that the mouth of the retort must reach very near to the water in the receiver, the vessels must not be luted, or all would break. When you have washed and dried your rectified sophic mercury, and find it as bright as polished or burnished silver, it is then well prepared.

This sophic mercury is nothing else but unripe gold, whosoever denies this, is no philosopher.

N.B.: If you choose, by way of experiment, to continue distilling this sophic mercury over by retort, you will find that it leaves behind, at every distillation, a small proportion of a beautiful red powder.

**Note 7:** Obviously these distillations are more easily performed with the apparatus we described in our lessons. It must be best here to use a glass flask protected by a sand bath. The "calx of silver" can coagulate in a mass and breaking the flask is necessary which is too bad with a quartz flask (quite expensive). We can also use the distillation of the amalgam(second version). The ten cycles of operations are necessary because each cycle brings a new charge of Fire to the mercury.

If you then increase your fire, after the sophic mercury is all come over, so as to make the sand glowing at the bottom, this red Luna fixa will melt in the retort, and proves to be one of the finest gold. This only by way of curiosity to show you what this red powder is! but

If you continue this experiment of distilling the sophic mercury over per se, 30 or 40 times, in order to reduce it entirely to a red powder, but not to melt that powder by glowing heat, you do then by such repeated distillations gradually fix your sophic mercury into red gold.

Such gold is infinitely more valuable than common gold, because it is seminal and the nearest and immediate matter of the stone, whereof, as Irenaeus Philaletha testifies, the great Rex can be made in five months time, whilst 18 months or more are required, if you work with common gold.

Although we have yet another way to extract the Sophic that is our gold out of the sophic mercury in a shorter time, whereof I shall speak hereafter (page 31).

**Note 8:** This part of the text is paramount because it reveals the exact nature of the sophic gold. This corresponds to the way of the poor of Urbigerus.

The silver you made use of in repairing the sophic mercury, reduce i.e. melt with borax.

Before you melted it with the martial regulus of antimony it contained no gold, at least no corporeal gold, separate or dissolve it now by aqua fortis, and a calx of gold will fall; calculate whether it is worth the trouble and expense for a particular labour this way (The sophic gold or Aureum ex marte in the martial regulus of antimony steel: in its own nature volatile, joined with the tinging power in antimony, takes a body out of the silver, and enriches the silver with grains of corporeal gold. falling down out of the aqua fortis in the form of black calx, which when melted with borax proves to be gold of 24 carat. This is an absolute fact, but only pays for the aqua fortis and charcoal).

**Note 9:** This is a trap in part because the use of the borax risks to make the silver unusable for the rest of the operations. We must see there a trial of the adept for the temptation of physical gold.

### A PROCESS TO OBTAIN THE SOPHIC GOLD I.E. OUR GOLD, OUT OF THE PREPARED MERCURY, I.E. MERCURY SOPHIC, BY A COMPENDIOUS WAY.

Take Hungarian native vitriol 2 pounds, dissolve it clean water; if there are fæces, you must filter it. In the clear solution put 4 ounces of clean steel filings and half a pound animated or sophic mercury; boil the mixture in a glass body, placed in a sand heat, and the antimony which is predominant in the Hungarian vitriol will be amalgamated, during this boiling, with the sophic mercury. (The process in our manuscript: without name or date which teaches to melt the martial regulus of antimony with verdegris is better than this, easier and quicker - verdegris male and female).

**Note 10:** Vitriol from Hungary = copper sulfate.

This operation is only justified if the sophic mercury has been obtained by a martial lunar regulus. But if it has been obtained by a lunar venusian martial (steel) regulus this operation is useless.

Wash the above amalgam and dry it again. Set it in digestion in a globe glass, in a gentle heat and let it stand 4 weeks, and it will become as black as a coal. Take it out and wash the black powder from it; put it in digestion as before and you will obtain a black powder; this black powder is the earth which when the mercury was coagulated into copper, mixed itself therewith. This black earth is by many called Sulfur; although improperly, as nothing sulphureous can therein be demonstrated, yet we will call it so with others, that we may understand each other.

This earth or so called sulfur of antimony the animated or sophic mercury separates by simple digestion from the mercurial principle of the antimony.

The above operation must be continued, until no more black sulfur appears on the superficies; then distil your mercury per retort, and you obtain a wonderful mercury, which appears green on the superficies.

In this mercury is contained Aurum or gold ex marte at copper in occult chymistry called sophic gold.

If you good men are become ever so fortunate as to possess half an ounce of this mercury, you have reason to thank God, as it is the true and nearest matter of our Stone, it being the Double Sophic mercury; to obtain half an ounce of this mercury duplex need not to cost such a deal of trouble to a diligent operator.

**Note 11:** This chapter confirms what we said i.e., the passage to the red requires the silver, the copper and the iron. In this process, the black powder gives an abundant collection of seeds.

## THIS SOPHIC GOLD EX MARTE ET COPPER IS SEPARATED FROM THE MERCURY DUPLEX IN THE FOLLOWING MANNER

Take very fine copelled silver, which contains no gold, amalgamate it with your sophic mercury duplex, or fermented mercury, make a thin amalgam of it, and set it in digestion, and in 24 hours time your amalgam will throw out a black powder.

Wash this black powder from the amalgam, dry each separately and digest again, and you will again obtain the same quantity of black powder.

This black powder is the finest gold, nay an open diffusive seminal gold; if you would melt it, you would only obtain very fine gold, but that must not be done, as the fire of fusion locks it up again, and its central power now tunes outwards would, by melting, be again turned inwards!

You must glow it under a small clean muffle, in a gentle quiet fire, and you will soon obtain a most subtil beautiful red powder of gold, extremely tender and delicate.

**Note 12:** A very important chapter because it gives the key to treating the "black powders" or scorizæ proceeding from the revived mercury.

Do not mix the black scorizæ of the first amalgam with those of the following operations: symbolically no rash mixture of Luna and Sol (cf lapis).

## VIRTUE OF THIS CALX OF GOLD

This unites quickly with animated or sophic mercury, and by the most gentle digestion over a lamp, the sophic mercury penetrates this opened gold per minima and centrally and radically, so that by digestion alone the Stone may now be made thereof in a very few months time (see Irenæus Philaletha Open Entrance p. 77).

**Note 13:** On the distillation of the amalgam

After the distillation of the amalgam we have on one side the sophic mercury and on the other the fæces which contain antimony, silver, traces of iron and possibly copper. Contrary to what is said in Coelum Philosophorum antimony iron and copper cannot be reused because their alchemical energies have been transferred to the mercury. Only silver which has a role of transfer can be reused. The recuperation process of the silver previously described can be used to recoup the silver of the fæces of the amalgam.

Ora et Labora !



Mars' and Mercury's helpers are needed for the quest of the Golden Fleece.

Dear Friend,

### THE SOPHIC MERCURY

If we have followed the information previously given, we must now be in possession of the Philosophical Mercury of the dry ways, i.e. common mercury reanimated by the Fire of antimony and by the principles of life, i.e. the seeds of iron and possibly of copper. If there is no copper, the work still stop at the white stage, which has not been indicated in the text, but which is the way it must be.

The seeding of the revived mercury by the lunar martial regulus is silver..

The seeding of the revived mercury by the lunar and venusian martial regulus is the Sophic Gold.

The seeds are extracted from the metals or from the scorizæ proceeding from the first preparations.

### MANIPULATING FIRE

We have said: the fire of the earth excites and animates the Celestial Fire. In Nature already with a temperature of 20 C, the vegetable Fire is reactivated, the seed germinates and sprouts. With a temperature of 37-38 C, the animal fire is reactivated but, be careful, at a temperature of 42 C the animal fire dies.

In the sequence of the operations, never confuse the fire which excites the Secret Fire and the fire which fixates the elements.

In the study of the Cælum Philosophorum, it would have been logical to study silver before gold, but, the operative part which is almost identical for the two, is only described for the gold, consequently it starts with this metal.

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\* \* \*  
\*

## COELUM PHILOSOPHORUM (continued)

### GOLD WHAT IT IS

Gold is a very pure metallic body full of light: extremely simple, as to its essence - a perfectly matured mercury, without any external addition. This we believe, because the whole substance of mercurius vivus, provided it be well purified and animated, can by simple digestion be matured and fixed into pure gold! Nay more than that!

Therefore we conclude that mercury is unripe gold. In the same manner common gold, so highly fixed by nature, can be retrograded and reduced into running mercury: it follows from thence that gold must be pure fixed mercury. Therefore let us be satisfied with experience.

**Note 1:** What follows is the way of the gold-metal, and not of the Sophic Gold; in our opinion, this way should not be taken (way of Urbigerus) but it seems essential as a subject matter, in order to study the experimentation.

### MERCURIFICATION OF GOLD

The mercurification of gold is performed in the easiest and most natural way be common running mercury.

For that reason the oldest philosophers have told us: "Make mercury by or with mercury." Whereby the whole substance of gold, without any loss, is transmuted into living mercury.

This nevertheless requires judgement and certain degrees of operating. The most principal are calcination, amalgamation, digestion and distillation.

By these four degrees of operating gold is reduced to running mercury. Out of this mercury if gold by digestion alone, a noble medicine for the human body and even a perfect tincture for metals can be made. (This was one of the processes of Sebald Schwartzler, which he communicated to Augustus pius elector of Saxony, in the year 1570, and to his spouse Anna; which red tincture acted on 10,000 parts of mercury. (See Baron Kunkel von Lowenstern's *Laboratorium Chemicum*).

We begin also with the:

### CALCINATION OF GOLD

Gold is calcined by various methods: amongst all of them, I found the following the best, by experience:

**Note 2:** The purification of sea salt, necessary for the sequence of these operations will be described further on into the text.

Now take refined gold, which has been purified either by antimony or has been reduced from the quart: get it laminated at the flattening mill, or let it be beat into thin leaves, which amalgamate with as much purified mercury as it wants - suppose gold purified and laminated or in leaves one ounce, add purified mercury 4 ounces: amalgamate it with great care and do not mind the trouble of grinding it well.

When it is well amalgamated, squeeze the amalgam through smooth chamoy leather, in order to press out the superfluous mercury. The amalgam which remains in the skin you must wash with common salt and vinegar first, and then with clean water, repeating this operation until the amalgam is as clean as a looking glass - then dry it in the sun or in a gentle heat and it will become hard, so that it may be pulverized.

Take now your dry amalgam and grind it with three times its own weight of your purified sea salt. Grind it with great diligence in a glass mortar, previously heated, and it will and must become a subtil black powder. Put this powder in a convenient small glass retort, adapt a receiver, half filled with pure water, and distil in sand increasing your fire gradually, until the running mercury is come over into the water.

The mercury which settles in the neck of the retort, must be carefully swept out with a clean feather of a goose quill, that it may not collect and fall back into the body of the retort.

On the calx which remains in the body of the retort, pour clean water, set the retort again in the sand furnace, and give a gentle fire, so that the water may simmer gently on the calx and dissolve and extract all the sea salt. The meaning is not to distil the water from the calx, because the salt would still remain behind: the salt is to be dissolved in the water by this process. Then shake it up in the retort, whilst it is yet warm and pour it out, the water and the calx: let the powder settle and pour the water off carefully; the remainder pour into a filter and let the water run off carefully; the remainder pour into a filter and let the water run from it. Then dry the subtil powder of gold. The water and running mercury in the receiver must be poured out, the water separated from the mercury, and the mercury must be dried by evaporating the remaining moisture from it, in such a gentle degree of heat as will raise the humidity but not the mercury, or in the sun.

Repeat this same process with this calx of gold and with your same dried mercury twice or 3 times more, and when finished your gold will then be well calcined.

**Note 3:** Calcine means to reduce into calx; a calx no longer needs calcination. It is a trap for those who do not know.

This is nevertheless only an external calcination or subtilisation; yet this preparatory labour is highly necessary, because it promotes and accelerates the succeeding operations.



## AMALGAMATION OF YOUR POWDER OF GOLD WITH PURIFIED AND PREPARED MERCURY.

Now take half an ounce of your tender calx of gold, and amalgamate it with one ounce of purified animated mercury, by a long continued equal grinding in a warm glass mortar, as you did before. That is you are to take one part of calx of gold and 2 parts mercury sophic; wash your amalgam perfectly clean, and lay it in a clean glass or China Bason; cover it with clean paper, that no dust may get into it; and let it dry gently, so that it may be handled and yet hold together.

Then with very clean fingers form this mass into small pills, or the size of a green pea; lay these pills on a China dish, which place in the Sun., or on a very gentle warmth, or even in a warm room, covered with clean paper, in order that all humidity of elementary water may evaporate from them, and the pills become hard and perfectly dry.

(The preparation of the mercury sophic, whereon the success of this process depends entirely, is taught hereafter: it is the sophic animated running mercury of Irenaues Philaletha,, Espagnet, Claveus and Alex Von Suchten; but this is the long way with corporeal gold subtilized, whilst Irenaues has a shorter way without gold, as we have fully explained in our manuscript: without name or date; yet this process is certainly genuine and safe, although very laborious).

Glasses:

You must now get a dozen of digesting globes made of the best glass, stout in substance, as nearly to this figure and bigness as possible; not bigger, as this is full big enough. They must have glass stoppers nicely ground in, so as to be air tight. (If they are made a little stronger yet, than this drawing; it is so much the better on account of the grinding the stoppers in.)

### DIGESTION

Take now one of your digesting globes, and put therein your amalgam made into small pills. If the globe is no bigger than this, your amalgam or pills must weigh no more than 1 and a half ounces. The amalgam must never fill above half the globe. Place your globe in warm sand in your digesting furnace and tie a piece of paper over the opening of the phial, until every humidity is evaporated, which in a gentle heat is done in 24 hours.

When you perceive no more humidity in the neck of the glass, shut it with the glass stopper close.

Continue the digestion in a very gentle heat, and during the first week the amalgam begins to contract, and, as it was divided before in small globes, it becomes now one only mass, dark in color, and puffs up or swells, like fermented paste near the fire.

## THE DIGESTION CONTINUED TO A RED POWDER

In this gentle degree of heat, sufficient to excite the above mentioned fermentation, it must now be kept night and day, until it becomes a dark dusty red powder.

But before this comes to pass, you will see curious phenomena in the glass globe, and never the same alike, nor in one glass as it happens in another, although you should enclose exactly the same weight of amalgam in glasses exactly alike and in the same degree of heat; which I can attest to you from a great deal of experience.

I shall only relate to you the most remarkable changes and phenomena I have observed myself, which have happened to the matter.

### SIGNS AND PHENOMENA

After the amalgam has stood in gentle warmth, 15 or 16 days, it grows upwards like branches and leaves of trees, and on the sides of the globe the mercury fixes itself, and causes part of the globe to appear like a looking glass. But when afterwards the succeeding vapors insipissate the fastened mercury, he becomes too heavy to support himself and runs down, in streaks or veins, to the bottom, until the mercury becomes united with the subtilised fermented gold in the form of a powder.

The small trees grown out of the amalgam, drop down in process of time and become, with the mercury, a red powder.

But before this happens, the upper part of the globe, inside, is beautifully gilt all over.

Amongst all the philosophers, who worked this way, Irenæus Philaletha alone has observed this, which i found exactly true.

### USE OF THE RED POWDER

This red powder must be continued in digestion, increasing now your heat a little, and must be fixed gradually; which requires 3 months time, and an able and patient operator.

This fixed fusible powder or precipitate is called the philosophers gold, because it is prepared in a philosophical manner, by digestion alone.

By the help of this digestion, when finished, you have now completed the true radical and central calcination of gold, and you possess now the genuine calx or ashes of the philosophers, wherein the royal diademe is hidden.

This calx or fixed red powder is the philosophers gold or nearest matter of the Stone, out of which the Great Work may be made, as well as a particular profitable labour.

Now to oblige well intended beginners in this divine art, who wish not only to learn but also to reap an advantage from their labours, I will faithfully communicate, as I have done thus far, not in metaphorical language, but in plain terms, how they may proceed further, and how to work with this calx of gold in a particular way, to enable them to subsist until the great work is accomplished, which I will also faithfully teach hereafter.

### PROCESS IN THE PARTICULAR WAY

You possess now one and a half ounces of philosophical gold; but if you would or could from the beginning work with two glasses, which would be the wisest and safest way, as you can keep one glass with one and a half ounces of sophic mercury, for the universal process, by all means do it.

### AUGMENTATION OF THE SOPHIC GOLD IN QUANTITY

Take your one and a half ounces of philosophical gold, in the same phial it has been fixed in, or put it into another and put it in a sand furnace. Let the sand get pretty hot, so that the phial and the matter may become very hot, so that you can only just bear to touch it.

Then through a well heated glass funnel placed in the mouth of the phial, pour of your prepared sophic mercury half an ounce, previously heated, on your sophic gold in the phial, that is a quarter part of the mercury sophic to three quarters of the calx of gold.

Close the phial with the glass stopper, as there can be no humidity at present. Digest again in a sand heat, your degree of heat must be such, that nothing of the mercury may be sublimed from the calx of gold. Continue to keep your matter in digestion, increasing your heat gently and gradually, during four weeks time and this additional sophic mercury will become fixed by the power of the fixed sophic mercury.

After four weeks time you must increase your heat so as to make the sand almost glowing hot.

(N.B. : The following is an opinion which the translator has here give)

"I presume that this intense heat, which would be perhaps 300 C would cause the subject to melt together into a mass.

It may perhaps be unnecessary, but in order to get the mass out of the phial, it would be necessary to break the globe off; I wish to save the phial, and would rather perform these last three days of Glowing heat in a small crucible, with a lid luted on, to save my phials; I would put the small crucible in another large one filled with sand and covered with sand, and then place the large

crucible in a wind furnace or some other furnace managed with charcoal, and keep the fire just glowing quietly without draught or blast.

I would this way begin and increase my fire gradually."

Your half ounce sophic mercury must not be poured into the phial to the sophic gold, the whole quantity at once, but only gradually, at each time the quantity of the size of a pea, being made warm, as I told you; and after each projection of the mercury into the phial, let the phial stand half an hour in the hot sand, then project again the same small quantity, until the whole half ounce is put in. Then, as has been mentioned, close the phial with the glass stopper and fix the mass, until it melts without fuming.

Now you possess 2 ounces of sophic gold. This is a beginning and a foundation of a minera perpetua at home, which you must still increase in quantity, as you did before, to enable you to take a part of it every month, for reducing it to obtain the emoluments arising therefrom.

## SECOND AUGMENTATION OF THE SOPHIC GOLD IN QUANTITY

It is your interest to multiply this sophic gold in quantity and at least to double it.

The above two ounces imbibe again with half an ounce of new sophic mercury and fix the mass, and in four weeks time you will obtain 2 and a half ounces of sophic or fixed mercurial gold.

In four weeks more you may obtain by the same process, imbibing with half an ounce of animated or sophic mercury, and fix your matter as before, and you will obtain four (4) ounces of sophic gold.

## ITS USE FOR SUPPORT

Of the above six ounces of sophic gold take one and a half ounces. Melt five or six ounces of five silver in a crucible, project your one and a half ounces of Golden precipitate, enveloped in wax, upon your silver in fusion, and let it melt together for half an hour, the crucible being carefully covered, to prevent any coals from falling in. let it cool, separate the silver from the mass (by aqua fortis) which silver must be previously made into thin lamina in the flattening mill, or filed; if the aqua fortis will not dissolve it, you must melt another ounce of fine silver with it, and you will see a black earth or calx fall out of the solution. Wash and dulcify this calx with water, and melt it with borax, and you will find one and a half ounces of pure fine gold of 24 carat.

The remaining four and a half ounces of golden precipitate divide again in three globe glasses, imbibe each glass with half an ounce of sophic mercury, digest and fix. In this manner you can reduce every month one and a half ounces of sophic gold into corporeal, out of the silver, which at four guineas per ounce amounts to six guineas per month.

(This would answer well enough in Germany but not in England; consider the expenses and time of procuring a sufficient quantity of sophic mercury, the expenses of charcoal and oil for the digestions and fixations and aqua fortis, I believe this work might bear its own expenses but not enable the operator to support himself, therefore it is better to elaborate the tincture at once.)

Therefore we will proceed:

The before mentioned fixed solar precipitate or sophic gold forms a perpetual minera, and is already in this state a most admirable medicine at least equal if not superior to, I.B. Van Helmont's Aurum Horizontale; of this we shall treat further hereafter.

What I have taught you now is a tedious yet a certain and safe particular way to obtain profit every month. But if you like to pursue the same labour further, in order to obtain the universal tincture or stone of the philosophers, which tinges or transmutes all mercurial metallic bodies into genuine gold, you must open your philosophic gold radically and centrally, and subtilise still further, and increase in colour, fusibility and weight; more colour and penetration is obtained from the sophic mercury impregnated or animated by sophic sulfur or fire, and the increase in weight from the external fire.

This further subtilisation is called sublimation or distillation by the philosophers.

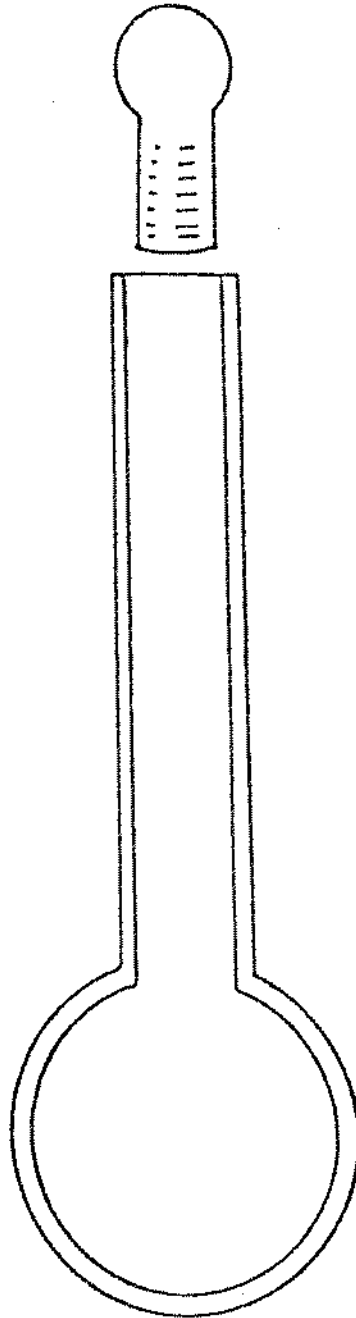
Note 4: As previously, it is a trap. If borax is not totally eliminated, it will hinder the process.

Ora et Labora!

Figure enclosed:

- Digestion flask

DIGESTION FLASK





Venus and Mars enter the fire for the red stage of the work.

Dear Friend,

## COELUM PHILOSOPHORUM (continued)

"Whosoever knows how to tinge sophic mercury with gold or silver possesses the great arcana!"

Note 1: This is the end aphorism of the Cœlum Philosophorum.

Hereafter are described the experiments on silver which are in fact several variations for the way of the white stage of the work.

### PROCESS UPON SILVER (CALX OF SILVER)

Take very fine copelled silver, dissolve it in aqua fortis. Weaken the solution with 20 or more parts of clean water. Then pour this diluted solution into a very clean and smooth copper bason, and the calx of silver will settle on the copper all over the bason. Pour more water to it and edulcorate it, until the calx of silver is perfectly tasteless. Then dry it.

### AMALGAMATION WITH MERCURY

Take now of your calx of silver 1 part and amalgamate it with 6 parts of purified running mercury.

Squeeze your amalgam through chamoy leather, to separate the superfluous mercury from it.

The ball remaining in the leather grind with purified dried salt, adding gradually the salt, until you see no more of the amalgam. Put this mixture into a glass retort, which lay deep in sand, and distil the mercury from it into a receiver half full of water, and the silver will remain behind with the salt. Wash the salt from the silver with clean water, and you will obtain a most subtil calx of silver.

Amalgamate this calx of silver once more with purified antimony, and grins the amalgam with purified salt, but grind it as subtil as you can, distil the mercury from it as before, and wash the salt from the remaining silver, until the powder of silver is perfectly tasteless and you will have a subtil calx of silver, which dry.

### PURIFICATION OF THE SALT USED IN THIS PROCESS

Melt 2 or 3 pounds of sea salt in a crucible, dissolve it afterwards in pure water, filter and evaporate the solution until the salt remains perfectly dry.



But if you will take the trouble in the room of loosing this water by evaporating, to distil it from the salt to dryness, you obtained a distilled pure water, which is better for the second solution of this same salt, than other pure water.

The glass body for this distillation must be wide enough to get your hand in it, not too high.

Dissolve your salt now a second time in the above distilled water, filter the solution perfectly clean, and then distil half or  $2/3$  parts of the water from it, until a small skin or film appears on the surface.

Now place it in a cold cellar over night and beautiful salt crystals will shoot, in the form of little pyramids, with 4 sides and hollow within. This is an excellent salt for purposes like this.

Preserve your calx of silver until I tell you what to do with it, in the mean time mind the following process.

**Note 2:** In this process there is a very important difference with what precedes: the Sopic Mercury is not extracted from the amalgam: it is directly put into digestion. This process takes more time but much easier to realize.

### PROCESS ON SILVER FOR THE STONE

Take fine copelled silver one ounce, martial regulus of antimony one half ounce (or silver two parts, martial regulus one part) melt them together, let it cool and beat the mass to a coarse powder, add 5 ounces running mercury revived from the cinnabar, as I have taught you in the chapter of mercury, amalgamate your coarse powder with this purified mercury with the greatest diligence and in the best manner, then wash your amalgam so often, until no more blackness appear in the water.

**Note 3:** Recoup the black scorixæ.

Then dry your amalgam and put it into a digestion globe, as I have taught you in the section of gold, no more than 2 ounces in one globe, but less, viz: one and a half ounce is till better.

Let one part in the globe out of three, remain empty.

Shut the neck with a glass stopper, after all the humidity is fairly gone.

Put your globe or globes in a sand heat in a convenient iron athanor, fired with charcoal, and place your globes in a gentle degree of heat at first and the amalgam will rise and go out into little branches like small trees, which in time, by continuing the gentle heat, tumble down again and the whole mass becomes a red powder. The phenomena I observed by this labour are the following:

Note 4: In the original document, the phenomena are not described; here another description of the process begins, which is not much different.

I took two ounces of fine copelled silver, and one part of martial regulus of antimony which I melted together in a crucible. Then I reduced the brittle mass to a coarse powder, and amalgamated my powder with ten parts (10 ounces) of purified mercury with the greatest diligence in my grinding mill, then I washed the amalgam so often, until I could get no more blackness from it.

This amalgam I put by, covered with paper, until it grew of a thick consistence, when I formed it into small pills with clean fingers. These pills I put in china saucers and covered them with paper; then I placed them on a gentle heat to become perfectly dry.

I divided my pills in different digesting globes, putting one and a half ounce of pills in each glass. (The purified mercury amalgamated with the lunar martial regulus of antimony washed and dried, is our animated mercury). The necks of my globes were 8 fingers high and my globes about 2 inches diameter outside. I shut my globes first with paper, in case there should be any humidity left, but when I perceive it is all gone, so that the necks appear perfectly dry, then I put in my glass stoppers quite tight.

I then regulated my heat, having placed my globes in the athanor in sand in such a manner so that the amalgam divided into small pills, moved by the exciting gentle heat, may flow together and ferment, whilst it looks like pitch melting in the sun.

In such a degree of heat, perhaps a little warmer than the beams of the sun, the mass elevated itself like fermenting dough or paste. Part of the mercury was separated and settled within the upper part of the globes, and ran down again within the sides, when the drops became too heavy for their support, leaving intervals or streaks between them, through which I could see how the amalgam behaved, which smelled and grew up from day to day into little trees with their branches.

After 20 days digestion I observed that the points of the branches strait upwards and sideways became of a fine red colour.

One of the center branches in one of the clouds did reach almost the mouth of the neck, most beautiful to look at, stained with red extremities.

I have recovered that some small portion of air is necessary in this work, in the same manner as air is necessary for the alteration and perfection of all creatures.

Such artists as deny all Entrance of air, and order the mouth of the phials to be sealed hermetically, by melting them together, as they do in closing thermometers, deserve to be exposed for their ignorance. Without air there is no action operation in Nature, and without action there is no change, and where there is no change, no amelioration can be expected, but the subject remains as it was in the beginning; and after you have laboured a long time without air and lived in hopes of obtaining something, you at last have to repeat your loss of time and expense, and do you know why? because you have worked without the knowledge of natural things!

In a glass melted together there is not so much temperate air as is necessary, to produce a change on the enclosed matter.

This is a hint to those that study with so much anxiety of mind, how to close their glasses sufficiently, out of fear the generating universal spirit should escape, in spite of wise nature, which produces and multiplies all its creatures by the medium of animated air. But let us return to our process.

Note 5: This confirms our theory: if there is no sulfur in the mixture, the oxygen of the air is essential. The Fire present here is the fixed fire of antimony which shall stay in the flask.

After the amalgam was grown upon the glasses, so that it had filled the whole space of the globes, the upper part of the globe became gilt, most beautifully, so that I could no longer see through it.

I let my glasses remain in the sand 2 weeks longer, thinking that this gold color would vanish, but growing out of patience, I took one phial out and examined the mass within, which I found of an unctuous yet porous consistency, and out of curiosity I rubbed it in a glass mortar, and it became a dark brown powder and set forth a smell equal to the finest violets.

Such fools as think that metals are dead bodies, will not believe this. Nevertheless that the central smell of metals and minerals, in particular antimony, is most delightful, is an absolute fact and a proof with me, that they have life and consequently are capable of being exalted.

After having tried this experiment with one phial, I was curious to know whether they were all alike, and found it exactly so, but I did not take the matter out of the phials, I only opened them and found the same smell.

The first which I had ground I put into a clean phial and put it in the sand again in the same degree of heat, but with hopes of success, nevertheless, this powder became fixed as well as the others, therefore the life of metals is of a more durable nature than that of animals and vegetables, and is not so easily destroyed, not even in fusion.

It took then my fixed precipitate out, and whilst it was yet warm, I added to 3 parts of precipitate one part of animated mercury previously warmed. I united them in the phials, that is I poured my warmed animated mercury one part upon 3 parts of my warm red precipitate, into each globe, and set them again in digestion. This mixture united in a moment and became almost instantaneously a dark brown powder; which precipitate by continuing the digestion, became fixed in a few weeks.

Some of these phials I took out and copelled the precipitate, which became most beautiful silver, without scarce any loss in weight.

This silver I separated by aqua fortis, and it contained a good deal of fine gold of 24 carats.

## MULTIPLICATION IN QUANTITY AND QUALITY

If you have a desire to effect an augmentation perpetuum, with this fixed lunar precipitate, you must proceed and augment with our animated mercury exactly in the same manner as I have faithfully told you in the section of gold. But do not be surprised if you find yourself disappointed in your expectations; after having augmented your fixed lunar precipitate with animated mercury 5 or 6 times, you think you will always obtain fine silver enriched with gold, but it is otherwise, and in the room of fine silver you will at last get nothing else but fine gold of 24 carat; because the trifling original quantity of lunar ferment is in time matured and exalted into solar ferment by our animated mercury, which is immature gold, and consequently your lunar ferment as the weakest will easily be overpowered by our gold as the strongest.

**Note 6:** This implies that for the multiplication, the mercury used should be at least a mercury animated by a martial lunar venusian regulus.

This note is also valid for what follows.

Now as from subtilised gold, by repeated radical solutions, a tincture finally must proceed, capable to transmute a great many parts of the inferior metals into permanent gold, exactly in the same manner it happens here with silver, therefore I warn you, that you may not be vexed, when you see your expectations reversed!

## REASONING OF THE AUTHOR

If you want to elaborate a Rx for transmutation into silver, you must observe this: after you have performed the first calcination of silver by animated mercury, that is after you have completed the first solution of the first lunar calx, you must again ferment with fine silver, in order that the specified White Lunar earth, of the so-called sulfur of Luna may not be transmuted or exalted into a solar nature, by several additions or augmentations with animated mercury, whose atoms are entirely solar. This the philosopher ought to know, or he does not know what will be the result of his experiment.

He would sooner obtain a gold than a tincture of silver, as the trifling white sulfurous lunar earth, which is the very specification of silver, transmuting and maturing mercury into silver in the mines, is soon altered and exalted by repeated additions of animated mercury.

You may yourself see the truth of it by the next experiment.

Let him try it that please, if he is not an indolent man and is sincerely desirous of seeing the truth with his own eyes, he will find it here! He will wonder at my sincerity, and thank me after I am no more in this life full of care and toil! I confess, I do admire the wonderful works of God by means of the universal spirit, but I do not worship the stone, being well convinced that I must leave it behind me!

I write the truth, firmly believing that God especially directs these things.

## EXPERIMENT UPON SILVER

Note 7: This experiment is only interesting for the theory; it is useless on the path.

Take one ounce of fine copelled silver, quarter of an ounce of martial regulus stelled melt and reduce to powder, amalgamate your powder with ten ounces of purified mercury revived from cinnabar, wash the amalgam, press the superfluous mercury from the amalgam through thick chamois leather.

The lump remaining in the skin, grind and wash several times, until all the blackness, which is the corporeal regulus, is washed away. Distil your amalgam by retort in a sand heat; if you have proceed rightly, you will find your silver perfectly fine and of the same weight as before. But your mercury, which is come over, above the nature of common gold, becomes a principle capable of making gold.

Thus far I have faithfully taught you how to overcome and exalt gold and silver by running mercury in the Via Sicca Pacifica which is a most ancient way, and although slow, it is safe and without danger.

Now I will teach you Viam humidam which thought somewhat shorter, is slippery and obnoxious on account of the vapors, and also dangerous.

## PROCESS UPON SILVER IN VIA HUMIDA

Note 8: The text about this process is not entirely decoded however it is here a process which uses a mercury which has been revived by the corrosive sublimate. A very difficult and dangerous process.

Make a calx of pure silver, calcined with purified sea salt, by mercury.

When you have made this calx, grind it with three times its own weight of good sublimed mercury, into a subtil powder.

Distil this mixture per retort, and a butter will come over.

What remains behind, weigh exactly, and mix it again with 3 parts of its weight of fresh sublimed mercury, distil again per retort, and all the silver will come over with the butyrum; a few faeces remaining behind.

The mercury contained in the sublimed mercury, must be separated and kept apart.

In this butyrum the silver is dissolved and volatilised by means of the spirits of sea salt and of vitriol, both contained in a highly concentrated State in the sublimed mercury, without the least phlegma.

Both these spirits can effect no such thing upon silver when by themselves, but united to the mercury, in the sublimed mercury, they attack and dissolve the silver, and all metals, volatilise them, and carry them over into the receiver.

The silver can be precipitated out of the distilled solution with water, but here it must not be done:

### FURTHER PROCEDURE WITH YOUR VOLATILISED SILVER AND ITS COAGULATION AND FIXATION

Take the subtilised and volatilised silver, as it is united to the butyrum, put it into a digesting globe with a long neck, coagulate and fix it in a gentle and graduated heat. It tinges tin and lead into silver equal parts.

### THE LAST PROCESS UPON SILVER

Dissolve a marck of fine silver in rectificated aqua fortis. This solution pour into a quantity of distilled water. About 10 or 12 times as much water, as you had aqua fortis. Dissolve purified sea salt in distilled rainwater, or filtered water, pour of this salt solution into the solution of silver diluted with water as much as is necessary for precipitating all the silver out of the aqua fortis, which you will perceive, as soon as your solution becomes perfectly clear and does not turn milky from dropping in the salt water.

All the silver falls to the bottom of you bason, like a white most subtil substance.

Pour the salt water carefully from it, and edulcorate your calx of silver several times with distilled water, until it has lost all sharpness, then dry your calx, this sort of calx of silver is called Luna Cornea.

Now take your dried Luna cornea or calx of silver, which by this simple process is very much volatilized, and for that reason has been called by Glauber Mercurius Lunæ, mix it with great diligence with three times as much in weight of purified sal armoniac, put the mixture in a coated glass body, cover it with an alembic, and sublime in a sand heat, and part of your silver will ascend with the sal armoniac. Repeat this sublimation, adding a little new sal armoniac, until all or most of your silver is sublimed and has ascended with the sal armoniac above the caput mortem.

Then take your sublimate out and dissolve it in our circulatum or alkahest (silver and sublimed sal armoniac together).

Distil it over per retort, and the whole will come over like a liquor.

Distil this liquor over a baln. vapor. and the circulatum will come over by it self, and a thick oily liquor will remain behind, containing your sublimed silver.

This liquor you must gradually and carefully unite to rectify S.V., at least 3 parts of S.V. to 1 part of the silver liquor.

Then set it to digestion 24 hours, and distil the S.V. from it in baln. vapo., which will carry over part of the corrosive.

Pour fresh S.V. upon it, digest 24 hours and distil the S.V. from it in balneo vap. as before, and repeat this operation until your silver remains behind like a thick oily liquor perfectly sweet, without the least bitterness or acidity. Great precautions are necessary in the beginning, when you unite the S.V. to the corrosive liquor, it must be done slowly and gradually. See the section of antimony.

The above thick oily liquor of silver is very ponderous, mercurial and volatile. It is by many called sulphur lunæ, although improperly, but let it be so, for the sake of understanding each other.

(A) The remaining earth out of which you have sublimed your silver with sal armoniac, you must place on a broad test, made of bone ashes, and set it in a muffle surrounded not per vapour with burning coals, and calcine it by the flame, gently and regularly during 8 nights and days, then take it out, put it in a glass body, pour well rectified sharp vinegar upon it and extract all what you can in digesting on a gentle heat, during 3 nights and days. (This is not an easy piece of labour).

Pour your clear extraction off, dry the remaining substance, and reverberate or calcine it as before, in the muffle during 8 nights and days, then extract again with fresh distilled vinegar as before. Pour this extraction to the former. You must continue the operation in this manner, until there remains nothing but a dead earth or caput mortem, wherein there is nothing metallic.

This earth proceeds from the aqua fortis and sea salt in the sal armoniac. (I think the sal armoniac should first be washed from the remaining earth). (A) (before it is reverberated in the muffle, the author seems to have forgotten to mention it, if you do not do it, you certainly have it in the vinegar, wherewith you have extracted the fixed salt).

(The above reverberations require an athanor, and are difficult and tedious operations).

Put your solutions all together into a glass body and distil the vinegar ever gently, and there remains a saline massa, which is improperly called Sal Lunæ. It is a part of the subtilised silver. But let it be called so.

This saline massa must be purified by solutions, filtrations and evaporations until the salt is clear and white. Distilled rain water is proper to purify this.

Note 9: The entire first part is useless because it leads to a silver chloride. This chloride can be obtained by dissolving silver nitrate in water saturated with purified sea salt. The silver chloride decomposes when exposed to light.

## COMPOSITION

Take your purified fixed salt as much as there is of it, weigh it, let it be perfectly dry, grind it in a glass or porphyry mortar with half its weight of our animated mercury, and put the mixture in a digesting globe, place it in a very gentle heat and let it stand until it is become a grey powder.

Now divide your dulcified oil of silver in 3 equal parts. Take one part and warm it a little, and pour it into the phial upon your grey powder, digest again and it will coagulate and become a powder.

Pour the second part of your oleum lunæ upon this powder, digest again until it is become a powder.

With the third and last part proceed exactly in the same manner.

Then let it stand a few weeks longer, increasing your gentle heat gradually, in order to fix your powder thoroughly.

If it flows immediately on a red hot copper plate, without the least smoke, it is right. If not, it must stand longer in the hot sand. This Rx. transmutes copper, tin, lead and mercury into fine silver. One part: 50 parts the first time.

#### MULTIPLICATION

Prepare some more oleum lunæ, as I have taught in this process, dissolve your fixed medicine therein, or imbibe your RX. therewith, coagulate and fix it; if you repeat this 6 or 7 times or still oftener, you may multiply this metallic medicine so highly, as to tinge several 1000 parts; because the oftener the Rx. is dissolved and coagulated and fixed, the more it becomes subtil, ingressive and penetrating and so it is with all metallic tinctures. This much of silver.

Ora et Labora!





In Urbigerus' third way, the way of the rich, the amalgam is seeded with ordinary gold.

Dear Friend,

## COELUM PHILOSOPHORUM (continued)

**Note 1:** This chapter "OF MERCURY", is not usable directly in the form described in Coelum Philosophorum. The operations have been mixed up; there is intentional confusion, for instance, between sublimed mercury and sublimed corrosive mercury. However, it contains an essential teaching in order to manipulate mercury.

### OF MERCURY

Est in Mercurio quidquid quaerunt Sapientes! (All that which the sages are looking for can be found in mercury!)

This subject is in truth a subject of all wonder. It is a water and does not wet. it is an earth yet it is volatile. It is a spirit, and yet after gold it is the heaviest thing in Nature.

It is a body and yet penetrates all things. Mercury is a homogenous as gold itself, and it is the water, out of which all metals have their origin. With truth mercury may be called unripe gold, because by bare digestion and animation it may be fixed into gold.

If you want to obtain any good from mercury you must coagulate and fix him, either by the power of his own internal sulfur or by addition of another sulfur.

This appears in common cinnabar and cinnabar of antimony, where we observe that the mercury, although only coagulated by common sulfur, has great virtue in medicine, and in alchemy gives proofs that he is an unripe gold. If you cement fine laminated silver with common cinnabar and melt and separate it by aqua fortis, you will, after every cementation, obtain a few grains of pure gold.

**Note 2:** The corrosive sublimate which is a chloride of mercury is an extremely toxic poison.

### THE TRUE METHOD TO SUBLIME SUBLIMED MERCURY FROM CORROSIVE MERCURY

As this is very necessary in alchemy, I'll teach you the best method to make it.

Take one pound of running mercury: dissolve it in a sufficient quantity of good aqua fortis: put in the solution gradually 2 lb of good common salt or sea salt.

Pour this mixed solution into a strong coated glass body: apply an alembic and lute a receiver to it, placing your glass body pretty deep in a sand pot, in a charcoal furnace. Then distil with a gentle heat, no more than is necessary to distil the aqua fortis over into the receiver: after 3 or 4 hours time, when most of it is come over, increase your heat, to force over, the blood red

vapours or anima nitri contained in the aqua fortis. When all is come over you have an excellent aqua regia.

Now you must increase your fire still more until you see the mercury ascending and subliming above the salt.

The highest and most subtil flowers keep apart, as they are very useful for making our ciculatum.

That part of the sublimate which is solid, put into a smaller subliming body, in fine powder, and sublime it once more, by itself.

**Note 3:** Modern method to make corrosive sublimate:

Dissolve mercury in sulfuric acid with an excess of acid. When all the mercury has been dissolved, the excess acid is evaporated (difficult and dangerous stage of the operation). We have then obtained a sulfate of mercury.

The sulfate of mercury is mixed with dry sodium chloride (in our case purified sea salt) 4 parts of sulfate, one part of chloride. Add some manganese bioxide. From 295 C, the sublimate deposits on the top of the flask. The sublimate melts at 265 C. It is soluble in the following ratio: 65 grams per one liter of water at a temperature of 10 C and 500 gram at 100 C.

The corrosive sublimate is also known as mercury bichloride.

## THE MAKING OF CINNABAR

Take running mercury 2 parts and pure common sulfur 1 part, melt the sulfur on a small heat, pour the mercury into the melted sulfur and stir it quickly, until you see no more mercury and you will obtain a black mass, called Aethiops Mineralis.

When cold, grind it to powder and mix it with half its weight of common very dry kitchen salt: put the mixture into a subliming body, which place in hot sand, cover it with a lid or piece of tile and increase your fire gradually, and the mercury will ascend in the form of cinnabar and carry as much sulfur with him as he needs for his coagulation and leave the impurities in the bottom with the salt.

**Note 4:** The cinnabar is not interesting for the purification of mercury. Distillation is a simpler method. That process is interesting to make an animated cinnabar. You must use some purified sulfur proceeding from volcanic earth with sophic mercury and set to digest.

## THE MAKING OF CINNABAR OF ANTIMONY

**Note 5:** In the following text, the first part is the making of antimony butter; we prefer the method already given in the lessons.

The mercury obtained in this operation is a mercury revived by the antimony and the sea salt.

Crude antimony is stibnite separated from its gangue; reduce it to powder in an air tight container.

Take 2 pounds of crude antimony, pound it in an iron mortar until it is a subtil powder and sift it; take 4 pounds of sublimed mercury and reduce it to a subtil powder: beware of the dust. Mix both pouders and put them into a glass coated retort, which place very deep in sand and cover the retort with the sand as much as possible, then distil by a well regulated, gradually increasing heat, until all the butyrum is come over into the receiver, which must be luted on, as the vapours if received into the lungs are mortal on the spot; the neck of the retort must be wide and short, that the whole retort may get very hot, else the butyrum would coagulate in the neck. (Confirmed by the great Boerhaave).

In order to obtain the cinnabar, you must increase your heat very much, so that the sand in the bottom as well as the bottom of the iron sand pot may become glowing or red hot. Then the sulfur of antimony laying hold of the running mercury left behind from the sublimed mercury, sublimes itself within the upper part of the retort and is called cinnabar of antimony. By means of a glass retort you can observe when the sublimation is ended, otherwise earthen retorts are commonly used. When the sublimation is ended let the fire gradually die away.

If you coat the bottom of the retort with a strong lutum of crucible clay, you may lay your glass retort over a naked charcoal fire, after the butyrum is come over in a sand heat, and the sublimation will be done quicker and equally safe. This last is my method.

#### COAGULATION OF MERCURY BY MEANS OF ITS OWN INTERNAL SULFUR

Take mercury revived from cinnabar q.v. animate it with the stellated martial regulus of antimony as I have taught you, in the section of gold.

Take of that mercury q.v. and put it in a convenient glass retort, adapt a receiver with water, place the retort in a sand heat, and distil the mercury over with a gentle heat, slowly.

A red powder will remain at the bottom in the retort but not much. Observe, if you give so strong a fire, as to make the iron pot and the sand glow, your red powder will melt and become gold. But this is not the intention.

Take your mercury and dry it, and pour it back upon the red powder into the retort and distil the mercury over as before, and your red powder will increase in quantity at each distillation.

Continue this operation until the whole quantity of animated mercury is become red powder. It is true that this requires time and patience, nevertheless if you have convenient vessels, in two months time, at least one ounce of such red gold may very easily be obtained. Or:

Take small phials with long necks. Pour in each phial only half an ounce of animated mercury: place the phials in a row in a sand heat in an athanor, which is fired with charcoal and keeps its heat at least 24 hours.

Place the phials in such a degree of heat that the mercury can sublime and settle in the upper part and necks of the phials.

The necks must stand in the open air, covered only with writing paper, but the globes must be buried in the sand.

After all humidity is gone, you must put a wooden stopper in each phial, which must go in easy.

If you find now the mercury ascending gently and settling in the neck, your degree is right. Then with a clean hair pencil, you sweep the mercury down into the globe; and do this as often as you have such a sublimation and settling of the animated mercury.

In 2 months time, and sometimes sooner, you will have your animated mercury in every globe converted into a red shining solar precipitate. By this method, suppose you work with 12 glasses, you may obtain 6 ounces of sophic gold.

Divide this now in phials, as I have taught in the first section of gold, and fix it by degrees of gentle heat, and you have made out of sophic mercury a sophic gold, which is the beginning and basis of our great work.

N.B. A sophic gold, where the centre is turned outwards, is MATERIA PROXIMA LAPIDUS and must be treated as I have faithfully taught you in the section of gold.

N.B. In the state wherein this gold is, it would be a sin to melt it, because then you would obtain common gold only -- gold without any power. Therefore this sophic mercury must be dissolved with fresh animated mercury and fixed, and this operation must be repeated, until your fixed powder is become of the easiest fusion, penetrating and tinging.

**OUR MENSTRUUM CORROSIVUM SPECIFICUM  
or CIRCULATUM  
or ALCAHEST**

Note 6: We are now going to give the making of these circulata or alcahest with 3 different methods. They are complex mixtures but we can say that the basis is aqua regia to which corrosive sublimate or antimony butter has been added or both. Often quoted in the work, in one name or another, it is best to use one way that does not require their use, their preparation being eminently difficult and dangerous.

Take: Calcined vitriol (copper sulfate) : 4 pounds

Calcined alum : 2 pounds

Niter : 3 pounds  
Common salt : 1 pound  
Sal ammoniac : half a pound

Powder each ingredient separately, then mix in the stone mortar.

Take calcined and extinguished (brittle) flints reduced to powder 6 pounds and mix with the above ingredients, now you have 16 1/2 pounds.

Divide it in 3 or 4 parts, and put each quantity into a well baked earthen retort, fixed in a furnace; there is not so much danger in this process as in the former, as the niter is so much weakened by the other ingredients.

Give first a gentle fire and increase it to a strong heat gradually, until all the spirits which come over in vapours, are driven into the receiver, which must be large and luted to the retort as before directed.

You keep up your fire until all the spirits are come over, but as soon as the receiver is clear, and the spirits are settled, let the fire go out.

When the spirits are well settled, take the receiver away and pour the aqua fortis into a large glass bottle stopped with a glass stopper.

Now take all your caput mortem out of the retorts, reduce them to powder and pour clean water upon them and boil the salt out of them. This must be gone in a strong glazed earthen vessel.

Filter the lye and evaporate in a glazed pan, until a skin appears on the superficies, then pour it on flat glazed earthen dishes, and set them in a cold place, and the salt will shoot into crystals.

Pour the liquor off and dry the salt crystals. Weigh them and add as much sublimed mercury, and flowers or sublimed sal ammoniac; the meaning is to take 4 ounces of each; pound and mix these 3 things with great care, as the dust is dangerous if breathed into the lungs, dissolve this mixed powders in your former spirit or aqua fortis; this done you must add gradually and cautiously 8 ounces of well rectified butyrum made of martial regulus of antimony and sublimed mercury; observe what we said before. (If you obtain more than 4 ounces of fixed salts them you must take in equal parts).

Digest over the lamp, and then put your spirit in a glass body, luting an alembic over the body, and into a receiver to the pipe of the alembic.

Or put the digested spirit into a capacious retort and distil, increasing your heat gradually; the retort must stand in a sand pot, fixed in a charcoal furnace.

The spirits will come over as red as blood. Pour your spirit back on the caput mortem, which is the salt, and distil again; continue this cohobation and distillation, until all the salt is

come over with the spirit, leaving a tasteless earth or earthy fæces behind, which are of no further use.

Dephlegmate this spirit in balneo vaporis and if you have well rectified it from its earthly fæces, you have then in your possession a menstruum which does dissolve and volatilise the calxes of metals. It volatilises the calxes of gold and silver, so that they may be easily reduced into a mercury of the gold or silver. (Virtue and use).

The calxes of the inferior metals it divides into a mercurial and terrestrial part, as I mean to demonstrate to you in the chapter of antimony.

As this menstruum is frequently mentioned in my treatise in the destruction and amelioration of the metals, I call it circulatum in order when in the Sequel I come to mention it, that you may know I mean this solvent.

#### TO PREPARE THE SAME MENSTRUUM BY A SOMEWHAT DIFFERENT PROCESS. N.B.

Take the before mentioned ingredients finely powdered and well mixed. Divide the whole quantity into 3 equal parts.

Force all the spirits out of the first part or quantity. Then pour your distilled spirit on the second quantity put into another retort, and distil the spirit over as before. This second spirit pour on the third quantity of ingredients into a new retort, and distil the spirit over the third time, as you have done before, every time towards the end of the distillation increase you fire to a very strong heat, in order to force all over what will go.

Then take 3 caput mortems (spirits in Dubuis' text) out of the retorts, boil the fixed gold out of them with water, filter the lye, evaporate and let it shoot into gold (crystals in Dubuis' text).

This salt must be dissolved in the spirit, distil the spirit over out of glass retort placed in sand, and cohobate the spirit so often, distilling it over every time, until all the salt, except a few earthly fæces, is come over with the spirit, which is a red liquor. Dephlegmate and rectify it per se. It shines in darkness as a burning charcoal and can be coagulated and fixated into a ruby red stone, which unites with gold in the crucible. (The last sentence appears only in Dubuis' text)

#### MENSTRUUM FOR THE SOLUTION OF GOLD PROCEEDING FROM SAL AMMONIAC, NITER AND BUTYRUM ANTIMONII

Take purified sal ammoniac 3 pounds, good purified niter 3 pounds, reduce them separately to powder and mix these ingredients with 6 pounds calcined flints reduced to powder, or fine colus, it is the same.

Lay a tubulated earthen retort in a furnace, on two iron barrs, so that the flame can play all round the bottom of the retort, adapt a very large receiver and lute it together with stripes of linnen and paste.

When the luting is perfectly dry, light your fire under the retort, but let it be very small and gentle at first to heat the vessels gradually, leaving the stopper of the retort open, in order that the heated earth may escape. Do not let the bottom of the retort become red hot yet. Your fire must be moderate in the beginning.

Put now 2 ounces of the mixture into the retort, by means of a funnel, covering the whole quantity with the stopper, and a piece of warm soft clay or loam on the top of it; because the stoppers in earthen retort never fir air tight.

Spirits will now come over in white clouds. As soon as you see that the vapours have settled, project again a couple of ounces of the mixture into the retort as before.

If you find that the white clouds will not come over into the receiver, your fire is then too gentle and you must put in a few more coals until you see the vapours come over; but if they come over with too much violence, so as to endanger the bursting of the balloon, the fire is too strong, and you must take some coals out immediately, therefore the furnace must have a door in front, beside the door of the ash or draught hole. Continue projecting the mixture gradually into the retort until all is used and the spirits come over. The bottom of the retort will at last become red hot, but then you must project less of the mixture into the retort, to avoid the danger of a sudden fulmination, which might blow up the whole apparatus; with care it can be done with perfect safety.

Let the fire go out and die away gradually. The next day, pour your spirit out, into a large glass bottle with a glass stopper.

Take one pound of this spirit, put it into a large glass receiver, or into a large glass body, drop into it gradually with great caution 2 ounces butyrum of antimony well rectified and made fluid by liquefaction on the air, the glass will become very hot, and it will run over, if you go on too fast.

After the butyrum is dissolved in the spirit, and the effervescence has ceased, drop in 2 ounces more, and so continue gradually, until 8 ounces of butyrum of antimony have been united to one pound of your first made spirit.

When all is quiet and perfectly united, pour the mixture into a low roomy glass body, apply an alembic, and lute a receiver to the bill or tube of the alembic. Your body must be placed in a heat furnace. Light your fire and raise your heat gently and gradually, until you see what degree the subject requires and a combined spirit will come over into the receiver.

The faeces throw away.

This spirit dissolves any calx of gold radically, volatilizes the same in such a manner that you may distil your gold over per retort; which gold you may afterwards fix, and multiply per tincturam of iron, of copper and of antimony.



## OF SALT COMMUNE AND THE CIRCULATUM MINUS OF PARACELSUS

Sea salt or common salt is of great use in alchemy. It must be purified by melting, dissolving, filtering, and coagulating.

After you have purified 3 or 4 pounds of it, mix it, one part of salt with 3 parts of loam, form little balls thereof like small marbles, dry them thoroughly.

Fill half an earth retort with these balls, lay the retort over a naked fire in a furnace, which heat gradually, until the retort becomes red hot at the bottom and the spirits come over into a large receiver luted on.

When you have distilled all the spirit in this manner, let the fire go out, and dephlegmate your spirit per alembicum in a balneum vaporis.

Now take 1/2 pound of fresh salt perfectly dry, dissolve it in one pound of your spirit, put it in a glass retort, which lay deep in sand, adapt a large receiver and lute the joinings.

Distil now your spirit, put it in a glass retort, which lay deep in sand, adapt a large receiver and lute the joinings.

Distil now your spirit over by a graduated and strong heat, and the spirit will carry part of your dissolved salt over. When all the spirit is come over, pour it back the next day on the caput mortem of salt in the retort, and distil again in the same manner as before, always giving a strong heat at the latter part of the distillation. Cohobate your spirit in this manner upon your salt, until all your salt in the retort is become spirit.

This spirit must again be dephlegmated in balneum vaporosum, where the phlegma comes over and leaves a gold coloured spirit of salt behind in the glass body.

This gold coloured spirit of salt is the circulatum minus of Paracelsus, wherewith all the metals can be conquered.

If you have our circulatum or Alcahest you do not want the above.

## OUR CORROSIVE MENSTRUUM OR AQUA REGIA WHEREIN WE DISSOLVE AND VOLATILISE THE GOLD

Take sal ammoniac, niter and calcined alum in equal parts, 5 pounds, i.e. 15 pounds together. Rub each ingredient to a fine powder, then mix them well in the mortar.

Further take flints 15 or 166 pounds previously calcined and extinguished in cold water until they become brittle; reduce them into a powder like meal, mix this powder, whereof you must have 15 pounds, gradually and exactly with the above ingredients.

This must be distilled out of a stone tubulated retort, in the manner as follows:

### ITS DISTILLATION

Take a good large earthen retort, which fix in a brick furnace so that the flame by the draught of the fire and air, may be able to circulate under and all around the retort, so as to bring it gradually to a red heat.

When your retort is thus disposed in the furnace, so as to receive the bare flame, adapt a large tubulated receiver; and lute the joinings with linnen and paste. let the luting get perfectly dry. Then light your fire and increase it gradually, until the retort is of a red heat at the bottom and sides, but not where it reaches above or out of the furnace.

When you have obtained this, keep your fire so. Now take your powdered ingredients dried thoroughly and heated in a bason, if there is any humidity in them or if they are not well heated, the retort flies in a thousand pieces.

Take small iron ladle, warmed, and project half a ladle full or at most 1 ounce of the heated ingredients through a thin funnel, into the tubulated retort, put in the stone stopper immediately and a piece of warm soft clay (Windsor loam) on the top of the stopper.

As soon as this small quantity of the mixture is thrown into the retort, the niter melts and fulminates with the sal ammoniac, but the calcined salt and the calcined flint powder hinders this fulmen in a great measure, otherwise it could not be done at all.

As soon as the retort is stopped white fumes come over, which fill the receiver immediately (the receiver must be very large and have a tube and stopper in the belly; in this tube you may put a cork, with a goose quill or small glass tube passed through the cork, that you may have it in your power, to let out some of the elastic air contained in the niter, to prevent the balloon from bursting, which corrosive vapours would suffocate the operator; it is a dangerous unpleasant operation!). (It would be still safer to join 2 balloons one into the other and so have a vent hole in the stopper of the second receiver).

(It is the sal ammoniac that causes the niter to do mischief).

Keep your fire very steady, do not increase it, and wait now until the receiver or receivers grow clear again and the fumes are settled.

(The receivers must be kept cool, with a towel dipped in cold water). Now project again the same small quantity, half a small iron ladle full, and do as before. In this manner you must continue until the whole quantity is distilled, which is long, tedious and dangerous operation. In my own aqua fortis furnace it can be done without danger; whereof I have given you a draught. (This draught is not in my book).

When you have thus obtained the spirits, and after they have settled in the balloon, or receiver, unlute your vessels carefully.

Then pour your aqua regia into a large roomy glass.

### FURTHER PROCEDURE WITH THIS AQUA REGIA

Weigh 1 pound of your aqua regia and pour it into a large glass body, drop into it a little at a time, 2 ounces butyrum made of martial regulus of antimony and sublimed mercury; it causes a great effervescence, which makes the glass very hot and would break the glass if the 2 ounces of butyrum were poured into the aqua regia all at once.

Therefore every time you pour in a small quantity you must wait, until the effervescence has ceased, and so you may do it safely.

The aqua regia becomes as red as blood by the union with the butyrum.

When they are united and the conflict has subsided, pour the mixture into a roomy tubulated retort of glass, which place in a sand heat, and with gentle fire distil the menstruum over in a capacious receiver, lute on.

The menstruum comes over clear like water, and orange coloured fæces, proceeding from the regulus remain behind in the retort.

Rectify the Menstruum once or twice by retort and gentle heat, until there remain no fæces behind.

If you perceive phlegma in it, you must distil the phlegma from it per alembicum over a balneo vaporis; the phlegma being lighter than the spirit, forsakes the spirit and comes over first.

This is our corrosive menstruum to dissolve the flowers of gold, and to volatilise them, and distil them over per retort.

(This solvent was invented and described by Basilus Valentinus in the 14th century).

(I think this same menstruum might be made in a much more safe way. i would take all the ingredients except the sal ammoniac and distil my spirit of niter in the usual way. Then dissolve (cold) gradually by little and little my sal ammoniac in the spirit of niter; then rectify this aqua regia until there remain no fæces; then unite to 1 lb of this spirit 2 ounces of butyrum as the author teaches, rectify 2 or 3 times my combined spirit and dephlegmate it if necessary, and I should obtain the same corrosive menstruum with infinitely less trouble and danger, and in a shorter time. S.B.).

### PROCESS TO ELABORATE THE WHITE AND RED MEDICINES VIA UNIVERSALIS

Take now of your sophic golden precipitate 1 part, and mercury sophic 2 parts. Or sophic gold 1/2 ounce and mercury sophic 1 ounce; amalgamate them as follows: put your sophic powder

of gold in one of your clean small digesting globes and pour your sophic mercury thereon, all at once; let the humidity exhale first in the sun or in a gentle heat. Put on the glass stopper; place your globe in a gentle warmth in your furnace, and it will amalgamate itself, the gold powder will insinuate itself into the mercury and will radically mix therewith; as soon as this is accomplished, which you will easily perceive, then open the phial and pour the amalgam into a clean warmed glass mortar, grind it well with a gentle motion, and pour warm clean water on it, grinding a little more, let it settle and pour the water off again; repeat this 2 or 3 times more, if you perceive any colour yet in the water.

As soon as the water comes off perfectly clear and transparent, dry your amalgam in the sun, or on a very gentle heat.

Now put your dry amalgam again in the digesting globe and place it in warm ashes or sand, in your digesting furnace over a lamp, cover the phial with paper during the first 24 hours, if you presume any humidity in the amalgam, if not shut the phial close with its glass stopper, and observe to regulate your heat as I tell you:

This heat in the beginning must not be greater than the heat of the sun in the middle of summer, from 90 to 100. (The degree of hatching eggs is about 96).

Let it stand quiet, do not move it, and the composition will ferment and turn as black as ink, and look like melted pitch, throwing up small bladders or bubbles from time to time.

(Iren. Philal.)

In this regimen of Saturn the operator must not increase his heat, that the mercury may not forsake the gold. You must prevent the mercury from circulating, during 40 or 50 days you must have plenty of patience and wait until the blackness disappears entirely.

Continue your gentle degree of blood warm, and the mercury will of itself begin to circulate, and gently ascend and descend again, until after several months circulation the whole mass becomes a beautiful white powder.

This white powder is the white sulfur of the philosophers.

This sulfur does not tinge, and cannot be exalted alone without imbibition, on account of its fixed nature.

Philaletha mentions that this white sulfur can not be exalted per se, and then adds a plain sophistry, repenting perhaps of having said too much, that this sulfur would begin again to circulate, which is against all reason. Then he says again that this sulfur must be imbibed or fed with the spirit of life.

It is obvious and experience has taught me to imbibe this white sulfur with the spirit of life, i.e. with animated or sophic mercury, which dissolves the sulfur, then it must be circulated and exalted, as I shall faithfully teach you.

## FURTHER PROCEDURE WITH THE WHITE SULFUR AD TINCTURAM ALBAM

Take 2 ounces of fine copelled silver, let it melt in a new crucible, project 1 ounce of your white sulfur enveloped in wax on your silver in fusion, and let it flow 1/2 an hour, cover the crucible that no coals may fall into it, and you will obtain a white vitreous mass which is brittle; rub it to a subtil powder; take one part of this powder or 1/2 ounce and put it in a digesting globe, pour on it 2 parts or 1 ounce of sophic mercury; if there is no humidity in it, shut your glass with the glass stopper, and set it in the digesting furnace in a gentle heat as before, and the sophic mercury will dissolve the mass gradually and become black with the mass and at last become a white powder in a much shorter time than before.

This is the white elixir in a state of infancy, and tinges metals into fine silver, although in a small quantity only.

### MULTIPLICATION OF THE WHITE ELIXIR

In order to make it tinge more, it must be further subtilised and made more fusible and penetrating; this is done if you imbibe this medicine 3 or 4 times more with sophic mercury and fix it every time.

You have now 1 1/2 ounces of white medicine into a digesting globe, so that only 1/3 part is filled, add to it 1/2 ounce of your sophic mercury, set it in digestion in a gentle heat, as before, and in 8 days time, the sophic mercury will be imbibed, and dried up with the mass.

Add again 1/2 an ounce of sophic mercury, digest as before during 8 days and nights, and the mercury is again dried up, and repeat this a third time, adding 1/2 an ounce of new sophic mercury.

The 4th, 5th and 6th time imbibe your medicine each time with one ounce of sophic mercury, digest and dry up each time.

The seventh and last time imbibe this whole quantity of medicine placed in a digesting globe of a large capacity with 2 1/2 ounces of sophic mercury, digest as before, and after a short blackness the whole composition will become a brilliant white powder and elixir, which is the multiplied tincture for the white.

This must be melted again with fine silver in the crucible, 1 part with 2 or 3 parts of fine silver, and you will again obtain a vitreous brittle mass.

This vitreous substance can be multiplied ad infinitum. With this you may make projection on the inferior mercuric metals, such as lead, tin, and mercury to transmute them into the finest silver.

## PROCESS WITH THE WHITE SULFUR TO MAKE THE RED MEDICINE THEREOF

Take the white sulfur, whilst it is yet warm, imbibe it 2 or 3 times with sophic mercury, until it is become a soft and somewhat dark mass, then shut the glass and digest, during the first 30 days the dark colour will disappear, continue the digestion and during the second thirty days the mass will become green and of various colours, afterwards yellow and if you continue the digestion it will become at last a deep red powder. (Sulfur rubrum). This red powder is the red sulfur of the philosophers.

Take the above red sulfur 1 part and 2 or 3 parts of pure gold, melt it together as you did before when you melted the white sulfur with fine silver; and you will obtain a vitrious mass, which reduce to a subtil powder.

Imbibe the this powder with mercury sophic in the same manner as you did with the white sulfur or white tincture; digest and fix it again; this must be repeated several times, imbibing the medicine, digesting and fixing it; and you will accomplish the red stone for metals.

## OF PROJECTION WITH THE RED STONE

Take 3, 4 or 5 parts of fine gold (the quantity of gold depends upon the power of the augmented or multiplied medicine) let it flow in a new clean crucible and project one part of your multiplied medicine, let them melt and unite well together until you have obtained a deep red, brittle, opake, vitreous mass; which when cold, beat to powder.

With this red very pouderous powder you can make projection on mercury and all other inferior metals.

The power or virtue of the medicine depends upon the multiplication, consequently how many hundred or thousand parts 1 part tinges, must be found out be a few experiments.

If the transmuted metal is brittle; and if the whole quantity of metal is not transmuted, it is a sign that you have not taken enough of the medicine.

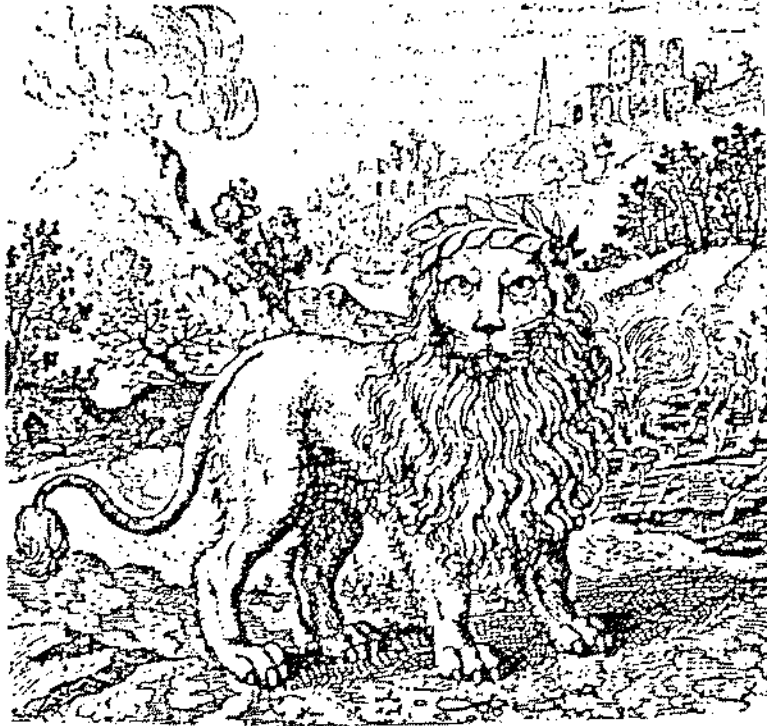
## MULTIPLICATION

Concerning the multiplication of the medicine, I will only add, that the multiplication is nothing more than a repetition of the work.

I take of the medicine either white or red 1 part and 2 parts fine silver or fine gold, and melt it well together in a crucible.

Then I amalgamate the powder with mercury sopic, dissolve it in a gentle digestion and fix it; and in a short time the labour is accomplished, and the tincture is multiplied in virtue and quantity; whereof several authors, principally Irenæus Philaletha and d'Espagnet have written very candidly, yet with some distinction.

Ora et Labora!



The red lion wakes up.



Dear Friend,

We said that a metal could evolve if it had the means to, i.e. if it can get rid of its poisons, be fed with metallic oxygen: sulfur.

On the other hand, if at this first stage we add Fire then the seed the metal will quickly reach the top of the evolution of the metallic realm and even go beyond it. At that moment, we have a regenerated metal, initiated metal, the cubic stone of the philosophers.

## COELUM PHILOSOPHORUM (continued)

### SECOND SECTION OF GOLD

We have faithfully communicated how gold may be exalted and made useful that is tinging by the Via Sicca in the particular and Universal Way, which an intelligent operator will receive thankfully and will find that we have not told him fables and impossibilities, but the plain and honest truth, which by prudent assiduity and not very laborious application may with the blessing of God be easily accomplished.

Now I will teach you how gold can be opened and exalted via humida, which is a process denied and contradicted by many, but I am certain that such a contradiction is not founded in experience.

True it is, that the ancient Philosophers have not known corrosive solvents, and those that followed them in metallic labours in via sicca, have adopted the mercury as the only metallic solvent and believed no other, contradicting every other method, and more so, they saw, that some who worked not with mercury, failed and missed their aim; but that does not prove the impossibility of success by corrosives; nor does it from thence follow that one man or some men can know every thing, and that what they are ignorant of or deny should be absolutely false; but the truth is that we ought to say with a certain wise man:

Heu quantum est quod nescimus! (O how many things are there, which we do not know!)

Therefore let no man be persuaded to abstain from metallic labours in via humida, but act with prudence, and aim at nothing else but at a subtilisation and exaltation of the metals, and remember that although the corrosive solvents are not of a metallic nature and have no essential ingress in the central mixture of metals, yet they can be used as instruments and a medium, which after they have served the operator, may be very soon separated from the metallic homogeneity, which must be done. (Paracelsus and Hollandus worked constantly with corrosives, so does Basilius and others).

## PROCESS WITH GOLD IN VIA HUMIDA

Take very pure gold, make it into a subtil calx, as follows:

Take sublimed mercury, which has been made by aqua fortis and niter, sublime this mercury 7 times, as will be taught in the chapter of mercury.

Of this sublimed mercury take 6 ounces, break it in pieces, the size of a hazelnut, put these pieces into a glass retort with a wide neck; put upon it the following mixture.

Take of pure gold  $\frac{1}{2}$  an ounce, zinc one and a half ounce, melt this together in a crucible, and pour it out in a flat heated [ plate of iron, when it is cold break it in pieces; these pieces lay on the sublimed mercury in the retort, which must be tubulated; place the retort in a sand pot made of iron, adapt a receiver, but lute nothing; the retort must have a baked earthen cover, to keep the heat in the better.

Increase your fire gradually, at last pretty strong, and the sublimed mercury will come over with the zinc in form of an oil or butyrum, and at last follows the fluid mercury.

(The concentrated spirit of sea salt in the sublimed mercury lays hold of the zinc and carries it over as a butyrum, the fluid mercury thus left alone with the gold, forsakes the gold and comes over as running mercury). But the gold remains in the retort like an opened calx without splendor, partly in the neck near the body and partly in the bottom of the retort.

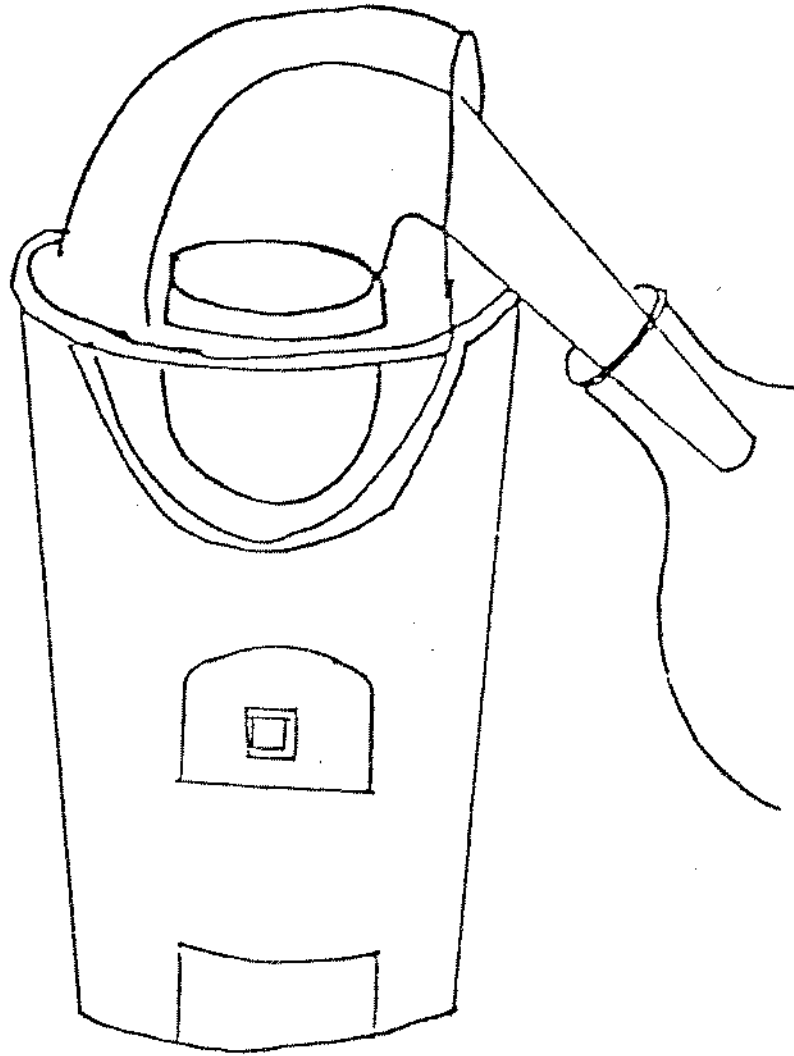
The retort must be made in the following manner:

- A. The bottom of the retort.
- B. The upper part of the retort, which fits over the lower part, and must be luted on.
- C. A cover made of clay and well baked to keep the heat all over the retort.
- D. The sand pot is made of iron.
- E. Upper door in the furnace; fixed with charcoal.

The double retort must be made pretty strong of good glass.]

This requires a strong and well regulated heat; if you work right, the whole quantity of gold ascends in subtil flowers into the neck of the double retort (See figure). But the sublimed mercury goes over first with the zinc as a butyrum.

You may take martial regulus of antimony in the room of zinc, in the following manner:



## SUBTILISATION OF GOLD BY MARTIAL REGULUS OF ANTIMONY AND SUBLIMED MERCURY

Take one part of very pure gold in small bits, melt it, with 3 parts of very pure martial regulus of antimony, after it is melted let it grow cold.

Reduce the brittle mass to a fine powder, mix with one part of this powder 3 parts sublimed mercury, previously reduced to powder and then mixed.

Put it in a glass retort, which bury in sand, in the sand pot, and distil first gently, then gradually increase your fire, until the sublimed mercury and the regulus has separated itself from the gold, and increasing gradually your fire, the gold will ascend like flowers, and a butyrum comes over into the receiver, from the sublimed mercury and the regulus. This butyrum comes first. Part of the gold hangs in the neck and part on the sides of the belly and a small quantity remains in the bottom of the retort.

Take the flowers of gold out carefully, which are a subtilised opened calx of gold.]

## OPERATION WITH THE ABOVE CALX OF GOLD IN VIA HUMIDA TO SUBTILISE IT STILL FURTHER AND DISTIL IT OVER AS AN OIL PER ALEMBICUM, OR PER RETORT

Take your subtilised calx of gold, put it in a glass with a long neck, and pour our first Menstruum upon it, so as to cover it, set it in a gentle heat over a lamp to digest and let it dissolve of the gold as much as you can.

When you find that it dissolves no more, decant very gently and carefully the clear gold coloured solution into a glass distilling body, perfectly dry and clean. (It dissolves with a gentle ebullition and bubbling).

Pour new menstruum on the remaining gold and digest as before; decant again the tinged liquor carefully, and pour it to the former solution.

When all the calx of gold is dissolved, take all the solutions together and put them into your glass distilling body or into a glass retort.

If you use a body, lute an alembic over the body, which place on a balm. vaporis, and adapt a roomy receiver.

Then distil the Menstruum over, until the dissolved calx of gold remains behind like fluid honey. Pour as much fresh menstruum upon the gold as you have distilled from it, and distil it over again on your vapour bath, until the appearance of gold is like honey.

This distillation, every time with new menstruum, must be reiterated for a whole month, once a day; then place your vessel in a sand heat, increasing your heat gradually, and you will see a part of your dissolved gold go over like a deep gold coloured liquor or oil, but the greatest part will sublime into very tender flowers.

These flowers you must dissolve with new menstruum, distil the menstruum from it in B. Vap. and then placing the vessel in the sand, you will get more of the gold coloured oil over; and in this manner you must proceed, until every grain of your dissolved gold is come over in the form of a gold coloured thickish oil. You must have a sufficient quantity of menstruum ready for this purpose.

As soon as all your gold has thus been volatilised in via humida, you then rectify it 3 times per se out of a small glass retort.

### FURTHER PROCEDURE WITH THE OIL OF GOLD TO OBTAIN A TRUE POTABLE AND MEDICINAL GOLD

Put your volatilised oil of gold into a small glass body, pour genuine well rectified S.V. upon it gradually and carefully, a little only each time, let it stand until the ebullition ceases, and then pour on it a little more, proceeding thus gradually, until you find that your oil of gold is perfectly dissolved in your S.V.

Whilst you do this you must tie some writing paper over your body.

Now lute an alembic on your body and place it on a baln. vap. over the lamps or a gentle charcoal fire, and distil about  $\frac{3}{4}$  of the S.V. from the gold into an adapted receiver.

Pour new S.V. as much as you distilled of, on the gold, digest it 24 hours in a most gentle warmth, then in baln. vap. distil the S.V. from it again.

This process must be repeated with new S.V., digesting and distilling of each time, until the S.V. has carried over the corrosive spirits, which remained with the gold from its first solution; therefore when you find, after 5 or 6 distillations, that the S.V. comes over of a pleasant taste free from corrosiveness, then your labour is done; distil then the spirit of wine of until your gold medicine remains behind like honey, of a very deep colour.

### ITS USE

This dissolves in every liquor, and well deserves to be called a genuine Aurum Potabile, and is as volatile as mercury.

It unites immediately with our blood and fluids, and as it remains unaltered it can by circulating with the blood invigorate us, and enable nature to remove every disorder. I believe it to be one of the highest medicines in nature, after the philosophic stone; yet it is not the most universal medicine, but is nearest related to the Mineral Kingdom.

## A PARTICULAR LABOUR WITH THIS GOLD FOR METALS

After your gold has been sublimed into flowers, and those flowers have been distilled over per retort by the help of our corrosive menstruum, you must pour that solution into a large quantity of distilled water, rain water, and drop into the water 12 times in weight of animated or sophic mercury to 1 part of gold used in the beginning. For this operation you must take a large glass matrass, with a narrow mouth.

In this glass body you pour the dissolved gold, with the animated or sophic mercury, shut the opening with your thumb, and shake the glass a good while, and the animated mercury will attract all the gold and become an amalgam, in the water.

To know after a god while shaking, whether there remains any gold in the water, pour a little of this water into a clean wine glass, and drop a few drops of spirit of sal ammoniac into the glass, if this water becomes red, it is a sign, that all the gold is not yet amalgamated with the sophic mercury, therefore you must shake your glass until there remains no more gold in the water.

Then pour the water carefully from your amalgam into another body, and pour fresh distilled rain water upon your amalgam, shake it again as before, and pour it of to the former; repeat this 2 or 3 times, then dry your amalgam, and examine all your waters by the spirit of sal ammoniac.

If there remains any gold in the waters a little more animated mercury will attract it, which put then to the former amalgam.

## PARTICULAR PROCESS WITH HE AMALGAM

Take your amalgam washed clean and dried, put it in a digesting globe of such a capacity, that half the globe or more may remain empty.

Set it in a sand heat, cover the glass with paper until all humidity is evaporated, then put in the glass stopper.

Keep it in a gentle heat one month night and day, it will pass through various colours and become a red powder.

The last 3 nights and days, after one month is elapsed, give a very strong heat, so that it may flow or at least become firmly united.

Break the globe to get it out and reduce the mass with borax in the crucible, and you will find your animated mercury fixed into fine gold.

If you have used one ounce of calx of gold and 12 ounces of animated mercury, you will now find nearly 13 ounces of pure gold.

## UNIVERSAL PROCESS WITH THE SAME AMALGAM

Think about this and consider whether it might not be possible to increase this power in a high tinging medicine!

The fixed powder consisting of volatilised gold and sophic mercury is truly a seminal gold, whose central tinging power is turned outwards, or else it could not have fixed your sophic mercury in one month time, therefore consider in your mind whether this seminal gold might not be increased in its tinging power by repeated subtilisations?

I would proceed thus:

Take of your fixed powder, in the room of reducing the whole quantity to common multiplied or new generated gold, 1 ounce, dissolve this in our corrosive menstruum and volatilise it by frequent distillations, until it goes all over into the receiver, exactly in the same manner as you treated the flowers of crude gold, thus volatilised and the corrosive taken from it by rectified S.V. and evaporated to dryness; combine this volatilised gold with half its own weight i.e. 1/2 an ounce of such volatilised gold as you prepared with sophic mercury into an amalgam; this is one ounce of volatile gold and 1/2 an ounce of amalgamated gold, as has been taught before.

Mix and put into a digesting globe, digest with a gentle heat and fix it gradually. It will be finished in a shorter time! It is an infant which may be conducted to manhood. Consider of it and you will not be sorry for it.

## OF VITRIOL

**Note:** We hesitated before including this part of the text in our lessons, however we find here much additional information. In our opinion, read it but it is perhaps better not to experiment with it.

Vitriol is a mineral salt, proceeding from dissolved metals in the mines. Therefore we have various sorts of vitriol, such as vitriol of copper, vitriol of iron, vitriol of iron and copper mixed, vitriol of gold, which is the Salzburg vitriol, white or zinc vitriol, containing a white metallic earth.

The most common vitriols are those of copper and iron, all of them containing a burning sulfur.

The preparations of vitriol are various and numerous. We will only mention such as are necessary.

## SPIRIT AND OIL OF VITRIOL

**Note:** The making of sulfuric acid.

Take 2 or 3 lb of vitriol, put it in an iron pot which set over a naked fire, stir it until it becomes a hard and dry mass.

Reduce this mass to powder and mix with it calcined and powdered flints twice the weight of your powdered vitriol.

Put this mixture into a coated retort of earth, set your retort in a convenient furnace, so that the retort may receive the naked fire, lute a large balloon receiver to the retort, and let the lutum get perfectly dry. In the receiver you must put a little clear water to receive the spirits.

Then make at first a gentle fire, and a phlegma will come over first, increase the fire gradually and the volatile spirit of vitriol will follow the phlegma and at last with a very strong fire, so as to make the retort glow, the ponderous oil of vitriol comes over in heavy vapours.

The next day when the furnace and vessels are cold, unlute your receiver carefully, and pour all the liquid out of the receiver into a roomy glass body, set an alembic on the body and adapt a receiver. Place your body in a sand heat furnace, and distil with a small heat and the phlegma vitrioli united to the water will come over. Thus far you have luted nothing.

When you perceive that sower drops begin to come over, take your receiver away with the phlegma.

Apply now another dry and clean receiver and lute it, increase your heat with a little and the acid volatile spirit of vitriol will come over, when you perceive that in this same degree of heat, which force the spirit over, no more does ascend, then let the fire gradually die away.

Now you have the spirit of vitriol in the receiver and in the glass body remains the ponderous dark coloured oil of vitriol.

If you put this oil into glass retort, adapt a receiver unluted, and lay the retort pretty deep in a sand heat and raise your heat gradually, until the oil of vitriol boils in the retort, it will clarify itself, all the colour will come over, and the oil which remains in the retort will become as clear as rock water. After it has purified itself, let the fire go out, take your clarified oil out of the retort, and pour it into a glass with a glass stopper.

This oil is perfectly liquid when warm, but when cold it is a transparent acid mineral salt, on account of being so highly concentrated; it is also the most ponderous mineral liquor prepared by art.

(I have once distilled it over in a sand heat, and I was obliged to raise the fire to that degree, so as to cause the iron pot to become red hot, and my clarified oil came rolling through the neck of the glass retort in little clouds, which succeeded each other, it required a very strong fire, because it is so ponderous).



From the first caput mortem, when you made the dark oil first (which caput mortem is called Colcothar and is of a fine red colour) you may extract with boiling water a sal vitrioli as white as snow. If you cement silver with this salt, it becomes Luna Fixa, which is nothing less than white gold, as aqua fortis nor spirit of niter does not touch it.

Helmont and Boyle order the Colcothar to be reduced to a subtil powder and to be mixed with sal ammoniac in equal parts, and then to be sublimed in a sand heat, and thus they obtain their ENS of copper, or ens of iron according to the nature of their vitriol.

Basilus Valentinus and his amanuensis Iodocus Von Rehe have made a tinging medicine called Lapis Philosophorum from Hungarian vitriol; I have never done it, although Kunkel Von Lowenstern says he made this stone out of vitriol after one of the processes communicated to the Prince Elector of Saxony by Sebald Schwartzler in the year 1570. K. Von Lowenstern says that he transmuted 20 marks of silver into fine gold therewith.

Here is the process:

#### TO MAKE THE STONE OUT OF HUNGARIAN VITRIOL

Note that the Salzburg vitriol is a solar vitriol and is as good as the Hungarian; take either of these two g.v. : 10 or 12 lbs. Dissolve your vitriol in rain water, filter the solution, evaporate in large glazed basons until a film appears on the surface, then set your basons over night in a cold place, and it will shoot into crystals.

Repeat this process of dissolving your crystals, filtering the solution and evaporating until a skin appears, and then crystalizing over night, 10 or 12 times and you will obtain a most beautiful vitriol of a most sweet pleasant smell, but you will lose about half.

Take your crystals and calcine them in the sun and by no other method, until they are become a white powder.

If this is done whilst the sun is in Leo, you obtain Sir Kenelm Digby's sympathetic powder. This is the best calcination of vitriol.

Do not think that you can ever purify the vitriol completely by solution, filtration and crystallisation, if you were to do it 300 times, because the yellow metallic ochre, which separates itself at every filtration remains with the last grain of vitriol, and even without that yellow earth, the vitriol cannot shoot crystals.

Iodocus Von Rehe mentions that he became disheartened and tired, when he found that he could not entirely purify his vitriol; I say that 10 to 12 purifications are sufficient.

Your vitriol which you have calcined in the sun put in a roomy earthen or glass thick coated retort, place it on 2 iron bars in a furnace over a naked fire.

Now light your charcoal and give a gentle fire at first, during the first 3 or 4 hours, and a weak acid phlegma will come over first into the receiver which must be very large and carefully

luted on, and the lutum as well as the clay coating of the retort must be perfectly dry and hard, before you light your fire.

Raise your heat gradually and in the space of 12, 14 or 18 hours force all the heavy spirits and oil over in clouds into the receiver; the last 3 or 4 hours, your retort must be red hot below, or else you will not obtain the heavy oil.

Let the fire go out gradually of itself. The next day when the vessels are cold, take off the receiver carefully.

Pour the contents out of the receiver into a glass body, which place on a balneum vap. Set an alembic on it and adapt a receiver. Lute with strokes of linnen and cold paste. Now light your fire and make the bath boil, so that your glass body may receive the steam of the boiling water.

All the weak acid phlegma will go over into the receiver, and if your vitriol is Hungarian, or Salzburg vitriol, or a vitriol made of iron and copper, according to Basilius, your oil will become concentrated and remain in the body of a transparent deep ruby colour, whilst any other vitriol will not give you this phenomenon.

Thus far I have worked this process. Now we proceed according to Basilius and Iodocus Von Rehe.

#### SEPARATION OF THE PRINCIPLE IN VIA HUMIDA

Put your red oil into one or several matrasses with long necks, covered with double paper or easy wooden stoppers.

Set your matrasses or glass body in a gentle heat. (Such as horse dung) in digestion 8 days and nights or longer, and a natural separation will take place.

A clear transparent liquor will float on the surface and increase daily in quantity.

pour this clear liquor off carefully, and digest again 8 days and nights, and you will obtain more of that liquor. Pour this off again carefully. Continue the digestion until no more clear liquor or volatile spirit is separated and formed.

This liquor is the Mercurial spirit of Basilius or his spirit of mercury in forma humida.

Pour these liquors together in a small glass retort, and distil them over, so that no colour may ascend with it.

The red oil which remains after the separation of its mercurial spirit, you must also put in a glass retort, which must be coated with loam, and be placed in a sand heat.

Force this red oil over, increasing your fire gradually, until the red oil comes over in heavy rolling clouds.

There remains saline fæces in the retort. The above red is sulphur metallorum.

Calcine your fæces during 10 or 12 hours under a muffle, surrounded with burning coals, then extract the white salt with the first mercurial spirit, which spirit you must again distil from your sal metallorum. Now you have the three principles according to Basilius' process.

## COMPOSITION

Take all your metallic salt, and dissolve it in your mercurial spirit gradually in a very gentle warmth, but take no more mercurial spirit, than is necessary for the solution of all your salt.

Put this solution into a digesting globe of a convenient capacity and lute the mouth of the neck.

Set it in a gentle heat over a lamps, and let it stand there until the whole is coagulated into a white salt, which according to Iodocus Von Rehe will arrive in three months time.

Now weigh your red oil or sulfur and divide it in 7 equal weights. Take the first part and imbibe therewith your white salt. Set it in digestion and coagulate it. proceed in the same manner with the remaining 6 parts; one after another, until they are all coagulated and fixed with the salt.

Then fix your powder by gradual heat, and you will obtain the Stone of the Philosophers.

## MY OWN REMARKS ON THIS PROCESS

(i.e. The Author's Observations)

I have told you that I took Salzburg vitriol, which I dissolved in rain water, filtered the solution and evaporated it in as large glass body, until a skin appeared on the surface, then I set it over night to shoot crystals, which I told you has a most delightful smell; but I did not always perceive that sweet flavour, although I always took Salzburg or Hungarian vitriol.

I have dissolved my vitriol 10 times, which I think is necessary as well as sufficient.

If you repeat it still softer, you will always have yellow fæces, and at last the yellow earth of vitriol is separated entirely, whereby the vitriol is destroyed, so that it is no longer a vitriol.

The red ponderous oil is like butyrum of antimony and attracts humidity out of the air, and thus become fluid, otherwise before attraction it congeals like ice.

It attracts this humidity even through the pores of glass, whilst a clear liquor separates itself from the ponderous sulfureous oil and floats on the surface, which is Basilius and Von Rehe their spirit of mercury.

This I separated by means of a small funnel. The remainder, which will yield no more clear liquor or spirit of mercury, is the Sulphur embryonatum Vitrioli Veneris of solar property.

This red oil you must distil over per retort and a black earth remains, wherein the salt of vitriol is hidden.

This black earth must be calcined under a muffle then extracted with your acid spirit of mercury; this spirit you distil from the filtered solution, and there remains a snow white salt.

But your spirit of mercury must be rectified first by itself in a small retort.

There is something else to be minded, which is, that the red oil must be dissolved or diluted in the spirit of mercury, then distil the spirit of mercury from it, and your remaining red oil will be clear and beautiful and of a fine ruby color.

Thus far the process is true, and thus far I have worked it, but I had not time to go any further with it, nor did I want it.

The process appears to me to be rational and true.

After the spirit of mercury has been coagulated with the salt, and when after that, with the red sulfurous oil, which is an ingressive embryonated solar sulfur, it is again coagulated and multiplied as Von Rehe teaches, it can certainly and must, in the character of a concentrated fire, have a power to penetrate mercurial bodies and fix them into gold (after it has been first melted with salt in the crucible).

The lover of curious experiments may try this process, which I believe to be true, provided you meet with a good vitriol.

## OF SAL ARMONIACUM

This salt came originally from Armenia and therefore has been called Sal Armoniacum. At places where camels and mules belonging to caravanes usually stopped, this salt was generated by the sun, by means of the salt of the earth. The Venetians were the first who made this discovery, and as they had learned that this salt was generated from urine combined with the salt of the earth, they conceived that such a salt might be made artificially from urine and sea salt. if you take sea salt wood sut and urine, boil them together, dissolve it again with urine, the staler the better, then filter and evaporate the solution, you will obtain a very excellent sal armoniac. This is of infinite use in medicine as well as in alchemy.

In medicine the spirit as well as the volatile salt of sal armoniac is of great use.

Take fixed alcali or purified potashes and sal armoniac in equal parts in a subtil powder and mix well, put the mixture into a glass body with a large alembic and lute a receiver to it.

Distil with a gentle heat in sand or in baln. vap. and the volatile salt of urine, diluted in phlegma, ascends and comes over, and is called the spirit of sal armoniac.

In the alembic a beautiful white volatile salt will sublime and fasten there, which has the same virtues with the spirit ( or volatile salt dissolved in phlegma).

### SPIRIT OF ARMONIACUM - ITS VIRTUE AS A MEDICINE

It resists the acid in the stomach, bile and not only in the stomach but in the bowels also. 50 to 60 drops in a wine glass full of water.

Out of the caput mortem you may boil a salt with water, filter and evaporate the solution, and you will obtain a good antifebrile salt. 20 or 30 grains is a good dose in fevers.

### ITS USE FOR METALS

If you cement laminated fine silver with sal armoniac, it gets heavier, and is sooner graduated into luna fixa or white gold, which can also be done with sea salt and calx.

If you dissolve sal armoniac in rain water, and extinguish red hot bricks therein, the broken pieces of bricks imbibe the solution.

Distil this in an earthen retort over a naked fire, and you will obtain a spirit which dissolves gold in leaves without corrosion, and carries it by distillation over the helm.

Dissolve sal armoniac in rain water, distil the water from it, and part of the sal armoniac will come over.

What remains dissolve again, separate the fæces, distil again and more sal armoniac will be volatilized and come over.

Repeat this labour until all the sal armoniac is come over along with the water.

Now distil half of the water from what is come. What remains behind distil with a strong heat per retort, and your sal armoniac will be subtilised and volatilised more and more.

What is now again come over, distil in a glass body and alembic over a balneum vaporis as long as any phlegma goes over; what remains behind in your glass body is a thick oily liquor.

Set this liquor in a cold cellar, and saline crystals will shoot, which are extremely fusible and penetrating.

These crystals dissolve a calx of gold radically if placed in a gentle heat in a digesting globe, and dispose the gold to become a tincture for transmutation.

Your calx of gold your must take with sublimed mercury and martial regulus of antimony, as I have taught in the section of Gold.

Gold prepared in this way, if further dulcified and dissolved with S.W.R. becomes a most glorious Aurum Potabile.

Ora et Labora!



The alchemist rests in the garden of the Hesperides.

Dear Friend,

This lesson is somewhat long because we included several of texts dealing with the Secret Fire, which have their place only in this lesson.

The last text Chemical Moon Light must be studied very carefully because it is an uncommon process that enables us to obtain an undetermined Secret Fire, which is not the case with the first texts. This important experiment leads us to believe that, even when undetermined, the Secret Fire has two aspects.

In the theoretical part of these lessons, the aim is to provide a body of alchemical knowledge authorizing a Knower's work and no longer the use of empirical formulas. Once you have made your choice among the paths we presented, you should not however give up the study of the other ones, because they all complete each other in the aim of deepening your knowledge.

Therefore, with this lesson, we are completing the first addendum to the Mineral lesson. The work which is proposed is the result of a collaboration between some of the LPN-France association members and this work is still in progress. We hope that your experiments and your studies will give evidence to the value of the documents we presented. We also wish that you make only a personal use of it.

Always keep in mind that patience is necessary in the work and that the student must strive to possess three things:

- a generous heart;
- a solid mind;
- a skilled hand.

Good Luck!



## THE MEDICINES

The medicines resulting from the methods studied can be directed toward the mineral kingdom or toward man. We did not address this issue in this addendum to the Mineral lessons because all the related details are given in Mineral Lesson # 30, starting from Aphorism 14.

The stone's or the medicines' power depends upon the concentration of Fire in the supporting material. The increase of power during the multiplication shows that at the beginning, the element Fire is not saturated and that the concentration of this element is possible.

We have said previously that the Fire could be attracted by magnets (in our opinion the two best magnets are potassium carbonate and antimony trichloride). The use of magnets brings about an unavoidable drawback: the Fire then becomes a determined fire. The undetermined Fire has an enormous advantage, because the resulting product is then truly universal.

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## THE WAY OF CINNABARIS

Some members of the association talked of a way close to the way of cinnabar. In this way, the basic products are mercury, sulfur, and potash. Potash is set to deliquescence. In the documents we possess, nothing is clearly specified but it seems obvious that the deliquescence must take place during the days following the spring equinox. The potash is then charged with solar Fire which, as a result, is determined as a vegetable fire. But, as we have explained before, vegetable life can only be transferred onto bodies that have a 4-electron outer shell i.e., carbon, silicon, germanium, tin or lead. As this is not the case with mercury, potash is of no interest.

If we want to use an efficient way of cinnabaris, the solution is simple. The mercury must be alive, i.e. we must use a mercury revived by antimony, through the way of the amalgams.

What is missing in this mercury in order for it to evolve? The metallic oxygen, i.e., the sulfur. Therefore we take native sulfur purified by carbon tetrachloride in a soxhlet, and dried in the sun.

With this sulfur and our mercury, we make a cinnabar (use mask and gloves). If the mercury and the sulfur are appropriate, no sublimation is necessary; on the contrary it could be damaging inasmuch as our Fire has been imperfectly fixed.

- Proceed with the sulfur-mercury mixture using roughly a 1/7 ratio;
- Make sure there is no free mercury or excess sulfur;
- Operate with patience;

- Then set into an incubator with an initial temperature of 40 C. Watch the evolution which in this case is very quick.

**Notes:**

1) The limit of the evolution is determined by the choice of the regulus of the amalgam, that is:

- lunar martial regulus: white;

- venusian lunar martial regulus: red.

2) The sulfur must be obtained by the cooling down of the tetrachloride, because in that case it is obtained in a crystallized form. After an extraction, never continue to heat a soxhlet extractor, if there are crystals at the bottom of the flask; in this case, change the flask and recoup the crystals.

## LULLY'S THEORY OF THE PHILOSOPHER'S FIRES

Translated by S. Bacstrom

Our Fires, without whose knowledge the Magistry is not perfected

In this there are contrary operations, because as Fire against Nature resolves the spirit of a fixed body into the water of a cloud, and the body of a volatile spirit is thereby fixed into congealed earth; so, on the contrary, the Fire of Nature congeals the dissolved spirit of a fixed body into a glorious Earth, and resolves the fixed body of a volatile spirit not into the water of a cloud but, into the water of the Philosophers. Because that which is fixed by virtue of the Fire of Nature becomes volatile; a spiritual body into a spirit; humid into dry; heavy into light - and on the contrary fire against nature changes volatile into fixed, and fixed into volatile; body into spirit and spirit into body; humid spirit has the form of the water of the cloud and a constrictive ponderosity.

Understand by this that fire against nature is so called because it is against all natural operations, for the token which the fire of nature composes this always decomposes and destroys and carries to corruption unless the nature of fire be added.

Hence we say that such fire in the operation of Nature is not of the virtue and operation of our magistry, but that fire only which is purely natural.

There are four Fires:

1. Natural which is in our Ardent water perfectly rectified;
2. Unnatural, as the heat of a dung-hill, a vintage, etc.;
3. Elemental, which is common fire;
4. Against Nature, a heat corroding all things, as aqua fortis, which is drawn from vitriol, salt petre, etc., & sal armoniac and other mineral things.

And you must know that the heat of the Elemental fire can never draw sulphur of nature from the veins of a body, which nevertheless the Fire of Nature by its own attractive virtue easily does.

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THE SECRET FIRE  
(According to Paracelsus)

AUREOLI THEOPHRASTI PARACELSUS  
ARTHIDOXORUM SEU DE SECRETIS NATURAE LIBRI DECEM. IT EM  
MANUALIA DUO ETC. BAVILEA  
M.D.L. XXXII

A tincture you shall make as one makes oil of Vitriol, by means of a gentle heat (He means during the digestion).

Take of this hanged thief (Mercury) one part. Prepare him over a gentle  $\Delta$ , until he becomes snow-white.

(He means that you shall sublime your  $\frac{\text{☿}}{\text{☿}}$ , which appears from the expression of the hanged thief [ $\frac{\text{☿}}{\text{☿}}$ ] therefore you are to take of a good snow-white  $\frac{\text{☿}}{\text{☿}}$  one part).

The  $\text{☽}$  in subtle filings also one part and 2 parts of the high flying eagle (Sal ammoniac purified from its black  $\text{☽}$ , by sublimation).

(Note here that in Paracelsus' time the  $\text{☿}$  was imported into Germany by the Hollanders from Armenia and Arabia, and was very black and impure, so that they were obliged to purify their crude  $\text{☿}$ , by subliming it from sea  $\text{☽}$ ; such a purified  $\text{☿}$  was still common, although pure  $\text{☿}$ , therefore we must not take our sublimed or volatile  $\text{☿}$  in the room of the common, as the common is meant here and no other.

Mix these ingredients (viz.  $\frac{\text{☿}}{\text{☿}}$  1 part, filed fine  $\text{☽}$  1 part and clean common  $\text{☿}$  2 parts). Put it into a  $\text{☽}$ , lute a cover on it, and when dry set it in a wind-furnace, cover it with coals, and let it melt well, follow my advice, says P. then pour it out and let it cool in the heated cone; when it is cold, beat it to powder; squeeze the powder through a strong cloth, and look for the living thief (the revived  $\frac{\text{☿}}{\text{☿}}$ ) and take care of him.

What remains in the cloth, copel by or with lead to recover some of your  $\text{☽}$ .

## COMPOSITION

Now take one part of the thief's  $\text{☽}$ , and one part of the thief, which you squeezed through the cloth (and which is an animated lunar  $\frac{\text{☿}}{\text{☿}}$ ) put these two  $\text{☽}$  into a digesting glass, which shut close, and place the glass on a gentle heat, and it will be dissolved into a  $\text{☽}$ . If you perceive this you are right.

Continue your gentle digestion, the glass kept closely shut, until the  $\text{☽}$  is dried up into a white powder or calx like fine  $\text{☽}$ .

## MULTIPLICATION

Dissolve this in the cold (placing the opened glass in cold  $\nabla$ ; or open it and let it dissolve by attracting the humidity of the  $\Delta$ , so that it becomes  $\nabla$  again; but do not take the ~~Oil~~ out of the glass; I know P. means this, from other processes).

Coagulate this again by gentle heat, the glass shut again; and repeat this operations at least three times, until it flows without fuming; and you will have a powder (a Rx - tincture) believe me, which transmutes rogues and pious into fine  $\mathcal{D}$ , and it does it in a large quantity. (The pious are the Mercurial Metals, such as  $\mathcal{F}$ ,  $\mathcal{Y}$ ,  $\mathcal{S}$ , the rogues are the refracting metals, who have but a little  $\mathcal{F}$ , such as  $\mathcal{F}$  and  $\mathcal{M}$ ).

The thieves  $\nabla$  is the solvent upon the running animated Lunar  $\mathcal{F}$ ; he certainly means a  $\mathcal{F}$  ial  $\nabla$ , but what sort of one I cannot tell, But,  $\mathcal{E}$  is also a  $\mathcal{F}$  ial  $\nabla$  or sophic  $\mathcal{F}$  simplex, so is the white oil of Justanus and the red oil much more, as a double animated sophic  $\mathcal{F}$  ex  $\mathcal{E}$ .

I give you this to show you how easily a tincture may be made with the right principle and right solvents!

If we could find out this thief's  $\nabla$ , this process should be one of my first works; he says in another place, that it is done in 6 weeks time and in no trouble.

Consult R. Boyle in his Corpuscular Philosophy where he speaks of  $\mathcal{D}$  cornea and  $\mathcal{F}$ ; an experiment he once made.

Whosoever possesses the knowledge to tinge the Sophic  $\mathcal{F}$  with  $\mathcal{E}$  or  $\mathcal{D}$  will obtain the great Arcanum!

Finis

## EXPERIMENTS FOR THE PREPARATION OF THE PHILOSOPHICAL MERCURY by means of the Moon and the Martial stellated regulus of antimony

Eugeneous Philalethes

Note: This text confirms everything we have previously presented.

### 1. The secret of the philosophical arsenic

I took 1 part of our Fire dragon and 2 parts of the magnetic body ; I prepared them together with a strong heat and by the first fusion we obtained about 8 ounces of the true arsenic.

Note: Fire dragon = regulus of antimony  
Magnetic body = iron or steel  
True arsenic = martial regulus of antimony

### 2. The secret of the preparation of the mercury with its arsenic by separating it from it fæces.

I took 1 part of the best arsenic and united it into one single body with 2 parts of the virgin Diane; I ground them very finely and with this I prepared my mercury, working them together by heat, until they were excessively blended; then I purged them with the urine salt, until the fæces separated, which I put aside.

Note: Virgin Diane = silver metal  
Urine salt = sal ammoniac

### 3. The purification of the Philosophical Mercury

The mercury thus prepared is still corrupted by an external impurity, that is why it must be distilled 3 to 4 times in its own alembic with a curcubit of steel, then leach it with the urine salt until it becomes clear and shiny and it does not leave any trace behind it, when you move it.

Note: The tri-distillation that we propose is simpler.

### 4. Another still better purge

Take 10 ounces of decrepitated sea salt and 10 ounces of the scoriae of Mars, 1 and a half ounce of prepared mercury, grind the salt and scoriae very finely, together in a marble mortar ; then pour the mercury and grind it with vinegar until the mercury no longer appears; pour it into a glass flask and sand-distil it in a glass alembic, until the mercury rises, pure, clear, and marvellously shiny; do this three times and you'll have the mercury very well prepared for the magistristry.

Note: Same as for 3 ; purification using sea salt and vinegar may be useful for a first cleansing. This operation is not too hard on the quartz distillation flask.

#### 5. The secret for the correct preparation of Philosophical Mercury

Each preparation of the mercury with its arsenic is an eagle; when the feathers of the eagle are purged of their crow-like blackness, make the eagle fly up to its seventh flight; likewise we need up to 10 flights to prepare it.

Note: The mercury is amalgamated with the martial lunar regulus of antimony. The whole: amalgam + distillation + purgation = an eagle.

Here the silver may be reused but not the regulus.

#### 6. The secret of the Philosophical Mercury

I took the appropriate quantity of mercury and mixed it with its true arsenic, i.e., about 4 ounces of mercury and mixed them to obtain a consistency that is not too thick ; I purged in the right way and distilled it and I obtained a pure Moon body, whence I concluded that it was correctly prepared; then I added its weight in arsenic and augmented it of its previous weight of mercury, inasmuch as the mercury can form thin layers, and I purged it in this way until exhaustion of the blackness and until it turned into a lunar whiteness; then I took 1/2 ounce of arsenic with which I made a true marriage, I added the betrothed mercury, which was done at a temperature slightly lower than that of baking pottery, then I purged it again in the appropriate way; the purging was slow and pains-taking, I did it with urine salt, which I found was more appropriate for this work.

Note: Detailed description of one of the previous eagles.

#### 7. Another still better purge.

I found a better way to purge with vinegar and sea salt, so that in half a day I could prepare an eagle ; I saw the first eagle fly and Diane was left with some copper tincture ; I began the second eagle removing superfluities and then I made it fly and again the doves of Diana were left with the copper tincture ; I added the third eagle and purged the superfluities by removing them, even when white, then I made it fly and it left a greater part of the copper behind, with the doves of Diane ; then I let it fly twice by itself, up to the complete extraction of the entire body ; so I added the fourth eagle, gradually adding more and more of its own humor, and it was made of a very moderate consistency in which there was no *hydraps* (or superfluous humidity) as there was in the first three eagles.

Note: Actually, same operation but the regulus is a lunar venusian martial regulus for the red stage of the work.

#### 8. I found the best way to prepare the Philosophical Mercury, as follows:

I put the amalgamated mass, espoused or joined very intimately by an appropriate marriage, in a sand-furnace for an hour and a half but in such a way that it cannot sublime ; then I take it out and strongly grind it ; I put it again in the furnace and after about a quarter of an hour, I grind it again in a hot mortar, so that the amalgam starts to cleanse itself and rejects a great quantity of powder ; then I put it in a crucible and in the furnace as before, for an appropriate time with as strong a heat as possible without ever reaching the point of sublimation ; I constantly put it into the furnace and grind it continuously until all the powder entirely disappears; then I leach and the fæces are easily rejected and the amalgam becomes free of any heterogeneity ; then I leach it with the salt and again heat it and grind it ; I repeat this process to clean it entirely of all kinds of fæces.

Note: Operation for the long way, the amalgam is purified without being distilled.

### 9. A triple test of the good quality of the prepared mercury

Take the prepared mercury with its arsenic of 7, 8, 9, or 10 eagles, put it in a flask that you lute with the lute of wisdom ; put it in a sand-furnace and keep it at a sublimation heat, so that it can rise and come down in the flask until it becomes coagulated in a manner slightly thicker than butter ; continue up to a perfect coagulation, so that it is as white as silver.

Note: Explanation that only concerns the lunar martial regulus for the white stage.

### 10. Another test

If, by shaking it in the flask with urine salt, it becomes by itself an impalpable white powder, so that no mercury appears, and if by itself it coagulates as a slightly thick mercury in a dry and hot place, it is enough. But it is perhaps better to shake it in spring water, it runs as little heads or particles, because if the body is granulous, it won't be transformed and separated into very tiny parts.

Note: Another solution for the purification of the amalgam.

### 11. The third test

Distil it in a glass alembic placed on a glass curcubit, if it distils without leaving anything behind it is a good mineral water.

### 12. The extraction of the sulfur out of the living mercury by separation

Take your spiritual and physical mixture whose body is the coagulation of the volatile through digestion, and separate by means of a glass retort the mercury from its sulfur and you will obtain a fixed Moon, resistant to aqua fortis, and of a mass specific to common silver.



### 13. Magic gold extracted from silver

Through heat, you should extract a yellow sulfur from the white sulfur, through a handmade operation; which sun is the minium of the philosophers.

### 14. Out of sulfur, aurum potable

You can transform this yellow sulfur into an oil as red as blood, by circulating it with the volatile, mercurial, philosophical menstruum, thus you obtain an admirable panacea or universal medicine.

### 15. The rough conjunction of the menstruum with its sulfur for the formation of the lineage of fire

Take your best prepared mercury and chose among the 7, 8, 9, or at the most 10 eagles (Translator's note: that has been sublimated 10 times at the most) mix it with the prepared laton (brass) or its red sulfur, i.e., 2 parts of water or at the most 3 parts with 1 part of pure, ground, and purged sulfur: Note: it is better to take 2 parts for 1.

### 16. The mixing work by hand

You must grind your mixture thoroughly on a marble board, then leach it in the vinegar and sal armonic, until it rejects all its fæces and then leach it with spring water, and you will remove its bitterness and saltness, then you must dry it on white paper, turning it around from place to place with the tip of a knife, until it is excessively dry.

### 17. Placing the foetus in the philosophical egg

The matter being dry, put it in an oval shaped glass, of the best and clearest glass, of the size of a hen's egg, in such a glass the matter should not exceed 2 ounces, seal it hermetically.

### 18. The regimen of fire

You must have a furnace in which you can maintain a constant heat, in which you can obtain the heat of a sand fire at the first degree, in which the dew of our mixture may rise and circulate day and night without interruption, etc.

In such a heat, the body dies and the spirit is born again and eventually the soul will be glorified and united with a new body, immortal and incorruptible; thus a new sky is made.

Notes 11 to 18: Without comment, paragraphs similar to those of the Coelum Philosophorum.

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## CHEMICAL MOONLIGHT

Translated by S. BACSTROM

Note: Description of a method for the direct extraction of the undetermined Secret Fire. The extraction in this case must occur without "magnet".

The work is accomplished with only one thing, and this should be taken literally. Read the second part of the The Aqueous Stone of the Sages, the Novum Lunem by Sendivogius, the Olympus Terrae by Theophras and Ali Puli. These authors say we should leave aside all animal, vegetable or mineral subjects. Only take our  $\nabla$ , dew, collected in  $\zeta$ .

Sendivogius in his treatise on  $\triangle$  says: "There is in the air a secret food for life, which is called Dew during the night, but  $\nabla$  or  $\triangle$  during the day, whose coagulated invisible is worth more than the entire earth.

Our body is a celestial  $\ominus$  by means of which we open the metallic body  $\odot$  or  $\lrcorner$  in  $\triangle$  open in a  $\nabla$ , and during this resolution the elixir is made, i.e., after the astral  $\ominus$  has been obtained and extracted from the lunar, viscous and greasy  $\nabla$ , it is the universal key to open the fixed bodies of  $\odot$  and  $\lrcorner$ . Our matter is a virgin  $\nabla$  which has never received the rays of the sun, even though the sun is its father and the moon its mother (and that the wind bears it in its belly).

This glorious matter must be collected in valleys, hills, even caverns, or in your own house. It is called Heavenly Dew, the  $\odot$  of nature, the grease of the earth. It is an astral spirit which is in the air and which is attracted by all vegetable, animal, or mineral species. But in the air it is still universal and undetermined; that is why we do not collect the dew which has touched the grass or the trees, because the spirit is already determined and therefore damaged.

The solar and lunar rays or celestial dew must be collected at the right time ( $\zeta$ ), in a clean vessel; rain, dust, the stench of smoke or other effluvium damage it. There are many magnets, however success depends as much on the place, gallery, weather, wind as on the magnet.

During a big storm, strong gusts of wind, heavy rains during the spring, this  $\lrcorner$  which the sun has extracted from the earth and the ocean, is copiously and abundantly gathered in the atmosphere and pulsated towards earth and attracted by plants, by men and by the magnets well prepared as receptacles. The stormy weather, when the wind blows from the south or south-east is very good. Extreme cold or heavy heat gives nothing.

The place must be dry, clean and free, neither marshy nor muddy. Your gallery must be oriented south-north. The vessels must be 6 feet above ground. A gust of wind passing through the gallery is very useful. (Editor's note: it seems that the author uses an equipment to collect the dew hidden in what he calls the gallery. It could be a barn or a shed-type structure).

There must be a harmony between the place and the receiver to collect this  $\ominus$  in sufficient quantity.

### Method

Collect about 8-16 ounces of our universal  $\Psi$ , put it in a well-sealed flask and leave it to putrefy, which will take about 40 days. When the matter is well putrefied and quite black, divide it into ounces.

Take 1 or 2 ounces and dry them to obtain a  $\nabla$ ; from this  $\nabla$  or  $\oplus$  extract a pure  $\ominus$  and imbibe it with as much  $\ominus$  of  $\Psi$  that you took in the beginning, or a bit less and let it dry in the  $\ominus$ , softly and naturally.

Once dry, give more milk to the child, i.e., of that milk out of which it was made, half less than the beginning quantity, and in this way use 2/3 of your  $\ominus$  of  $\Psi$  to imbibe and dry. Divide the last 1/3 in 7 parts ; imbibe your  $\ominus$  7 times, drying it each time.

After the 7th and last imbibition, test your matter on a red hot  $\cup$  or  $\Psi$  board , and see if it flows and penetrates without smoke: if it smokes, continue the imbibitions until it is perfectly prepared.

Then take one part of your universal wax and 2 or 3 parts of fine  $\oplus$  or  $\cup$  and put them into a  $\nabla$ , the cover well luted, and keep it in fusion for 3 or 4 days in the  $\Delta$  and the added  $\oplus$  will become friable and shiny and becomes the medicinal tincture. The experiment will show the force of the projection.

Time and patience are necessary to prepare the  $\ominus$  of wisdom in a natural way, because its tinging power should not be destroyed by too much heat. The matter must be dried in a natural, unsophisticated way, like a furnace, horse manure, or even the heat of a lamp. Dry it at the heat of a brooding hen.

The matter has the inherent power to become perfect; the philosophers say that the coction of their stone must be done in the heat of the sun (for this reason the translator believes that the  $\ominus$  is dried in the heat of the sun). You will obtain a  $\nabla$  or  $\ominus$  which must be purified of its faeces. the pure  $\ominus$  is then imbibed. The vessel must be waterproof and solid, not porous; leave enough place in the vessel for humidity to have enough  $\Delta$  to reject the heterogeneous excess or otherwise the work will stall and be damaged, without condensing nor drying in  $\ominus$ .

After the putrefaction, the regeneration takes place starting from its own inside.

Our  $\nabla$  is not the  $\nabla$  of the clouds, or of a well, or of a spring but it is thick, fixed and salty, a dry and staining matter, that does not wet the hands, and it is a dirty water that originates from the salt and the grease of the earth. (The translator supposes that it is collected by deliquescence of the sea  $\ominus$  or  $\oplus$  used as a magnet).

Our matter is this  $\nabla$  that hangs above our heads in the  $\triangle$ . Theophrastus says: "You must take the Moon at the firmament and reduce it to water and then to earth and you will find the real matter of our stone".

The root of the philosophical matter is formed in the earth and is found in  $\nabla$  and  $\triangle$ , and this is the true matter, a  $\nabla$  which is not humid and yet an element of  $\nabla$  and is all one thing, which is the only  $\nabla$  to not be able to exist without the  $\nabla$  because it originates from the  $\nabla$  which is the food of matter and which nourishes it; it is filled with spiritual, celestial, earthly and magnetic life. (Based on this statement the translator says: "this strongly suggests to use  $\ominus$  as a magnet").

Refreshed by the pure celestial dew, the earth gives it shelter and is its mother. (The translator finds here another reference to  $\ominus$ ).

$\nabla$  resides with the  $\nabla$  and  $\nabla$  must become  $\nabla$ . This proceeds from our matter. ("Per deliquium" says the translator).

### Apparatus to attract the lunar humidity

(The figure on the last page is the frontispiece of the Tenth Volume of the Bactstrom Manuscripts)

The apparatus is not described in the text, however the author mentions the mirrors, spheres, and phials but not the set-up. It is impossible to know whether this figure represents an invention of Bacstrom or of someone else.

The funnel goes through a wall, possibly to prevent the smoke of the oil lamp to penetrate and pollute the lunar humidity; it is possible that this wall is a wall of the "gallery".

We suppose that the first sphere resting on the sand is heated by the oil lamp and that the hot air convection through the stopcock, takes in the fresh air of the night through the funnel as a vacuum cleaner, unless it is the difference in temperature that attracts the fresh air of the night inside. (The faucet is a problem because the air of the night would tend to escape through it). Keep the upper part of the two tubular receptacles cooled down by towels humidified by fresh  $\nabla$ .

The apparatus described by S. Bacstrom is not easy to use. We propose the following apparatus; there are two possibilities:

- One with a water circulation hence a great consumption of water;
- The second one by using a reservoir of water cooled down by ice and thermically insulated. A miniature electrical blower would insure the air circulation. Taking into account that the apparatus only functions for a few hours, at night, a definite load of ice insures a sufficient cooling down time.

### Description of the apparatus

We have in E the absorption funnel whose entrance is protected by a loosely woven cloth which prevents insects and coarse dust from penetrating.

The tube T is the condenser. It is kept cold by a reservoir filled with ice R, this reservoir is also covered by another reservoir filled with vermiculite (V), this device allows to maintain the condenser sufficiently cold during the night.

B is the receiving flask with two entrances, the second one is linked to a small vacuum turbine which insures the air circulation.

Ora et Labora!

### Enclosed figures:

- # 1 - Direct Extractor of Solar or Lunar Fire
- # 2 - Bacstrom's Apparatus

Figure # 1

DIRECT EXTRACTOR OF SOLAR OR LUNAR FIRE

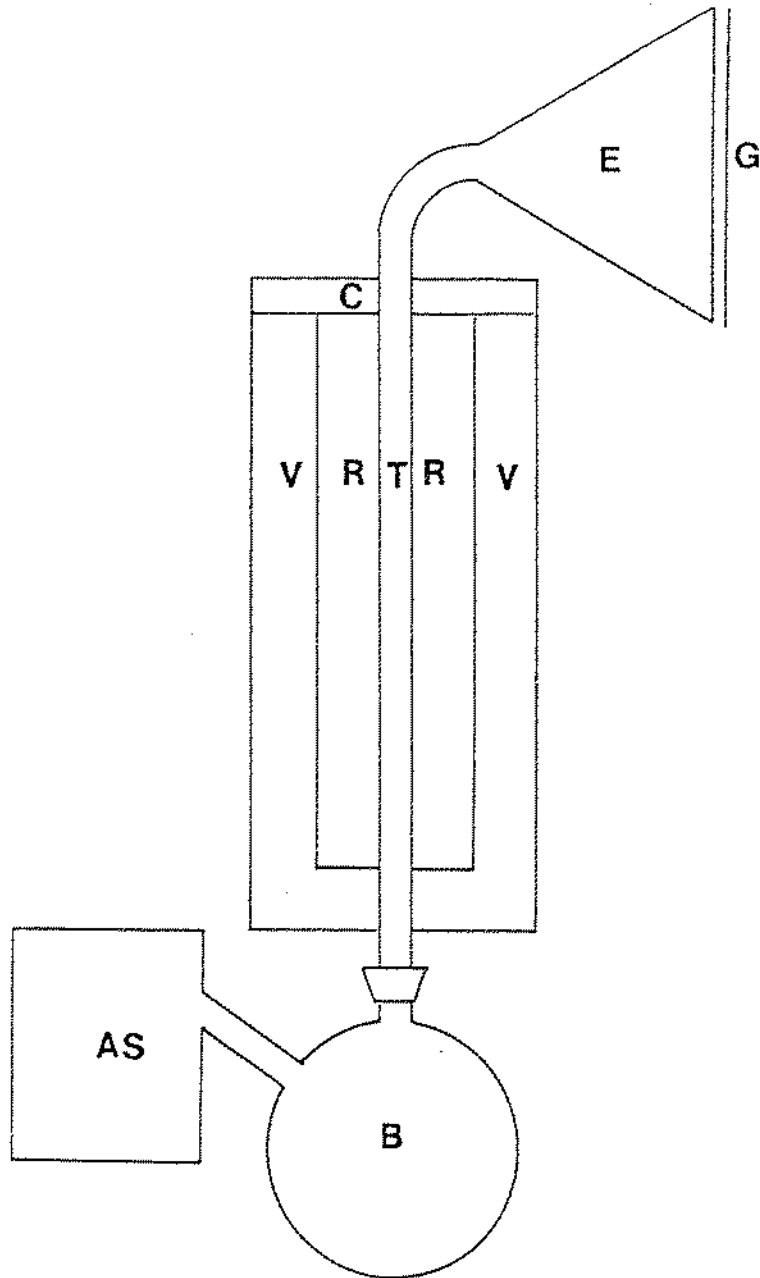
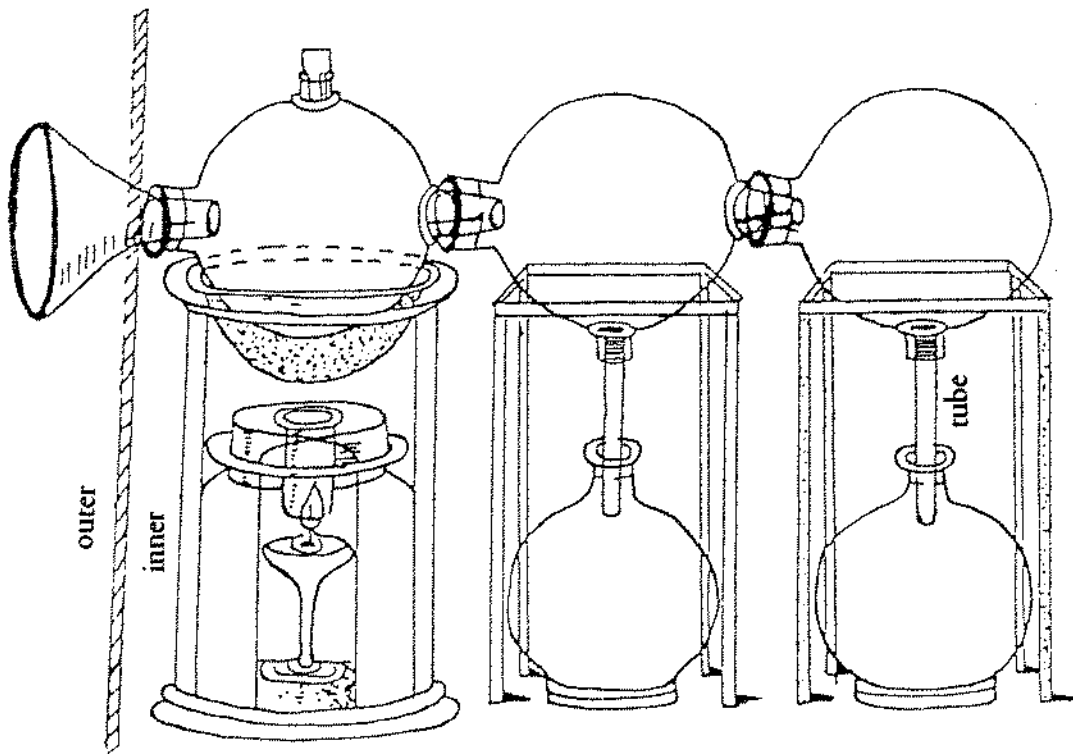


Figure # 2

### BACSTROM'S APPARATUS



Legend to the Direct extractor of Solar or Lunar Fire

- E: Glass funnel
- G: Gauze-like cloth to prevent insects and coarse dust
- C: Cover to prevent it from warming up too quickly
- T: Condenser
- R: Water-ice reservoir
- B: Receiving flask
- AS: Vacuum blower (wall fan installed in a box)
- V: Vermiculite