

The cover features a highly detailed, black and white ornate border. It is filled with various figures, including what appear to be saints or historical figures, some holding staffs or scepters. There are also symbols like a crescent moon and a cross. The border is framed by intricate scrollwork and floral patterns.

A
COMPENDIUM
of

the writings of
Johan Isaaci
HOLLANDUS

TRANSLATED FROM

GERMAN



a RAMS
1980 PRODUCTION

TRACTATUS JOHANNIS ISAACI DE URINA

How to extract all tinctures thereby :

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

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

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

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

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

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

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





HOW ONE CAN EXTRACT ANY TINCTURE THEY WISH WITH THIS WATER

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

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

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

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


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

NOTA: So that the Urine will be the strongest, you may want to throw in *Salmiac* and *Sal Commune Praeparatum* ana 1 "Quintlein" (a fifth part?) and then you will see the color as we have previously written about.

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

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

THE FIRST WORK OF THE ANCIENTS

Know dear *Filii*, that there were some ancients who took fine 3 Loth, (a Loth = ten grams) well processed in the crucible, filed most subtly; and fine , cemented through *cementum regale*, also ground very fine - one loth; well purified *Mercurius* - 8 loth. They *amalgamated* all this well in an iron mortar with a steel pestle, rubbing it thus for 12 or 14 hours. After this, they put it into a stone or glass vessel cylindrical in shape. (for example, a beaker - *hwn*) They set this in sand with a heat that would not allow one to insert a finger into the sand, and allowed it to stand thus so that the humidity was drawn off. (evaporated) The following morning, they found that the *materia* had become hard. They then put it back into the mortar, and added half a part of *Mercurius*, or 4 loth, so that the *intima* was equal. They did this handiwork until the *materia* went thus dry through a double linen cloth. Afterwards, they put it yet another 8 days in the sand, in its vessel, and ground the matter every day in the mortar for 8 hours without stopping.

When the 8 days are over, take the *materia* and put it in a small glass vessel. (a flat-bottomed Florence flask was illustrated - *hwn*) Place a small piece of cut glass on the mouth, and put a weight on it to hold it down. Set it *in tripodem* and give it such heat that will allow you to suffer your hand between the walls of the furnace and the glass which contains the *materia*. The ancients kept it thus for six weeks, day and night. At the end of the six weeks they increased their fire somewhat - as much as it is needed to keep lead molten - and they maintained this heat until they saw the perfect blackness. Then they rejoiced, for under the blackness the whiteness is hidden, and it is a sure sign that the *materia* has been well united in the beginning.

Note also, after the third day you must lift the cover of the furnace and see if some *Mercurius* has attached itself in drops to the glass near the top. If so, you must shake it down again, and if it will not fall down, remove the small glass and brush the drops down with a feather, so they will fall back on the *materia*. Then close the glass again, and do this each third or fourth day.

It is much better to give it little heat so that it does not ascend. It will then take longer, but that doesn't matter because (you will have) the surest for the least sure; for with strong heat, the work would no doubt spoil. Take you great care not to obtain the red color before the white; one color will change into another. There are also many strange colors, but pay no attention to them. Attention must be given only to the three colors that manifest in the work. First, the black; then the white and finally the red. Between these three colors, many other colors manifest, more than one can imagine! But pay no attention to these colors; they are flying spirits which are not fixed and which are poisonous. As long as you see the strange spirits, beware of the air, because it could kill you. The first red colors to manifest occur at a small regimen of the fire, or a fire increased a little.

In this Art, there is no other worry than to regulate the fire, but if you wish to go the surest way, keep your fire as small as possible. Then you cannot fail, however, it will take more time. Consequently, I advise and teach you, dear *Filii*, not to give too much heat, to prevent obtaining the red color before the white appears. If it did appear before the white it would seem to be as powdered bricks in the glass, like kernels of wheat or barley or a little larger, with mingled kernels of *Mercurius Vivus*. It would affect the glass. Then, all your work would be spoilt. This does not happen, however, except due to a too-strong fire. The correct color is not like brick but clear, dark and brownish-red. The color is more heavenly than red; and it appears with a good regimen of the fire, as will be taught hereafter. I am speaking of these colors, so that you should not go wrong because of ignorance, and not know what you are to do or not do.

PROCEEDING FURTHER WITH OUR WORK

If it happens that with a small fire something rises in the neck of the glass on the cover, open up and brush it down as I have mentioned. Keep it standing thus, day and night, untill your *materia* has completely turned into powder. The powder should be grey and black, just like earth that has lost its moisture. And before you get to these colors, you will note many odd things, because the *materia* will become multicolored and piebald, with odd *macula* and spots, which all

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

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

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

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

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

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

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

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

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

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

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

ANOTHER METHOD WHICH IS EASIER

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

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

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

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

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

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

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

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

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

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

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

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

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

Now take it out and dissolve it in *Aquaafort* made of saltpetre 1 part, *vitriol Romani* 2 parts, cinnabar ¼ part, ✱ ¼ part. From this make strong water (*aquaafort*), as you know, and rectify it as it should, etc. Then dissolve as many

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

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

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

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

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

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

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

THE STONE OF URINE

A GOOD AND SINCERE WORK OF:

ISAAC HOLLANDUS

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

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

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

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

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

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

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

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

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

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

When everything has been boiled down and has sprouted, dry it over a gentle fire, stirring with a fine rod till the matter is so dry that it dusts. Now put the matter into a wide vessel, of one thumb's thickness, and set it *in tripode* or a reverberating furnace. This is the best and last calcination, which is to last three hours; the first hour with a gentle fire, the second with a stronger fire, and the third hour the fire must be heated so strongly that it reaches the stage between 20 and

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

the supreme test of everything.

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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


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

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

SUBLIMATIO MERCURII, WHEN ONE WANTS TO DISSOLVE IT

If you wish to sublimate *Mercury* in order to dissolve it, let salt melt in hot water, and let the water stand over it for three hours to dissolve it. Now pour the water off and congeal it. Through this, sublimate *Mercury* as often as you wish, each time with fresh *Cement*; and do not take what is not dissolved in three hours, as it is not good for this work. This salt is good, although you have not much * with it. It will probably dissolve when it is calcined as it should. When this *Mercury* no longer shines, it is sufficiently sublimated and pure; and the test is when he no longer blackens, although he is putrefied.

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

A WATER WITH WHICH TO CONGEAL MERCURIUS AND MAKE HIM PERFECT

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

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

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

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

ANOTHER COAGULATION OF MERCURIUS

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



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

THE PHILOSOPHERS' POT

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



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

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

TWO JARS



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

AN AMALGAMATE

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

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

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

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

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

ANOTHER WORK

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

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

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

TINCTURE FROM SATURN

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

TINCTURE FROM ♀

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

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

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

ANOTHER WAY

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

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

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

STILL ANOTHER

Take copper filings, boil them in good distilled wine vinegar. To every pound of vinegar add 1. 3 * . Set it in *Balneum* for six weeks; then add the helm, and the


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

TINCTURA MARTIS

Take iron filings and put them into distilled vinegar. To every pound of vinegar add 1 3 * . Set it for six weeks in the *Balneum* or in horse dung. Then take it out, pour the vinegar off, and add other vinegar together with the addition of * , as before. Put it in the *Balneum*

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

TINCTURE OF

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

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

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

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

TINCTURE FROM ANTIMONIUM






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

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

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

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

A PHILOSOPHERS' STONE

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

HOW TO MAKE VENUS FIXED

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

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

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

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

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

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

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

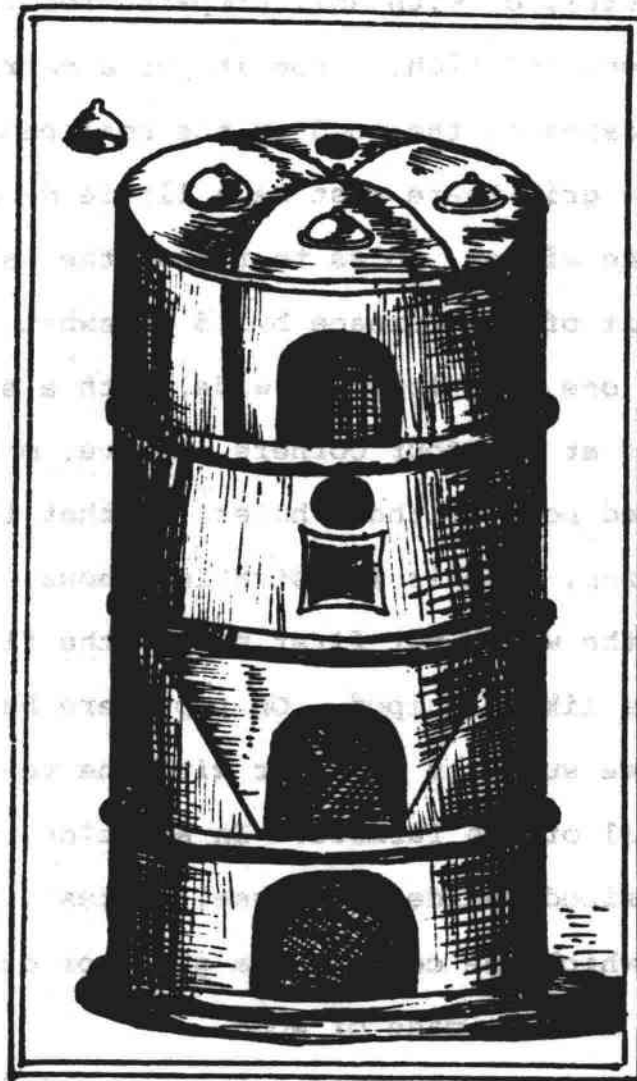
again; after this, congeal it. This *Materia* will tinge the bodies of all men in a wonderful way.

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

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

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

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



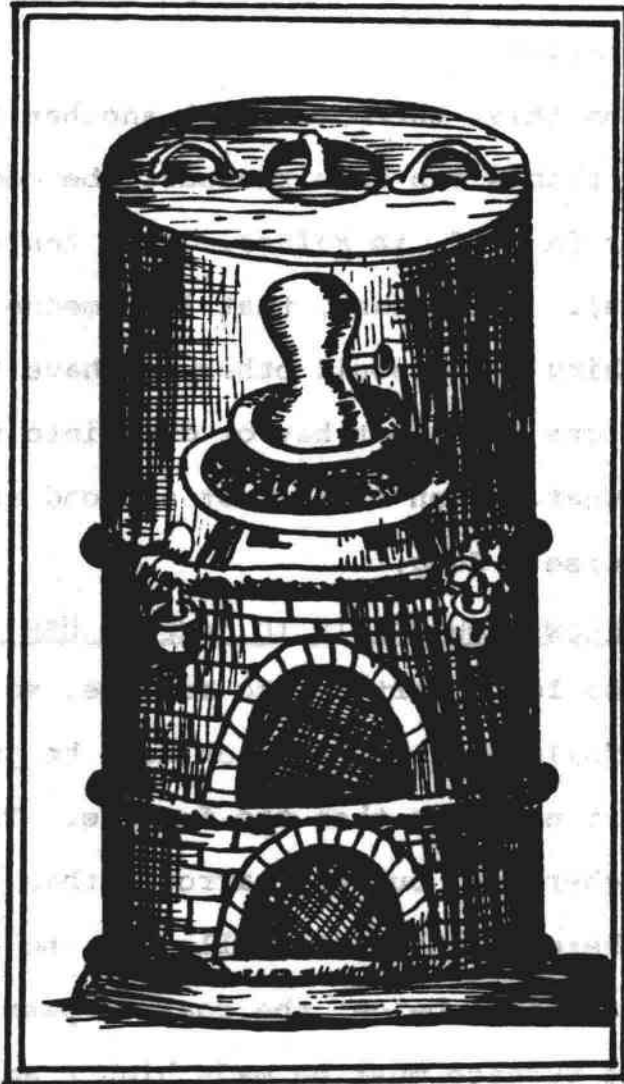
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put no water into the vessels but keep your work quite dry with the aforementioned heat. That is why the furnace must have a lid or cover above, which must be so wide that you can take it off if necessary. In addition, there should be a little door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

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

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

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



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

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

OPERATIO TARTARI, OR THE WORK OF TARTAR

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

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

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

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

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

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

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

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

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

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

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

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

SOL AND MERCURY

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

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

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

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

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

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

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

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

HOW TO MAKE SAL URINAE

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

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

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

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

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

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

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

Add to it 6 quarts of sharp, distilled vinegar, and 6 Mass of *Aqua Vitae*, and 1 lb of prepared common salt; also, 1 lb of calcined white tartar, and 1½ lb of * . Mix all these things together, and dissolve the matter into a pure, clear water, without any *feces* at the bottom. I swear to you by God who has created and made me, that no greater secret has ever come into the world. For this water thus prepared, turns all *Calces* and *Corpora* into their first nature, that is, into ♀ . With this water one can draw the *Qu. Ess.* from calcined ♂ , which is much better than all the treasures of the earth. In addition, you can extract with it the *Qu. Ess. Solis* and *Lunae*, and, furthermore, of all mineral things, and of everything there is in the world. One does so many wonderful things with this water that it is unbelievable; nor is it permissible to disclose it on account of the evil which might ensue.

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

again, and it will be just as good.

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

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

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

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

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

NOW FOLLOW SOME ANNOTATIONS CONCERNING VARIOUS
TERMINI USED IN THE PREPARATIONS

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

EXALTATIO of the spirit is LIQUEFACTIO of the bodies.

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

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





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

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

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

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

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

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

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

HERE FOLLOW FURTHER TRACTATES
OF ISAAC HOLLANDUS

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

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

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

The Art of Alchemy has still many more daughters, branches and roots which spring from these three trees of which I have just spoken, such as: Some labor with hard work in the *Calcination* of the bodies, to wash them and make them pure and clean. Others labor with *amalgamationibus*; others with *albination*, *cementation*, *augmentation*, and *rubification*. Others make *Salia* of the bodies or the metals. Others make *Olea* and other works of the bodies in the fire. Others with *aquis fortibus*, others with *salia* upon the *corpora*; and so on in many different ways. And everything is good if it is done in the right way as the forefathers have taught; but all this is attained with great effort.

Once perfected,

painters and goldsmiths could not counterfeit. As the *materia* becomes riper and stronger, so there occurs many a change. Before you reach the grey-black powder, your *materia* will turn a beautiful yellow like ashes of wood or peat. All this happens with a small regimen of fire. When you see the grey-black powder, rejoice, for under the blackness the whiteness is hidden.

After this, let the *materia* stand in this regimen of fire for a long time and watch if it retains this color, or if it becomes whiter and clearer. If it turns whiter or paler, keep the same regimen of fire; but if you do not see or sense that the color is vanishing somewhat, or that it changes, increase the fire a little, until you see that the color turns somewhat paler or whiter. Then let it stand for a long time in the same regimen of fire. If the color does not get stronger, increase the fire somewhat, and as soon as you see that your *materia* becomes whiter, maintain this regimen of fire and be careful not to make the fire too strong. Follow this regimen of fire, increasing it each time just a little and never too much. Do this until your matter is white, yes, whiter than snow. Then rejoice, dear children, and be assured that under the White the beautiful Red is covered and hidden.

Morenius says: When Christ lay in the tomb and was to make his resurrection from there, so that after such a resurrection there should be a *gloriosum corpus*, which was to live in all eternity and was to be crowned with a red diadem and be king over all his generations, and all his enemies were to make peace with him, and he was to remain king throughout all eternity.

Now then, you must understand that this white *materia* or earth which you have is only an earth that has lost its humidity and is not yet good for anything. That is why you should know that many mistakes occur in this Art, because there are many who dare to undertake to confect the Philosopher's Stone and achieve this stage with a good regimen of the fire. They labor to coagulate or fix their Stone to the White or the Red; and when the *materia* or Stone is fixed, they believe they can make *projection* and throw thereon raw *Mercurius* or other *imperfecta metalla*. They work in vain, however, and fall into despair saying that the Art is impossible. It is true, that to them

it is impossible, because they have an earth which has lost its humidity, just as *Geber* says: Spirits which have lost their humidity because of many *sublimations* and *fixationes* are good for nothing as long as they are dry as this one. Ignorant men do not comprehend it, for when they have made their Stone and joined it well, so that it has its right color as is necessary and later has been made subtle and volatile again, it gives quite another *ingress* or *projection*. But they do not understand the words of the sages. They may well know that the Stone is to be made in such a way as has been related above, and they do indeed make it in the manner prescribed; but, they stop with their work just when they should start working all the more and thus remain in their foolish mistaken ways.

You must know dear *Filii*, that I wish to reveal here the truest secret there is in the Art that I know and has been disclosed to me. Therefore, I entreat you, by the living Son of God, that you do not divulge this secret to anyone except your own sons, provided you believe that they have the love of God and that, in addition, your soul and mine too, will not be damned on account of it due to the great tribulations that might arise from it. Open your eyes and ears, and hear the great holiness that is in nature. In the Great Work of which we are here speaking, both to the White and to the Red, you can make and perfect, in one vessel, and one furnace, all *Lapides Philosophicos* in whatever manner they are composed.

Take good heed of what I am telling you. If you take ☾ and *Mercurius* without adding ☉ and put them together in this manner, you will soon be able to make the *Lapis* from them, to the White or to the Red, in one cask and in one furnace. Now then, someone might ask why one puts ☉ and ☾ together in this work. This is done because ☉ is fixed, and the work will thereby become all the shorter. If your ☾ were fixed in this work, the Philosopher's Stone would be ready to make to the White. However, ☾ is not fixed, therefore much time must be spent in cooking in order to fix it, because ☾ must be fixed before it can fix *Mercurius*. That is the reason why ☉ and ☾ are put together in the work. You can also make both stones of *Mercurius* and of ☉ alone, and that would be done faster than with ☾ and ☉ together, because ☉ is fixed and it will therefore fix (coagulate) *Mercurius* quickly.

Someone might now ask what would be the result if one were to take ☾ alone with *Mercurius*. Could the red Stone also be prepared from them? Understand it thus: ☾ is red in its innermost, just as it is white outside; for in all white things in which the four elements are, there is redness within covered outside by the white. ☾ is cold and humid, just as is *Mercurius* and ☾ when still raw and unfixed and coagulated together. That is why it is white outside and red inside.

When now ☾ is alone in the work with *Mercurius* it is cooked completely and coagulated with a good regimen of the Δ . And when it has become fixed during the work, it coagulates *Mercurius* together with it, and it turns into a white Stone of the philosophers by means of an increase of the fire and long cooking. Then the white stone is colored red, and its *tinctorum* emerges to the outside and the white recedes within.

Ponder this well, dear children, that which I have said and that which I will still relate, for it is all together necessary. It is the *secretum* of all *opera*; there have been some ignorant men who, after they made their Stone to the White and to the Red, saw that the Stone had no *ingress*. Then they dissolved the Stone and coagulated it again. They did this 20 or 30 times, hoping thereby to make the Stone fusible, so that it should have *ingress*. However, they did not succeed, even should they have dissolved and coagulated until Doomsday!. The Stone was bound to stay as it had been previously.

There have also been others who have drawn an *oleum* out of ☉. With it they rubbed the Stone on marble, dried it in a glass, and *imbibed* it again so long and so much until the Stone became liquid like wax, and gave an *ingress*. Following this, they threw it upon *Mercurius* which had been made red hot; and as soon as *Mercurius* glowed, it flew away, and the *oleum* ☉ followed it, and the powder of the Stone stayed in the crucible, as it had done before they *imbibed* it. But this was due to the fact that the *oleum* had not been coagulated with the Stone. The reason is as follows: If you had thus *imbibed* the Stone and put it in a glass over a fire, the *oleum* would dry along with the Stone. But if you were to give it strong heat, the *oleum* would fly away altogether

on account of the great heat. That is why one cannot coagulate together with the Stone. Thus the ignorant remained mistaken.

Now I will teach you, my child, how to make the Stone fusible and capable of giving an *ingress*. Until this hour, this has never been revealed. Therefore, dear *Filii*, do not divulge this *SECRET*, by the love of GOD, your soul and my soul.

After your Stone has turned white by means of a good regimen of the fire, as I have taught you before, and you wish to keep your Stone white, it is up to you. However, if you wish to wait for the time that it turns Red, you must leave it longer in the furnace, increasing the fire considerably. When you see that it begins to get yellow like gum mastic, do not increase the fire. Let it stand for 8 or 9 days in such a heat, and observe if the Stone has turned somewhat more yellow. If it has remained the same hue, increase the fire considerably. When it begins to take on the color of Saffron, again let it remain in this heat for 8 or 9 days.

Proceed in this way, through the regimen of fire, until you see the Stone assuming its perfect redness. It will be like glowing Gold standing in the fire. It appears to be more of a heavenly than of an earthly color. In this way, the stone must be cooked with a strong fire. With only a small fire, its *tincture* and Sulphur do not come through. It is a red *tincture*, and before it reaches its perfect redness, it must stand for 41 days.

Know that if the Stone were fluid, its redness could not be brought out. This is because if it were glowing hot, it would melt and even penetrate through the glass! Thus, everything would be lost. Finally, it must glow for three days. Concerning this, note should be taken that the Stone must first of all have been made before it is made fusible. That the ignorant cannot understand or take note of, because they do not understand nature. In this way, both the white and the red Stone must be made before they are made fluid and subtle, as you may well understand with your intelligence.

NOW HEAR MY SONS, THE GREAT SECRETUM

which is in the Art and which has never been put down in writing ex-

cept by myself alone: That is- how one is to prepare the two Stones and make them fusible so as to make *projection* with them.

Take your Stone and pour over it clear, clean paradise-water. Join it to the water and set it in the prison and close it well. Now it will rise toward heaven during one rotation of the moon, and turn into a dew, and again fall down, drop-by-drop, according to the teachings of the Masters. It will moisten the earth, so that it should bring forth flowers of various colors. When these flowers appear, your Stone will rise from the dead to a body; and all enemies shall make peace with it; and the *tempestas* which were before, will be over. And it has overcome the darkness, and the *eclipsis* of the sun and moon, and shall forthwith remain a king of all its generations, and he shall not lose his dominion in all eternity but remain the *Rex Gloriorum*.

Remove the Stone, either red or white, from the caskm put it into a stone mortrar, pour upon it a goodly amount of ♀ *purgati* - as I have previously taught you to prepare - and mix them with a wooden pestle for an entire day without ceasing. After this, return it to the glass, set it back in *furnum philosophorum* or in *tripodem*, give it a good fire, such as will keep ⚔ in flux. Lute the mouth of the little glass that has the Stone inside and keep it in this heat until all the ♀ is dead. That happens soon enough, in about 40 or 50 days. Then, the Stone of its own accord, draws its spirit into its nature, because like attracts like, and all rejoice with their likes.

When now the ♀ is dead, increase your fire just a little, so that the *materia* turn white. When it has become a white Stone, take it out, heat a ♀ sheet or plate until it glows. Put one grain of the Stone thereon. Now observe if the Stone becomes fluid and if it has an *ingress* so that it *tinges* the *lamina* and goes through them like an *oleum* goes through dry leather, and makes the sheet white like fine silver. If it indeed does that, it is ready. If not, pour once again clean paradise-water over it, just as has been peviously taught. To 1 ⚔ *lapis* take 4 lot paradise-water, as often as you do pour paradise-water on it. Do this until the Stone is fluid and has an *ingress* such as you wish it to have. If it is the red Stone, and you have poured

paradise-water on it, let it stand in such heat as would keep it in flux, without glowing, till it turns red again. It takes much longer than with the white Stone. Test it also like the white was tested.

But you must take note of the following: If you wish to prepare the stone in order to make *projection* with it upon ♃, it must be made as fusible as wax. This must be done with care, so that the stone does not penetrate through the glass. My advise, however, is that you make it as fluid so that it is absolutely glowing before it melts. It is the white stone to which this applies. Therefore, make *projection* with it upon ♃; but you must not make the red Stone more fluid than that it may well glow but not blow. For when the paradise-water in it has died and is fixed, it must stand in the furnace and glow for 40 days before the paradise-water comes out red. When the redness is outside, you must increase the fire so that the Stone glows steadily, so much so that one can see that it is glowing and no more. Let it stand thus for three days then let it cool down, and give thanks to God that your ♁ Stone is perfect. (Note: "glow" means a red or white heat, to anneal)

Dear *Filii*, you must have moderation in all your works, and especially in the process of making your stone fluid. Do take great care not to make it too fluid or it will go through the glass as has been previously taught. The red Stone must be made even less fluid, or you cannot add to it the *tincture* of the paradise-water; for you must know that you can make everything in the world supple and fusible, if it is *sublimated* together with it so that it does not leave it. This is called *ceratio*, and *ceratio* is nothing but the process of making a thing that is hard and not fusible, fluid, so that it gets an *ingress*. This was first discovered by the ancients. After they searched for a long time to discover how to achieve the Stone to the White and the Red, they found it was not useable when they desired to make *projection*, because the Stone did not melt and stayed at the bottom as a powder or earth. Thus they noticed that they lacked nothing but *ceratio*, which would give it *ingress*. They looked in many different things and yet did not find it, except in *Sulphur* and *aurip.*, and especially in ♃.

Likewise you must know that the oil in all things in the world will separate from its earth in fire, except that of *mineris* and *metal-*

lis, because their oils stay with the earth in the fire and do not separate from them. And when they separate, the earth rises together with them, because these oils cannot be separated from the earth, as can be done with other matter. So they now realized that if they wished to follow nature, they required such oils, to *incerite* and liquify their spirit and dry earth. They found such in *Sulphur* and in *auripig.*, but ten times more in †.

In this way the art *cerationis* was discovered. They liquified their stone as they wished, and it did for them whatever they desired of the Art. They thereby liquified whatever they wished, they *sublimated* the spirits through hot matters. They made them strong and *venenosic* and they became so subtle as to be marveled at.

When they made their matter thus subtle through *sublimation* and hot on account of the *corrosive* matters, and they had drawn enough of the *tinctures* into themselves, they *incerited* it with well cleansed †, that is, they poured a large quantity of † over it, put it in tripodem, let it rise up and down till *Mercury* stayed with it. Thus they made their spirits fusible according to their will. They also took *calcinced* ☽ and ☉, made into a most subtle *calx*, poured purified † over it, set it *in tripodem* in a glass as is illustrated below, turned it over often and let it stand thus, *sublimating*, till the † stayed with it. In this way they made the *calx* fusible. They *tinged* with it, that it, they dissolved the *calx* *, converted it into subtle crystals, which they cleansed well. Then they pulverized it, poured fresh † over it, and set it *in tripodem* as has been discussed about ☉ and ☽. And thus they also made a medicine.

I am telling you dear *Filii*, the whole Art consists in the *ceration*. Therefore, read this over often, because it contains great wonders. You can make a *medicine* from all metals, as we have taught and spoken of, in a short time, without special work, harm, or cost, and all with this Art, with the *Mercurius Philosophorum*.

NOW I WILL TEACH HOW YOU CAN MAKE THE STONE FROM BAD WATER
AS WELL AS HOW TO MAKE THE *OLEA* OF METALS, WHICH CAN
BE DONE WITH LITTLE WORK AND WITHOUT SEPARATION
OF THE ELEMENTS AND TO BRING THEM TO SUCH
A *PERFECTION* AS IS CERTAIN AND GOOD.

The reason why the elements are separated is that the *Imperfectum* be made *perfect*; also that the uncleanliness (or: impurities) be separated, and that the *corpus* and spirit be thus rid of all impurity, and be afterwards again conjoined. Know then, that anything that reaches the fire, no matter how impure it is, is made clean and pure by the fire, as we have taught before. The first sign is a perfect blackness, and we see it with our eyes. All matter becomes as black as pitch. Why? The fire drives *Corruption*, or what is rotten, upwards and it leaves the matter because of the strength of the heat. This is not done, however, with a strong but with a gentle, fire. Then the *Corruption* or *feces* which are in the *Arca* are driven above until everything is black.

That is why *Morenius* says: Take care that you regulate your fire in such a way that you do not obtain whiteness before blackness. (the albedo before the nigredo) or all your work is spoiled by the whiteness if it occurs before the blackness. So it must be a sure method that will drive the *Corruption* out by fire, and thus must be the purification and *Perfection*. Be careful in our work for after long and steady boiling the heat consumes the *Corruption*, *feces* and blackness, and changes it into another color, and ever another until it is perfectly white like snow. And it is done gently, so that the elements are not forced, but are gently rectified of their impurities. Take care, however, in every respect, as *Morenius* has warned, that you do not get the redness before the whiteness; for our stone must not be burnt in this work. Know that this is the best way; for it is often necessary to give strong heat where the separation of the elements must be accomplished, before the *elementum ignis* is brought over, and everything must glow.

After this, if you wish to calcine the *feces* the matter has to be burnt in the reverberating furnace. Often the matter turns white; then it has to be changed into glass, and thus one thing is spoilt with the other. But, in the Great Work, there is no uncertainty. The

feces know how to consume themselves of themselves, as *Geber* says: The dragon must devour its own blackness, and it has to be fed with its own venom. *Dantin* says: The black crow must hatch its own eggs with its young, till they all turn white. For that is the art and nature of all thing under the sky, that they desire to rectify themselves out of an inherent impulse and to rid themselves of their *feces* which are superfluous to them, and to be without defect. For they were perfect and without defects from the beginning. The four *Elementa*, and everything made from them, mobile and immobile, nothing excepted, are all perfect in the beginning and in the end, and all things desire to be rid of their *feces*.

Someone might ask: but what are the *feces*? It is a *humor* or humidity (or: moisture) which God has ordered, and everything under the course of heaven must be nourished by it. It keeps all things in its nature and is in all things a perfect, elementary, natural warmth or fire, and it is a consuming and combustible fire. When the two are mixed, and if the perfect fire does not meet with unfortunate accidents, it will keep the thing in its nature. But as soon as a bad accident happens to the fire, which is also hot and imperfect, and one thing mingles with another, they all become hot and burn and destroy the thing, be it in metals, animals, trees or herbs, and in all things under the sky.

There are two kinds of water in all things created out of the Elements, a natural one and an elementary one, and that is perfect, good and eternal. Then there is still another water. It is called "water of the clouds". That is *imperfect*, and is mixed with the elementary water. It is meant to give nourishment and moisture to things and to keep them in their nature as long as no other extraneous water is added to them. But if more is added, it will drown the thing, so that it dies and corrupts, just as when water is poured into fire.

Similarly, you must understand this in regard to air and earth. If there were no *feces* in the elements, all things would be perfect, spiritual, and subtle, as God had meant them to be. Nor would there be decaying and death, as is explained about *feces* and diseases of the elements in the *Vegetabili*. Find it in Chapter 16.

Now you might ask, however: if a thing is destroyed in such a way, where then is the *perfection* which it contains? Read about that in the *Vegetabili*, Chapter 29. You will also find explained there how one thing attracts its like. Know also that, if a thing has died, be it sensitive or insensitive, the spirit of its *corpus* separates from it and joins its like, from which it has originated, as you will understand by the *Vegetabili*. Look at the flame of fire or coal: the flames heat, the smoke moves upward. In this smoke is hidden the spirit of air. It joins its like. The same applies to the other elements.

But now someone may ask: Where then do the *feces elementorum* stay, when each thing has gone to its own? Concerning this, consider this example: If you put a glass vessel containing water into the sun, the sun draws the water to itself, and stinking black dregs (matter) will stay behind. Let it stand in the glass protected from rain and wind, for a long time, and the slimy black matter will in time become as white as snow and its smell will disappear. Such is the effect of the nature of the sun. Another example: Take a glass basin full of green herbs; put it in the sun or exposed to the air. The herbs will begin to decay and smell bad, and, each element draws towards its like as mentioned before. The black stinking earth stays in the basin, but after a long time the air and the warmth of the sun will calcine it as white as snow. And this is the work of nature.

Another example: Take the corpse of an evildoer, who lies on the rack or hangs on the gallows. The air and the sun consume its stench and decay, so that nothing remains but white ashes. In time the hard legs, which were full of fat and marrow, are thus consumed, so that they turn into a white, fine sand (salt) which is intangible between the fingers. That is brought about by nature, as we may see every day with our own eyes. Where then remains the stinking matter? It passes away and turns into nothing, and the element earth is thus cleansed and white as snow, so that it becomes impalpable. Thus it is evident in our Art one must not separate any elements, nor does one require and washing or purification concerning
That it has to be tested to ascertain that it is good and penetrating, I have related to you so that you should understand that the *separationes elementorum* are not necessary in our work. Neither is *rectification*, because the *feces* consume themselves, as indicated; but in the *separationes elementorum*, a little is always lost in the fire, for

they stand in the fire. And just as it easy to lose something, so it is to the detriment of the work, which you need not be afraid of in this instance, because in the Great Work no element is separated.

In addition, you should also know that one can make oil from all metals also without separation of the elements, and without much washing and dissolving. Yet, it must be done with *Aqua Fortis*, and you must give it a *ferment*, if you wish to make them from a perfect metal. But I advise you not to make oil from any imperfect metal, except from η and μ , one for the Red, the other for the White. There exist many different matters, from which to make oil. They have been discovered due to the rapidity in which they can be made, while some did not have the patience to endure the long amount of time required to accomplish the Great Work and because they seek small gain. Yet in such things there is great danger, more than in the Great Work, also greater labor and handicraft. You must distil *AF*, and you must also *sublimate* and be well acquainted with many unusual types of work. It also requires a great deal of money, effort and cost.

THE OTHER WORKS OF THE ANCIENT PHILOSOPHERS

SOME OLEA EX AQUIS FORTIBUS & METALLIS

Oil from with Brandy (or: Whisky)

There were some who made an *Aqua Fort* from Vitriol and \odot . In it they *dissolved fine* γ one part, of the cupel. After that, they ground it and washed the *calx* off with common water; then they dried it at the sun or with fire. Afterward, they put this *calx* into two glasses, poured rectified vinegar upon it, each time one lb. of vinegar upon 1 ounce of *calx lunae*. They put one of the glasses in the *balneum* and the other in front of it. Then they distilled the vinegar from one *Luna* onto the other, alternating the glasses; one into the *balneum*, the other one, which had been standing before it, out. Then they distilled once more, and did this until the γ was fully dissolved.

When the luna IS totally dissolved, the *Aqua Vitae* has to be drawn off in the *balneum* with gentle heat, such that one can suffer one's hand to be in this heat. When a skin forms on the *Luna*, the process must be stopped, allow it to cool down and put into a cold

cellar to crystallize. Thake out the crystals formed and put them in a small retort, lute it well and set it in warm ashes *in tripodem*, or let it stand until the clear little stones have been transformed into oil and no longer coagulate. This oil is a perfect elixir to make projection with it *ad album*.

ANOTHER KIND OF OIL MADE FROM AF AND LUNA

There have also been others who took 1 ounce of γ amalgamated with prepared μ , in such a way that the *amalgamation* could be pressed through a linen cloth. After that, they set it for six weeks in a moderate heat; and they dissolved it in an *AF* made of Vitriol and O; drew it off again gently in the *balneum*. Then they removed it, stoppered it well, set it *in cinerum* or *tripodem* and gave it heat as if one wished to keep η in flux. They kept it thus until the oil was fixed, and tested it in the following way: They took a sheet of θ and heated it to glowing, then poured one drop of this oil upon it. If the oil goes through without smoke, like oil through leather, and if it tinges to δ , it is fixed, good and a perfect elixir. But if it does not do that, put it back *in tripodem* until it is fixed and transmutes ϵ , ζ and η into true δ , which passes all tests.

A PRECIOUS OIL TO THE RED

Dear Sons, you should know the following and consider it a great secret. Take 3 lbs. of *vitriol virid. aer.*, *plumbum album an.* 5 lbs *croci pulv. lapidis haematitis* 3 4. *Saltpeter ad pondus omnium*. Crush them well so that they mingle thoroughly; divide them into three parts. From one of the parts, make an AF (aquaafort) in a glass vessel and no other kind of vessel. After this, pour it on the other part of the matter (a second part) and draw it over on a strong fire. Pour this now onto the third part of the matter and keep this water well closed.

Pulverize the Death's Heads and rub them with * ▽ , which I will teach later on, on a marble, till they are quite small, as if one wished to paint with the matter. Let it dry in a room or by the sun; grind it once again and put it into an alembic. Pour your water on it, draw it off again, first with a gentle fire for 24 hours; then gradually with stronger fire, till the matter begins to glow. After this, keep it in a steady glow for 6 weeks. Then let it cool down, remove it and preserve it.

After this, take the Death's Head and the remaining feces. Powder them and moisten with vinegar and draw off its salt as you know how to do, so that no feces stay behind. When your salt is clear, pour the AF on it, give it gentle heat on sand or on ashes for 12 hours. Follow this with stronger heat for 6 hours, so that it will glow mildly. Then let it cool off. Take the water in the *recipient* and close it well. Again rub the feces with vinegar, and afterwards dissolve it in vinegar; put it in the *balneum*. Do as you have been instructed before and see if it produces feces. Coagulate it and pour the A.F. back on it. Draw it off. Repeat 3 or 4 times and the salt together with the water will go over the helm.

Do believe me that I have worked wonder with this water, which cannot be described here. I have personally turned this water into a red crystal which gave off a light at night by which a whole table of people could see enough to eat their meal by. Keep it until you need it, and consider it a treasure of all waters.

More so take *Merc. praeparati* of its humidity, for each pound of ¶ , 2 pounds of *Vitrioli Romani* and sublime it therethrough. Mix it again with the feces and for the third time, take fresh vitriol and sublime it again, Do this 4 or 5 times, the more times the better. After this, the ¶ is ready. Take then, one ounce of © , thinly beaten and cut into rolls. Dissolve it into the AF which you have made, and set it into a basin with sifted ashes. Put the basin into a kettle filled with very warm water, and in an hour the will dissolve. (or sooner)

Take one ounce of the sublimated ¶ ; dissolve it also in this water. After this, throw an other ounce of your ¶ in and let this also dissolve. Then it is enough as you will have three ounces (of matter) dissolved in it, 1 oz. of © and 2 oz. of ¶ . Now put a helm on together with a *recipient*, draw the water off, pour it back on again (repeat) until it will now longer go over *in balneo*. Let is cool down and put it in a furnace and ashes. Lute a recipient to it, distill it over and pour it back on again. Continue this so long as the water will go over. In this distillation you will see wonders, because you will see all the colors of the whole world in the helm. The colors are in the spirit and the *corpus* keeps the spirit in it and with it. The colors are covered in the *corpus* as you will learn in VEGETABILIE. Search for it in Chapter 93.

When no more drops are coming, let it cool down, remove the helm and close the glass well above. Set it in *tripode* for 40 days; the heat should be such that you can easily keep your hand in the furnace. Your matter will become fixed within this time, and when it is cold, it will be hard as glass. As soon as it gets near heat that will melt wax, it flows as if it were wax or as an oil. This is a perfect *Lapis Compositus*, and no foreign things have been added to it which are not of its kind or species. My child should note that at least one part of this Stone falls on 1000 parts or more. I myself have worked in this area and have accomplished the operation one time. It is such a beautiful Stone to behold and shines so much at night that one does not have a need for light. This is why it is such an excellent *Medicine* and a noble Stone and should be considered a great *Secretum*

The Water *Salis Arm.*, with which the above mentioned powder

is to be rubbed or ground, is made in the following way: Take 1 pound of ✕; 2 pounds *Vitriol* and sublimate them together. and again mix the matter with the feces. For the third time, take fresh *Vitriol* and sublimate this also four times. Grind this sublimated ✕ to powder, put it into a glass, pour distilled vinegar upon it, just enough vinegar to dissolve it and no more. Now the water is as yellow as *Sol* when it has been sublimated through *Vitriol*. The *Vitriol acetum destillatum* produces the *Tincture of Sol*. This then is the water which you must rub (grind) your Deaths Head, as indicated above, which is to be imbibed with this ✕ ▽ . It gives good *Ingressum*.

THE SALTS OF THE METALS

Up to now, dear Son, you have heard how you are to proceed with and handle the Great Work and *Amalgamations* and with certain *Olea*. Now you will hear how to make salts out of the metals that can also produce a perfect *Elixir*, as good as the *Olea*, although its *projection* is not as high. It is an easy work, however and takes but a short time. After that, I will teach you how to make the Stone, which I consider my greatest *Secretum*.

Know that Salt can be derived from all metals and all salts of metals are *Elixirs*. They are the *Elementum terrae* under which the fire is hidden, because in the metals there are four elements, such as *Ignis*, *Aer*, *Aqua* and *Terra*. Fire and Earth are the outer elements, water and air the middle. The two outer are fixed, but the two middle elements (the inner) are volatile as water & air. You must know, however, that the *Elementum Ignis* can be separated from earth in all things combustible. It is its oil, except it cannot be done with metals, for they stay fixed together in the fire. That is why all Salts of Metals are elixirs.

Note further that after the *Salia Metallorum* have been turned into Elixir, its Projection is small. But when the same Salt is put together with an oil and its innermost part is brought out, and its outermost part is brought inside, where previously one part fell on a 100 parts, it will now fall upon 1000 parts; and as you projected it before on ☉ similarly you can transmute it afterwards on ☉ . When *Elixiria* are made from Salt, one can easily

produce oils, as will be taught at the end of this work.

You must know that there exists no surer nor shorter way for working with the *Salia* of metals, for herein one cannot fail, nor can any infirmity befall you. Reason: there are no *spiritus* that could evanesce. Also, it is difficult to do things wrong with the fire, because the matter is not congealed, as it is fixed already, and does not require your effort to do so.

The old *Philosophi* swore to each other that they would not reveal the two secrets, how to make Salt and Oil out of metals, to anyone except their children, who would be ready for it. They also wrote of it in such a way, that no one could understand it except the Children of the Art. Read all the books of the ancient philosophers, and you will nowhere find correct information, neither on the Salt nor on the Oil of metals, which would enable you to make them of these substances. They may well write that the *Salia Metallorum* are *Elixiria*, and say that all *Philosophi* agree in this, and that it may be easy to achieve through the *reverberation* of the metal. They may also say you should draw it from its *Fecibus* and work with it until it is a crystal-stone. Yet, they do not write anything else about this work, or write in such obscure terms that no one can understand anything. Thus the arts of salts and oils has remained hidden more than all the other arts. I am telling you truthfully that the art *extrationis salium metallorum* has never been revealed to anyone in my time.

I therefore entreat you by the living God, that you do not reveal this secret to anyone but those of whom you are sure and certain that they will keep it secret on account of the many evils it might involve and because the noble Art might be consumed and used in sin; and God's honor and praise and the poor needy might be forgotten. Therefore, note carefully, to whomsoever God gives the art, he has it and no one else; according to whether his intention is good or evil, God bestows it. Enough said to those who have understanding.

Take then ☉ and ☽, dissolve them in AF and beat it to the ground. Wash the *calcem* with *Aqua Dulci* and dry it. Then it is ready to be put in the calcination furnace, to open it up, so that the ☿ can be sublimated out of it. This not only applies to ☉ and ☽ but also to the other metals such as ♁, ♃, ♄, ♅ & etc.

Yet those from ☉ and ♃ are the best; they also make a higher projection and are easiest to process to oil and elixir. Now take the *calx*, put it into a glass vessel with a wide bottom. Put the *calx lunae* in it, one finger's thickness, neither thicker nor thinner. Set it thus into the calcination-furnace where the spirits are calcined within, or into the *Athamor* or in *Tripodem*. Heat it, as if one were to keep ♁ in flux without driving it, for 21 days. Do not let the fire go down, so that the *Corpus* may open up and let ♁ go. Know that you must thus proceed with all metals, be it ☉ or ♃ or other metals. Only, ☉ must stand for six weeks, because it is a *Compact* and a perfect *Corpus*, which ♃ and the other metals are not. That is also the reason why they must not stand as long in the reverberating furnace.

When now your *Calx* of the metals has thus been opened, take an alembic with a wide bottom, put your *calx* into it at equal thickness. Lute a big helm on it, put it on the sublimating furnace in ashes, lute a receiver on it, light a fire under it, at first, small, then increase it by degree until it begins to glow. Keep it glowing thus for 8 to 10 days, watch to see if some ♁ continues to sublimate. If nothing comes out, let it cool down, take the helm off; you will find Mercurius sublimated (♁), white as snow. Save.

You will find the salt or the earth at the bottom of the glass, in the form of a greyish-white powder. It is swollen like a sponge, while Mercurius has been leaving it. It is the same kind of process with ♃, ♁ and ♁, except that the *Calx* must stand for 16 to 20 days, and must also glow stronger, before ♁ comes out of it; for ☉ does not melt as easily as the other metals, because it is much firmer than ♃ or any of the other metals.

Now remove the salt or earth from the glass, put it into a stone jar and pour distilled wine vinegar on it, set it into a boiling *Balneum*, let it stand from 4 to 6 days, stirring frequently, it should be well covered. Then allow it to stand and cool down, pour it off and preserve it. Upon the *Feces* pour fresh *acetum distillatum*, and set it into the *Balneum* for 24 hours, stirring frequently. Let it stand, cooling, and pour it together with the other. If you feel there is still something left in the *Feces* pour more vinegar upon them; if not, throw them away as they have no further use. 236

Draw the decanted vinegar off in the *Balneum*, and the salt will remain at the bottom clear and snowwhite. Following this, pour clear, pure water on it, set it back into the balneum, let it dissolve so that *Feces* appear. Throw those away, coagulate the Salt, and dissolve it again with *Aqua Communi*. Repeat this process until no more *feces* appear. Now it is ready to make the first *Projection* on ¶ with it. To extract the salt (or: to draw the salt) from © and other metals it is an easier process than the one related here.

Further, if you wish to get the salt from imperfect metals, from copper and iron, you must also know that they need to be filed finely, set them into the reverberating furnace for 6 days in a moderate heat and glow. After that, you can draw out the salt as we have taught about ☾ .

If you wish to get salt from ♁ and ♃ , you must dissolve them in *Aqua Fort*, draw off the *Calx* and reverberate it, as has been indicated. However, if you wish to get only the salt from ♁ and ♃ , without *Mercurius*, let it stand in a reverberating furnace for 12 days in a rather strong glow, but such that it does not turn into a glass.

You should not put on more than one finger's thickness of *Calx*, it will then swell up like a sponge. After this, extract the Salt, as you have been previously instructed. This Salt is as good as the Salt of ☾ , and achieves a high projection. One projects it upon *Merc.*, and the salt *plumbi* makes as high a projection on *Merc.* as does the Salt derived from *Sol*.

If, however, you wish to retain *Merc. plumbi* and ♃ , sublimate it out of it, as is done with ☾ , except that you must not reverberate for 20 days in the *Athanor* because its ¶ is not fixed in *corpore*. Then it separates, breaking away from the *corpus*. This is the best way to draw out the ¶ and to sublimate it, for thus each element retains its power. ¶ and ☿ must reverberate a long time, ☿ 98 days, ☿ 35 days. These two must reverberate for such lengths of time because of their *feces*. They must be annealed slowly, to prevent their turning into glass; because they do not easily release their *Merc.*

When they are well opened, extract the Salt with the vinegar. When nothing further comes out, set the matter to reverberate again for three days, till nothing draws out. When the Salt has been processed, make projection upon Mer., because Salts transmute (or: they transmute) all the Merc., while they have little or no spirit in them.

Take Merc., let it get as hot as possible, and throw it upon the salt of metals, 1 part to 100 parts; increase the fire so that it flows strongly, as ☽ in (or: on) the cupel. Let it stand thus until it settle into a King. Then slake it immediately as is required. Now you have fine ☽ . All the Salts of metals, be they red or white, only produce ☽ ; but perfect metals make a higher projection than imperfect ones. After they have been reversed, however, and their innermost turned without, they change into oil. Then they all make projection to the Red, and where before they made 1 into 100 parts, they now make projection 1 to 1000 parts. Before, one could only throw upon Merc., but when they have become oils, they make projection upon all metals, as will be taught herein.

OILS FROM METALS

Now I will teach you how to make oils from metals, and to turn the innermost outside, which is one of the greatest secrets, for after that process they will make ☉ , while before they only could make ☽ . Now we will proceed with the projection.

Take a large amount of *Vitriolum Romanum* (probably copper sulphate-hwn), 12 or 16 lbs., more or less. Dissolve it in *Aqua Communis*, and when it is dissolved, let it settle down. Pour off the clear from its *feces*, and set it into a sandbath to coagulate, using a good vessel. Let it evaporate until a skin forms atop. Now let it cool down. In this way the Vitriol sprouts into a beautiful green, which is the best color in the *Simplice*. Put what has sprouted into a suitable vessel. Let the remainder also evaporate and sprout (or: shoot) until you have it all together. Now put it into a room for it to dry. Let it stand in as much heat as the sun gives off in the summer. Then the Vitriol will turn white.

Dissolve it again, and more earth will drop to the bottom. Decant it, let it evaporate and sprout again, as indicated in the foregoing. This can be accomplished within 3-4 days. The Vitriol will become twice as beautiful as before, and much greener, so much so that you will not have seen a more beautiful green color. Therefore *Hermes* and *Geber* speak: Preserve well your green, evaporate well the wet until a skin forms on top; then let it sprout again, and continue to do this till you have your Vitriol together again. Put it once more in a room, as before, drying until it turns white. Then dissolve and *granulate* again. Repeat until no further *feces* are left. Put aside until you need it.

Now then, someone might say: When the Vitriol has been dissolved, why do you not let it evaporate completely, but you allow it to sprout, and it requires a great amount of time to change it into a white powder?

Note, then, that Vitriol has within it, a subtle *spiritus*, as is described in the *Vegatabile Work* as regards the subtle spirits, which are in all herbs outside. It is the green (or: verdure) of all things that are green outside, for it is the flower of their right *essence*. If you lose the greenness, I am telling you forsooth, that you are deprived of the *essence*. Further, whatever work you are doing with it, it is all lost, in vain, for it has been deprived of much, its soul, life and *essentia*, *corpuse*, *spiritus* or roots and everything green outside. Take care then, to preserve that well, for it is so subtle that you can lose it without noticing it, as indicated in the *Vegatabili*. There you are taught that the green in all herbs, leaves and roots, is to be extracted from everything that is green on the outside. And when the green has been drawn out and reversed into a beautiful redness, the like of which none has seen, you have the right *essentia*.

Look for further instruction in the *Vegatabili*. This is the reason why it is necessary to preserve the green of the Vitriol. If you were to coagulate it, part of its greenness would be taken from it; for it would become yellow, while yet the green is in the *Quintessentia* that we seek in the Vitriol. That is why you must permit it to dry and sprout in a room. Then its greenness is covered with the white, for as soon as it becomes moist again, its greenness will re-appear. Thus the outermost of the Vitriol must be turned in-²³

to the innermost, and the innermost must come out, in order to preserve its soul and its spirit and to retain its *Quinta Essentia*. This is a great *Mysterium* or *Secretum* in our Art. When the Vitriol has thus been cleansed, it is as red as a rose or ruby. It has within itself the four elements in their perfection, and this is the stone which God has given us for nothing.

You should now take the white powder which you were told to put aside and place it in a phial and close it with *Sigillo Hermetis*. Set it in ashes and heat it by a lamp, as warm as the sun shines in the midst of summer. Keep it thus, until you see that it begins to turn yellow. Let it stand further until it turns completely yellow. Then, let it stand yet another ten days and see if it does not begin to tinge a red color. Then, increase the fire a little, and if it becomes more red, let it stand in the regimen of the fire as is. If however, it does not become somewhat redder in 8-10 days, increase the fire by one lamp until the color increases. If it stays the same, add yet another lamp, thus each time increasing the heat by degrees until the color changes to a rose or ruby red.

When it has become a high or deep red color, let it stand yet another 8-10 days in the same heat and watch if the color does not change into a color different than red. Now the matter has been reversed and its innermost has been brought outside. In this way, you will not lose the greenness if it has been reversed into redness. This is because it is in the deepest inner parts and can no more be brought out. It will forever stay red and unfixed; for if it were fixed, everything would be lost, because it would have to be dissolved in water and coagulated again, and afterwards distilled over the helm.

I am telling you that I have never revealed to you greater secrets than this! I am telling you, by my God, that this *SECRET* has never been set down into writing by the *philosophi* except by my hand alone. Moreover, I am telling you that there is no greater *secret* in art than this. Therefore, I beseech you and all those who will understand it, that you will never bring it to light except where it is right to reveal it, by the damnation of your soul, for it is a *Secret* above ALL *Secrets*, since with this matter all metals can be turned into oil, when they are dissolved in *Aqua Fort.*, when the *calx* has been beaten to the bottom and processed as required.

240 All *Olea Metallorum* turn red as blood, without) and ?
not , for all metals are red in their innermost, but one is red-

der than the other. When they have been brought to redness, you must dissolve them, again coagulate them until they are free from all *feces* and they have their elements perfectly joined (together); for once they have arrived at this stage, nothing is left but *feces*. The earth, too, has become subtle and liquid and is dissolved in the other three.

When they have thus been made subtle, with dissolving and coagulating, you can distil it over the helm to a red oil, as you will learn. As you are working with *VITRIOL*, you must also treat † . After it has been dissolved in *Aqua Fort.*, beaten down, decanted from its saltiness and dried, you put it in a glass the same as has been done with the *Vitriol*. Or you can put a *sublimated Merc.* into such a glass, proceed in the same way and cleanse it of its *feces*, and distill it over into a red oil. In the same way † can be processed. What do you think? Is this not a great *Secret*? Never before has anything like it been heard. Open your ears therefore, listen AND understand!

Now we will return to our work. When you see that your matter remains in an oily state, take it out of the ashes and put it into another, strong, glass. Pour a goodly amount of wine vinegar upon it, and set it into the *balneum* to boil for 4 days, often stirring it with a wooden spoon. After the fourth day, let it cool down and settle. Decant off the clear liquid and pour more vinegar upon the remaining *feces*. Add more distilled vinegar, and repeat three times. Now throw away the *feces* and put an *alembic* upon the glass containing the *solution*; draw off the vinegar, so that the matter becomes quite dry. Now you have the matter at the bottom of the glass and much more beautiful than before. Again, pour fresh vinegar upon it, and treat it as above. Reiterate this until no more *feces* remain in the *Solution*. Then *coagulate* it to a dry powder, put a helm on with a large head (*caput*) and distill. First you will obtain a yellow *spiritus*, then red oils and finally a white *spiritus*. Let the matter cool down, remove the receiver and its contents. It is the blessed oil. Preserve it well until you need it for your metallic salt.

At the bottom of the *alembic* you will find a matter that is as white as snow and as clear as crystal. It is the *rectified* matter of the aforesaid *materia*. It can be pulverized and imbibed into the red oil as into its own *corpus*. Put it in *vitreum apullam* and hang it in *tripodem* for 40 days in moderate heat. Now it will coagulate into

a LAPIS PHILOSOPHORUM which will dissolve all metals into ☉ .
But we will not do this now, but will work toward our Salt and oil
of metals in this manner, as with *Vitriol*. Thus the element of
earth will go over with the oil, red as blood. This the earth of
Vitriol does not do, as its oil separates from the earth. Consequent-
ly God has given it such *Benediction* that from it alone can one
make the LAPIS PHILOSOPHORUM without any *Addition*. But first one has
to fix its oil with its earth. That does not happen in metals, be-
cause their earth goes over the helm together with the fire, and
the whole body reverses, which tinges the metals into perfect .

By the same process, you can make the oil of ♁ and ♃ ,
and the earth also goes over the helm in the oil and stays in the
oil for all eternity. With this oil, you can perform such miracles
as would be too lengthy to recount here. You well know what is said
about the oil *Veneris*. Yet the oil from ♁ is much better in its
effects than the oil *Veneris*.

fnis - Mineral work