

THE ART OF ALCHEMY

-OR-

THE GENERATION OF GOLD

—

A COURSE OF PRACTICAL LESSONS

-IN-

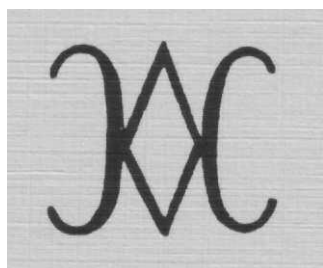
Metallic Transmutation

by

Delmar Bryant



Part Four, Lessons 10 - 12



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The Art of Alchemy

PRACTICAL LESSONS. NO. 10

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Having arrived at the sun-center, we are now able to look out into the domain of Universal Life, and observe, without illusion or prejudice, the operations of the cosmos.

In the planetary system that controls the physical and mental life of all that exists upon this plane or planet, there are five permanent bodies, which, ranged according to their orbits from the sun, are respectively, Mercury, Venus, Mars, Jupiter, Saturn.

Note that the earth-plane is situate between Venus and Mars, being the third in order from the sun. With the Earth the planets form a complete Hexad, or group of Six, which is the true number of the creative cycle.

We next observe that Mercury is nearest the sun and Saturn most remote. These two planets thus represent the extremes of realization on all planes. Saturn, the most exterior, is regarded as lowest, and is symbolled by Satan; while Mercury, the most interior, is considered highest, and symbolled by Christ.

Now the Moon, while not a planet in a strict astronomical sense, yet, owing to its important influence on the Earth, is for our purpose to be so considered. In the ancient system the Sun is also regarded as a planet, being chief in importance, while the Moon ranks next. Thus with the Sun and Moon we have Seven planets, or spheres of influence, affecting the earth-plane.

These correspond with the Seven principles of Man, and we find them, together with the occult kernel of truth which they embody, still preserved in the names of the days of the week.

Sunday (Sun's day), the FIRST, and Saturday (Saturn's day), the SEVENTH; the other days taking the names of the planets, not in the order of their celestial emplacement, but in accord with

their IMPORTANCE in the work of Nature, as verified by the phenomena exhibited in the creation of the Stone.

Is there anything in modern science to explain why Monday (moon's day) stands next to Sun's day on one side, while Saturn's day stands directly on the other? I think not. Yet Alchemy shows exactly why it is, and at the same time confutes the popular idea that all this is based on a mere superstition or false conception of the ancients.

The truth is that the Astrology of the ancients was a purely terrestrial science. It had reference only to certain operations of nature. Of course, these were supposed to be regulated by the celestial influences, but the observation was confined exclusively to nature and not at all to the stars. The names of the planets were employed as symbols of speech to designate various phases of the Great Work.

The end and aim of this Work was the preparation of Gold and Silver, these being the most perfect of all metals. This consummation was supposed to be effected by and through the influence of the Sun and Moon.

The extremes of the Stone, that is, the beginning and the end, are called "Saturn" and "Moon." Between these two the "Sun" as an operative principle, holds the central position. He is the Father, first and last—the planets all together being but expressions of his illuminating, creative power.

Saturn, of whom our present discourse shall chiefly be, is the principal agent, or vehicle, for the manifestation of the solar-energy. This is equally true whether considered in a wide, astronomical sense, or in a more restricted, physiological sense. The principle works out the same from the most exalted sphere down to the minutest atom, for there is but one law in the entire universe.

The Father-force of the solar sphere is what may be termed equilibrated energy. It is centralized and centralizing. It is that which is drawn out by the law of love, or attraction, and caused to manifest throughout the planetary spheres.

Saturn's sphere is the first and principal workshop of the Divine Energy. In the Bible, therefore, Satan is represented as God's chief servant.

Also in the Hindu theogony, the same idea is brought out in the association of Brahma (the Eternal One) and Siva (the Destroyer and Reproducer.)

The solar energy passes into Saturn direct, and is there first transformed into animate material, or, if you choose, Vital Essence. This is projected from Saturn into space in the form of comets and meteors. There is an old legend that Saturn ate up all his children. Jupiter alone was spared, Saturn being tricked by his wife into swallowing a Stone instead. Afterward he is made by Jupiter to disgorge the Stone. While this tale was invented, like most others, in the Alchemist's laboratory, yet it is literally true of the cosmic creative forces. Saturn is eternally swallowing igneous, solar gases and ejecting them in the form of rocks of various dimensions, which go flying through all space like shells filled with powder, bearing the essential, organic vital-force to the planets.

These meteoric masses are actually fired into the different planetary bodies, causing, on earth, the phenomenon of earthquakes. Every volcanic crater, every lake-bed, all the deposits of sand, gravel and clay, and many others, are thus formed. The surface of the Moon, and Jupiter as well, is seen through the telescope to be literally riddled by these shells, resembling a target filled with bullets. Periodically, at the close of long cycles, these meteoric showers come with sufficient force and violence to destroy all existing life upon the planet, but from this destruction and death uprises a new and higher form of life.

This interesting subject is very ably treated in a recent work,* whose author is the first in this age, so far as I know, to give a really rational and scientific theory of the cause of earthquakes. Mr. Hale's theory is fully borne out by the inner facts of Alchemy. Herein we see all these phenomena carried out in the smallest possible area, so near at hand that no telescope is needed to verify conclusions.

We find that in an active, creative sense Saturn is higher than the Sun, really because it is the

*"Earthquakes, Their Origin and Phenomena" by George Walter Hale, Deadwood, S. D.

sphere of the sun's first, or highest, manifestation. In exactly the same sense, Man may be considered higher than Deity, being that more exalted form in which deity is expressed.

It is natural enough that superstition, or man's unfolding intelligence, should have associated Saturn (that is, Satan), with evil; because its first perceived action is destructive. It leads to the death and disintegration of every existing FORM; but in that death there is contained potentially a new resurrection. And this is the whole meaning of the legend of the Crucifixion, wherein death is shown to be nothing but a phase of physical transformation, or divine renewal.

The Tarot figure corresponding to NESH is called "The Judgment," and shows Gabriel coming in the clouds and blowing a trump, while the dead are seen arising from graves.

It is only necessary for us in order to come into possession of the *working principle* of the Divine Science, or Art of Alchemy, to find that terrestrial body which accords with the planet Saturn.

It will be a body in which the very highest solar potency inheres. From the geocentric viewpoint, it will be a thing remote from ordinary consciousness, even as Saturn is remote from the Sun. Also, it will be something invested with the same superstitious prejudice that surrounds the idea of Satan. It will be a thing in the estimation of men that is mean, dispicable, yea, abominable. From earliest infancy, we are trained to shun it as a vile thing, though born quite innocent of any such antipathy.

Here is what the great Sage, Basil Valentine, has to say of Saturn: "Saturn, who is called the greatest of the planets, is the least useful in our Magistry. Nevertheless, it is the *chief key* of the whole art, howbeit set in the meanest and lowest place. Although by its swift flight it has risen to the loftiest height, far above all other luminaries, its feathers must be clipped and itself brought down to the lowest place, from whence it may once more be raised by putrefaction, and the quickening caused by putrefaction, by which the black is changed to white, and the white to red, until the glorious color of the triumphant King has been at-

tained. Therefore, I say that though Saturn may seem the vilest thing in the world, yet it has such power and efficacy that if its precious essence, which is excessively cold, be reduced to a metallic body by being deprived of its volatility, it becomes as corporeal as, but far more fixed than, Saturn itself. This transmutation is begun, continued and completed with Mercury, sulphur and salt.

"In the preparation of Saturn there appears a great variety of different colors; and you must expect to observe successively black, grey, white, yellow, red, and all the different intermediate shades."

Over and over in all the books it is reiterated that the chief guide which the student of nature has is in a critical observation of colors. Let us remember that we are re-unfolding the principle of Rosicrucianism. Now, what does the word "Rosicrucian" really mean? It means "the rosy-cross"—a cross between the White and the Red—an idea that found its way into English heraldry, and formed the respective *emblems* of the houses of York and Lancaster.

Philalethes says, "Your first effort should be the albefaction (whitening) of the red Laton."

Sixion says, "Ye sons of philosophy, if you would make our substance *red*, you must first make it *white*. Its three natures are summed up in whiteness and redness. Take, therefore, our Saturn, subject it to coction in *aqua vitae* until it turns white, becomes thick and is coagulated and then again until it becomes red. Then it is *red lead*, and without this lead of the sages nothing can be effected."

It is a mystery to science HOW this wonderful substance was ever formed in the earth. Various theories have been advanced. Some regard it as of vegetable, others of metallic origin.

The truth is, it is not a substance indigenous to this earth. Its origin is to be traced to the planet Saturn, where it was first *congealed*, and from whence it came to earth imbedded in meteoric iron.

Thus, while it is not really an earthly substance, yet its elements enter into the constitution of every terrestrial thing. Without this "Fall of Lucifer," which happened at the time of the last

great cataclysm, and intermittently ever since, nothing would be alive on the earth today.

It is upon this solar essence that all life feeds. Gradually, as it is absorbed by living creatures, its substance is withdrawn from the lower earth-planes and spiritualized, appearing phenomenally in passing to the astral planes as THOUGHT. But of this we need not now speak.

What concerns us as students of the chemical Art, is the discovery and proper utilization of this crude substance, as it is found ready-formed in the bowels of the earth.

It has taken hundreds of years to make the metals as we find them in the earth today. Upon analysis, we find that all these metals are made of this one substance of Saturn. We simply take this in its natural form and remove the impurities more quickly by art, by which we discover that it is these very impurities alone that serve to retard its operations in the earth.

In a word, we take black Saturn, just as it fell from the planet, and raise it to a form whiter than the corruscating moon. Thus Satan becomes Christ. The material is spiritualized. But, now, do not get the idea that it is any the less apprehensible through this process. It is just as tangible in one form as in another. There is no such thing as an intangible spirit.

Jesus said, "A spirit hath not flesh and bones as ye see me have." The "spirit" referred to in this passage is a living thing, recognizable by all the ordinary senses. Valentine assures us that it is within the reach of all.

The student may exclaim in despair: How am I ever to KNOW it, since a thousand things are within my reach? Let me say, only ONE such thing is obtainable, and if descriptions are carefully followed, it can hardly be missed.

Michael Sendivogius writes an interesting and suggestive allegory wherein he represents an Alchemist in converse with Saturn. The Alchemist is quite an egotist, and imagines he knows it all—a characteristic of all tyros—and at first refuses to act upon Saturn's advice to use Mercury in the confection of his Stone, declaring Mercury to be a delusion and a snare. He insists that Sulphur is

quite sufficient. Saturn permits him to go ahead and try his own way, realizing that this is the quickest and surest way to cure him of his conceit: After trying sulphur alone, he finds that it will produce only pieces of sulphurous tow, such as are used for fire-lighters. Then he humbly defers to Saturn and the latter proceeds forthwith to make the Stone.

I would earnestly counsel everyone who is engaged upon this work to heed the hint of Sendivogius at this point, which is as follows:

"Then Saturn took two kinds of quicksilver, of different substances but of one root, washed them with his urine, and called them the sulphur of sulphurs; then he mixed the fixed with the volatile; after which he placed them in a proper vessel, and set a watch to prevent them from escaping; afterward he placed them in a bath of very gentle heat—and thus made the Philosopher's Stone, which must always follow as the outcome of the right substance."

I dare say that the sly reference here to Saturn's *modus operandi* may lead many to think of actual urine as the substance; but beware of subtleties and do not allow yourself to be caught in any such trap. Bear in mind that Saturn is neither a man nor an animal. Rather, he is a *substance*. Moreover, the very fact that any particular substance is mentioned is sufficient evidence that it is not the thing designed to be used, for in all the books the REAL substance is never once named.

There is a tradition that if one should name it he would lose his tongue. It is well to run no risks in this matter.

I will explain the root-word *urine*, which is of deep, occult significance. The word is to be identified with the *Urim* of the ancient Hebrew rabbins. U is Venus; R, Saturn; I, Jupiter; N, Mars; E, Mercury. It is but another word symbolizing this hidden *essence* that embodies all these planetary influences.

Virtually it is, as I have shown, the extract of Saturn. Omitting the vowels, we get URN, a receptacle; and this substance is often referred to as the "Vessel of Art." Ur is the ancient word for "LIGHT;" Abram came from the "land of Ur."

Thus we see that "URINE" is only a symbol of Saturn himself. It is the substance, or vessel, in which the operations of deity take place. Everything in nature may be said to have its "urine." It is the sap of trees, the honey of flowers—in fact, the highest expressed principle of all things. It is found most highly spiritualized, or volatilized, in exhalations. The out-going breath of man contains it. In this form it becomes food for plants. The leaves of plants are saturated with it, and in falling, putrefy and return it to the earth. When this has gone on for a long time we get vegetable mould, or peat, which the inhabitants of some countries burn in place of coal.

This shows us what the analysis of air, and also the combustion of wood daily proves, that the substance is essentially pure *fire*—the very same that burns in the sun itself.

This fire is the vehicle of the DIVINE ONE. No wonder that the ancients worshiped it as god! We surely have no nearer expression of God than Fire. The soul itself is but the phenomenal burning of this Fire after it has been purified from all dross. It is the "burning bush" that speaks to Moses. It is the "cloud of smoke by day and the pillar of fire by night" that goes before to lead the Israelites in their wanderings.

In the fifteenth chapter of Genesis (verses 9-12) may be found an occult account of how Abram made the Stone. The beasts represent the fixed, and the birds the volatile principles. This account, however, only carries the work to the 40th day—the Night of the Stone—called here "an horror of great darkness."

This part of the work is called the reign of Saturn. It is the period when the Sun of Art shines down and causes putrefaction in our substance, which may be said to experience death and horror thereby. The whole book of Job is a portrayal of this same period.

"It is that black veil with which the ships of Theseus returned victorious from Crete." This is why the Sisters of Mercy assume the Black veil—after the White. It is even exemplified in the conventional costumes worn at weddings. The bride is arrayed in white, because she is the redeeming;

or life bestowing element. The groom is in black to represent Saturn, his office being to "slay" this redeeming element, but for the purpose of bringing to life a new form of creation. You see we do things in this world without any idea of WHY we do them. Nevertheless, all acts are but the out-picturing of certain hidden and immutable laws.

Night comes on and prostrates man in a sort of coma, called sleep. This is Saturn's reign. In the morning the rising sun wakens the sleeper to new life, which is but the experienced result of Saturn's nocturnal transmutation. And this sleeping and waking is a perfect type of death and resurrection.

I am devoting much attention to Saturn, because it is so all-important. It is the first and the principal key in our art. Surely if we cannot gain the first key, we can hardly expect to make further progress. If the ancients had not known the importance of this planet, they would not have placed it in the very fore-front of the work, or symbolized it by so advanced a letter as KESH . In fact, RESH is at the head of the final triad—the triad of realization: R, S, T.

Pernety says, "The true key of the work is this blackness at the beginning of its operations, and if another color, red or white appears BEFORE this one, it is a proof that one has not succeeded . . . Especially must one fear an orange or reddish color; because if in the beginning you see it in the egg, doubtless you burn, or have burned the spirit and vivacity of the Stone."

When we speak of "burning" do not think that the matter is placed in an oven. The philosopher's fire is water, and it is a fire that gives no outward sign of combustion, except in this wonderful and continual change of colors. It digests the matter with a still, piercing heat all internal, and gradually turns it to an ebony blackness. This operation is called calcination. The water, formerly so clear and brilliant, coagulates and settles down into a substance having the consistency of black pitch. At this stage it is called "Latten," and an ignorant person would likely toss it out among the rubbish; but the sage rejoices when he reaches this point, well knowing that he has only to wait for the round of the season in order to reap his harvest.

As we view the matter, Saturn is not so much a substance as an animating principle—call it chemism, if you will—operating in other substances and producing a certain condition.

Suppose for example, you were first born on the planet Saturn, as one of the veritable imps of Satan. Next you reincarnate in Jupiter and gain a certain color of nobility (purple). Next, you pass to Mars and acquire a tincture of strength (red). Next, you become an earth-dweller, and to know what you would be like on this plane, look in the glass and see. You only imagine yourself white, since you are tinged by all the colors of former planes—red, brown, yellow, black. Next, you will pass to Venus, becoming idealized through the power of love, the shade being green, the color of immortality. Lastly, you arrive at Mercury, a pure white and resplendent angel, ready like Christ to pass into the bosom of the Father.

In all these incarnations, you will have maintained your individuality. The experiences on the several planes have fitted you for higher and nobler ones. The imp has become the angel.

It is precisely so with our Stone. It is born in blackness and filth; yea, it is conceived in fire and flame, even as the children of Saturn, and like them raised successively through all planes, becoming at last an object of shining whiteness and brilliance, of great purity and potency.

Now, in our work, the SUN is seen to actually fall into the sphere of Saturn. This is the "Fall of Man" as detailed in Genesis. And all the "sweating" and toil that Adam has to go through to attain redemption, is gone through by our incorporate Sun, on the journey back to its original source of purity.

Man is but an atom going through the same process. But this *other* Ray, apart from him in the mineral kingdom, is destined to become both his servant and redeemer, since it may be made to pass through all the planets, from dark Saturn to exaltation in Sol—and all this in the space of time allotted to human gestation.

Then, indeed, man may rejoice, since he holds in hand something which is capable of making him a god in his present incarnation, and through

which he need never suffer reincarnation on this earth again. In the lapse of centuries, his cycle here will be complete, and he will pass on to the next sphere; but of that experience it is useless to conjecture, since no one ever returns to tell. Nor is this possible. It would be like man attempting to go down in the ocean depths to reveal the truth of the upper world to the sea-monsters.

Let us, therefore, cease to waste time in speculation regarding the experiences of the next sphere, for we positively will never know anything of them till we enter that sphere. Our true work here is a mastery of the elements existing on this earth. By that mastery we shall be more rapidly fitted to pass beyond. Paracelsus gives this excellent advice:

"As a pledge and firm foundation of this matter, note the following conclusion: If anyone intelligently and reasonably takes care to exercise himself in learning about the metals, what they are and whence they are produced: he may know that our metals are nothing else than the best part and the spirit of common stones; that is pitch, grease, fat, oil and stone. But this is least pure, uncontaminated and perfect, so long as it remains hidden or mixed with the stones. It should therefore be sought and found in the stones, be recognized in them, that is, forcibly drawn out and liquefied. For then it is no longer a stone, but an elaborate and perfect metal, comparable to the stars in heaven, which are themselves, as it were, stones separated from those of earth.

"Whoever, therefore, studies minerals and metals must be furnished with such reason and intelligence that he shall not regard only those common and known metals which are found in the depth of the mountains alone. For there is often at the very surface of the earth such a metal as is not met with at all, or not equally good, in the depths. And so every stone which comes to our view, be it great or small, flint or simple rock, should be carefully investigated and weighed with a true balance, according to its nature and properties. Very often a common stone, thrown away and despised, is worth more than a cow. Regard must not always be had to the place of digging from which this stone came forth; for here the in-

fluence of the sky prevails. Everywhere there is presented to us earth, or dust, or sand, which often contains much gold or silver, and this you will mark."

In the Vatican Manuscript of Paracelsus, entitled, A short Catechism of Alchemy."* we glean some very important information.

From this work I quote the following:

"Q. With what is this grand and sublime operation performed?

"A. With *one single corpuscle*, or minute body, which, so to speak, contains nothing but *faeces*, filth and abominations, but whence a certain tenebrous and mercurial humidity is extracted, which contains in itself all that is required by the Philosopher, because, as a fact, he is in search of nothing but the true Mercury."

As I shall devote the next lesson to the subject of Mercury, I will say no more about it here. What I desire at the present time is that the student should look deep into nature and endeavor to discover Saturn. In looking deep, do not wholly ignore things at the surface. Remember the admonition of Paracelsus lest you inadvertently overlook something of the value of "a cow."

Be not too much troubled with the thought of operations; for, as Basil Valentine says, "He who has flour will soon have dough, and he who has dough will soon find an oven to cook it."

Saturn is called Lead. In fact it is lead. But now understand this matter: Lead is only a condition, an unripe state of gold. You cannot, of course, take common lead and ripen it into gold; for in smelting it has become a dead metal, and fixed in the form in which we know it.

But there is a substance that is *living*, which can be made to pass through the conditions of each and every metal up to gold. At each stage of the process it will manifest the peculiarities of the several metals themselves. The most noticeable, as I have said, of these indices are the colors this substance goes through when manipulated according to the philosophic method. In vain do we look for other signs; colors mark the progress of our work, and correct all errors.

*Found in 1st Vol. Paracelsus' Works (Walte's translation)

The Art of Alchemy

PRACTICAL LESSONS. NO. 11

ו SHIN S

"I am immortality and also death; and I, O Arguna, am that which is and that which is not. . . . And, O descendent of Bharata, see wonders in numbers, unseen before. Within my body, O Gudakesa, see to-day the whole universe, including everything movable and immovable, all in one."

Bhagavad Gita.

The most wonderful of all symbols, the one expressive of the deepest occult truth, is SHIN, the Twenty-First letter of the Hebrew alphabet. It is represented in the Cabbalah by Kokab, the stellar light, identical with the Astral light of theosophic concept.

Observe in this connection that the sum of the digits of the number, 21, is Three, and the entire number is equivalent to three Sevens. It is a number denoting a finished work, the end of a definite creative cycle, expressed in the alchemical maxim, "Let the Dragon drink Three times the magical number Seven."

The number Seven, itself, is remarkable: The Hebrews swore by this number, or rather with it, since their word for "swear" is seven (SaBaO). Every seventh day, week, month, year, has some significance in their ritual; all of which is based upon certain occult facts connected with the Moon, facts with which the Jewish rabbins were traditionally acquainted.

The letter SHIN was regarded by them as a most mysterious emblem, and was engraven upon their phylacteries; it was said to mean omnipresent deity—exactly what it does mean.

This letter has a variant form: when the dot is placed over the left hand prong, it becomes SIN, which is the old Eastern name for the Moon: According to Prof. Rawlinson, "Sin" is used for the Moon in Mendaean and Syriac even to the present

day. The Israelites wandered in the desert of Sin, and received the Law from Sin-ai.

In the light of modern religious training, it seems a little inappropriate to find the Decalogue emanating from the Mount of Sin, but students of nature know that Sin is the Cause of all action and progress in the intelligent world, just as the Moon is in the world of Formation.

The student should carefully observe and compare the Forms of the ancient and modern symbols. The letter SHIN plainly exhibits the idea of the Trinity, while in S we see the picture of the serpent. The former is expressive of the elemental trinity, Fire, Air and Water, while the latter denotes the serpentine path of the Moon.

SHIN is one of the so-called "mother-letters" to which reference has previously been made, and symbolizes the Fire of nature. The Tarot Figure corresponding to this letter is called "The Fool." This opprobrious title may appear ill-fitting to symbolize the close of a great work, but only so before we pierce the Fool's mask.

For the benefit of those who may not have the Tarot at hand, I will describe this figure: It is that of a tramp, or fugitive, with torn clothes, carrying a small bundle slung on a stick over his shoulder. A small dog is nipping at his heels, while directly in front, at no great distance, sits a crocodile with wide open jaws.

Apparently, the Fool perceives no danger, and our pity is at once aroused in his behalf, but to rescue is to destroy him. He is between two dangers, like the ship of Jason in quest of the Golden fleece, caught and forced to pass through Scylla and Charybdis—"the devil and the deep sea" in modern parlance.

No more cunning symbol could have been devised to perpetuate a great and mighty truth, and at the same time to hide it from the multitude than this very "Fool."

Morally, the Fool is the Man of Sin who goes perpetually astray, driven hither and thither over the wastes of experience, nipped by hunger and cold and thirst, swallowed by calamity, plunged in misfortune, but always the same Fool, pursuing the path to make the Man less a fool.

On the occult physical plane, the Fool symbolizes our Mercury, itself a fugitive without settled place or habitation: "The foxes have holes, and the birds of the air have nests, but the Son of Man hath not where to lay his head."

Concealed beneath the mask of the Fool is no other than Christ, the son and savior of MEN. Christ in his earthly incarnation was always associated with Sin, and he chose his disciples from among the lowest of earth. So we may expect to find Mercury associated with things outwardly vile—*itself despised and rejected of men.*

The Dog at the heels of the Fool represents an active force that impels it hither and thither. In the red handkerchief at the back may be found the nutriment that keeps the Fool alive in his many wanderings. Christ bade his disciples to go forth without scrip or purse, but with "staff in hand." It is not told what was concealed in the staff; no more is it explained what the virtue or power was in Aaron's rod, which when cast upon the earth became a serpent. The disciples were harmless as doves, but at the same time "wise as serpents," which is to say that they were learned in the Master's magic: Like our symbolic Fool they well knew that they would come to no harm.

But suppose the Fool goes forward and walks into the mouth of the crocodile. It will be the rarest experience of his life: the very same that Jonah had. He will then be digested, assimilated, regenerated and reborn—like Jonah, "cast upon the shore" a wiser and a better man.

The Crocodile here stands for sulphur, whose office is to swallow and transmute mercury, the Fool; and now you should perceive that in entering into this intimate relation the Man, being the higher principle, becomes the active agent in transforming the animal: Both are wholly changed, lose their specific form, and beget a higher form.

To effect this, it might at first appear more logical that the Fool should have swallowed the Crocodile: not so; the lower principle is always without—the MASTER abides within. The man here is the Volatile, the animal the Fixed principle, the former being Spirit, the latter Soul, or body of the spirit. The spirit is ever the animating princi-

ple of the soul; in alchemical language, It is the "ferment of the mixt."

From this ferment, comparable to sin, we get the perfected, edible Loaf, from a mass of raw, indigestible dough. Yet in and of itself, Ferment appears a foul thing. Leaven (ferment or yeast) in the Bible is compared to unrighteousness. Take for example the "mother" of common vinegar: it is a slimy mass that gives the aesthetic sense a shudder to contemplate, and yet it keeps the vinegar "alive" and sharpens it to the taste.

I desire by these illustrations to impress upon the mind the fact that the Fool is not, after all, to be despised. He has his place in the world, and though it appears a humble one, yet it is virtually the most exalted.

One would never behold Saturn (lead) or Jupiter (tin) or Mars (iron) or Venus (copper) or Luna (silver) or Sol (gold), without first discovering this mercurial principle, since it is the agent effecting the transmutation of all the baser metals.

The first becomes last, the last becomes first: A (Aleph) is the air, S (Shin) is the Fire; the Air must become Fire. You can see how it does this every time you light the gas or start a fire in the stove. What makes the fire burn? It feeds upon the air.

Study nature: study it everywhere and at all times. You will at last find what you seek in simple things—never in complex things. The watching of a boiling tea-kettle gave us steam navigation, while the observation of a falling apple laid the foundation for a large part of our present scientific knowledge.

Thus, I say, study simple things and try and find out WHY things happen as they do. Take a common match: If you possess sufficient analogic reason, it will give you what you seek. Sulphur is one of our desired substances. It is yellow and has a smell you can never forget. It strangles you, penetrates your clothing. It is used for bleaching, and is a "spring medicine." The soul of sulphur is perceived by the smell, but its virtue is manifested only by combination with mercury, or air. Light the match, and you have no longer the form of sulphur or mercury, but a beautiful thing, a LIGHT.

Behold, I have revealed to you in few words the secret of the ages, but I must leave you to make the application. When you see *THIS* light you will wonder how that it could so long have shone unperceived in the darkness.

Everything you touch, taste, smell or see is the result of this combination of principles in different proportions. You see only the Sulphur; the Mercury is the hidden potency that holds it in any particular form. If you look at a gold coin, for instance, you see only the substance of the Sulphur, raised to its very highest condition by the intermingled Mercury. The two have become so wedded together that a new substance appears, to which the name of gold has been given. But if the Mercury could suddenly be abstracted from the coin, you would find only a crumbling mass of crude sulphur in your hand.

To produce this golden result either in nature or by art, the Fool, the Crocodile and the little Dog all contribute a share of essential energy. Many operators forget and ignore the Dog, thinking it quite unnecessary, and their work comes to naught. Such careless workmen should be reminded that Hermes the Egyptian Master had a dog's head, and for this reason the dog was sacred in Egypt. A three-headed Dog guards the gate to the Elysian Fields, which we are striving to enter.

In plain words, the heads of this "Dog" are simply fire, water, earth: there would be no fire, or energy in the Fool to cause him to move in relation to the Crocodile (earth) but for the Dog (air) and there you have the whole truth in a nutshell.

Philalethes says that Fire is not a principle, but an activity. Tyndall says the same thing in declaring heat to be a Mode of Motion. It is the air acting upon the water that produces the phenomenon of heat and later of life. The moment this heat is aroused by the contact of the two elements, life begins to manifest, and the manifestation is perceived as COLOR. All color is an expression of vital action, and is, as I have heretofore said, the chief guide in operations.

The air contacting the water in the Vase sets in operation a most singular kind of combustion. You see no outer evidence of fire whatever, being

conscious of its action only by the gradual change of color that takes place in the mixt. The efficiency of the Dog can easily be proved by letting the Fool entirely fill the vase, thus leaving no room for the air: In this experiment no action whatever will take place. I mention this as a caution to those greedy ones who sometimes get an idea that if a thing is good, the more they have of it the better.

Now there is in our Crocodile, or earth, a subtle seed, exactly as invisible as the latent heat of Mercury.

The action of this heat upon the earth causes the hidden seed to be raised as a sperm from the earth upwards, just as vapor is drawn up into clouds, and like this it is congealed by the coldness of the upper atmosphere and precipitated to earth in the form of globules, with this difference, that in the magistry of which I speak they appear like a sheen of gold covering the surface of the earth; they are not as yet gold, though they exactly resemble it. This is why the sages so often say that the seed of gold is in *gold*, meaning the philosophic Sulphur. Furthermore, the means, or magnet, for extracting this seed is Mercury, the Fool, *plus* the Dog.

This well explains the Trinity, shown in the form of SHIN; for, while there are never more than two things visible (one of these being the vase of art), there is ever a third thing invisible, all of which finally become ONE THING in the mixt. So Basil Valentine says: "But our Stone as it has been bequeathed to me by the ancients, is derived from two things, and one thing, in which is concealed a third thing. This is the purest truth and a most faithful saying."

Jacob Boehme also says, "Seek the grass that is trefoil." And so through all symbolism runs the idea of trinity. The Holy Ghost of the orthodox trinity means nothing more than Air. It is "holy" in the sense that it heals, or perfects the matter. It is literally a ghost, spirit-air. Understanding this point, we may in our present investigation leave the air temporarily out of consideration. Put the Dog in a suitable kennel, and search for the Fool, master; thus will the greater part of your labor be at an end.

Fix again, for a moment, the attention upon the form of our letter "S." It is a double serpent, signifying the same thing as the two opposed serpents in the caduceus of Hermes. These two serpents are the fixed and volatile principles in nature and in art. In its primary form, Mercury is fixed, and apparently a solid body. It is rendered volatile by a natural and easy process. Then, again, it is caught and fixed in a semi-liquid form. This work is again repeated, and the elements inverted, the fixed is made volatile, the volatile fixed. And still there is a finishing work which is the one with which most books begin. This is terminated in the Ruby Stone, of which a description has already been given.

Of these three works, the first is purely of nature, the second is of art and the third is of both art and nature. Philosophers greatly confuse their writings by not specifying which work they are alluding to. But even this subtlety need not deter us in our investigation. One does not need to consider the first work any more than he needs to pay particular attention to his digestion. Nature prepares this work, and all he needs is to take it ready made when prepared; so that his effort practically begins with the second work. This is a long and tedious work, and very difficult of accomplishment. It requires much time, labor and means; yet it is said that a fastidious man need not soil his hands with it, providing he can get another to do it for him, which is not impossible, though at the present time it is probable that there are but few men in the world that understand this art of preparation.

The third work, which is the real confection of the Elixir, it will be necessary to do alone, or with the co-operation of another. I have already alluded to the character of the companion, and I would warn all to be extremely careful whom they take into their confidence. As a rule one will be better satisfied to do it alone, even if it should take longer. It is singular that before a person has the true idea of this thing he thinks that it must be told to everybody: but let him once discover it and no amount of torture would make him reveal it. His loquacity is merged in silence, so jealous is the

instinct to guard the truth which is of personal advantage.

Valentine recommends in the "Triumphal Chariot of Antimony"* that Mercury should be gathered after sunrise, as the Israelites gathered *manna*, which, by the way, is nothing less than our Mercury sublimated and brought to a white state. I do not think this restriction of Valentine's binding at all, for I am told there is just as good mercury to be obtained in the evening as in the morning.

Only whenever it be collected it is well to cork it tightly lest it escape, since it becomes very volatile under the influence of the sunlight.

Mercury has "wings on his heels," and would always rather fly off than abide; but it is our business to firmly imprison him to assist the grand architect Solomon to build an enduring edifice out of the blocks of the black, green, yellow, blue, white and red marble—all chipped from the block of sulphur, and tinged by the master workman Mercury. In this house he becomes fixed, and when finished he will dwell therein forevermore. No wonder that in a free state he strove to escape and return to his old occupation of "messenger to the gods." Now he is enchained to earth, the servant and savior of men: But let us rather presume he is a willing captive, having left his high estate and calling to come below in order to redeem his brethren, that they too might ascend with him one day on high.

All blessing to Mercury, our LIVING CHRIST who appears to us in form of purest crystal, more beautiful than all gems, ready and able to transmute and transform our frail bodies into a like imperishable form!

The prodigal son, symbolled by the fugitive Fool, has at last returned to his father's house, and is hidden once more in the father's breast; thus is the Father glorified and exalted by the Son, and henceforth they dwell together forever more.

Observe in life how principles are separated in the sexes for the express purpose of individual purification and development: Then are they re-united to produce a unique offspring into which both may be said to enter integrally.

*Triumphal Chariot of Antimony, by Basil Valentine,

The *true* marriage is seen nowhere on earth save in our Blessed Stone. The human marriage to be sure is striving towards the same ideal, but it is yet a long ways from attainment, because of imperfection in the individuals. Mercury and Sulphur in nature are separated for years, aye, for ages, until Mind transforms them into pure and heavenly essences. Then, when brought together, they instantly manifest so great love for each other that they meet and mingle, leaving no doubt whatever that they are true soul-mates.

At this juncture, Sol shall give you a sign; and what will it be? In the book of books, the Holy Bible, wherein all mysteries do lie hid, you shall discover it.

The sign is a *color*. It is orange-red, and deepens to scarlet. You may find it plainly described in Gen. 38:28-30. Here are two children to be born from one womb: The first is Pharez (white), and the second is Zarah (red). But, as in the legend, the last appears transiently first as a bright scarlet color, then this goes into blackness, the head of the Crow, from which emerges the snowy Swan, and later the purple King. See also, Gen. 25:25.

Again, in Joshua, 2:18, we find the same thing delineated in the tale of Rahab, the Harlot—a legend forming the basis of a former feminine mystic degree (Heroine of Jerico). The heroine of this story is no disreputable person, any more than Mary, the mother of Jesus. The "two spies" that escape through her strategy are the same two eternally conjoined principles, and the "scarlet thread" is the sign of true union.

See also Song of Solomon, 4:3. Thy lips are like a thread of scarlet." Again, Isaiah, 1:18: "Though your sins be as scarlet, they shall be white as snow." "Sins" in this connection are the impurities in the matter which must be washed away by the blood of the Lamb (Agnus, *fire*).

Throughout the entire Biblical record, do we find allusions to this color, scarlet: in temple decorations, ceremonies, in the robes of royalty—an emblem that has come down in custom even to the present. They put upon Jesus the scarlet robe, but only transiently, substituting for the execution his own garments, which were black. Why they "part-

ed his garments and cast lots upon them," will be apparent to those who witness the crucifixion, and behold the *seamless garment* that is successively transformed into all the hues of the rainbow, terminating in the Ruby, more valuable than many monarchies.

The most graphic description of all is to be found in Rev. 17:3-5. Here the Scarlet Woman appears in the role of the Harlot because of her seduction of the King in the drama, through whose blood she has her color. It appears as if she had drunk up the whole earth and turned it into a sea of blood—"arrayed in purple and scarlet color, and decked with gold and precious stones and pearls, having a golden cup in her hand full of abominations, etc."

While this description is designed to apply directly to the alchemical work, yet it also indirectly applies to every mortal man and woman. The alchemical symbolism of the Bible is something truly marvelous, when once understood.

The entire book of Zechariah is an alchemical tract on the very face of it. Read the third, fourth, fifth and sixth chapters. In the latter, note the colors of the "horses,"—red, white, BLACK, grised, bay—the exact succession of colors in the confection of the stone.

In Matthew, sixteenth chapter, already alluded to in these lessons, we also find a very subtle reference to color. But it is in that masterpiece of writing, The Revelations of St. John, that we gain the most important information.

All through chapter 2 you may find references to this Stone. In chapter 6 we again get the same sequence of colors; and in the sixth verse the actual proportions are given—a very important matter, indeed. In chapter 8, verse 11 is the name of the "star" which is called "Azoth" by Hermes. But this name "Wormwood" gives us an additional idea as to its real nature. Chapter 12 details the entire process, and goes so far as to give us the *times* of the stone. This chapter has been the subject of more ridiculous interpretations than any other in the whole Bible.

The "woman" in the case is simply Mercury, and her enclothing with the sun is as beautiful

a spectacle as one would desire to witness. The "dragon" in this legend is, of course, Saturn. He is shown here as elsewhere as an "enemy," while the truth is, he is the active Cause of all the phenomena detailed.

Now if you go back to Genesis, Chapters 7 and 8, and read the old story of the Flood, you may figure out exactly the signs and seasons of the Stone.

"Search the scriptures, for in them you have the knowledge of eternal life."

Verily, we dwell in the presence of the eternal mystery, unmindful in this dreamlife of ours of the miracle of which we are a part.

Dream on, fair one, God calleth thee;
Only keep listening and loving, and seek;
One day the silence shall break forth and speak,
And thou shalt hear and know and see.

.....

As in the month of Janus old,
Pensive you sit by the fireside and muse,
Watching the firelight in e'er changing hues,
Unmindful of winter's blasts and cold:

Two faces arise in the flickering flame,
One older and weazened, ashen and grey,
The other one younger and fair as day—
Who knoweth their meaning or name?

* * *

Bathed in the sunlight of blossoming June,
Chasing the butterfly, watching the bee;
Fair dreamer, thou'rt close to the mystery,
Broadcast in nature, resplendently strewn.

Walk forth in the cool of a fresh summer's morn,
When the moon lieth low and the sun is yet stayed;
See the low-bending daisy and pearl-bedecked blade;
Awake! and behold here the miracle born.

IMPORTANT QUOTATIONS

"Amongst all great philosophers it is recognized that our stone is no stone, but amongst the ignorant it is ridiculous and incredible. For who will believe that water can be made a stone, and a water stone, nothing being more different than these two? And yet in very truth it is so. For this very permanent water is the stone, but whilst it is water, it is no stone."

"I am a goddess for beauty and extraction famous, born out of our own proper Sea, which compasseth the whole earth, and is ever restless. Out of my breasts I pour forth milk and blood; boil these two till they are turned to silver and gold. O most excellent subject, out of which all things in this world are generated, though at the first sight thou art poison, adorned with the name of the flying eagle."

"I am a poisonous dragon present everywhere and to be had for nothing. My water and my fire dissolve and compound; out of my body thou shalt draw the Green, and the Red Lion. . . . Separate therefore the thick from the thin artificially unless thou dost delight in extreme poverty."

"Mercury is a thing which dissolves the metals by a natural dissolution, and which leads their spirits from potentiality to actuality. It is that thing which renders the material of the metals lucid, clear and without shadow. It is a dry vapor, not at all viscous, very subtle, very volatile to fire, having a great property of penetrating and dissolving metals.

"Dissolving Mercury is an element of earth in which it is necessary to sow the grain of gold. It corrupts the Sun, putrefies it, resolves it into Mercury, and renders it volatile and like itself. It must not be dry or it will not be suitable for dissolution. The confection of this Mercury is the greatest secret of Nature, and one can hardly understand it except by the revelation of God, or of a friend. It is the unique vase of the Philosopher in which all the Magisterium is accomplished.

"The following are a few of the most suggestive names that have been applied to it by various philosophers: Vinegar, Water, Bath, Heaven, Sieve, Fire, Jordan, Moon, Mother, Sea, Spirit, Sepulchre."

The Art of Alchemy

PRACTICAL LESSONS. NO. 12

ן TAV T

"Length of Days is in her right hand, and in her left, Riches and Honor."—Proverbs.

The meaning of TAV, the twenty-second or final letter of the Hebrew alphabet, is "a cross." The corresponding Tarot Figure is called "The World," and shows a Maiden immortalized, in a wreath of green, surrounded by the four principal signs of the zodiac.

The mystery of the World rests upon the mystery of the Cross. Perfection is realized just in proportion as the positive and negative energies of the Eternally Existent Elements are harmoniously blended or "crossed."

The ideal realization of life is not merely an exalted spiritual consciousness as so many believe, but superior physical power as well. The two ideas are virtually one and inseparable, since consciousness itself is conditioned on the cross of spirit and matter.

When it comes to the emotional states of consciousness, suffering denotes an excess of the positive, joy of the negative activity. Death is but the culmination of the positive, spiritual action—the apogee or zero point—the extreme of oscillation. Life then begins its reverse or compensating action, swinging the pendulum back in the direction of the static, or negative pole.

Death is not an "enemy" any more than life is a "friend"—both are inimical, and both are friendly—for there is death in life and life in death. We are rescued from annihilation by both casualties, death and birth. But the immortal is he who has attained such poise, spiritual and physical, that these casualties disappear from consciousness, and the sweep of the pendulum is reduced to a vibration, synchronous with the heart throb.

This mighty truth remains hidden from the masses, mainly because their eyes are blinded by

egotism and pride, which induce the conceit that Man is the sole and ultimate purpose of the universal creative effort—"the darling of the gods"—and that, consequently, everything must have been created for his express benefit. Such conceit obscures the true design of nature and the real import of life.

So it happens that man moves within, yea, treads upon, the real god, spurning the influence and power that called him into being and which makes possible his manifestation every moment of his natural life; while he mentally fabricates an ideal (idol) god—one imaged in the form of himself, capable of being moved by his own emotional caprices, and of listening to his silly importunities and granting his whimsical notions. Thus he continues to ignore the real truth and fact of life, and spends his days alternately admiring and beseeching an exalted image of himself, made by himself!

To conceive of God as a metaphysical principle diffused everywhere throughout Nature, is indeed coming a step nearer the truth; but of what avail is this if we do not get consciously *en rapporte* with the principle itself? Many imagine they are doing so when they go into abnormal mental states through hypnotic suggestion or the use of narcotics. Some, even, think that they get close to the ideal in dreams; but I wish to emphatically declare that all such are deceived, and that they are working on wholly erroneous lines.

The principle *we* desire to cognize is one that is not affected or changed by our cognition. It has its inherent laws of action—laws that are mathematically perfect, and from which it never deviates.

These laws form the model for our concepts of truth and justice—attributes with which we are accustomed to clothe the deity; but if this action be governed by an intelligence, it is so transcendently different from, and superior to, our form of intelligence, that it seems we practically can do little more than contemplate it in wonder; and after all, we are in some manner strangely connected with it.

Human thought is undoubtedly this same intelligence in a formative state. This is shown by the fact that no thought of men remains permanently fixed or true. Thought is merely a phenomenon,

like the flame of a lamp. evidently proceeding from an inner activity. The unconscious mind, represented by the body (nature), is doubtless the real intelligent force, and the conscious mind a transient phenomenon only—a mirror in which is reflected more or less accurately the operations going on within.

Something, it must be admitted, has the power to behold and interpret these images, and that something is Consciousness, born of the interactivity of this inner dual, father-mother energy.

It matters not what we call this, whether Ego, Reason or Mind. It has power, NOT to create (being itself the created), but to PERCEIVE its relation to the parent energy, God—the Elohim.

It would be presumptive to say that this eternal energy comes from anywhere, since it exists everywhere; let us, therefore, cease all speculation concerning its origin and attributes, and investigate more nearly, if possible, its actual relation to us, who are the offspring of IT.

Will you, then, lay aside all thought of your idealized, anthropomorphic God and look with me upon this growing blade of grass? Do you not perceive that God—the only possible God that there can be in this phenomenal world of ours—is right there before your eyes, building that tiny miracle?

But, you say, suppose we admit that, how much more, then, do we know of God? I will tell you: We may by the power of our reason thus discover in *visible form* the vehicle through which God works to build the blade of grass; then we may extend the observation till convinced that he builds every other living thing through the same vehicle. Would not this discovery of the *universal vehicle* of God's action be equivalent to touching the hem of his garment, and beholding him face to face?

Granting this, you may still wonder of what *practical* account is even this discovery. Listen: When we perceive that this divine force is manifested in a visible form, and possess ourselves of the *original* and *only* vehicle in which God inheres and through which he manifests, do you not recognize, even without grasping the exact subject-matter, that this would be a marvelous possession?

The fact of its being One Thing, and not a

myriad of things as it appears to the casual observer of nature, is in itself most wonderful, and sufficient to cause a revision of every known scientific theory. And here is the practical outworking of it. Though it is unquestionably a divine thing—animated by the very Lord of Lords—yet it is, or may become, as much a servant of man as a rose, that blooms for his delectation, or an orange that grows for his sustenance. Man has attained to what he is through an utilization of the God-energy in various form all about him. What I am directing your attention to now is a unique form of that energy, more potent for man's development than all others combined.

An illustration may help to lead the mind back to this original substance and source of animate life:

MAN		
States:	Positive	Negative
Principles:	Fire and Air	Water and Earth
Elements:	Oxygen, Nitrogen	Hydrogen, Carbon
Sexes:	Males	Females

In every individual of every species there are four elements, comprising "two males and two females." By proper marriage or union of these we get a dual being; and by a second marriage a new individual, the same as in common generation.

The entire Alchemical Art is based upon the knowledge of what may be termed chemical union. It is possible to join Air to Fire, and Water to Earth, as is frequently done in nature; but this is no true sexual union, for the elements may easily be separated again. The right method of procedure is to join opposites—Air to Water, and Fire to Earth—and subsequently to unite the results, which *final* union will then go on, spontaneously evolving a so-called Fifth Essence—Quintessence—really, a unique union of the four original essences, or elements.

When you have done this, or caused it to be done, you have a creation comparable to man (for he is made in the same way); but, in a sense, a much more perfect creation than man, which is proven by the fact that it is capable of perfecting man himself, away beyond his present condition. This

shows conclusively that the natural agents which man calls the lower principles are really the higher.

You have in this treasure, or Stone, as it is called, the very essence of divine energy incorporate, purified and raised to the very highest possible state, ready and able to transmute into its own purity whatever on a lower plane it comes in contact with. For that is the trend of this God-essence everywhere: in nature it works the same, only infinitely slower, owing to certain existing inharmories and impediments. We do not in this Great Work create a thing that does not already exist; we simply concentrate the Divine Ray, as we might the sun in a burning-glass, for a purpose.

This first marriage of which I speak has already taken place in nature, but the celestial marriage awaits the sanction of that divine priest, Man. Here, then, is a thought to restore human egoism to its rightful throne: To think that man has the power to actually unite a separated divinity, and by so doing to exalt the condition of the Self, thus enhancing personal security, and rendering his own expression more perfect and complete!

When your faith has grown wings sufficient to bear you above the petty doubts and narrow conclusions of human thought and experience, when your whole being is seized upon with a divine frenzy to know this truth, when you are willing and ready to give up everything for the sake of the knowledge—then, in that moment, as you set your face resolutely to the East, the light will appear. But if you have not arrived at this, the preparatory stage, then do not yet expect the light.

Who that is still a slave to this world, its ambitions and vanities, its petty emoluments and interests, is fitted to possess this marvelous treasure of God? "Purge out, therefore, the old leaven—Purge the conscience of dead works." Eradicate selfishness, envy, hate, pride, passion, doubt and fear. For if it were possible for one who had not previously become a true disciple of Love to come into possession of this treasure, it would prove the greatest of curses to him and to humanity. *Your ability to discover will be the proof of your worthiness to possess.*

I know of no better guide for the student of

the Hermetic Art than the works of Philalethes, the best of which are contained in the Hermetic Museum.* From one of these works, called "The Open Entrance" I make the following extract for the guidance of practical students.

"THE REGIMEN OF MERCURY:—This first regimen has been studiously kept secret by all sages. They have spoken of the second regimen, that of Saturn, as if it were the first, and have thus left the student without guidance in those operations which precede the appearance of the intense blackness. Count Bernard of Trivisa says in his parable that when the King has come to the Fountain, he takes off the golden garment, gives it to Saturn, and enters the bath alone, afterwards receiving from Saturn a robe of black silk. But he does not tell us how long it takes to put off that golden robe. You should not suffer yourselves to be deluded into the belief that the 'setting of the Sun' can be brought about in a few days. We ourselves waited a tedious time before a reconciliation was made between the fire and the water. The Sages have called the substance throughout this first period Rebis, or two-thing, to show that the union is not effected until the operation is complete. Know that at first the two do not affect each other at all, and that only in course of time the body absorbs some of the water, and this causes each to partake of the other's nature. Only part of the water is sublimed: the rest gradually penetrates the pores of the body, which are thereby more and more softened, till the soul of the gold is enabled to pass gently out. Through the mediation of the soul the body is united to the spirit, and this union is signalized by the appearance of the black color. The whole operation lasts 40 to 50 days, the body being passive throughout, and the Spirit, Mercury, bringing about all the changes of color, ending in black of the deepest dye.

"THE REGIMEN OF SATURN:—When the Lion dies the Crow is born. The substance has now become of a uniform color, as black as pitch, and no signs of life are seen. All presents the image of eternal death; nevertheless it is a sight that glad-

*The Hermetic Museum in 2 vols.

dens the heart of the sage. If you behold something like a thin paste bubbling up here and there you may rejoice; for it is the work of the quickening spirit, which will soon restore the dead bodies to life. The regulation of the fire is a matter of great importance at this juncture; if too fierce everything will be irrecoverably spoilt. Be content to remain as it were in prison for forty days and nights, and employ only gentle heat. Let your delicate substance remain at the bottom, which is the womb of conception, in the sure hope that in the appointed time it will arise in a glorified state and glorify its body.

“**THE REGIMEN OF JUPITER:**—Black Saturn is succeeded by Jupiter who exhibits divers colors. For after the putrefaction and conception which has taken place at the bottom of the vessel, there is once more a change of colors and a circulating sublimation. This Regimen lasts only three weeks. During this period you see all conceivable colors. The showers that fall will become more numerous towards the close of the reign, and its termination is signalized by a snowy-white, streaky deposit on the sides of the vessel. Rejoice, then, for you have successfully accomplished the Regimen of Jupiter. Be particularly careful in this operation to prevent the young ones of the Crow from returning to the nest, once they have left it; again do not let your earth get too dry nor yet become swamped with moisture. Regulate the heat properly.

“**THE REGIMEN OF THE MOON:**—The reign of Jupiter comes to an end towards the close of the fourth month, and as you see the sign of the waxing moon, you will realize that the whole of the Reign of Jupiter was devoted to the purification of the Laton. The mundifying spirit is very pure and brilliant, but the body that has to be cleansed is intensely black. While it passes from blackness to whiteness, a great variety of colors are observed; nor is it at once perfectly white, at first it is simply white—afterwards it is of a dazzling, snowy splendor. The whole mass presents the appearance of liquid quicksilver. This is called the sealing of the mother in the belly of the infant whom she

bears. This reign lasts just three weeks; but before its close the substance exhibits a great variety of forms; it will become liquid and again coagulate a hundred times a day; sometimes it will present the appearance of fishes' eyes, and again of tiny twigs and leaves. Whenever you look at it you will have cause for astonishment, particularly when you see it all divided into beautiful but very minute grains of silver, like the rays of the Sun. This is the White Tincture, glorious to behold, but nothing in respect of what it may become.

“THE REGIMEN OF VENUS:—The substance if left in the same vessel will once more become volatile and (though already perfect in its way) will undergo another change. But if you take it out of the vessel, and after allowing it to cool, put it into another, you will not be able to make anything of it. In this reign give careful attention to the fire; for the perfect Stone is fusible, and if the fire be too powerful, the substance will become glazed, and unsusceptible of any further change. This may happen any time from the middle of the Reign of the Moon to the tenth day of the Reign of Venus. The heat should be gentle, so as to melt the compound very slowly, and receive a spirit that will rise upward, carrying the Stone with it, and imparting to it new colors, especially a copper-green color, which endures till the twentieth day; the next change is to blue and livid, and at the close of this reign the color is a pale purple. When you see the *green* color, know that the substance now contains the germ of the highest life. Do not turn the greenness to blackness by immoderate heat. This Reign is maintained for forty days.

“THE REGIMEN OF MARS:—This reign begins with a light yellow, or dirty brown color, but at last exhibits the transitory hues of the Rainbow and the Peacock's Tail. At this stage the compound is drier, and often shows like a hyacinth with a tinge of gold.

The mother is now sealed in her infant's belly, swells and is purified, but because of the present great purity of the compound, no putridness can have place in this regimen, but some obscure colors

are chief actors, while some middle colors come and go. Our Virgin Earth is now undergoing the last degree of cultivation, and is getting ready to receive and mature the fruit of the Sun. Hence you should keep up a moderate temperature; and there will be seen about the thirtieth day of this Reign an orange color, which, within two weeks from its first appearance, will tinge the whole substance with its own hue.

“THE REGIMEN OF THE SUN:—As you are now approaching the end of the work, the substance receives a golden tinge, and the Virgin's Milk which you give your substance to drink has assumed a deep orange color. Pray to God to keep you from haste or impatience at this stage of the work; consider that you have now waited for seven months, and it would be foolish to let one hour rob you of the fruits of all your labor. Therefore be more careful the nearer you approach perfection. Then you will first observe an orange-colored sweat breaking out on the body; next there will be vapor of an orange hue. Soon the body below becomes tinged with violet and a darkish purple. At the end of fourteen or fifteen days the substance will be for the most part humid and ponderous, and yet the wind still bears it in its womb. Toward the 26th day of the Reign it will begin to get dry and to become liquid in turn a hundred times a day; then it becomes granulated; then again it is welded together in one mass, and so it goes on changing for about a fortnight. At length, however, an unexpectedly glorious light will burst from your substance, and the end will arrive three days afterwards. The substance will be granulated like atoms of gold (or motes in the Sun), and turn a deep red—a red the intensity of which makes it seem black like very pure blood in a clotted state. This is the Great Wonder of Wonders, which has not its like on earth.”

Then follow specific directions for the further manipulation of this Wonder, which are of no present value to the beginner of this art. When one arrives at the perfection of the “Sun” he will have little difficulty to learn how to proceed from that

point. For this reason I omit these rules, which are somewhat long and technical. I will add, however, the final chapter of this admirable work, which will convey some idea of the scope of the Great Art:

"OF THE MANIFOLD USES OF THIS ART:—He that has once found this Art can have nothing else in all the world to wish for, than that he may be allowed to serve his God in peace and safety. He will not care for pomp or dazzling outward show. But if he lived a thousand years, and daily entertained a million people, he could never come to want, since he has at hand the means of indefinitely multiplying the Stone both in weight and virtue and thus changing all imperfect metals in the world into gold.

"In the second place, he has it in his power to make stones and diamonds far more precious than any naturally procured.

"In the third place, he has an Universal Medicine, with which he can cure every conceivable disease; and, indeed, as to the quantity of his Medicine, he might heal all the sick people in the world.

"I exhort all that possess this Treasure to use it to the praise of God, and the good of their neighbors, in order that they may not be eternally doomed for their ingratitude to their creator."

People fail to grasp the rationale of this art for several reasons which I will enumerate:

1. Inability to comprehend the nature and value of the work. They regard the Elixir as a common, chemical concoction, made by mixing substances together according to some formula, much as one would make a pill or potion. Among these are what the alchemists called in derision the "bellows-chemists," who devote their lives to working out alchemical recipes (written to deceive just such); and failing this, they travel the world over, join occult societies, take mystic degrees, and end up in precisely the same state of dense ignorance concerning the true subject of art, as when they began.

2. Inherent skepticism, which destroys faith, and makes advancement impossible. Such may take up the study in apparent earnest, but they demand at every step ocular proof, infallible signs,

—things which will never be given them, until Faith conquers doubt, and they attain the demonstration sought, through their own effort.

3. Lack of devotion. This, of course, is due to a combination of the above causes. Such do not comprehend the real value or greatness of the art, nor have they sufficient faith in its reality to cause them to break down all barriers that stand between them and realization. As in the parable of the feast (Luke 14:18), all have some excuse—one a real estate transaction, one a cattle deal, another a wedding—always something to attend to first. Jesus said, "Let the dead bury the dead, and come thou and follow me."

I admit that heretofore there has been no reason for people to exhibit such devotion to Christ, because there has been no seeming recompense. Renunciation has long been construed to mean a relinquishment of all possession for a condition of abject poverty. But when people awake to the knowledge that this attainment of the Christ-Wisdom means the WORLD and all that in it is, they will gladly cease their foolish doubtings and delays and give to the Christ-life what it demands, viz., the WHOLE INDIVIDUAL.

Who would not be willing to give up all for Christ—not the mere metaphysical abstraction called Christ, but the real living Christ—the Child of the Cross (TAV)—the "Stone the builders rejected"—the *concentrate essence of immortal life*, that perpetuates life from year to year throughout the organic world, that heals every disease in every living thing, that transmutes all imperfect metals to gold and silver?

He who cannot see the greatness of this potency and who is not willing to deny everything to attain it, is surely not worthy to possess it. This is not a bauble to be tossed about among an unthinking, unreasoning crowd. It is a gift of the gods to him who touches heaven. Let the daily prayer of every earnest student be, Make me, O Lord, worthy to possess and wise to enjoy so great a gift!

As has been repeatedly said, this magistry is never imparted by word of mouth. It is the sacred NAME that the pious Hebrew refused to ejaculate. For all this, many have come into its knowledge

through inspiration. Pernety declares if one studies diligently the works of a particular adept that finally he will be able to evoke the author's spirit from the pages, which will forthwith speak to his consciousness, revealing that which is hidden. I believe this to be an entirely reasonable explanation. At all events it is a fact, which probably few have proven, that if one concentrates the mind upon *any* unknown problem with force and persistence enough, it will at last open up to the understanding.

It, like the present subject, usually comes in a flash vision, being all revealed in a moment's time. All the masters, from the time of Saint Paul down to the present declare this experience. Where does it come from?—Where does any thought come from?

The object of reading books is to strengthen faith as well as to gain understanding. He who fails to read constantly till his work is finished will hardly reach the goal. The Masters are speaking there, and they speak in thundering tones to whomsoever can hear. I venture to say that when at last the understanding opens, only wonder will be felt that so simple a mystery, unveiled before one's very eyes, and apprehensible to every sense, could have remained so long unnoticed and unknown.

Those who gain *this* prize need not fear the second death. As for the world, there is nothing in it that is not theirs at command—and many things unrevealed to the consciousness of the lower planes. "Eye hath not seen, nor ear heard, neither have entered into the heart of men, the things which God hath prepared for them that love him."

For the present, think only HOW to pass this three-headed Dog that guards the Elysian gates. There is no other step you have to take except the FIRST STEP. All this course of lessons, all Hermetic books including the Bible and all mythologies were written expressly to teach men to take this first step aright.

"Accident is a mighty helper; let your hook always be baited; in the least likely river you may catch your fish." "SEEK AND YE SHALL FIND."

THE END.