

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 motifs.

A
COMPENDIUM
of

the writings of
Johan Isaaci
HOLLANDUS

TRANSLATED FROM

GERMAN



a RAMS
1980 PRODUCTION

MINERAL WORK

JOHANNES ISAACI HOLLANDI

In which are contained the drawings of his secret furnaces and several other vessels and instruments mentioned in others of his writings; in addition to other excellent secret techniques.

Translated from Low German into High German by a skilled fancier of

Hermetic Philosophy

PREFACE BY THE TRANSLATOR

Dear reader, after the third part of the Mineral Work of the great philosopher *Johannes Isaac Hollandus*, of which nothing has heretofore been mentioned in any book, came into my hands, I immediately decided to translate it into our High German language for your benefit. Many a man might not have done it, but might have kept it for himself. I, however, do not consider this right, but believe it to be everyone's duty to further the common good to the best of one's ability, which furtherance is done in no small measure by making available to people the writings of the wise men, so that they, when reading them, are induced similarly to strive for wisdom, art and virtue, and to appeal for those to the giver of those gifts.

If, then, *Hollandus* is considered one of the wisest in natural sciences who ever lived in Christendom, it is right that his writings should also be diligently brought to light and not withheld, as is unfortunately no doubt done by some; because one cannot learn anything of his great *Opere vegetabili*--which is no doubt a magnificent intricate book, because everywhere reference is made to it and over 300 chapters of it are quoted--but not of his *Opere animali*. One can only assume, therefore, that these and others of his writings, of which one knows nothing yet, are suppressed and withheld by envious persons; but how right such a procedure is every fancier can see by the fact that when he hears of a good and useful book, he wishes and would like the owner to let him read it too.

Well, then! If you like others to treat you in this way, treat them likewise with what you have, according to the express commandment of our Lord: What you wish others to do unto you, do unto them. Thus I hear that a man of high rank is withholding the Vegetable Book of the dearest man, *Paracelsus*, nor does he allow anyone to copy anything from it. Those must be devilish minds which, so to speak, rob the public good. Listen, you envious monster, no matter who you are, you who have the audacity to withhold something written for the general public by such highly gifted men. Have then these same authors written for the purpose that you should conceal and hide it? And not rather that the general public and the homeland, also its dear children, the descendants, might be improved by it? If their intention had been to keep their gifts secret and hidden, they might well have saved themselves the trouble of writing.

But I am afraid that this reflection will be little heeded by such envious persons; for whoever does not take note of the terrible threat of Christ (which will come true still much more assuredly than we see heaven and earth before our eyes) that the servant who buries his talent will be thrown into uttermost darkness, will take much less note of our unimportant words. We will therefore leave them to their poisonous minds and take care of ourselves, that we may do our duty with the help of God, by whose impulse I, as mentioned, have most diligently translated this treatise from Dutch into High German, have copied all figures most exactly, and sent everything to be printed.

And I hope, if it pleases God, next also to publish *Hollandus'* "*Opus vegetabile*" of the wine. Although it has been published in Latin in Arnheim, I have discovered, by comparing it with the Dutch manuscript, that it has not been translated correctly. Besides, it is not complete, but the second part is still missing, not to speak of the fact that one can hardly get it any longer, which deficiencies we hope to compensate for.

Concerning our *Hollandus*, I cannot really know at what time he lived, but I have heard from a noble *chemico* that he lived at the time of the latter's grandfather with whom, as he was also an excellent philosopher, he was linked in great friendship, just as with yet another great possessor of the secrets. Those three great masters were very famous at that time. This, and other circumstances, allow us to assume that *Hollandus* had no doubt known *Paracelsus*, but that he was probably rather old at the time of *Paracelsus'* youth (1493?-1541). The same is probably true of *Basilius Valentinus*, that he also still lived when *Paracelsus* was young, although the high-minded *Helmont* states in the '*Tractat tria prima Chymicorum principia*' that *Paracelsus* was 150 years younger than *Basilius Valentinus*, and that his invention of the three *Chemical Principles* had been a plagiarism. It is, however easy to prove by *Basilius Valentinus* himself that that opinion is wrong, since *Basilius* teaches a remedium in his *Triumphal Chariot* for the French disease, which then just occurred. But that disease started only about the 15th century, and neither *Basilius* nor *Paracelsus* could therefore have written twenty years apart from each other. And assuming that *Basilius* and *Hollandus* wrote twenty years prior to *Paracelsus*, we can nevertheless not assume that their writings were immediately published, so that *Paracelsus* could have copied from them and interlarded his writings with them.

It is also true that they have their knowledge from others than *Paracelsus*, and none of them can be said to be the inventor of the three *Chemical Principles* and others with which they deal; for it can be proved by very old books that the supposed third *principium* of the alkaline ash-salt which is in all things in the fire, has been known and used by *chymici* since time immemorial, though the schools did not classify it among the columns of the principles, as they are today being taught in the books of our guild. Yet it may well be that *Paracelsus* consulted orally with these highly-illuminated men and that they guided him to greater scientific knowledge, since *Paracelsus* traveled in many countries looking for the Art, and was not ashamed to learn from some men. He could also have agreed with them in his writings without their instruction, and be equally talented like them. Just so other *Adepti* have written consonantly in various nations not known to each other, especially since *Paracelsus* did not lack in any way in incomparable ingeniousness as his *praeceptor*, *Salomon Trismosin*, recognized and

predicted in his school years that his disciple, Philipp Hohenheimer would yet turn into a wonder of the world, as did in fact happen.

Let that be as it may, no one can have a great gift from anywhere but from God, whom we should also thank for it and pray to him with all our heart that he might further endow bright-shining men, such as would be highly necessary for the crumbling and horribly confused Church matters, for restoring obedience and faith to order and harmony, so that the miserable yelling of the ravening wolves; here, there, over there is Christ - according to our religion you will be saved - would come to an end; and instead the age-old holy apostolic life would again be set in motion by wise men sent by God; for by their splendid divine gifts and calls to unity we know that teachers come from God.

In contradistinction, dispersion, confusion, disorder, manyheadedness, and countless sects are a sign of the ravening-wolf kind. One should justly learn to notice and understand that God is not a God of confusion and disorder but of order and peace, and that he recommended and left to us peace on the occasion of his last farewell. It is surely a pity that one listens to such miserable wretches of sectarians, allowing oneself to become so deplorably separated from the bond of perfection, that is, from love and unity; since it is publicly known that such lawlers do not understand small earthly things, how then can they have recognized the heavenly things never seen, as our Lord likewise argued: If you do not believe when I speak to you of earthly things, how would you believe if I speak to you of heavenly things? As if he wished to say that, whoever is blind for earthly things which he sees everyday, must necessarily be blinder and more ignorant for heavenly things which no human eye has ever seen.

This incontestably applies to the sectarians, in whom not one spark of divine power, wisdom and virtue is shining, but who only resorts to their sheep's coats. If they were so eager to preach, they would probably do so before unbelieving heathens, which they do not do, however. May the Merciful God graciously deliver his Church from such vermin; with these words enough of this.

For the rest I request and admonish anyone to whom it applies, that if Divine Providence has put one or another edifying writing under his care, he make such likewise available for the common good, to which it belongs. Why would he needlessly expose himself to suffer the judgment of the man who hid his talent, while instead, by surrendering his talent to the exchange-bank, he can make himself agreeable to God and pious persons, I, for my part, will earnestly endeavor to recognize such honesty as a favor bestowed upon me *in specie* and a Grace of God to be earned to the best of one's ability. With this, may the Christian reader fare well, and may he be sincerely commended to Divine Grace.

PREFACE OF THE TRANSLATOR - NB

Let it be known to the reader that the arrangement of the chapters in this tractate has not been done by *Hollandus* himself but by me, for better retention. Otherwise, however, I have kept to his style word by word. Apart from this, let it be said to the thoughtless as a sincere warning that they should not undertake the processes herein described and work without reflection according to the letter; otherwise, I will not accept any guilt if they burn their hands. It is better first to labor with the head and to understand the meaning of the Sages through studying rather than through the hand and expenses. The Sages have another *Mercuris* than the common, which is like the other but very different in quality. This must be obtained through the old Saturnus, which carries the sign of the world.

The Mineral Work

CHAPTER I




My child, the philosophers followed nature and first put all things in water, without any *feces*, before they used them in the Chymical Art. Similarly, the philosophers also looked for the earth in the water, just as God Almighty first put the earth into the water; and they did find the earth in the water, which they then called their precious and dear stone, since the beginning of all things is of earth. That is why one must take one's earth, prepare it and make it fertile, before sowing into it; for without preparation it cannot bear fruit, because by itself it is cold and dry. If, therefore, it is not moistened by rain and warmed by the sun, it cannot produce fruit. On the other hand, if it is burnt by the sun, it is also sterile; that is why it must be of the right temperature, not too hot, not too cold, not too dry, not too moist. To this end, the masters invented an *Aquaafort*, with which to make the earth hot and moist. In this they dissolved their earth, not pouring on it more strong water (*Aquaafort*) than required. The philosophers write about it as follows:

If our stone is too dry, it brings forth no fruit; if it is too humid, it drowns the fruit; if it is too hot, it evaporates. That is why the earth or the stone must not get more *Aquaafort* than is necessary to dissolve it. Otherwise it will become either too hot, or too moist, or too volatile. For although the stone or the earth is fixed, the spirits of salt-petre will nevertheless cause the stone or the earth to rise with them. This is the reason why the philosophers say: If the spirit is stronger than the *corpus*, it will cause the *corpus* to rise with it; but if you give too little *aquaafort*

to the earth, it will become all too dry and unable to bear fruit. No real weight can be prescribed, for in everything weight is nothing but giving all things their necessities of life, and no more, no less.

CHAPTER II

When then the earth has been dissolved in such a way, it is ready to receive the seed and to bring forth fruit a thousandfold. If this nature is followed, as has been shown before: all things must first have been water, before God put their earth in water. From this the wise men understood that the earth had to be pulled out of the water. But what is this earth? One understands thereby the seed, that is, such a seed as you would like to harvest. Therefore, do not look in a thing for what is not in it, for from a man again comes a man, etc.

The philosophers took for their stone a thing that was perfect and which was above the four elements, which cannot be corrupted either in water, or in air, or in earth, or in fire, which alone is gold, seven times purified, cemented by *cementum regale*, and silver and mercury cemented in this way. Then they put these together and cleansed them of their impurity, clear as crystal, that is,   and , which become red as gold; and they sought to make an *elixir* from the gold, in the following manner:

CHAPTER III

My child, take pure mercury, put it into an oven-vessel, upon a furnace with moderate fire, for six weeks, until its moisture, if it has too much of it, be dried up; consequently, that it be between fixed and not fixed, and it be possible to

rightly amalgamate with it. Then they took as much gold or silver, prepared by cementing, and amalgamated it with the mercurius, just enough to amalgamate and no more. Thereupon they put it into a glass vessel and put it into the furnace of the wise, or in *tripode*, and gave it moderate heat, just as if one were to keep lead in flux without getting hard - for 9 days. After that, they took it out, and it was a dark powder (*in the Dutch original it is written "a Persian powder").

Then they again gave it as much mercury as for the first amalgamation, and amalgamated it, so that it came alive again. They put in into the vessel as before, and again heated it for 9 days as previously. They repeated this four or five times, or as often as necessary to keep the amalgamate alive and no longer turning into a powder. Then the gold or silver has drunk sufficiently of the mercurius.

Now they took a large glass vessel that was very thick, and they put the amalgamate into it. They put a helm on with a big head, as big as a man's head, in addition to three or four noses. To every nose they luted a big recipient, and heated moderately for 3 days. After this, they gave a stronger fire for 3 days. Then they made the vessel burning hot for 12 hours. Thus they sublimated all that could be sublimated, but they took care that the vessel was quite tight, because of the *lac virginis*, which goes over each time and drips in the recipients. They kept this *lac virginis* well stoppered till they put the stone into putrefaction. After that, they allowed it to cool down, removed the helm and the sublimated matter. They put the *feces* into a stone mortar, added the

sublimate, together with salt and vinegar, till it again became an amalgamate. That they washed with common water. But if it did not come alive, they added a little of the mercury and put the *amalgamation* to sublimate as before. This they did so long till everything rose together through the sublimation. In the manner just related the *corpus* was overpowered and rid of its crudeness, and made spiritual..

CHAPTER IV

The above-mentioned is the first ordinance of the philosophers, and it is an augmentation of the *corpus*. If now you wish to make an *augment* of this white or red chalk (or lime), put it in such a glass (No. 1 of plate pg. 14) and that into a furnace. Revolve the glass, and again, so as to fix it. (figieren). Then you have gold or silver, according to your work.

CHAPTER V

If, however, you wish to make the philosopher's stone, take this fixed *calcem* which has been coagulated in this way, and *imbibire* (saturate or imbibe) it with the aforementioned *lac virginis*. Take it to a furnace and put it into a vessel with ashes or sand. Then take * coagulated with *alcali*, that is, 2 parts of *alcali* and one part of *sal ammoniac*. Put them together on your furnace to sublimate. Repeat this sublimation till the * stays fixed on the bottom. During the night, let it dissolve on a stone in cold air; during the day, in a cold cellar that is humid. Drench the silverlime with this water. Repeat it seven times, drying it each time in a "Cupel" with ashes. Then dissolve it *in balneo* or horse dung,

for 40 days, in an open vessel. Now take it out, pour off what has been dissolved, and put what stays at the bottom on a furnace as before. Again drench it with *sal ammoniac* water. Do that 7 times, as before, and let it again dissolve as before. Repeat until everything is dissolved.

Now coagulate it and turn it into a *subtile* (subtle) powder. Put it into a broad vessel, thick as a thumb; let calcinate *in tripode* for 21 days; then take it out and set to *putrefactio*, or into the *balneum*, for 40 days. In between those 40 days you must nourish your medicine with good food of gold or silver. Once you have added it, close your vessel and set it to putrefy; and feed it till it is satiated, for the medicine has become so subtle that it would consume itself and come to naught if it were not nourished, the red with gold, the white with silver. When the pieces no longer dissolve, close the vessel and let it stand thus for another 7 days. Then open your vessel, and throw yet another little piece into it to see if it gets still dissolved. Look for this every 6 or 7 days till the 40 days are over; then take it out and set it to coagulate. Now your philosophical stone is prepared, all metals transmuted into gold or silver.

CHAPTER VI

HOW TO PREPARE SILVER FOR THE STONE, AND ITS FOOD

My child, let us now consider what thing *Hermes* and his descendants found of which they made their perfect stone. They took fine gold and fine silver, as it comes from the *Minera*, and as nature had cooked it, since the seed must be

good, if the fruit is to be good. You cannot take any kind of seed for which a fruit is to grow for itself. For whatever seed you sow, such kind you will reap. Do not, therefore, look in a thing for what is not in it, as said before.

And they cemented their gold and silver, i.e., gold (was cemented) 7 times through *cementum regale*; they refined silver on the "Cupel" and refined it of lead. Then they beat it thin like pennies and cemented it with common salt which had been cleansed of its earthiness by having been dissolved, clarified and congealed. With this salt they cemented the silver so often till it came out white of the fire. . But you must know that you should not make it too hot, so that the salt can melt; for then the silver would also melt, and then all this labor would be lost.

After this, keep it for 24 hours in the following *cement*: Take 3 lbs. of white, purified and prepared salt, as before; Roman vitriol clarified of its earthiness, 1 lb; Living sulphur, of which the crude has been separated by boiling it in vinegar, as will be taught later on, 1 lb. Dissolve these three together in good, distilled wine vinegar and put them for 21 days in the *balneum* to putrefy. After this, congeal them and powder them down finely; now calcinate them for 24 hours without melting, following which remove the fire and let them cool down. Again rub them to a fine powder and let them dissolve in cold air at night, and in a cold cellar during the day. When all is dissolved that can be dissolved, put your matter into a glass vessel; place that above the fire in a bowl with ashes; add a helm. Thus your matter will

stay pure. Now take as much of this matter as you wish, powder it finely and, together with the laminated silver, put layer upon layer in your vessel. Stopper it well and cement it for 24 hours, as has been said before, without flowing. Do this as often till your silver has started to become dead (taub is actually "deaf") and that it meets your wishes. Then your silver is ready for immediately making of it the stone, and also to feed with it before and during *putrefactio*.

CHAPTER VII

THE PURIFICATION OF SULPHUR

Take 10 or 12 lbs of living sulphur, powder and boil it in good, clear wine vinegar till the vinegar is colored. Pour this colored vinegar off, and pour other vinegar on top of the first; again boil it till the vinegar is colored. Pour that one off too and add fresh vinegar. Repeat till the vinegar is no longer colored. Now congeal this colored vinegar, and your purified sulphur; which you must use for the work described above, will stay at the bottom.

ANOTHER PURIFICATION OF SULPHUR

There were some who took living sulphur, 12 lbs, powdered it and put it into a big, earthenware can. They poured distilled vinegar upon it and put the can in the *balneum*, well stoppered. They let it boil for 3 days and 3 nights, then cooled it down and let it settle. They decanted the clear, colored vinegar, and poured fresh vinegar on top, and after the mixture had been boiling for 3 days and 3 nights, they cooled and skimmed it. They repeated this till the vinegar would not become colored. Then they threw away the *feces*, put the colored vinegar all together into an alembic with a

helm, and distilled the vinegar to about one quarter in the *balneum*. Then they took it out and poured it into a glass dish. They placed it for 3 or 4 days into a cold cellar, and within that time it turned into a saltpetre, clear and transparent like clear "Augstein" or a noble golden yellow. Again they evaporated that vinegar in the dish till something stayed in it, and they put it again into the cellar to crystalize. They evaporated to a dry, yellow powder what was not crystallized, and which was so beautiful as the powder of noble gold. They also let the little stones evaporate into a yellow powder, and again dissolved it in distilled wine vinegar, as before. They then precipitated the *feces*, and poured the pure matter from above, and again fresh vinegar on top. They repeated this work till no more feces remained.

Again they distilled the colored(tincted) vinegar, approximately three-quarters, and let it crystalize as before. Since all the sulphur was by now clean and pure, without leaving any feces, it was ready and cleansed, pure as crystal which is saved. It is a great alchemical secret how to purify sulphur in this way.

CHAPTER VIII

THE PURIFICATION OF MERCURIUS

Take Roman vitriol, 6 or 8 lbs; common salt, 2 lbs. Mix them with 3 lbs of mercury (quicksilver), which has previously been well washed with salt and vinegar. Sublimate your mercury three times through them, each time taking fresh matter. Keep it for later use.

CHAPTER IX

THE PURIFICATION OF SAL AMMONIAC

Take sal ammoniac, 3 lbs; sublimate it through Roman vitriol and *Lap haematit*, or bloodstone, 3 times, each time with fresh matter; and keep it for when you need it.

CHAPTER X

DISSOLVING WATER OF THE PHILOSOPHERS

They took Roman vitriol, 6 parts; *Lap haematit* or bloodstone, *crocus ferri* or iron rust, *vermillion* or cinnabar, *AES USTUM* or burnt copper, *ammonium minerale ana*, one part. They dried these items till they powdered, then put them into a distilling vessel, poured rectified *aqua vitae* on them, 4 lbs, and distilled them again to the finely powdered *feces*, three times one after another. They divided this water into two parts, each part into a separate separation glass.

Now they added one-third of the prepared * to the red, sublimated and preserved as mentioned before, and dissolved in the *balneum*. When they had done that, they dissolved in the same glass one-third of the prepared ♁, also in the *balneum*, and later also the ♀. There those three were dissolved in the water of the philosophers, which had been prepared from the *aqua vitae*, and which is rightly called the philosophers' water on account of its wonderful secret powers. It's wonders cannot be described, nor is it fitting to describe them, because of certain reasons. They preserved this water in which the spirits had thus been dissolved. Then they dissolved one-third of fine gold in the other part of the water, in *balneum*, until all gold-varnish was dissolved into clear water.

After this, they poured it to the water in which the spirits had been dissolved, stirred and mixed it well in order to unite the spirit with the body. Then they sealed the glass *hermetice* (hermetically), put it into a dish with strained ashes on the stove, as much ashes as the matter was deep. At first, they gave but a little fire, and then they saw the spirits go up and down together with the water, with many little veins which were blood red and golden yellow, until the spirits turned into one color, i.e., brownish-yellow. Now they increased the fire somewhat and kept it thus steadily till they saw the little veins become bigger and coarser and fewer. That was a sign that the matter began to thicken and started coagulating. Now they increased their fire once again, and the coarser and thicker the little veins or rays became, the stronger and stronger they made their fire, until the matter was fixed and no more rays could be seen in the glass. The matter stayed fixed at the bottom, like oil, brownish-red, clear and transparent. This oil was the elixir, *compositum*.

Then they took this elixir, put it into an *ampulla*, sealed it, put it *in tripode*, and gave a moderate heat for 40 days and nights. Within this time the elixir coagulated into the philosophical stone, so that one could turn it into powder. It was a delightful treasure, which changed lead into gold, just as copper, ♀ and ☾, which gold was better than the one that comes out of the mountains. Remember this work well, the *projection* will teach itself.

CHAPTER XI

ANOTHER WORK WITH THESE THREE SPIRITS

My child, they then went further and accomplished yet an-

other work with these three spirits. They took * , ♀ and ♀ , prepared as before, of each one-third ♀ , mixed them. Then they took one-third of iron-fillings, one ounce of copper fillings, and one-third ♀ of grated lead or white lead. They mixed these pieces and dissolved them in the normal way in *aqua-fort*, made of 6 parts of Roman vitriol, 3 parts of ♂ , 1 part of *lap haematit*, and 10 parts of saltpetre. This they poured 3 or 4 times on the feces, each time powdered finely and so dried that they were like dust.

They divided this *aq. fort* into two parts. In one part they dissolved the three spirits; in the other part they dissolved the *corpora* (bodies), such as iron, copper and lead. When they were all dissolved into clear water, they poured both waters together into a glass, and put it, well closed, in the *balneum*, to putrefy for 15 days. Afterwards they drive the *aq. fort* off in a moderate *balneum*, till it dripped no longer. After that they left it still another 8 days in the *balneum*, boiling till the matter was dry. Now they removed the glass from the *balneum* and put the matter into another glass, as is depicted on the plate as No. 2.(pg.14) they sealed it above and put it in tripode to digest there for 15 days, and to dry well and calcinate.

Now they took the glass out and put the matter into a sublimating vessel. They sublimated it, first with a little fire; afterwards stronger. They did this 7 times, each again mixing what had risen with the feces, in order to thoroughly draw the spirits out of the bodies. Then they put the feces to reverberate into the reverberation-furnace, during 3 days and 3 nights, with a moderate heat, letting them glow blood-

red, but not bright-red, for that would be too hot.

After that, they took it out and put the matter into a glass, poured distilled wine-vinegar on it, and placed it for 3 or 4 days into the balneum. Every day they stirred it 3 or 4 times with the hands; then they let it cool and let the feces drop. They poured off what was pure very gently from above, put a helm on, and distilled the vinegar off. Thus the salt of the three bodies stayed at the bottom. They removed this salt and calcinated it again in the reverberation-furnace and let it well glow for 7 days and 7 nights. Then they took it out again, put it into a glass, poured good distilled wine vinegar upon it, put it in the balneum, and did as before. Then they took out the salt which was very clear and blood-red.

Then they took our Aqua vitae prepared for the Red, as it is taught, and poured it upon this salt, and dissolved it on hot ashes. Again they drew off the salt in a lukewarm balneo; they poured fresh Aqua vitae on it and dissolved again, and drew it off in the balneum as before. They repeated this till the salt no longer congealed but remained like a red oil. Then they took the sublimated spirits, ground them on a stone, and imbibed them with the dissolved salt, steadily rubbing and drying (them) at the sun or on lukewarm ashes, till all the oil had been absorbed by the spirits. Now they took all the matter and put it into a glass, such as is drawn above, and put it in tripode, giving a moderate fire for 15 days. After that, they removed it, broke the glass, for the matter was as hard as glass; then they pounded the matter to a subtle powder and put it into a fixation

glass ("Figier-Glas"). They poured some of our Aqua vitae upon it, which dissolved immediately. But they poured some more on it till everything was dissolved. Then they sealed the coagulation glass *hermetice* and put it on the furnace. They let it stand on warm ashes, gradually increasing the fire as it was going up and down till everything was fixed and remained at the bottom as a fixed oil which is an elixir. They put it into a glass *ampulla*, sealed it above, and kept the glass for 40 days in tripod, regulating the fire as before. Within this time the elixir congeals into the philosopher's stone which truly transmutes ♀ , ♀ and ☾ into ☉ .

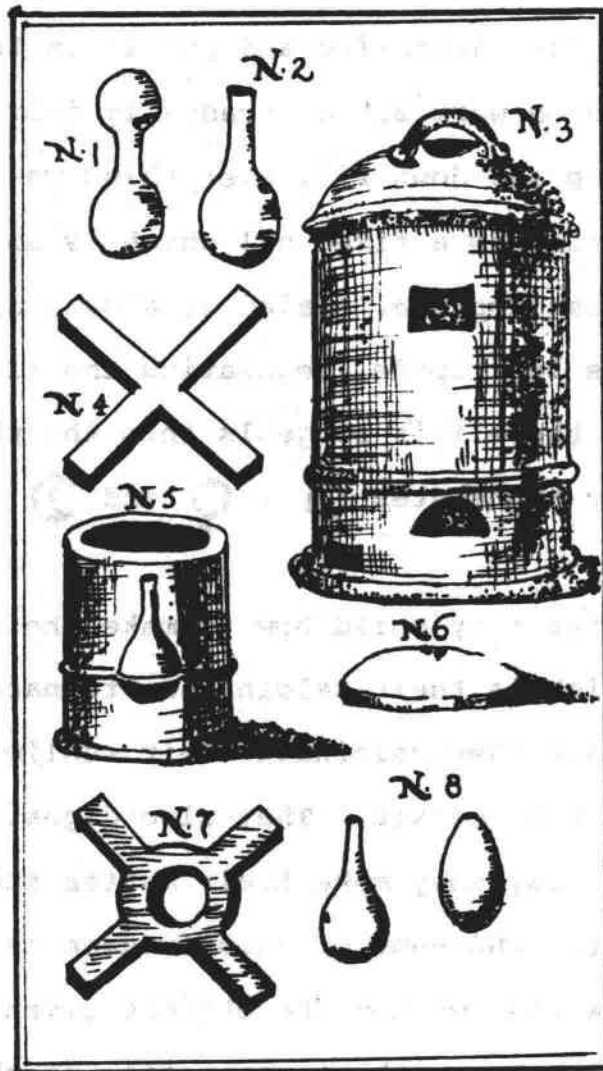
CHAPTER XII

Now I will teach my child how to make the furnace of the philosophers, which is their calcination-furnace or a dry "Stove", for in this furnace they calcinate their sublimated spirits and congeal therein their elixir. They also digest therein with a gentle fire, that is, they make their matter subtle and dry their *salia* in it. The name of this furnace is *tripus*. My child should know that we have heretofore given instructions on many kinds of works, without separation of the elements, for which this secret furnace is often used. Now, however, I will teach you some works in the course of which this secret furnace comes in handy several times. Make it as follows.

MODEL OF THE SECRET FURNACE

No. 3 (pg 14)

First one puts down a big, round foot of the furnace, in which there are 3 or 4 ash-holes. Starting from these ash-holes, one puts masonry 2 feet high. Upon that one puts an iron cross that is big, strong and thick, (No. 4.) One contin-



ues to make a round furnace with masonry, one and a half ell high. In the center of the furnace, one leaves a square hole, into which one can insert one's hand to feel the heat of the fire, together with a stone which closes it. After removing one's hand, one must immediately close the hole to preserve the heat. Let the furnace be coated inside and outside with well-keeping glue. Over the brim of the furnace leave a groove, the width of two fingers, since there must come on top a big, raised lid, inside well glazed by the potter, and outside well plastered up with glue. Inside the furnace a chamber (room) must be constructed (No. 5 of the diagram), one ell high, baked of strong clay in a potter's oven. It must be 4 fingers thick, well glazed inside as well as the one end with which it will stand on the iron cross which lies at the bottom of the furnace. This vessel should be wide, one and a half quarter, so that one quarter of room remains between the container and the big round furnace. An even lid (No. 6) must be made for the inside, and in the center there should lie a cross with a round ring (No.7), upon which stands the glass *ampulla* (No. 8) or the philosopher's egg. When either is standing on the cross, one should cover the chamber (container) with its lid and lute it. (see plate page 14)

After this, one has to tightly lute the large, raised lid onto the inner rim of the big furnace. Then prod the fire below in the furnace. In the chamber, stove, or dry oven there stands the glass with the matter, or the spirits are calcinated therein, or one can dry therein.

My child, understand me well as far as this earthenware vessel is concerned that is to stand in the big furnace. It is

called the chamber or dry stove. The potter is to make it, and inside the iron cross must lie, somewhat lower than in the center. On this cross is placed the *ampulla* or the egg, or another open vessel in which one wants to dry something. I have also drawn three types of glasses that we need in the Art.

In this furnace you can calcinate all spirits without their volatilizing, for in this furnace they cannot fly, because they have everywhere equal heat, most of all in the upper part of the furnace. For the earthenware cask is standing on the big cross, one and a half foot above the fire, and it stands a quarter ell away from the furnace on all sides, so that the heat flows around the earthenware vessel between the walls of the furnace, and rises against the lid. Then the heat turns down again and upon the earthenware cask; and the earthenware cask is up above luted with its lid, so that no air can enter it. Thus the spirits have equal heat round about in this furnace. Therefore, one can dry all spirits in it and produce their crystallization. In this furnace one achieves that all spirits and *corpora* unite and merge into one another. You calcinate in this furnace all spirits, to dissolve and distill them afterwards. If we did not possess this furnace, we could do nothing. In this furnace all elixirs, or fixed oils, convert into the philosopher's stone. And know, my child, that if you did not have this furnace, you could not work in the Art, even if you had the art of all philosophers. That is why all philosophers keep their furnaces secret, as the utmost secret. For without this furnace one cannot accomplish the stone; that is why they have called this furnace the secret furnace of the philosophers and *tripus* or *Fimus Calidus* or *Stercora*, and with many other

names too long to tell here.

CHAPTER XIII

THE CEMENTING FURNACE

No. 9 (plate pg. 23)

The cementing furnace must be round and thick above, and closed all around. Above, in the round hood, there must be four or five holes, wide enough to allow a man to put his little finger into it, since air is passing through there. In the center of the furnace there should be a wheel with many holes, lying on a star that reflects the flame. On the wheel there should be three teeth on which stands the crucible, so that the flames cannot touch it. At the side of the furnace, above the wheel, there should be a square hole to insert the crucible. It must again be closed with a stopper that fits into it, and glued, luted during cementation.

CHAPTER XIV

Aqua Fort AND Aqua Regis FOR THE

SOLUTION OF GOLD AND SILVER

Now we will again turn to the prepared gold and silver. After either has been prepared, one has to have various *Aqua Fortis* to dissolve the gold and silver. My child, in order to make an *Aqua Fort* for dissolving gold, take saltpetre, vitriol Romanum, common salt and * . To dissolve silver, take saltpetre and *alumen richae ana*. However, before making this water, all materials must be prepared ahead of time, that is, first one has to dissolve, clarify and congeal them, and let them shoot forth, after which they must be well dried. When they are well prepared and dry, put them into an earthenware vessel which must be built in such a way that its mouth would fit

into a Syburgian ruffle, in which one should receive the water. This earthenware vessel must be luted one thumb thick, and with the same lute the necks must also be glued together. Such a lute is made as follows:

The white of eggs, fresh cheese, vintager's butts of butter-milk, good rye flour, *bolus*, and soaked paper. Everything is to be well mixed together and your vessels are to be luted with that mixture. Let them well dry, first give A GENTLE FIRE LIKE HOT SUNSHINE, FOR 24 HOURS, JUST AS IF ONE WERE TO KEEP LEAD IN FLUX WITHOUT DRIVING IT. Afterwards, increase your fire so that the pot becomes gradually glowing hot, for another 24 hours. Let it stand in the same heat, irrespective if no water goes over, 12 hours. For there are still fixed spirits going over, which improve the work wonderfully. Then let it cool down and preserve this water. *Nota*, in the receiver there must be clear Aqua Fort, at the rate of 2 ounces to 1 lb of the matter, so that the spirits of the matter can all the better move into the ∇ ; thereafter, take once again prepared matter, according to how big your work is. Put it into a glass pot with a helm which has a big head and 2 or 3 beaks, (No. 10)* large enough to allow one to put a thumb through them. Above, in the top of the furnace there should also be a hole, through which the Aqua Fort can be poured upon the matter. After careful luting, give a gentle fire, when the receivers are attached, for 24 hours. Now increase your fire gradually for 24 hours, till it becomes burning hot again, as mentioned previously. Let it cool down, and add the Aqua Fort to the first. Now take again new matter, distill it as before. You must do that 9 times. The glass, however, into which all this water is to be poured, must be quite large.

* plate page 23

Now take the *capita mortua* (the dead heads), let them dissolve, clarify, congeal and shoot up, as I have taught you elsewhere. When they are quite clean, take as much saltpetre as the *capita mortua* weigh; dissolve them together and congeal them so that they are well dry. Then put them into a big glass pot and pour all your distilled Aqua Fort upon it, and give fire as for the first 7 days, and again for 3 days as if one wished to keep lead in flux without glow. After this, another 12 hours in glow (strong fire), then let it stand for 3 days in order to cool down. Now you have the philosophers' water, with which one can do many wondrous things. Its power cannot be comprehended, for it turns all bodies into spirits and all spirits into bodies. It destroys everything put into it; it is a work of wonder in our Art. With this water the Masters shorten the work of one year to one month, and of one month to one day.

CHAPTER XV

My child should now take his gold, or silver, prepared as I instructed before; it must be laminated and cut. You must put it into a big recipient and pour on it as much Aqua Fort as to enable it to dissolve into clear water. Place it on a furnace in hot ashes or sand, so that it may well dissolve in such a way that no white clouds remain in it when it is cooled down; but it must be dissolved purely, without one's noticing any feces in it. Now set it in the balneum in order to separate the wateriness from it, and the White from the Red; and give it something to eat of the aforementioned gold or silver till it is no longer hungry. Let it stand such as, not hotter than to allow you to dip your right hand into it. When it is no longer hungry, distill the water off it in balneo, to the thickness of a child's gruel or

somewhat thicker. If you draw off the *phlegma* or the water in such a way, look after the helm, for if it threatens to turn red or yellow, distill no more, but let it cool down.

When it is cold, distill again till the helm turns red or yellow; then let it cool down again. Do this work till you have drawn off all wateriness, or till you no longer see the sign. Remove the helm, and give it again something to eat, as before, and feed it well with small pieces, as before. Close the alembic with a cork and luting; then put it on the furnace in ashes or sand. As often as you close it, you must lute above with prepared lute of wheat flour, egg-white, fresh cheese, butts of buttermilk, *Bolus*, etc.

My child must know that if your medicine is dissolved and stays dissolved for a long time, it becomes so spiritual that one could never again bring it into a *corpus* and melt it. Therefore, it must be nourished, otherwise it would fly away and you would lose your work, especially since this Aqua Fort is very fierce when its phlegma are gone. It is then called the Red Lion, so fiery it is and so hot a stomach it has; also a dragon that devours everything. That is why it has to be fed and satiated with good food, that is, with prepared gold or silver, beaten very thin. It has to be constantly under observation because of the feeding, which is the noblest part of the work: to throw small pieces into it, so that it should not eat more. The vessel must each time be luted above. Put it on the furnace in hot ashes. Finally, make it somewhat hotter, as the Aqua Fort becomes gradually weaker, because it has swallowed much gold and silver.

You must also know that the alembic must be opened and

again closed twice a day, so as to give air. When it no longer demands to eat, let it nevertheless stand on hot ashes for 2 or 3 days. After this, pour your medicine from the alembic into a double Venetian glass (No. 11)*, because the medicine has to stay in this glass till it is perfect to do *projection* with it. This vessel's size has to be according to the scope of your work. Now pour it into a big alembic or recipient of Hessian glass (No. 12)*. Cut that crosswise with a red hot iron wire in order to lift off the upper part, as necessity demands. Put your glass with the medicine in the lower part, on a golden, or silver, or glass tripod. Lute caps on it with the aforementioned luting; also mix some quicklime with it, which keeps against water. One has to remove and put on this cap often; but you must most diligently lute, otherwise it would spoil and would not keep.

Now put the helm on the alembic and place the alembic on the furnace in ashes or sand. Give it fire as if you would burn rosewater, so that the red spirits do not rise from the Aqua Fort of the medicine. The red spirits must stay with it and be coagulated with it, and the medicine must be distilled as dry as gruel or children's pap, but not more dry because of certain reasons. If it were dryer, it would not open up during *putrefaction*; if it were too moist, the *solution* would give too much water and would dissolve too soon, which would not be good for the medicine. It would then not become subtle enough. * (plate page 23)

CHAPTER XVI

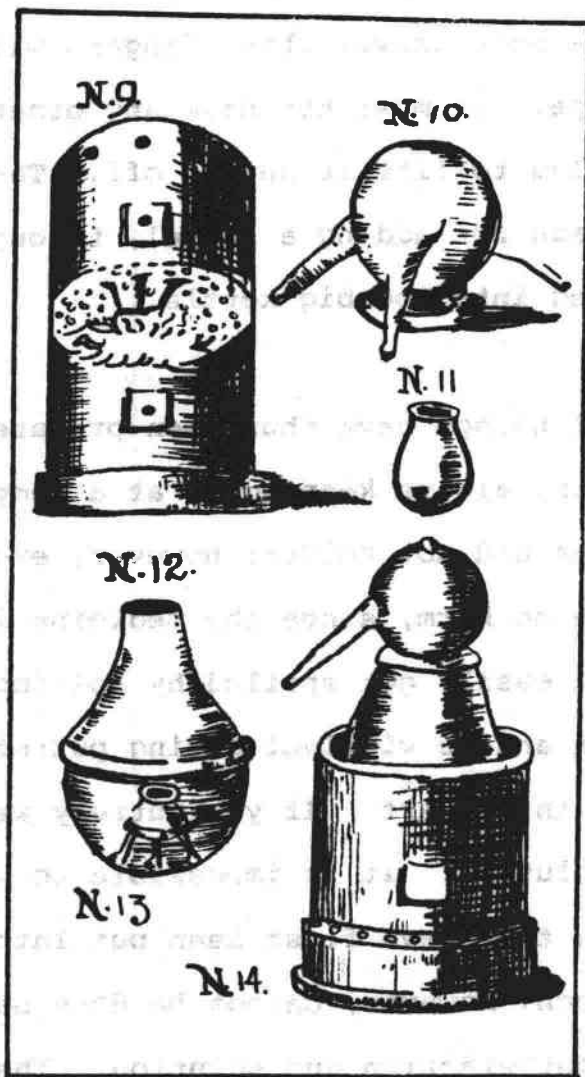
My child must know that there is a great difference between putrefying and keeping in the balneum, for in the balneo one distills, but in putrefying one does not distill. In addition, in the putrefaction the medicine is well mixed and merged and ren-

dered subtle, so as to congeal afterwards and then to coagulate, as you will be taught later. But know that you must lute your helm and recipient tightly, and thus prepared put in ashes; and distill with little fire, according to the above instruction, the wateriness from the medicine after it has been fed. Take care, however, that the red spirits do not also rise. For this reason do in everything as you have been taught. When your medicine is distilled and is like a pap or gruel, remove the helm and put again a stopper on the alembic. Lute it well above and put it into putrefaction for 40 days in boiling hot water, and always take care that it be boiling hot, without interruption, or your matter would spoil. Nota, the little glass with the medicine must also be closed with its cap and well luted, when it is put into putrefaction. (see No. 14, plate on page 23)

CHAPTER XVII

THE CONSTRUCTION OF THE PUTREFACTION FURNACE

Make a round stove, of one stone's thickness (No. 15 page 43) high 2 ells. Hang a kettle therein which is deep 1 ell; or a deep pot, which hangs in the furnace on 2 or 3 hooks, fastened inside the furnace. There should only be room for 2 or 3 fingers' width between the furnace and the kettle, so that the heat can play all around the kettle to the same degree. In this kettle there should be a tripod, 4 fingers high. Upon the tripod yet another kettle has to be placed, three-quarters high; and between it and the other kettle there should likewise be room for 2 or 3 fingers. This space is to be filled with small hay. Then water is to be poured on it up to the uppermost brim. It must always be kept filled that much, and every day and every night must be filled once with warm water. You must also fill



the inner kettle with hay at the bottom. Into that hay put your alembic in which is your medicine. Stuff the inner kettle full of hay around the alembic, so that it stands firm and the kettle is quite full; however, the hay in the inner kettle must stay quite dry. That is why it must be covered and well glued with a leaden or copper plate, to prevent any smoke from entering it from the hot water. Afterwards, put on the furnace a bell (dome) that fits it, made of potter's clay, well glazed outside and inside, having a hole above, three fingers width, to allow the steam to escape. It must not have any other hole. It should have two handles to lift it on and off. There should also be a hole at the side for adding a funnel, through which the warm water is daily poured into the big kettle.

CHAPTER XVIII

After all things have thus been prepared, give fire for 40 days and nights, always keeping it at a temperature close to boiling, not hotter and not colder; however, even if it were boiling, there would be no harm, since the medicine is so well preserved that it cannot easily get spoiled by boiling water. Nevertheless, you must watch and be vigilant during putrefaction, for it is the easiest thing in the Art. If you putrefy well, you will also produce a good solution. It is impossible to join some spirits or bodies, unless they have first been put into pure water, without feces. Such, however, cannot be done perfectly, except by means of the putrefaction and solution. Therefore, putrefy your corpora well, and also your spirits, and join them thus dissolved, then you may reach perfection.

My child must know that putrefaction renders the work so subtle that it is not possible to change it back into a corpus,

solely through digesting, of which we shall give instruction later. Know also that it should stay in putrefaction until everything has turned into clear water, without leaving any feces at the bottom. Then it is duly putrefied and, when it is thus well putrefied, you can draw off the *lac virginis* and bring the work to a powder for emergencies, ("notherheischliches"), as will taught later.

CHAPTER XIX

When the medicine has been well dissolved, without leaving any feces, open the alembic, put a helm on it, and put it on the aforementioned distilling furnace to coagulate till it is dry. Draw off the *lac virginis*, which *lac virginis* is the element air, yellow like an oil. After this, draw the element fire likewise off, and the feces (earth) will stay at the bottom, black as coal. Now take out your medicine. It will be between hard and soft, more soft than hard; it will disappear in contact with cold air, and congeal over fire. Such must be the case. Besides, during putrefaction it has absorbed moisture. That is why it is dissolved in air. This moisture must be removed through correct *digestion*.

CHAPTER XX

SETTING UP THE DIGESTIVE FURNACE (No. 16 page 43)

First construct a round wall, of the thickness of two stones and the height of 1 ell. Inside the walls, half an ell and two fingers width from the earth there should be a hole to put in there the fire or the coal. Construct another furnace on this foot (with masonry), a quarter of an ell high and of the thickness of one stone. Approximately half an ell up construct a square hole, into which one can put the hand to feel how one should regulate the fire. One must put a stone, a cover, or lid

into it to go in and out as one wishes. The furnace must be round inside, from the bottom to the top, and well glued inside with *luto sapientiae*, so that it is not affected by the fire.

Upon this furnace there should be an iron ring with 4 hooks, on which should hang, in the furnace, a thick metal or copper vessel, the thicker the better, on account of the heat. This vessel should be one ell high and, if possible, two fingers' width thick. Round about it there should remain two fingers' width space between the walls, so that the heat can play all around the kettle and rise and heat the whole furnace. Put on this kettle a lid of the same material that can close the kettle, since it must get well luted on the kettle to prevent any air from escaping. Dry, sifted ashes have to be put into this kettle.

You should also have an earthenware vessel, made of clay one thumb thick, large, wide and high enough to allow the alembic with the small glass containing the medicine to stand in it. Between this vessel and the kettle there must likewise be two fingers' width of space.

Put this cask in the dry ashes; yet the earthenware vessel must not be glazed over, just as the alembic and its head (Haube) must not be covered when it stands in the earthenware cask. The earthenware cask, however, must have a well-fitting lid, which must not be luted on but only lie tightly fitting on it. And know that this earthenware cask and the ashes must be quite dry before you put your medicine into it.

To put the medicine in, do as follows: First, take the alembic with your medicine; put it into the earthenware cask

and cover the latter with its lid - or put it uncovered into the copper vessel or kettle, upon whose bottom there is two fingers' thickness of ashes. Then hang this kettle in the furnace, cover the earthenware cask with its lid, and fill the kettle all around the earthenware cask up to the latter's lid with dry ashes; and cover the kettle with its lid; lute it so that it gets no air. Then cover also the furnace, like the Putrefaction Furnace, because it is alike, except for the hole into which one inserts the funnel which is not required here. These two furnaces are certainly not identical, for in the Putrefaction Furnace there were two kettle, whereas here there is one kettle and one cask, although this kettle is bigger than the other. Yet with cleverness one could also manage with one furnace. Now lute the lid so that no air can penetrate through it except through the hole that is above. When everything is ready, give fire as is required.

CHAPTER XXI

Digesting means attracting the superfluous moisture that is in some medicines, either its own or that which it has absorbed during putrefaction. This excessive moisture must be consumed by dry heat, more or less according to what is required. Since a thing which melts in the air and coagulates in the fire has excessive moisture in it, and when that is gone, it will melt in the fire and stay (unchanged) in the air, as common salt, ammoniac, tartar, *sal alcali*; those are fusible by nature. Even so, they dissolve in the air and congeal in the fire. That happens because of the excessive moisture they contain. But when that (the excessive moisture) has been removed from them by proper digestion, they become fusible and can be dis-

solved by fire and harden in the air.

According to how much excessive moisture things have, one has to give them fire. One requires more fire than another. Things that have a great deal of moisture must in *digestione* be given fire as if one wanted to sublimate mercury (quick-silver), constant, equal heat, as best as you are able to. Continue with it till your matter is no longer dissolved in the air, then it is enough. Test it in this way: Open your kettle and also the earthenware cask, and with a spoon take out some of your matter from the glass. Put it on a stone in a humid cellar. If it dissolves, it is not sufficiently digested. Consequently, you must put it again to digest by giving fire as before. Instead, if it is not dissolved, it is enough.

The aforementioned method holds good for the digestion of all matters. But you must well take care that your matter does not become all too dry during digestion, since it would then not be fusible. That is why it is best to keep to the middle between moist and dry; and if it must be, it is better too moist than too dry. Take for example borax, whose powder will not dissolve in the air, no matter how it (the air) be. Nevertheless, put it powdered upon a stone in a humid cellar - it will get dissolved, although *Borax* is between hot and dry and moist. That is why it retains its fusibility, because the humidity of the cellar affects a subtle powder more than a hard piece that is not powdered. Borax contains moisture in itself, because it is sprouted in sugar-water, just as alum and vitriol are in pure water. Nevertheless, borax is easy to melt, because it is not too dry. Something that is too dry

is difficult to melt, as one may clearly see from alum, vitriol, common salt, etc. They do not easily melt on account of their great dryness. That is why I say that a fusible matter had better be too moist rather than too dry. One can see it with common salt, ammoniac, sal alcali and tartar, which are fusible by nature. But when they are purified of their earthiness, they are much more fusible than before, the sole reason being that they now have more moisture than before. That is why they would be naturally fusible, even if their moisture were so much diminished that they would sprout in water.

Understand: Everything that is too dry does not easily melt; and everything that is too moist, is easily melted; one can remove from it its excessive moisture. But to restore its moisture to that which is too dry would take too long. It is as if one tried to make glass fusible on account of its great dryness. A thing that sprouts in good water - one has to evaporate its wateriness till a little skin shows. When you see that sign, put it in a cold, dry place; if it sprouts, it is moderately (or: medium) fusible.

Thus you may now, relying on the above-mentioned criteria, test all things whether they are easily meltable or not, whether they are too moist or too dry; and if something in your work was not to your liking, you can get rid of its deficiencies, since the work depends on this. In this way you must well explore this matter, etc.

CHAPTER XXII

Now we will continue to make our powder naturally fusible through fire during digestion. When your matter stands in digestion as mentioned heretofore, you must give as much heat as

as will allow you to hold your hand, after inserting it through the hole, without burning, between the furnace and the kettle for the period of one Ave Maria. At this temperature the fire must be kept for 15 days, from time to time testing with your hand through the hole. After that, the hole must always be well stoppered, because the medicine has no other moisture than from the Aqua Fort and from putrefaction. That is why the medicine does not require a big digestion. If it were too dry and you would immediately put it back into putrefaction, it would nevertheless not get dissolved.

CHAPTER XXIII

HOW TO ADD THE SPIRITS AND TO PREPARE THE ELIXIR THEREOF, WHICH IS THE MOST PRECIOUS TREASURE IN THIS WORLD

When the 15 days are over, remove your medicine or matter from *digestion*, and thank God. Then one can do *projection* with it, and it is now ready to achieve the great elixir. It is also easy to join with it any kind of mineral spirits or *qu. essent.* and preserve.

These spirits must previously have stood in *digestione*, in order to be processed along, as has been mentioned before. For this purpose, however, the fire must not be hotter than sunshine at the end of the month of August. When then the spirits, such as *lac virginis*, *salmiac*, *aqua ardens* or other moist spirits have thus been congealed in *digestione*, they are prepared.

My child must know that one cannot set any spirits in any kind of work to coagulate, or to remain with the *corpora*, or to turn into medicine, unless that to which one wishes to join the spirits first medicine and so strong that it could *transfer* all imperfect bodies or metals into gold or silver. When that

is the case, however, the spirits are protected so that they do not fly away when they come into the fire. The spirits cause a deeper entrance of the medicine into the metals; and they defend that which they meet and resembles them; but they devour with the fire that which is not like them. In this way the medicine united with the spirits has more power than of its own; for as the medicine, when it was small, had the power to rise during projection, it has later, after being coagulated with the spirits, the power to transfer 100 times. And if to the two were also added the *qu. essentia* of gold or silver, and they were coagulated together, it would have the power to transfer a thousand times into true gold or silver. And if one's business were to subtilize the *medicine* thus conjoined with the spirits and the *qu. essentia*, which would have to be done by dissolution, putrefaction and congealing, it would gain an infinite *projection* in every *subtilisation*; yea, as could not be expressed.

My child should also know that no corpus, except gold or silver, can keep its spirit or quint essentia with it in the fire, unless the corpus be first made likewise (or: evenly) subtle and a medicine, as previously mentioned; that it is able, therefore, to make a projection.

CHAPTER XXIV

HOW TO MAKE THE GREAT ELIXIR FROM THE AFOREMENTIONED MEDICINE

Let my child take his medicine, made of gold or silver, well digested, as has just been taught. Upon it pour some of your aqua fort, no more than that the work become like a paste or gruel. Then add the head (Haube) onto the little glass and

and arrange it in the big recipient. Lute its lid on as well, as shown above. But above all other things, set it first into putrefaction, and lute the head onto the little glass in which the matter is. When everything has been prepared, give fire, as has been taught above regarding putrefaction, not to subtilize but solely to dissolve. When the medicine has thus been prepared into its clear water (which may be done within 24 days or less), and it is pure without feces, take your glass and have at hand the above-mentioned sublimated *Mercurius*, or which is sublimated in the following manner:

Take *sublimatum*, as much as there was of your medicine before you put it into putrefaction. Rub it very small on a stone; add it to this dissolved medicine, immediately close your little glass with its lid and lute it, so that no spirits fly away. Then put it again into putrefaction and give fire, as has been taught before - for 40 days and nights. Then look at it: If your medicine has been dissolved into pure water, it is all right. If not, put it back into putrefaction, until it is completely dissolved. Then remove the lid from the little glass that contains the medicine, and again lute the lid tightly on the recipient, put a helm on it, set it in ashes, and congeal your medicine with such warmth as you made for putrefaction, as dry as you can. Remove the helm and close the recipient above with a little glass. Put it into *digestione* in order to coagulate, and give fire as taught before, during 21 days.

Within 6 days, all colors of the world can be seen and finally come to one color. Now remove your glass from the recipient and put it into the earthenware cask for *digestion* as before; give fire for 15 days, as above, so as to decrease

the moisture. Then take it out and thank God, for you have the big elixir, which transmutes all metals into gold or silver. But because the aqua fort is with it, one cannot use it in medicaments; otherwise it is better in projection than mineral gold or silver.

CHAPTER XXV

HOW NOW TO JOIN TO IT THE Q. ESS. OF GOLD OR SILVER

Take the medicine that you have just made and which is joined to ♀ ; pour upon it as much aqua fort as before; put it into putrefaction, and when everything has turned into water as before, take Qu. Ess. of gold or silver, or of *antimonium* (which Qu. Ess. I will teach you to make here), the weight of your sublimated ♀ , or your medicine when you first put it into putrefaction. Add it to your dissolved medicine, which has been dissolved in putrefaction. Then quickly close the little glass and afterwards the big recipient, and put it to putrefy like above. Give fire for 40 days as before, and afterwards put it to congeal, as before, and thereafter for 15 days into *digestion*, as mentioned above. Then you will get your desire, with the help of God who bestows such upon you.


With this, do projection one to one thousand or more, upon all metals whichever you wish. The work for the Red or the White is all one labor; but the one requires that the spirit be sublimated to the Red, while the other to the White. The Qu. Ess. to the Red is from gold or ♂ , the White from ☽ and *arsenicum*. For the rest there is no difference in the labor, either for the Red or the White.

CHAPTER XXVI

THE PREPARATION OF ALL THE THINGS

WE NEED FOR THE SAID WORK

First, one has to prepare common salt as follows: Dissolve salt in common water; congeal the pure. Then take legs of horses or sheep which are well burnt, 3 parts and purified salt, 1 part. Together, those are 4 parts. Let them calcinate for 6 weeks in heat, well mixed together. Yet the fire must not be too strong, so that the salt does not burn away into glass. Put it in the kind of heat that one gives to "Cupel" when refining silver. Take care, however, that the flames do not touch the vessel. After this, dissolve your salt in water and separate it from the ashes of the legs; congeal it and be very careful that no dust fall into it. Now put it into an earthenware pot for 3 hours, without melting; again pour distilled vinegar on it, and let it gradually dissolve; when it is dissolved, pour off the pure and put it to distill. When the vinegar has gone down dry, take it out and preserve it. With this salt you must cement your gold or silver which is to be added to your work; or you may make the medicine with this salt and with gold or silver, in the following manner:

Take Aqua fort, made of saltpetre and alum. With that dissolve of your salt ³ ii cemented so that it be just dissolved. Then take silver, cemented 7 times with the above-mentioned salt. Dissolve that also in Aqua fort, made of  and saltpetre, that it gets dissolved rightly. Then pour these two waters together into a *phiole*. Put this on hot ashes and feed your medicine well, as you have been taught, till it is well satiated. Then draw off the *phlegma* in *balneo*. After that, put it to

putrefy for 15 days, and congeal it again, after which keep it again for 15 days in *digestione*. Now you can make projection on *laton*, which has a soul in it, and on tin. The work is the same for the Red, except that there must be ammoniac in the Aqua fort.

CHAPTER XXVII

HOW TO PREPARE THE MATTER WITH WHICH GOLD IS CEMENTED

Take new, unbaked, raw tiles (or: bricks), which have never been in the fire. Pound and rub these unfeelingly. Then put them into a potter's furnace to calcinate till they are white, which causes them to become very dry. In the same way the salt with which one calcinates must also be quite dry. Nota: If you cement your gold or silver with "Minifarben" (may be a lead oxide), and therefore you do not draw off their humidity with dry things, they will never be able to receive the tincture of the Aqua fort. Therefore, cement carefully, at least 7 times, if you are after perfection.


CHAPTER XXVIII

Sublimatio OF THE QUICKSILVER FOR THE RED

Quicksilver is sublimated to the Red in the following manner: Take Aqua fort, made of Roman ☉, alum *de roche*, *alumine plumoso* and ammoniac. In that you dissolve your quicksilver. Again draw off the water through the helm in balneo. Then your ☿ is dead.

Then take Roman ☉ 1 lb, saltpetre 2 lbs, sal ammoniac 1 lb, alumen *de roche* 1 lb, common salt 3 lbs. Pulverize all these things and mix them well. Now divide the powder into 3 parts. Then take 1 lb of your dead quicksilver; mix it with

1 part of the said powder and put it into a glass; put an alembicum on it with two noses the size of a man's head. The spouts must be very wide. Add a recipient to every spout, well luted, and put each of them into a dish with cold water. Give the first a mild fire for 12 hours, and stronger for another 12 hours. After that, let your pot burn well for another 12 hours, in which time your quicksilver will rise into the helm as white as snow. It will have within itself the red Qu. Ess. out of which things have been sublimated. The water will be in the recipients; keep it tightly closed in a glass.

Now remove the sublimated  from the helm; mix it again with the second third of the said powder, and proceed with it as with the previous. Do the same with the third part of the powder, and preserve your water each time well stoppered.

With that you will get your quicksilver snowwhite and full of tincture. Powder that finely on a stone and add it to the water which you have preserved from it. Put it on the furnace in a dish with ashes; put a helm on and lute the recipients on to it. Now sublimate as before. Repeat this work 3 or 4 times, till no more feces stay at the bottom, but everything be sublimated together. Preserve this drawn off water well, because you must dissolve your quicksilver in it, and it is better than any kind of water you could make. When your quicksilver has been sublimated and prepared in this way, it is 1 lb of gold and is well prepared for the work of adding it to the medicine of the gold.

CHAPTER XXIX

HOW TO DRAW OUT ALL TINCTURES

All tinctures, white as well as red, are all drawn out in the same way. This work for the Red and the White is a great secret. My child must take and fill a large well glazed vessel with old, clear urine. Put a big helm and one recipient on it, and distill everything that can be distilled and you can overcome. Then black feces will stay at the bottom. Calcinate those for 3 hours so that they burn. Then dissolve them in distilled or common water, and let it boil for 2 hours. Remove it from the fire and let it drop. Pour off what is pure from above, while it is still warm; put the pure back on the fire and let it boil till there forms a little skin on it. Then put it into a cool cellar or in the air and a clear salt will shoot (crystallize). Remove that, and let the water boil again till a skin forms on it as before. Dry the crystallized salt in a pan and heat it well in an earthenware pot without melting. After that, dissolve it again in clear, distilled water. Again boil it for a quarter of an hour. Then remove it, let the feces drop, and pour off the upper part while it is still warm. Boil it again hot till a skin forms on top, and put it again in the air or in the cellar as previously. Take out the crystallized salt, boil it again till a skin forms as before. Repeat this work as before until everything has turned into salt. Then dry your salt in an earthenware pan till it is quite dry, and preserve it till I tell you for what purpose you should use it.

Now take all the distilled urine, distill it through the helm. If there is some uncleanliness of the oil or some yel-

low fattiness, skim it with a small feather or a small spoon till it is very clean. Distill it in an earthenware, glazed cask with a helm and a recipient spout. Repeat this distillation till there are no more black feces left in the pot and the water goes over pure, without feces; throw away the feces. Put your aforementioned dried salt into this pure water and pour it into an alembic; stopper it well, and put it on hot ashes for 3 or 4 days, till your salt is dissolved into pure water, without feces. Then it is again urine as before, but it is relieved of its feces and coarse *humors*, and has now become so subtle that it cannot be expressed how much.

Take of this urine 6 measures; of distilled vinegar and brandy 3 measures each; common, evaporated salt 2 lbs; ammoniac $\frac{1}{2}$ lb; and $\frac{1}{2}$ lb calcinated tartar. Mix them well and dissolve them in pure water till no more feces remain. Then you have a wonderful water that brings the *calces* of all corpora to their first state of being (origin). That is to say, MERCURIUS. With this water one produces the Qu. Ess. of *antimonium*, which is a precious treasure, as also of gold and silver and of all things that are red and white. This water thus prepared, used and again drawn off 10 or 12 times, retains its strength as if it had not been used; but one has to rectify it.

CHAPTER XXX

In this way, my child, one can produce all tinctures with this water, drawn from whatever you wish. For example: Take Sulphur or *auripigment*, or *atrament*, Oger, or anything else out of which you wish to draw the tincture. Rub it quite finely with distilled vinegar till the matter is like a soap. Then put it

into a big glass and into a dish with ashes or sand over the fire. Put some of the aforementioned urine into the glass, stopper it above with a cork, shake it about and incorporate it well, and again put it in the sand or ashes. First give a gentle fire, so that it becomes moderately warm. Meanwhile, remove the cork in order to give air. Otherwise, the glass would burst. Stir it occasionally to mix it well, as before, so that the vinegar can work in it. When you notice that your vinegar and your urine are well colored, pour the pure liquid off above and take care that no feces are poured out. Keep what you have poured off well stoppered and by itself. Now pour again as much urine on the feces as before, as well as distilled vinegar; stopper it and put it on the furnace; warm and mix it as before, and when it is colored again, pour it off and to the other, and preserve it well stoppered. Again pour fresh urine and some vinegar upon the feces, as before; put it on the furnace, heat it and mix it; then pour off the pure, and repeat till all tincture is extracted. Now throw the feces away, or use them for whatever you need them.

Pour the tincture poured together into an alembic, put a helm on with a recipient luted thereon; distill the humidity in ashes or sand. Then the tincture will stay at the bottom red or white, according to the matter used to prepare it. This is the Qu. Ess. of the thing from which it has been drawn. In this way the Qu. Ess. of quicksilver is extracted, sublimated for the Red or the White. *Item*, from *crocus martis*, from iron files, *verdigris*, *aes ustum*, cinnabar, gold and silver lime (calx) and from *antimonium*; briefly, from all mineral matters you wish. But to make the effect of the urine strong, you can each time

add ammoniac and common salt which have been prepared, of each one-third, and extract the tinctures, as has been taught here. In these extracted tinctures you may now prepare cements and cement therewith, which is an excellent art. You may make Aqua fort with it, as red as blood, glistening like a ruby, with which water one can perform many a wonderful thing, which it would serve no purpose to reveal all.

CHAPTER XXXI

SUBLIMATIO MERCURII TO THE WHITE

(THE SUBLIMATION OF MERCURY TO THE WHITE)

Aqua fort, made of cadmia (or: calamine) and "Eierkalk", of each 1 lb; alum de roche and white one: each 1 lb; arsenicum 1 lb; saltpetre 5 lbs. Powder all these things and mix them well together, and distill your Aqua Fort with "Kraucken", (a crock), as has been taught above. After that, rectify it. When it is rectified, add raw quicksilver which has come from the mineral. Dissolve it and draw the water off in balneo, and you will find your ☿ at the bottom, congealed.

Now take cadmia, egg shells (lime or chalk of eggs), white vitriol, arsenic, *alumen plumosum*, of each 1 lb; alum de roche, prepared common salt, each 2½ lbs; saltpetre 4 lbs. Powder all these very fine, well mixed, and divide this powder into 5 parts. Then take 1 lb of the dissolved ☿ ij, mix it with one of the 5 parts and let it sublimate, as was reported before in the Red work. Then you will find your ☿ sublimated to the White, when it is sublimated with all 5 parts.

CHAPTER XXXII

HOW TO DRAW THE QUINTESSENCE FROM GOLD,

SILVER AND OTHER BODIES

My child, take gold or silver or that upon which your work is aimed. Cement it 7 times, as has been taught. The silver, however, must be calcinated until it comes beautiful and white out of the salt, as is indicated above. Take your gold or silver, prepared as previously according to what your work is to be. Beat it very fine or file it small, and amalgamate it with a good portion of quicksilver. Mix it on a stone with distilled vinegar in which clean, common salt has been dissolved; or with a stone pestle in a stone mortar, till it is well amalgamated. Mix this amalgamate with ij of sublimated ♀ and 2 parts of ♂. When it is well mixed, put your matter into 2 crucibles which lock one on top of the other. With a punch drill a small hole in the upper part and insert a thin piece of wood. Lute the two crucibles firmly upon each other with 2 fingers' thickness of lute. Let the piece of wood stick in the crucible, and let the lute dry well. When it is dry, remove the piece of wood. In that way the wateriness can seep out of the matter. Now put it into sand upon the furnace and first give a gentle fire till all humidity has gone out of it. Then close the hole on top and let it dry.

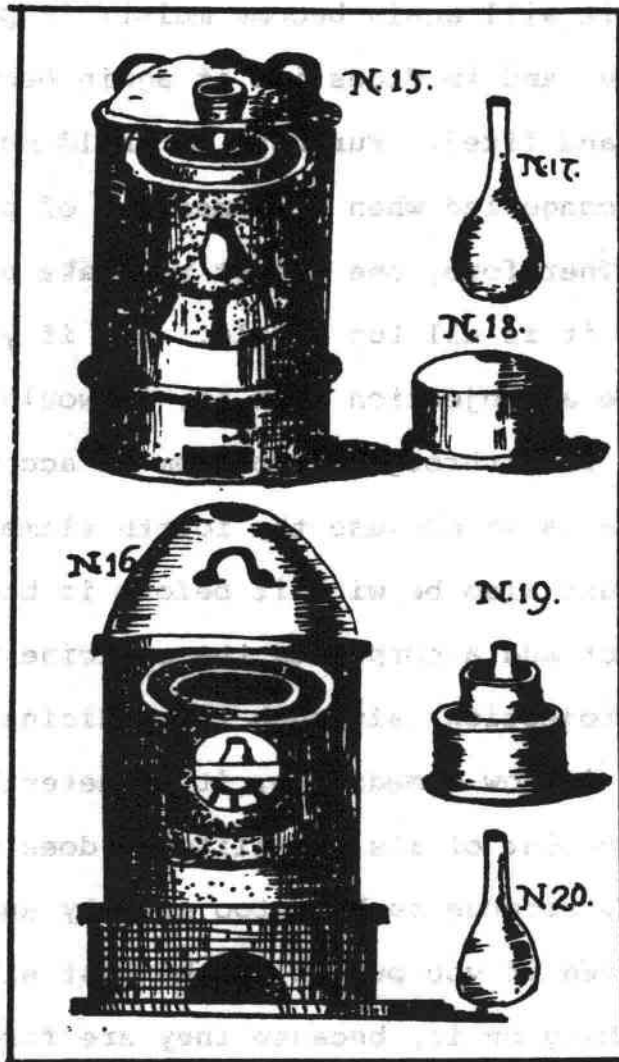
Now increase the fire till the crucible is glowing below, but not above. Let it stand thus for one hour. After that, make the crucible glowing hot throughout, but carefully, so that the silver does not melt. Let it stand for a half hour and then cool down, and you will find that the silver has been calcinated into a subtle lime (or: chalk) and a very fine

powder ("ungreiflich" or impalpable).

Now take tartar ("Weinstein") that has been calcinated white and sal ammoniac, half a pound of each. Put them together into an alembic, pour upon them a pint of white, distilled wine vinegar which should be quite strong. Add one "Mark" of the calcinated silver, or as much as your work requires, and immediately close your alembic tightly to prevent air from entering it, as otherwise the strength of the ammoniac would escape. Lute your glass tightly and put it into putrefaction for 21 days in equal heat, as has been taught above. After this time, open your vessel, put a helm on, set it in sand to distill. First, the vinegar will go over, afterwards the Qu. Ess. of ☉ or ☽, and will rise into the form of the quicksilver. This quicksilver is very powerful in our work and no less necessary, as you will hear later.

CHAPTER XXXIII

Now I will teach my son how he should finish and complete his work. My child should know that there are 7 orders in our work, which one has all to perform before the work attains to perfection. The first is cementation; the second, dissolution; the third, feeding; the fourth, putrefaction; the fifth, coagulation; the sixth, digestion; the seventh, fixation ("figieren"). You must also know that all these works are the same for the Red or the White, except for the seventh, the fixing; because for the Red it must stand much longer in the fire than for the White. In addition, the Red requires more fire in the fixation than the White, since the Red must be imitating (or: resembling) the nature of a man, but the White like the nature of a woman. That is why the Red must stand longer and hotter than



the White, so long till it changes into a beautiful color resembling gold, by which one recognizes that it is perfect.

My child must also know that the wise stone, through cementing, changes from cold and moist into hot and dry; but during solution it will again become moist; in putrefaction it becomes subtle, and in digestion it again becomes dry, coarse, earthy, and fixed. Further, my child must know that the medicine is congealed when it comes out of putrefaction and digestion. Therefore, one cannot yet make projection with it, because it is all too subtle. And if you nevertheless were to make a projection with it, it would not evaporate in the fire, yet flow through the bottom on account of its subtleness. This is so because the fourth element is not with it, since that must also be with it before it becomes perfect. For if one did not add a corpus to the medicine, one could not make a perfect projection, although the medicine were applied; for, although it is now a medicine, it is nevertheless not a corpus; and on account of its subtilty it does not stay on an imperfect corpus, because such is too earthly and coarse (or: earthy). Yes, even if you put it on the best silver, it would not produce anything on it, because they are foreign to and different from each other because of the great subtleness. That is why we will now add to the medicine the fourth element.

Remove your medicine from digestion and divide it into 3 equal parts. Rub it on a clean stone; take as much of the white silver calx (which I will here teach you to prepare) as one-third of your medicine weighs. Then you have 4 parts, that is, 3 parts of medicine and 1 part of silver calx. Mix well. Now you must get dew, gathered in the morning in a fine cloth.

Distill it over a gentle fire; rub your powder with it, or the medicine mixed with silver calx, like soap or butter. Now dry it in a glass dish so that it may powder. Thereupon put it into a round glass like No. 17* and lute, with firm lute, a round glass upon its mouth. Now put your glass into an earthenware vessel No. 18,* made like a box or covered dish. The size must be such that round about between the glass and the earthenware vessel there must be 2 fingers' width filled with salt or sand, No. 19.* On top of it yet another vessel should be locked, like a quiver, and the uppermost vessel is to have a little hole to fill through it with sand and salt. Then close it, lute the joints tightly with *luto sapientiae*. When it is full, put a small piece of brick on the small hole and lute it well with *lutum*. Afterwards lute the earthenware vessel all around 2 fingers' thick. When it is dry, set it in tripod on the cross, which is in the furnace. Cover the furnace with its three heavens and give it a gentle fire to start with, for 3 days. After that, increase the fire for 3 more days, as if one wished to keep lead in flux, in a reasonable way. Then your medicine will be joined to the earth or the 4th element. This is now perfect and has the power to transfer all imperfect bodies into its like, after which the imperfect corpus has a soul. * see plate page 43)

CHAPTER XXXIV

All medicines and spirits must be fixed in the aforementioned manner, in the Little Work as much as in the Great Work. There are, however, two ways of making the fixation, which some masters call digestion. The first concerns dry things, no matter how varied or not varied they may be for conjoining. And

know that the regimen of the fire during fixation is not one and the same, but must be established according to what is in the fire; and the same applies to the length of time during which dry things are to be kept in tripode, as has been taught before; and one has to proceed according to what has been reported above for the fixation.

The other manner of fixation concerns humid things, when one wishes to conjoin, or bring into one being, things that are humid. These have to be put into putrefaction, as has been taught before, with such a regulation of the fire, also the length and the order of the works according to what you have been put in (to putrefy). But the vessels and the furnace, and the fixation of humid and dry things must be in accordance with all rules. Therefore of one hundred not one reaches perfection, because they do not keep to the rules of the works, although they have them well laid down in writings.

CHAPTER XXXV

HOW TO MAKE SILVER CALX

(OR SILVER CHALK)

Take the finest silver you can get; laminate it as thin as white pennies, (Weispfennige), and set it to calcinate with common salt, which has been prepared and cleansed of its earthiness by dissolving and congealing. In this salt you must calcinate your silver till it comes out white from the salt. Then powder your silver very fine in an iron mortar, in order afterwards to mix it with the medicine, that is, with dew on the stone, as mentioned before.

Or you can calcinate the silver with ☉, as before, and then wash the calx with salt and vinegar; and afterwards with

good distilled water from the balneum, till the water runs off clear. Then, when the calx has dried in a stoppered glass, it is prepared for being added to the medicine.

The work for the Red and the White is in everything the same; gold must be cemented 7 times, also calcinated and pulverized as before. It must likewise be added to the medicine on the furnace, though it must get much more fire. Neither can one put it into fixation like silver, since gold is fixed and much hotter than silver.

CHAPTER XXXVI

THE FIRST QUESTION

My child would like to ask me if the Art is indeed possible? I reply yes, for God has created all things perfect, to remain without deficiencies forever; but because of sin the four elements, which were simple in all things, have become *composita*, corrupted and full of harmful feces. Owing to this, many sicknesses and illnesses have occurred in nature, including death. From this we can conclude that in all things made of the four elements there are two kinds of natures, one within, which is eternal and imperishable, and that is the Qu. Essentia. The other part is imperfect, corruptible; many harmful feces have entered it on account of our sins, which harmful feces have been made of the four elements, which they also contain in themselves. These have led us and all things to death. Whoever could separate the poisonous feces from the elements through the Art, and restore the elements into their first being, or into perfection, the elements would then no longer be called elements but Qu. Essentia. For the above-cited reasons, it is therefore evident that it is certain and possible to use

this Art in the work.

CHAPTER XXXVII

THE SECOND QUESTION

Out of what is this Art extracted, or in what is this Art contained? Answer: In all things, in water, in the sea, the mountains, trees, fallow grounds, morasses, earth, secret chambers, birds, fish, animals, excrements, urine, hair, nails, blood, eggs, and in all things that have originated in the four elements.

CHAPTER XXXVIII

THE THIRD QUESTION

How many kinds of stones are there? Answer: Many. The first is called *lapis mineralis*, that is, one can prepare the stone from all minerals or all metals. The second is called *lapis vegetabilis*, that is, that the Vegetable Stone can be pulled out of all growing and green things that sprout out of the earth, such as plants, herbs, fruits, trees, wine, honey, and all greening things. It serves man's health and to *incerate* metals. The third is called *lapis naturalis animalis*, or the Soul Stone, and is made out of all animals, birds, sewers, stables, dung-heaps, eggs, blood, bones, nails and the like, and serves *Alchymia*. The fourth is called *compositus* and is drawn from many different matters and through the Art joined into a stone. It serves in Alchymy to *incerite* all leprous metals.

CHAPTER XXXIX

My child would now like to put the question, whether perhaps there are more stones? Thereupon I answer, yes, there are two other stones which God bestows upon us for nothing; for,

since they grow, they are not noticed. One is for the Red, the other for the White. Anybody may take of them without asking anyone. That is why *Alchindus* says: You should not open your purse in order to incur expenses in this Art; and they are means between metals and quicksilver, or ♀ does not like to stay with the metals without means, as little as the soul can stay in man without the spirit, which is an intermediary (or: a mediator) between the soul and the body.

And I will explain to you the nourishment of the child in the womb. The latter is there for 40 days before all its members are made of the four elements; and nature is so noble and faithful that it compares itself with the nature of heaven, because of the noble substance and subtlety it has within itself; and this thing has a spirit. For as fast as the spirit is prepared as it should (since it is subtle and spiritual), the soul falls into it by order of God. Thus the spirit is spread everywhere through the body, for the sake of the nature it has from the body. Thus the soul is kept in the body and cannot separate from it. And when the body gradually increases, the spirit grows with the body and all members. It is the same with these two stones, be it white or red. These 2 stones are Roman vitriol for the Red, and rock alum (*alumen roche*) for the White. My child should note that the two blessed stones are called *Mineren*, that is, *Mercurius sulphureus*. Of these two stones *Morienus* says that there are two stones, white and red, to which God the Lord has given such blessing. (see Glauber *HWN*)

CHAPTER XL

THE FIFTH QUESTION

Among all these, which is the noblest, most useful, slow-

est, and shortest to use? Reply: I say that the Mineral Stone is the slowest and requires the most care ("sorglichste"), and is made with concern and danger, since the Mineral Stone is compact and fixed. It consists of 2 waters, of which the first water renders the stone volatile without labor and danger. One lets it dissolve in it. This water makes *Mercurius vivus* mortal and multiplies all colors of the medicine or the ferment. It must be produced by the alchemist with special understanding, so that the spirits do not fly away. It is drawn out of the stone which God has given us free. This Mineral Stone is drawn out with care and danger and requires a lot of time. And it is very useful.

The *Lapis animalis* has no end, because of the separation of the elements and because there is less knowledge of the art of preparing it; it lasts longer than any other stone. Therefore, there is no greater secret, and it is the greatest art ever discovered in nature to extract this stone; and it transforms anything, as I will later prove.

The third stone is called *Lapis vegetabilis*. That is the greening one, and it has hidden powers, more than the other stone; and it is the greatest and most praised among all stones, and its power is above that of all others, for it has been tested in the rectification of the elements and their preparation. It accomplishes the great *elixir*, which is the black one, doing infinite things, more than the others. All the gold of the alchemists, if it is prepared with corrodent (caustic) waters or other corrosives, cannot be used in medicine on account of the corrosives. The gold, however, that is made from the Qu. Ess. of this Vegetable Stone, is not deficient, if it is fixed

("figiert") with the ferment and is made with intelligence by the alchemist. Such gold is medicinal and not corrosive, nor deficient, since no corrosive is added to the regimen of the Vegetable Stone. That is the reason why the gold made with it is medicinal and Qu. Ess., and *passes* in the first degree. This stone is so full of power that, if it is made of silver and thrown upon gold, it will transform gold into silver; instead, if it is made of gold and is thrown upon silver, it (the silver) will turn into gold.

You will find this quality in the Vegetable Stone and not in any other; because this stone, or Qu. Ess., is in no other, neither in the Mineral nor in the Animal, and it becomes the greatest medicine in man's body, preserving it in good health to the last goal of his life.

The fourth stone is called *Lapis compositus*. It is composed of many different spirits and bodies. In its operation one finds great trouble and pains, in the opening of the vessels to prevent the spirits from flying away. The work is tedious and difficult, and it is a great secret of nature and a stone of great power. It is accomplished with great labor, care, danger, and in a long time.

CHAPTER XLI

THE SIXTH QUESTION

My child, you have asked whether in nature there are still more secrets useful to alchemy. Answer: I report that there are many different *opera* (works) in the Art. For not all men know the stone which God has given us free, be it white or red. Nor can all men produce this stone, not the Mineral Stone, nor the Animal Stone, nor the Vegetable Stone, nor the Composite

Stone. Thus they do not have much and would like to get advantages out of the Art. For this reason they undertake many kinds of works.

CHAPTER XLII

THE FIRST WORK

There are some who are making odd amalgamations of ♀ , ○ and ☾ . They boil them on fire till they stay together at the bottom. After that they dissolve them together in an Aqua fort. They draw the water off one or two parts, then let it crystallize into little stones. After that, they congeal it again and dissolve it once more. They are interchanging this work so often till it stands like oil. Then they take sublimated to the Red or the White, depending on their work, taking 7 parts of ♀ ij vivus to 1 part of oil. They mix the oil with the sublimate on a marble. After that, they put it into a small fixation glass, boil it hot, sublimate it and mix it again with the feces, until one is fixed with the other. Then they dissolve it with Aqua vitae distilled and prepared for that purpose. Then they draw off the Aqua vitae in a lukewarm balneum till it turns into a powder. Thereupon they pour fresh Aqua vitae on it and dissolve it again. They are doing this 7 times, till it no longer congeals but stays like an oil. A bit of sugar, like unmelted honey, and it is a perfect elixir which transforms all imperfect metals into true ○ and ☾ , better than they come out of the mines.

CHAPTER XLIII

THE SECOND WORK

There are some who make a cinnabar from quicksilver that has been well washed with salt and vinegar, thereafter sublimated

and rectified in boiling water, and of sulphur, clarified like a crystal. Of this they make a *vermilion*, taking 2 parts of quicksilver and 1 part of sulphur, powdered on a stone and put into a pot; boiled on fire as one makes cinnabar. Afterwards they calcinate the vermilion and dissolve it in *aqua salis* (salt water), prepared for that purpose; they imbibed (drench) 7 parts of cinnabar with 1 part of aqua salis, kept it on a small fire for 7 days, in a closed cask; afterwards, they imbibed it again and did as before. They did this 3 times, until 3 parts of aqua salis had been soaked into the 7 parts of vermilion. Then they set it to be fixed ("figieren"), till everything remained together fixed at the bottom. Then they dissolved it in aqua vitae prepared for that purpose, and put it immediately into a fixation glass; they kept it in warm ashes, rising and falling, till everything stayed fixed together at the bottom, and was a true elixir.

CHAPTER XLIV

THE THIRD WORK

Others took living ☉, washed with salt and vinegar, and sublimated it 7 times through one pound of vitriole, each time with fresh matter. In addition, they dissolved gold in rectified aqua vitae, and rubbed the sublimated ☉ to a subtle powder, which they put into a glass pot and imbibed with the water from the gold; put a helm on, and drew it off the ashes with pure heat, till it was dry. Then they again rubbed the powder quite *subtil* on a stone, put it back into the glass pot together with the helm on it, and drew it off in warm ashes as before. They repeated this work till 3 ℥ of the water were imbibed in 7 ℥ of mercurial powder. Each time, one ounce of water of the gold should

be soaked into the above-mentioned powder; and do away with the moisture which you must draw off with the alembic, because it is no good.

When all the water from the gold had been soaked into the powder, they put it to sublimate on a gentle fire, and afterwards on stronger fire. That which rises must again be mixed with the feces. Let it sublimate again, till it no longer sublimes up but stays together fixed at the bottom of the vessel. Then they poured *aes ustum*, *crocus martis* over. In that they dissolved ☉, congealed it on warm ashes, drawing off the moisture with an alembic. Then they put it again to dissolve in *balneo*, or *fimo*, or in a cold cellar, till it dissolved into pure water. That they congealed again on warm ashes as before, and then dissolved again. They repeated this often till it no longer coagulated but stayed thick like honey. Then it is a true elixir, penetrating and tincturing ☉ into true gold, which is better and more highly colored than that which comes from the mines.

CHAPTER XLV

THE FOURTH WORK

Some took living ☉, and washed it with salt and vinegar till it was clear as a mirror. Then they took Roman vitriole, 4 parts; *aes ustum* and *crocus martis*, 2 parts; *sal commun*, 1 part. Through that they sublimated 7 parts of mercury, first with little fire, then with stronger; and they did this 7 times, each time with fresh matter. After this, they took well rectified *aqua vitae* and *antimonium mineralis*, *aeris usti*, *crocus martis*, *cinnabar*, ana 2 parts; as much vitriol as the weight of all the others together. They dried the vitriol till it powdered, and

then mixed everything together powdered very fine. In a glass, they poured upon it well rectified aqua vitae, rising two hands' width above the matter. They stirred it well together and put it in the balneum, after well luting the glass, for 10 days. Every-day they stirred it 3 or 4 times with the hands, so that the aqua vitae might all the better get incorporated with the matter. After the 10th day, they put a helm on the glass and distilled first with a little fire, and finally for 12 hours with a strong fire, so that all its colored spirits might go over with the aqua vitae.

They repeated this work often, each time pouring the water upon fresh matter, till the water was as red as blood. Then they took 1 lb of this water and dissolved in it as much gold as would dissolve. Thus they obtained a water of gold. Then they took 1 lb of that water and dissolved in it as much of the mercury sublimated above to the Red as could be. After this, they took one part of the mercury water and two parts of gold water and poured both waters together into an alembic, well mixed. A helm upon it, and set it into a dish with ashes, and drew off the moisture with a gentle fire. Then they took two parts of mercurial water and one part of gold water and poured it upon the powder which they had congealed. They put it back on the furnace, congealed it again as before, with little fire. They repeated this work till both waters were united in a *massa* or powder. Then they put it to solve on a stone, at night, in fresh air, or in a humid cellar, or in dung, or in balneo, till all was dissolved into pure water. That which was dissolved was congealed on warm ashes. They did the solution and congealing so often till it no longer congealed but stayed like an oil, fixed, transparent, red

as blood, and eternally fixed. Then it was a perfect elixir which tinctures ♀ into true gold and goes through all leprous metals and their diseases ("Malzey").

CHAPTER XLVI

THE FIFTH WORK, TO SUBLIMATE TO

THE RED FROM ♂ AND ♀

Some have calcinated ♂ to a subtle powder, and washed ♀ with salt and vinegar as clear as a mirror. Afterwards they sublimated it through Roman ♂, aes ustum, crocum martis, and ♀ is, hematite ("Blutstein") - of the last four as much as one as of the other; and ♂ as much as the weight of the others together; also some common salt of which there was no weight. They sublimated this 7 times in our sublimating vessel, each time taking fresh matter. Then they took aes ustum, cinnabar, crocus martis and ♀ is hematite, antimonium, ana, Roman vitriol as much as the weight of all the others together, and made a subtle powder of it. They poured on it two hands' width of rectified aqua vitae and put it in a warm balneum for 3 days, stirring the matter daily to mix the matter well with the aqua vitae. Afterwards they distilled the aqua vitae off through the helm, at first with a gentle fire, which they increased gradually, and finally with a strong fire for 12 hours, to well draw out all spirits. They did this 3 times, each time with fresh matter.

Then they took 1 lb of this water and in it dissolved as much of the sublimate as they could. Then they took 3 lbs of gold calx, finely powdered, and imbibed it with $\frac{3}{4}$ iij aqua ♀. They put it in a glass with a helm on, and set it in warm ashes, and drew off the moisture with a gentle fire, and

congealed it. Afterwards, they ground it subtle on a marble; and again imbibed with ij aqua ♀, always grinding (powdering). They repeated this procedure till all aqua ♀ had been imbued into the powder. Then they ground it on a stone, and put it into a sublimation vessel; and, while continually rubbing it (mixing it) with its feces of earth or ferment, till everything stayed together at the bottom fixed. Thereafter, they dissolved it in the same water in which the sublimate had been dissolved; and they put it into the balneum in a well stoppered glass for 15 hours; after that they congealed it on ashes. They repeated this dissolving and congealing till it no longer hardened but remained in the consistence of a golden oil, which is the true elixir which tinges and changes the ♀ and all imperfect metals into true gold, which is better than that which comes out of the mines, constant in all tests.

CHAPTER XLVII

THE SIXTH WORK

In that way some have calcinated the *corpora* and dissolved the *spirits*, and then imbibed the bodies with the spirits. Others sublimated the spirits, and dissolved the *corpora*; and with the dissolved bodies they imbibed the sublimated *spirits*. Then all was equally well, and at the end they achieved an elixir of the same power.

CHAPTER XLVIII

THE SEVENTH WORK

Finally, some took flowing ("running") ♀, and washed it with salt and vinegar till it was as clear as a mirror. Then they took *alumen roche* and evaporated it on a small fire,

while retaining its spirits, as dry until it became powdered. Of this alum they took 3 lbs *lapis calaminaris*, *calx ovorum*, salt, of each 1 lb; washed ♀, 3 lbs. They ground everything together on a stone, and sublimated it first on a small fire and subsequently, on a stronger fire. They did this sublimation 7 times, to enable them to imbibe into the ♀ the white spirits of the alum; since alum is full of white spirits, as the Roman (alum) is full of red spirits; for people whiten copper with *lapis calaminaris*, without any other addition, yes, even as white as silver. Then one leaves eggshells in vinegar, and the *calces* are often imbibed with the dissolved eggshells; then these *calces* are reduced into a corpus as white as silver. This those people well know who can make *albationes* (whitenings) to deceive others by that. Thus they imbibed ♀ full with the white spirits. Then they took *alumen roche*, *arsenicum sublimated* to the white, as I have instructed you with ♀; 2 lbs eggshell-chalk, *lapis calaminaris ana*, 1 lb; as much saltpetre as everything else together, that is, 16 lbs. Of that they took just 4 lbs to make *aqua fort*, as you have been taught; thus they made *aqua fort* 4 times, and they poured all 4 waters into a glass.

Then they took all the *capita mortua* (dead heads) of the 16 lbs, turned them into the finest powder and put that into their distillating vessel. They poured on it all the water burnt from it, and kept it for 15 days in *balneo*, in order to unite the spirits. After this, they took it out of the *balneum*, set a helm on it, and made *aqua fort*, first with little fire and later with a strong heat, for 24 hours. They repeated this work 4 times, so as to bring the strength of the earth into the water.

This is the very best water ever found in the world, to serve the work for the white stone or the white elixir.

Then they took 1 lb of this water, dissolved in it as much fine cupel-silver as they could dissolve in it, and filled it, as is usual (or: customary). They poured off the water, and rubbed the calx with my distilled water till the water was gone. Then, they took 1 lb of the calx and 1 lb of ♀, sublimated to the white. They ground both together to a powder, and sublimated it first with little fire and afterwards with stronger fire. They repeated this sublimation 5 or 6 times, each time mixing the sublimate with its feces. Finally they took the sublimate and preserved it in a sealed glass. They put the feces which had stayed at the bottom into a reverberation furnace and reverberated them for 3 days, hot enough that the earth was glowing and no more, (just enough), that it glowed just a little red; for if it were heated too much, it would turn into glass.

After this, they let it cool down and then ground it on a stone with distilled vinegar, put it into a glass jar (or jug), and poured yet a good quantity of distilled wine vinegar on it. They set it into a fresh, boiling hot balneum for 4 days, shaking it every day 3 or 4 times with their hands. At last they let the balneum cool down and the feces precipitate; they poured the pure liquid off above, dried the feces, and reverberated those again for 24 hours in the reverberation furnace. Then they took them out, ground them with vinegar as before, and dissolved them in vinegar. They repeated this till all the feces were dissolved in the vinegar. Then they poured the vinegar together and set it in the balneum Mariae, dis-

tilled the vinegar in the balneum. Then the salt of ☽ stayed at the bottom as white as snow.

Now they put the salt once again into the calcination furnace to reverberate for 24 hours, after which they took it out, pounded it on a stone with distilled wine vinegar, and dissolved it as indicated above. After the last distillation of the vinegar, they took out the salt which was shining like a crystal and melting like wax. Then they took the ☿, in which the silver-spirit had been hidden during sublimation, and they pounded them together into one. Then they put it into a fixation-glass. After this, they took *alumen roche*, *lapis calaminares*, *calx ovorum*, *arsenicium commune ana*, and evaporated the alum over a gentle fire, while preserving the spirits; they powdered it and rubbed it together on a stone very finely; they put the powder into a glass or jar and poured well rectified aqua vitae on it, 3 hands' width above the matter, and set it to distill, first with little fire and later with stronger fire, for 24 hours.

Then they took the *caput mortuum*, pounded it finely on a stone and again added to it that which had been distilled, as above. They did this 4 times, *cohobating* it each time with the feces, so as to gain the strength of the earth. And this was unknown to the old philosophers, and serves for the white stone or elixir; and it is a medium between the living ☿ and the bodies, since the spirit cannot get at the body without a means. They took this water and poured it into a fixation-glass, upon the powder, so that it stood above it by 1 hands' width. They sealed it hermetice and put it into a dish with ashes, at first with a gentle fire, till everything was

opened in water, which happened in 21 days. Then they increased the fire, and they saw that by the fixation-glass when streaks went through it; for at first they are subtle, but afterwards they become coarse and thick. Then they increased their fire till it no longer rose but stayed fixed at the bottom, in the consistency of a thick oil. When that was cold, it was thicker than honey and was a perfect elixir, tinging and translating (transforming) all imperfect bodies into true ☽, better than which comes from the mines.

If one wished to bring (turn) this elixir into the philosopher's stone, like a *CRYSTAL*, one would have to take a small glass and set it into the secret furnace, hermetice sealed, or in the dry furnace which the philosophers call *tripus*; give fire so strong that you can easily keep your hand in it. In this heat it has to stand for 40 days, when it will congeal into the philosopher's stone, clear as crystal, so that one can powder it; and its power has increased tenfold in nobility and *projection*.

CHAPTER XLIX

THE EIGHTH WORK

All the details used in this work of ☽ must be used in dealing with ♃, since all philosophers agree that the *calces jovis* effect in all works as much as the chalk of ☽; and ♀ drawn from ♃ accomplishes in the work as much as ♀ drawn out of ☽.

CHAPTER L

THE NINTH WORK OF THE

Quinta Essentia Lunae

Others took silver calx, made with common aqua fort, beaten

down with common water, and dried. They took a large quantity thereof and drew from it living ☉, in the following way.

They took good triple distilled vinegar, which they poured into a stone jar. Into that they poured *calcini tartarum* (calx of tartar) and clear, transparent ✱ ana of the aforementioned vinegar, 6 quarts, *calces lunae iij*; they took this silver chalk, tartar and ground them 3 times together on a marble slate with the distilled vinegar, so finely that a painter could paint with it with a brush. Then they put it into a large jar of 12 quarts, and poured upon it 1 quart of distilled vinegar. They quickly closed the jar, as otherwise the vinegar would immediately fly out of the jar. They shook the jar with their hands so that the matter would well get mixed with the vinegar. Then they put this jar for 24 days to putrefy in a warm *balneum*, stirring the matter every day 3 or 4 times, to mix it well.

After 21 days, they removed the can, put a helm on it, set it on a furnace and distilled the vinegar off. Afterwards, the *qu. ess. Lunae* followed in the form of a living quicksilver. It has such a great virtue that it is not permitted to reveal all its power, for certain reasons. And this is the greatest secret in the Art, for this ☉ or *qu. ess. Lunae* is so noble and pure that it can actually compare with the nature of heaven in its wonderworks, as will be taught later on. After they had drawn the *qu. ess. Lunae* out of the jar, in the form of living quicksilver, they preserved it till they needed it, and the earth of the silver stayed blended with the tartar and the sal ammoniac in the jar.

Then they took common distilled water, poured it into the

jar, and kept it in a hot balneum, shaken or stirred every day 3 or 4 times. Tartar and * dissolved both into clear water, but the earth or *corpus* of ☽ settled at the bottom of the jar. Then they let it cool down, poured the water off into another jar, drew it off *per alembicum*, and found the tartar and the * at the bottom, each by itself, as good as they were before; and they can again be used for other purposes as before, likewise the vinegar, while they are better than before.

Then they took the earth of the silver, dried it over a small fire, powdered it finely, and set it to calcinate for 3 days in a reverberation furnace, fairly hot - only red and no more, so that it should not turn into glass. If one kept a strong heat, such as is used for forging iron, it would turn into glass, for all things are by nature ultimately glass, when the spirit has left them. When it had thus reverberated for 3 days, they removed it, put it into a stone jar, poured distilled vinegar on it, mixed it well, and set it in the balneum for 8 days, stirring every day 3 or 4 times and keeping the balneum steadily boiling hot.

After the 8 days they let the balneum cool down, poured the vinegar sideways off from the feces by turning the jar to one side. After they had drawn the vinegar off, they found at the bottom the clear, white silver-salt. They put this salt into the reverberation furnace for 24 hours, as mentioned before. Afterwards they put it back into the jar, poured distilled vinegar on it and set it in the balneum, proceeding in every way as previously. When the vinegar was drawn off, they found the *sal Lunae* at the bottom, glistening like ice and melting like wax. They preserved it for the time they would

need it.

Now they took all salt, and the 6th part of ♀ of ☽ , and rubbed them on a stone till one no longer saw any thing alive of ♀ . Then they put it into a small glass (No. 20 pg 43) sealed it, and set it in a dish with ashes on a gentle fire, for 24 hours. Within this time the ♀ turned into a hard mass. Now they broke the glass and powdered the mass finely. Then they took the other part of ♀ ☽ ae and mixed it with the mass, so that one could see nothing more of it. They put it into a glass, to boil in ashes, as before. They repeated this till all 6 parts of ♀ were imbued with its own salt, and the corpus, or salt, had drunk all its spirit. And this is what *Morienus* says: Refresh the thirsty with living water, and he will no more feel thirst in all eternity. Afterwards they powdered the mass very finely, put it into a fixation-glass, and poured rectified aqua vitae on it, one hand's width above the matter. Then they sealed it and put it into a dish with ashes to boil, first with little fire, and in 12 days everything was dissolved into clear water. Then one can see the spirits rise with the bodies, and the aqua vitae as silver streaks; and when the streaks begin to become coarse and thick, you must increase your fire, and 24 days afterwards everything will be fixed with the aqua vitae in the form of a glossy oil. When that is cold, it will be somewhat thicker, like oil or honey, clear transparent like crystal. It is a perfect elixir. Put it into a glass *ampulla*, closed above, and put it into the secret furnace of the philosophers, or *in tripode*. That is the dry furnace of the philosophers. Give it moderate heat, so that you can keep your hand in it without burning for the duration of

one *Ave Maria*. Then the elixir will be congealed into the philosopher's stone within 40 days, which will change all imperfect metals and well washed ♀ into true, better and nobler ☽ than comes out of the mines. *Raimundus Lullius* speaks of this work that it is a stone and a medicine, to which no foreign matters are added, but that one takes away from it what is too much. Praise God!

CHAPTER LI

Understand that you can make an elixir from ♃, and from ♁ alone to the red, for all old philosophers unanimously agree that ♃ is at bottom fine ☽, but yet raw and not boiled enough by the heat of the sun. Likewise they say ♁ is fine gold in its innermost, but impure. If its impurity were taken away from it and its innermost turned outside, it would be perfect gold. You must not for this purpose open your purse and incur much expense in the Art, for God, who has made all things without a diminution of his essence, has prepared enough matter for us to fulfill all our desires, provided we know them and can prepare them. Let us, therefore, pray God that he may give us the intelligence to recognize the things which he has created for us, and that we may prepare it in such a way as to reach our goal, and to acquire the stone, for which we work, and to use the same for the honor of God and ours, and also for the happiness of the souls of our neighbors (actually: for the "salvation" or "heavenly bliss").

CHAPTER LII

THE TENTH WORK - *Aqua Philosophorum*

FOR THE WHITE

Some took 1 lb of ♀ of ☽, and also the salt of ☽,

prepared in everything as has been taught in the ninth work; and they kept them for themselves. Further, they burnt an *aqua fort* of 3 parts, alum, arsenic, egg-chalk, calamine ana 1 part, saltpetre as much as all other parts weigh together. From this they made an *aqua fort*, pouring it each time anew on its feces, and again burning it 4 or 5 times. In this water they dissolved the ♀ of ☾, and drew the water off by distillation. They sublimated the ♀ ☾ .ae. They did this sublimation 3 times, each time with fresh water. Thus they drenched the ♀ ☾ .ae in a white spirit or tincture, and by dissolving and sublimating they made it subtle and increased it in its power and projection 100 times. Afterwards they took the prepared salt of ☾ and dissolved it in rectified *aqua vitae*; drawn off 5 times of *ana* alum, arsenic, egg-chalk and calamine. They again distilled the water off the *sal Lunae* in a lukewarm *balneum*. Upon the salt they again poured water till it was dissolved; and again drew the water through the *balneum*. They dissolved and congealed with fresh *aqua vitae* till the silversalt no longer congealed but stayed like oil, white and glistening like snow.

After this they took the ♀ which they had sublimated, rubbed it on a stone, and imbibed it with itself. That is what the philosopher *Danthin* says: Give it to drink its sweat, and it will become strong, so that one cannot overcome it in all eternity, for it will henceforth no more lose its power, that is, one will be unable to rob it of its sweat, because they are now simple (or: "one") like the insurmountable heaven, and it is no longer ☾ but qu. ess.

After they had imbibed all oil and salt into ♀, they

took a glass with a long neck (No. 21 page 103). Into that they put the matter, sealed it above and put it for 8 days on warm ashes. Then the matter became hard as a stone. Now they broke the glass and powdered the matter finely; they put it into a fixation-glass and poured 1 hand's width of aqua vitae upon it. They sealed the glass and set it on a furnace, in a dish with ashes. First they gave a gentle fire, as if one wished to burn rose-water. Within 10 days they saw the matter with the aqua vitae rise, like silver streaklets, up and down through the fixation-glass, and when the streaklets began to become coarser and thicker, they increased their fire considerably, for your matter starts becoming coarse and fixed. And that is what Hermes says in the regimen of the fixation: It rises from the earth to heaven, and again falls down upon the earth, and the nethermost turns into the uppermost, the uppermost into the nethermost. And when the matter begins to thicken, you may be assured that the end is near, and the fewer veins you see in the glass, the more you must gradually increase your fire. They continued with this regulating of the fire till they saw no more little veins rise and descend. And they saw the matter at the bottom of the vessel like a bright, glistening oil, white as crystal. And it was a perfect elixir, penetrating the ♀ and all leprous metals into real silver, withstanding all tests, better than what comes out of the mines, (or: the ores). If then they wished to turn this elixir into the philosopher's stone, they put it into a glass *ampulla*, closed above and set it into the furnace of the philosophers or *in tripode*, that is the furnace of the philosophers or the dry furnace, in which they used to calcinate and congeal their spirits; and they kept it in such

heat that they could hold their hand without burning between the jar with their ampulla and the furnace. They let it stand in this heat for 40 days, in which time the elixir had congealed into a hard crystalline pulverizable stone. And it grew 100 times in the first projection, and it is the philosopher's stone. Say thanks to God Almighty, be kind to the poor, and work sufficiently.

CHAPTER LIII

THE ELEVENTH WORK

Others took ♀ and ☾, and dissolved them in the aforementioned ▽. After that, they sublimated them, in every way as in the work just related. They also prepared the salt of ☾ just as before; thereafter they dissolved and imbibed the *sal lunae* with its own spirit, as in the previous work the salt with the ♀ of ☾. This is what *Morienus* says in the book of the Mineral Stone: Refresh the earth with the heavenly dew, and the earth will become fertile and produce flowers of a heavenly color. And after they had imbibed the sublimated and dissolved ♀ in its own salt, they prepared it in every way as I have taught in the above work; and thus they turned it into the philosopher's stone, into the same power and projection. In this way the old philosophers made their elixir in many ways, and prepared their stone and immediately brought it into very high power.

CHAPTER LIV

THE TWELFTH WORK

There were others who calcinated ☉ and ☾, and dissolved the chalk in balneo in distilled vinegar, till everything was dissolved into pure water. Then they drew the vine-

gar off by distillation till a small skin appeared. Now they removed the helm and put it into a glass pot, into a very cool cellar, for 5 or 6 days. During this time small stones sprouted, nothing else but crystals, from ☉ as well as from ☾. They removed these little stones and again distilled some water off them; and put them again into the cellar. They repeated this till nothing sprouted; then they put the crystals into a glass pot with a helm, set it in a cupel with ashes, distilling with a moderate fire till nothing dripped. Thus the ☉ and ☾ remained so to speak as if it were oil; as soon as it cooled down, it was hard like a pulverizable stone, which they did in fact pulverize very finely. They dissolved it in distilled vinegar, as before, and drew off the vinegar till a little skin appeared, and set it in the cellar to crystallize as before. They repeated this till no more feces remained, and thus they had purified the ☉ and ☾ from their uncleanness.

Then they took these little stones thus purified, pounded them to a subtle powder, and put that into a fixation-glass. They poured a hand's width of rectified Aqua vitae on it, and proceeded with a moderate fire, as has been reported above, till it stood like a fixed oil and was a perfect elixir, which transferred ♀, ♂ and ♃ into ☉ or ☾, according to what had been the ferment.

If they wished to change this elixir into the philosopher's stone, they put it into a glass ampulla, set it in tripode for 40 days, and regulated the fire as has been taught above. Within the 40 days the elixir changed into the philosopher's stone. This is the Stone of which the philosopher *Calid* says that nothing foreign comes into it, only that one removes from it its

impurity and urges it a bit so that it stays in ☿ , that is in the Aqua vitae, which is wonderfully fixed with it in the fixation and is a means between (or: a medium, or intermediary) between the ♀ and the metals, and the philosopher's stone. For if the medium did not exist, the ♀ would in no way stay with the metals; but when now this medium is fixed with the philosopher's stone, the spirits remain constantly in the metals. In this Art many expenses are incurred and much labor is performed. Then, when they have worked for a long time and believe to have done their work well, after they have made it fixed, subtle and fusible and at last arrive at projection, they don't accomplish anything and are then as far as they were before. Then they think that the Art is impossible to practice, for they do not know the medium and do not understand the stone which God has given us for nothing. Neither do they know that by this medium all things must be joined, and because they have neither knowledge nor understanding of this medium, they can never reach *perfection*, even if they labored till Doomsday; but if they knew this medium, all their work would succeed. With this you cannot make any *projection* except on ♀ and ✎ , and it is a Stone to the White; but if it has been prepared from ☉ , throw it on ♃ and ♀ , you will be taught the quantity of the *projection* by experience.

CHAPTER LV

THE THIRTEENTH WORK

Others make Aqua fort of Roman ☉ and ☽ to dissolve the ☉ ; or of alum de roche and saltpetre to dissolve ☽ . They make such Aqua fort as is customary, and they dissolved therein ☉ and ☽ , each by itself, because they wished to

make both stones. After that they put each a part into a glass pot with a helm on it, and distilled 2 parts of the Aqua fort in balneo. Then they removed the helms and put the pots for 8 days in a cool, humid cellar. Thus, little stones formed in time at the bottom. Those they took out, put the helm on again and distilled each almost entirely in balneo. They set the rest once again to sprout, as above, and again crystals formed. They added those to the first, each to its kind. They cleaned the pots and put in it its stones, put the helm on, and set it for 8 days into a boiling balneum. During this time all these little stones congealed into a hard, pulverizable stone. Then they took the stones and pounded each by itself to a subtle powder; and they put each into a fixation-glass, and poured 1 hand's width of our Aqua vitae, prepared specially for each. They sealed the glasses hermetice, and boiled with such a regulation of the fire as has been taught in various places, till they stayed in the consistency of a fixed oil, red, transparent, clear like a ruby, to the Red; and transparent, clear, snowwhite, glistening like a crystal, to the White. And both were elixirs that tinged ♀ and ♂ to the Red, and ♀ and ♀ to the White. But if they wished to transform both elixirs into the philosopher's stone, they put each elixir into a glass ampulla, sealed them hermetice and put them into the furnace of the philosophers for 40 days and nights with such a regulation of the fire as has been taught previously in various places. In the given time they turned into the philosopher's stone, hard, transparent like a ruby to the Red; and snowwhite, crystalline to the White.

My child, Thank God and work diligently, for what you are here taught of these two stones, you can make from ♁ to the Red, and from ♁ to the White, although I believe that it would be done more easily and perfectly from ☉ and ☾. Nevertheless, all philosophers and old folks concur that lead is leprous gold, and that it lacks nothing but that its impurity be removed from it, and its inside be turned outside and its outside, inside; then it would be fine ☉. That is why it is known, for the reasons mentioned, that the philosophical stone, white and red, can be made from these metals without a foreign addition, provided they be cleansed of their impurity and joined to an Aqua vitae, which is the medium.

CHAPTER LVI

THE FOURTEENTH WORK

Take *antimonium*, sublimate it by itself. Then make an Aqua fort from Roman ♁, 1 lb; saltpetre, 2 lbs; salt, 1 lb. Pour this ♁, 4 finger's width above the sublimated ☉, distill it off again in balneo till it is quite dry. Add to it half as much ♁, and sublimate them together with a strong sublimation fire. Put what rises separately into a glass, well closed so that no air can escape; what has not sublimated of the ☉, pound small, and pour water on it which has first been distilled of it; put it in the balneum to distill till it is dry.

To this add again half as much ♁ and sublimate it as before. Repeat this till all ☉ has been sublimated. This is called the Qu. Ess. of the antimonium. Now take this qu. ess. antimonii, put it into a glass, well closed with glue, sand

and wax. Set it in a hot steam bath of water for 3 days and nights. It will dissolve as white as milk. After this, lute a helm on it and separate the four elements. First distill the bad water from it with a gentle fire and throw it away. Put another recipient on and let the balneum boil. Then a white water will go over it, which is the element of the water or *lac virginis*. Distill till it no longer drops; then distill it out of the ashes, and keep that also, for it belongs to the white water. Such tinges tin and copper into fine, good silver.

After this, pound what remained in the glass very finely and set it to dissolve in putrefaction, as has been taught above. Then an oil will appear, pale as water. That is the element air. Now give stronger fire in the ashes, and a red matter will appear, like thin blood. Increase your fire again till all matter has gone over. Then you have the element fire. The element earth, however, which stays in the glass, is good only for throwing sway.

Now take the first element of the water, *lac virginis*; put it into a glass and close it hermetice. Set it into the athanor which one has in the warm stove, and give a very gentle fire. Then all colors will appear, for after the blackness, a beautiful whiteness will come. Then it has enough. All this will take place in one month and it will be a tincture for silver, which mixes with $\frac{1}{4}$, just as all silver with gold.

Now put 1 lb of ♀ into a crucible; heat it till it starts smoking. Pour upon it one "Lot" (half an ounce) of the said elixir, and give strong sublimation fire. Then it

will stand as if the crucible would break. But if it becomes brittle, add more red ♀, and you will have very fine ☾, steadfast in all tests. The element of the fire, however, which you have kept apart, close it into a glass as previously the white water, till finally a red color appears. This tinges, in everything as in the white, the ♀ into good and fine ☉, which stands all tests, better than what comes from the mines.

CHAPTER LVII

THE FIFTEENTH WORK

This is an *elixir* from ♂ and ♀; how the golden shirt is to be pulled off the black king, which is ♂, and is to tinge ☾ into ☉.

Take the black king and pulverize it, and mix him with pulverized tartar; put it into an alembic, and first distill of it the tartar. Preserve this water well stoppered. As to the powder that stayed below in the vessel, put it into a calcination-vessel and calcinate it in the wind-furnace, or calcinate it for 3 days and 3 nights. When it is well calcinated and has cooled down, pour good distilled vinegar upon it and let it stand till the vinegar is colored yellow-red. Then pour it off into another alembic, and again pour other vinegar upon it. Let it stand again till it is colored, and then pour it off carefully to the other red vinegar. Again pour fresh vinegar upon it, and do this till all redness has been extracted from the chalk.

Now take all the tinged vinegar and draw it off per *balneum Mar.* You will find a red powder at the bottom of the alembic; that is the qu. ess. of the ♂; dissolve this powder in the cellar upon a glass tablet to the consistency of oil.

Pour to this oil its own water which you had first drawn off, and put it into a retort with an alembic; or lute another retort over it, the joints (seams) being well closed. Set it in the furnace on warm ashes; let it rise and descend, and you have a fixed and incombustible oil which fixes and tinges ☽ into gold. Take thin plates of fine silver, burn them and let them go out in this oil, and they will turn into fine ☉. This oil cures all man's sicknesses and all wounds, including leprosy, fever, fistulas, and cancer, etc.

CHAPTER LVIII

THE SIXTEENTH WORK

This is another elixir from ☿ for all sicknesses.

Take *antimonium*, pound it well with distilled vinegar. Put it in a warm spot to dry. Again pound it with vinegar and let it dry. Then take powdered salt as fusible as butter. Sublimate the antimonium through it (or: with it, or: by it) for 14 hours, first with a gentle fire, then gradually increasing it. When it has turned cold, break it open, and you will find the antimonium as white as snow, sublimated. Now pour warm water upon the feces that stayed at the bottom, filter it off as one would make a lye. Repeat this till all saltiness is gone from it. Dry what is left over and keep it. Then take same and pour distilled wine vinegar on it, so that it stands 3 finger's width above it. Stir it well and put it with the glass on warm ashes for 3 hours, and let the matter settle at the bottom. Then pour the vinegar carefully off; pour other vinegar upon it, stir it well, and let it stand in hot ashes as before. Do this 4 or 5 times.

Keep the drawn off vinegar in a glass, for in it is the

qu. ess. of ☉ ij. Now take this vinegar and distill it off completely by Baln. Maria, and the qu. ess. stays below in the destillatorium. After this, take what has been sublimated and do likewise with it; draw its qu. ess. off. Then take it and let it putrefy in horse dung or in balneo till the oil is dissolved. Then it is sweet as honey. This oil has inexpressibly great virtues for chasing away all contagious diseases and to keep man healthy; it heals all wounds, outside and inside, and leprosy, etc. *Glossa*: I mean to say that one has to bring the qu. ess. and the sublimated together in an oil and use it, as has been taught above.

CHAPTER LIX

THE SEVENTEENTH WORK

HOW TO MAKE AN ELIXIR FROM 2007 AND 1111

Others took one part 2007 and melted it. When it was melted, they threw into it 3 parts of 1111, stirred them together and let it cool down. Then it is brittle and soft. Pound it and wash it very well with salt and vinegar till no further blackness gets off it. Then dry it at the sun or a small fire. After that put it into a glass retort and, in addition, twice as much as its own of the Aqua fort described hereafter. Distill it up and down till it stays at the bottom like an oil, quite red, and it can no longer be congealed. Then you have the Aqua vitae and oleum philosophorum incom-
bustibile.

Now take of this oil **3** ij, or as much as you wish; add to it 1 Lot (half an ounce) of thinly beaten, fine goldleaves. Put them together into a glass retort or *phiole*, well closed, and let it stand for 7 days and nights on a moderate fire.

Then everything together turns into an oil. Now add again 1 Lot of fine gold, and let it again stand for 7 days and nights in warmth, as before. Then it becomes as thick as molten pitch. Now add 1 Lot of gold as before, and thus there are 3 Lots of gold in 4 Lots of oil. Let it again stand 7 days and nights as before, and you have a meltable medicine, like wax, to the utmost Red. It turns stiff in cold air. You must pulverize this, and throw 1 part on 500 parts of fine silver; it will all turn into fine ☉ .

The aforementioned water is made in the following way: Take Roman ☉ , 1 lb; alumen roche and common salt ana, 1 lb. Powder them small and mix it with 1 lb of distilled wine vinegar. Of that burn an Aqua fort; into that put 1 ☽ * .

CHAPTER LX

THE EIGHTEENTH WORK

ABOUT TWO WATERS

Now, my child, I will teach you to make two waters with which one does wonderful works of Art, for without these two waters, no one will draw the Stone from ☉ alone. *Arnoldus de Villanova, Raimundus and Albertus Magnus* have considerably improved this water, since they found each time more truth in it. *Arnoldus* found that one should add to it *crocus* and *lap. haematitem*, an equal measure of each. *Raimundus* found that one should add *antimonium minerale* and *vermillion*. *Albertus Magnus* found that one should put in it *aes ustum* and "Spanischgrün" (basic copper acetate or carbonate). All old philosophers were sceptical in this regard and made their Aqua fort from Roman vitriol and saltpetre, or from alum and saltpetre. That is also why it took so long till they accomplished any-

thing that was perfect. That is why I will now teach you to make the first water, of which there was mention made before in the Mineral-Stone. It makes the stone volatile. Make it as follows:

Take Roman vitriol, 3 parts; antimonium minerale, 2 parts; lap. haematite, crocus Martis, aes ustus, Spanischgrün and cinnabar, 1 part of each; saltpetre, 10 parts. Dry them to a powder and burn an Aqua fort, first with a gentle fire for 24 hours; subsequently with a stronger fire. When it has cooled down, remove the caput mortuum from the jar, powder it small, and put it back again into the distillation-vessel or the jar. Pour Aqua fort upon it. Immediately put a helm on with a recipient, closely luted, and distill as before. Do this 3 times, each time pouring the water on its powdered feces; and drawing it off again. This is then called *aqua philosophorum* for the Red, which you will often be ordered to use in the Art.

CHAPTER LXI

Now, how also to make the other water which gets fixed with the work, of which there has been mention made in the aforementioned Mineral Work, when I said that it is made with danger and with understanding of the alchemist. Proceed then as follows: Take Roman vitriol, that is very pure and transparent, and vermillion, of each 1 part; crocus Martis, lapis haematites, aes ustum, Spanischgrün, of each $\frac{1}{2}$ part. Dry and congeal them to a dust, till it does not retain any spirits. If half a part of antimonium minerale were also required, one should extract its spirit with vinegar in a lukewarm balneum, so that the spirit of antimonium is congealed before it is added to the work. But I will later teach how the spirit is

to be drawn out.

Now put the aforementioned matter, that has been dried to dusting, into a recipient; pour on it as much rectified Aqua vitae as was drawn over still 12 or 14 times after the rectification. Quickly stopper the *receptacul*, so that no spirits can fly out. Put it for 7 or 8 days in a warm balneum; then take it out, add a helm with a recipient, and provide yourself with such lute that you do not lose your spirits during the distillation; otherwise your work would be spoilt. Distill with little fire for 2 days and nights. After that, increase your fire for another 2 days. Following this, keep your glass with the matter burning for 3 days. Then let it cool down, remove the helm, and break the glass in order to remove the caput mortum. Powder that finely and put it into the recipient in which your water is. Close it tightly and set it for 8 days in the balneum, in such a way that you can just suffer your hand in the balneum. Now take it out and put it on the fire, gently heating the first day, more strongly the second; the third day, so that it glows (burns), and let it stand thus for 24 hours and afterwards cool down.

Now put again fresh matter, like the first, in the water and proceed with it as before. Do this 3 times, using fresh matter each time. You may also prepare this water in earthenware jugs, which are made at Siburg near Cologne. Add a helm on top that has a hole at the crown to put the matter inside; for when the helm is very firmly luted on it and the spout at the end is well blocked with wax, you do not lose any spirits. For if you were to lose the spirits, everything would be spoilt, since the tinctures are in the spirits and not in

the bodies. In such a way it must be prepared with great care and danger, and with the alchemist's intelligence, so that one does not lose the spirits, otherwise your work would be spoilt.


CHAPTER LXII

My child, I am telling you with right love that never has there been found a greater secret in nature than these waters, since with them one can accomplish all the kinds of works that can be done in *alchemy*. Because of this second water there have been so many errors in the Art *Alchymia*; yes, all our forefathers have so far not known of this second water. That is why it took them so much time till they accomplished anything perfect, and they worked also with great labor, for long times, and special care. Here, however, my child, it is explained to you with clear intelligence and labor. Therefore, thank God the Almighty that the first of these two waters is called *aqua philosophorum*; we call the second our burning, blessed water. That is why, when I say *aqua philosophorum*, I refer to the first water which contains the saltpetre that makes the Stone volatile. And when I speak of our burning water, I mean the second, which gets fixed with the work (or: coagulates). Therefore, my child, be very careful not to mistake one for the other (or: not to use one instead of the other).

CHAPTER LXIII

THE NINETEENTH WORK CONCERNING



Now take quicksilver, 4 or 8 lbs; or as much as there was quicksilver in the first two sublimations; but dry your  without losing the spirits, also the common salt, till they are like dust. Mix them and grind them on a stone with strong, distilled wine vinegar, till the quicksilver is no

longer noticed - as subtly as if one were to paint with it with a brush. Now put it into a stone pot made for that purpose; add a helm, luted firmly and tightly; set it on a furnace in a cupel with ashes or sand; lute a recipient firmly to the spout; draw the wateriness up with a gentle fire till you see that the helm gets dry and nothing drips from the tubes of the helm. Now increase your fire, so that it can nicely sublimate; when the fire begins to throw flames, add more coal, so as to keep it for 24 hours in even heat. After this, increase your fire considerably till the bottom of the pot begins to glow nicely; let it stand for 6 hours in a gentle glow (heat). After this, make it burn more strongly, in order to drive up the coarse spirits of the vitriol together with the quicksilver; since the volatile part of the vitriol is embraced by the ♀, because it is its like and they are of the same nature; that is why they clasp each other. Therefore, *Aristoteles* says in the Book of the Stone, in the 8th: The spirits that are quite fixed are of no use as long as they are earth, and they do not notice that the philosopher's stone, which God has given us for nothing, that is, vitriol, is fixed in one part; otherwise it would have no nature with the ♀ and the metals. For in its unfixed nature it receives the ♀ in its living being alive; and when it has received the same, they become together one *corpus* and congealed quicksilver, which was previously alive. And thus the stone which God has given us is united with the quicksilver, and they become one *corpus*, which is volatile, and likewise with the fixed part.

Afterwards, when one has made it to rise and again fall, one congeals (gets fixed) with the other, keeping their natural

moisture. Thus it does not lose its natural *ingress*, as *Geber* says. Whoever sublimates otherwise than through the stone that God has given us for nothing, will never attain to the righteous and perfect Art.

CHAPTER LXIV

My child, I am telling you this so that you should know what you are doing, and understand what is *sublimation*; so that you do not imitate the blind who wants to lead another blind. You must know that you must always sublimate at least once or twice through the feces, in order to rise the more fixed part together with them, for *Morienus* says: If one part is volatile and the best part is fixed, it retains the best, which is volatile.

My child must know that in the first sublimation one takes 2 parts of Roman vitriol to 1 part; but in the second sublimation, or after the first, one takes as much of one as of the other, and one sublimates twice through the feces. That makes 3 sublimations. My child must know that in the first sublimation one takes twice as much Roman vitriol as ♀, because the ♀ is alive; for if you did not take more Roman vitriol than ♀, the ♀ would not congeal. Neither could you grind it dead on a stone, but it would always live and not mix with the vinegar. Therefore, if you grind it, grind it such that nothing living is seen of the ♀ on the stone and it is totally killed; otherwise your sublimation would be good for nothing, and your spirits of the Roman vitriol would not rise with the quicksilver, nor would they grasp each other thoroughly, but each would sublimate and rise by itself. Sublimate it always once or twice through its feces, till all the quicksilver is

dead and hard, so that you can powder it before you sublimate it again through fresh vitriol. After that, do not take more of one than of the other.

If the quicksilver were not yet dead, you would now not be able to kill it, because there is no more of the one than of the other. Therefore, take good care to incorporate it well on the stone the first time, and to grind it diligently. If you have to mix it again with its feces, do it with good distilled vinegar, as finely as if one were to paint with a brush with it. In this way you must always proceed when you wish to sublimate ☉ through Roman vitriol. If, however, you wish to sublimate it without any addition, pulverize it dry and always set it dry to sublimate. Know also that you must well sublimate it 5 or 6 times before you dissolve it, that is, the first (sublimation) 3 times through double the weight; and then 3 or 4 times through equal weight. My child, I have now taught you sublimation. Take care that you memorize it well, for great errors occur during sublimation; when it is done poorly, the work is spoilt.

There are many who have the audacity to sublimate and do not know what they are doing; they believe that they have well done their job. Then, when they find nothing fruitful at the end, they consider the Art impossible. For them the Art is indeed impossible, because they understand neither themselves, nor the Art, nor the work at hand. They wish to sublimate and do not know why they sublimate quicksilver with vitriol. They know nothing else but that one has to sublimate in order to rubify; but they ignore that it must be joined to the stone which God has given us for nothing. And if it were not subli-

mated with that, one could never unite it with the metals, for without this means, it would not stay in the metals; for the stone that God has given us for nothing is a medium between the metals and quicksilver, as said before. Because they neither know nor understand this medium, also because of other reasons concerning the Art, they can never reach *perfection*. Therefore, open your eyes and see; and your ears, and hear; and open your intelligence, for here you are shown everything you need - with this, enough of sublimating.

CHAPTER LXV

Now we will deal with *solution*. After the quicksilver has been sublimated, dissolve it first in aqua philosophorum; and thus dissolved, put it into the sublimation-pot; put a helm on, and a recipient, everything well luted; and distill it first with a gentle fire, till all wateriness has gone over and you see the quicksilver sublimate in the helm. Now increase your fire a little, so that it continues nicely to sublimate for another 6 hours. At the end of the 6th hour, make the bottom glowing. Let the pot stand in the heat for 4 times 6 hours, which together is 24 hours. When your water has been drawn off, let it cool down, remove the helm and the . The water that is in the recipient is no longer any good, or one may keep it to calcinate certain bodies, otherwise it is no good. For the *argentum vivum* has carried with it all power and all tincture, because they are equal. From a horse comes a horse, from a dog, a dog, etc. All tinctures in the water are like, and they have all received their original nature and first origin in the mines from ♀ , and he is the father of all. Thus the ♀ carries all tinctures to his nature about

with him, and he marries them only in the solution, for all natures have turned into water and, as ♀ at the same time becomes water, they all become one and joined in the solution. Thus there is a marriage between the tincture and ♀, which marriage is later, after the fixation, to be considered the matrimonial work. That is why *Aristoteles* says: I do not believe that one can transpose one thing out of its nature into another, unless one first bring same into its first nature; then it is possible to change it into another nature. All things were originally water. Therefore, if someone wants some *perfection*, or wishes to make an *elixir* or the *lapis philosophorum*, he must needs turn everything together into water before.

CHAPTER LXVI

Now take the quicksilver and dissolve it again in fresh *aqua philosophorum*. Again draw the water off through the helm, with a gentle fire, as before. Do this at least 5 or 6 times, or at the very least 4 times, each time resublimating, and take each time fresh *aqua philosophorum*; for it must have so much tincture that within it is as beautiful as fine gold. My child must know that ♀ becomes so subtle and strong in every solution and sublimation, that it increases each time in projection a hundredfold when it has been brought to the *elixir* or the philosopher's stone. That is why, my child, do not tire of dissolving and sublimating, for the time and labor is paid and rewarded a thousand times.

CHAPTER LXVII

When everything has been dissolved and sublimated, sublimate ♀ 3, 4 or 5 times, till it leaves no more feces, for

that is what *Morienus* says: Unless you take its blackness away and make it clear like a crystal, you have not accomplished anything in the magistry; therefore, sublimate it till the bottom of the pot stays as beautiful as it was when you put it into it, and it is clear like a crystal. Then it is prepared up to the calcination. Therefore a philosopher says: Christ is taken from the cross and put into the grave.

CHAPTER LXVIII

Now they took the quicksilver, prepared in this way, and closed it in a glass ampulla or in a philosophical egg, which they filled entirely, so that the spirits should not rise. They ground it very finely on a marble or glass plate before putting it in (the egg). When it was inside, they stoppered it tightly, after they had thus packed it as tightly as they could, so that the spirits should have no air; for if they had air and the heat were too great, the spirits would rise in the glass. That is why they packed it as firm as they could, filled to the brim, so that nothing stayed empty. Then they sealed it hermetice, set it for 6 or 7 weeks in tripode and heated so strongly with coal that they could hardly hold their hand between the wall of the furnace and the dry stove in which ♀ stood calcinating.

As soon as they had checked the heat by looking through the square hole of the big furnace, they closed it firmly with a stone that fitted into it, so as to retain the heat in it. During the day and the night they inserted their hand 4 or 5 times through the square hole, so as to feel if the heat was suitable. It must stand thus at least for 6 weeks, in order to well digest, or calcinate, or open up, the matter; for to

digest is as much as to digest (Note: "digerieren" is a latinized expression which means the same as "verdauen".), like the food in the pit of the stomach. The stomach is the vessel in which the food is boiling; but the liver, which is spread under the stomach-pit, must open the food with its heat and dryness and separate the elements, each for its type of food. In the same way this *materi* must also be digested and opened with the help of a moderate fire, so as afterwards to separate the elements from it, so that each imperfect metal should take its nourishment, each what it requires to reach health and *perfection*. That is why, my child, keep your fire moderate or your work is lost. For if you were to make it too hot, it would dry itself up. Afterwards you could not get any moisture or water and could not *albify* (make white), and thus your work would be spoilt. For if you cannot have any water, with what will you have fire and air, for such must be done by means of the water, just as the preparation of the earth. Consequently, water is the axe and the hammer with which the workman performs his work, and afterwards shows it up.

Such it is also with this water. With it you must separate your elements and prepare your earth in order to perfect your work. After that, however, the water does not remain with the work, as will be taught later. Therefore, my child, do not make your fire too hot, so that you do not dry up your matter. Neither give it too gentle a fire, or else the matter would become too coarse, raw, and remain closed, and would not open up to get the water thereof; neither could it be separated. Note: When the food gets into the stomach and the liver is too cold, it is not digested and the food remains closed and un-

consumed, which people throw out and spit out. Should it happen that by chance or negligence you have made your fire too hot or too cold, or if you left the matter stand too short or too long a time *in tripode*, and then you would get to the stage of distillation but the matter would not rise, being too closed or too dry; or if you had taken it out too early and it would thus not be subtle enough, or not sufficiently opened, and would not dissolve in the *aqua philosophorum*, as you had done before - then draw the water off and sublimate it as before; put it again in a glass ampulla or an egg of the philosopher's, and then in tripode, and give fire as before, and take better care.

My child, with this I have taught enough of *calcination*, *digestion* or opening. Do not begrudge the time you spend on the work and understand each thing correctly before you begin to work with it, etc.

CHAPTER LXIX

When the 40 days and nights are over, remove ♀ from the tripode and break the glass, because the matter is hard and baked together. Take it out and grate it on a stone or glass plate, very finely. Put the powder into a glass pot, lute a helm on it with lute that can stand water, and set it in the balneum of this shape (No. 22). You must have a long kettle, 2 ells long and a half ell wide. At the side there must be a pipe for pouring in boiling hot water, when occasionally something is boiled away. Into this big kettle one has to hang a small kettle, half an ell deep, which lies with the rim on the long kettle and fits that well. Below, this small kettle must be full of small holes, through which the

steam of the balneum can go round the retort (or: alembic) which stands in the small kettle. Set this long kettle into a furnace. It must be level with the kettle above at the rim and all around it 1 hand's width of room between the furnace and the kettle. This furnace should have two holes for ashes and above them, a grate (or: grid) through which the ashes fall. One and a half foot above the grate there should be a hole for heating. Put a strong iron cross in it for the big kettle to rest on. It must be attached above with the uppermost layer. The stones of the uppermost layer of the furnace must be hewn, so that they fit all around the kettle and keep the heat within. The furnace has to be lined with strong glue, 1 hand's thick, so as to retain much heat - then it is ready.

Now hang the small kettle with the holes in the long kettle and put on the floor of same; small, subtle (or: fine) hay, or cowhair, 1 hand thick. Into that set the glass pot with the matter and the helm on it. All around the glass stuff fine hay, or cowhair. After this, make a round leaden lid (or: cover), which fits all around the small kettle and lies close by the glass pot. The reason is that in the center of the lead a round hole must be cut into which the glass alembic fits, so that no steam can escape anywhere except through the pipe of the long kettle into which the hot water is poured. When it is ready, put the helm on, lute the recipient to the spout, fill the kettle through the pipe with clean water, put fire under the furnace, and let the balneum boil. Keep it thus for 15 days and nights, always having hot water at hand to fill the balneum anew. Provided your matter has been well

opened during calcination, and provided you have kept your fire at an even temperature, you will not distill beyond 9 or 10, or at most 12 days, since you will obtain enough water. Otherwise you will not get it for a long time, that is to say, hardly in one month or 6 weeks, or perhaps never; so that you are obliged to remove the matter again, dissolve it in aqua philosophorum, draw off the water, sublimate and grate it, and again put it back into the glass ampulla or the philosophical egg, and set it back in tripod, keeping the temperature of the fire just as above.

But it cannot be said for certain how long it takes to draw the water from the balneum over, nor how much water you must distill with which you have to dissolve all your substance or matter, since there is no specific measure or weight for it. Nevertheless, it is easy to have enough water for it, for when ♀ dissolves (and again congeals), it can well dissolve in common water; and once it is congealed, it is likewise easy for it to congeal (again). This is said by Hermes in the Book of the Stone: Thus some have drawn over 2, 2½, 3, 4, 5 parts of water, depending on whether their work, which they had begun, was small or big.

CHAPTER LXX

If it should happen that your matter does not dissolve, I will show you a way to dissolve it. Put the helm back on, again distill the water off, grind your matter with a little distilled water on a marble slate till it is like pap. Put it back into the glass, pour all the distilled water upon it, and put it into the balneum for 5 or 6 days. In time it will dissolve, and when you have again drawn off the water, remove

the matter from the pot, grind it on a marble slate or on a glass slate, and then put it in a glass (No. 23 page 103) with a round belly and a long neck, luted tight above and turned in, like a small pin (or: peg or plug), so that, when the bottom rises, it can again start dripping. On each side there must be 2 arms rising from the belly to the neck, so that the watery smoke that rises into the neck can escape. Somewhere, (maybe in the neck) there is a glass tube, like a funnel, through which the pounded matter has to be put into the glass, well shaking it, so that it may fall upon the bottom. It is also through such a tube that one has to pour the water upon the matter. Afterwards, seal the tube hermetice, set the vessel into the balneum, keeping it thus till everything is dissolved into pure water without feces at the bottom. This is the best kind of a dissolving glass, because what steam rises from the belly through the arms into the neck, drips at the point which goes down from the neck, and this helps quite a bit with the solution on account of the steady dripping day and night. I have not found a better kind to dissolve quickly and well.

CHAPTER LXXI

When everything is well dissolved together, let the balneum cool down, pour it into a distillation pot through the tube through which you had poured in and which was sealed. Put a helm on, put it on the furnace in a dish with strained ashes, add a recipient, distill all water and milk down with a moderate fire, and keep that well stoppered till you need it. Take your matter out, pound it very finely on a marble-stone or glass tablet. Thus pounded, put it into a glass ampulla or egg of the philosophers; fill it completely so that

the spirits do not rise, and seal it hermetice. Now put it in tripode to calcinate, digest, or open, as before, for it must again be digested and then again dissolved. With the help of the water (or: by means of the water) the element air is to be drawn out. Be careful, therefore, to give the same heat as before, for 30 days and nights. Then let the furnace cool down, remove the egg with the matter, and break the glass.

Take the matter and put it again into the dissolving glass through the tube, after it has been pounded finely. Again, pour part of the element water upon it, as much as you consider necessary for dissolving the matter, which now dissolves more easily than the first time. Seal the tube hermetice and put it in the balneum into the small kettle with the holes. Stuff hay or cowhair around it, and let it dissolve, as before. After this, let the balneum cool down, open the tube, and pour the dissolved water into the distillation-cask; put the helm on, and put it into a dish with strained ashes on the furnace, together with a recipient luted thereon; or first draw the water in the balneum off before you set it in the ashes. This would be the best and surest means, as in the balneum nothing rises but the element water, while in the ashes occasionally something of the element air also goes over.

If one has made the fire somewhat too hot, one has to separate it again in the balneum; that is why it is safest first to draw off the water in the balneum and then remove it and put it in a dish with ashes on the furnace, and distill the air off with a good fire. The air goes over in the form

of a golden oil, of a beautiful yellow color. Do this till nothing drips any longer. Pour this air or yellow oil into a glass ampulla and preserve it well stoppered till you need it. Now take your matter out of the distillation glass and again pound it intangibly. Put it into a philosophical egg, completely filled, so that the spirits do not rise from the fire; seal it hermetice, set it in tripode, heat as before, for 30 days. Then let it cool down, take it out and pound it intangibly, and put it into the dissolving glass to dissolve. Put it back into the balneum as before, till it is all water without a sediment.

Let it cool down, take it out, pour it into the distillation pot, put the helm on and a recipient with it, distill the water off in balneo, pour that to the first element of the water, or virgin's milk, set your glass on the furnace in the ashes, heating at first gently, gradually more strongly, till at last the matter is glowing in the pot. Now distill the element fire blood-red. It tinges glass and everything it touches, and it makes it pliable, which is a wonderful thing. When it no longer drips, heat for another 4 hours with great violence of the fire. Then let it cool down, remove your recipient, lute it closely, and preserve it carefully till you need it.

CHAPTER LXXII

Thus you have the 4 elements, each prepared specially, that is, virgin's milk or water, air, fire, and earth, separated from ♀. Remove the earth from the glass pot, pound it small on a stone, and put it into a vessel made as a covered dish of Siburgian earth (or: clay); or take two flat bowls

that fit tightly upon each other. Lute them firmly with strong lute that can stand the fire, and place them in an arched furnace or *reverberatory* to calcinate there for 8 days in even heat. Then take it out and pound it intangibly; put it into a dissolving-glass, pour on it of your element of the water, or virgin's milk - a large amount; yes, even if you poured all your water on it, it would be all the better. Close it tightly and let it stand in *balneo* till everything is dissolved into clear water without feces. Then let it cool down, take it out, pour it into the distillation pot, and that in the *balneum* together with a helm on it and a recipient attached to it. Distill the water off and let it cool down. Remove the recipient with the water or the virgin's milk, close it tight and keep it for times of need.

Remove the helm from the pot, and you will find the fixed ♀ at the bottom, clear as a crystal, which salt or earth is the nourisher and the foundation of the Stone, and, as some say, thus one does not require any ferment of gold or silver, because the earth or salt is a corpus from which the spirits have been withdrawn and separated. It is said to be the origin and *sperma* of all metals, that in it is the true ferment, and that they do not require any other ferment. They take one half of the earth or salt, and the other half of the element of air, and all the water; they mix them well and put (the mixture) into the fixation glass, seal it hermetice, and set it on warm ashes. There they let it rise and go down again till everything is fixed and remains in a fixed oil. This they put into a glass ampulla, or a philosophical

egg, seal it above, and put it in tripode for 60 days and nights at an even, moderate heat. During this time it is congealed into a crystalline, pulverizable and fusible stone.

Then they take the other half of the air and the earth, mix them with all the fire, and put it (the mixture) into a fixation glass; they seal it, put it on warm ashes, let it rise and fall till it is fixed and turns into a fixed oil. Then they take it out and put it into a glass ampulla or philosophical egg, seal it, and set it for 60 days and nights in tripode in moderate heat. During this time it congeals into a crystalline stone, red as blood, pulverizable and fusible like wax. Then they believed that the Stone was perfect to the Red and the White; but when they came to make projection, they found nothing and were cheated with their false opinion, believing that they did not require any ferment except salt and *terrae Mercurii*; because it is the beginning and origin of all metals, and they relied solely on it.

It is true that ♀ is the *sperma* and the beginning of all metals, and that in him everything is hidden; but he is no metal and has never been one. Example: The *sperma* of man is man's origin, and man's nature lies hidden in it; but it is raw and unboiled and has never yet been a human being or a corpus; how could a human being arise out of it; in it there is neither soul nor life, except through nature with the help of the mother and wet nurse, which must be done by length of time and moderate heat. Thus it is also with ♀. It must be congealed in its mother, the *minera* (the ores), by means of the air of Sulphur, and boiled in moderate heat, over a period of time, and it will thus become a metal and a corpus.

Consequently, according to the above-cited reasons, these people are cheated.

CHAPTER LXXIII

Now they had, or they kept, their ferment in reserve, both to the White and the Red. They put them into a fixation glass, each powdered fine by itself. To the Red they poured the blessed burning water; and to the White, the blessed water. They sealed both glasses, put them on both sides on top of a furnace in a big dish with ashes; they dissolved the ferment with the powder of the Stones in moderate heat, till our burning blessed water was congealed into a fixed oil, which was a perfect elixir. Then they removed same from the fixation glass, put each into an ampulla or philosophical egg, sealed it hermetice, and set it in tripode for 40 days and nights in moderate heat. During this time they congealed into the Philosopher's Stone to the Red and the White, both having an infinite capability. This stone you can at any time *multiply* with 7 parts of multiplied quicksilver and 1 part of this Stone. Put them together into a fixation glass; pour on them of our burning blessed water, and when this has been congealed together with our blessed water, put it into a philosophical egg, hermetice sealed, set in tripode for 40 days and nights. Then you have multiplied the Stone both to the White and the Red, in like power.

CHAPTER LXXIV

THE PREPARATION OF THE FERMENT

Take gold or silver, whichever you wish, for all is one manner and one work. Calcinate them with a subtle chalk, or laminate and dissolve them in our red or white burning water;

which, white burning water I shall teach later on how to make. Draw it off again *in balneo*. Do this 3 times, the last time draw it off, and your ferment is ready.

CHAPTER LXXV

My child, when you have separated your elements, as before, from ♀, and the salt or earth has been prepared, take all the earth, air and fire, mix them together and keep your virgin's milk thereof. Weigh how much these three weigh together, and add to all 7 parts, 1 part of ferment; that is 7 *mixture* to 1 ferment. Mix them and put them into a fixation glass. Pour on it as much of our burning blessed water as everything together weighs; seal the fixation glass hermetice, put it on the furnace in a dish with strained ashes. Everything together will dissolve into water, and you will see them rise and fall together, as a philosopher speaks: The lower must be as the upper, and the upper as the lower, or you have not accomplished the magistracy. Let it thus stand day and night till it remains at the bottom like a fixed oil. But before it becomes fixed, you will see all colors, yes, more than you could imagine. Then there occurs a marriage or wedding, that is, a union among the elements, and the ferment and the burning water, and the things that are in the burning water. When then the colors manifest, each shows its virtue, and the fixation glass suffers great discomfort, so that it stands there and trembles, because all opposing spirits are thus fighting each other, so that the fixation glass may well sometimes burst; and all who are in the room may die from the air; that is how poisonous the air is when all colors fight with each other. This is the reason why it is highly necessary that the fixation glass be rather

thick.

Therefore *Aristoteles* says: I heard and saw my children quarrel, and it tore heaven, and I ran out of the world. When now they have quarreled enough they finally reach one color, and then the matter starts to congeal, and the marriage is consummated. Therefore, keep it day and night in moderate heat till it is fixed, and take great care not to make the fire too hot. When then it stays at the bottom in a fixed oil, let it cool down, and you have an oil that is thicker than honey. It is a perfect *Elixir*. Now remove it from the fixation glass, put it into an *ampulla* or egg, seal it, and set it *in tripode* for 40 days and nights, in even, moderate heat. Then the Philosopher's Stone will coagulate, which can be pulverized and which is fusible like wax, transmuting all impure metals and quicksilver into real gold, better than that which comes from the mines. Its *projection* and power are infinite.

My child, Thank God and be kind to the poor. The *projection* will be self-evident when you do it. Later on we will tell more about projection. Here the work of the quicksilver is finished. You will also learn many different kinds of manual operation in connection with this work. (Fixation glass, or fixing glass.)

CHAPTER LXXVI

THE TWENTIETH WORK

My child, I now wish to teach you how to make the burning water to the White. Take *alum de roche*, dry it over a gentle fire till it dusts, without losing its spirits; also *galmeystone* (or: *calamine*), egg chalk (egg calyx) sublimated to the White, as will be taught later, *ana*; pound them subtly

(or: finely), put them into the distillation pot, pour *aqua vitae* rectified of its *phlegma* on them, put a helm on, and distill a water as I have taught about the burning water to the Red, which congeals during the work. Pour it again on its feces, and distill it off. Then take fresh matter, pour your water on it, and do in everything as has been taught for the Red; preserve this water for when you need it.

My child, I will now teach you what you should do with the element of water or virgin's milk, which you drew off before during the work of ♀ and which I told you to keep and which I did not wish to have for the work to the Red. There are some who put the air together with the earth, the virgin's milk and the *ferment*, but all this air is no good except in the White work, because it increases its tincture to the White. I will, however, teach you here another way of utilizing the water or virgin's milk.

Take fine cupel-silver, dissolve it in *aqua fort*, made from alum and saltpetre, *precipitate* it and wash the chalk of the *aqua fort* with common water. Dry it and put it into a jar; pour distilled wine vinegar upon it, * and calcinated tartar, and proceed just as I taught you before. Draw it off again, and distill the ♀ of the silver, 1 lb or ij as above. Prepare the salt or the earth of the silver everything as I have taught above. Now take the ♀ or the Qu. Ess. of the silver, sublimate it through 4 parts of alum and 2 parts of common salt. Dry the alum so that it keeps its spirits; mix them together and pound them on a stone together with the ♀ of ☽ and distilled vinegar till one no longer sees the ♀☽ae. Then put it into our sublimation cask, and sublimate

it as has been taught above. After this, sublimate it again through its feces; then sublimate it again 4 times, always with fresh matter. Afterwards, dissolve it in our white burning blessed water, and again draw off the water together with the fire; and again sublimate the ♀ . Repeat this 4 times, each time with fresh white-burning water, then the ♀ of silver of the *Qu. Ess. Lunae* is prepared.

Now take the prepared salt of the silver or the earth, which I told you to keep. Pound it with the ♀ of ☾ , each by itself on a stone till it is intangible. Further, take the virgin's milk, which I told you to keep, and *imbibe* it by grinding together on a stone (or: mixing) into the sublimated ♀ and salt of the silver; or put the pounded powder of ♀ and the salt of the silver into a glass *ampulla* or philosopher's egg, and pour on it the virgin's milk, which, in the previous work, I did not wish to have mixed with the air, fire and earth. Seal it *hermetice*, and set it *in tripode* for 60 days, with a moderate fire. Then it will change into a hard, crystalline Stone.

Now break your ampulla or egg, pound your Stone intangibly, put it into a fixing-glass, and pour 4 times the weight of your matter of our white, burning, blessed water on it. Seal it *hermetice*, place it on the furnace in a dish with strained ashes, give it a moderate fire, and everything will dissolve into pure water, also rise and fall, and one will take the other up with it in the fixing-glass; and it will again fall down drop by drop on the matter. They will congeal gradually and one will keep the other with it at the bottom; and one will congeal with the other and stay at the

bottom as a fixed oil, clear and transparent, a true Elixir that transfers tin and quicksilver, yes, also gold, into real silver. As *Morienus* says: Whoever cannot make silver of gold, cannot make gold of silver.

Now remove it from the fixing-glass, put it into an ampulla or philosophical egg, seal it hermetice, and set it in tripode for 40 days and nights, or 6 weeks, with a moderate fire, as has been mentioned before. Then it will congeal into the philosopher's stone. Break the glass open, and you will have a snow white stone, as clear as crystal and fusible like wax (or: meltable), which can be pulverized, and which also transfers tin and ♀, yes, also ⊙ into true silver, better than that which comes out of the mines. You can at all times multiply this Stone with sublimated ♀, that is, 7 parts of the sublimate to 1 part of the Stone, mixed together, put in a fixing-glass and set on warm ashes. Then let it dissolve in cold water, and rise and fall, till one congeals with the other in a clear, glistening oil, transparent like a crystal, becoming a true Elixir. Then remove it from the fixing-glass, put it into a philosophical egg, seal it hermetice, and set it for 40 days and nights in tripode, and it will congeal into the Philosopher's Stone, which is as good as the first.

CHAPTER LXXVII

THE FIGURE OF THE FIXING-GLASS - No. 24 (pg. 103)

My child must know that this is the fixing-glass (or: flask) in which all things are congealed. It must be made of thick glass, and its round head must be turned in above, just as the belly of a drinking glass is turned in above. There must be a long, sharp point hanging down, at which point the

drops that steam up from below can again fall down. There has to be a tube at the side, to pour the matter and to let the chalk fall in, after which to pour the water in over it. A small round glass has to be cut upon it which fits the tube and closes it well

Now grind some glass-powder so subtly with linseed oil that one could paint with it. Put a bit of that on the edge of the tubes with a small brush, and then put the small glass on it, and upon that put a weight of lead. When it is dry, it is as firm as if it were glass, and no spirits can penetrate through it. After this, you can paint the jar all around with the brush. Let it dry well. You will find no deficiency in your *lutum*, but you will find it difficult to open it up. That you must do with a razor, because this powder of glass and linseed oil dries so tightly together in this way as if it were all glass. It stands up to fire, provided it is not burnt; it also stands up to water, provided it does not stand in boiling water day and night. Yet no steam or cold water can harm this *lutum*. Therefore, lute with this *lutum* all your glasses, for when I say: "sealed hermetice", I mainly refer to this *lutum*. But if you wished to burn it in the fire, it would burn away after a while.

Should you have to make a glass burning hot, you must pinch it together with tongs while glowing hot, so that it becomes one glass. There is yet another way to lute with *imitation jewel*, with which the goldsmiths work. This imitation jewel has to be pounded very finely into powder (very gently). One has to mix some borax with it. When one is ready to lute, one has to grind (or: polish) the mouth of



the glass quite evenly, and put on it another glass. Then one has to apply this powder with the borax, mixed with some water, over the rim of the glass; the polished glass No. 25 (p.103) is put on top of it, and a small fire is made above it. The mouth of the glass is put through a tile in which a hole has been made. The fire is made on this earthenware (or: clay) tile, so that the neck of the glass starts to glow well. As soon as it glows, the imitation jewel with the borax begins to melt, and thus one glass is welded to the other, so that both together are one glass, which is done by the imitation jewel, which is also glass, and which melts easily with the help of the borax.

CHAPTER LXXVIII

THE TWENTY-FIRST WORK

My son shall know how he can prepare the Philosopher's Stone from lead alone, without any other additions. It is as powerful as the one made of gold, all by itself, without any ferment, for lead is good gold in its innermost, and it lacks nothing except that it is impure and its innermost is not turned outside. If its impurity were taken from it and its innermost were outside, it would be good gold. All philosophers concur in this who have investigated the work and have found the truth. For all these reasons no other ferment has to be added than ζ in order to make the Stone.

My child, take as much lead-dross, *mini*, or *cerussa*, 10 or 12 lbs, less or more, as you wish. Take a large, earthenware jar and put 2 parts of strong wine vinegar in it. Add also good, calcinated tartar which has been purified 3 or 4 times from its fecibus, and congealed, burnt in a fire, there-

upon again dissolved. Repeat that till it leaves no more feces. When it is thus dissolved and again congealed, the tartar is prepared.

Take of that what is required according to how much lead-chalk you have; take also good, clear, transparent * , as much as is needed. Put them together in a jar and close them immediately after pouring the vinegar on it, or everything would run out of the jar over the neck. Set it to putrefy into the balneum, and proceed in the same way as I have taught you concerning the Qu. Ess. or ♀ of silver; and in the same manner draw off the Qu. Ess. or ♀ of the lead-calx, mini, or white lead (or: ceruse). (Note: This is lead acetate. HWN)

CHAPTER LXXIX

After you have drawn 5 or 6 lbs of ♀ from the lead, sublimate it in every way as I taught you in the 19th work. Then dissolve it in our *aqua philosophorum* as often (as taught before), and sublimate it again, just as has been indicated in the 19th work of the ♀. When everything has been done and the elements are separated, each in a separate glass, well stoppered, and you have kept the earth at the bottom of the distillation pot of which you have drawn the fire, take it out of the jar in which the vinegar, ammoniac and tartar were, since these 4 are still bodily together in the jar. I have taught you the operation of the salt, when I instructed you how to bring the ♀ out of the salt, how to dissolve the matter and beat down the corpus, and how to dry it. Thus proceed also with the body of the lead, in all details just as I taught you then. When you

have prepared the salt-corpus, or earth of the ♀ , prepare the salt of the lead, which was left in the distillation pot, in a similar way as you have previously prepared the salt of ♀ .

CHAPTER LXXX

Now take these two earths or *salia*, that is, the one that stayed in the jar when you drew over the ♀ and the salt that stayed in the distillation pot. Take these two, well prepared as before, mix them well. Take the element of the air and the element of the fire, put them together into a glass ampulla or egg, seal them hermetice, set them for 40 days and nights in tripode, and they will be congealed into a red, transparent, crystalline stone. Powder this stone finely, put it into a fixing-glass, and pour on it some of our blessed, burning water to the Red, 2 or 3 hands above the matter - for which there is no exact measure, since all water is Elixir when it is congealed with the work. Close it hermetice, set it in ashes, and it will dissolve in pure water, and rise and fall together. The light will draw the heavy; and the heavy, the light; and one will congeal with the other. But when that happens, all the colors of the world manifest, more than one can imagine. Then one congeals with another and stays as a fixed oil, and it is truly an Elixir.

Now remove your Elixir, put it into a glass ampulla or egg, seal it hermetice, and set it for 50 days and nights in tripode. Then it will congeal into the Philosopher's Stone, transparent and blood-red, and it transmutes lead, silver, copper, and quicksilver into fine gold, better than that which

comes out of the mines. No ferment is added to this stone except its own salt or earth; yet it is as good in its projection and goes as far as the Stone from ♀ and ☉. The degree of the projection, however, will be taught to you by experience; therefore, give thanks to God and be charitable toward the poor.

CHAPTER LXXXI

My child, you well know that when you conjoined the work of ♀ from ♂, you took no more than the earth, air and fire. You kept the water or virgin's milk, because it did not serve the Red Stone, as has been taught before. But draw ♀ from tin, as has been taught before concerning ☾ and lead, and prepare the salt as you prepare the salt of silver. Sublimate ♀ and proceed in everything as you did with the salt and ♀ of silver, into which you imbibed the water or virgin's milk which was left over from the work of ♀. Do likewise in everything in this work, and when it is perfected, the work of tin is as good as the work of silver; both are Stones to the White, and their projection is equally great. That is why *Alcanus* says: You must not open your purse to incur great expense in this Art, because a poor man possesses the Stone as well as a rich man; he finds it everywhere to buy, and it is a work of women and a child's play.

CHAPTER LXXXII

THE TWENTY-SECOND WORK, HOW TO MAKE

GOLD FROM ☉ AND THE RED PHILOSOPHICAL WATER

My child, I will now teach you how to make the Stone which God gives us for nothing. Know that it can be prepared in many different ways, but I will now teach how to make it the way I

learned from my father.

You must know, my child, that there are 2 kinds of vitriol. One is light-green and comes in small pieces; then there is also dark-green vitriol, and that feels candied like sugar candy. These 2, however, are of no use to us. They are drawn from the top layer of the mines and boiled; they are crystallized like sugar candy. Then there exists still another kind of vitriol. That one comes in big pieces and on the outside looks as if it were rusty iron, somewhat whitish. As the pieces are broken up, they are blue inside, somewhat greenish as if it were a sapphire. These pieces are as big as human heads, weighing about 6 or 8 lbs. Of such you must take, and so as to be surer, buy 1 or 2 lbs of it, dry it at a fire of its wateriness, and then set it 1 or 2 days and nights to burn in a furnace. If it does not become beautifully red, it is no good; but if it becomes nicely red, it is good.

Of this Stone, which God gives us for nothing, take as much as is necessary, dissolve it in distilled wine vinegar and let its feces drop; filter it carefully of its sediment and draw the vinegar off, distilling with a gentle fire till it drips no more and the matter is dry. Then dissolve it again in fresh distilled vinegar, let the feces settle, or draw it off from its fecibus through the felt. Do this 4 times till no more feces remain in the dissolution. Now distill the vinegar off with a gentle fire, till it is so dry as to dust, but nevertheless retains its spirits. Now it is ready for calcination.

CHAPTER LXXXIII

My child must know that this matter is by nature stoppering (or: stuffing, or: constipating) and attracting, and partly volatile and partly fixed. That is why it has to be dissolved in distilled wine vinegar, so that it may retain the subtle spirit of the vinegar, in order to be calcinated with that spirit, to render it more subtle and easier to open and dissolve; for the spirit of vinegar helps to dissolve all things well.

Put this vitriol, thus prepared, into a glass ampulla or egg, lute it hermetice, but fill it completely, so that the spirits do not rise. Set it in tripod and let it stand there in moderate heat, so as to sublimate. Then remove it, powder the matter finely, put it into a distillation pot, put a helm on, set it in the balneum with a recipient, and distill everything that can be distilled. It will probably be distilling for 20 or 25 days. When it no longer distills, take it off; take the feces that are at the bottom and pound them intangibly on a stone. Now put them into a dissolving glass (or: flask), and pour all the water upon it. Seal it hermetice and put it into a hot balneum. Then it will dissolve into pure water without settled feces. Remove it and pour it into the distillation pot; put a helm on, and again distill off all water through the balneum with a moderate fire. Preserve the distilled water well. Put the pot with the helm on a furnace in a dish with strained ashes, a recipient on it, and receive the element of the air as a noble, yellow oil. This is done with strong heat. Keep it and stopper it and put it next to the water, each by itself.

Now take the feces from the distillation pot. They are red as blood; pound them intangibly on a stone, put them into a glass ampulla, or egg, seal it and put it to subtilize for 30 days and nights in tripode with a moderate fire. Afterwards, remove them, pound them on a stone, put them into the dissolving glass, and pour over it all the element of the water; seal it and put it again in the balneum, as before, and let everything dissolve into pure water as before; remove it and pour it into your distillation pot, put a helm on, set it in a dish with ashes on the furnace. Put the recipient into cold water with its belly; first, give little fire, increasing it gradually till it glows strongly, and let it stand in this heat for 5 or 6 days. During this time the element of the fire will go over in the form of a red oil. Let it cool down for 3 or 4 nights. Then remove the recipient, close it tightly and put it next to the element of the air and the water, till you need it.

CHAPTER LXXXIV

Now remove the earth or feces which stayed at the bottom and look greyish-white, provided the element of the fire has been well drawn out. Pound them small on a stone, and put them to calcinate in a reverberation-furnace for 3 days and nights, with a moderate fire, so that they glow nicely and no more, as has been taught above. Then remove them, put them into a stone jar, pour distilled wine vinegar on them, stir well with a wooden spoon so that they get well mixed. Then put them, well stoppered, into a boiling balneum for 4 days and nights, meanwhile stirring the matter into the vinegar 5 or 6 times a day, each time closing the

jar again. Finally, let it cool down and let the feces drop; pour the vinegar carefully from the fecibus, and filter it; dry the feces, so as to use them in *chirurgie* (surgery); pour the vinegar into the distillation pot, put a helm on and a recipient thereon, draw the vinegar off in balneo, and the element of the earth will stay at the bottom snow white.

Now set it again for 24 hours to *reverberate*, in moderate heat and no more. Remove it and put it back into the jar, pour vinegar on it, put it in the balneum as before, again distill the vinegar off, and your earth or salt is prepared. Pound it intangibly, put it into a glass ampulla or egg, pour on it all your fire or air; but do not use the water; use it in *medicine*, and seal it hermetice, put it in tripode for 40 days and nights, and it will congeal into a Red Stone.

Remove that and add to 1 lb of it 2 ounces of gold oxide, and 2 lbs of our red, blessed water. Put it into a fixing-glass, seal it, and let it stand on warm ashes till the gold oxide is dissolved into pure water. Now rub your aforementioned Stone to a fine powder and add it to the calcinated and dissolved gold in the fixing-glass; seal it again and put the glass on the furnace in a dish with ashes. Thus, by means of the regulation of the fire, everything will be dissolved into pure water and rise and fall together. Finally, most of the colors will manifest, more than one can imagine. At last, it will turn into a red color and fixation, staying at the bottom somewhat thicker than honey. Do not let it cool down, as otherwise it would not run out, but while still warm, let it run into a glass ampulla. Seal that hermetice, and set it for 6 weeks in tripode with the

same regulation of the heat as before. Now it will congeal into the Philosopher's Stone. Remove that, thank God, and be charitable to the poor, for you have a precious treasure, which transfers silver, lead, copper, and quicksilver into true gold, and this Stone can be multiplied as has been taught above.

CHAPTER LXXXV

THE TWENTY-THIRD WORK OF ☉ AND ♀

My child, I will now teach you how to make the Stone from ♀ and ☉. Take quicksilver, as much as is needed, sublimate it to the Red; after that, dissolve it in aqua philosophorum to the Red, as has been taught above in the work of ♀. Bring it to calcination, then take ʒ ij gold calx (oxide) to each lb of the thus prepared. Pound it very gently on a stone together with the ♀, put it to sublimate; sublimate ♀ through the ☉ oxide ("Kalk" actually means "chalk" or "lime", but Goldkalk is translated as gold calx or "gold oxide"). Again stir what has been sublimated into its oxide or feces, and sublimate it again, a third time. Finally, keep your feces of the gold, and again take ʒ ij gold oxide; pound it again with the same sublimated ♀ 3 times, as before, repeating each time with fresh gold oxide; and keep all your feces from the gold together. Put them in a reverberation furnace for 8 days and nights, to calcinate in moderate heat, as before. Then your matter or feces or earth of the gold is well calcinated.

Now take our burning blessed water to the Red, 2 lbs; put it into a fixing-glass and add your matter or earth of the gold, seal hermetice and put it on the furnace in the

dish with the ashes. Thus it will, given moderate heat, dissolve into clear water. Pound your sublimated quicksilver very fine on a stone, put it into a glass ampulla, set it to calcinate for 40 days; after this, take it out, pound it and put it into a distillation pot, add a helm with a recipient, set it in balneo to distill, and distill everything that can be distilled. But you must distill it for 20 or 25 days and nights. When it no longer distills, take it out and pound it on a stone. Put it into the dissolving glass, pour all your water on it, which you had drawn off it; seal it hermetice, put it in the balneum, and everything will be together dissolved into pure water. Proceed in this work in everything as has been taught above in the work of ♀, when you separated the elements.

When this has been done and your salt of ♀ has been prepared, pound this salt intangibly on a stone, put it into the fixing-glass together with the dissolved gold, and add all your air and all your fire, but keep the water or virgin's milk which does serve no useful purpose for this work. Seal the glass and put it on the furnace in a dish with warm ashes. Now everything will dissolve together and also rise and fall together, till all colors appear and they finally turn into a red color and fixation, staying at the bottom like a fixed oil. While still warm, pour it out of the fixing-glass into a glass ampulla, seal it and set it in tripod for 60 days and nights, with a moderate fire. Then it will congeal into the Philosopher's Stone. Take that out and thank God. This Stone exceeds the virtue of all Stones which have been taught so far, because the ferment spiritualizes, and its salt is

prepared.

CHAPTER LXXXVI

THE TWENTY-FOURTH WORK OF ARSENICUM

Now I will teach my child how to make the white Stone from arsenic. Take arsenic, 4 or 5 lbs; powder it finely; then take alum, egg chalk (or: egg lime), calamine and common salt, all dried at a gentle fire, that is, 2 parts of common salt to 1 part of each of the others. Pound them (or: mix them) well together, and for every 4 lbs of arsenic, take 8 lbs of the other matters. Mix them together and put them into a sublimation vessel; sublimate the arsenic. Pound what has been sublimated among its feces, and sublimate it again. Repeat it once more. Now mix the *arsenicum sublimatum* with as much fresh matter as your arsenicum weighs; sublimate it and repeat 3 times. After this, sublimate again 3 times with as much fresh matter. Then your arsenic will become clear, white and transparent like crystal. Dissolve that in *aqua fort*, made of alum, egg chalk, calamine and saltpetre, as much as all the others weigh together. Dry them to the point of dusting, put them into a distillation pot and distill as one normally makes *aqua fort*. Put the *caput mortuum*, powdered, back into the pot, pour your *aqua fort* again on it, distill for 36 hours till nothing drips any longer. After this, keep it glowing for another 36 hours; repeat that again, rectifying it with its *caput mortuum*. It is achieved with the third distillation.

With this dissolve your sublimated arsenic, draw the water off, and sublimate the arsenic again; and again dissolve it in the said water. Do this 3 times, each time dissolving

in fresh water. Then sublimate the arsenic by itself, and it is prepared.

CHAPTER LXXXVII

Now take as much silver as the weight of the arsenic, dissolve it in common aqua fort, and beat it down. Wash this chalk with common water of its saltiness, and dry it on a moderate fire. Take this *calcem Lunae* and the prepared arsenic, pound them together on a stone, put them into our *sublimatorium*, and sublimate them of the chalk, at first heating fairly strongly, so that the distillation pot stands there in a soft glow, for 2 hours. Then let it cool down, and remove the sublimate; again pound it with its fecibus, and set it again to sublimate as before. Do this 4 times, and you have sublimated all the spirit or Qu. Ess. of the silver with the arsenic. Then put the feces of the silver to *reverberate* or calcinate in the sublimation furnace, for 4 days and nights, in a soft glow not too hot or it would melt and spoil everything.

Then take it out, put it into your stone jar, pour distilled wine vinegar on it, set it in the balneum for 4 days and nights, and proceed in every way as I have taught above in the work of *antimonium*, when I instructed you how to prepare the salt, earth, or corpus. Subsequently, pound it together intangibly on a stone, and for that take twice as heavy of our burning blessed water to the White. Put everything together into a fixing-glass, seal it hermetice, put it on a furnace in a dish with ashes, and again give moderate fire, and everything will dissolve into pure water, also rise and fall, until it stays fixed as a crystalline, clear oil, which is a perfect Elixir. It translates ♀ and ♂ into true silver.

Put this into a glass ampulla or egg, seal it, set it for 40 days and nights in tripode, and it will coagulate into the Philosopher's Stone, whose projection is very great. The very same work which you have here done with silver you can also do with tin, and the projection will be equally high. Thank God and be charitable to the poor.


CHAPTER LXXXVIII



THE TWENTY-FIFTH AND LAST


WORK OF THE SULPHUR

My child, listen and hear about the strong Stone above all Stones, as well as the greatest secret among all those taught before. My child must know that there are different kinds of sulphur. There is blackish sulphur (or: darkish) which comes out of iron ores. There is green and yellow sulphur, which comes from the ores of ♀ . There is sulphur which is somewhat yellow and greenish; that one comes from the ores of lead. There is also white sulphur like suet, which comes from the ores of ♀ and all these do not serve our work.

But there exists a *Sulphur* which is hard and schistous and somewhat clear, and very beautifully lemon-yellow, as though it were noble gold. This one occurs in large lumps of 10 or 12 lbs. When it is broken up into pieces, it is very light yellow inside, threaded with small streaks, and somewhat reddish. If one knocks off a piece of it and rubs both together, it creaks and whistles like little mice; or if you rub it with the nail of your finger or a stiff leather, it creaks. Yet a better test: Take a flat piece of ☉ , rub it firmly upon it; or take powder of this sulphur and put

it on a silver platter, and rub it firmly with a dry leather, the  will take on a beautiful yellow-red color, as if it were polished copper. That one (that sulphur) is good. Or put the Pfennig (a German coin) or silver for 8 or 9 days, thus rubbed, in a dry spot out of the air. If now the Pfennig becomes black, the *Sulphur* is no good; but if it stays beautifully red like polished copper, it is good Sulphur. You find this Sulphur in Frankfort, and it comes from Hungary. One can also find it in Cologne, or in Middelburg and Brügge (Note: In French it is "Bruges"); that one comes from Spain from the gold mines, and it is the right one.

Of this Sulphur take 10 or 12 lbs, pulverize and pound it on a stone with distilled vinegar, as if one were to paint with it. Put it into a stone jar and pour on it a goodly quantity of . Set it in the *Baln. Mar.*, stir it well together with a wooden spatula, cover the jar, and let the balneum boil for 6 or 8 days, stirring every day 3 or 4 times; then let it cool down and fall. Filter the tinged vinegar off and pour other vinegar on. Do this till the vinegar begins to become colored. Put all of the colored vinegar into the balneum, and distill it till there is a golden-yellow powder at the bottom. Rub this powder again with fresh vinegar on the stone, put it into the balneum with , as before, and draw it off till no more feces remain in dissolving it. Now distill the vinegar off. As to the feces that remain, you can collect them together and melt them and sell them to the manufacturers of gunpowder.

Weigh the powder, and to 1 part of sulphur-powder take 6 parts of Roman vitriol, which should be dried , but in

such a way that it keeps its spirits. Pound all this together on a stone, put it into a *sublimatorium*; sublimate it first with a gentle fire, and then *gradatim* (gradually) more, and finally strongly, and do that (strong fire) for 2 days. Take the sublimate out, mix it with its feces and sublimate it again. Do this 3 times. Then throw the feces away, put it back with fresh matter, as has been said, and mix it 3 times with the feces; and then again with fresh matter, 3 times; then dissolve it in our red philosophical water, which has been taught here. Draw the water off and sublimate it 3 times.

Now weigh your sublimate, and take to 7 parts of it 1 part of powdered gold oxide, then it is ready. Now take your sublimate and put it into a golden philosophical egg, because the glass is of no use here as it would become soft like wax. Close it tightly, and set it in tripod for 18 weeks, the first 6 weeks as has been taught in the previous work; the other 6 weeks such that one could light a paper if it were held in the jar in which is the egg. Try that every day 2 or 3 times or more, and block the square hole at the outside furnace in order to better retain the heat. Let it stand in this regimen till the 18 weeks are over.

Meanwhile, however, while the work is standing in tripod, calcinate your *feces Solis* which remained after the sublimation. Reverberate the *calx Solis* for 20 days; put it into a fixing-glass, pour on it our red burning water, just enough that it can dissolve. When it is dissolved, pour it into a small glass, close it well and keep it for a time of need. (Nota: When the golden cask has been used,

it no longer serves this work to make medicine from it, for the matter has drawn out the spirit as being its like. But it is just as good to sell it or the like, it is only a little lighter and paler.)

CHAPTER LXXXIX

When the 18 weeks are over, remove your matter and take as much of it as you wish. Powder it, put it into a fixing-glass, and pour red burning water on it, as heavy as the powder weighed. Seal it or close it very tightly; let it dissolve, clarify, take it out, and pour it into a distillation pot with an alembic. Distill it per balneum in clear heat. The recipient has to be very well luted. You must have an alembic which has a tube above, because you must distill 6 times, each time pouring fresh red water on; and your matter will remain in the glass like thick honey. Then remove it from the balneum, set it on the furnace in strained ashes, first give a gentle fire, and subsequently *gradatim*. First the air will go over as water.

After this, one has to put on another recipient, and it will go over as a gold-oil, so that the helm and the recipient will shine like gold. Let it stand thus till the helm will take the color of blood. Now remove your recipient and close it quickly; put another on the spout, for 24 hours, increasing the fire *gradatim* till the pot starts glowing at the bottom. Then it will go over like blood and finally like red smoke.

When no more *spiritus* go over, let it cool down, take it off, and set the feces to reverberate for 8 or 10 days. Then take them out and put them into a small glass ampulla. Add the solution of the gold, which you had kept in a small

glass, to the other earth in the ampulla. Now you have both earths together. Put them on hot ashes and the earths will dissolve together. Then set it in the balneum and draw the water off, and a salt or earth will remain of your matter which you must pound and put into a glass ampulla or egg. Pour on it all the air with all the fire, seal it hermetice, and set it in tripode for 12 days, with a moderate fire. In time all fire and air will be imbibed into the earth and become hard as a stone.

Remove that and weigh your matter; put it into the fixing-glass and pour on it our burning water, as much as the matter weighs. Seal it hermetice, and set it on the furnace in a dish with ashes, giving a moderate fire. Now everything will dissolve into clear water, also rise and descend and one will rise with the other and subsequently, one will also keep the other at the bottom and make it fixed. But before all that takes place, all imaginable colors will appear; and when that is over, everything will turn into a white color. Do not increase your fire till you see that the matter turns pale-yellow. Then rejoice: For under the White the Red is hidden.

Now increase your fire considerably, and take good care that it does not cool off before you see your matter perfectly red. When it is red, pour it into the egg while rather hot, and seal it with the seal *Hermetis* (the seal of Hermes). Set it in tripode with a good regulation of a small fire, so that you could easily keep your hand between the wall of the big iron furnace and the chamber in which stands the egg with the matter. Within these 6 weeks it will coagulate into a Philosopher's Stone.

Take it out, and thank God, for it is the Stone of which much has been said before. Its projection is infinite, and it makes the best gold that can be seen, though it is all too malleable; so one has to add to this gold other metal-gold, because it is all too soft.

END OF THE THIRD PART OF THE MINERAL WORK 10, ISAACI HOLLANDI