

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

JOHANNIS ISAACI HOLLANDI

CHYMICAL TRACTATE

CALLED BY HIM

THE HAND OF THE PHILOSOPHERS

With its Secret Signs

PREFACE OF THE TRANSLATOR

After I had recently published the valuable third part of *Opera Mineralis Hollandi*, whose finding pleased me greatly and even more so as it is now in print and can no longer be withdrawn from the lovers (of the Art), and because, in my opinion, the present tractate deserves no less consideration, I could not - because I received those writings all together - rest till I had translated them from Dutch into our High German language, so as to get them also into the hands of my co-lovers, the usefulness of which will become apparent of itself after diligent reading. Do not doubt, therefore. We shall now have most of the writings of this very dear man in print in Latin and in German, that is, those which are the most important. Yet it would be good if the first two parts of *Opera Mineralis* were likewise accurately translated into High German from a true Dutch copy and not from the Latin text (because I have no time to do it). For it is possible that the Latin version cannot be wholly trusted, seeing that the same translator of the *Opus Vini* has not done his job too well. Even if the Latin text were correct, we have so many High German compatriots who do not know Latin but who also deserve to know it (The Hand of the Philosophers).

If someone were to object that, although it requires a great deal of effort and knowledge, there is not so much to

2

the writings of Hollandus, a man who would judge in that way would reveal his crude lack of intelligence, since one can learn more from Hollandus than many a man can imagine. I am of the opinion that if all other chemical books were done away with, except *Basilius Valentinus* and *Paracelsus*, there would remain enough to learn from them alone. Yes, many a man who had botched and bungled on wrong ways for many years, when he finally comes across the books of *Hollandus*, finds the mistakes he made in the past vividly depicted, yes, perhaps even his future mistakes which he would have continued to make if he had not found better instruction in *Hollandus*. Reading his printed books has so far not been as fruitful as it will henceforth hopefully be, because at that time alchemists did not understand his furnaces and instruments to which he refers everywhere. However, these have now been sufficiently described and illustrated in the third part of *Opera Mineralis*, so that I hope that now, due to my diligence and promotion, more progress can be made in *Hollandus* than before.

Yet, I am aware of one obstacle in this author's writings which may deter many a reader. It consists in the fact that the author has the fault of repeating himself so often that many have found it more of a nuisance reading those repetitions than the author did in writing them. If such tautologies were cut out from the author's writings, many would have more pleasure reading them, as I myself must admit that I found it a great nuisance translating that type of thing. But the reader must know that there are all kinds of people; consequently, also those to whom one cannot tell a thing often enough. What is said too much to lovers of brevity, there-

fore, is still too little for them.

For their sake we have to let the said tautology pass. Even without that, however, it is not up to us to change anything in the writings of famous people. The praise that I rightly accord to the writings of our author and whose reading I recommend should not be interpreted to mean that I am seeking to persuade every coarse reveller to plump with unwashed hands into these very important writings and to copy the Art without discernment. This is not my intention at all. I rather predict a totally fruitless effort to those who would do that, since in many things *Hollandus* wants to be understood quite literally. To do this, therefore, a trained reasoning mind is required if one is to benefit, in view of the fact that for teaching handy masters and simultaneously unhandy ones, just this *Hollandus* is as accomplished a master as can be found in the whole *Turba Philosophorum*.

Consequently, it is a pity that all his *Opera* as he wrote them one after another, are not put together into one *Corpus*, as *Arnaldus De Villanova* and other *Opera* are available. For, it may be assumed that what he wrote was not only all *Chymica* but also much *Medicina*, because he had been an excellent *Medicus*. God only knows where all his writings have been dispersed, because even at this time no one can be found who could give the slightest information on the place where he resided and at what time he actually lived. (Editor's Note: See Appendix A)

Yes, we cannot even distinguish the works in print as to which were written by *Hollandus Pater* and which by *Hol-*

landus Filius, although that both wrote them may be seen in different places; also that *Hollandus Pater*, yes, also his grandparents, excelled in *Arte Chemica*, just as it is mentioned in *Opere Saturni* that *Hollandus'* grandfather was the inventor of *Olei Plumbi Philosophorum* (Note: *Olei* is the Genetive case of the oil; nominative is: *oleum*), which had not been known to the old people. This leads us to believe that his grandfather lived at the time of *Raimundus Lullius*, who wrote at least a hundred years before *Hollandus Filius*; because *Lullius*, in his letter to King *Rupertus*, also mentions that *Oleum Plumbi Philosophorum* was a new discovery and such a highly important secret that it seemed unbelievable to all old alchemists, because with it the *Lapis Philosophorum* could be wholly perfected within thirty days after its first fixation.

From this we conclude that *Hollandus Filius* had not become such a great master without reason, for he had as it were, inherited *Arcana* from his whole *Familia*. None of those who quote from his writings take note of this, but each writes *Johannes Isaacus Hollandus*, which, however, is mere confusion in my opinion. It should be written *Johannes Isaaci Hollandus*, because the Dutch give only one name to their children. Neither do their children have a second name, but the father's first or Christian name with the addition of the word "sen" or "son". Consequently, according to Netherlands custom, the Younger *Hollandus* was called *Jan Isaacsen*, that is, *Johannes* son of *Isaac*. To mention this here does not seem to me to be inappropriate.

Some other tractates are ascribed to our author which are supposed to be still extant, such as, *De Oleo Stibbi*. It is

no doubt the tractate which is in *Basil's Triumphant Chariot* under the name of *Baconis* (Note: authored by Bacon). Yet by the style one may well infer that it is by *Hollandus*: *Item Secretissima Revelatio Manualis Operationis Lapidis Philosophorum, Item De Sulphuribus &*. These, however, I have not yet seen. If I obtain any of them, I will not withhold it from the lovers of Alchemy.

On the other hand, I also beg and exhort others, if they obtain a good writing, to apply the same measure to me as I apply to them; that is, to allow it also to be printed, so that we lovers get an opportunity to read it, in consideration of the fact that those works were written by their authors with the intention of promoting much good thereby. If then the good is to be promoted, it must get among the people. In a box or locked bookcase it lies immobilized, and nothing comes of it unless it gets into human hands and is read, so that some improvement in teaching, life, or manual operation may be achieved through it. It is difficult enough for it to bear fruit, and no hiding of good books is necessary; for as it is, they are hardly useful, even if the alchemists do all within their power and must first themselves surmount various difficulties. Thus, for instance, to write a good book is difficult to begin with, unless there is someone who has received the gift from God to write thoroughly; and when it has been written with a great deal of talent, it is difficult again. Because of envy, dogs in the manger like you and your like may get a hold of it, lock it away and keep it imprisoned for the rest of their lives, so that it neither benefits themselves nor

6
others.

When it has also escaped from this danger, it again has difficulties in reaching such men as are able to understand it. And when there are some who do understand it, it is again difficult to come across the book. If they do come across it, there is danger that the devil might prevent their getting the book. Finally, when these obstacles have been overcome, it is questionable whether it will help some people because of their unworthiness.

How should we powerless men not fare thus in our work for the good, since the Almighty Lord Jesus has fared the same way: All his labors are benefiting only the least number of people. Accordingly, as I mentioned, also good books that are not suppressed cannot accomplish much good, let alone that they are at first hidden and are rather granted to cockroaches and worms, which are curious enough without that.

On the other hand, there is an excess of useless books bred every year like harmful vermin ("under changed titles, but always with the old tune"). Thus wrote *Hippocrates*, *Calenus*, *Lutherus*, *Augustinus*, the *Corpus Juris*, etc. - as if one could not see it oneself and first required a thousand foolish coaches and had, in addition, to render homage to them before great *Doctores* and *Licentiatos*, on account of their lousy citing and hundred-fold copying of other people's books. The majority of their authors stand in need of first becoming good disciples and of learning some honest trade. But most of them reverse this and soon rise from their childish youth to the Doctor or highest teacher degree. Because they cannot earn it by the right kind of talents, they graduate through

7

money, just as if one let common water pass for wonderful wine through a written false certificate.

This is exceedingly strange to hear, and yet it is quite the fashion, not only in the world but even in Christendom, to graduate through money such young fellows who were still in grade school hardly a few years before. Yes, sometimes not so much time has lapsed since their neighbors saw them ride on sticks with other boys, or play other childish games. From where then should they get the great art of acting as *Doctores* and of writing extensive volumes, for which by right, a special gift of God and many years of experience are required. Nevertheless, such books without pith and power are written in heaps. Would God, that they were withheld and instead those of the dear men, of whom one is hardly seen in fifty or a hundred years, were strongly promoted. How long has it been since *Paracelsus* lived, and we still have not got his *Herbarium*! Likewise, we are still missing most of the dear *Carrichter*. Those who deliberately withhold those are public world-thieves, be they who they may. But enough of this, and I hereby recommend the reader to God's protection and the inspiration of the Holy Ghost.

Written in February 1667.

Hand of the Philosopher



Hand of the Philosophers

This is the Hand of the Philosophers with their dear secret signs, with which the old sages united with each other and took oaths. Nobody can understand this Hand with its secret signs, unless he becomes first a juror of the philosophers, (one who swore loyalty to a philosopher), and has loyally served them in the Art Alchemia. Consequently, those who have not this Hand and do not understand its secret signs, nor have taken the oath of loyalty, are bastards in this Art. They do not possess the philosopher's treasure. That is why I advise all those who do not possess the secrets of the Hand not to start working in the alchemical Art, nor to believe books or writings, since they will all only be cheated in the secrets of the Hand. Therefore, everybody had better be careful.

In this Hand is locked the secret of the philosophers, that is, of the seed and the earth, as will be told later.

Now then, I will teach my child and describe the secret, hidden matter of the wise philosophers and masters of the true Art Alchemia. Nobody can use it unless he take the oath and swear not to divulge the Art and secrets and hidden signs of the sages, except he finds that it would be a good placement. In that case, he should also request the oath that that man should not use the Art except for the salvation of his soul. Only then can he be given the secret signs of the philosophers or sages, with their hidden signs and meanings.

1. THE THUMB

First look at the thumb on which stands the crown next to the moon, one quarter old. By this is meant saltpetre.

For just as the thumb vigorously finishes off the hand, saltpetre does in the Art Alchemia, for he is the King and Lord of all salts. He is the mill through which everything must be ground. His nature is elsewhere sufficiently described.

2. THE INDEX

The second sign and secret of the philosophers is the STAP with six points, standing above the foremost finger next to the thumb. It is compared to Roman *Vitriolo*, because no work that is to be perfect can be completed without vitriol; for it is the greatest and strongest salt after saltpetre. Its nature is described.

3. THE MIDDLE FINGER

The third sign of the philosopher's Hand is the SUN, standing above the third finger. By it, *Sal Ammoniacum* is designated, for apart from saltpetre and vitriol, no thing more powerful is found than ✱. That is why it is the third secret.

4. THE RING FINGER

The fourth sign of the philosophers is the LANTERN, standing above the fourth finger of the Hand, whereby *Alumen Roche* is indicated; for without alum, no perfect work can be accomplished, because it is required for the Red and the White. It has an astonishing nature and the most subtle *Spiritus*. Its described elsewhere.

5. THE LITTLE FINGER

The fifth secret and sign is the KEY of the philosophers, standing above the little finger. Simultaneously, it is the lock of the Hand. That is why the key is standing on it. By it, common salt is designated, for salt is the Key in this Art.

6. THE MIDDLE OF THE HAND

The sixth secret sign is the FISH. It stands in the middle of the Hand and signifies *Mercury*, for without ♀, or the fish, nothing can be done. He is the beginning, the middle and the end, and he is the priest who must marry everything, And he is the male and the seed; he is the water out of which all metals have originated; and he is the principal (factor) of all Arts, and the greatest of all secrets.

7. THE PALM

The seventh sign of the philosophers is FIRE. By this *Sulphur* is indicated. It is the earth and beginning of all metals. It is the female who brings forth the fruit. For no seed can grow unless it be first thrown into fertile soil. Then beautiful fruit will come from it. Thus it also happens that when a pure ♀ is joined to a pure ♂, it brings forth pure fruit. Thus, they are man and woman, father and mother, fire and water, seed and earth. This is sufficient about the seven secret signs of the philosophers. He who understands well this Hand and its signs, and can work with it, will derive joy from it. Now follows the *Praeparation*.

THE PREPARATION OF SALTPETRE



Take living chalk (quicklime), according to the quantity of the substance. Pour on it a good amount of urine. Let the lime slake in it; after it is slaked, let it settle, and pour it off above (decant). If there are 6 lbs. of salt-

petre, take 12 lbs or pints of pure urine, even a little more, but not less. Put it all together into a clean kettle. Boil it and skim it with an iron fish spoon. Put the latter occasionally into the *Liquor* and squirt into the fire. If it burns, or the coal becomes ignited by it, it is enough: Take it off and let it cool somewhat. Now pour it into a large linen sack, like a claret sack. This sack has to hang above a barrel, 5 foot above. Soon there sprout cones in the water, one above the other, as if it were crystal. Take these out - it is the purified saltpetre. Now take the other saltpetre which did not sprout into cones. Fish it out and put it into the urine. Let it boil again as before and pour it also through the sack. It will immediately crystallize into long streaks, like the first. What stays behind is good for nothing; it is only salt which can be coagulated, and then it is common saltpetre.

THIS IS THE MANUAL WORK DONE WITH THE CROWN
OR SALTPETRE



Take 4 lbs of the Crown, prepared egg chalk, *Sal Alkali* made of quicklime, weedashes, potash of *Sal Vitri* of after-wine (residue of wine) or shoots of vine, calcined *Tartarum*, in equal amounts. These things must be prepared with the hand, as you well know. When they are prepared, dissolve them in distilled vinegar. Hang them in the *Bal-neum* to dissolve there for 21 days and nights. Then coagulate them in the *Alembicum*, and keep the matter clean, so that no dust or impurity can get at it. After this, put them into a round, earthenware vessel, as illustrated here. Put it *In Tripode* or in the *Athamor* till the King is fixed.

Regulate the fire so that you can barely keep your hand in it - for the first 8 days. After this, let the vessel glow for another 8 days; but before you do this, divide it as if you wished to burn separating water; drive everything over that will come over, for it is of no use to the work, since the volatile spirits spoil all works, so that they cannot reach the state of fixation. Therefore, before putting it *In Tripode* to calcine, get rid of the volatile spirits, otherwise your work would not get fixed.

When it has been standing *In Tripode* for 14 days, take it out. Take 2 lbs of the Long Finger, which must have been sublimated 3 times through salt. Pulverize it with the powder you took out of the *Tripode*, and sublimate them together till the Long Finger becomes fixed.

Now dissolve this fixed powder 7 times in good, distilled vinegar. Let it settle each time, and each time separate the *Feces*, and congeal it again in the *Alembic*. Then glow the King in the fire, but take care that he does not melt. Do this 7 times, by dissolving, congealing, and glowing as before. Then the saltpetre is well prepared for the work. Keep it in a closed box of CYPRIAN earth, glazed with glass, and you have an infinite treasure, greater than you might believe, with which you can accomplish wonderful things. I will describe to you only one part of its effect, should you need the Art: By it you can turn all seven metals into their first nature, that is, into ☉.

To this end you must take a good amount of distilled vinegar and ☿, and 38 of raw ✱; add to it whatever metal you wish, provided it is calcined, then quickly

seal the jar and put it in the *Balneum* or in horse manure for 21 days. After that, put it on fire with the *Alembic*, and distill. First there will be vinegar and ✱, afterwards the essence of the metal, that is, ♀. With that you can do astonishing things. But there is a great deal of cheating in this; that is why we do not wish to describe it. When you have used the King and he has done his work, let the feces drop, pour off the pure, and coagulate as before. Then he will be better than before, because his power has grown tenfold by having been dissolved and purified with ⚡ and ▼, as also next to the ✱, and by having been water and then congealed. One performs miracles with this King; that is why he carries the crown.

Also, he makes all red metals white, and all soft metals hard, and all hard metals soft, and I write more than I have been commanded to.

Also, make an *Aqua fort* of ⊕, ○, ⊗ and ✱ am; and to a quarter lb of this AF., add ℥ ij ✱; dissolve in it ij lb ♀; draw off the *Aqua fort Per Balneum*, and you will thus kill ♀. Then take 4 lbs of common salt to every 2 lbs of this *Merc.* Mix and pound it well together in a mortar; then sublimate it; then take it out and pound it again with ⊖ as before, and sublimate it. Repeat this 7 times.

After this, take 1 lb ⊖, ½ lb ✱, mix them well with the sublimated *Mercury*, and sublimate again. When it is sublimated, take it out, and mix it again with fresh salt alone; sublimate again, and do this 3 or 4 times. Now pound it fine and put it into a glass vessel and set it to calcinate

14

into the philosophers' stove for 30 days and nights.

Then remove it, and dissolve it in *Balneo* or on a stone in the cellar. When everything has been dissolved, put it to distill 7 times in *Balneo*, till everything has become hard. Then take it out, pulverize it small, and imbibe it with water of ☽ made thus:

Take fine cupel silver; cement it till it comes out white from the ☉; dissolve it in AF.; then draw it off *Per Balneum*; take it out, add to it as much ✱ as there is ☽, pulverize them together, and dry it. Then calcinate it for 30 days in the philosophers' furnace. After this, dissolve it in *Balneo* or on a stone. Imbibe this water into your powder, and put it into a glass to distill *Per Alembicum*, so as to draw off the humidity. When it is dry, take it out and imbibe it again with ☽ water. Do this till all the water of ☽ has been imbibed into it. Finally, let it stand on the fire till all your matter is fixed. Then make your matter fusible till it melts like butter.

Also, when you have drawn out the Red from the foremost finger, or from the fire, or from several other things, take 1 lb of the dry powder and 1 lb of the sun. But the sun must first have been 3 times sublimated through the key till it is transparent. Then take 1 part of the Red, $\frac{1}{2}$ a part of the sun, powder them together and sublimate them. Then the sun will sublimate up, and the Red will stay at the bottom of the vessel. Take the sun out above and mix it again with the Red that stayed at the bottom of the vessel. Sublimate it again as before, at least 10 or 12 times. Now take

the same sun and the same Red, powder them impalpably, and put them into the philosopher's furnace to quickly calcine for 30 days. Then take it out and dissolve it in *Balneo*. When everything is dissolved, you have a brilliant water with which gold would not want to be compared. Imbibe your elixir with this red water as you know.

PREPARATION OF VITRIOL



Take 3 or 4 lbs. *Vitriolum Romanum*, dissolve it in *Balneo*, clarify it of its own impurity, and calcine it till it begins getting grey. Then dissolve it again, and let everything become pure again. Then calcine it until it becomes yellow. Now take the *Tincture of Auripigment* and gradually imbibe it into it. Dry it carefully, imbibe it and dry it again until everything has been imbibed into it. Then it is ready to sublimate *Mercury* through it, so long that he no longer desires anything. Then his stomach is full, and add each time fresh *Species*. Then it turns into a precious ♀ and a salt more splendid than gold.

AN ART OF ARTS

How to extract *QUINTAM ESSENTIAM* from ⓐ or the

PHILOSOPHERS' STONE
from the Hand.

Take 6 lbs. of glorified vitriol, as you well know how to make. Dry out all its humidity. Then take 3 or 4 lbs. of the Fish and 1 lb. of the prepared Key. Mix them together and put them to sublime. The *Tincture* will rise with the Fish in a secret and invisible way. If then you wish to sublimate the Fish once again with fresh ⓐ and fresh Key, you may do so. Then you have the fish full of *Tincture*, but if you

16

wished to separate the latter, make a water of the Hand, or a bad water with salt, or made with some of the long (Middle) finger. Put the sublimated Fish, which is full of the *Tincture* of the Star, into the *Balneum*, and it will dissolve into water.

Now take 6, 8, or 10 lbs of the Key, which has been prepared to sublimate through it. Put the Key into a Syburg jar and pour into it, upon the Key, what has been dissolved, so that it turns into a dry *Materia*. Otherwise the water would not putrify or go up in smoke (steam). Put the jar *In Balneum*, add a helm, and distill the AF. over in a boiling *Balneum*, till nothing comes over. Following this, set the jar into sand, and more spirits of the AF. will go over which did not rise out of the *Balneum*.

When all the *Spiritus* have gone over, increase your fire and you will see the *Quinta Essentia*, or *Tincture* of the Fish and the said Star, sublimate as if it were a crystal stone. Remove it carefully from the *Alembico* and dissolve it again in fresh AF. Repeat this 4 times, and the tinctures of Qu. Ess. of the Fish will become so subtle that it is unbelievable to write about it. The reason for it is that it was first dissolved and afterwards sublimated, and that it is killed and rises into a spiritual *Corpus*. In my estimation, it should be distilled and afterwards sublimated so often that it will obtain such great power that it would be worth a kingdom. Now you have the Qu. Ess. *Vitrioli* and ♀ ii together.

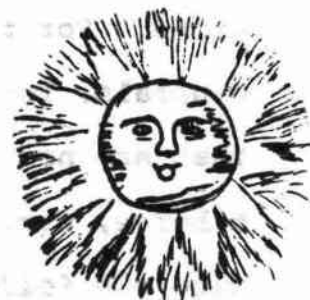
If you wish to make an *Elixir* of it, you must calcine it *In Tripode*; then dissolve it *In Balneo* with the water of the Hand; distill and sublimate it, and add the soul to it,

and congeal it, as I have taught of other stones. But if you wish to separate the tincture of the Star from the Fish, take good ✱ and distilled vinegar. Pulverize the Quintessentia and put it into the vinegar. Set it into the *Balneum*. The ♀ will sink to the bottom, and the Qu. Ess. of the ♂ will go into the vinegar. Pour off the tinged vinegar, and pour fresh upon it. Put it back into the *Balneum*, and repeat this till the vinegar no longer tinges. Now put all the tinged vinegar together and take other (fresh) vinegar. In it, slake iron or steel 10 or 12 times. Now pour that to the tinged ✱, put it into a large glass and distill all the vinegar *Per Alembicum* in the *Balneum*. What remains, will be the most beautiful redness of the world, because the tincture of the *Fish* stayed with the tincture of the *Star*. That us why the *Fish* is no longer of any use when the tincture of the *Star* is drawn off, because they both have the same nature.

With this tincture, you can work miracles, because it is indestructible just as heaven is incombustible; it changes everything into its nature and color, and thus it does to all stones & pearls.

THE PREPARATION OF THE SUN OR, SALIS AMMONIACI

Ammoniac is of different kinds, that is, natural and artificial. Natural ammoniac is found in the earth, and it is again twofold, white and red. Both are extracted from hard clean ores. It is sweet of taste; its nature is hot and dry; and it is good for washing and purifying. Further, there is also an artificial ✱, and that



is better for this work than the natural; it is also nobler than salt, and changes *Mercury* into water. When it has been prepared with it, grind it and put it in a humid spot to dissolve. With it, one accomplishes the solution of ♂ and ♀ into living silver; and it is ☉ which the dryness of the fire has congealed. It is hot and humid and is a subtle spirit for the *Elixir*, for without it, it could not be done. How to sublimate it, I will yet teach you, although through it the *Corpora* are not transmuted white or red into another substance, except by means of other spirits, it nevertheless gives to the spirits their entrance and exit; it purges and cleans the *Corpora* of their blackness, leaving the spirits mingled with the bodies, while itself going away.

SAL AMMONICUM, OR THE PHILOSOPHERS' SUN

Ammoniac is the sun of the philosophers, which shines through all things and is the noblest *Secret* of the Hand, for by it I will teach you how to make the whole secret of the *Tinctures*, and in this way you can, if you wish, extract all other tinctures and use them for the great philosophers' stone. For the *Lapis Minor* you extract the things from the minerals, for the *Lapis Majori* from the herbs and *Species* that are not human; for like makes its like, a horse begets a horse, etc. Therefore, prepare like to its like; otherwise you follow wrong ways in this Art.

First I will teach you how to extract the tincture from gold, and how to make spirit and oil. Change the ☉ to a subtle calx through calcination. Then take a broad glass slab or a glass vessel. Put the calx into it and pour on it

good distilled wine vinegar. Into a "Nossel" (*Note: obscure, old word. May refer to a small vessel of some kind*), put 3j of the middle finger's Sun, and pour it on the gold calx in the vessel, reaching two fingers' breadth above it. Set it into the *Balneum* or in a hot reflection of the sun. Then there will arise a small yellow skin on top, as if it were oil. Remove this with a silver gilt spoon, or with a feather. Do this several times a day, till nothing else arises to the top. Put what you have skimmed off into the *Balneum* and let the humidity evaporate. Then an oil will remain, or the *Qu. Ess.*, which is so wonderful, it is beyond your belief.

One can do just as well with pure, old urine, as with vinegar. Then there still remains earth in that which stays in the vessel and out of which you have drawn the *Qu. Ess.* Put that also into the *Balneum*. Let the vinegar, or old urine, evaporate, and the earth of the Sun will stay behind. And when the earth has been prepared, bring it back to its *Qu. Ess.* as it should be. Now you have an elixir and a glorified body (*Corpus*) and an earthly treasure far greater than can be believed. For that, thank God Almighty. (*NOTE: "Gold Calx" or "Gold Chalk" is rendered here as "Gold Oxide"*)

PREPARATION OF ALUM, OR, WATER OF THE LANTERN

Take a new earthenware pot with a fitting cover. In it, pulverize as much *Alum de Roche* to half fillt the pot. Lute it well so that no air can escape. Put it over a small fire and listen to the pot. When it is no longer boiling, decrease your fire, and finally, let the pot sit in the glow for about one hour, or thereabouts, after this, remove the pot and you can allow it to



then cool off. The alum has been calcined enough to make water from it. Dissolve this calx in distilled vinegar that has been well rectified. Then remove it from the ashes and congeal it in a glass. Now put it over a blue stone so as to dissolve it, and keep the water, for by it one can dissolve ♀ into clear water. This is the right alum water with which to imbibe all *Corpora* that one wishes to make *Alba* or white. Likewise, put some of this water into an iron spoon or pan, pour ♀ into it, let it boil till it gets clear. Then pour it into a small vessel and set it in the sun. It will congeal and become so hard that it cannot be broken with the fingers.

ADDITIONAL MANUAL WORK WITH ALUM,
OR THE LANTERN OF THE PHILOSOPHERS

Take 10 lbs of alum, and purify it by dissolving it. Then take 2 lbs of white vitriol, 3 lbs of ♀, and 3 lbs of *Sal Alkali*, and these must be purified; also 2 lbs of *Sal Vitri*, 12 lbs of *Sal Gemmae*, taken from the apothecary; further, 4 lbs of the KEY and egg calx 4 lbs. All these have to be purified.

Now take the white of one hundred hardboiled and pulverized eggs, put into distilled vinegar in addition to 1 lb of ✕, also ♀, *Alkali*, of each 1 lb; common salt, 4 lbs. Put everything into a jar, luted, and set into the *Balneum*, or in horse manure, for 6 weeks. Let it dissolve into water; then remove it and distill. First, the ✕ will come, then the ✕; and the blessed white water that stays in the retort, preserve it till you need more of it, because it is also good for other works.

2

Now take the vinegar, the ✱ , and the egg water, and imbibe with that your powder. Dry it in the *Alembicum*, so that it may stay pure. Do this till all the water has been imbibed into the powder. Set the water to calcine In *Tripode* for 14 days or longer, and regulate your fire in such a way that you can just keep your hand in it through the hole.

After this, take it out. Take 2 lbs of ✱ , and sublimate it through this powder till it is fixed. Then dissolve the powder 7 times in distilled vinegar, and again congeal it in the *Alembic*, so that it may stay pure. After it has been dissolved as often and has finally been congealed, put it in the *Balneum* to dissolve, or in a cellar, or in horse manure. Then the Lantern is prepared, and you have an earthly treasure, the whitest water one can see with one's eyes, and it transforms all things into the White, no matter what one cooks in it, be it metal or rock. With it one can make ♀ fixed in many different ways, and you, nevertheless, keep almost all of your Lantern, and almost your previous weight. Anything you wish to get pure and white, such as pearls, put them into this water and you will see wonders. It transforms all metals into *Mercury*, if they are cooked in it in *Balneo*. I must not write more.

Now take the water of the HAND and 1 lb of the impalpable powder of the KEY. Sublimate them, well mixed together beforehand, 7, 8, or 10 times, each time with fresh KEY. After this, pulverize it impalpably on a glass slab with 1 lb of the Middle Finger, 2 lbs of the Fire, 2 lbs of ⊖ . Sublimate 7 times, each time with fresh ⊖ ; finally pound it

72

and set it in *Tripode* to calcine for 30 days, heating gently the first 8 days, then gradually stronger. The last 8 days, let it become so hot that you would hardly hold your hand in *Tripode* for one *Ave Maria*. Then take it out, powder it on a stone, then dissolve it into water in *Balneo*. Occasionally, it does not easily dissolve. That is due to the fact that it has not been sufficiently cooked during calcination, since one has to stir it once every day, what is at the bottom has to be turned uppermost; and if something had been sublimated up, put it down again and continue calcining. When it is dissolved, preserve it at once in a glass, well stoppered with something.

Now take gold. Purify it by dissolving and cementing, as you know how to do. Then dissolve the water of the Hand and keep it well stoppered in a glass. When you have all three of these waters, you have an earthly treasure. If you wish to conjoin them, take a glass *Recipient*, big according to the quantity of your waters, narrow above and wide below. Into this, put your three waters, seal as you know how to do; set it into the *Balneum*, and let it rise and descend till you see that no more spirits rise except a watery dew. Now take it out, powder it inpalpably, put it into a round glass with a long neck, put it sideways on ash, in a stove. Then you will see an evident miracle, that is, all the colors God has created in the world, before the perfect *White* comes; and then the redness from an increase in the fire. At first, one has to heat mildly, and gradually stronger. But when the white color appears, you must increase your fire somewhat till the glass becomes glowing. Should something rise, turn the

glass over, and continue with the fire till you see the perfect redness which surpasses all the redness in the world. Thank God!

I have done it, but I never reached the end of the *Perfection*. But with it, you can well make *Projection* into all metals, because you have the *Qu. Ess.* of the \triangle of the philosophers, and you have subtilized, dissolved, and spiritualized the \odot . Then its color is increased a thousand times. Also, *Mercury*, has in himself the red color or *Tincture* in such an abundance, that it cannot be described. Therefore you must yourself, experiment as to what wonderful *Projection* it makes. I am telling you in true charity that I and my journeymen never reached the goal of projection. That is why you must throw it on \perp and no other metal. You may also dissolve your *Medicine* into a *Massa*, and carry it about with you, so that you can take the powder out of the glass, stir it into wax; and you can throw it upon whatever you wish, and close your mouth, by damnation of your soul. Amen.

PREPARATION OF COMMON SALT, OR THE KEY

Take sea-salt, pulverize it in a mortar, dissolve it in distilled vinegar made from white wine, filter and congeal it until a small skin forms on top. Remove this and keep it, because it is the *Spiritus* of the Key. Dissolve and congeal it again until the skins forms on top. Remove this again and the *Spiritus* is thus separated from the *Corpus*.



To 10 lbs. of this *Spiritus* add 1 lb. of $*$; dissolve in distilled rain water, and coagulate it again, *Per Alembicum*, with a recipient, until it is coagulated. Then take it out

and pound it on a stone. Put your powder into a glass; dissolve and coagulate it again till it is fixed and no longer rises. With this *Spiritus* one does wonders and miraculous things in metals, especially with *Mercury*.

4 and 8 . But this *Spiritus* must first be prepared, as I will yet teach.

ADDITIONAL MANUAL WORK WITH THE SALT OR KEY OF THE HAND

Here I wish to disclose to you all the secrets of the salt. It is the greatest secret of all Arts of *Alchymie*, in which occur most of the errors made by people who are engaged in the Art, since most of the *Secreta* concern salts. Therefore, understand well what I am going to teach, for as you separate the *Spiritus* from the body of the common salt, thus is also separated the *Spiritus* from the *Corpora* of all other things. Yet they are not all prepared in the same way but each according to its work, and according to how they are needed and how one wishes to work with them. There are many kinds of preparation of the *Salts*, for in the power of the salts and their *Praeparatio* lies the whole Art of *Alchymie*. One cannot work with any salt unless the *Spiritus* has first been separated from the *Corpus*. After this, the *Spiritus* must be prepared according to the work in which it is needed. In addition, the *Corpus* must also be prepared in other works, because the *Spiritus* and the *Corpus* each have its particular power and cause contrary effects, as they are in fact *Contrair*, and, when they are separated, effect contrary *Operationes*, each in its own area. But those who try to operate with non-

separated salts will work in vain, in spite of all their labors. They cheat themselves and all those who believe them. Neither will they achieve any kind of *Perfection*, for the whole Art consists in the separation of the salt and the preparation of *Sulphur*. There are many kinds of preparation, the same with *Sulphur*, according to what works are being done. The simpletons, who read in our books about *Sulphur*, believe that we are speaking of the ♁ which is dug up out of the earth; but we all have another *Sulphur* in mind.

There do not exist so many kinds of salts that there should not be as many kinds of *Sulphura* and their preparation. The *Sulphur* must be made artificially, just as the ✱ is made artificially. Now we will again return to our matter. First I taught you how to separate the *Spiritus* from the *Corpus*. Now I shall instruct you how to prepare the *Spiritus*, and to make it fixed, and also what you should do with it.

After you have removed the little skin, which is the *Spiritus* of the salt, and you have gathered as many of them as possible, dissolve them again in distilled rain water, the same in which you had dissolved your salt. Then congeal it again in a glass, or a glass vessel, over a gentle fire. Pulverize it in a stone mortar; add powdered ✱, mix them well. Put it into a glass with a long neck, lute well, put it to dissolve in horse manure or in the *Balneum*. The glass must be well closed above, or put a helm on with a recipient, everything well luted. Should any moisture come over, it will coagulate more easily if there is also an *Alembicum* attached

to it than if it were only badly stoppered. This solution and coagulation *In Balneo* must be repeated 10 or 12 times, or more, till it is fixed. Each time it has to be coagulated over gentle heat. When it is fixed, the salt is clear and transparent, like crystal and hard. If it is put on fire or on a glowing *Lamel*, it does not smoke or melt away, and penetrate like lard through leather; and that is its proof that it is fixed. Now the *Spiritus Salis* is prepared, and it has also made the ✕ fixed together with itself; and they married and will never again be separated, but stay together and effect wonderful things together.

Put 1 lb of this salt into a *Crucible* and 4 lbs of ♀ purified with vinegar. Add also the salt below, but most of it above; set in for 6 hours in the fire, and it will coagulate into true ☽; your salt will neither be decreased nor worsened. It does not burn, neither does it fly away. Now put your ☽ upon the *Cupel*, as above.

If now you wish to bring ♃ to *Perfection*, purify it first of its blackness. Use *Amalg.* or calcination, and purify each time with vinegar and salt, till there is no more blackness in it. After that, drive the ♀ from it, *Per Descendum*, into another vessel. Now take the powder *Jovis* and *Sal Fixum*, put them into a crucible, as before, and let them drive for 6 hours; or pour the salt into it beforehand and let it drive. Afterwards add the powder *Jovis*, or both together. It is the same; I tried both. When it cools down, you find *Jovem* amid the

21

salt. He is noble and a King. Sweeten the salt thereof and preserve it, because it is just as good.

Now finish your ♁ on the test furnace (or: cupel) with ♁ and drive it off, and you will find good ☽ in all tests. Aside from this, know that the *Corpus* of the common salt of which the *Spiritus* has been separated, is fixed in itself. It is prepared in the following way with *Sal Alkali*, *Oleo Tartari*, *Alumen de Roche* and *Marcasita*, that is:

Of this salt, take 4 lbs; of *Sal Alkali*, *Alumen de Roche* ana, 1 lb; *Marcasita*, 1 lb. Pulverize them fine, then pound them together on a stone with *Oleum Tartari*, and make of them a thick paste. Put it into a glass vessel or a Syburg jar; lute it tightly and put it under the cookstove, where you keep a fire going every day. Let it dry; when it is dry, remove it and pound it once more on a stone with *Oleum Tartari*. Put it back into the jar, close it tightly, and put it again in the fireplace to dry, as before. Repeat this till the powder has imbibed the *Oleum Tartari* and you have a dry *Massa*. Powder this *Massa* to a fine dust in a mortar, put it into a Syburg jar, lute it tightly all around, 3 or 4 thumbs' breadth. Put it 3 or 4 times into a potter's stove; break the jar open, and you will find it white.

Take it out and turn it into fine powder in a mortar; let it dissolve in the cellar on a marble slate with a glass beneath it into which it can drip. With this water, one can do many wonderful things in the Art. With it one can dissolve ♀ into a beautiful transparent water; when ♀ is dissolved with it or in it, one can dissolve all 7 metals

into pure water with it or in it. And this is the right preparation of the common salt, and it is the Key on the little finger, because the little finger is the *KEY TO THE HAND*.

HOW TO TURN ALL METALS INTO WATER

Now we will teach you to turn all metals into water, since all of them must previously have been water before they can be brought to *Perfection*. Purify the ♀ of its blackness, and purify it well without vinegar. Afterwards, dissolve it again in the aforementioned water, and you can dissolve in it any metal you wish. When it is dissolved, take sweet, fresh cheese curds. Boil them and skim the thick *Materi* off; let it settle. Separate from it what stays pure. Pour some of it into that which you have dissolved, and it will *Precipitate* into a *Massa*. Separate the water from the *Massa*. After this you must cleanse it of its blackness with salt and vinegar, and continue to work according to what purpose you wish to have the metals, to the Red or to the White, as different works indicate. But all metals must be water and purified of their blackness if one is to bring them to *Perfection*, or the great *Elixir* must do it: It has the power and nothing else.

Now I will teach you how to add the *Spiritus* to the *Corpus* that you have prepared, that is, in what way you must *Conjoin* them. When now the *Spiritus* and the *Corpus* come together and are united after their preparation, one can do wonderful things with them, since they have then a hundred times more power than they had previously; for after the *Coniunctio* of the souls and the body there exists a *Glori-*

fied Corpus and a great Elixir. With it one performs great miracles.

First one cleanses ♀ of its blackness. After this, one must also dissolve in this water, ☾, which comes dry from the test furnace. Now take Marcasita Lunae; turn it into an impalpable powder and pound it well with salt and vinegar, washing it till no more blackness comes off. Now dry the powder at the sun, and afterwards grind it with good Aqua Vitae. Take ✕ water. Then draw the water off Per Alembicum, and immediately dissolve the powder again in the same water. Now take the water in which these three dissolved, and as much fixed Spiritus as the weight of the water in which the metals have been dissolved. Imbibe these spirits into this water, pound them, dry them, and imbibe them again; coagulate them again at the air, for it is the cold air that must coagulate them and the hot air must dissolve them.

Listen well to these discourses, how they are meant; it would take too long to elaborate further. Neither is it necessary for this work. When all this water has been imbibed, you have a precious Stone with great power to act upon ♀ and ♂. It can also be prepared for the Red, but that is not necessary; for when they prepare the aforementioned finger, they are making a great elixir. Should one work it to the Red, it would increase in power a thousandfold through the preparation. And this is one of the secret signs, and it is the little finger of the Hand, which is the Key of the Hand.

THE NATURE AND POWER OF MERCURY, THE FISH OF THE HAND, AND ♁ THE FIRE

This is man and woman, this is sister and brother, this
151



p. 39

is earth and seed, this is origin and beginning of all metals; and without these two no work can be accomplished, for without seed no fruit can be born, and without soil no seed can grow. Accordingly, there has to be man and woman, water and earth, fire and seed, if any fruit is to be obtained. Thus these two are the origin of all metals, and without them no work can be Brought to Completion.

Now I will further instruct my child and describe the nature of ♀ and his infirmities, and in what way he is to be made healthy. Therefore, understand well what I say, for by means of this work I will teach you all other *Opera*, for all metals.

Mercury is a spirit and also a *Corpus*, but the spirit is evident and the *Corpus* hidden and intangible. This is due to the *Spiritus* with which the body is covered, for the spirit is more powerful than the body. That is why the *Spiritus* takes the *Corpus* along when it gets into the fire. *Mercury* is cold and humid, cold in the manifested and cold in his humidity; but in his innermost and in his hidden (nature) he is red, which is hot and dry. That is why the old masters called him an egg, because an egg is white, cold and humid outside, and within it is hot and dry; and when an egg is put in the fire, it will evaporate and burst. That is due to its humidity and cold. This is the reason why they call him the philosophers' egg, which people do not understand. Because of the coldness that he has in himself, he avoids fire; for two unlike things of a contrary nature cannot stand each other; one or the other must go. Because his *Spiritus* is stronger than his *Corpus*, the *Spiritus* leads the *Corpus*

away from the fire. Now I immediately also show the virtues of *Mercury*.

Mercury is a slimy water in the earth, a subtle substance, an earth spirit. He is the same subtlety which the earth has in itself. That is why it is called *Arsenicum* of the earth. Therefore it has the power to produce fruit without the help of the earth; that is, he can perform works without any other thing, because the spirit of the earth and the spirit of a thing have the power to do a great deal without the help of the *Corpus*. But the *Corpus* has no power to do anything without the help of the spirit. By this understand well what I have in mind concerning *Mercury*, though *Mercury* may well be changed into ☉ or ☾ without the help of the metals. That is why the old folks called him the Serpent that begets itself and gives birth without the help of some metals. Yet people do not understand this saying about the snake, because they do not know *Mercury*.

I have said that *Mercury* is a slimy water, of a white color, soft, natural, joined from within hot dryness and from without with cold humidity, more than with inner hot dryness; that is why he does not like fire!

Mercury is the *Ferment*, the yeast, or the sourdough, for yeast causes the bread or beverage to rise and to go over, and it gives them their taste. Therefore *Mercury* must be in all works like yeast (leaven), for without *Mercury* no work can be accomplished. *Mercury* is the beginning, the middle, and the end. He is the *Copulator*, the priest who brings all things together and marries them; because no fruit can come from like things; but unlike things, of two

unlike natures, must be united. It is, however, not easy to unite unlike things. Thus, *Mercury* must gather all unlike things and marry them, if they are to bring forth fruit; for *Mercury* is in them as the universal Spirit, for he is the humidity of all things, also of the earth; just as blood is the *Spiritus*, humidity and life of men, *Mercury* is the life of the earth.

Therefore, all things that have got their nature from the earth are subject to him; also all that which the earth brings forth or has brought forth. That is why it is said that *Mercury* is the *Spiritus* of all things. Because of this the old philosophers say that in *Mercury* there are four kinds of saline juices, for all salts are made of four things, each contrary to the other. That is why all salts are poisonous, but one more so than another.

The old masters called *Mercury* "VIRGIN'S MILK", because *Mercury* is nourishment, food, and the dwelling-place of all metals, since he enters and passes through all metals, just as mother's milk passes through all members of the child and nourishes them. *Mercury* is the *Nutriment* and mother of all metals; *Mercury* makes all hot *Corpora* cold, and all dry bodies moist; he also makes all cold bodies hot, and all humid *Corpora* dry. However, *Mercury* has to be transmuted into another degree, according to what the work is, that one wishes to accomplish with him. For *Mercury* has a wonderful nature. Wherever he is added or used, he is the best or the worst, depending on how the company is.

Thus one may use *Mercury* for whatever work one wishes to perform. If he is congealed, he continues to congeal;

if he is dissolved, he dissolves further; if he is fixed, he fixes further; if he is multiplied, he likewise continues to multiply; if he is made poisonous, he poisons everything.

Thus have I taught and shown you what derives from *Mercury* and what he is. I have informed you of part of his infirmities as well as of part of his wonderful nature. Now I will also teach you part of his virtue and power and of the works he can do, from degree to degree, to his utmost, according to the understanding which Almighty God has granted to me through his bottomless charity. Although one could not write all his degrees and powers in a book as big as the Bible, I will now here teach my knowledge obtained through the charity of God Almighty, and what I know, have learned and experienced in this matter.

First, what he can do when he comes raw from the mines. Subsequently, what he can accomplish when he is a great *Sublimat*; and then, what his capability is when he is congealed and dissolved, and, in addition, how to understand this. Finally, I shall make you acquainted with his sister and brother; and also how to make the ♁, by which ♀ must be brought into a state of health.

First I will say what *Mercury* can do inside and outside the earth, when he is still raw. I said that *Mercury* is the *Spiritus* of the earth; likewise he is the *Sperma* of the earth, and the seed of all metals. Of this seed, when planted in the earth, that is the ♁ - be it pure or impure, red or white - one of the seven metals is generated.

Consequently, *Mercury* is the beginning and the founda-

tion of all seven metals. His intention is always to generate ☉ or ☽ , but he is impeded by the lazy and impure earth or ♁ , so that he cannot achieve his purpose, while it is also true that the stench of the earth hinders him often to do so. For as a child in the womb is made impure by the *Materi* which it attracts - as the child may get a disease on account of the uncleanness and *Corruption* of the place where it lies, which causes it to get such a disease; irrespective of the fact that the *Sperma* and seed were pure and clean, the child is nevertheless afflicted with and uncleanness; it is due to the lazy mother and the *Corruption* befalling it - so it is with the metals which are likewise corrupted by the impure *Sulphur*.

After this, I will say and teach whether *God* has created all things of one or of two natures, and how, and what. *God* has put together and united all things of four contrary elements. He has put them together with their opposites; but these natures are perfectly united in all things, regardless if they are perfect or imperfect. Thus we find that either the manifest part in a thing is perfect, or the concealed part. But while they are cold it is the contrary. That is why it is easy to change the *Corpora* into their prime root in a short time, so that the concealed part can be made manifest, and the manifest part in nature can be hidden in the metals. For what iron lacks in its manifest form, is replaced by something in its hidden form during its transformation into ☉ or ☽ . Its hidden part is ♀ , which replaces iron during its transformation.

If, therefore, ♂ is changed into ♀ , its hidden

part will become hot and dry, and its visible part, cold and moist. Bring its hidden part into manifestation, therefore, and make its visible part hidden. Then its hidden part will be cold and dry, and its manifest part, hot and moist; now it is perfect and will last in all eternity.

There were some who said that it was the hidden ♁ and ♃ ; others said ☾ ; and in this they spoke the truth. I am saying all this to show how all *Corpora* must be transformed; for in all bodies two manifest natures must be hidden, and two hidden natures must be made manifest. What is manifest, is imperfect and full of sickness; and what is hidden in the metals is fixed, good, and perfect by nature. That is why you must make its hidden part manifest, and its manifest hidden. Then you have a pure, perfect, and fixed *Corpus*, lasting in all eternity. It is a great secret to have the understanding of this, and to know the *Secreta* as also the infirmities of the metals, and in what way the metals came by them; apart from this, (it is also a great secret) to well know their natures, within and without, hot and dry, cold and humid, over and again back. It is the fire that I have in mind.

You can make them healthy again with natural medicine and with ♁ , which I will teach you later how to make from green herbs, oils, gums, and water. Concerning this, you must well understand my view, since in this chapter you are being acquainted with all the infirmities of the metals, and you will be taught to recognize all herbs, to prepare all *Sulphura*, and to know all medicines. You will learn what they require in their bodies, so that you will learn

how to make manifest one of the hidden elements, and how to make its contrary hidden. Understand well that I indicate all this, so that you should know nature. For lead is cold and dry, its manifest part is quite soft, and its hidden part is hot and humid.

In all things that God the Lord has created, the hidden part is always contrary to the manifest part, in softness as well as in hardness; for the soft is the *Contrarium* of the hard, that is, when its nature is reversed, its hidden part becomes manifest, and its manifest becomes concealed; that is, the soft has to become hard, and the hard, soft. This is meant for the *Corpora* lead, ♃ and ♂. They are also composed of four natures, since the manifest of lead is cold, humid, and soft, while its hidden part is hot, dry, and hard. Likewise with ♄. When they made him like lead, they called him lead; but its hidden part is ♂, and the former is manifest. And when you reverse the hidden *Saturn* and make it manifest, it is ♂. Such is easy to do with ♁, and then it is ☾, lasting in all eternity.

The body of iron is composed of four natures whose exterior is hot, dry, and hard, while the hidden part in its nature is cold, humid, and soft, like lead in its root. In no *Corpus* is there as great a hardness as in the manifest *Mars*, and in its hidden part there is an equally great softness. One becomes easily aware of its softness when it is prepared and reversed. After this operation it is ♁.

The hidden part of *Mercury* is ♂; its manifest part is a cold and dry water called *Mercury*. That is why his manifest part must be hidden and his hidden part made mani-

fest. Thus he can be converted into fine ☉ ; or, if you wish, increase his color, and his coldness will appear and become ☾ ; or increase his heat and humidity, and it will become ☉ . Understand well what I say, what I intend to convey. Reflect on what I have taught you and how I have compared *Mercury* to an egg, which is white outside and red inside. Thus is *Mercury* in the center of his nature. Therefore, understand these teachings well. Enough of this.

Sol is hot and humid in its manifest part; dry, melancholy and like lead in its hidden part. Therefore, reverse all *Corpora* into this nature, for this nature is temperate. If you wish to cook *Mercury* till he becomes ☾ , and till he becomes ☉ , prepare your yellow-colored *Sulphura* that can tinct, and decrease his humidity till he becomes hot and dry. Then his humidity will be saturated and decreased, which means, to reverse his hidden part and root, which is ☉ , and his color, which is solar, into *Sol*. Take my discourses to heart, listen and pay careful attention to them.

Venus is hot and dry, and is a brother of *Mars*, for his root is hot and humid like gold, and he is different from him in dryness of his *Minera*, which has become impure. Take of him his dryness, and prepare it with contrary *Sulphura* that are good and healthy for him. Then he will again get back into his nature and will turn into ☉ . Understand my discourses well, and pay careful attention to what I intend to teach you. It is of great importance and secrecy what I am telling you; it is also a great secret and deep wisdom. Therefore do take my discourses carefully to heart.

Mercury is cold and humid in his manifest part, driving

and soft as water; and in his hidden part he is hot, dry, and hard without any doubt; for his manifest part is ♀, and his hidden part ♂ and the contrary. Now then, if we wish to reverse ♀ into his first water, the way to do it is first to turn him into ☾ through ♁ which helps him, that is, his brother and his sister. Understand my discourses: You must hide his humidity and reveal his dryness through ♁. Then it will become good ☾. Such is the first way.

Understand my teachings well, and if you wish to perfect the work, reverse ☾ so slowly till its manifest part becomes hidden and its hidden part, on the contrary, manifest. Understand well, these are two ways, active and passive. Then its hidden part will be hot and humid, that is ☉; and its manifest part, cold and dry, that is *Saturnus*. Do take care to understand my teachings well. I am addressing you in bad German, without veiled words. Know that ☾ is the root of ☉. Therefore, if you wish to change it into ☉, conceal its coldness. Then its heat will manifest. After this, cover up its dryness, and its humidity will manifest; and it will be good gold, everlasting.

Thus I have informed you of and made known to you the nature of metals and their infirmities; and how one is to reverse those and prepare them with each metal's ♁; that is, according to what is the infirmity of a metal, prepare your *Sulphur*, as I will teach you.

Item, when ♀ comes out of the mines, it is living water, with which we must wash all our *Sulphura*, metals, and *Corpora*; and make all our *Corpora* humid. This means that all their *Corpora* must be amalgamated and dissolved

with *Mercury*, and *Mercury* must turn all hard *Corpora* into water or softness. Then one can pound and wash all metals with sea salt or distilled vinegar. This is to be done in a marble or stone mortar, and it has to be made so clean that no muddiness is left. When the *Corpora* are quite clean, drive the *Mercury* off *Per Distillationem*. Now you can prepare the powder with the ♁, which I will hereafter teach you how to prepare.

Now I will further teach you how it is that ♀ becomes so poisonous during sublimation. The reason is that it is his nature to attract to himself all the poison he can get at. If he meets good metals, he wants to be the best; if he meets bad metals, the worst, etc. This is the reason why ♀ attracts to himself all poison when he is sublimated through hot natures; for all hot herbs, salts, and all other things created by God that are hot to the 4th degree, are poisonous. I would like to inform you of the reasons, but this work does not require my doing so. Therefore, if he were to be sublimated through hot salts and hot *Species*, he would become poisonous; for all salts are poisonous, one more than another; therefore, the more he is sublimated through them, the more poisonous he becomes. One could sublimate so often through *Vitriolum Romanum*, or Ⓛ, *Album*, or alum, *Sal Gemmae*, *Saltpetre*, etc., that he would become so poisonous that, should he be put on a saddle upon which a man were riding, that man would immediately die as soon as his bottom got warm on it. But the salts must previously be dissolved nine times in distilled wine vinegar, and again congealed. And if *Mercury* were then sublimated

N

it would die. It is possible therefore, to give to a man or an animal, poison the size of a bean, so that the whole body would become poisonous - all those who would eat of it would die. What should you now think of gold or ☽ ? And even if gold or ☽ were not medicinated but only *amalgamated praecipitation* in their raw state with ☿ , and they were kept together in moderate fire, do you not think that the gold or ☽ would change ☿ into its nature? Yes, certainly, and that in a short time, within four weeks.

If then the ☉ and ☽ (even in their raw state) can bring about the change of ☿ into their own nature, what will they do when they are *medicinated* with the noblest medicine of the world and are applied so abundantly? Such medicinated gold or ☽ is also dissolved in the water of the Hand, kept *in balneo* for seven days and nights in order to digest. Afterwards it is again congealed and then calcined *in tripode*, and this is done three times. What do you think of that? And even if they had not been medicinated but had by themselves been calcined and congealed, would it not have made a medicine all of itself? Indeed, yes. If you have intelligence, understand my words. If you do not understand, you are an oaf. I have here taught you how to make the most precious of the most unprecious. Thank God Almighty that you have got this instruction.

END OF THE WORK OF THE STONE OF URINE