

Philalethes.

The Metamorphosis of metals.

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J. Elliot and Co., London.

1893 .

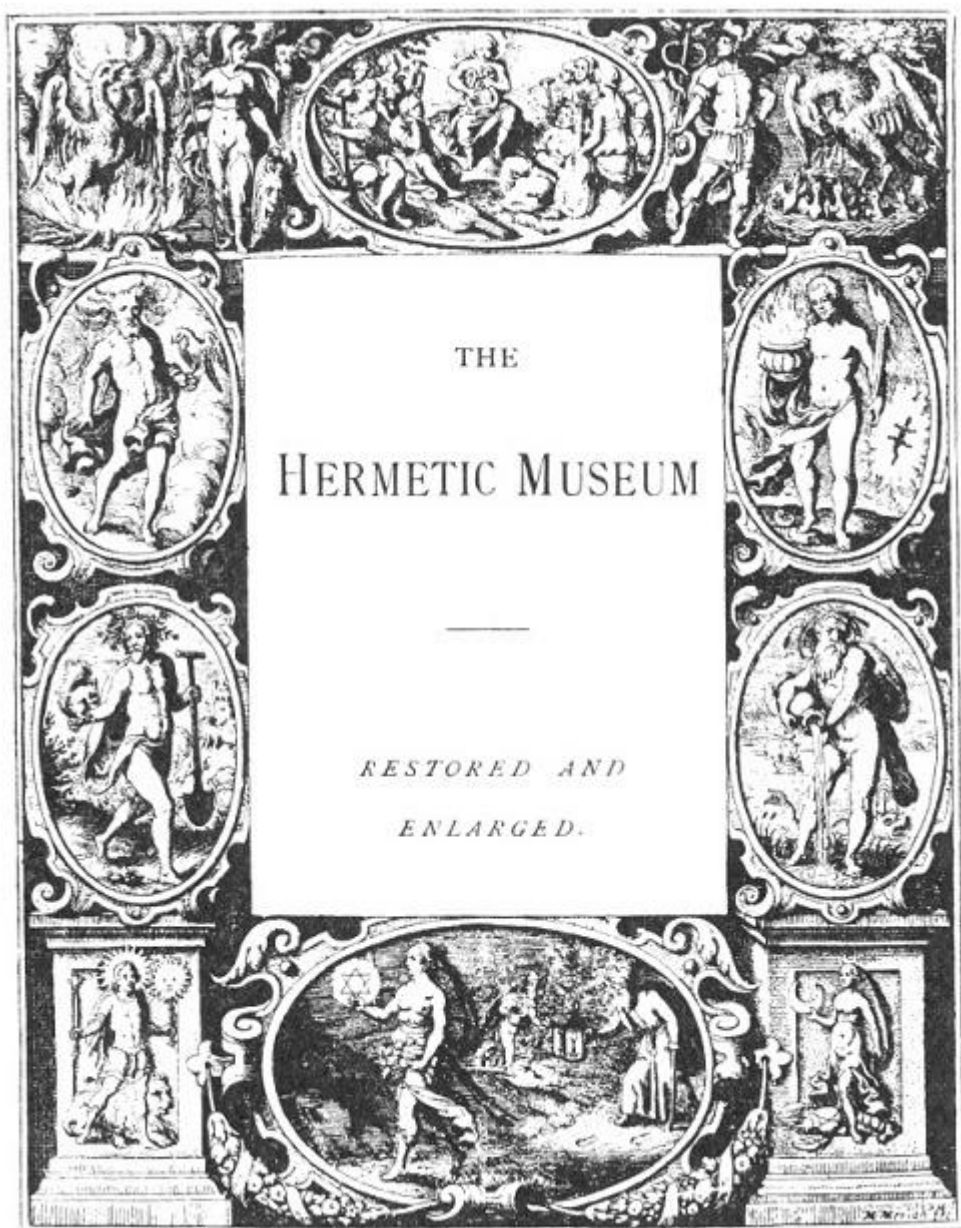
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THE  
HERMETIC MUSEUM

—  
*RESTORED AND  
ENLARGED.*

THE  
THREE TREATISES  
OF  
PHILALETHES.

I.

THE METAMORPHOSIS OF METALS.

II.

A SHORT VADE MECUM TO  
THE CELESTIAL RUBY.

III.

THE FOUNT OF CHEMICAL TRUTH.

## CHAPTER I.

### *Of the Claims of our Art, its Students, and its Method.*

**A**LL men who devote their lives to the study of any art, or to any kind of occupation, have before their eyes, as the aim of their efforts, perfection in the thing which they pursue. But only few attain to the goal of their wishes: there are many architects, but few masters of the art of architecture; many students of medicine, but few men like Hippocrates or Galen; many mathematicians, but few proficient like Archimedes; many poets, but few worthy to rank with Homer. Yet, even men who have nothing more than a respectable knowledge of their calling, are capable of being useful to society.

Among those who devote themselves to the transmutation of metals, however, there can be no such thing as mediocrity of attainment. A man who studies this Art, must have either everything or nothing. An Alchemist who knows only half his craft, reaps nothing but disappointment and waste of time and money; moreover, he lays himself open to the mockery of those who despise our Art. Those, indeed, who succeed in reaching the goal of the Magistry, have not only infinite riches, but the means of continued life and health. Hence it is the most popular of all human pursuits. Anyone who has read a few "Receipts" claims the title of a Sage, and conceives the most extravagant hopes; and, in order to give themselves the appearance of very wise men indeed, such persons immediately set themselves to construct furnaces, fill their laboratories with stills and alembics, and approach the work with a wonderful appearance of profundity. They adopt an obscure jargon, speak of the first matter of the metals, and discuss with a learned air the rotation of the elements, and the marriage of Gabritius with

Bega. In the meantime, however, they do not succeed in bringing about any metamorphosis of the metals, except that of their gold and silver into copper and bronze.

When captious despisers of our Art see this, they draw from such constant failures the conclusion that our Art is a combination of fiction and imposture; whilst those who have ruined themselves by their folly confirm this suspicion by preying on the credulity of others, pretending to have gained some skill by the loss of their money. In this way the path of the beginner is beset with difficulties and pestilent delusions of every kind; and, through the fault of these swindlers, who give themselves such wonderful airs of profundity and learning, our Art itself has fallen into utter disrepute, though these persons, of course, know nothing whatever about it. The beginner finds it extremely difficult to distinguish between the false and the true in this vast Labyrinth of Alchemy. Bernard of Trevisa warns him to eschew like the plague these persons who hold out so many vain and empty promises; while I have written this Treatise for the guidance of the blind, and the instruction of the erring. I wish, in the first place, to clear our Art from the slanders which have been cast upon it, then to describe the qualifications of its students and its methods of procedure. After these prefatory explanations, I will gird myself to a description of the Art itself.

Before I say anything else, I would record my most earnest protest against that method of reasoning by which the deceptions of certain wretched sophists are laid to the charge of this science. The wickedness of some of its lying professors can prove nothing either for or against its genuineness. Such a position could be made good only by arguments based on natural relations; but such arguments it is impossible to find. The light of Nature is too bright to be darkened by these obscurists I hope my Book will shew that the Transmutation of Metals, from an imperfect to a perfect state, is a real and true achievement, and that by the co-operation of Nature and Art. The only thing that distinguishes one metal from another, is its degree of maturity, which is, of course, greatest in the most precious metals; the difference between gold and lead is not one of substance, but of digestion; in the baser metal the

coction has not been such as to purge out its metallic impurities. If by any means this superfluous impure matter could be organically removed from the baser metals, they would become gold and silver. So miners tell us that lead has in many cases developed into silver in the bowels of the earth, and we contend that the same effect is produced in a much shorter time by means of our Art. It is a fact that the Mercury which is generated in the bowels of the earth, is the common substance of all metals -- since this Mercury will enter into combination with every kind of metal -- which could not be the case if it were not naturally akin to them all. Mercury is a water that will mix with nothing that is not of the same nature. By Art, the handmaid of Nature, Mercury can be so successively concocted with all metals, that one and the same under the same colour and flux, may subalternately shew and express the true temperature and properties of them all. Moreover, all metals are capable of being resolved into running Mercury -- and surely this could not be if it were not their common substance. Again, the Mercury of lead may become that of iron, the Mercury of iron that of copper; while the Mercury of tin may even be transmuted into that of silver and gold -- a fact which triumphantly demonstrates the substantial affinity of all the metals. From antimony, too, a good Mercury is obtained, which some of our Artists are able to change into metallic mercury. It is also a well-established fact that the Mercury gained from any metallic or mineral body possesses the properties of assimilating common Mercury to its own nature; thus common Mercury may become that of all metals in turn. Do not these arguments clearly skew that there is one Mercury, and that in the various metals it is only differentiated according to their different degrees of digestion or purity? I do not see how these arguments can be answered. It is possible indeed that some dull person may allege in refutation of our reasoning his inability to accomplish those chemical transformations on which it is based; but such operators would be vindicating too great an honour for their ignorance if they claimed to advance it as an argument against the truth of our Art. They must not make their own little understandings the standard or measure of the possibilities of Nature. At any rate, my word is as good as theirs (and better, since they can never prove

a negative), and I do most positively and solemnly assert that I have with my own hands performed every one of the experiments which I have described; and I know many others whose experience has shewn these things to be true. How can our opponents hope to prevail against eye-witnesses by bare negation ? My testimony is borne out by the experience of such men as Albertus, Raymund, Riplaeus, Flamellus, Morienus, and a host of others. I confess that the transformations of which I have spoken are not easy to accomplish; but whoever has the Key of our Art can unlock all gates, and has power over all the secrets of Nature. But this Key is possessed only by those who have both a theoretical and a practical knowledge of natural processes. I could here reckon up divers mutations of metals, as, for instance, Mars into Venus, by the acid stalagma of vitriol, Mercury into Saturn, Saturn into Jupiter, Jupiter into Lune, which operations, indeed, many vulgar chemists (far enough from the top of the art) know how to perform. I might also add what is known only to a few philosophers, that there is a secret substance intermediate between metals and minerals, the mixed heavenly virtues of which produce a certain metal without a name, which is, strictly speaking, not a metal at all, but a Chaos, or Spirit, for it is all volatile: from this all metals can be educed without transmutatory Elixir, even gold, silver, and mercury. It is called Chalybs by the author of the " New Light," and it is the true key and first principle of our Art. What though the Sages have hidden all these things, and set them forth parabolically for the true sons of knowledge? Are they any the less true for that reason ? . . . All that is wanted for the perfect development of an imperfect substance, is the gentle, digestive action of a homogeneous agent. This agent is gold, as highly matured as natural and artificial digestion can make it, and a thousand times more perfect than the common metal of that name. Gold, thus exalted, radically penetrates, tinges, and fixes metals. This scientific fact we may illustrate in the following manner. If you take six pounds of silver, and gild it with a single ounce of gold, you may afterwards draw out the silver into threads of the greatest fineness, and still distinctly perceive in each thread the brilliancy of gold. If then this dead, bodily, and earthy metal (which, as a body, of course, has no power to enter

another body) can produce so wonderful an effect, does it seem incredible that the spirit of this gold, which can enter and animate the bodies of other metals, should transform them into its own nature ? If we had this spiritual tincture, is it not clear that it would do inwardly what the body of the gold is seen to do outwardly ? Remember that our Tincture is the Quintessence of gold, and infinitely more perfect than the mere body of gold can ever be; and that it has, therefore, an infinitely greater power of diffusing its essential quality. If gold thus spiritually enters another metal, it will clearly assimilate it to its own nature. The method of this spiritual ingestion we shall describe further on. Let us only add in this place, where we are discussing the *rationale* of metallic transmutation, that seed is the perfection of any seed-bearing substance; that which has no seed is altogether imperfect. It is, then, as the poet sings: " Gold contains the seeds of gold, though they be deeply hidden." Gold is not only perfect, but the most perfect thing of its kind (*i.e.*, of metals). If gold has seed, it must be contained in water, which is the habitation of all spirits, seed being a certain spiritual means of conserving any species. If gold is to be dissolved for the purpose of educating its seed, the dissolution will have to take place by means of this same metallic water. When this dissolution takes place, the gold puts off its earthly form, and assumes a watery form. Now, gold being both the starting point and the goal in the whole of this generative process, it is clear that all intermediate operations must be of a homogeneous character, *i.e.*, they must consist in gradual modifications of this seed of gold. The processes of our Art must begin with the dissolution of gold; they must terminate in a restoration of the essential quality of gold. But as the negative can never become the positive, the final form of our gold must be essentially different from its initial one. The final form is so much more noble than the initial one as fire is more subtle and spiritual than earth. What I have written is enough for the faithful student of our Art; and to its hostile and carping critics this book is not addressed. Therefore, I will now go on to add a word or two about the qualifications of those who should study this noble science. Our Art has fallen into disrepute, as I have said, through the stupidity and dishonesty of many of its profes-



sors. They are ignorant mechanics who, not having skill and brains enough for an honest trade, must needs meddle with our Art, and, of course, soon lose all they possess. Others, again, are only just less ignorant than these persons; they are in too great a hurry to make gold before they have mastered even the rudiments of natural science; of course they fail, spend all they have, borrow money from their friends, amuse themselves and others with hopes of infinite wealth, learn to talk a barbarous semi-philosophical jargon, and afford a capital handle to those who have an interest in abusing our Art. Again, there are others who really have a true knowledge of the secret, but who grudge others the light which has irradiated their own path; and who therefore write about it in hopelessly puzzling language, which the perplexed beginner cannot possibly understand. To this class belong Geber, Arnold, and Lullius, who would have done much better service to the student, if they had never dipped pen in ink. The consequence is that every one who takes up this study at once finds himself lost in a most perplexing labyrinth of falsehood and uncertainty, in which he has no clue. I will therefore try to give him some sound advice as to the best way of accomplishing his object.

In the first place, let him carry on his operations with great secrecy in order that no scornful or scurrilous person may know of them, for nothing discourages the beginner so much as the mockery, taunts, and well-meant advice of foolish outsiders. Moreover, if he does not succeed, secrecy will save him from derision; if he does succeed, it will safeguard him against the persecution of greedy and cruel tyrants. In the second place, he who would succeed in the study of this Art, should be persevering, industrious, learned, gentle, good-tempered, a close student, and neither easily discouraged nor slothful; he may work in co-operation with one friend, not more, but should be able to keep his own counsel; it is also necessary that he should have a little capital to procure the necessary implements, etc., and to provide himself with food and clothing while he follows this study, so that his mind may be undistracted by care and anxiety. Above all, let him be honest, God-fearing, prayerful, and holy. Being thus equipped, he should study Nature, read the books of genuine Sages, who are neither impostors nor jealous churls, and study

them day and night; let him not be too eager to carry out every idea practically before he has thoroughly tested it, and found it to be in harmony not only with the teaching of all the Sages, but also of Nature herself. Not until then let him gird himself for the practical part of the work, and let him constantly modify his operations until he sees the signs which are described by the Sages. Nor let him despair though he take many false steps; for the greatest philosophers have learned most by their mistakes. For his guidance in these operations he will find all the light he requires in the following treatises.

## CHAPTER II.

*Of the Origin of this Art and its Writers, its Fundamental Metallic Principles, and the Gradual Production of Metals and Minerals.*

Hermes, surnamed Trismegistus, is generally regarded as the father of this Art; but there are different opinions with regard to his identity. Some say he was Moses; all agree that he was a very clear-sighted philosopher, the first extant author on the subject, and was also of Egyptian extraction. Others say that Enoch invented the Art, and, before the coming of the Flood, described it on the so-called emerald tables, which were afterwards found by Hermes in the valley of Hebron. Many assert that it was known to Adam, who revealed it to Seth; that Noah carried the secret with him into the Ark, and that God revealed it to Solomon. But I do not agree with those who claim for our Art a mystical origin, and thus only make it ridiculous in the eyes of a scornful world. If it is founded on the eternal verities of Nature, why need I trouble my head with the problem whether this or that antediluvian personage had a knowledge of it? Enough for me to know that it is now true and possible, that it has been exercised by the initiated for many centuries, and under the most distant latitudes; it may also be observed that though most of these write in an obscure, figurative, allegorical, and altogether perplexing style, and though some of them have actually mixed falsehood with truth, in order to confound the ignorant, yet they, though existing in many series of ages,

differing in tongue and nation, have not diversely handled one operation, but do all exhibit a most marvellous and striking agreement in regard to the main features of their teaching -- an agreement which is absolutely inexplicable, except on the supposition that our Art is something more than a mere labyrinth of perplexing words. Our Art is most plainly and straightforwardly expounded by Bernard of Trevisa, Ripley the Englishman, Flamellus the Frenchman, Sendivogius, the author of the " New Light," the anonymous author of the " Arcanum of Hermes," who also wrote *Enchiridion Physicae Restitutae*, and " The Ladder of Philosophers," the great " Rosary," the " Child's Play," the Tract of Dionysius Zachary, the works of Morienus, the works of Egidius de Vadis, Augurellus' poem entitled " Goldmaking," the works of Peter Bonus of Ferrara, and the " Abridged Rosary." Let the student procure one or more of these, and similar genuine works on Alchemy, and let him study the secrets of Nature by the light which they throw upon it. He will find a knowledge of natural science, and more particularly of mineralogy, indispensable for his purpose.

All philosophers tell us that there are four elements, which compose all things, and, by means of their diverse combination, produce various forms. But the truth is that there are only three elements, *i.e.*, those which of their own nature are cold -- air, water, and earth. The defect of heat which we perceive in them is in proportion to their distance from the sun. Fire I do not acknowledge as an element. There is no fire, except the common fire which burns on the hearth; and its heat is essentially destructive. The heat there is in things is the product either of light, or motion, or life, or alterative processes. Fire is not an element, but a robber that preys on the products of the four elements; it is a violent corruptive motion caused by the clashing of two active principles. Thus, we see that it is an operation of two other substances, not a substance in itself -- a result of the active co-operation of a comburent and a combustible. The nature and characteristic quality of the three elements is cold, and they possess heat only as an accident. . . Nor is it true that objects are formed by a mixture of these three elements; for dissimilar things can never really unite, seeing that union is a complete mixture and concretion of the smallest

atoms or molecules of two substances. But such a mixture is impossible in the case of two dissimilar matters, as, for instance, between water and earth (or water and wine); they admit of being separated at any time on account of the disproportion of their smallest particles. It may be said that for the sake of union the grosser element becomes as subtle as the other; but if this were the case, if for the purpose of union water became as subtle as air, that would simply mean that water became air, an assumption which would thus fail to prove the possibility of an amalgamation of water and air. Is it not a simpler and more credible supposition that only water or air, as the case may be, enters into the composition of any given object ? But if any one still persists in maintaining this permutation of the elements (which, after all, would only mean that all things consist of air) -- let me ask the humble question -- by the activity of what agent they are so transmuted ? Moreover, one would also be glad to enquire what is the use of this permutation of earth into water, and of water into air ? What can earth converted into water, or water converted into air, perform, that could not be just as well accomplished by simple unchanged water or air ? Surely, Nature does nothing in vain: but here would be a difficult and wasteful process of transmutation constantly going on, which is not calculated to serve any useful purpose whatsoever. If it be said that earth rarefied into water is like water, yet not exactly water, my answer is that this is a mere quibble about words, and that if the rarefied earth is only like water, and not really water, it cannot possibly combine with it in its smallest particles; so nothing is gained by this hypothesis. Hence we may conclude that all things derive their origin from one element, which can be neither earth nor air. This I could prove at great length if I were not cramped for space. It follows, then, that water must be the first principle of all things, *i.e.*, of all concrete bodies in this world, earth is the fundamental element in which all bodies grow and are preserved; air is the medium into which they grow, and by means of which the celestial virtues are communicated to them. The seed of all things has been placed by God in water. This seed some exhibit openly, like vegetables, some keep in their kidneys, like animals; some conceal in the depths of their essential being, like metals. The seed is stirred into action

by its form (*i.e.*, a certain appropriate celestial influence), coagulates the material water, and passes through a series of fermentative processes (fermentation being the principle of all transmutation), until it has produced that for the production of which it was specially suited. If the seed is metallic, there is generated from it first a dry liquid, which does not wet the hand, *viz.*, Mercury, the mother of all metals. Mercury may be described as the true first matter of metals; for not until the elemental water has become Mercury can it be affirmed with any degree of certainty that a metal or mineral must result from it. Water is, in itself, potentially the seed of either an animal, vegetable, or mineral; but Mercury is metallically differentiated water, *i.e.*, it is water passed into that stage of development, in which it can no longer produce anything but mineral substances. Mercury, then, is the common seed of gold, silver, copper, tin, iron, lead, etc.; their difference is only to be sought in the degree of their digestion. The digestive is not any fat sulphur which is brought to bear on them from without; but Mercury contains within itself the active principle of its development, *viz.*, the inward heat due to celestial influences, causing vitality, and dependent on the fitness of the womb. These heavenly influences are at work throughout the world; but their exact mode of action is determined by the potential nature of the seed; if the inward life be metallic, the course of its development by means of outward agents will also be metallic. Still Mercury develops only where these outward influences (celestial and terrestrial) can be brought to bear. In every other place it will appear a cold, dead, and lifeless substance. But in the centre of its nativity it is quickened by the action of celestial influences, conveyed to it through the medium of air, whence results heat, wherewith life is necessarily associated. Now, the womb in which this Mercury is placed, is either more, less, or not at all suited to it; and according to the different degrees of this fitness, the substance either remains altogether stationary, or is more or less perfectly developed; imperfection of development yields the imperfect metals, while by means of perfect development are produced silver and gold; but all metals, though differentiated by the degree of their digestion or maturity, have the same first substance, *viz.*, Mercury. The dross and impurities which are

so largely found in the base metals, form no part of the original Mercury, but are added afterwards through some flaw in the process of coagulation, or through the impurity of the place or womb in which their metallic generation (fermentation) takes place. But I will now go on to deal with the special subject of this Treatise, *viz.*, the renovation or multiplication of gold and silver.

### CHAPTER III.

*Of the Generation of Gold and Silver from the Mercurial Substance, and the Possibility of bringing Imperfect Metals to the same State of Perfection.*

To the aforesaid source (Mercury) we trace the birth of gold, and of its sister, silver; they represent this substance brought to perfection by means of digestion. Perfection is of two kinds, inchoative or complete, partial or entire. Complete perfection (the complete digestion of all crudities and elimination of all impurities) is the ultimate aim of Nature; and she has reached it in our gold, which with its brilliancy lights up the whole earth. Inchoative perfection may be so named, not absolutely, but relatively, when compared with essentially imperfect bodies. Those bodies are formally or essentially imperfect in the composition of which the impure predominates over the pure, so that they could never of themselves (by natural development) attain perfection; this is the case with all metals except gold and silver. But whenever the pure is freed from the corruptive tyranny of the impure, and obtains the mastery over it, we have inchoative perfection, though the development of the body may be still incomplete. These crudities and impurities do not originally belong to the metallic substance, and are very well capable of being separated from it; if they are so purged off before coagulation, we get a perfect metal. But even if they are coagulated together with the Mercury, it is still possible to separate them from it, and thus to perfect the Mercury. It is on this possibility that our Art is based; and its business is to perform this separation. The base metals contain the same Mercury as gold; if we can free this Mercury from the impurities which hinder its development, it must also go on to

perfection, *i.e.*, become gold. If we could find some separating agent which would perform this office for the impure minerals, it would also be a digestive, *i.e.*, it would quicken the inward metallic digestion of the long-entombed Mercury. Such a separant is our divine Arcanum, which is the heavenly spirit of water with fiery penetrative power. Compared with common gold, it is what the soul is in comparison of the body; and having attained the highest degree of corporeal fixity, it takes up the Mercury of the base metals into its own nature, and protects it from the fire while the impurities are being burnt up. The Mercury of the base metals (unlike the Mercury of gold), if exposed to the fire without such protection, would not be able to encounter the searching ordeal, but (having no cohesion with its impure body, and possessing no fixity in itself) would simply evaporate, and leave the impurities to be burned. But our Arcanum, being both a spiritual and a homogeneous substance, is capable of entering into a perfect atomic union with the imperfect metals, of taking up into its own nature that which is like to it, and of imparting to this Mercury its own fixity, and protecting it from the fire; so when the fire has burnt up all the impurities, that which is left is, of course, pure gold or silver, according to the quality of the Medicine -- which from that time forward is (like all other gold and silver) capable of resisting the most searching ordeal. So you see we do not, as is sometimes said, profess to create gold and silver, but only to find an agent which -- on account of its homogeneity and spirituality -- is capable of entering into an intimate (atomic) and maturing union with the Mercury of the base metals. And we contend that our Elixir is calculated, by the intense degree of its fixity and colour, to impart these qualities to any homogeneous substance which does not possess them.

#### CHAPTER IV.

##### *Of the Seed of Gold; and whether other Metals have Seed.*

Seed is the means of generic propagation given to all perfect things here below; it is the perfection of each body; and anybody that has no seed must be regarded as imperfect. Hence there can be no doubt that there is such a thing as metallic seed.

If metals have seed, they certainly do not lose it in coagulation, which is the effect of perfection (or rather of perfect conditions). Now, in all seed-bearing things maturity means the perfect development of the seeds, and it stands to reason that metallic seed is therefore most certainly not destroyed by coagulation (the maturing process). If it be asked whether all metals have seed, my answer is, that the seed of all metals is the same; but that in some it is found nearer to, and in some further from the surface. All metallic seed is the seed of gold; for gold is the intention of Nature in regard to all metals. If the base metals are not gold, it is only through some accidental hindrance; they are all potentially gold. But, of course, this seed of gold is most easily obtainable from well-matured gold itself. Hence it would be lost labour to endeavour to obtain it from tin or lead by some laborious process, when it may be more readily obtained from gold itself. Remember that I am now speaking of metallic seed, and not of Mercury. Lead is to be multiplied, not in lead, but only in gold; for only when it attains its maturity as gold can its seed become fruitful. It may be admitted that silver has its own seed, as there is a white (as well as a red) multiplicative Tincture. Still, the White Tincture is really contained in the Red; and the seed of silver is nothing but a modification of that of gold. The whiteness of silver is the first degree of perfection, the yellowness of gold is the second, or highest degree. For the mother of our Stone (the silver of the Sages) is white, and imparts its whiteness to our gold, whence the offspring of these two parents first becomes white, like its mother, and then red with the royal blood of its father.

## CHAPTER V.

*Of the Virtue of Golden Seed, and where it is most readily found.*

In order that we may obtain this means of perfecting imperfect metals, we must remember that our Arcanum is gold exalted to the highest degree of perfection to which the combined action of Nature and Art can develop it. In gold, Nature has reached the term of her efforts; but the seed of gold is something more perfect still, and in cultivating it we must,



therefore, call in the aid of Art. The seed of metals is hidden out of sight still more completely than that of animals; nevertheless, it is within the compass of our Art to extract it. The seed of animals and vegetables is something separate, and may be cut out, or otherwise separately exhibited; but metallic seed is diffused throughout the metal, and contained in all its smallest parts; neither can it be discerned from its body: its extraction is therefore a task which may well tax the ingenuity of the most experienced philosopher; the virtues of the whole metal have to be intensified, so as to convert it into the sperm of our seed, which, by circulation, receives the virtues of superiors and inferiors, then next becomes wholly form, or heavenly virtue, which can communicate this to others related to it by homogeneity of matter. In respect of the Stone, the whole of gold is its substance. The place in which the seed resides is -- approximately speaking -- water; for, to speak properly and exactly, the seed is the smallest part of the metal, and is invisible; but as this invisible presence is diffused throughout the water of its kind, and exerts its virtue therein, nothing being visible to the eye but water, we are left to conclude from rational induction that this inward agent (which is, properly speaking, the seed) is really there. Hence we call the whole of the water seed, just as we call the whole of the grain seed, though the germ of life is only a smallest particle of the grain. But the seminal life is not distinct from the remaining substance of metals; rather, it is inseparably mingled with the smallest parts of the body. Roughly speaking, however, we describe the whole of our golden water as the seed of gold, because this seminal virtue pervades it in a most subtle manner. This seminal virtue the ancient Sages called the hidden ferment, the poison, or the invisible fire; again, they said that it was fire, or that fire resided in the water; they distinguished between soul and spirit, of which the former is the medium, the latter the active virtue. If anyone wonders that we describe water as the seat of the seed, or the seminal spirit, let him remember that in the beginning the Spirit of God moved on the face of the waters, *i.e.*, penetrated them with His heavenly quickening power. Thus, from the very first day of Creation, water has been the source and element of all things. For water alone contains the seeds of all things; yet in vegetables they are

put forth in crude air; in animals they are preserved in the kidneys; while in minerals they are diffused throughout the whole substance; nevertheless, seed can never leave its original scat (*i.e.*, water). Things are preserved by that from which they derive their origin; for the cause of their origin being removed, the things which are the effect must also cease to exist; hence the multiplication and nutrition of all things is in water and through water. Vegetables are generated and nourished by the aqueous Teffas of the earth; animals by the liquid chyle, metals by the mercurial liquid. Animals preserve their seed in their kidneys, and in due time project it into the proper womb, where it is first moulded into a tender and very watery foetus; this foetus is nourished by the liquid female menstruum, and thus grows until the time comes for it to be born. Then it is nourished with milk until it can bear stronger food; but this solid food does not become real nutriment until the stomach has converted it into a liquid chyle (as, for instance, bones in the stomach of the dog). In the same way the metals keep their perfect seed where it cannot be seen; but even there it is preserved in water. Thence the Artist extracts it, puts it into its own proper womb, where it is cherished and grows, until (by means of corruption) it attains to its glorification. This is a most difficult operation, because the metals, in which the seed is hidden, are so firmly and tightly compacted, and will not yield to violence, but only to a gentle and exquisitely subtle chemical process. Then I say to you, that there is a womb into which the gold (if placed therein) will, of its own accord, emit its seed, until it is debilitated and dies, and by its death is renewed into a most glorious King, who thenceforward receives power to deliver all his brethren from the fear of death.

## CHAPTER VI.

### *Of the Mode and Means of Extracting this Seed.*

That the most beautiful things are the most difficult to produce, is the experience of all mankind, and it is not to be wondered at, therefore, that the most glorious of sublunary operations is attended with a very great amount of difficulty. If any student of this Art is afraid of hard work, let him stop with his foot upon the threshold. When, indeed, the Father of Lights

has entrusted the Key of the Art to any man, that which remains to be done is mere child's play; his eyes are ravished with the sight of the most glorious signs, until the time of harvest arrives. Without this, error and vexation will be the result. Therefore the wise man, before commencing the work, will be chiefly solicitous of knowing it by its marks. Let the sons of knowledge learn that the great object of our Art is the manifestation of the hidden seed of gold, which can be effected only by full and perfect volatilisation of that which is fixed, and the subsequent corruption of its particular form. To break up gold in this way is the most profound secret in the world. It is not brought about by corrosive depravation of the metal, nor by the usual method of dissolution, but by our philosophical solution of the metal into mercurial water, by means of a previous mercurial calcination (made by means of the agent (O+)), which is produced through the subtle rotation and conversion of the elements; this calcination, again, is a mortification of our homogeneous liquid with the dry element belonging to it; afterwards the dry is so far revived by means of this same liquid, that the perfectly matured virtue, extracted from the substance by the solvent, is the cause of this calcination and solution. Here, then, there is no room for the action of a corrosive. Gold, which is the most solid, strong, fire-proof, and fixed of all substances, is to be volatilised and no mere corrosive will accomplish such a perfect change of nature. The mighty agent required for this purpose must be homogeneous, amicable, and spiritual, *i.e.*, it must be akin to the body (of gold), and yet strong enough to overcome it; and penetrate to its very core, still leaving each smallest part of the gold true gold. Gold does not easily give up its nature, and will fight for its life, but our agent is strong enough to overcome and kill it, and then it also has power to restore it to life, and to change the lifeless remains into a new pure body.

## CHAPTER VII.

*Of the First Agent or Womb, into which our Seed should  
be emitted, and where it is matured.*

There remains to be found an Agent, by means of which the aforesaid operation may be performed. For this purpose we

require a homogeneous water. For we have seen that the seed of gold is concealed, and can remain effectual only in water, and this water must be homogeneous with the body, or else it could not penetrate all the thick integuments by means of which this seed is secured. For like generates like, that is to say, every agent that exercises a generative action upon anything, transmutes it (as far as possible) into its own nature. The Agent then must be akin to the body which is to be dissolved, and, moreover, perfectly pure from all dross or alloy. Again, whereas gold is fixed and solid, the Agent must be highly volatile and spiritual, gold is thick and gross, our Agent is subtle gold is dead, our Agent is living and life-giving: in short, our Agent should have all those qualities which gold has not, and which it is to impart to the gold. Hence we conclude that Mercury alone is the true Key of our Art; for it is in truth the dry water described by the Sages, which, though liquid, does not wet the hands, nor anything else that does not belong to the unity of its substance. Mercury is our doorkeeper, our balm, our honey, oil, urine, may-dew, mother, egg, secret furnace, oven, true fire, venomous Dragon, Theriac, ardent wine, Green Lion, Bird of Hermes, Goose of Hermogenes, two-edged sword in the hand of the Cherub that guards the Tree of Life, &c., &c.; it is our true, secret vessel, and the Garden of the Sages, in which our Sun rises and sets. It is our Royal Mineral, our triumphant vegetable Saturnia, and the magic rod of Hermes, by means of which he assumes any shape he likes. It is of this water that the Sage uses the words: " Let Alchemists boast as much as they like, but without this water the transmutation of metals is impossible. In Nature it is not such as we use it in our Art; it is a most common thing, and yet the most precious treasure of all the world. . . . Therefore, Son of Knowledge, pay diligent heed to my words: Take that which in itself is most impure, the strumpet woman, purge it radically of all its uncleanness, and extract from it that which is most pure, namely, our menstruum (solvent), the Royal Diadem." Behold, I have told you in a few words that which ennobles the Sage, delivers him from error, and leads him to the most beautiful meadow of delights. . . . The Arcanum which we seek is nothing but gold exalted to its highest degree of perfection, through the operation of Nature

assisted by our Art. When the sperm hidden in the body of gold is brought out by means of our Art, it appears under the form of Mercury, whence it is exalted into the quintessence which is first white, and then, by means of continuous coction becomes red. All this is the work of our homogeneous Agent, our Mercurial Ponticum, which is pure crystalline without transparency, liquid without humectation, and, in short, the true Divine water, which is not found above-ground, but is prepared by the hand of the Sage, with the co-operation of Nature, which we know, have seen, have made, and still possess; which also we desire to make known to the true students of our Art, while it is our wish to hide it only from the unworthy.

## CHAPTER VIII.

*Concerning the Genealogy of the Mercury of the Sages,  
its Origin, Birth, and the Signs which precede  
and accompany it.*

Some boastful and arrogant sophists, who have read in books that our Mercury is not common Mercury, and who know that it is called by different names, do not blush to come forward as pretenders to a knowledge of this Art, and take upon themselves to describe this solvent as diaphanous and limpid, or as a metallic gum which is permiscible with metals, though they do not in reality know anything whatsoever about it. The same may be said of those who would extract our Mercury from herbs or other still more fantastic substances. These gentry know not why the Sages do not use Mercury such as is sold by apothecaries as their substance. They are aware of the fact, but are unacquainted with its causes; and the consequence is the idea which they have that anything which changes the nature of common Mercury, will convert it into that of the Sages. But in regard to these foolish persons, I have already expressed our opinion. . . . All metals, as I demonstrated in the second chapter, have the same substantial principle, *viz.*, Mercury. From this proposition it follows that the substance of common Mercury is homogeneous with that of all the other metals; and if the Mercury of the Sages be the homogeneous metallic water, it can

differ from common Mercury only in respect of its purity and heat. The first substance of common Mercury is that of all other metals, *viz.*, our Mercury. So long as it remains in the veins of the earth, in a place perfectly adapted to its generation, and is sheltered from crude air, it retains its inward movement and heat, which are the cause of all metallic development. But if it be marred by any accident, or if the place become unfit for it, the inward movement is stopped, and the germinal life chilled like that of an egg which a hen has left after sitting on it for some time. This is the reason why those who have attempted to digest common Mercury by means of artificial heat have failed as ludicrously as any one who should endeavour to incubate artificially an addled egg. The difference between the egg and the metal is that our Art is capable of making good the damage, but not by artificial means. We have a crude, undigested, frigid, unmaturing metallic mass, which wants the form of our Mercury, for which it must exchange its own, if it is to become that which we seek. With this end in view, its deficiencies are twofold, its nature is clogged with superfluous foreign matter, and it does not possess the requisite spiritual virtue. Its superfluities consist of earthy leprosy, and aqueous dropsy. Its deficiency is one of true sulphureous heat, by means of which it would be enabled to purge off these superfluities. Water, indeed, is the womb, but no womb can receive a vital germ without warmth. Supplement your (common) Mercury, therefore, with the inward fire which it needs, and it will soon get rid of all superfluous dross. If you can do this, you have accomplished the great feat of the Sages. Jupiter has recovered his empire; the black clouds of Saturn are dispersed, and the sparkling fountain wells forth clear and pure. This substance will dissolve gold by means of a true philosophical solution, which is as different as can be from that foolish use of corrosives which only destroy the metallic nature. This Mercury (with) gold and silver naturally produces the Arcanum, or potable gold, as all adepts know and can testify.

Here I conclude this Tract, as all that remains to be said is set forth in a special (the next) Treatise.