Nicholas Flammel

Alchemical Hieroglyphics

HEPTANGLE BOOKS
GILLETTE & NEW JERSEY
MCMLXXX
Alchemical Hieroglyphics

WHICH WERE CAUSED TO BE PAINTED
UPON AN ARCH IN ST. INNOCENTS CHURCH YARD
IN PARIS BY:

Nicholas Flammel

Translated out of the French in 1624 by:
EIRENAEUS ORANDUS
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THE TRANSLATOR DEDICATES THIS WORK TO
THE MOST EXCELLENTLY ACCOMPLISHED
LADY, THE C. D. OF E.

READER

Part of these things thy mind shall prompt thee to,
And part, some God shall teach thee how to do.

AGAIN?

If Fate thee call, else with no violence,
Nor hardest Iron canst thou dig them thence,

OR AGAIN, & SO FAREWELL.

Many shapes of Fate there be,
Much done beyond our hope, we see:
What we think sure, God often stays
And finds, for things undreamt of, ways,
For so did this succeed to me,
And so I wish it may to thee.

EIRENAEUS ORANDUS
COMMENT LES INNOCENS FURENT OCCIS PAR LE COMMANDEMENT DU ROY HERODES
Nicolas Flamel.

NOCAS FLAMELET PER RENELLE SA FEMME
Figures de
O apology is needed for the study of the life, work and success of Nicholas Flamel. He was alike conspicuous by his riches, and by the excellent uses he made of them. The vast sums of money which he expended in charitable and public works have made his name famous and respected, even down to our own time. Many authors have written on the subject of his life attainments, but no one of them produces any record of a dishonest or wicked action. The only evil suggestion found among many volumes is, that as the nameless author cannot bring himself to believe in "Transmutation" he falls back on the imputation that Flamel made an enormous fortune by cheating the Jews; but of this there is not a scrap of evidence: and some persons might smile and say this process were harder than the former.
Especial interest attaches to the personality of Flamel for another reason—his wife Pernelle or Perrenella, became by his teaching and her own intuitions as learned and successful a mystic and occult operator as himself. As a fitting prelude to his description of the Book of Abraham and his own hieroglyphics, a few remarks on his history will be of interest.

Nicholas Flamel (or Flammel) was born in the year 1330, probably at Pontoise, in France: he received a good education and entered upon the important profession of a Scrivener and law-writer in Paris; the old French title was "escripvain," a word implying a writer and instructor in the more difficult and ornate caligraphy in use at that date; it would include the art of illuminating MSS, as well as the ordinary forms of every-day work, and a writer would also be the notary and the accountant of that day. The profession was an honourable one, but not a specially lucrative employment; although King John II of France was a literary King, and left three heirs who were alike book-learned bibliophiles, and who it is believed gave Flamel important work to carry out; of these Charles V, the Wise, succeeded to the throne in 1364.

Nicholas had a younger brother, Jean, who was also a writer, but with him we are not concerned. Nicholas Flamel married in 1356 (but some say 1370) a widow lady named Pernelle, she had some private property and was a charitable woman according to her means. They lived near the Church of St. Jacques la Boucherie, at the corner of the Rue des Écrivains; and later in 1407 he built a house for himself and wife in the Rue de Montmorency; this building had a gable front, and he designed and executed a large hieroglyphical bas-relief across it.

They also built a splendid Arcade at the Cemetery of the Innocents in 1389, and in 1407 a second Arcade, or Portal to the Church of St. Jacques; on each of these buildings he placed curious designs of a mixed theological and alchemic meaning. Besides these more ornate works he and his wife built fourteen hostels for the poor, three chapels, and repaired seven Churches.

Pernelle died in 1397 and Flamel himself appears to have died in 1418; for his will is still extant, and by it he left the property of his wife and himself in trust to the Church of St. Jacques for the use of the poor.
By reason of his profession he was thrown at an early age among the libraries, and among authors and readers, and so he became a learned man at a period when erudition was a rarity. A vast number of Ancient and Mediaeval MSS, were concerned with the ancient religious mythologies and with the secret or occult sciences, especially with Alchemy. Amid such surroundings he had, in 1357, unexpectedly offered to him for a trifle of 2 Florins a curious old Book, which he at once purchased. This slight event fixed his whole course of life. He studied it, by the light of all his learning, and his wife by her intuition, but they failed to grasp its meaning. The Volume had various diagrams;—he painted them on the walls of his house, and showed them to every one with any pretence to erudition: every-one failed to discern the mystery. He copied them on paper and started on a long pilgrimage hunting for an adept; at last, in Spain, he met one who knew their meaning and who returned with Flamel to see the work itself. Unfortunately, this occultist died before Paris was reached, but Flamel knew the "Principle" and the foundation was laid. Three years more study enabled himself and his wife, who was then of equal learning with himself, to gain the secret of the "Preparation," and success was assured. On January 17th 1382, they made a first projection and a half-pound of Mercury became Pure Silver; again, on April 25th, they converted Mercury into Pure Gold.

In the fac-simile Reprint which follows this Preface, Flamel describes the Book of Abraham and its mystic contents; and then he describes and illustrates the meanings, both theological and Alchemical, of the Designs and Hieroglyphics which he himself erected on the public edifices I have before mentioned; which designs are alike capable of Revealing and Revealing the Secrets of Transmutation.

The Frontispiece with its seven designs shows the 3 pictures of the 7th, 14, and 21st pages, with the 4 pictures on the 4th and 5th pages of the Book of Abraham; and they are more instructive than the pictures of Flamel himself interspersed among the letterpress; which, without this description are nearly valueless, their Religious meaning being so much more obvious than any other. Their special peculiarity consists of the colours allotted to the several parts, which it is not possible to reproduce.

Bab
Of Flamel's Work, chapter I may be set aside as simply religious; the remaining chapters refer to the "Mastery of Hermes" and are no doubt a real Alchemic Treatise. Flamel tells that unless we know the First Principle or Agent, his book is useless, because it only concerns the processes to be applied when the Prima Materia is known. Nevertheless it is an interesting study.

The 2nd chapter describes the furnace for the purpose of applying heat to the Philosophical Egg: then, especial precautions are given against extreme heat and also against too little warmth; either extreme spoiling the powers.

In chapter 3 are described the two Dragons, the male and female sperms, the sulphur and mercury which under due conditions give birth to a Son, the Quintessence: putrefaction or Blackening must occur first, with a foul smell, or no result can be looked for. The full black should require 40 days, and any previous orange colour shows something is wrong.

Chapter 4 concerns the union of the two sexes, or seed, equivalent to the pure elements in combination; from the Blackness, as above, an earth now is produced; this will subsequently be Whiteness.
According to *Penes nos unda Tagi*, an anagram of the famous Dr. Espagnet, the Great Work of the Philosophers should be commenced in the time of the Sun in Capricorn the former house of Saturn; the Black stage, or Head of the Crow comes on in about 40 days in Aquarius, the other house of Saturn; Sol coming into Pisces, the Blackness deepens; Sol entering Aries, the separation occurs; Cancer brings on the Whiteness because Luna reigns in White majesty in her house. In Leo, the work of Sol begins; and the glory of Redness is attained in Libra; Scorpio follows, and Saggitarius completes the Work in Jupiter's own dominion. I believe, however, this system is due to the skill of Raymond Lully. Serious enquirers should not fail to study the several works of Hermes Trismegistus, *Aureus*, from Dr. South's suppressed work; *Virgin of the World*, *Asclepios* and the *Divine Pyramander*, which are in truth concerned in the same mystery; and the *Count de Gabalis*, which has a Sub-Title the "Extravagant mysteries of the Cabalists," is worth perusal, although the extravagance is not found in the matter suggested by the title, but in the manner of its presentation by the Abbe de Villars to the public.

W. W. WESTCOTT,
FRA. ROS. CRU. IX°.

LONDON,
November 1889.
THE EXPLICATION OF THE
HIEROGLYPHIC FIGURES.

Placed by me, Nicholas Flammel, Scrivener,
in the Church-yard of the Innocents,
in the fourth Arch, entering by
the great gate of St. Dennis
Street, and taking the way
on the right hand.
ERNALLY praised be the Lord my God, which lifteth the humble from the base dust, and maketh the hearts of such as hope in him to rejoice: which of his grace openeth to them that believe, the Springs of his bounty, and putteth under their feet the worldly Spheres (or circles) of all earthly happinesses: In him be always our trust; in his fear our felicity; in his mercy, the glory of the reparation of our nature, and in our prayers, our unshaken assurance. And thou, O God Almighty, as thy benignity hath vouchsafed to open upon earth before me (thy unworthy servant) all the treasures of the riches of the world; so may it please thy great clemency, then when I shall be no more in the number of the living, to open unto me the treasures of heaven, and to let me behold thy Divine face, the Majesty whereof is a delight unspeakable, and the ravishing joy whereof never
NICHOLAS FLAMMEL

ascended into the heart of living man. I ask it of thee, for our Lord Jesus Christ thy well beloved Son, his sake, who, in the unity of the Holy Spirit, liveth with thee world without end. Amen.

THE EXPLICATION OF THE HIEROGLYPHIC FIGURES.
Placed by me, NICHOLAS FLAMMEL, Scrivener, in the Church-yard of the Innocents, in the fourth Arch, entering by the great gate of St. Dennis Street, and taking the way on the right hand.

THE INTRODUCTION.

ALTHOUGH that I, Nicholas Flammel, Notary, and abiding in Paris, in this year one thousand three hundred fourscore and nineteen, and dwelling in my house in the street of Notaries, near unto the Chapel of St. James of the Bouchery; although, I say, that I learned but a little Latin, because of the small means of my Parents, which nevertheless were, by them that envy me the most, accounted honest people; yet by the grace of God, and the intercession of the blessed Saints in Paradise of both sexes, and principally of St. James of Gallicia,
I have not wanted the understanding of the Books of the Philosophers, and in them learned their so-hidden secrets. And for this cause, there shall never be any moment of my life when I remember this high good, wherein upon my knees (if the place will give me leave), or otherwise, in my heart with all my affection, I shall not render thanks to this most benign God, which never suffereth the child of the just to beg from door to door, and deceiveth not them which wholly trust in his blessing.

Whilst, therefore, I Nicholas Flammel, Notary, after the decease of my Parents, got my living in our Art of Writing, by making Inventories, dressing accounts, and summing up the expenses of Tutors and Pupils, there fell into my hands for the sum of two florins, a gilded Book, very old and large. It was not of Paper, nor of Parchment, as other Books be, but was only made of delicate rinds (as it seemed unto me) of tender young trees. The cover of it was of brass, well bound, all engraven with letters, or strange figures; and for my part I think they might well be Greek Characters, or some-such-like ancient language. Sure I am, I could not read them, and I know well they were not notes nor letters of the Latin nor of the Gaul, nor of them we understand a little. As for that which was within it, the leaves of bark or rind, were engraven, and with admirable diligence written, with a point of Iron, in fair and neat Latin letters, coloured. It contained thrice-seven leaves, or so were they counted in the top of the leaves, and always every seventh leaf was without any writing; but, instead thereof, upon the first seventh leaf, there was painted a Rod and Serpents swallowing it up. In the second seventh, a Cross where
a Serpent was crucified; and in the last seventh there were painted Deserts, or Wildernesses, in the midst whereof ran many fair fountains, from whence there issued out a number of Serpents, which ran up and down here and there. Upon the first of the leaves was written in great Capital Letters of Gold: Abraham the Jew, Prince, Priest, Levite, Astrologer, and Philosopher, to the Nation of the Jews, by the Wrath of God dispersed among the Gauls, sendeth Health. After this it was filled with great execrations and curses (with this word Maranatha, which was often repeated there) against every person that should cast his eyes upon it if he were not Sacrificer or Scribe.

He that sold me this Book knew not what it was worth, no more than I when I bought it; I believe it had been stolen or taken from the miserable Jews; or found hid in some part of the ancient place of their abode. Within the Book, in the second leaf, he comforted his Nation, counselling them to fly vices, and above all, Idolatry, attending with sweet patience the coming of the Messias,
who should vanquish all the Kings of the Earth, and should reign with his people in glory eternally. Without doubt this had been some very wise and understanding man. In the third leaf, and in all the other writings that followed, to help his Captive nation to pay their tributes unto the Roman Emperors, and to do other things, which I will not speak of, he taught them in common words the transmutation of Metals; he painted the Vessels by the sides, and he advertised them of the colours, and of all the rest, saving of the first Agent, of the which he spake not a word; but only (as he said) in the fourth and fifth leaves entire he painted it, and figured it with very great and workmanship: for although it was well and intelligibly figured and painted, yet no man could ever have been able to understand it without being well skilled in their Cabala, which goeth by tradition, and without having well studied their books. The fourth and fifth leaves therefore, were without any writing, all full of fair figures enlightened, or as it were enlightened, for the work was very exquisite. First, he painted a young man with wings at his ancles, having in his hand a Cæducean rod, writheen about with two Serpents, wherewith he struck upon a helmet which covered his head. He seemed to my small judgment, to be the God Mercury of the Pagans: against him there came running and flying with open wings, a great old man, who upon his head had an hourglass fastened, and in his hand a hook (or sythe) like Death, with the which, in terrible and furious manner, he would have cut off the feet of Mercury. On the other side of the fourth leaf, he painted a fair flower on the top of a very high mountain, which was sore shaken with the North wind; it had the foot blue, the flowers white and
red, the leaves shining like fine gold: and round about it the Dragons and Griffons of the North made their nests and abode. On the fifth leaf there was a fair Rose-tree, flowered in the midst of a sweet Garden, climbing up against a hollow Oak; at the foot whereof boiled a fountain of most white water, which ran head-long down into the depths, notwithstanding it first passed among the hands of infinite people, who digged in the earth seeking for it; but because they were blind, none of them knew it, except here and there one who considered the weight.

On the last side of the fifth leaf there was a King, with a great Fauchion, who made to be killed in his presence by some Soldiers a great multitude of little Infants, whose Mothers wept at the feet of the unpitiful Soldiers: the blood of which Infants was afterwards by other Soldiers gathered up, and put in a great vessel, wherein the Sun and the Moon came to bathe themselves. And because that this History did represent the more part of that of the Innocents slain by Herod, and that in this Book I learned the greatest part of the Art, this was one of the causes why I placed
in their Church-yard these Hieroglyphic Symbols of this secret science. And thus you see that which was in the first five leaves. I will not represent unto you that which was written in good and intelligible Latin in all the other written leaves, for God would punish me; because I should commit a greater wickedness than he who (as it is said) wished that all the men of the World had but one head, that he might cut it off with one blow. Having with me, therefore, this fair book, I did nothing else day nor night but study upon it, understanding very well all the operations that it showed, but not knowing with what Matter I should begin, which made me very heavy and solitary, and caused me to fetch many a sigh. My wife Perrenella, whom I loved as myself, and had lately married, was much astonished at this, comforting me, and earnestly demanding if she could by any means deliver me from this trouble. I could not possibly hold my tongue, but told her all, and showed this fair book, whereof at the same instant that she saw it, she became as much enamoured as myself, taking extreme pleasure to behold the fair cover, gravings, images, and portraits, whereof, notwithstanding she understood as little as I; yet it was a great comfort to me to talk with her, and to entertain myself, what we should do to have the interpretation of them. In the end I caused to be painted within my Lodging, as naturally as I could, all the figures and portraits of the fourth and fifth leaf, which I showed to the greatest Clerks in Paris, who understood thereof no more than myself: I told them they were found in a Book that taught the Philosophers' Stone, but the greatest part of them made a mock both of me and that blessed Stone, excepting one called Master Anselme, who was a Licentiate in Physic, and studied...
hard in this Science. He had a great desire to have seen my Book, and there was nothing in the world he would not have done for a sight of it: but I always told him I had it not; only I made him a large description of the Method. He told me that the first portrait represented Time, which devoured all; and that according to the number of the six written leaves, there was required the space of six years, to perfect the Stone; and then, he said, we must turn the glass, and seethe it no more. And when I told him that this was not painted, but only to show and teach the first Agent, (as was said in the Book) he answered me that this decoction for six years space was, as it were, a second Agent; and that certainly the first Agent was there painted, which was the white and heavy water, which without doubt was Argent Vive, which they could not fix, nor cut off his feet, that is to say, take away his volatility, save by that long decoction in the purest blood of young Infants; for in that, this Argent Vive being joined with gold and Silver, was first turned with them into an herb like that which was there painted, and afterwards, by corruption, into Serpents; which Serpents being then wholly dried, and decocted by fire, were reduced into powder of gold, which should be the Stone. This was the cause that during the space of one and twenty years, I tried a thousand broulleries, yet never with blood, for that was wicked and villaneous: for I found in my Book that the Philosophers called Blood the mineral spirit which is in the Metals, principally in the Sun, Moon, and Mercury, to the assembling whereof, I always tended; yet these interpretations for the most part were more subtil than true. Not seeing, therefore, in my works the signs at the time written in my Book, I was always to begin again. In the end, having lost all hope of ever understanding those figures, for my last refuge I made a vow to God and St. James of Gallicia, to demand the interpretation of them at some Jewish Priest in some Synagogue of Spain: whereupon, with the consent of Perrenella, carrying with me the Extract of the Pictures, having taken the Pilgrims' habit and staff, in the same fashion as you may see me without this same Arch, in the Church-yard in the which I put these Hieroglyphical Figures, where I have also set against the wall, on the one and the other side, a Procession, in which are represented
by order all the colours of the Stone, so as they come and go, with this writing in French:—

Much pleaseth God procession,
If it be done in devotion.

Which is as it were the beginning of King Hercules his Book, which entreateth of the colours of the Stone, entitled Iris, or the Rainbow, in these termes, The procession of the work is very pleasant unto Nature: the which I have put there expressly for the great Clerks who shall understand the Allusion. In this same fashion, I say, I put myself upon my way; and so much I did that I arrived at Montjoy, and afterwards at St. James, where with great devotion I accomplished my vow. This done, in Leon, at my return, I met with a Merchant of Bologna, who made me known to a Physician, a Jew by Nation, and as then a Christian, dwelling in Leon aforesaid, who was very skilful in sublime Sciences, called Master Canches. As soon as I had shown him the figures of my Extract, he being ravished with great astonishment and joy, demanded of me incontinently if I could tell him any news of the Book from whence they were drawn? I answered him in Latin, (wherein he asked me the question) that I hoped to have some good news of the Book, if anybody could decipher unto me the Enigmas. All at that instant transported with great Ardor and joy, he began to decipher unto me the beginning. But to be short, he well content to learn news where this Book should be, and I to hear him speak; and certainly he had heard much discourse of the Book, but, (as he said) as of a thing which was believed to be utterly lost, we resolved of our voyage, and from Leon we passed to Oviedo, and from thence to Sansom, where we put ourselves to Sea to come into France. Our voyage had been fortunate enough, and all-ready since we were entered into this Kingdom he had most truly interpreted unto me the greatest part of my figures, where even unto the very points and pricks he found great mysteries, which seemed unto me wonderful; when arriving at Orleans, this learned man fell extremely sick, being afflicted with excessive vomitings, which remained still with him of those he had suffered at Sea, and he was in such a continual fear of my forsaking him that he could imagine nothing like unto it. And although I was always by his side, yet would he incessantly call for me; but, in sum, he died at the end of the seventh day of his sickness, by reason
whereof I was much grieved; yet, as well as I could, I caused him to be buried in the Church of the Holy Cross at Orleans, where he yet resteth: God have his soul, for he died a good Christian. And surely, if I be not hindered by death, I will give unto that Church some revenue, to cause some Masses to be said for his soul every day. He that would see the manner of my arrival and the joy of Perrenella, let him look upon us two, in this City of Paris, upon the door of the Chapel of St. James of the Bouchery, close by the one side of my house, where we are both painted, myself giving thanks at the feet of St. James of Galicia, and Perrenella at the feet of St. John, whom she had so often called upon. So it was that by the grace of God, and the intercession of the happy and holy Virgin, and the blessed Saints James and John, I knew all that I desired, that is to say, The first Principles yet not their first preparation, which is a thing most difficult above all the things in the world. But in the end I had that also, after long errors of three years, or thereabouts; during which time I did nothing but study and labour, so as you may see me without this Arch, where I have placed my Processions against the two Pillars of it, under the feet of St. James and St. John, praying always to God, with my Beads in my hand, reading attentively within a Book, and poying the words of the Philosophers: and afterwards trying and proving the divers operations, which I imagined to myself by their only words. Finally, I found that which I desired, which I also soon knew by the strong scent and odour thereof. Having this, I easily accomplished the Mastery, for, knowing the preparation of the first Agents, and after following my Book according to the letter, I could not have missed it, though I would. Then, the first time that I made projection was upon Mercury, whereof I turned half-a-pound, or thereabouts, into pure Silver, better than that of the Mine, as I myself assayed, and made others assay many times. This was upon a Monday, the 17th of January, about noon, in my house, Perrenella only being present, in the year of the restoring of mankind, 1382. And afterwards, following always my Book, from word to word, I made projection of the Red Stone upon the like quantity of Mercury, in the presence likewise of Perrenella only, in the same house, the five and twentieth day of April following, the same year, about five o'clock Cce*
in the evening; which I transmuted truly into almost as much pure Gold, better assuredly than common Gold, more soft and more plyable. I may speak it with truth, I have made it three times, with the help of Perrenella, who understood it as well as I, because she helped in my operations, and without doubt, if she would have enterprised to have done it alone, she had attained to the end and perfection thereof. I had indeed enough when I had once done it, but I found exceeding great pleasure and delight in seeing and contemplating the Admirable works of Nature within the Vessels. To signify unto thee, then, how I have done it three times, thou shalt see in this Arch, if thou have any skill to know them, three furnaces, like unto them which serve for our operations, I was afraid a long time, that Perrenella could not hide the extreme joy of her felicity, which I measured by mine own, and lest she should let fall some word amongst her kindred of the great treasures which we possessed: for extreme joy takes away the understanding, as well as great heaviness; but the goodness of the most great God had not only filled me with this blessing, to give me a wife chaste and sage, for she was moreover, not only capable of reason, but also to do all that was reasonable, and more discrete and secret than ordinarily other women are. Above all, she was exceeding devout, and therefore, seeing herself without hope of children, and now well stricken in years, she began as I did, to think of God, and to give ourselves to the works of Mercy. At that time when I wrote this Commentary, in the year one thousand four hundred and thirteen, in the end of the year, after the decease of my faithful companion, which I shall lament all the days of my life; she and I had already founded, and endued with revenues, 14 Hospitals in this City of Paris, we had now built from the ground three Chapels, we had enriched with great gifts and good rents, seven Churches, with many reparations in their Churchyards, besides that which we have done at Bologne, which is not much less than that which we have done here. I will not speak of the good which both of us have done to particular poor folks, principally to widows and poor orphans, whose names if I should tell, and how I did it, besides that my reward should be given me in this World, I should likewise do displeasure to those good persons, whom I pray God bless, which I would not
do for anything in the World. Building, therefore, these Churches, Church-yards and Hospitals, in this City, I resolved myself, to cause to be painted in the fourth Arch of the Church-yard of the Innocents, as you enter in by the great gate in St. Dennis-street, and taking the way on the right hand, the most true and essential marks of the Art, yet under veils, and Hieroglyphical covertures, in imitation of those which are in the guilded Book of Abraham the Jew, which may represent two things, according to the capacity and understanding of them that behold them: First, the mysteries of our future and undoubted Resurrection, at the day of Judgment, and coming of good Jesus (whom may it please to have mercy upon us), a History which is well agreeing to a Church-yard. And, secondly, they may signify to them, who are skilled in Natural Philosophy, all the principal and necessary operations of the Mastery. These Hieroglyphic figures shall serve as two ways to lead unto the heavenly life: the first and most open sense teaching the sacred Mysteries of our salvation; (as I will show hereafter) the other teaching every man that hath any small understanding in the Stone the lineary way of the work; which being perfected by any one, the change of evil into good takes away from him the root of all sin, (which is covetousness) making him liberal, gentle, pious, religious, and fearing God, how evil soever he was before, for from thenceforward he is continually ravished with the great grace and mercy which he hath obtained from God, and with the profoundness of his Divine and admirable works. These are the reasons which have moved me to set these forms in this fashion, and in this place, which is a Church-yard, to the end that if any man obtain this inestimable good, to conquer this rich golden Fleece, he may think with himself (as I did) not to keep the talent of God digged in the Earth, buying Lands and possessions, which are the vanities of this world: but rather to work charitably towards his brethren, remembering himself that he learned this secret amongst the bones of the dead, in whose number he shall shortly be found; and that after this life he must render an account before a just and redoubtable Judge, who will censure even to an idle and vain word. Let him, therefore, who having well weighed my words, and well known and understood my figures, hath first gotten elsewhere the knowledge of the
first beginnings and Agents, (for certainly in these Figures and Commentaries he shall not find any step or information thereof), perfect, to the glory of God, the Mastery of Hermes, remembering himself of the Church Catholic, Apostolic, and Roman; and of all other Churches, Church-yards, and Hospitals; and above all of the Church of the Innocents in this City, (in the Church-yard whereof he shall have contemplated these true demonstrations); opening bounteously his purse to them that are secretly poor honest people, desolate, weak women, widows, and forlorn orphans. So be it.

CHAPTER I.

Of the Theological Interpretations, which may be given to these Hieroglyphics, according to the sense of me, the Author.

HAVE given to this Church-yard a Charnel-house, which is right over against this fourth Arch, in the midst of the Church-yard, and against one of the Pillars of this Charnel-house I have made be drawn with a coal, and grossly painted, a man all black, who looks straight upon these Hieroglyphics, about whom there is written in French; I see a marvel, whereat I am much amazed. This, as also three plates of Iron and Copper gilt, on the East, West, and South of the Arch, where these Hieroglyphics are, in the midst of the Church-yard, representing the holy Passion and Resurrection of the Son of God; this ought not to be otherwise interpreted than according to the common Theological sense, saving that this black man
may as well proclaim it a wonder to see the admirable works of God in the transmutation of Metals, which is figured in these Hieroglyphics, which he so attentively looks upon, as to see buried so many bodies, which shall rise again out of their Tombs at the fearful day of Judgment. On the other part I do not think it needful to interpret in a Theological sense that vessel of Earth on the right hand of these figures, within the which there is a Pen and Inkhorn, or rather a vessel of Philosophy, if thou take away the strings, and join the Penner to the Inkhorn: nor the other two like it, which are on the two sides of the figures of St. Peter and St. Paul, within one of the which there is an N, which signifieth Nicholas, and within the other an F., which signifieth Flammel. For these vessels signify nothing else but that in the like of them, I have done the Mastery three times. Moreover he that will also believe that I have put these vessels in form of Scutcheons, to represent this Pen and Inkhorn, and the capital letters of my name, let him believe it if he will, because both these interpretations are true.

Neither must you interpret in a Theological sense that writing which followeth, in these terms;
pits of hell, which we ought wholly to fly from. These two Dragons may also morally represent unto us the Legions of evil spirits which are always about us, and which will accuse us before the just Judge, at the fearful day of Judgment; which do ask nor seek nothing else but to sift us.

The man and the woman which are next them, of an orange colour, upon a field azure and blue, signify that men and women ought not to have their hope in this World, for the orange colour intimates despair, or the letting-go of hope, as here; and the colour azure and blue, upon the which they are painted, shows us that we must think of heavenly things to come, and say as the rowl of the man doth, "Man must come to the judgment of God;" or as that of the woman, "That day will be terrible indeed;" to the end that keeping ourselves from the Dragons, which are sins, God may show mercy upon us.

Next after this, in a field of Sinople, that is green, are painted two men and one woman rising again, of the which one comes out of a Sepulchre; the other two out of the Earth, all three of colour exceeding white and pure, lifting their hands towards their eyes, and their eyes towards heaven on high. Above these three bodies there are two Angels sounding musical Instruments, as if they had called these dead to the day of judgment; for over these two Angels is the figure of our Lord Jesus Christ, holding the world in his hand, upon whose head an Angel setteth a Crown, assisted by two others, which say in their rowls, "O Father Almighty, O good Jesus." On the right side of this Saviour is painted St. Paul, clothed with white and yellow, with a Sword, at whose feet there in which there appeared plaits or foulds of black and white, (which picture resembleth me to the life) and demandeth pardon of his sins, holding his hands joined together, from between which proceed these words, written in a rowl, "Blot out the evils that I have done." On the other side, on the left hand, is St. Peter, with his Key, clothed in reddish-yellow, holding his hand upon a woman clothed in a gown of orange colour, who is on her knees, representing to the life Perrenella, who holdeth her hands joined together, having a rowl whe

Behind whom there is an Angel on his knees, with a rowl, that saith, "All hail thou Lord of
Angels. There is also another Angel upon his knees, behind my Image, on the same side that St. Paul is on, which likewise holdeth a rowl, saying, "O King everlasting." All this is so clear, according to the explication of the Resurrection and future judgment, that it may easily be fitted thereto. So it seems this Arch was not painted for any other purpose but to represent this. And therefore we need not stay any longer upon it, considering that the least and most ignorant may well know how to give it this interpretation.

Next after the three that are rising again come two Angels more of an Orange colour, upon a blue field, saying on their rowls, "Arise you dead, come to the Judgment of my Lord." This also serves to the interpretation of the Resurrection. As also the last figures, following which are, A man, red vermillion, upon a field of Violet colour, who holdeth the foot of a winged Lion, painted of red vermillion also, opening his throat, as it were to devour the man: For one may say that this is the figure of an unhappy sinner, who sleeping in a Lethargy of his corruption and vices, dieth without repentance and confession; who, without doubt, in this terrible Day shall be delivered to the Devil, here painted in form of a red roaring Lion, which will swallow and devour him.
CHAPTER II.

The Interpretations Philosophical, according to the Mastery of Hermes.

DESIRE with all my heart that he who searcheth the secrets of the Sages, having in his Spirit passed over these Ideas of the life and resurrection to come, should, first, make his profit of them; and in the second place, that he be more advised than before, that he sound and search the depth of my Figures, colours, and rowls; principally of my rowls, because that in this Art they speak not vulgarly. Afterwards, let him ask of himself why the figure of St. Paul is on the right hand, in the place where the custom is to paint St. Peter? And on the other side that of St. Peter, in the place of the figure St. Paul? Why the figure of St. Paul is clothed in colours white and yellow, and that of St. Peter in yellow and red? Why also the man and the woman, who are at the feet of these two Saints? praying to God, as if it were
the Day of Judgment, are apparelled in divers colours, and not naked, or else nothing else but bones, like them that are rising again? Why, in this Day of Judgment, they have painted this man and this woman at the feet of the Saints? for they ought to have been more low on earth, and not in heaven. Why also the two Angels in Orange colours, who say in their rowls, "Arise you dead, come unto the Judgment of my Lord, are clad in this colour, and out of their place, for they ought to be on high in heaven, with the two others, who play upon the Instruments? Why they have a field Violet and blue? but principally why their rowl, which speaks to the dead, ends in the open throat of the red and flying Lion? I would then, that after these, and many other questions which may justly be made, opening wide the eyes of his spirit, he come to conclude, that all this, not having been done without cause, there must be represented under this bark some great secrets, which he ought to pray God to discover unto him. Having then by degrees brought his belief to this pass, I wish also that he would further believe that these figures and explications are not made for them that have never seen the Books of the Philosophers, and who, not knowing the Metallic principles, cannot be named Children of this Science; for if they think to understand perfectly these figures, being ignorant of the First Agent, they will undoubtedly deceive themselves, and never be able to know anything at all. Let no man, therefore, blame me if he do not easily understand me, for he will be more blameworthy than I, inasmuch as not being initiated into these sacred and secret interpretations of the first Agent, (which is the Key, opening the gates of all Sciences) he would, notwithstanding, comprehend the most subtil conceptions of the envious Philosophers, which are not written but for them who already know these principles, which are never found in any book, because they leave them unto God, who revealeth them to whom he pleaseth, or else causeth them to be taught by the living voice of a Master, by Cabalistical tradition, which happeneth very seldom. Now then, my Son, let me so call thee, both because I am now come to a great age, and also for that, it may be, thou art otherwise a child of this knowledge, (God enable thee to learn, and after to work to his glory.) Hearken
unto me, then, attentively, but pass no further if thou be ignorant of the aforesaid Principle.

This *Vessel of earth* in this form is called by the *Philosophers* their *triple Vessel*, for within it there is, in the midst, a *Stage*, or floor, and upon that a dish or platter full of luke-warm ashes, within the which is set the *Philosophical Egg*, that is, a vial of glass full of *confections of Art*, (as of the scum of the *Red Sea*, and the fat of the *Mercurial wind*) which thou seest painted in form of a *Penner and Inkhorn*. Now this *Vessel of earth* is open above, to put in the *dish* and the *vial*, under which by the open gate, is put in the *Philosophical fire*, as thou knowest. So thou hast *three vessels*; and the threefold vessel, the envious have called an *Athananor*, a sieve, dung, *Balneum Mariae*, a Furnace, a *Sphere*, the green *Lion*, a prison, a grave, a *urinal*, a *phial*, and a *Bolts head*. I myself in my *Summary*, or *Abridgement of Philosophy*, which I composed four years and two months past, in the end thereof named it the *house and habitation* of the *Poulet*, and the ashes of the *Platter*, the *chaff* of the *Poulet*. The common name is an *Oven*, which I should never have found if *Abraham the Jew* had not painted it, together with the fire proportionable, wherein consists a great part of the secret. For it is as it were the *belly*, or the *wombe*, containing the true natural heat to animate our *young King*. If this fire be not measured *Clibanically*, saith Calid the Persian, son of Jasichus; if it be kindled with a sword, saith Pythagoras; if thou fire the *Vessel*, saith Morien, and makest it feel the heat of the fire, it will give thee a box on the ear, and burn his *flowers* before they be risen from the depth of his *marrow*, making them come out *red*, rather than *white*, and then thy work is spoiled; as also, if thou make too little fire, for then thou shalt never see the end, because of the *coldness of the nature*, which shall not have had motion sufficient to digest them together.
The heat, then, of thy fire in this Vessel shall be (as saith Hermes and Rosinus) according to the Winter; or rather, as saith Diomedes, according to the heat of a bird, which begins to fly so softly from the sign of Aries to that of Cancer: for know that the Infant at the beginning is full of cold flegm, and of milk, and that too vehement heat is an enemy of the cold and moisture of our Embrion, and that the two enemies, that is to say, our two elements of cold and heat, will never perfectly embrace one another but by little and little, having first long dwelt together, in the midst of the temperate heat of their bath, and being changed by long decoction into sulphur incombustible. Govern, therefore, sweetly with equality and proportion, thy proud and haughty natures, for lest if thou favour one more than another, they which naturally are enemies do grow angry against thee, through jealousy and dry choller, and make thee sigh for it a long time after. Besides this, thou must entertain them in this temperate heat perpetually, that is to say night and day, until the time that Winter, the time of Moisture of the matters, be passed, because they make their peace and join hands in being heated together; whereas, should these natures find themselves but one only half-hour without fire, they would become for ever irreconcilable. See, therefore, the reason why it is said in the Book of the seventy precepts, Look that their heat continue indefatigably without ceasing, and that none of their days be forgotten. And Kasis, the haste, saith he, that brings with it too much fire, is always followed by the Devil, and error. When the golden Bird, saith Diomedes, shall be come just to Cancer, and that from thence it shall run towards Libra, then thou mayest augment the fire a little. And in like manner, when this fair Bird shall fly from Libra towards Capricorn, which is the desired Autumn, the time of harvest, and of the fruits that are now ripe.
The two Dragons, of colour yellowish-blue, and black like the field.

Look well upon these two Dragons, for they are the true principles or beginnings of this Philosophy, which the sages have not dared to show to their own children. He which is undermost without wings, he is the fixed or the male; that which is uppermost is the volatile, or the female, black and obscure, which goes about to get the domination for many months. The first is called Sulphur, or heat and dryness; and the latter Argent-vive, or cold and moisture; these are the Sun and the
Moon of the Mercurial source, and sulphurous original, which, by continual fire, are adorned with royal habilaments; that, being united and afterwards changed into a quintessence, they may overcome everything Metallic, how solid, hard and strong soever it be. These are the Serpents and Dragons which the ancient Egyptians have painted in a Circle, the head biting the tail, to signify that they proceed from one and the same thing, and that it alone was sufficient, and that in the turning and circulation thereof it made itself perfect. These are the Dragons, which the ancient Poets have feigned did without sleeping keep and watch the Golden Apples of the Gardens of the Virgins Hesperides. These are they upon whom Jason, in his adventure for the Golden Fleece, poured the broth or liquor prepared by the fair Medea; of the discourse of whom the Books of the Philosophers are so full, that there is no Philosopher that ever was but he hath written of it, from the time of the truth telling Hermes, Trismegistus, Orpheus, Pythagorus, Artephius, Mortenius, and the other following, even unto myself. These are the two Serpents, given and sent by Juno (that is, the nature Metallic) the which the strong Hercules, (that is to say, the sage and wise man) must strangle in his cradle; that is, overcome and kill them, to make them putrify, corrupt and engender at the beginning of his work. These are the two Serpents wrapped and twisted about the Caduceus, or rod of Mercury, with the which he exerciseth his great power, and transformeth himself as he listeth. He, saith Haly, that shall kill the one, shall also kill the other, because the one cannot die but with his brother. These two men, (which Avicen calleth the Corussene bitch and the Armenian dog,) these two, I say, being put together in the vessel of the Sepulchre, do bite one another cruelly, and by their great poison and furious rage they never leave one another from the moment that they have seized on one another (if the cold hinder them not) till both of them by their slavouring venom and mortal hurts be all of a gore-blood, over all the parts of their bodies, and finally, killing one another, be stewed in their proper venom, which after their death, changeth them into living and permanent water; before which time, they loose in their corruption and putrefaction their first natural forms, to take afterwards one only new, more noble and better form. These are the two Sperms, Dod*
which is turned into this Earth, black of the black most black, wholly to accomplish this peace: for the Earth, which is cold and dry, finding himself of kindred and alliance with the dry and moist, which are enemies, will wholly appease and accord them. Dost thou not then consider a most perfect mixture of all the four Elements, having first turned them into water, and now into Earth! I will also teach thee hereafter the other conversions; into air, when it shall be all white; and into fire, when it shall be of a most perfect purple. Then thou hast here two natures married together, whereof the one hath conceived by the other and by this conception it is turned into the body of the Male, and the Male into that of the Female; that is to say, they are made one only body, which is the Androgyne, or Hermaphrodite of the Ancients, which they have also called otherwise, the head of the Crow, or natures converted. In this fashion I paint them here, because thou hast two natures reconciled, which (if they be guided and governed wisely) can form an Embrión in the womb of the Vessel, and afterwards bring forth a most puissant King, invincible and incorruptible, because it will be an admirable quintessence. Thus they should see in the air a venomous fume and a stinking, worse in flame and in poison than the envenomed head of a Serpent and Babylonian Dragon. The cause why I have painted these two sperms in the form of Dragons is because their stink is exceedingly great, and like the stink of them, and the exhalations which arise within the glass are dark black, blue, and yellowish, (like as these two Dragons are painted) the force of which, and of the bodies dissolved, is so venomous, that truly there is not in the world a ranker poison; for it is able by the force and stench thereof to mortify and kill every thing living. The Philosopher never feels this stench if he break not his vessels, but only he judgeth it to be such by the sight, and the changing of colours, proceeding from the rottenness of his confections.

These colours signify the putrefaction and generation which is given us, by the biting and dissolution of our perfect bodies, which dissolution proceedeth from external heat aiding, and from the Pontique fieriness, and admirable sharp virtue of the poison of our Mercury, which maketh and resolveth into a pure cloud, that is, into impalpable powder, all that which it finds to resist it. So the
heat working upon and against the radical metallic viscous, or oily moisture, engendereth upon the subject blackness. For, at the same time, the Matter is dissolved, is corrupted, growth black, and conceiveth to engender; for all corruption is generation, and therefore ought blackness to be much desired; for that is the black sail with which the Ship of Theseus came back victorious from Crete, which was the cause of the death of his Father, so must this father die, to the intent that from the ashes of this Phoenix another may spring, and that the son may be King. Assuredly, he that seeth not this blackness at the beginning of his operations, during the days of the Stone, what other colour soever he see, he shall altogether fail in the Mastery, and can do no more with that Chaos; for he works not well if he putrify not; because if he do not putrify he doth not corrupt, nor engender, and by consequent, the Stone cannot take vegetative life to increase and multiply. And in all truth, I tell thee again, that though thou work upon the true matter, if at the beginning, after thou hast put thy Confections in the Philosophic Egg, that is to say, some time after the fire has stirred them up, if then I say, thou seest not this head of the Crow, the black of the blackest black, thou must begin again, for this fault is irreparable, and not to be amended; especially the Orange-colour, or half-red, is to be feared; for if at the beginning thou see that in thine Egg, without doubt thou burnest, or hast burnt the verdure and liveliness of thy Stone. The colour which thou must have ought to be entirely perfected in blackness, like to that of these Dragons, in the space of forty days. Let them, therefore, which shall not have these essential marks, retire themselves betimes from their operations, that they may redeem themselves from assured loss. Know also, and note it well, that in this Art it is but nothing to have this blackness, there is nothing more easy to come by: for from almost all things in the world, mixed with moisture, thou mayest have a blackness by the fire; but thou must have a blackness which comes of the perfect Metallic bodies, which lasts a long space of time, and is not destroyed in less than five months, after which followeth immediately the desired whiteness. If thou hast this, thou hast enough, but not all. As for the colour blueish and yellowish, that signifieth that Solution and Putrefaction is not yet finished, and that
the colours of our Mercury are not as yet well mingled, and rotten with the rest. Then, this blackness, and these colours, teach plainly, that in this beginning the matter and compound, begins to rot and dissolve into powder, less than the Atoms of the Sun, the which afterwards are changed into coaat permanent. And this dissolution is by the envious Philosophers called Death, Destruction, and Perdition, because that the natures change their form, and from hence are proceeded so many Allegories of dead men, tombs, and sepulchres. Others have called it Calcination, Deundation, Separation, Trituration, and Assation, because the Confections are changed and reduced into most small pieces and parts. Others have called it Reduction into the first matter, Mollification, Extraction, Commixtion, Liquification, Conversion of Elements, Subtiliation, Division, Humation, Impastation, and Distillation, because that the Confections are melted, brought back into seed, softened, and circulated within the glass. Others have called it Xir, or Iris, Putrefaction, Corruption, Cymmerian darkness, a gulph, Hell, Dragons, Generation, Ingression, Submersion, Complection, Conjunction, and Impregation, because that the matter is black and waterish, and that the natures are perfectly mingled, and hold one of another. For when the heat of the Sun worketh upon them, they are changed, first into powder, or fat and glutinous water, which feeling the heat, flieth on high to the Poulets' head, with the smoke, that is to say, with the wind and air; from thence this water melted, and drawn out of the Confections, goeth down again, and in descending reduceth and dissolveth, as much as it can, the rest of the Aromatic Confections, always doing so until the whole be like a black broth somewhat fat. Now you see why they call this Sublimation and Volatization, because it flieth on high; and Ascension and Descension, because it mounteth and descendeth within the glass. A while after the water beginneth to thicken and coagulate somewhat more, growing very black, like unto pitch, and finally comes the Body and earth which the envious have called Terra-foetida, that is, stinking-earth: for then, because of the perfect putrefaction, which is as natural as any other can be, this earth stinks, and gives a smell like the odour of graves filled with rottenness, and with bodies as yet charged with their natural moisture. This earth was by Hermes called
Terra f oliata, or the Earth of leaves; yet his true and proper name is Leton, which must afterward be whitened. The Ancient Sages that were Cabalist s have described it in their Metamorphoses under the History of the Serpent of Mars, which had devoured the companions of Cadmus, who show him piercing him with his lance against a hollow Oak. Note this Oak.

CHAPTER IV.

Of the man and the woman clothed in a gown of Orange colour, upon a field azure and blue, and of their rowls.

The man painted here doth expressly resemble myself to the natural, as the woman doth lively figure Perrenella. The cause why we are painted to the life is not particular to this purpose, for it needed but to represent a male and a female, to the which our two particular resemblance was not necessarily required, but it pleased the painter to put us there, just as he hath done higher in this Arch, at the feet of the Figure of Saint Paul and Saint Peter,
according to that we were in our youth; as he hath likewise done in other places, as over the door of the Chapel of Saint James in the Bouchery near to my house, (although that for this last there was a particular cause) as also over the door of Sainte Geneuiefue de's Ardans, where thou mayest see me. I made then to be painted here two bodies, one of a Male and another of a Female, to teach thee that in this second operation thou hast truly, but yet not perfectly, two natures, conjoined and married together, the masculine and the feminine; or rather the four Elements; and that the four natural enemies, the hot and cold, dry and moist, begin to approach amiably one towards another, and by means of the Mediators and Peace-makers, lay down by little and little, the ancient enmity of the old Chaos. Thou knowest well enough who these Mediators and Peace-makers are; between the hot and the cold there is moisture, for he is kinsman and allied to them both; to hot by his heat, and to cold by his moisture. And this is the reason why to begin to make this peace, thou hast already, in the precedent operation, converted all the Confections into water by dissolution. And afterwards thou hast made to coagulate the water, masculine and feminine, described at the beginning of my Abridgment of Philosophy, which are engendered (say Kasis, Avicen, and Abraham the Jew) within the reins and entrails, and of the operations of the four Elements. These are the radical moisture of Metals, Sulphur and Argent viv, not vulgar, and such as are sold by the Merchants and Apothecaries, but those which give us those two fair and dear bodies which we love so much. These two sperms, saith Democritus, are not found upon the earth of the living; the same saith Avicen, but he addeth, that they gather them from the dung, odour and rottenness of the Sun and Moon. O, happy are they that know how to gather them, for of them they afterwards make a treacle, which hath power over all grief, maladies, sorrows, infirmities, and weaknesses, and which fighteth puissantly against death, lengthening the life, according to the permission of God, even to the time determined, triumphing over the miseries of this world, and filling a man with the riches thereof. Of these two Dragons or Principles Metallic, I have said in my forealledged Summary, that the Enemy would by his heat inflame his enemy, and that then if they take not heed,
thou seest the principal and most necessary reason of this representation. The second cause, (which is also well to be noted) was because I must of necessity paint two bodies, because in this operation it behoveth that thou divide that which hath been coagulated, to give afterwards nourishment, which is milk of life, to the little Infant when it is born, which is endued (by the living God) with a vegetable soul.

This is a secret most admirable and secret, which, for want of understanding, it hath made fools of all those that have sought it without finding it; and hath made every man wise that beholds it with the eyes of his body, or of his spirit.

Thou must then make two parts and portions of this Coagulated body; the one of which shall serve for Azoth, to wash and cleanse the other, which is called Leton, which must be whitened. He which is washed is the Serpent Python, which (having taken his being from the corruption of the slime of the Earth gathered together by the waters of the deluge, when all the confections were water) must be killed and overcome by the arrows of the God Apollo, by the yellow Sun, that is to say, by our fire, equal to that of the Sun.

He which washeth, or rather the washings, which must be continued with the other moiety, these are the teeth of that Serpent which the sage workman, the valiant Thesus, will sow in the same Earth, from whence there shall spring up armed Soldiers, which shall in the end discomfit themselves, suffering themselves by opposition to resolve into the same nature of the Earth, and the workman to bear away his deserved conquests. It is of this that the Philosophers have written so often, and so often repeated it: It dissolves itself, it congeals itself, it makes itself black, it makes itself white, it kills itself, and it quickens itself. I have made their field be painted azure and blue, to show that I do but now begin to get out from the most black blackness; for the azure and blue is one of the first colours that the dark woman lets us see; that is to say, moisture giving place a little to heat and dryness. The man and woman are almost all orange-coloured, to show that our Bodies (or our body, which the wise men here call Rebis) hath not as yet digestion enough, and that the moisture from whence comes the black, blue and azure, is but half vanquished by the dryness.
For when dryness bears rule all will be white; and when it fighteth with, or is equal to the moisture, all will be in part according to these present colours. The envious have also called these confections in this operation, Nummus, Ethelia, Arena, Boritis, Corsusfe, Cambar, Albaraeris, Duenech, Randeric, Kuhul, Thabricis Ebisemech, Ixir, etc., which they have commanded to make white.

The woman hath a white circle in form of a rowel round about her body, to show thee that Rebis will begin to come white in that very fashion, beginning first at the extremities, round about this white circle. Scala Phylosophorum, i.e., the Book entituled The Philosophers' Ladder, saith thus, The sign of the first perfect whiteness is the manifestation of a certain little circle of hair, that is passing over the head, which will appear on the sides of the vessels round about the matter in a kind of a cierine or yellowish colour.

There is written in their Rowls, "Man shall come to the Judgment of God." Vere, (saith the woman) "Truly that will be a terrible day." These are not passages of holy Scripture, but only sayings which speak, according to the Theological sense, of the Judgment to come; I have put them there to serve myself of them towards him that beholds only the gross outward and most natural Artifice, taking the interpretation thereof to concern only the Resurrection; and also it may serve for them, that gathering together the Parables of the Science, take to them the eyes of Lynecous, to pierce deeper than the visible objects. There is then, Man shall come to the Judgment of God: Certainly that day shall be terrible. That is as if I should have said: It behoves that this come to the colour of perfection, to be judged and cleansed from all his blackness and filth, and be spiritualized and whitened. Surely that day will be terrible, yet certainly as you shall find in the Allegory of Aristeus, Horror holds us in prison by the space of fourscore days, in the darkness of the waters, in the extreme heat of the Summer, and in the troubles of the Sea. All which things ought first to pass before our King can become white, coming from death to life, to overcome afterwards all his enemies. To make thee understand yet somewhat better this Albification, which is harder and more difficult than all the rest, (for till that time thou mayest
err at every step, but afterwards thou canst not, except thou break thy vessels) I have also made for thee this Table following.

CHAPTER V.

The figure of a man like that of Saint Paul, clothed with a robe white and yellow, bordered with gold, holding a naked Sword, having at his feet a man on his knees, clad in a robe of orange colour, black and white, holding a roll.

Mark well this man in the form of Saint Paul, clothed in a robe entirely of a yellowish white. If thou consider him well, he turns his body in such a posture as shows that he would take the naked Sword, either to cut off the head or to do some other thing to that man which is on his knees at his feet, clothed in a robe of orange colour, white and black, which saith in his roll, Blot out all the evil that I have done; as if he should say, Take away from me my blackness; A term of Art: for Evil signifieth in the Allegory Blackness, as it is often found in Turba Philosophorum: Seethe it until it come to blackness, which will be
thought Evil. But wouldst thou know what is meant by this man that taketh the Sword? It signifies that thou must cut off the head of the Crow, that is to say, of the man clothed in divers Colours, who is on his knees. I have taken this portrait and figure out of Hermes Trismegistus, in his Book of the Secret Art, where he saith, Take away the head of this black man, cut off the head of the Crow: that is to say, Whiten our black. Lambspinek, that noble German, hath also used it in the Commentary of his Hieroglyphics, saying, In this wood there is a Beast all covered with black; if any man cut off his head he will lose his blackness, and put on a most white colour. Will you understand what that is? The blackness is called the head of the Crow, the which being taken away, at the instant comes the white colour. Then that is to say, when the Cloud appears no more, this body is said to be without a head. These are his proper words. In the same sense, the Sages have also said in other places, Take the Viper which is called De rexa, cut off his head etc; that is to say, take away from him his blackness. They have also used this Periphrasis, when to signify the multiplication of the Stone, they have feigned a
Serpent Hydra, whereof if one cut off one head, there will spring in the place thereof ten; for the stone augments tenfold, every time that they cut off this head of the Crow, that they make it black, and afterwards white; that is to say, that they dissolve it anew, and afterward coagulate it again.

Mark how this naked Sword is wreathed about with a black girdle, and that the ends thereof are not so wreathed at all. This naked shining Sword is the stone for the white, or the white stone, so often by the Philosophers described under this form. To come then, to this perfect and sparkling whiteness, thou must understand the wreathing of this black girdle, and follow that which they teach, which is the quantity of the imbibitions. The two ends which are not wreathed about at all represent the beginning and the ending: for the beginning, it teacheth that you must imbibe it at the first time gently and scarcely, giving it it a little milk, as to a little Child newborn, to the intent that Isir (as the Authors say) be not drowned. The like must we do at the end, when we see that our King is full, and will have no more. The middle of these operations is painted by the five whole wreathes, or rounds, of the black girdle, at what time (because our Salamander lives of the fire, and in the midst of the fire, and indeed is a fire, and an Ardent vive, or quicksilver, that runs in the midst of the fire, fearing nothing) thou must give him abundantly, in such sort that the Virgin's milk compass all the matter round about.

I have made to be painted black all these wreathes, or rounds of the girdle, because these are the imbibitions, and by consequent, blackness; for the fire with the moisture (as it hath been often said) causeth blackness. And as these five whole wreathes, or rounds, show that you must do this five times wholly, so likewise they let you know that you must do this in five whole months, a month to every imbibition. See here the reason why Haly Abenhaged said, The Coction or boiling of the things is done in three times fifty days. It is true that if thou count these little imbibitions at the beginning and at the end there are seven. Whereupon one of the most envious hath said, Our head of the Crow is leprous, and therefore he that would cleanse it, he must make it go down seven times into the River of regeneration of Jordan, as the Prophet commanded the leprous Naaman the Syrian. Comprehending herein the
beginning, which is but a few days, the middle and the end, which is also very short. I have then given thee this Table, to tell thee that thou must whiten my body, which is upon the knees; and demandeth no other thing: for Nature always tends to perfection, which thou shalt accomplish by the apposition of Virgin's milk, and by the decoction of the matters which thou shalt make with this milk, which being dried upon this body will colour it into this same white yellow, which he who takes the Sword is clothed withal, in which colour thou must make thy Corsufle to come. The vestments of the figure of Saint Paul are bordered largely, with a golden and red citrine colour. O my Son, praise God, if ever thou seest this, for now hast thou obtained mercy from Heaven: Imbibe it then, and tein it till such time as the little Infant be hardy and strong, to combat against the water and the fire. In accomplishing the which, thou shalt do that which Demagoras, Senior, and Hali have called, The putting of the Mother into the Infants' belly, which Infant the Mother had but lately brought forth: for they call the Mother the Mercury of Philosophers, wherewith they make their imbibitions and fermentations, and the Infant they call the Body, to tein or colour the which this Mercury is gone out. Therefore I have given thee these two figures, to signify the Albification; for in this place it is that thou hast need of great help, for here all the World is deceived. This operation is indeed a labyrinth, for here there present themselves a thousand ways at the same instant, besides that, thou must go to the end of it, directly contrary to the beginning, in coagulating that which before thou dissolvest, and in making earth that which before thou madest water. When thou hast made it white, then hast thou overcome the enchanted Bulls, that cast fire and smoke out of their nostrils. Hercules hath cleansed the stable full of odour, of rottenness, and of blackness. Jason hath poured the decoction or broth upon the Dragons of Colchos, and thou hast in thy power the horn of Amalthea, which (although it be white) may fill thee all the rest of thy life with glory, honor, and riches. To have the which, it hath behoved thee to fight valiantly, and in manner of an Hercules; for this Achelous, this moist river, is endued with a most mighty force, besides that he often transfigures himself from one form to another. Thus hast thou done all, because the rest
is without difficulty. These transfigurations are particularly described in the Book of the Seven Egyptian Seals, where it is said (as also by all Authors,) that the Stone, before it will wholly forsake his blackness, and become white in the fashion of a most shining marble, and of a naked flaming sword, will put on all the colours that thou canst possibly imagine; often will it melt, and often coagulate itself, and amidst these divers and contrary operations (which the vegetable-soul that is in it makes it perform at one and the same time,) it will grow Citrine, green, red (but not of a true red,) it will become yellow, blue and orange colour, until that, being wholly overcome by dryness and heat, all these infinite colours will end in this admirable Citrine whiteness, of the colour of Saint Pauls' garments, which in a short time will become like the colour of the naked sword; afterwards by the means of a more strong and long decoction, it will take in the end a red Citrine colour, and afterward the perfect red of the vermillion, where it will repose itself for ever. I will not forget, by the way, to advertise thee that the Milk of the Moon is not as the Virgin's milk of the Sun; think then that the imbibitions of whiteness require a more white milk than those of a golden redness; for in this passage I had thought I should have missed, and so I had done indeed had it not been for Abraham the Jew; for this reason I have made to be painted for thee the Figure which taketh the naked sword, in the colour which is necessary for thee; for it is the Figure of that which whiteneth.
Upon a green field, three resuscitants, or which rise again, two men and one woman, altogether white: Two Angels beneath, and over the Angels the figure of our Saviour coming to Judge the world, clothed with a robe which is perfectly Citrine white.

I have so made to be painted for thee a field vert, because that in this decoction the confections become green, and keep this colour longer than any other after the black. This greenness shows particularly that our Stone hath a vegetable soul, and that by the Industry of Art it is turned into a true and pure tree, to bud abundantly, and afterwards to bring forth infinite little sprigs and branches. O happy green (saith the Rosary) which dost produce all things; without thee nothing can increase, vegetate, nor multiply. The three folk rising again, clothed in sparkling white, represent the Body, Soul, and Spirit of our white Stone.
Philosophers do ordinarily use these terms of Art to hide the secret from evil men. They call the Body that black earth, obscure and dark, which we make white. They call the Soul the other half divided from the Body, which by the will of God and power of nature, gives to the body by his imbibitions and fermentations a vegetable soul, that is to say, power and virtue to bud, increase, multiply and become white, as a naked shining sword. They call the Spirit the tincture and dryness; which as a Spirit hath power to pierce all Metallic things. I should be too tedious if I should show thee how good reason they had to say always and in all places, Our Stone hath semblably to a man, a Body, Soul, and Spirit. I would only that thou note well, that as a man endued with a Body, Soul, and Spirit, is notwithstanding but one; so likewise thou hast now but one only white confection, in the which nevertheless there are a Body, a Soul, and a Spirit, which are inseparably united. I could easily give very clear comparisons and expositions of this Body, Soul, and Spirit; but to explicate them, I must of necessity speak things which God reserves to reveal unto them that fear and love him, and consequently ought not to be written. I have then made to be painted here a Body, a Soul, and a Spirit, all white, as if they were rising again, to show thee, that the Sun and Moon, and Mercury, are raised again in this operation; that is to say, are made Elements of air, and whitened: for we have heretofore called the Blackness Death; and so, continuing the Metaphor, we may call Whiteness Life; which cometh not but with and by a Resurrection. The Body, to show this more plainly, I have made to be painted lifting up the stone of his tomb, wherein it was inclosed. The Soul, because it cannot be put into the earth, it comes not out of a tomb, but only I have made it be painted amongst the Tombs, seeking its body, in form of a woman, having her hair dishevelled. The Spirit which likewise cannot be put into a grave, I have made to be painted in fashion of a man coming out of the earth, not from a Tomb. They are all white; so the blackness, that is, death is vanquished, and they, being whitened, are from henceforward incorruptible. Now lift up thine eyes on high, and see our King coming, crowned and raised again, which hath overcome Death, the darkness and moistures; behold him in the form wherein our Saviour shall come,
who shall eternally unite unto him all pure and clean souls, and will drive away all impurity and uncleanness, as being unworthy to be united to his divine Body. So by comparison (but first asking leave of the Catholic, Apostolic, and Roman Church, to speak in this manner, and praying every debonaire soul to permit me to use this similitude) see here our white Elixir, which from henceforward will inseparably unite unto himself every pure Metallic nature, changing it into his own most fine silvery nature, rejecting all that is impure, strange, Heterogeneous, or of another kind.

Blessed be God, who of his goodness gives us grace to be able to consider this sparkling white, more perfect and shining than any compound nature, and more noble next after the immortal soul, than any substance having life, or not having life; for it is a quintessence, a most pure silver, that hath passed the Coppel, and is seven times refined, saith the royal Prophet David.

It is not needful to interpret what the two Angels signify, who play on Instruments over the heads of them who are raised again. These are rather divine spirits, singing the marvels of God, in this miraculous operation, than Angels who call to judgment. To make an express difference between these and them, I have given the one of them a Lute, the other a hautboy, but none of them trumpets, which yet are wont to be given to them who are to call us to Judgment. The like may be said of the three Angels who are over the head of our Saviour, whereof the one crowneth him, and the other two assisting, say in their rowls, 

O Almighty Father, O good Jesus; in rendering unto him eternal thanks.
CHAPTER VII.

Upon a field violet and blue, two Angels of an orange colour, and their rowls.

His violet and blue field showeth that, being to pass from the white stone to the red, thou must imbibe it with a little virgin's milk of the Sun, and that these colours come out of the Mercurial moisture which thou hast dried upon the Stone. In this operation of rubifying, although thou do imbibe thou shalt not have much black, but of violet, blue, and of the colour of the Peacocks' tail. For our stone is so triumphant in dryness, that as soon as thy Mercury toucheth it the nature thereof
rejoicing in his like nature, it is joined unto it, and drinketh it greedily, and therefore the black that comes of moisture can show itself but a little, and that under these colours violet and blue, because that dryness (as it is said) doth by-and-by govern absolutely. I have also made to be painted for thee these two Angels with wings, to represent unto thee the two substances of thy confec-tions, the Mercurial and the sulphurous substance, the fixed as well as the volatile, being perfectly fixed together, do also fly together within thy vessel: for in this operation the fixed body will generally mount to heaven, being all spiritual, and from thence it will descend unto the earth, and whithersoever thou wilt, following every where the spirit, which is alway moved upon the fire. Inasmuch as they are made one selfsame nature, and the compound is all spiritual, and the spiritual all corporal, so much hath it been subtilized upon our Marble, by the precedent operations. The natures, then, are here transmuted into Angels; that is to say, are made spiritual and most subtil, so are they now the true tinctures. Now remember thee to begin the rubifying by the opposition of Mercury Citrine red; but thou must not pour on much, and only once or twice, according as thou shalt see occasion; for this operation ought to be done by a dry fire, and by a dry sublimation, and calcination. And truly I tell thee here a secret which thou shalt very seldom find written, so far am I from being envious, that would to God every man knew how to make gold to his own will, that they might live, and lead forth to pasture their fair flocks, without Usury or going to law, in imitation of the holy Patriarchs, using only (as our first Fathers did) to exchange one thing for another; and yet to have that they must labour as well as now. Howbeit, for fear to offend God, and to be the instrument of such a change, which peradventure would prove evil, I must take heed to represent or write where it is that we hide the keys which can open all the doors of the secrets of nature, or to open or cast up the earth, in that place contenting myself to show the things which will teach every one to whom God shall give permission to know, what property the sign of the Balance or Libra hath, when it is enlightened by the Sun and Mercury in the month of October. These Angels are painted of an orange colour to let thee know that
thy white confections have been a little more digested, or boiled, and that the black of the violet and blue hath been already chased away by the fire: for this orange colour is compounded of the fair golden Citrine red (which thou hast so long waited for) and of the remainder of this violet and blue, which thou hast already in part banished and undone. Furthermore, this orange colour showeth that the natures are digested, and by little and little perfected by the grace of God. As for their Rowl, which saith, Arise you dead, and come unto the judgment of God my Lord; I have made it be put there only for the rheological sense, rather than any other. It ends in the throat of a Lion which is all red, to teach that this operation must not be discontinued until they see the true red purple, wholly like unto the Poppy of the Hermitage, and the vermillion of the painted Lion, saving for multiplying.

CHAPTER VIII.

The figure of a man, like unto Saint Peter, clothed in a robe Citrine red, holding a key in his right hand, and laying his left hand upon a woman, in an orange-coloured robe, who is on her knees at his feet, holding a Rowl.

LOOK upon this woman clothed in a robe of orange colour, who doth so naturally resemble Perrenella as she was in her youth; She is painted in the fashion of a suppliant upon her knees, her hands joined together, at the feet of a man who hath a key in his right hand, who hears her graciously, and afterwards stretcheth out his left hand upon her. Wouldst thou know what this meaneth? This is the Stone, which in this operation demandeth two things, of the Mercury of the Sun, of the Philosophers, (painted under the form of a man), that is to say, Multiplication, and a more rich Accoutrement: which at this time it is needful for her to obtain, and therefore the man so laying
his hand upon her shoulder accords and grants it unto her. But why have I made to be painted a woman? I could as well have made to be painted a man as a woman, or an Angel rather (for the whole natures are now spiritual and corporal, masculine and feminine.) But I have chosen to cause paint a woman, to the end that thou mayest judge that she demands rather this than any other thing, because these are the most natural and proper desires of a woman. To show further unto thee that she demandeth Multiplication, I have made paint the man unto whom she addresseth her prayers in the form of Saint Peter, holding a key, having power to open and to shut, to bind and to loose; because the envious Philosophers have never spoken of Multiplication but under these common terms of Art:—Open, shut, bind, loose; opening and loosing; they have called the making of the Body (which is always hard and fixt), soft fluid, and running like water. To shut and to bind is with them afterwards by a more strong decoction to coagulate it, and to bring it back again into the form of a body.
It behoved me then, in this place to represent a man with a key, to teach thee that thou must now open and shut, that is to Multiply the budding and increasing natures; for look how often thou shalt dissolve and fix, so often will these natures multiply in quantity, quality, and virtue, according to the multiplication of ten: coming from this number to an hundred, from an hundred to a thousand, from a thousand to ten thousand, from ten thousand to an hundred thousand, from an hundred thousand to a million, and from thence by the same operation to Infinity, as I have done three times; praised be God. And when thy Elixir is so brought unto Infinity one grain thereof falling upon a quantity of molten metal as deep and vast as the Ocean, it will tein it, and convert it into most perfect metal; that is to say, into silver or gold, according as it shall have been imbibed and fermented, expelling and driving out far from himself all the impure and strange matter which was joined with the metal in the first coagulation: for this reason, therefore, have I made to be painted a Key in the hand of the man, who is in the form of Saint Peter, to signify that the stone desireth to be opened and shut for multiplication; and likewise to show thee with what Mercury thou oughtest to do this, and when; I have given the man a garment Citrine red, and the woman one of orange colour. Let this suffice —lest I transgress the silence of Pythagoras—to teach thee that the woman, that is our stone, asketh to have the rich Accoutrements and colour of Saint Peter. She hath written in her Rowl: Jesu Christ be pitiful unto me; as if she said, Lord be good unto me, and suffer not that he that shall become thus far should spoil all with too much fire. It is true that from henceforward I shall no more fear mine enemies, and that all fire shall be alike unto me, yet the vessel that contains me is always brittle, and easy to be broken: for if they exalt the fire over much it will crack, and, flying apieces, will carry me, and sow me unfortunately amongst the ashes. Take heed, therefore, to thy fire, in this place, and govern sweetly with patience, this admirable quintessence; for the fire must be augmented unto it, but not too much. And pray the sovereign Goodness that it will not suffer...
the evil spirits which keep the *Mines* and *Treasures* to destroy thy work or to bewitch thy sight, when thou considerest these incomprehensible motions of this *Quintessence* within thy vessel.

CHAPTER IX.

Upon a dark violet field, a man red purple, holding the feet of a *Lion* red as vermillion, which hath wings, and it seems would ravish and carry away the man.

This field, *violet* and *dark*, tells us that the *stone* hath obtained by her full decoction the fair garments that are wholly *Citrine* and *red* which she demanded of *Saint Peter*, who was clothed therewith, and that her complete and perfect *digestion* (signified by the entire *Citrinity*) hath made her leave her old robe of *orange colour*. The *vermillion red* colour of this *flying Lion*, like the pure and
clear Scarlet in grain, which is of the tone Grana-
dored, demonstrates that it is now accomplished in
all right and equality. And that she is now like a
Lion, devouring every pure and metallic nature,
and changing it into her true substance, into true
and pure Gold, more fine than that of the best
mines. Also, she now carrieth this man out of this
vale of miseries, that is to say, out of the discom-
modities of poverty and infirmity, and with her
wings gloriously lifts him up, out of the dead and
standing waters of Egypt (which are the ordinary
thoughts of mortal men) making him despise this
life, and the riches thereof, causing him night and
day to meditate on God, and his Saints, to dwell
in the Imperial Heaven, and to drink the sweet
springs of the Fountains of everlasting hope.
Praised be God eternally, who hath given us grace
to see this most pure and all perfect purple colour;
this pleasant colour of the wild poppy of the Rock,
this Tyrian sparkling and flaming colour, which
is incapable of Alteration or change, over which
the heaven itself nor his Zodiac can have no
domination nor power, whose bright shining rays,
that dazzle the eyes, seem as though they did com-
municate unto a man some super-celestial things,
making him (when he beholds and knows it) to
be astonished, to tremble, and to be afraid at the
same time.

O Lord, give us grace to use it well, to the
augmentation of the Faith, and the profit
of our Souls, and to the increase of the

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