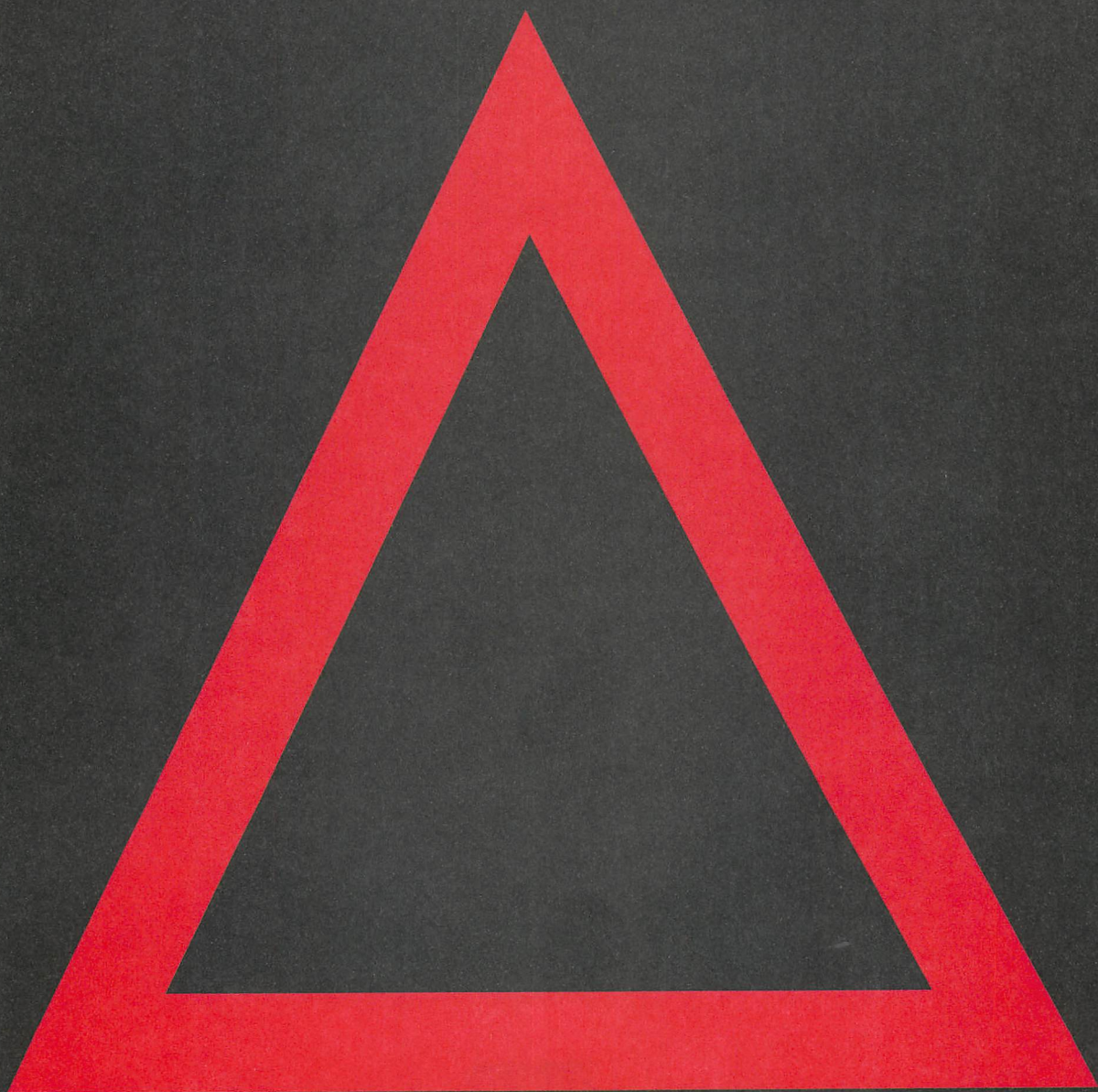
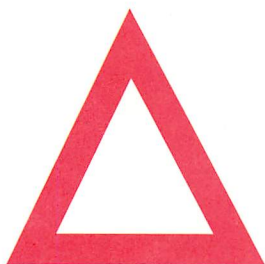


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alchemyeditor@yahoo.com
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International Alchemy Guild
info@alchemyguild.org
www.alchemyguild.org

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FROM THE FIRE

“The quest of this Medicine demands the whole powers of a man's body and mind. He who engages in it only casually, cannot hope to penetrate even the outward rind of knowledge. The object of our search is a profound secret, and a man who is not prepared to give himself wholly to this enquiry had much better abstain from it altogether. I readily acknowledge that the powers of my mind are not as such as to justify me in anticipating success. But the spirit within me impels me to undertake this search; and I am confident that God will at the last reward my patience, and my humble waiting upon Him. As every King loves his Queen, as every bridegroom is devoted to his bride, so I regard this science as more beautiful and lovely than anything else in the world besides. Now, beautiful things are hard to win, and hard toil is the way to all that is great and glorious.” So said the German physician and alchemist, Michael Maier, in his *Subtilis Allegoria Super Secreta Chymiae* (or *A Subtle Allegory Concerning the Secrets of Alchemy*, subtitled as being *Very Useful to Possess and Pleasant to Read*) in the early years of the 17th century. Perhaps more than warning the *souffleur* against the folly of entertaining some form of misguided dalliance with the Great Work, these words of the Count emphasise the most challenging truth of our Art: that the most sublime expression of beauty and perfection – the Hermetic Medicine of the Phoenix, product of the Solar Work, referred to by some as the True and Delectable Stone of the Ancient Sages – will only manifest at the hands of those most masterful and persistent of Artists; that is, he or she who has *learnt by woe*. These blessed Sons and Daughters of Hermes, anonymous sages who have navigated their way through “the mists that clothe the hills of pain” and emerged to “see the sun again”, most assuredly bow in humble gratitude to those two great *co-equal* and *cooperating* partners, Will and Love, who together orbit the *wheel of fire*; the eye that gazes upon abundance and which acts to open the valve to high consciousness. May such exemplary natural philosophers continue to inspire and move us to informed action in these days when, as Sendivogius proclaimed even four centuries past, “virtue and vice are accounted alike, [and] the ingratitude and unbelief of men keep our Art from appearing openly before the public gaze. Yet this glorious truth in even now capable of being apprehended by learned and unlearned persons of virtuous lives ...” So then, for the virtuous reader, this *Alchemy Journal*; may it help us all to not only determine *the good path*, but also to have the courage and strength to stay upon it. My heartfelt thanks to both Dennis William Hauck and Duane Saari, former editors of this publication and genuine lovers of truth, for their many years of hard toil on the way to enjoying the great and glorious in life. ▲

Paul Hardacre
Editor

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The International Alchemy Guild

DENNIS WILLIAM HAUCK

The International Alchemy Guild is a group of alchemists from around the world who come together to exchange views, news, and research in the Hermetic arts and all forms of practical and spiritual alchemy. In 1968, the renewed Guild opened a permanent office in Vienna, Austria, and in 1998, a branch office was opened in the United States. The current president is Austrian organic chemist Hans Schimmer.



Currently, the International Alchemy Guild has members in 23 nations with dozens of independent local chapters. According to its charter, the purpose and goals of this non-profit organisation are as follows:

- To serve as a repository of alchemical knowledge both ancient and modern;
- To support Guild members in their practical and spiritual work in alchemy;
- To provide a forum for exchange of new techniques and discoveries in alchemy; and
- To release alchemical knowledge to the general public at appropriate times.

The International Alchemy Guild facilitates alchemical gatherings, including the annual International Alchemy Conference in Las Vegas (www.AlchemyConference.com) and other regional conferences, workshops, and tours around the world. The International Alchemy Guild disseminates information about alchemy to researchers and the media, and, in partnership with Salamander and Sons, publishes the *Alchemy Journal*. The International Alchemy Guild also maintains an online archive of original alchemy texts and modern research that contains nearly 25 gigabytes of information and is the largest library of its kind.

Membership of the International Alchemy Guild is open to the general public. However, new members without previous work in alchemy are placed on a one-year probation, and their use of the archive and participation in discussion groups is monitored. Complete information on the International Alchemy Guild membership policies is at www.AlchemyGuild.org. The original Alchemy Guild was formed by a confederation of practicing alchemists from Germany, Austria, and Czechoslovakia who trace their lineage back to a unique association of freethinking scholars who welcomed both spiritual and practical alchemists, as well as any of their fellow craftsmen who had been outcast or persecuted by political or Church authorities. This enlightened association was founded by a Renaissance nobleman and

practicing alchemist named Wilhelm von Rosenberg, who founded the original 'Alchimie Gilde' in 1576 in a small town midway between Prague and Vienna. Today, the International Alchemy Guild carries on von Rosenberg's work on an international scale.

The founder, Wilhelm von Rosenberg, was born on 10 March 1535 in Schützendorf Castle in Austria. His parents ranked among the most powerful and influential people in the Austro-Hungarian Empire and held castles and properties throughout the north central section the realm. Wilhelm, their oldest son, was educated at a private school in Bohemia and spent the years from 1544 to 1550 at a bishopric college in Passau. After finishing his studies, he went to Vienna and was welcomed into the court of emperor Ferdinand I von Habsburg. Later, when Rudolf II took power, Wilhelm became a diplomat in his court. He would also become the highest royal officer in Prague in the service of emperor Maximilian II.

But his aristocratic background and diplomatic service were not what distinguished Wilhelm from his fellow noblemen. What made this man remarkable was his relentless passion for deeper truths and the rebirth of knowledge that was taking place in Europe at the time. At the age of sixteen (in 1551), Wilhelm took control of the Rosenberg estate and moved into one of the family's castles in the small town of Cesky Krumlov. He immediately ordered the castle renovated into the Renaissance style with many hermetic symbols included in the design. Before construction even began, however, he set out on a pilgrimage to Italy, seat of the new Renaissance culture. When he returned to his home the following year, he was seething with new ideas from the artists, alchemists, philosophers, and politicians that he had met there.

One of Wilhelm's lifelong goals was to have a large family, and when he was secure in his power and settled into a magnificent home, he sought a bride. At the age of 22 (in 1557), he married Katherine of Brunswick. She became

pregnant two years later but died giving birth to a premature child, who also died after only a few days. Afterwards, Wilhelm set out on another one of his spiritual journeys, this time visiting leaders of Renaissance thought in Germany. Then, in Berlin in 1561, he met and married Sophie von Branibor, who returned to Cesky Krumlov with him. Unfortunately, she became sick and died three years later before having any children. It would seem that Wilhelm's efforts

Marie von Baden at his castle in Cesky Krumlov. According to records found in the castle, his guests consumed 40 stags, 150 oxen, 546 calves, 654 pigs, 450 rams, 20 other large game, 30 large grouses, 2,050 partridges, 5,135 geese, 3,166 chickens, 18,000 carps, 10,209 pikes, 312,000 crabs, and 30,000 eggs.

But once again, Wilhelm's bride died (in 1585) before she could present him with an heir. Wilhelm interred her corpse in St. Vitus Church

"The original Alchemy Guild was formed by a confederation of practicing alchemists from Germany, Austria, and Czechoslovakia who trace their lineage back to a unique association of freethinking scholars who welcomed both spiritual and practical alchemists, as well as any of their fellow craftsmen who had been outcast or persecuted by political or Church authorities."

to start a family were doomed from the beginning. Yet for some reason, even as a child, he felt it extremely important to have a large family. As it turned out, his premonition would prove correct and have deeper repercussions that even he could have foreseen. In 1566, Wilhelm decided to leave his home and accepted a commission to lead Czech troops against Turkish armies, which had been invading Hungary for nearly a hundred years. Wilhelm was gaining considerable respect for his bravery and honesty in the Hapsburg court and, in 1572, was appointed to lead negotiations over the Polish throne. He was so admired by Polish noblemen that he was himself nominated as a candidate for the throne. His lifelong diplomatic work was recognised in 1585, when Wilhelm was awarded the Order of the Golden Fleece (the highest imperial honour for noblemen) by King Philip II of Spain. In 1578, Wilhelm married once again, but this time he was deeply in love and was sure his new bride would provide him with a child. In a lavish ceremony that lasted for several days, he wed Anna

in Cesky Krumlov, in a crypt next to where he would himself be buried. Finally, in 1587, a desperate Wilhelm married Polyxena von Pernstein. Tragically, she was unable to bear him any children. Despite his lifelong desire for a family, all four of his marriages were childless, and he had no direct descendents. When Wilhelm von Rosenberg died on 31 August 1592, the family's dominion passed over to his brother, Peter Wok von Rosenberg. The effects on the Alchemy Guild would be devastating.

As part of his passion for the Renaissance, Wilhelm von Rosenberg invited alchemists from throughout Europe to his castles in Cesky Krumlov, Trebon, Prachatice, and his palace in Prague. Hundreds of alchemists ended up working in Prague under the patronage of Emperor Rudolf II, and the city would remain the center of European alchemy for another two hundred years.

Wilhelm wanted to make his city of Cesky Krumlov a center for alchemical research, not only a home to practical alchemists who focused

“Although Rodovsky’s efforts to sign up the fiercely independent alchemist were unsuccessful, Paracelsus did visit the city on several occasions and probably attended a few Alchemy Guild meetings.”

primarily on making metals and elixirs. He encouraged free thought and accepted alchemists who had been shunned by Rudolf II. Before long, Cesky Krumlov became known as an alternative hermetic haven, the ‘Bohemian Mecca of alchemists.’ When Wilhelm was just 18 years old, he had met an outspoken physician and alchemist by the name of Tadeas Hajek (1525–1600). Hajek prepared a one-year astrological forecast for Wilhelm that proved astonishingly accurate, and they became good friends. Hajek accompanied Wilhelm during his campaign against the Turks and returned with him to Cesky Krumlov. Hajek planted new species of flowers and herbs, and supervised the layout of Wilhelm’s gardens. He also continued his astrological research and, in 1580, published an influential book called *A Treatise of Comets and Celestial Signs*. Because of his honesty and extensive knowledge of the natural sciences, Hajek helped evaluate the work and results of the many alchemists who came to Cesky Krumlov.

The alchemist who practiced the longest in Cesky Krumlov was Anton Michael von Ebbersbach. He joined Wilhelm in 1565. Anton is said to have been successful at producing gold and lived a lavish lifestyle in his mansion out of town near Kajovska. He claimed to have discovered a ‘water of multiplication’ which, when used to water seeds of gold coins planted in the ground, would cause them to multiply and grow. He also produced a variety of wonderful tinctures and elixirs. In 1587, he created his famous elixir, ‘Conservationem Senectutis,’ which was said to significantly slow down the aging process.

In recognition of his work, Wilhelm appointed von Ebbersbach director of the gardens in which the alchemists’ spagyric herbs and

plants were grown. He was also made administrator of the mines from which metal ores were supplied to the alchemists. Finally, von Ebbersbach was asked to help direct and organise the activities and research of the diverse alchemists in Cesky Krumlov. In 1576, he began holding meetings of alchemists that evolved into the first Alchemy Guild, originally known as the ‘Alchymie Cech’ (Alchemy Fraternity). These early meetings were probably held at the castle in what is now known as Renaissance Room 3, which adjoins Wilhelm’s private chambers.

In 1588, as the discussions became more informal and lab oriented, it is thought they were moved to a large building bought by von Ebbersbach for that purpose. The imposing red structure still stands at 77 Siroka Street in Cesky Krumlov. Today, it houses a café and a few small shops. The structure dates from the 14th century, but when Anton bought it, he made extensive renovations. He constructed a large meeting hall with a dramatic vaulted ceiling on the first floor, and added an elaborate granite entrance portal in the middle of the building with many hermetic and alchemical symbols. As word spread of the alchemical conclave in Cesky Krumlov, many alchemists – both obscure and famous – moved to the city and set up laboratories or began work on manuscripts.

Besides Tadeus Hajek, there was another physician-alchemist in Wilhelm’s court by the name of Vaclav Lavin. Lavin took his alchemical apprenticeship in France and was known for a remarkable ‘tincture of transformation’ he developed, although his original formula has never been discovered. It is believed, however, that he never worked with the metals.

One of the most influential alchemists in

Cesky Krumlov was Bavor Rodovsky. His grandfather, Bavor the Senior, was a wizard who had transmuted metals into gold on several occasions. He passed his alchemical knowledge on to his grandson, who never attended a university but demonstrated extensive knowledge of alchemy, astronomy, and mathematics, as well as history and philosophy.

Rodovsky had set up a laboratory in Nechanic, but his alchemical work proved so expensive that he was imprisoned for debts in the Black Tower of Prague. Rodovsky appealed to Wilhelm to imprison him in Cesky Krumlov and allow him to pursue theoretical alchemy in his cell. In exchange, Rodovsky offered Wilhelm a translation of the rare manuscript *Secreta Aristotelis* (or *Secrets of Aristotle*). In 1575, Wilhelm bought the book, which helped pay off some of Rodovsky's debts and freed him from prison. Wilhelm then paid Rodovsky to work as an alchemist in Cesky Krumlov. Even before Rodovsky had set up his lab, he had tried to persuade the great alchemist Theophrastus Paracelsus to join them in Cesky Krumlov or to at least share some of his ideas with them. Although Rodovsky's efforts to sign up the fiercely independent alchemist were unsuccessful, Paracelsus did visit the city on several occasions and probably attended a few Alchemy Guild meetings.

However, other famous alchemists actually lived at Cesky Krumlov all year round. The renowned Italian alchemist Claudius Syrrus came to work in the city under a formal contract with Wilhelm. The actual document reads in part: "The alchemist reserves the right to be spiritually and physically free and independent, and makes it a condition not to be disturbed by anybody, with the personal exception of Wilhelm von Rosenberg. Should the occasion arise that the Philosophical Stone is actually produced, it is arranged that Claudius Syrrus receives a half share of it."

English alchemist and mathematician Dr. John Dee and alchemist-conjurer Edward Kelley

spent several years in the Alchemy Guild environs. They came to Bohemia in 1584 and Wilhelm made arrangements for them to stay with Tadeus Hajek in Prague. He gave them access to his laboratories and also introduced them to Rudolf II. Dr. Dee carried out a transmutation of mercury into gold in front of Rudolf II, then offered Rudolf his crystal ball and a magical scrying mirror made of anthracite. However, in June of 1586, there were accusations that the men were spying for England. Out of fear of being arrested by Rudolf II, both men left the country. When Wilhelm von Rosenberg heard of their plight, he offered them asylum in his south Bohemian dominion.

Dr. Dee and his family found a house in Trebon in September 1586. Dee loved the city and visited Cesky Krumlov frequently. He enjoyed his refuge so much that he named his son, born there in February 1586, Theodorus Trebonianus (Theodorus of Trebon). Edward Kelley also settled in Trebon and spent considerable time working in Cesky Krumlov. Dr. Dee left Trebon to return to England in March 1589, and Edward Kelley returned to Prague to work in the laboratories of Emperor Rudolf II. Eventually, Rudolf had Kelley imprisoned, but the artful Kelley tried to escape twice. On the first attempt, he killed a guard. On the second attempt, he fell from a wall and died of his injuries. Dr. Dee returned to England to find his house and library ransacked by Christian mobs. He lost many precious manuscripts which he insisted contained the secret of his transformations. That must have been true, for he and his family lived in abject poverty afterwards. Finally, he sought and received a small stipend from Queen Elizabeth on which to survive. Undoubtedly, both men would have been much better off staying in Cesky Krumlov.

Linhart Wichperger von Erbach was another famous alchemist who joined Wilhelm's group of alchemists in 1566. There was also Jaros Griemiller, who practiced alchemy in the service

of Wilhelm in the 1570s. Jaros had studied hermetic philosophy and was an adept at both practical and spiritual alchemy. In 1578, while working in Cesky Krumlov, he completed his most important book. Dedicated to Wilhelm von Rosenberg, Griemiller's illuminated manuscript became one of the fundamental Renaissance texts on alchemy. He called it the *Rosarium Philosophorum* (or *Rosary of the Philosophers*), and it contains a description of the preparation of the Stone of the Sages.

Another important alchemist at Cesky Krumlov was Jakub Horcicky Tepence, who was known by his Latin name Sinapius. Sinapius was

Distillator of the Emperor's Castle Laboratories. In 1608, Horcicky was granted knighthood with the right to use a coat-of-arms, which he designed containing many alchemical symbols. After the death of Rudolf II, Horcicky spent the last years of his life in seclusion in Prague's Klementinum, where he died in 1622.

Another alchemist who practiced in Wilhelm's enlightened circle was engineer-chemist Jakub Krcin von Jelcany, who designed the pond and lake system in south Bohemia. He kept a separate laboratory near the town of Krepenice.

Wilhelm's brother, Peter Wok von Rosenberg, was also an alchemist and wrote an im-

"Always suspicious of other alchemists and jealous of the Alchemy Guild's power, Peter immediately set out to break apart what Wilhelm had so lovingly created. Within days of Wilhelm's death, he confiscated von Ebbersbach's lab, manuscripts, and other possessions and gave the Alchemy Guild meeting hall at 77 Siroka Street to his personal secretary. "

born in 1575 in Cesky Krumlov and attended the Jesuit College founded there by Wilhelm von Rosenberg. Horcicky learned alchemical laboratory procedures from local pharmacist Martin Schafner and went on to study logic and physics at Prague University from 1598 to 1600. Influenced greatly by Paracelsus, Horcicky focused his work on making medicines from plants and took on a number of jobs in botanical gardens to learn more about herbs. During his work in the Jesuit garden in Prague, he grew medicinal plants from which he distilled different therapeutic tinctures, ointments, and so-called 'theriacs' or tonic remedies. These medicaments were very popular and were known as 'Horcicky Waters.' His tonics even cured Emperor Rudolf II of a disorder that other doctors were unable to remedy. Horcicky was then named the Emperor's personal physician and the Chief

important text on the art of distillation. There are no surviving records of the Alchemy Guild or of how many members it enlisted, but it has been estimated that over a hundred alchemists were at one time or another associated with Wilhelm's south Bohemian group.

In July 1592, Wilhelm von Rosenberg became deathly ill. His lead alchemist, von Ebbersbach, locked himself in his laboratory to try to make the fabled 'Aurum Potabile' (an elixir of life force that restored youth and vitality) to save his dear friend. Within a fortnight, he wrote to Wilhelm announcing, "I already possess the remedy and have it in my hands, and his Lordship may have it at any time." But it was too late, and Wilhelm died a few weeks later on 31 August. Because Wilhelm had no children, his brother (Peter Wok von Rosenberg) immediately took over control of the family's lands.

Peter was a reckless and unwise ruler who lost the family possessions and was forced to sell Krumlov Castle to Rudolf II just eight years after he took over. Always suspicious of other alchemists and jealous of the Alchemy Guild's power, Peter immediately set out to break apart what Wilhelm had so lovingly created. Within days of Wilhelm's death, he confiscated von Ebbersbach's lab, manuscripts, and other possessions and gave the Alchemy Guild meeting hall at 77 Siroka Street to his personal secretary. Anton Michael von Ebbersbach was imprisoned in a cell near the first gate of Cesky Krumlov Castle and died there less than a year later on 15 May 1593.

Anton Michael von Ebbersbach, first 'President' of the Alchemy Guild, was buried with all the honours of a nobleman in the Minorite Monastery in Cesky Krumlov, and his tombstone can be seen in the wall of the Cross Gallery there. However, it is said that von Ebbersbach's spirit can still be felt in Cesky Krumlov. Yet his

ghost does not haunt the castle cell where he died, nor the fabulous manor house he loved so dearly. Von Ebbersbach has returned to the old Alchemy Guild hall at 77 Siroka Street. Many stories have been told of hearing his footsteps on the stairway or hearing his sighs and mumbled words echoing through the deserted hall. A few have even seen his apparition standing in front of the wooden doors of the Alchemy Guild portal, gazing out into the street, as if waiting for a meeting to begin. Δ

Dennis William Hauck is a practicing alchemist and internationally recognised authority on the principles of transformation. He has authored a dozen books that range from translations of old alchemical texts to ground-breaking revelations of alchemical principles. His work has been featured in over 400 films and interviews on such shows as *Extra*, *Sally Jessy Raphael*, *O'Reilly Factor*, and *Geraldo*. More at www.AlchemyLab.com and www.DWHauck.com

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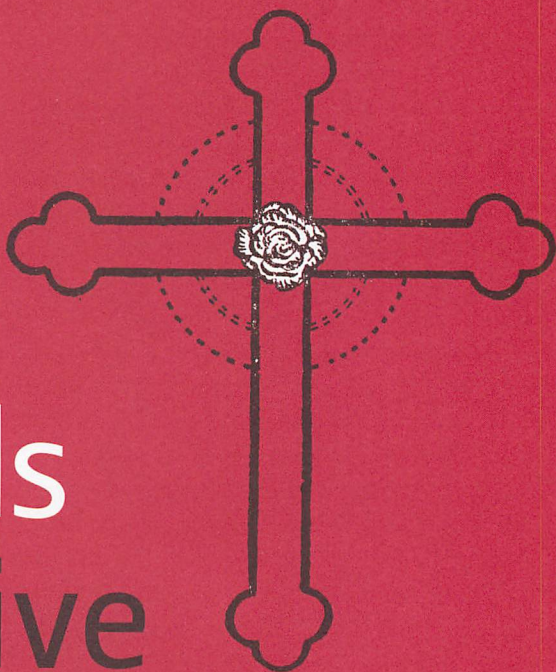
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Initiatic Potentials *of* Operative Alchemical Work



STEVE KALEC

The alchemists seek the quintessence in all things. The rose that is imbedded in the center of the Rosicrucian Rosy Cross is a perfect symbol of the quintessence that we all seek, whether consciously or unconsciously. In the Hermetic philosophy it is said that one must be able to draw out the life-giving magic light from the center of the elemental cross. Alchemically, this light is the very soul of matter and the universe. It is found in the union of the four elements, the symbol of the cross – the very center of the four cardinal points of being and existence. It is that vital flame which burns in every cell in our body, animating our human clay.

It was almost thirty years ago that I received my Fifth Temple Degree initiation of the Rosicrucian Order. I remember well all the Degree initiations, but the Fifth Degree initiation left me especially inspired and illuminated. The temple was set in its usual lodge settings. The master opened the ceremony and gave his introductory directions. From our seats, as candidates, we were each guided to positions within the temple. Being caught up in all the guiding directions by the officers of the various stations, little did I realise at the moment, that a stage was being set for a most powerfully moving drama that would insistently lead me on the quest of all quests, for that which is the most pure, the highest and most beautiful in the world, in others and especially within me.

Without revealing much of the details of this rite, since we are always bound by the esoteric law of silence, I do, however, dare to relate my experience from my own perception. The regal fiery vibrations of RA were invoked through the chanting of its vowel sound. Over and over, in a harmonious unison, each deep breath was released with the chanting of RA. The repetitious breathing and chanting soon induced a powerfully positive and expanding, specific charge, that permeated the temple throughout. This chanting, on its proper musical key, lasted for quite a duration. At the final chant I was left standing at my position, bathing in sea of a purifying silence, which burned even through my heart and soul. Within this peaceful and most comforting silence, my consciousness realised that our positions within the temple had formed a cross. Within this cross was centered the temple's Shekina. It was most beautiful and

“In the Hermetic philosophy it is said that one must be able to draw out the life-giving magic light from the center of the elemental cross. Alchemically, this light is the very soul of matter and the universe.”

resplendent, emanating the glorious light of the Trinity of Being. It was without compare to any other light in the world. I had never realised the Shekina like this before. The power of this external symbol, as the seat of the most high in the world, was transposed inwardly through the law of correspondence. The harmonious sympathetic attunement between the outer event and the inner resonance established, created a subjective reality within the very center of my own being. As a struck tuning fork will set off sounding an adjacent tuning fork of the same

musical key, so too within my heart was set the fire of the alchemists that glowed in its full radiance.

I was trembling with elevated emotions of love and joy as we were lead out of the temple. I was speechless as I neared a *soror*, who was crying uncontrollably. Her face was emanating a divine ecstasy as I hugged her in our sharing. I sat in silence assimilating the energies, until I returned to earth embracing the divinity that was reborn within

me – the quintessence, as the fifth element was formed out of the harmonious balance of the four. An alchemist teacher once told me that, all the Rosicrucian initiations lead to the knowledge of the formation of the Philosopher's Stone. The quintessence, as the incarnated light, now only needed a gentle incubation and nurturing, so that it could mature and be lead to its proper exaltation. I wonder how many candidates at the time realised why this particular initiation was called the 'Fifth Temple Degree' initiation?

There are many facets to the practice of alchemy. They include the spiritual, psychological, metaphysical, and the practical laboratory alchemy. The work and the *modus operandi* of

This page:
Rosemary, volatile
Sulfur extraction

Opposite:
Volatilisation of the
Salts of Rosemary



the alchemical process are universal in whatever path we chose. The key to the entrance of Lady Alchemia's temple is found through work, for it is in the work that the alchemical process reveals itself. It is in the work that the alchemist becomes one with his matter. It is in the work that an intimate relationship will develop with his experiment, his meditation or his ritual. The vigilant alchemist will realise the alchemical forces awakening in him or her through the law of correspondence. A resonance is produced by the harmonious and sympathetic attunement established between the alchemist and his work. The external work of the separation of the subtle from what is the gross will spill over into one's being and there begin the inner process. I have on many occasions, through the work in my laboratory, witnessed the very exaltations of the living and animated matters, as they have been transformed from their mundane states to their more subtle and spiritual levels. To me, all outer work of purification, elevation and spiritualisation of matter, must leave an inner trace within

the inner man. How could it be otherwise? As Meister Eckhart has said, "The whole reason of the work rests on that it takes place in me. What avails it, if it should not take place in me?"

One day during a very special work, I truly became elated when I beheld the wonderfully beautiful and crystalline, volatilised Salts of Rosemary, as they revealed themselves in their pristine, most immaculate purity, in the upper Heaven section of the retort. These most miniscule particles took on wings as they became spiritualised, and as microscopic angels, flew upwards towards Heaven. A wonderful oneness had developed between myself and my experiment as I found myself truly within the retort with my Salts. What was transpiring within the retort was also transpiring within my inner being. The physical barriers between the retort and the Self had faded, and now I understood Hermes when he said, "from earth it ascends to heaven, and descends new born to earth," as is revealed in the Emerald Tablet. Through my intensified attunement with the process,

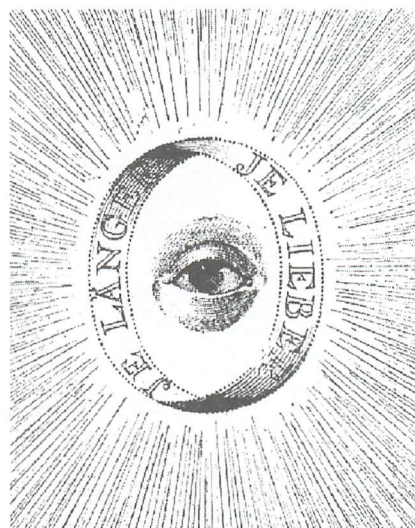


a harmonious and sympathetic resonance was set in motion, and the alchemical process had spilled over into my inner being as an inner initiation. Again I had touched something most pure and beautiful in me. I could feel an inner vitality having been purified, cleansed of its grossness, vivified, and elevated. I was once more in Heaven, as were my Salts in the retort. I had already the purified Mercury by which my elixir would have life. I also had the purified volatile Sulfur, by which my elixir would have virtue. I now also had the purified, spiritualised and volatilised Salts by which my elixir would have a vehicle and garment to dress in and express itself in the world. What a most wonderful elixir these three alchemical principles did make, both inner and outer!

We did inherit from the master alchemists some very interesting and classic experiments, which all would-be alchemists should endeavor performing at least once. Some have been devised as allegories of greater truths and concepts which were intended as being initiatic. Others

are truly practical for the purpose of making great medicines. However, through all of them, I can always see related mythological and archetypal dramas unfold, which makes such experiments so much more exciting. One can behold the most beautiful body of Diana stripped of all her terrestriality in one experiment, or see the majesty of Apollo riding his fiery chariot through the sky in another. One can witness the flooding and destruction of the old world through the *solve* stage, and the appearance and manifestation of a new world under a new heaven in the *coagula* stage. One can observe blessings descending from heaven, raining on his purified earth that thirsts for the redemptive and enlivening spirit. One can realise the nourishing dew developing over his matter, as the fat of the land. One can watch the development of the fragile white Lily of the Valley as it accustoms to the endurance of the fire. One can view the magnificence of the unfolding red Rose of Sharon as his matter matures and transforms. It is only in the observation of the alchemical process that one can

**“All new realisations
and understandings are
attained only through
work, discipline and
mastery.”**



The Eye of Conscience (Ever-Seeing Eye)

understand such paradoxical allegories as the ‘Whore of Babylon’ being transformed into the purity of an ‘Immaculate Virgin’ mother. Even ‘leprous old Saturn’ can be seen transformed into a youthful virile young man. When one can observe such wonders in his boiling flasks, crucibles and retorts, he will see it everywhere around him as his world is transformed.

One cannot dabble with alchemy, without alchemy dabbling with him. Meister Eckhart said that, “*the eye with which I see God is the same eye in which God sees me; my eye and God’s eye, that is one eye and one seeing and one recognising and one loving.*” Rudolph Steiner said that “*everything that man undertakes in order to awaken the eternal within him, he does in order to raise the value of the world’s existence.*” The truth is that everything participates in a continuum of consciousness all linked as one. No one thing can change its consciousness without effecting and changing the consciousness of all else. As each man or woman raises to whatever little degree his or her consciousness, they pull along with themselves the whole. Nothing can change its consciousness without changing the whole, the All. That is one reason why this work is called

the Great Work. As the *Sepher Yetzira* says, “lead the Creator back to his Throne.”

The practicing alchemist learns great discipline as he keeps vigil in maintaining a stone’s warmth as it lies in its crib. He takes great care in its feeding, observing well as it strengthens, matures and eventually refuses to suckle as it is no longer hungry and has been filled with the Spirit. Disciplines of patience, endurance, persistence, and the skill of observation are also developed through the putrefaction, calcination, distillation, digestion, incubation, sublimation, circulation, exaltation, etc. These operative steps in the work will lead the practitioner to the knowledge of the conversion of the elements. He will learn the secret of what power there lies in the turning of the wheel of evolution of his matter. Such disciplines and skills in the practice teach one control and mastery, not only over the practical work, but also over the alchemist’s inner spiritual and metaphysical practices. Again, as always, the accomplishments of such creative and constructive outer works will always leave traces within the inner man.

The alchemist’s laboratory preparations, be they stones or elixirs, can become richly charged

with the planetary fires (vibrations). In fact the very basic work of the creation of the seven planetary elixirs is a fundamental and most important work that most often is ignored or overlooked by the neophyte and aspiring student. This work is not completed until all the seven traditional elixirs have been created. In this work, however basic it may seem, one will begin to realise the initiatic potential of operative alchemical work. The knowledgeable alchemist knows that this work alone can be taken to many levels. The aspiring alchemist can then move on to higher works, taking with himself the required foundation upon which he now can stand. Alchemist and teacher Jean Dubuis has said: "The whole alchemical process occurs simultaneously with the inner and the outer. The physical purification of the body with the preparation from the alchemical laboratory refine the energies and make them more receptive to the finer vibrations of the Cosmic. The spirit increases its awakening and consciousness expands. This increased consciousness enables us to further penetrate into the elixirs of the laboratory, which reach then higher vibrations and raise our self to a higher level. And thus the process continues and accelerates into an inner

and outer spiral, into an evolution of consciousness." An Arab text says, "the different spiritual and corporeal forces must be converging and not moving apart, the physical and spiritual forces must be similar so that they can mutually help each other."

The word *initiation* means a beginning, a start of a new understanding, a rite of passage into a higher level, an entrance past a new portal. Whether Rosicrucian, Free Mason, Martinist, or alchemist, our paths are alchemical, universal and initiatic. All new realisations and understandings are attained only through work, discipline and mastership. In this way we acquire that light which will guide us past the guardian of the threshold of the portal, through which will be granted to us attainment of the greater Light. ▲

Steve Kalec is a member of AMORC since 1971. He is also a Traditional Martinist and a Master Mason. His Jungian studies have led him to understand the alchemical process as being a universal one throughout all aspects of being. This realisation has also led him into the study and practice of operative laboratory alchemy. For him, all the aspects of alchemy complement each other and feed a passion for the study and practice of the Great Art.

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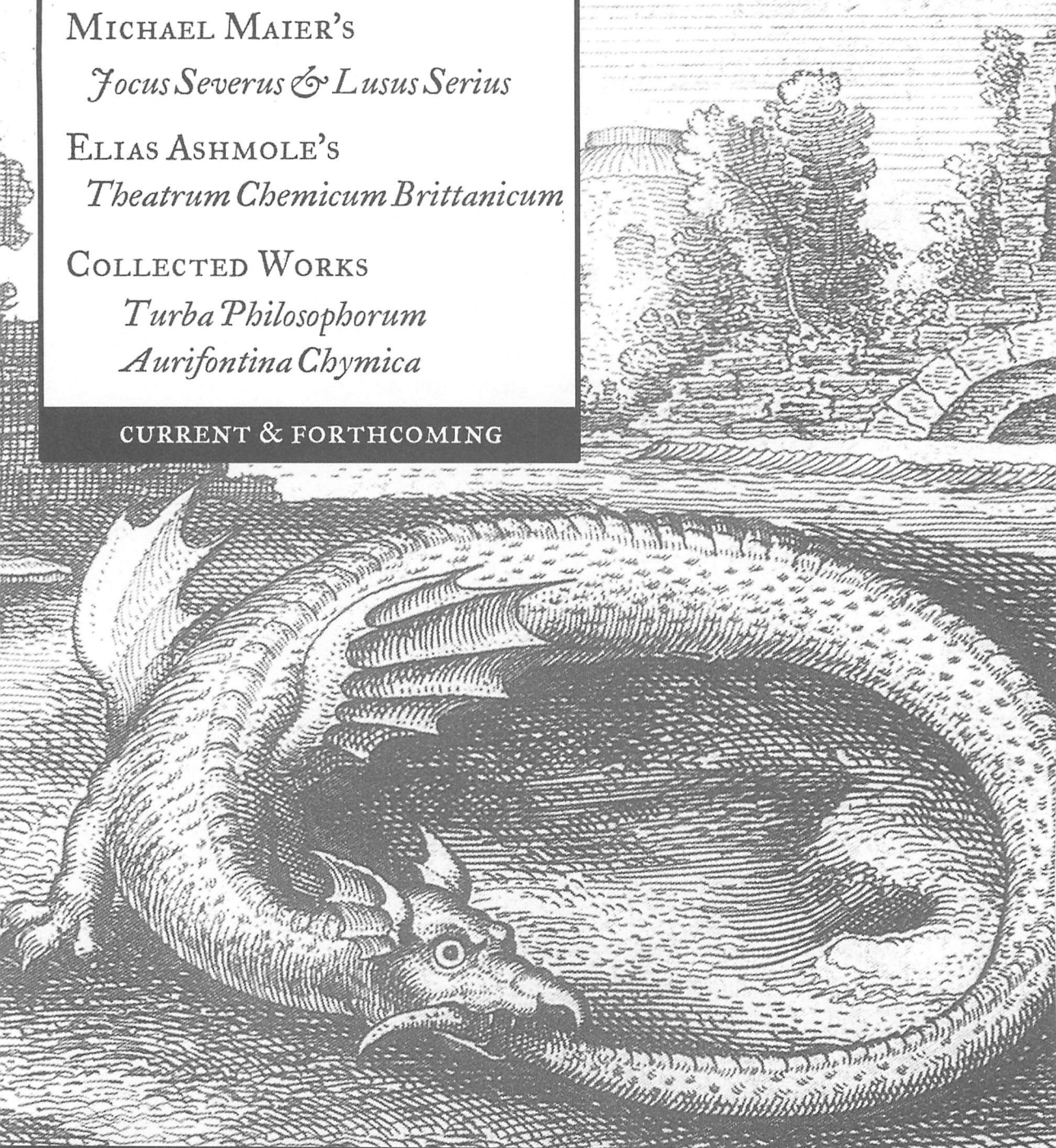
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Guerrilla Alchemy

ROBERT ALLEN BARTLETT

The practice of laboratory alchemy does not necessarily mean you will have to spend the proverbial arm and a leg for equipment.

In addition, the rise in illegal drug manufacturing and new anti-terrorist laws have put a serious damper on the purchase of laboratory equipment and chemicals by the general public without coming under close scrutiny of law enforcement agencies. Fortunately there are alternatives we can take advantage of, many of which closely mirror the simple implements used by alchemists in times past. I tell my wife that alchemists have strange tastes in garbage. Trash to one is treasure to another.

Standard laboratory glassware is, of course, the ideal for all of these works; but it can be an expensive undertaking to equip your lab. It is also very disheartening to have your precious glassware reduced to rubble during some of the operations which place a heavy demand on equipment.

In many cases we can perform operations using the simple items you might find in any kitchen. With a little ingenuity we can accomplish our lab work in such a way that it will fit into any budget.

Thrift stores, yard sales, the local pottery supply house, and pet and aquarium suppliers are treasure houses for inexpensive labware.

Thrift stores always have assorted canning jars for extractions and storage. Also look for stainless steel flatware for calcining dishes, and stainless steel mixing bowls for sandbath or waterbath uses. CorningWare type casserole dishes are also excellent for calcining or sublimations – they can take a red heat from a gas flame for hours without damage. There are many kitchen utensils that are useful in the lab, such as tongs, spatulas, coffee grinders, and funnels. Study some of the old illustrations from alchemical texts that depict laboratory equipment and keep your eyes open for similar items of glass or ceramic. Various types of hot plates, slow cookers, water heating vessels, and water pumps are also available at very reasonable prices. For heaters, try to obtain those that allow a continuous range of settings (instead of the preset low, medium, and high range), as this will give a greater degree of control. As an alternative, a light dimmer switch, rated to the appropriate wattage, can be used to control heaters, pumps, etc.

Aquarium suppliers have glass and plastic tubing of various sizes, as well as rubber and cork stoppers, valves and tubing clamps.

Pottery suppliers have an assortment of chemicals used for compounding glazes that are useful for alchemical work. Many of these are native minerals ground to a fine powder and include such materials as potassium carbonate or salt of tartar (also called ‘pearl ash’), niter, sal ammoniac, iron and copper oxides, antimony oxide, and vitriol. You will also find crucibles, fire bricks and, of course, clay for sealing vessels in certain works or constructing your own apparatus.

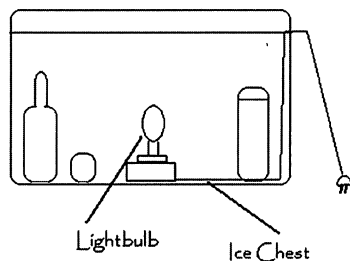
Be sure to inspect the various pieces of glassware you plan to use for any evidence of flaws or cracks. Sometimes, glass knocking into glass or the sink while washing can produce small dings called ‘star cracks’ (because they look like little

stars). In many cases these are still safe to use, but in heating or cooling rapidly, you run the risk of the glass breaking. It is very disappointing to see weeks or even months of work on a product lost because you didn’t notice a small crack in the flask which ultimately lead to its failure. Practical alchemy teaches you to be aware of your surroundings at all times.

With these few hints on inexpensive lab-working, let’s take a look at how we can put it into practice, as we examine some of the most common operations.

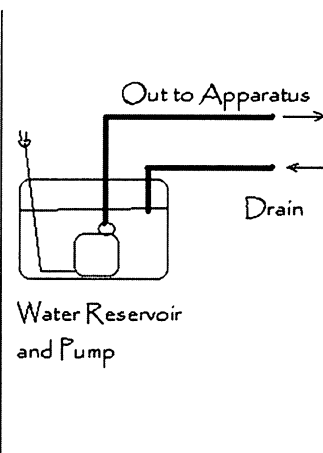
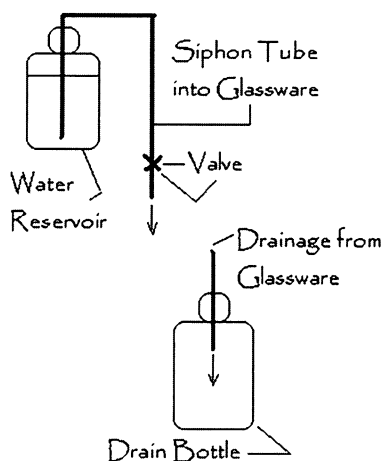
Digestion

You can construct a simple chamber for digestion by placing a lightbulb inside a large plastic ice chest of the type used for camping. Simply by changing the wattage of the lamp you can control the temperature to the required degree. A simple indoor/outdoor thermometer is useful for monitoring temperature which, for general work, ranges from about 90 to 104 degrees F. Many operators prefer to wrap vessels with aluminum foil to protect them from the bright light.



Simple Digester

As an alternative, you can pour in a layer of sand at the bottom of the ice chest and place a heating pad on top of it. Pour another layer of sand 2 to 3 inches deep on top of the heating pad. Now your flasks and containers can be nestled down into the sand for a gentle surrounding warmth. With a little luck, you can get up to



a year's worth of service from the heating pad before it needs replacing.

If water for cooling is problematic, you can use a gallon jug suspended several feet above your apparatus, then use a siphoning tube to feed condensers, etc., with a second jug as a drain. A good alternative to this is to use a small submersible water pump such as those used in tabletop fountains. Place the pump into a large bowl as a water reservoir and use it to feed into condensers, etc., then run the drain line back into the bowl so you have a continuous loop of cooling water (diagram above).

Extraction

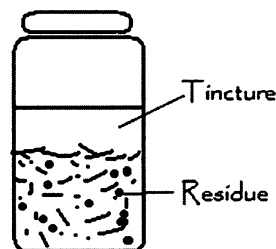
Extraction refers to methods for separating the pure from the impure. As with all of these basic operations, there are many ways to accomplish the end.

In general, extraction methods use an extraction medium to effect separation. When you brew tea, water is the extraction medium; when you make the seven herbal basics, vodka can be the extraction medium. Remember that the Mercury of a kingdom has an affinity for the Sulfur of that kingdom. In herbal extraction we use alcohol, the vehicle for vegetable Mercury, to pull out the Sulfur of the plant. The resulting extract is called a tincture, from the Latin

tinctura, that which colours. It contains the Mercury and Sulfur of the plant. The extracted plant residue contains the Salt, which we obtain by calcination.

There are three methods widely used to effect extraction of a tincture from plants or minerals; the first is called Maceration. We used this method to make the seven basics.

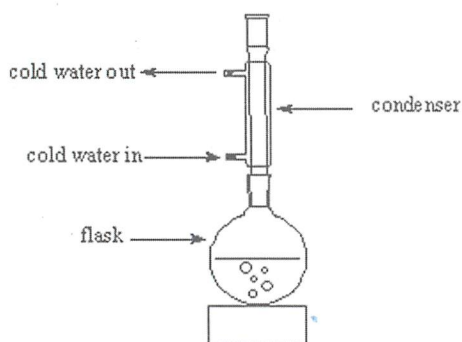
Pour the extraction media, also called the solvent, over the material to be extracted until it stands about two finger widths above the material. Seal tightly and shake well. Place into a warm spot to digest, and remember to shake it daily. After the extraction period, which can be a few hours to over a year in some operations, simply filter the tincture to separate it from the residue.



Maceration

“Okay, maybe there is an even simpler method. It may seem silly but it actually works; I call it ‘Distillation by Baggie.’”

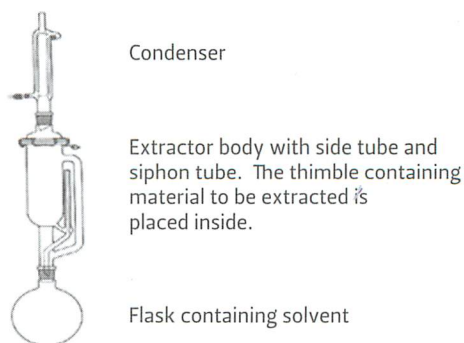
The second type of extraction allows us to use a greater heat without loss of the volatile components. This method is called a Reflux Extraction. The matter to be extracted is placed into a flask and covered with the extraction medium. Then a condenser is attached to the top and heat is applied such that condensation occurs no higher than the first $\frac{1}{3}$ of the condenser. After several days of this constant heating without liquid loss, the material is allowed to cool, then filtered to obtain the extract and solid residue.



If you do not have a condenser, a two- or three-foot long glass tube will often suffice, and if the temperature is carefully regulated, the ambient air will provide cooling.

The third method of extraction is called Soxhlet Extraction, named after Franz Von Soxhlet, a German chemist who invented a special glassware apparatus for extracting fatty substances from materials in 1879. The apparatus has come to be called a Soxhlet Extractor and can be

somewhat expensive. In this method, the material to be extracted is placed into a filter paper cup, called a 'thimble,' and inserted into the extractor body. The extraction medium is placed into the flask at the bottom and heat is applied to it. The solvent vapours rise up a side tube into a condenser where it turns to liquid again and drops into the extractor body and thimble. The extractor body fills with solvent until it reaches the top of the siphon tube, whereupon it drains back into the flask. This cycle repeats until extraction is complete and there is no more colouring of solvent in the extractor body. The extract or tincture is recovered from the flask and the extracted residue is recovered from the thimble. Very often several thimbles are filled and extracted with the same solvent to obtain a concentrated tincture.

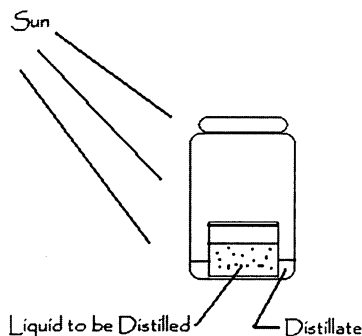


A Soxhlet Extractor is a nice investment but not essential; it is definitely not something you will find in a thrift store.

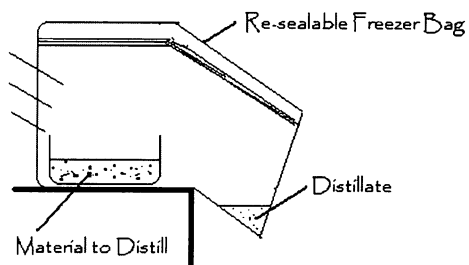
Distillation

Distillation is an important process in alchemy and is sometimes a stumbling block to those without standard chemistry glassware. There are simple ways to perform this using common items and though not as elegant as 'official' glassware, they get the job done in many cases.

At the very simplest, a jar containing liquid to be distilled can be placed into a larger jar which is then sealed and placed in a sunny spot. The distillate will form on the walls of the large jar and run down the sides to the bottom where it is collected. It may not be terribly efficient or suitable for all distillations, but it is easily available for anyone to experiment with. There are many illustrations in old texts depicting this type of solar distillation.

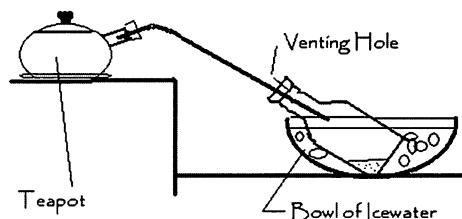


Okay, maybe there is an even simpler method. It may seem silly but it actually works; I call it 'Distillation by Baggie.' Just place a small amount of material to be distilled into a dark coloured dish and set it into a large re-sealable plastic freezer bag. Seal the bag and place it onto a windowsill that gets a lot of sunlight all day. Trail the empty part of the bag over the edge of the sill so that it is in the shade. As the sun heats

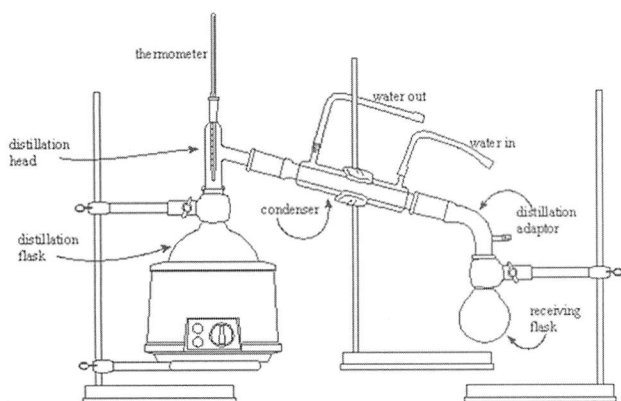


the liquid in the dish, condensation will form, then drip down to the bottom. To collect the distillate, simply snip off the bottom corner of the bag and let it drain into a receptacle.

The simple distillation train shown below uses a stainless steel teapot connected to a half-gallon glass jug with cork stoppers and a length of $\frac{1}{4}$ inch stainless steel tubing. Remember to always allow a vent hole to relieve pressure at the receiver end. A little duct tape around the teapot lid helps reduce losses that could occur if it is not tight. While not very elegant, it works just fine to collect essential oils and costs very little.

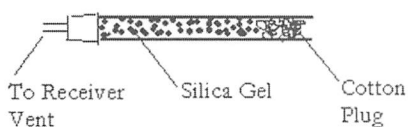


Of course, in more advanced operations, there is no substitute for chemistry glassware. You can find good deals online (such as on eBay) for glassware kits with multiple pieces of standard taper items. These can be fitted to perform a multitude of operations.



The diagram above shows the various parts necessary for a distillation train using standard chemistry glassware. Notice the distillation adaptor connected to the receiver provides a small tube as a vent or connection to vacuum.

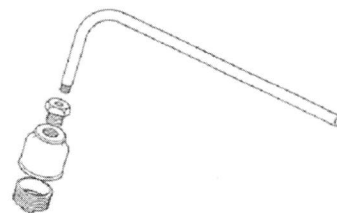
It is often necessary to keep moisture out of the system and yet maintain its ability to vent excess pressure. This can easily be accomplished by attaching a balloon to the vent outlet tube, or by attaching a simple drying tube, as shown below.



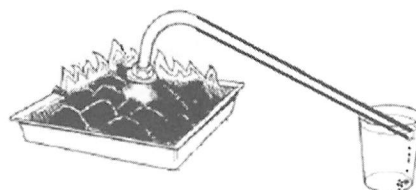
The drying tube is a short open piece of tubing filled with a drying agent like silica gel or potassium carbonate, which will allow the system to vent but keep atmospheric moisture from getting in. A six-inch length of half-inch inside diameter PVC pipe will work for this.

The addition of a few small 'boiling stones' to the distillation flask is also recommended. These are small pieces of pumice, about the size of rice, which stabilise the boiling liquid and prevent sudden ebullitions from local hot spots in the flask.

A simple high temperature retort can be constructed using iron or stainless steel pipe fittings, as shown below.



This type of retort is an old miners' trick, used to distill mercury amalgams containing gold from panning. A fireproof pan is filled with charcoal, and the retort is placed into the center with the distillation tube immersed into a container of water which condenses the mercury vapours.



While it can also be used to distill antimony regulus amalgams, it is not recommended for very corrosive materials.

Be sure to withdraw the tube from the water before allowing the retort to cool, as a vacuum will be created that may pull cold water in and burst the hot retort.

Vacuums

Distillations are often performed under a vacuum. This allows the operation to proceed using much less heat, and thus prevents scorching delicate oils and aids the preservation of the life in them.

In the old days, alchemists would heat their flasks full of material, then quickly seal on a heated receiver. On cooling, the apparatus had a vacuum inside.

“This type of retort is an old miners’ trick, used to distill mercury amalgams containing gold from panning.”

We have an advantage today with vacuum pumps and accurate gauges to apply and monitor a system under vacuum. Mechanical vacuum pumps can be expensive. As an alternative, the pump and motor from an old refrigerator can be used to provide adequate vacuums. There are also small handheld vacuum pumps and water aspirator pumps available that work quite well. Once the vacuum is applied, you will need a way of seeing that it is holding.

An inexpensive alternative to vacuum gauges from the chemistry supply house is a simple automotive vacuum gauge from the auto parts store. Before applying heat to your apparatus, it is a good idea to place the vacuum on it and observe it for an hour to see if it leaks. Silicone can be used to help form a good seal, but it should be applied sparingly to avoid contaminating your products.

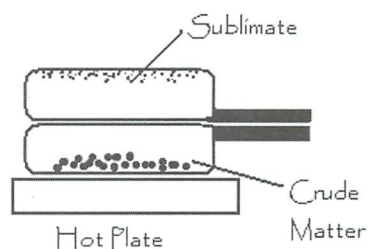
A word of caution: if your apparatus is closed and under vacuum, do not re-apply the vacuum to the heated system if the vacuum slowly leaks out during an operation. This could cause a sudden rush of liquid streaming over into the receiver and you will have to start over. It is safer to let the apparatus cool, then reapply the vacuum before continuing.

Sublimation

There are some solids you will come upon in alchemy which are purified by sublimation. These materials go from the solid state to a vapour without passing through a liquid state, and the vapour returns to the solid state upon contact with a cool surface. Alchemically, the body opens and the finer parts ascend; these

are captured by a cool condensing surface in an ‘exalted’ form. Most notable are many of the ammonia-based salts such as Sal Ammoniac, but there are also many metallic compounds which are purified by sublimation, such as those from antimony, mercury and zinc.

CorningWare casserole dishes work well for this. Place the matter to be sublimated in a layer on the bottom of one casserole dish, then cover with a second casserole dish that is inverted. A strip of clay-smeared cloth can be used to seal the joint and dried before use. Gently heat the bottom and the sublimate will collect on the upper surfaces.



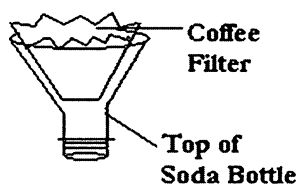
The final sublimation temperature will depend upon the matter that you are sublimating, and can range from near room temperature to a full red heat.

Filtration tips

The separation of solids from a liquid by filtration is a very common procedure in alchemical works. In general, paper filters serve most purposes and come in a wide variety of grades. Coffee filters can be used in the majority of works, especially for the work on herbs.

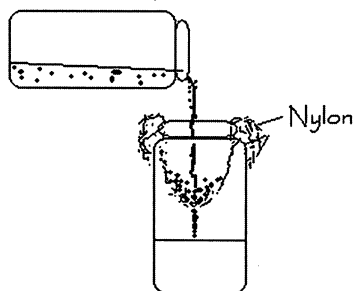
Filter papers from a chemical supply house or the local winemaking shop are usually of a finer type and can handle most filtration problems on the mineral or herbal work. Some materials are too acidic or alkaline for papers to survive very long. In such cases, a small wad of glass wool can be used in place of a paper filter.

You can use plastic 2 litre soda bottles for funnels by cutting off the top third. This top piece will easily hold most sizes of coffee filter.



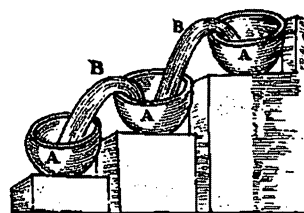
Nylon stockings make wonderful filters for many materials. They can hold a tremendous amount of solids and can be squeezed quite hard to remove residual liquid without breaking as paper filters do. They are especially useful in herbal works to remove the bulk of the herb residue before a final filtration through paper. However, they do not stand up to acidic conditions or concentrated, hot alkalis.

Don't overdo filtering as there is loss of product each time.



The term distillation, as a means of purifying a liquid, was often also used to describe

filtration in old texts. Thus you may come upon the phrase 'distillation by filtration' as part of a process. Before the general use of filter papers, the ancient artists used wicks of cotton or wool to filter a liquid from container to container, as illustrated below. This technique is useful when the liquid you wish to filter refuses to pass through a paper or has a large amount of very fine suspended, gelatinous material.



From *The Art of Distillation*, by John French, 1651

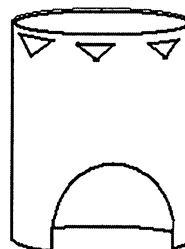
Metal cans

Let's not forget the lowly tin can. We throw them out by the dozens, but they have many uses in the laboratory. They make strong supports for equipment or to raise heaters off the tabletop to prevent scorching.

You can use thin cans to incinerate herbs in, if they are first heated to remove any plastic interior coating.

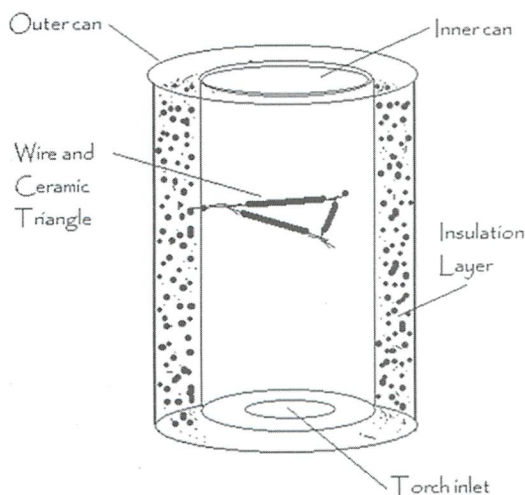
A simple outdoor hot plate which is heated by wood or charcoal is useful for evaporating malodorous liquids or toxic materials, away from inhabited areas.

Coffee Can Hot Plate



“You can construct a simple furnace by nesting one can inside of another and then pouring in a layer of insulating material such as vermiculite, pearlite, or even sand or kitty litter.”

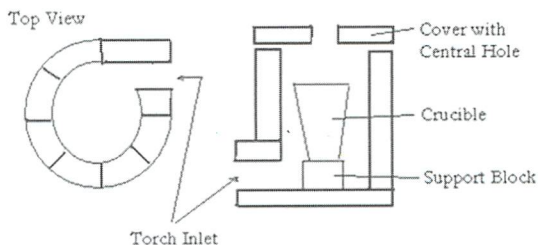
You can construct a simple furnace by nesting one can inside of another and then pouring in a layer of insulating material such as vermiculite, pearlite, or even sand or kitty litter.



Cut a hole in the bottom to insert a small propane torch. Heavy wire can be poked into the inside can to form a triangular support for crucibles. This furnace will get hot enough to make regulus or glass of antimony. Although the furnace has a limited lifespan, it costs practically nothing.

For a more durable installation, you can make your own castable refractory cement for building furnaces. Obtain a container of high temperature furnace mortar from the hardware store and a bag of pearlite soil conditioner from the garden supply. Mix about one part of the

mortar with four parts pearlite to form a sticky mass. Mould the material into bricks or whatever shape needed to create your furnace hot box, then let it dry completely before use.



Micro methods

A microscope is a very useful tool in the laboratory – not a superpowerful microscope, but a magnifier of 30X to 60X. With a wide-field microscope, you will be able to characterise materials in various ways. You will also be able to follow reactions on a small scale before you proceed with a larger preparation using precious materials that have taken months to purify.

A small adjustable hot plate mounted below the microscope can provide a ‘hot stage’ on which you can observe melting points, sublimations, distillations – in fact, any of the laboratory operations, using 100 mg or less of total material. This can lead to a tremendous conservation of materials. You may come to a point in an operation where it is unclear how to proceed, or there are several options to explore. You can often make very small tests with portions of the matter until it is clear.

Using micro methods is especially useful for experimenting with very toxic materials and rare materials.

Examination of solids or liquids under polarised light, laser light, or ultraviolet lighting can add another dimension to alchemical changes in your matter.

Chemical Analysis

Our senses – taste, smell, sight, sound, and touch – were the analytical instruments of the ancients. Their assessment of a substance was coupled with developed psychic and intuitive perceptions of the material's inner nature.

Modern chemical instruments stretch the limits of our senses into areas we don't normally perceive. For example, when materials are intensely heated, they emit characteristic frequencies of light. Spectral analysers can qualitatively and quantitatively determine these characteristics precisely, and in areas of the spectrum we can't even see. The visible spectrum, extending through ultraviolet and x-rays, provides identity of elements. At the other end of the spectrum – infrared and microwaves – we can see the bonding between elements and

how that bond is stretching, bending, or bouncing back and forth. From this we can deduce a structure and identity for the material body, but at present we have no reliable method for determining the quality of its inherent intelligence or life force. One day, future instrumentation will bridge this gap. ▲

Robert Allen Bartlett grew up in the San Jose area and has had his own alchemical laboratory since the age of twelve. Eventually, he found his way to Frater Albertus and Paracelsus College in Salt Lake City, Utah. There he completed the seven levels and, at the urging of Frater, completed his degree in Chemistry at Boise State. Upon completion of his studies, he became the Chief Chemist at Paralab, the commercial offshoot of the Paracelsus College. He occupied this position until Albertus' death, when both the college and the lab dissolved. He has since written two books, *Real Alchemy* and *The Way of the Crucible*. He teaches classes in the Seattle area and online through Flamel College, and has recently developed a teaching relationship with a naturopathic college, Bastyr University, of Bothel. He produces a commercial line of spagyric products: Terra Vitae Salts of Life, Eagle Heart Spagyric Tinctures, and Ovum Vitale (an oil of egg product).

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Alchemical *Spirituality*

DR. THOM CAVALLI



Spirit, in various forms, appears throughout alchemy. Regardless of culture or any specific historical period, some aspect of spirit is involved in the work. However we define spirit there is consistent agreement among alchemists that success in the work is not achieved by human means alone. In Medieval alchemy, for example, a prayer was offered to Mercurius in hope that he might enter the Hermetic vessel and add the spiritual element needed to produce the desired change; only then was the alembic sealed. In my work as a psychological alchemist ...

... I view spirit in three distinctive ways: spirit as it exists in matter, what Paracelsus called the *lumen naturae*; spirit that appears in the dynamic interaction between the adept and the *soror mystica*, sometimes called the inner marriage of Sol and Luna; and thirdly, the collective spirit that binds alchemists of all persuasions into a cohesive, diverse group – the One and the Many. In this paper I will speak briefly of the first two types of spirit that are better known to us and discuss in greater detail alchemical spirituality, an aspect of spirit that is generally given less attention.

In classical alchemy, matter is thought to be composed of spirit and soul, the former being masculine in nature and the latter, feminine. Spirit is described as dynamic, restless and energetic. Thus, images that personified the spirit are often depicted as objects in flight or movement of some kind. Wings, birds, smoke, wind, and fairies are some examples. Psychologically, spirit relates to the element of air and its association is with thoughts. Just try to stop the mind from thinking and one discovers the persistent movement of spirit. In its positive form, spirit promotes inspiration, aspiration and idealism. Negatively, spirit can lead to flights of fancy, inflation and mania. The mythic image of Icarus is a good example of what happens when spirit takes hold of a person. Romantic love is another instance that shows how spirit can take possession of the mind and cause a diminution of judgment, giddiness and regressive behaviour.

Each of the seven metals has varying degrees of spirit. While lead is virtually absence of spirit, gold is a perfect balance between spirit and soul. In Taoism, the *yin-yang* symbol describes this harmonious and complementary relationship

that balances the feminine and the masculine. Psychologically, the qualities of consciousness that associate with spirit can best be described as goal-oriented, driven, assertive, discriminating, and at times, aggressive. We see these qualities expressed in the corrosive power of sulfur, the rigidity of tin and the mesmerising effects of silver.

Mercury is the most complex of metals because it possesses the qualities of spirit and soul in a dynamic matrix. It is quixotic, friendly to all metals and yet, it lacks the stability of gold. Because of these qualities it is an ideal catalyst for change. Mercury has the amazing ability to join with virtually all metals. Thus, mercury

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holds *in potentia* the *hierosgamos* that, when realised consciously, emerges as the Royal Marriage. Small wonder that mercury was at times thought to be the Philosopher’s Stone. This *hierosgamos*, however, can appear as a monstrosity in the form of the hermaphrodite or, in its more sophisticated form, the androgyne: the first is an unconscious alloy of opposites, whereas

the latter represents the *coniunctio oppositorum*. This *coniunctio* can be expressed both internally within the adept’s psyche and externally between the adept and his female companion.

Each man holds within him the soul or *anima* that connects him internally to the unconscious. The *anima* is the inner representation of the feminine that the adept must develop a conscious relationship with in order to become whole. His female companion in the work, the *soror mystica*, holds within her the *animus* or masculine component of her personality. Thus, an inner marriage develops whereby the *anima* is at first projected onto the woman and the *animus* onto the man. The withdrawal of these projections



Rosarium Philosophorum, Emblem 2

is affected by each increasing their relationship with their 'inner woman' and 'inner man.' What's left then is a Royal Marriage where 'object love' develops; that is, each is able to appreciate and love the other for who they are and not what they project onto the other. Using the series of pictures from the *Rosarium Philosophorum*, the Swiss psychiatrist C.G. Jung describes this process in his essay 'The Psychology of the Transference.'¹

In the third type of spirit – what I call alchemical spirituality – we are moving outward to the collective level and beyond. Recently, I observed this kind of spirituality when attending the first International Alchemy Conference, sponsored by the International Alchemy Guild, in the United States. Shortly after my plane had landed and I was *en route* to the conference I overheard excited chatter between perfect strangers – all alchemists from different parts

of the world – exchanging insights gleaned from experiments conducted in everything from garage laboratories to more exotic research centers. I felt a growing sense of anxiety listening to them since I do not practice physical alchemy and was there at the convention to deliver a paper on the psychology of Egyptian Alchemy. But when the time came to deliver my material I was received warmly. In fact, as the conference proceeded, a wide diversity of views – cultural, technical, theoretical – were exchanged in an atmosphere of collegial respect. For whatever differences, prejudices or bias there may have been, these contaminants were steadfastly kept outside the vessel of our meeting. Instead, the spirit of alchemy was alive and deeply felt. A community quickly amalgamated within the conference hall, stirred up by music, ritual and a devotion to our common purpose: the perfection of nature, service and love.

This is no ordinary love. It's not sentimentality or romantic love, but love that is as real and palpable as any material substance. For this reason alchemists knew intuitively that gold was love in its physical form. While mercury acts as an excellent catalyst of transformation, it is gold that is the manifestation of the divine substance. The reason is simple: because gold does not rust, it never grows old. It is immortal and carries within it the seed of divinity and transcendence. It defies the corrosive effects of ageing. To this end, I wrote a poetic recipe called 'Gold' that expresses the divine love that lies at the heart of alchemical spirituality: L is for love, the Rest is God.

However impervious gold may be to the wear and tear of time, it still exists in this earthly dimension. The kind of love that relates to God, the Philosopher's Stone, or the *lapis*, is love-without-an-opposite. It is this kind of transcendental love that kept tired old men working feverously throughout long nights searching, often vainly, for the divine substance that would bring them into harmony with God. Jungian

The opus does not offer an easy road to the Golden World. Often the journey brings men and women to the edge of insanity. They wrestle with inner demons, doubt and uncertainty, but always trusting the light of Nature to show them the way. Most had nothing of any material value to show for a lifetime of work – no transmutation, no gold, no fame or fortune. And yet, our debt to them is immeasurable. Their spirit lives on in the halls of modern science, the canons of great religious texts, sacred rituals, and powerful tools of transformation. It was alive throughout the conference I attended and everyone felt its presence.

reassembled into a more refined form. In psychological practice this 'dark night of the soul' refers to shadow work and its illumination, the Individuated Self.

No less than individuals, groups have a shadow as well. What country hasn't harmed its neighbours? How many lives have been lost in the name of organised religion? It is the enlightened society that can 'own its shadow' and make ethical decisions to correct its ways. Historically, alchemy, as Jung pointed out, served as a counter balance to the overblown righteousness of religious institutions. Denying the shadow or demonising it precipitates arrogance, conceit and self-righteousness. Alchemy maintained a vital link between spirit and earth; the Cross and the Star of David symbolise this perfect union. In other ways alchemy provided a mystical dimension to many of the major religions. We find a great deal of alchemical spirituality in Kabbalah, Sufism and Mystical Christianity. As a result we can conclude that alchemy worked in both directions, grounding and spiritualising, when

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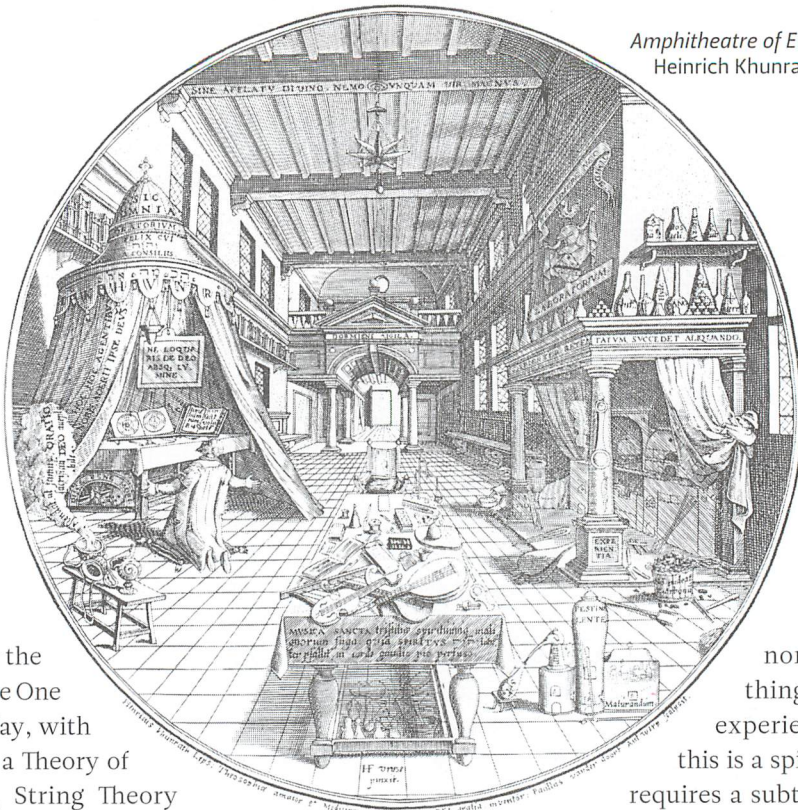
collective bodies become too one-sided and out of balance.

Alchemical spirituality has increasingly found its way into modern science. Historically, magic was for millennia the science of many ancient cultures beginning with the Egyptians and extending well into the modern era. Magic, known as *heka* to the early Egyptians, was at times virtually synonymous with alchemical practice. But, unlike magic, alchemy included laboratory practice and increasingly, demands for verifiable, replicable proof. By the mid-seventeenth century the scientific method became the criterion used to sanction the results of laboratory experimentation. Those visionaries who tampered with old, outdated conceptions of the world often fell victim to the birth of modern science. Giordano Bruno was burned at the stake and Galileo placed under house arrest. Just at the time when the scientific method was gaining wide-scale acceptance, Isaac Newton, then president of the Royal Society, wisely concealed his alchemical work from the eyes of the chemists. Clearly the emphasis had shifted from the invisible world of spirit to the observable world of matter. While many believe that chemistry evolved as a spiritless science, they overlook the fact that spirit is everywhere regardless of those who can see it, work with it, honour it ... or not.

Like the myth ‘Spirit in the Bottle,’ Mercurius has found his way back into the contemporary alembic of modern science. We can see, for instance, spirit in modern versions of an old form of alchemy – animal husbandry. Now the work being done in the laboratory with cloning and stem cell research is visualising the ‘spirit

in the bottle.’ No less than the old alchemists, modern biochemists, acting like demigods, are attempting to create life through artificial means. Alchemically, this *opus contra naturum* acts to facilitate evolutionary processes. Since spirit does not exist without soul, each is made to complement the other. Psychologically, the external work must work in tandem with the inner work. In large organisational change a whole new science, called systems dynamics, uses *presencing*⁴ as a means of infusing spirit into the collective. The fifteenth century alchemist Thomas Norton anticipated this modern development in his instruction to students, “mind should be in perfect harmony with his work.”⁵

Some ways of bringing spirit into the laboratory include ritual, prayer and meditation. Simply contemplate Khunrath’s *Amphitheatre of Eternal Wisdom*. As each secret reveals its message, one’s mind is transformed. It’s like gazing into a Tibetan mandala. Jungian psychology, which has integrated many of the alchemical tenets into its therapeutic practice, uses active imagination, dream analysis and psychological typology to achieve increased awareness of one’s inner life, integration between mind, body and soul and a deepening of one’s spirituality. Increasingly, the gap between science and religion is narrowing. Certainly, Jungian psychology is not the only science of behaviour to incorporate spirit, but I mention it specifically because it embraces the alchemical paradigm. In collaboration with Jung, physicist Wolfgang Pauli conceived of spirit and soul, psyche and matter, as two manifestations of the same phenomenon; a paradigm that was first expounded in the Emerald Tablet by Hermes Trismegistus – “As above,



so below for the making of the One Thing.” Today, with research on a Theory of Everything, String Theory and, particularly, advances in stem cell research, alchemical spirituality is ever more apparent in the modern scientific laboratory. Of course, words drawn from the alchemical lexicon will not be found in any contemporary science textbook, but alchemy has always existed in the shadows.

What makes alchemical spirituality different from other forms of spiritual studies is not its sharp distinction from religion. More than any other spiritual body of work, alchemy has always focused its attention on that mysterious region where mind and matter somehow interact in ways that are simply extraordinary. The psychoid dimension that fuses consciousness and physical matter proffers years of research yet to come, research that will change the world. In my work as a psychotherapist, that product is the love that exists within and between people; a love that transcends the ‘warring opposites’ between nations and ultimately connects individuals and countries with divine spirit. Alchemical spirituality is not about transmuting lead into gold or producing an elixir of immortality or a universal panacea; it is all these things and

none of these things. Like the experience of Tao, this is a spirituality that requires a subtle sensibility that recognises the presence of God

in all things. ▲

¹ Jung, C. G. ‘The Psychology of the Transference’ in *The Practice of Psychotherapy*, Collected Works, Vol. 16. Pantheon Books, Bollingen Foundation: New Jersey, 1966.

² Johnson, Robert A. *The Golden World, Our Search for Meaning, Fulfillment, and Divine Beauty*. Audio set, Sounds True: 2007.

³ Jones, Alan. *The Soul’s Journey, Exploring the Three Passages of the Spiritual Life with Dante as Guide*. Harper Collins: San Francisco, California, 1995, p.3.

⁴ The term ‘presencing’ was coined by Otto Scharmer, an M.I.T. researcher.

⁵ Norton, Thomas. *The Ordinal of Alchemy*. Chapter VI.

Dr. Thom Cavalli is a Jungian psychologist and mystical alchemist. He authored *Alchemical Psychology* and is currently writing a book on the alchemical Osiris. He has previously presented at the International Alchemy Conference, Esalen Institute, Philosophical Research Society, C.G. Jung Institute, Bowers Museum, and the American Psychological Association. His office is in Santa Ana, California. Visit AlchemicalPsychology.com, email illavac@hotmail.com or call 714.731-3238.

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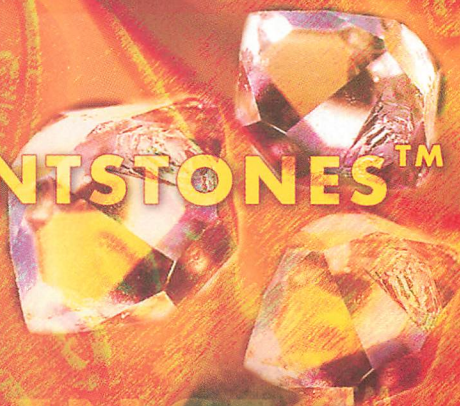
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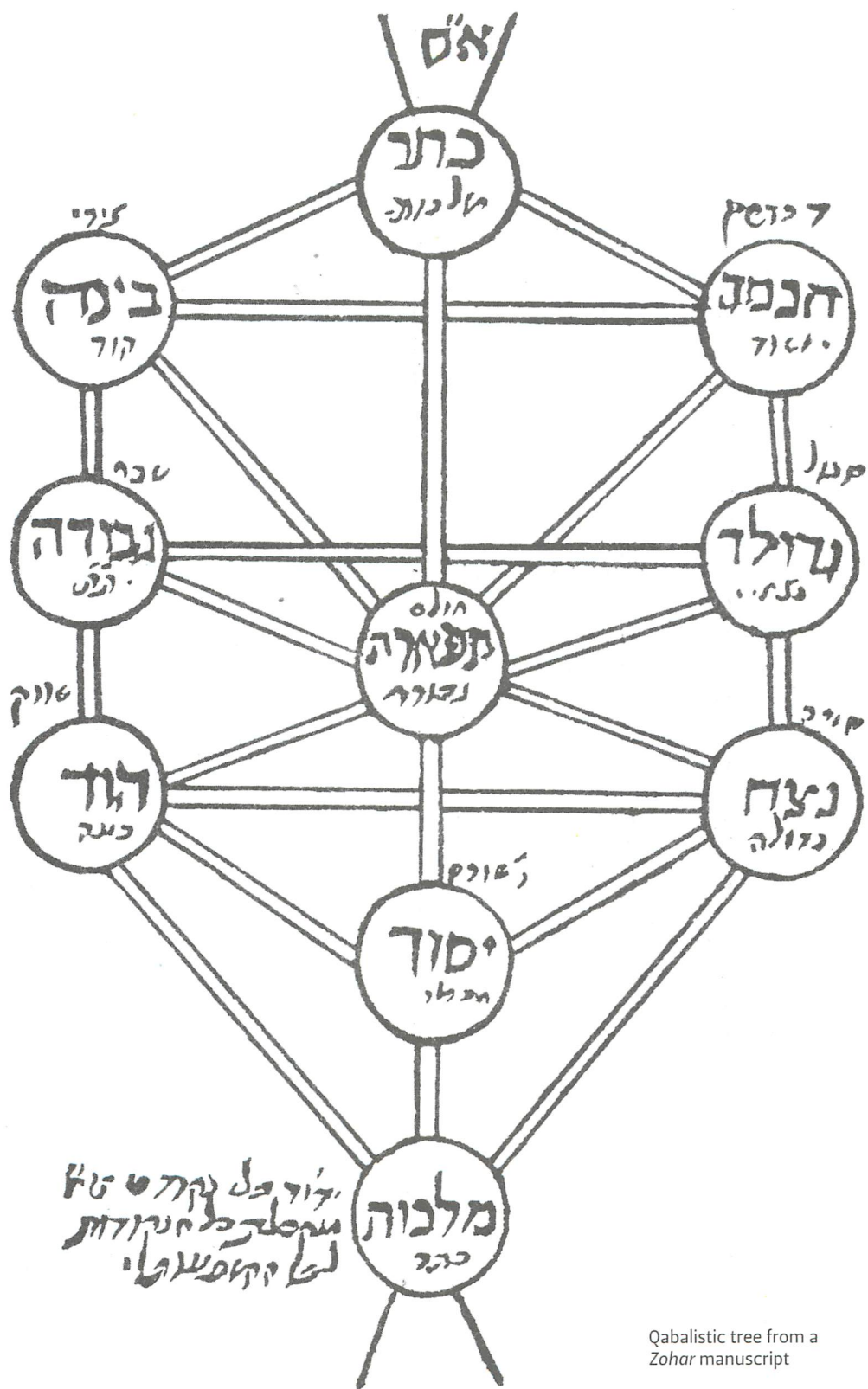
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The Great *Internal* Work

RUBAPHILOS SALFLUËRE

Surely, for those of us who are involved in the esoteric side of Western alchemical tradition, one of the most frustrating aspects of that journey has got to be the search for a viable *inner* work.



Qabalistic tree from a Zohar manuscript

Any student of Hermetic chemistry quickly realises that the bulk of the alchemical tradition is preserved in its literature. Because of this, many students of alchemy find themselves maintaining a small library of the best works, spending long hours contemplating the enigmatic passages and engravings in the works of the old adepts. In doing so it soon becomes obvious that within the canon of alchemical literature there exist two facets of the work that have existed side-by-side since the earliest surviving examples of written record of the tradition. Today these two facets of alchemical practice are often commonly called the *outer work* or manual labour (in reference to the laboratory tradition), and the *inner* or *spiritual work* of the initiatory process (specifically, those practices, such as meditation or ritual, as well as reading, that are designed to effect the alchemists spiritual emancipation (processes, it should be noted, that actually have an initiatory effect of the *classic and legendary* kind, as opposed to those that are believed to, or claimed to, but in fact do not).

The nature of the laboratory tradition is today relatively well known, thanks to pioneering individuals such as Frater Albertus and Jean Dubuis, as well as being described in great detail in literature of the genre. But detailed description of the inner work is conspicuous by its almost complete absence.

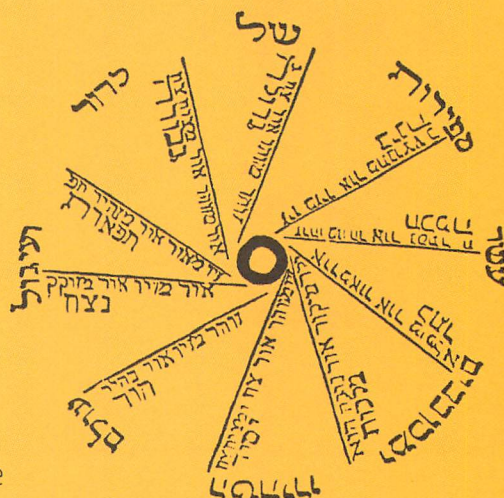
If we look at the broad spectrum of individuals in the alchemical community who have an attitude about the inner work, I believe we might sort them in to three definite groups. There are those who do not believe in the internal aspect of the work and concern themselves with the laboratory process only. Then there are those who, for lack of any other option, bring to their alchemical study esoteric practices from other (non-alchemical) Hermetic or Eastern systems. Lastly, there are a small group of individuals who have access to *strictly* alchemical based practices virtually unknown in the mainstream.

The first group I am not interested in here, obviously. In the second group we find by far the greatest number of students who feel a need to balance their laboratory work with a spiritual practice. Leaving Eastern practices aside in order to consider the Western Tradition, it is probably safe to say the bulk of the second group find themselves involved in every kind of practice from simply meditating on alchemical engravings, through the practice of mysticism, to the study and practice of the more hardcore Western systems such as those provided by Builders of the Adytum or the Hermetic Order of the Golden Dawn. But could we really call any of these systems *alchemical* in even the most general way? Even where such systems teach basic knowledge of alchemy, they rarely, if ever, show signs of having integrated alchemical technology in to their initiatory systems.

Since the earliest times, the point has been made by respected adepts of the alchemical tradition, that the laws of alchemy, being universal in nature, govern not only the laboratory practice but also the inner work. But if we look at the situation in the mainstream of Western alchemical study ... where can we find a system of inner work that meets such an important condition? If we are honest with ourselves the reality is that at the popular level of alchemical study there does not exist any system of inner work that is obviously and undeniably the *laboratory tradition turned inward*.

If we study and consider this situation carefully, the conclusion we are compelled to reach is that if a strictly alchemical inner work ever did exist in the Western Hermetic Tradition, it has long since been lost, or withdrawn back to underground stream. In its absence students of alchemy have turned their attention to ancillary systems to replace that loss. In saying this I am quite sure that a good number of students of the Art, who have involved themselves in spiritual practices for many years, will insist that this is not the case – that there are a number of

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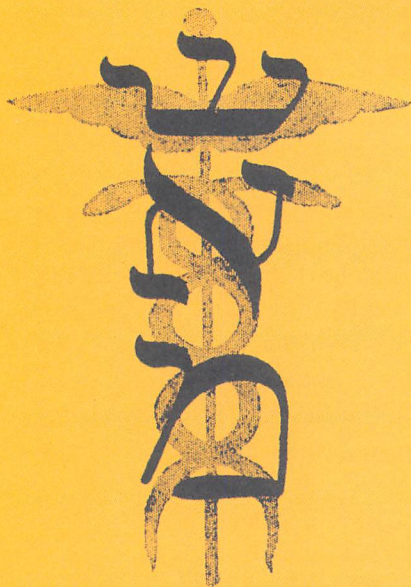


different esoteric disciplines that have been used by alchemists down through the centuries as a spiritual companion to their laboratory practice. Systems such as devotional and mystical Christianity, Qabala and High Magic being the most common. While these various practices are ‘traditional,’ in the sense that they have been used by alchemists for a very long time, and that they can be effective, I would argue that they are not, *strictly* speaking, alchemical systems. They have existed outside of alchemical practice as separate disciplines in their own right, before alchemists adopted them.

There are two areas of interest, though, amongst the spiritually focused practices of alchemists, which come as close as can be to forming a *strictly alchemical* inner work. The first is the most important in my estimation. That is, the concept that ingestion of advanced alchemical (pharmacological) preparations triggers internal conditions that can easily be considered *extreme* and initiatory in effect. Nevertheless, by its very nature, experience in this area is difficult to come by, and most students of alchemy never

attain the skill required to confect such preparations. Then, where experience does exist, we know that simply ingesting these preparations is not enough. Once the changes brought about by these preparations are apparent in the aspirant, we quickly come to realise that in order to gain the desired benefit from them, and to maintain mental stability, an education in esoteric psychology is required in order to ensure the efficacy of the process.

The second area of (pseudo-) alchemical work is somewhat compelling, but is also a focus of much contentious argument by students of the inner work; that is, the field of Jungian psychology. It is widely accepted (by those who are in a position to accurately compare) that Jung only scraped the surface and as such was missing (or misinterpreted) a number of key concepts in his system. Nevertheless, one of the most interesting things about the Jungian question, in my opinion, is that within the culture of alchemical study it is generally accepted that Jung was on the right track, even though he lacked the benefit of an initiated understanding.



The Three Mothers – (from top) Shin, Aleph and Mem
– on the Caduceus of Mercury

The view of the subject I have provided above is, I believe, generally descriptive of the situation concerning the bulk of attitudes and approaches to the internal alchemical process. But there is another level of understanding – the third group I mentioned earlier. Aside from those who don't get involved in the inner work (the first group), and those who import non-alchemical systems in to their study (the second group), the third classification of students have access to an authentically alchemical approach to spiritual emancipation, either via an initiated teacher, or through inspiration that stems from the shared depth of their grasp of the Hermetic paradigm. A system that is, again, the laboratory model turned inwards.

So what would such a system look like? What exactly are we talking about here? The best answer, I believe, is to provide an example of a system where pieces of an authentically alchemical inner work can be recognised to already exist. A source that is largely overlooked because of the format it is presented in, and the way in which the system is traditionally viewed and used. Such an example I feel is best given in Qabala; partly because, of all esoteric subjects that are not overtly alchemical, probably the one most commonly studied by all spiritually motivated alchemists, in all ages, is the

Judaeo-Christian (Western Tradition) Qabala. It is a curious thing that while orthodox Qabala contains a number of overtly alchemical references and concepts, few students of both alchemy and Qabala, down the ages, have been successful in discovering and presenting these concepts in an well integrated, detailed and convincing manner.

If we start by considering for a moment that two of the most potent concepts in alchemical teaching are those of the *Binary* (often represented as a King and Queen in alchemical iconography) and the *Three Principals* (Mercury, Sulphur and Salt).

In Qabala the mechanism of the process of that which Magicians commonly refer to as *initiation*, and spiritual alchemists call *the inner work*, is described in a number of stories that have been collected together in a work called *The Sepher Ha Zohar* (or *The Book of Splendor*). These stories are described allegorically as being a kind of mystical history of the Israelites. The dramas of these histories most often describe relationships that exist between the Israelites collectively, or certain key individuals, and *celestial intelligences*. Now there are two keys to deciphering the alchemical nature of these Qabalistic dramas. First, that it is recognised and accepted by many Western Qabalists that the *idea* 'Israelite', in these stories, can be translated to mean 'initiate.' In other words, these stories are descriptions of *initiatory mechanisms*. In fact this idea is one of the foundation concepts of the Western Qabala, formulated since the dawn of the Christian era.

Secondly, it is understood today (by learned occultists and psychologists alike) that the entities that I have called *celestial intelligences* represent (Jungian) archetypes of the collective (and personal) unconscious. This is a *key* concept that is greatly misunderstood, and often unrecognised, in the broader esoteric community – that the Gods, Archangels, Angels, and Demons of the old pantheons are what we today know as

key psychological forces or entities. (It should be noted that some people who are familiar with this concept reject it simply upon the basis that they are uncomfortable with the idea that the 'psyche' could be the 'spiritual realm' of the old mysteries; often arguing likewise that these *spiritual entities* can manifest in the physical, whereas psychological ones cannot, which any experienced psychologist knows to be entirely untrue).

Once these simple ideas are grasped, if we then reconsider our alchemical concepts – the *Three Principals* and the *Binary*, which are conditions and forces often *personified* in traditional alchemical literature as animals and people – and we turn to Qabala looking for examples of these same intelligences, we don't have to look far. The primary intelligences of the collective consciousness are called Partzufim (archetypes) in Qabalistic teaching. Amongst the most important Partzufim (of which there are six primarily) there are three that are considered the main players in the human initiatory drama. Their common titles are Neschamah, Ruach and Nephesh. A closer look at the Qabalistic attributes of these archetypes and we find out that *Ruach* means *Spirit* ... possessing the same title and attributes as our alchemical Mercury. The Neschamah is a more complex entity, but we find that She is attributed to the Element of Fire (as an Atziluthic entity), and this equates Her with the alchemical Sulphur. The Nephesh, likewise, is said to represent both the subjective realm and the physical world (Malkuth), aligning her with the alchemic Salt.

There are a number of discussions of the important interrelations between these three archetypes in classic Qabala, as well as in alchemy, which leave us in no doubt that they are inwardly and outwardly key players in the *Initiatory Great Work*. This dynamic comes in to even sharper focus when we get to the point of understanding that, in alchemy, the two are often called King and Queen, just as they are in Qabala (Melek and Kalah). The same archetypal story is

being explained in both traditions, leading us to conclude that there is one essential formula and mechanism that lies behind both the Outer and the Inner Great Works.

In other words, alchemical practice is Qabalistic, and the essential Qabala is a philosophical and theoretical description of key alchemical processes, as found in the natural machinery of initiation.

Any student of alchemy who has reached a sufficient familiarity with the basic formula of the laboratory process, and turns his attention towards a contemplation of the deeper mysteries of Qabala is in a position to recognise (on an intellectual level), the signposts of the spagyric work in both disciplines. With the additional benefit of specialised tuition that allows the student to access and interact with the Partzufim in his own spiritual sphere, theoretical Qabala becomes the living Qabala (as opposed to a simple intellectualism), through which proof of the universal nature of alchemical lore is obtained first hand, from those *intelligences* who administer the process of personal evolution in the soul of the initiated alchemist. ▲

Regardie, I. *A Garden of Pomegranates*.

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Rubaphilos Salfuëre trained for nine years in laboratory alchemy under one of Frater Albertus' graduate students, and has been involved in the lab tradition for 25 years. He is a qualified psychotherapist in the Jungian tradition, is an undergraduate majoring in oenology, and has been an active member of several respected esoteric and Masonic orders. He can be contacted via rubaphilos@yahoo.co.nz

Theurgy, the True Hermetic Art

DR. BRUCE FISHER

The-urgy. 1. a system of magic practices by the Egyptian Platonists and others professing to have communication with and aid from beneficent deities. 2. the working of a divine or supernatural agency in human affairs or the effects brought about among men by such agency.

The dictionary definition of the word ‘Theurgy’ implies an agency outside of and separate from us; but in reality, the evocation of divine consciousness within ourselves is indeed possible through the Great Work of Spiritual Alchemy. Furthermore, this agency is the proper culmination of the Hermetic art, and its achievement will attract to us other entities possessing this consciousness with whom we may communicate, but may not know. Socrates had his daemon, Jacob Boehme his mysterious visitor, Plotinus his illumination, Edgar Cayce an angelic being, and some alchemists,

Elias the Artist. Thomas Vaughan, in his *Lumen de Lumine*, speaks of the guide “who will offer himself to you, and will meet you in the way [to the Invisible Magical Mountain] but you shall not know him.”

Thanks to the more recent esoteric writings, such as the commentaries of Gurdjieff and Ouspensky, and contemporary Theosophical, Rosicrucian and Anthroposophical treatises, this process may be systematised in a modern scientific way which can be more clearly understood and applied than the older mystical and symbolic writings of the Judeo-Christian

Scriptures, the Vedantists, Kabbalists and the Alchemists. The crux of this art and science (and indeed it is both) is that divine consciousness has always existed in us as a potential to be realised, but the connection to it has to be developed and established through the personal efforts of each individual. This whole scheme can only be understood and applied in a practical way by considering the four world levels and seven levels of principles within which we must work. Consider these levels as a hierarchy of step-down transformers between the Infinite One Life of the Cosmos and the human brain. It should be evident that a direct link between the two would result in the complete obliteration of the latter.

Let us now consider in more detail the nature and characteristics of these various levels in which consciousness may focus and express itself, so that we may ultimately recognise and consciously experience them. First we will navigate the four worlds. Figure 1 summarises these using the colours specified in the Scriptural instructions (Exodus Chapter 26): “Thou shalt make the tabernacle, ten curtains of fine linen spun and blue and purple and scarlet spun with cherubs; thou shalt make them with the cunning work of a weaver.”

Most of the time we are mainly conscious of functioning in the world of immediate life events, where we undergo our ordinary experiences of physical existence – the World of Effects. This world, while being the most obvious because of its immediacy, is, however, the lowest in the scale of conscious awareness. Three more subtle worlds constitute a higher reality. The highest and, unfortunately for us, least obvious of these more subtle worlds is the World of Causes. This is unfortunate because ordinarily we are unconscious of the problems that we generate in the world of Effects, unconscious of this hidden power that we possess. The other two worlds consist of: (a) the Psychic or Emotional World of impelling action, on the

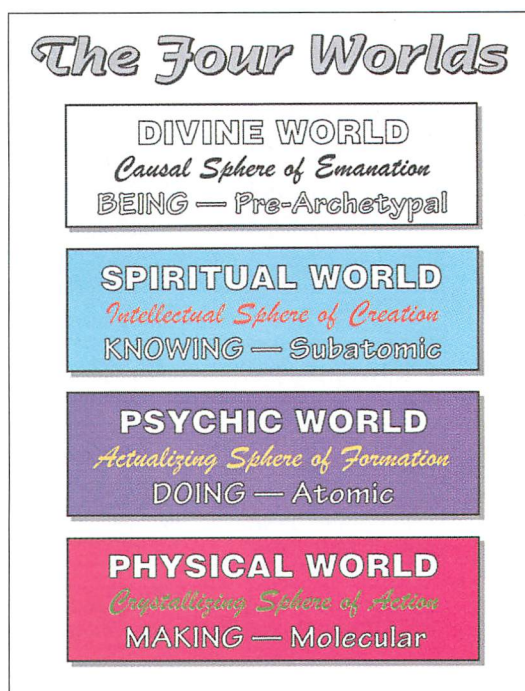


Figure 1

one hand, and of duality, desperation and hysteria on the other hand; and (b) the Mental or Creative World of thought, analysis, reason and knowledge. These are the four worlds of both the Kabbalistic and the Brahmanic systems of esoteric wisdom, and have been also described as: (1) the state of ordinary wakefulness; (2) the dream state; (3) the deep sleep state; and (4) the deep trance state.

Next we will surf the seven levels of principles, which are summarised in Figure 2. Within the above four worlds, there are seven levels in which consciousness can be expressed. We must understand and learn to recognise these levels of consciousness in order to carry out and complete the Great Work of Spiritual Alchemy – the art and science of Personal Transformation. These seven levels are characterised by different degrees of dimensionality – higher dimensions being ones of possibilities. In the more familiar mundane world, we perceive three dimensions of extension in space, and experience the fourth

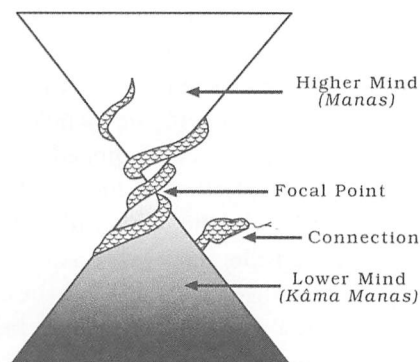
The Seven Principles

7	ATMA OR DIVINE SPIRIT	<i>To Be</i>
6	BUDDHI OR LIFE SPIRIT	<i>To Know</i>
5	HIGHER MANAS (Abstract Mind)	<i>To Do</i>
	OR HUMAN SPIRIT	
4	LOWER MANAS (Concrete Mind)	<i>To Think</i>
	KAMA RUPA OR DESIRE BODY (Desires & Emotions)	
3	PRANA OR VITALITY (Form-Preserving Aspect of Life-Force)	<i>To Live</i>
2	LINGA SARIRA OR VITAL BODY (Ethereic Double)	<i>To Sense</i>
1	SHTULA SARIRA OR GROSS FORM (Dense Physical Body)	<i>To Bump into Things</i>

Figure 2

dimension of reality as the movement of events in one direction along a timeline. The fourth dimension is not time itself, but is the working out of a single possibility along the timeline – and is characteristic of the emotional level of consciousness. The seven levels are, in ascending order: (1) The gross physical level or movement in time, where we ‘bump into things’ – the realm of coarse blows; (2) the etheric or vital level of sensation – the realm of observation; (3) the level of rude vitality – the realm of life forms vivified by the Universal Life-Force; (4) the fourth dimensional level of desires and emotions – the realm of feeling pleasure and pain, interest and disinterest; (5) the level of mind or fifth dimension of thought, concepts and germinal ideas, where we can perceive more than one possibility at a time – the realm of differentiation, concentration and meditation; (6) the sixth dimensional level of intuition or true Knowing, where we perceive all possibilities within our accumulated experience at once – the realm of contemplation; and (7) the seventh dimensional

THE SERPENT OF WISDOM



The serpent symbolizes Antahkarana, the "Internal Instrument" of the Higher Ego, which serves as the connection between higher and lower mind.

Figure 3

level of divine consciousness or pure Being, where we can grasp new possibilities beyond our experience and create our own reality – the realm of Free Will, Adoration or *Samadhi*, or uniting with our inner god – the goal of Theurgy. Note the distinction of the subjective principles shown in black in contrast to the objective ones shown in white in Figure 2. Of particular importance in this regard is the boundary between the higher subjective abstract mind and the lower objective analytical mind. Figure 3 illustrates this junction in which the serpent symbolises *Antahkarana*, the *Internal Instrument of the Higher Ego*, which serves as the connection between the higher faculty – which is the *Seer of the Real*, the interconnectedness of everything – and the lower faculty – which is the *Slayer of the Real*, perceiving only differences between things.

The next step is the harmonising or reconciliation of the opposites. The great polarities of positive/negative, male/female, active/passive, subjective/objective, inner self/outer world, etc., provide the driving force that actualises

“The harmonisation or reconciliation of these opposites is both the problem and the process of forming the Philosopher’s Stone of Alchemy, which symbolises the catalyst that is necessary for bringing everything to completion.”

all processes in the universe. These dualities are necessary illusions – necessary in that they allow individual experience, as well as provide the potential energy for the Universal Life-Force, which serves as their connection. The harmonisation or reconciliation of these opposites is both the problem and the process of forming the Philosopher’s Stone of Alchemy, which symbolises the catalyst that is necessary for bringing everything to completion. One basic example of this is the reconciliation of fire and water as steam (or the airy element), which embodies the heat of fire and the moisture of water, and which can then do useful work. Another is the fact that every stick has two ends and a middle – you hold the active end and poke with the resistive end, while the middle (the reconciling force) holds the two ends in place and in harmony with one another. Three forces then must be brought to bear in order to drive any process to completion. This is called the Law of Three or of Triads. Furthermore, every process occurs in seven steps or intervals – a statement of the Law of Seven or of Octaves.

Finally, to transform and develop those subtle bodies, which serve as the connection to Divine Consciousness or our Core Self – our Inner God – we have to bring to bear the Life-Force, the Universal Agent of alchemical transmutations, at the various levels. The Universal Life-Force is the ultimate connection, between cause and effect, spirit and matter, and inner

self and outer world. As such it is the means by which the inner self interacts with and transforms its material environment, serving as the reconciling force in the completion of alchemical transmutations – the foundation of the Hermetic Art of Theurgy, or the evocation of divine consciousness. This force will remain latent until unchained or unleashed by either a mechanical shock or a conscious effort. One type of conscious effort is the focusing of the attention at a level of consciousness that lies at a higher potential or potency than that of the substrate or pattern to be transmuted. An example of this process would be the transmutation of the lower insentient ethers (physical plasmas) which regulate instinctive bodily functions, such as assimilation and excretion, to the higher ethers or plasmas through which are expressed sentient functions such as sense perception and memory of raw life impressions, by bringing to bear the Life-Force at the level of aesthetic emotions and aspirations. A whole series of such transmutations of our subtle bodies or vehicles of consciousness in the overall process of refining our inner nature (the art and science of Spiritual Alchemy, and ultimately Theurgy) can be illustrated through the use of charts and diagrams which delineate and quantify the various levels of awareness, up to and including the transmutation of the Concrete or Analytical Mind or Mental Body (or energy field) to that of the

Abstract Mind or Causal Body, the first of our relatively immortal spiritual vehicles of consciousness. Figures 4, 5, 6, and 7 summarise these transmutations, in which the *Azoth*, as the Universal Mercury or digestive agent, is the carrier of the Life-Force. Please note that the Causal Body of potency 6 in the hierarchy of Force-Matter is not digested by the *Holy Spirit*

Robe of Glory (Gnostic), Vishnvanamayikoshā (discriminating sheath, Hindu), and the Golden Flower (Taoist).

One prerequisite in Theurgical work is for us to be able to quiet down the emotions and the lower mind, both of which not only serve to distract from spiritual awareness, but also enervate and break down the physical and vital

CARRIERS OF THE LIFE-FORCE IN THE PRODUCTION OF ALCHEMICAL TRANSMUTATIONS

Aestheticized Emotions — bring to bear that aspect of the Life-Force which *transmutes the vital body*. This results in sharpened sense perception and awareness of life impressions, and builds the “Soul Body.”

Focusing of the Attention at the Highest Level of the Analytical Mind and that of the Abstract Mind — brings to bear that aspect of the Life-Force which *transmutes impressions of life events* to sharpen our power of observation and discrimination.

Focusing of the Attention at the Level of the Intuition — brings to bear that aspect of the Life-Force which *transmutes the analytical mind* to its highest potential.

Surrender of the Personal Self to Higher Being — brings to bear that aspect of the Life-Force which *transmutes highest intellect* to abstract mental power and intuitive perception, to build the “Causal Body.”

Figure 4

or *Azoth* of potency 3, and therefore this energy field is, in us, the Holy Grail, the only vehicle which can contain the Holy Spirit – the blood of the Solar Christ or Spirit of Love-Wisdom.

The Causal Body is our jewel, its development being one of the goals of the Great Work, and has been given many names, i.e. Augoiedes (Greek), Karana Sarira or Karanopahdi (Hindu),

bodies. In a Taoist anecdote (*Chuang Tzu – Inner Chapters*), Yen Hui, a disciple of Confucius, says to the master, “I am making progress.” Confucius asks, “In what way?” Yen Hui answers, “I have given up doing good and being right.” Confucius says, “Very good, but that is not quite enough.” Another day Yen Hui sees Confucius and says, “I am making progress.” Confucius

asks, "In what way?" Yen Hui says, "I have given up ceremony and music." Confucius says, "Very good, but that is not quite enough." A third day Yen Hui sees the master and says, "I am making progress." Confucius asks, "In what way?" Yen Hui answers, "I just sit and forget." Confucius is startled and asks, "What do you mean by sitting and forgetting?" Yen Hui answers, "I am

not attached to the body and I give up any idea of knowing. By freeing myself from the body and mind, I become one with the infinite. This is what I mean by sitting and forgetting." Confucius replies, "When there is oneness, there are no preferences. When there is change, there is no constancy. If you have really attained this, then let me be your pupil."

SUMMARY OF ENERGIES INVOLVED IN SPIRITUAL ALCHEMY

FOODS

- 768 — Solid organic food
- 384 — Liquid organic food (*soluble polypeptides and polysaccharides*)
- 192 — Air and other gaseous food
- 96 — Rude physical vitality and lower Pranic fire
- 48 — Raw impressions and higher Pranic fire

DIGESTIVE ENERGIES

- AZOTH 192 — Chemical enzyme power
- AZOTH 96 — Higher chemical enzyme power
- AZOTH 24 — Highest aesthetic emotional fire
- AZOTH 12 — LUNAR AZOTH—Highest concrete mental fire (*Akasa*)
- AZOTH 6 — SOLAR AZOTH—Abstract mental and intuitional (*Buddhic*) fire
- AZOTH 3 — HOLY SPIRIT (*Ruach Ha Kodesh*, "Blood of Christ", *Light of the Logos*)

TRANSMUTED HIGHER BODIES

- SUBSTANCE 24 — ALCHEMICAL BRONZE: Venus (*copper*) and Jupiter (*tin*) combine to form the purified and transmuted desire or astral body.
- SUBSTANCE 12 — ALCHEMICAL SILVER: The purified and transmuted concrete mind (*mental body*)
- SUBSTANCE 6 — ALCHEMICAL GOLD: The Causal Body (*the "Holy Grail"*)

Figure 5

TABLE OF POTENCIES OF FORCE-MATTER

ABSOLUTE (can't get any finer)



THE FATHER (Pure Spirit)

1 Chaos	1 Celestial Virgin	Root Fire
3 Holy Spirit	3 Shamayim	Root Water
6 Solar Azoth Kundalini	6 Fire-Mist Causal Body	Root Air
		Root Earth

12 Lunar Azoth

3 Highest "Mind-Stuff"

24 Higher Aspirations

6 Average "Mind-Stuff"
Higher "Desire-Stuff"

48 Coarser "Desire-Stuff"

12 = 3 Higher Ethers
Raw Impressions

96 Vitality

15 = 6 Lower Ethers, Physical Fire

192 Enzyme Power

12 = 3 Air and other Gases

384 Solvent Power

15 = 6 Water and other Liquids

768 Base Food

21 = 3 Finer Solids
Digestible Organic Food

1536

15 = 6 Coarser Organics like Cellulose

3072 Stable Synthetic
Polymers

12 = 3 Amorphous Minerals, Sand, Soil

6144

15 = 6 Crystalline Minerals, Metals

12288

21 = 3 Highly Compressed Matter, as in
"Neutron Stars"

24576

24 = 6 "Black Holes"

ABSOLUTE (can't get any coarser)

Both Absolutes merge into undifferentiated Chaos ("Black Holes" are theorized to have a singularity or dimensionless point of space at their center which would serve as the connection between the Absolutes).

Figure 6

The results of this work can be particularly seen in the development of the ovoid auras or energy fields of the desire or astral body, the mental body or field of the concrete mind, and the causal body or field of the abstract mind. The observations may be summarised as follows: The structuring and colours become increasingly

well-defined and delicate with capacity for affection rather than raw passions, devotional tendencies, and connection and control by the concrete mind in the desire or astral body; development and growth of the bright yellow mind sheath surrounding the head centers and absence of emotional attachment in the mental

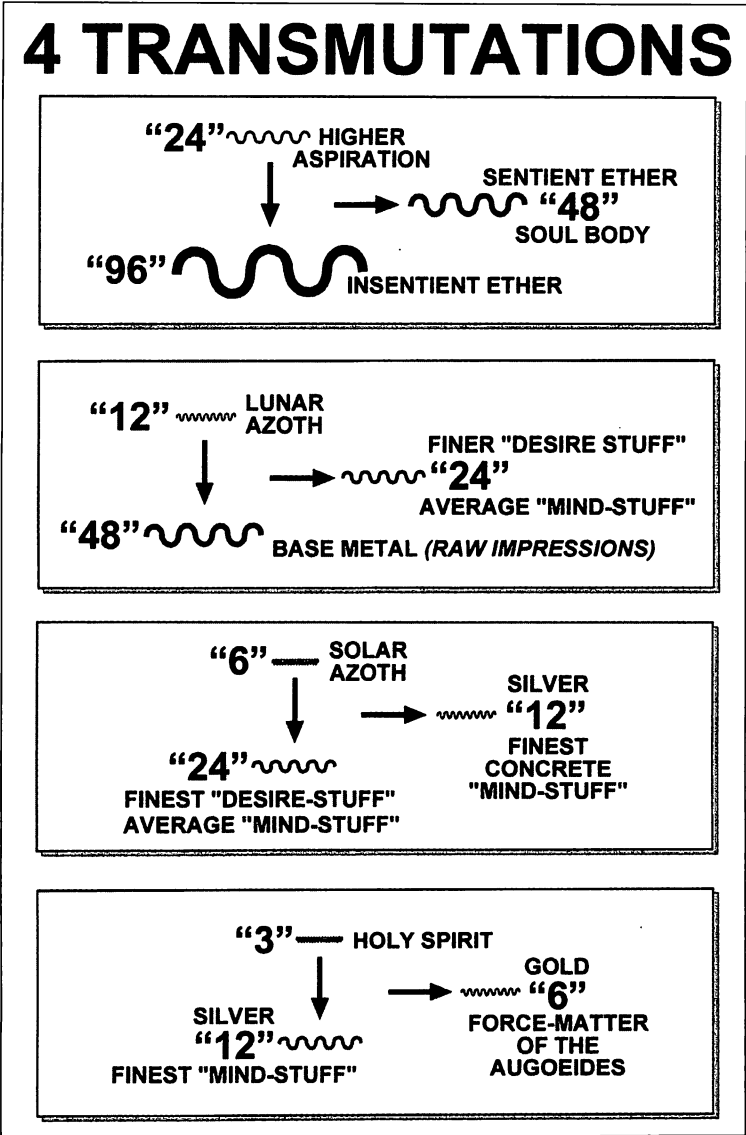


Figure 7

DEVELOPMENT OF THE DESIRE BODY

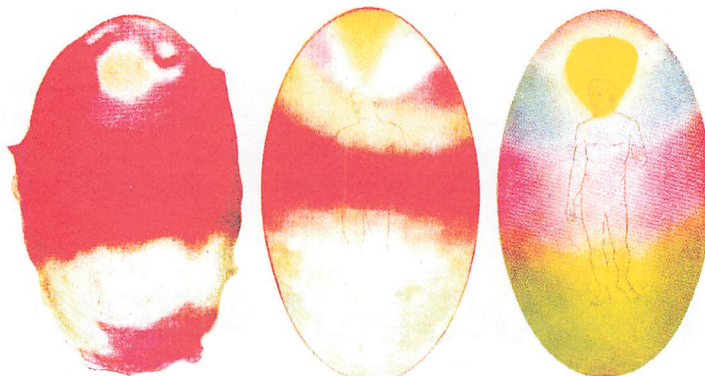


Figure 8

DEVELOPMENT OF THE MENTAL BODY



Figure 9

DEVELOPMENT OF THE CAUSAL BODY

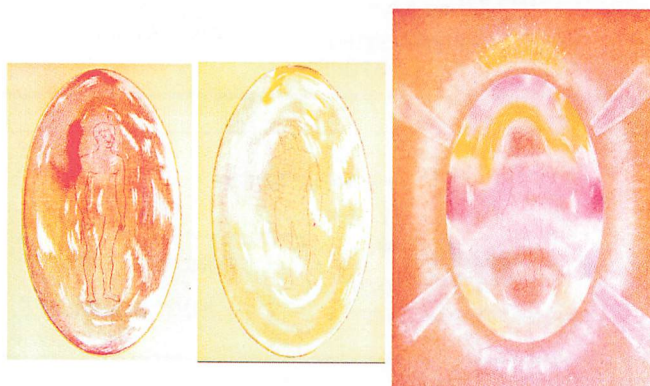


Figure 10



The Causal Body of an Adept

Figure 11

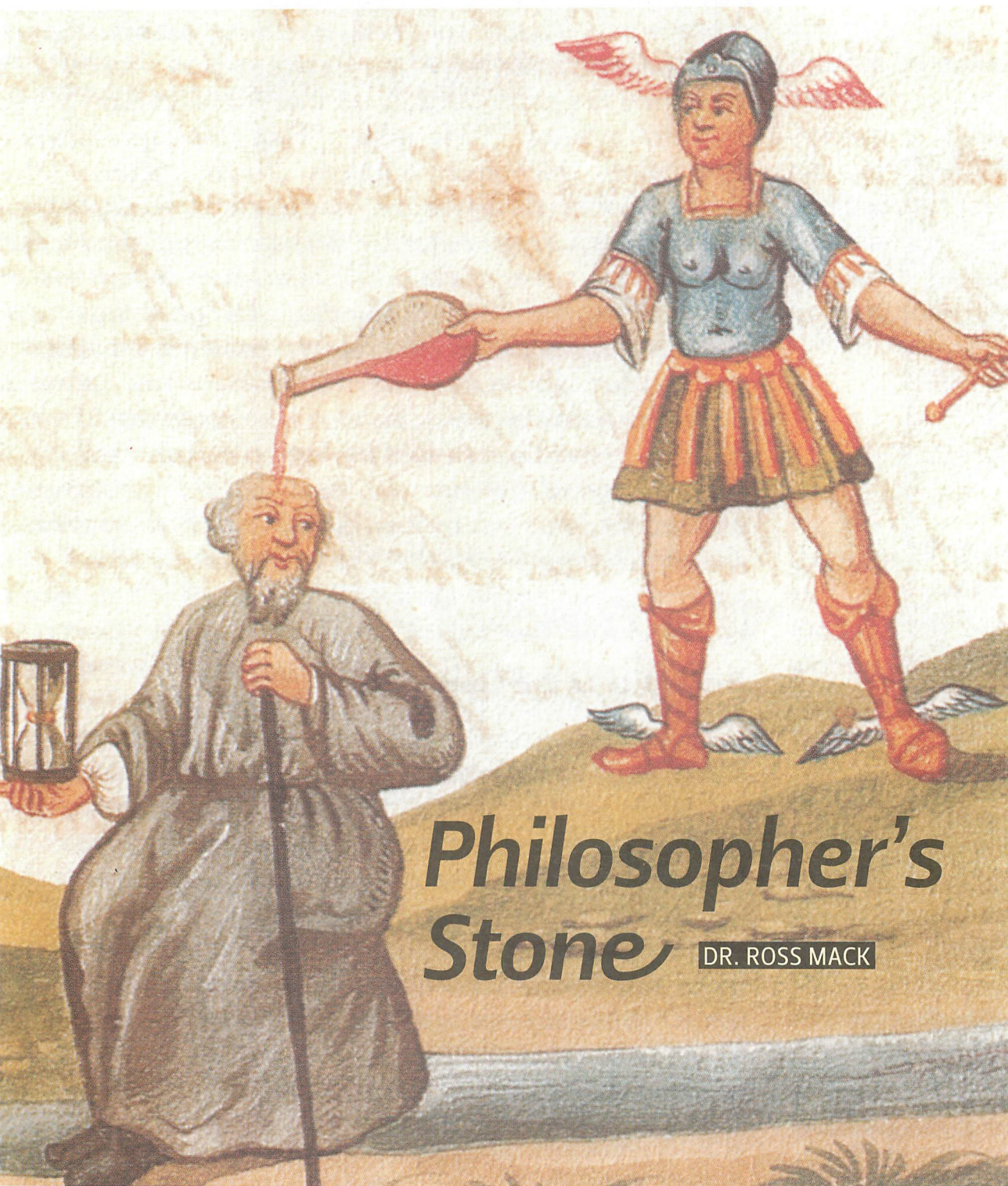
body with a connection (*Antahkarana*, the *Internal Instrument of the Higher Ego*) to the causal body; and, finally, growth, layering and raying out of the causal body with an increasingly spherical shape (that of the Buddha having been described as a mile in diameter). Figures 8, 9, 10, and 11 illustrate these developments.

The whole process is summarised preeminently in the Emerald Tablet:

"That One Only Thing [our Core Self or Divine Spark] is the father of all wonderful things in the universe. Its father is the Sun [Root Fire], its mother is the Moon [Root Water], the wind [Root Air or Mind] carries it in its belly, but its nurse is a Spirituous Earth [the Causal body]. Its power is complete when it has

united with that Spirituous Earth. SEPARATE that Spirituous Earth from the dense or crude by means of a GENTLE heat with MUCH ATTENTION [emphasis mine]. It [the Azoth] ascends from the earth to heaven and descends again, newborn, and the superior and the inferior are increased in power." **Δ**

Dr. Bruce Fisher was a professional chemist for 40 years, working in both industry and government. He received a doctorate in organic chemistry from Massachusetts Institute of Technology in 1957. He has been a student of the Ancient Wisdom Teachings for over 30 years, and has the unique ability to integrate both Eastern and Western occultism and mysticism with modern scientific views.



Philosopher's Stone

DR. ROSS MACK



It has been referred to over millennia by all philosophers as being the ultimate work of the creative forces in Nature. It represents the universal perfection of matter in maturity and awareness. Nature does not manifest this prize by herself; She needs the conscious effort of an alchemist. There are many methods and recipes to be followed depending upon the worker and direction chosen. In other words, “all roads lead to Rome” – it is up to the artist to choose a road. Most likely the road chosen will be the method explained by the classic authors and from one seeker to another. Occasionally, an individual will receive the knowledge directly through revelation, but this is more likely to occur after many years of research and work.

The Stone is fixed fire. The whole work consists of isolating the matter to work with and imbibing it with fire. Once fire is fixed it will not combust. Just as metallic oxides burn off their carbon content, turn white and dance in the fire, our Rebus revels and absorbs the fire. Once fixed, it feeds on more fire, gaining in both volume and density. Its form can change with its environment, yet is never lost. If solid, it appears as opaque frosted glass. When heated, it flows like hot wax at a relatively low temperature. If liquid, it separates itself out of mixture after use for further use. If gaseous, it is heavier than a dense volcanic cloud. It has been described as a crystal, but not any known crystal structure we find in textbooks. Its crystal form is revealed if treated like any starting substance. If it is cooled down very slowly, just as natural crystals in the Earth’s crust form, its geometrical form will be visible. However, this is not advised as the crystal form of this special Stone is dominant over all others in the material world and will break its bonds to influence the immediate material surroundings, which may not be to the benefit of those immediate surroundings. In the hands of the artist who created it, its uses for good are unlimited. If fallen into the wrong hands, it can be fatal to those

hands and to the larger community. Traditionally, the Stone is described as being a medicine for humans *and* metals.

Medicine for man

As a medicine for humans the Philosopher's Stone renews the vital growth of cells, overcoming the DNA instructions for ageing. It is the ultimate free radical scavenger. When human cells ingest oxygen-using mitochondria, toxic particles called free radicals are produced. These particles poison various organs and cause disease and ageing. Science searches for ways to neutralise these free radicals so that they are passed out of the body converted into a non-toxic form. Our Royal Medicine prevents these toxins from occurring in the first place. In its presence, oxygen is balanced energetically with fire and mitochondria burn the fuel cleanly, so that no toxins are produced. Over time, the influence of the medicine produces reserves of vital energy, allowing the body to fix itself. Adult stem cells are then unrestricted by genetic instruction and can do their job as they do in the foetus. Eventually the body will renew its cells, with the popular historical idea that hair, teeth and nails fall out, to regrow better than ever. History reports experiences with the Stone that eventually return an elderly body to its prime, or maintain one in its prime.

Stopping ageing is the Holy Grail of science, and the secret is in the fuel burned at a cellular level. For lack of a modern term to describe the fuel we will use the traditional alchemical term of *fixed fire*. Be aware that such drastic changes to the body need preparation over time to be able to cope with the regeneration. This means to prepare and take the seven basic herbal tonics. After these herbal tonics are used to clean out the system, the seven mineral tonics are taken for a further year to maximise the mineral reserves both inside and outside the tissue cells (tissue/organ cells – not blood cells). Looking at blood cells will not indicate the increase in

reserves, as current pathology tests are not designed to look for them. Pathology tests compare dried, dead; dye-stained, processed blood to a textbook photo of the same, to look for a match. This concept ignores that blood behaves differently inside the body in an energetic environment. Recently, new investigators are looking at live blood with new technology, but this means rewriting the pathology textbooks. As Rudolf Steiner says, "The organism is not a combination of matter, but of activities."

Ultimately, the Stone should be considered a catalyst to instruct the body code to overcome its inherited weakness and rebuild a better, stronger vital metabolism that is not just self-repairing, but building to an optimum state of health. Compare this concept to the best that chemical drugs claim, which is merely the covering of pain and symptoms. Drug therapy leads to cellular mutation, compensation and decline.

The Stone has the seed of all DNA in an archetypal form and gives the correct, original instructions to the potential new cells. This enables generations of mutation/adaptation of the organism to self-correct.

Medicine for metals

The popular idea that alchemists pursue a Stone to transmute lead into gold, as their goal, is not true or should not be true. The ability of a Stone to transmute elements into another is better understood as speeding up a natural process that will happen anyway over time. The reason that the artist may wish to attempt transmutation is to test the power of the Stone at a given moment in time. The result will give indications about its level of maturity and the next step needed for its completion. The natural laws of the world will stop a reckless approach to the use of such a special substance.

All writers of alchemy throughout the ages explain that judicious use of the Stone is required to be able to make a comfortable living from its special powers – any abuse of the privilege will

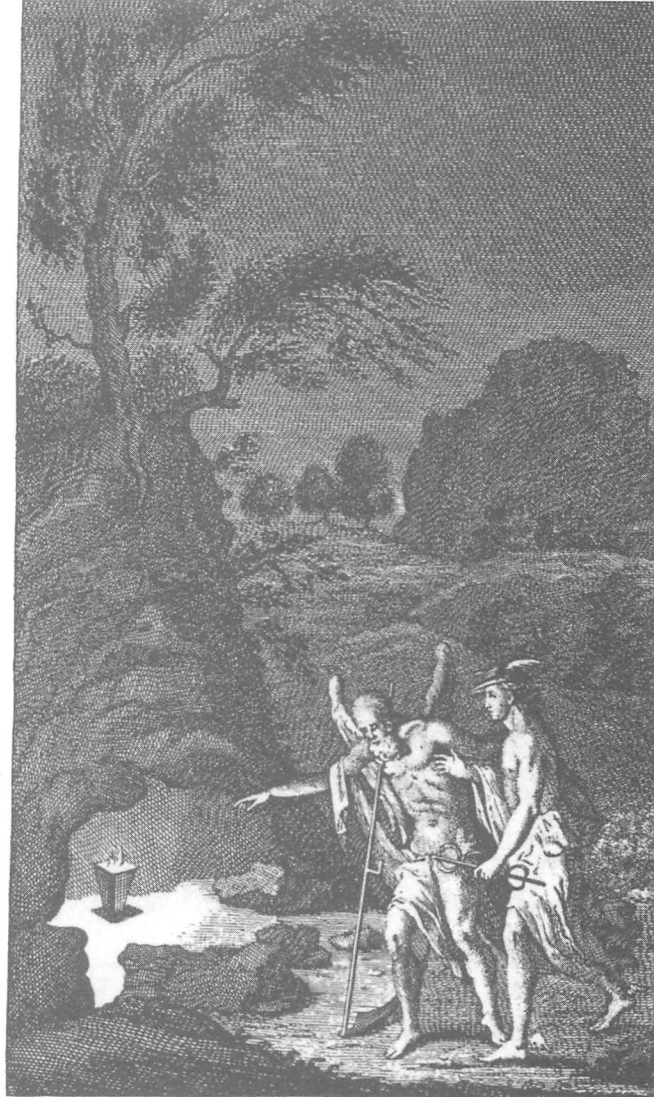
have dire consequences. Should a piece of the Stone fall into the hands of one who wished to abuse it, provided that one knows how to use it, imbalanced and dangerous results will follow. However, the energy of the material world will balance out the abuse with its own level of justice, which will be fast and unemotional.

It is said that such special substances have a multitude of uses beyond medicines for metals or man. Such uses are only known to adepts who have demonstrated their ability and responsibility.

Contrary to the traditional writers' description, a transmutation is not a spectacular event where lead is instantly transmuted into an equal volume of gold. It is an incremental process whereby a number of furnace firings may be required. Depending upon the strength of the Stone, a result could be a mixture of different metals in different states of Creation. Gold can manifest as yellow, red or purple metal or salts; as black sand, copper liquid, or a mixture of all these. Recognising the result one gets is part of the education process. Each component of your end result may need processing to eventually end up with what science would recognise as 24 carat gold. Your Stone may be too powerful for ordinary gold; you may end up with anything from 24 to 64 carat gold. Just as the Royal Child needed to be fed mother's milk to reach maturity, one does not automatically know just where that maturity is ended – except through trial and error. Imagine a radio receiver with no tuning device; one would have to reconstruct the entire device at each attempt to tune into a particular radio station. So it is with transmutation. Much experience is needed to know exactly where you have arrived.

Many alchemical authors describe their results as a *chemical garden*. This means that many parts of the whole manifest at once, and that each needs separate attention.

The Philosopher's Stone is not a concept that today's scientists take seriously – at least, not



Death revealing the solar stone

publicly. Privately, some science researchers are aware that *transmutation* is taking place naturally on every level of life. In 1905, Ernest Rutherford established that transmutation happened naturally at an atomic level as particles are given off as radiation and one element becomes another.

Biologists have known for 50 years that animals have the ability to transmute one nutrient into another in their diets. Chickens fed diets with no calcium for generations continue to lay eggs with calcium shells. Bacteria have been grown that ingest one mineral and excrete another. Many examples of this biological transmutation could be quoted and yet there is still great resistance to the idea. Humans also transmute one nutrient for another during digestion,

through the bowel. Physiologists insist that mineral cations and anions separate or disassociate in digestion and always remain intact. This means that when we eat sodium chloride (table salt), the sodium always remains sodium, and the chloride always remains chloride. Consider that this may not be true. It is true in cell tests in a Petri dish outside of the body. Inside the body, other processes are at work. Nutrients come into contact with a chemical soup of body chemistry and a barrage of energetics. In this environment, constant adaptation and transmutation is taking place. If the environment has adequate reserves of vital energy, such as that which embryonic stem cells are famous for, then perfect metabolism and physiology is possible. This leads us to the conclusion that ingesting a high energy substance or philosophical matter will renew the reserves of the body and specific cells to bring about the renewal of body tissue and reversal of ageing. Those persons who have experienced such changes have little regard for the opinions of others, and even less desire to convince doubters.

Just as the Stone is a catalyst for human growth, it is the same for metals. Metals are subject to Nature's forces of both formation and death. Death to a geologist would mean that metals as ore bodies simply disassociate into small particles and redistribute around the planet. Death to an alchemist means that the First Matter of Nature, which forms those particles into a cohesive, purposeful mass, is lost or has parted company from the body. Most metallic forms that science is familiar with are alchemically dead. Our purpose is to bring about an animation using the mature First Matter, and to breathe life back into the metal body. The more concentrated the First Matter, the faster the building process takes place. Just as humans have limiting genetic instructions that tell cells to die, so it is with metals. They emit radiation and change themselves into a different element in the pursuit of harmony with their

environment. The alchemist's work is to change the inherit instincts in the metal and direct them to attain a higher state of function and purpose. With the introduction of our intelligent agent as a catalyst, the metal gains new strength and desire to reach purity and balance of its makeup and personality. Its instincts now are to attain the ability of attracting and retaining *fire*. Ultimately, it will turn itself into a Stone, or stop and pause in the process, according to the direction of the artist controlling the process.

Little particulars

All alchemical authors confirm that transmutation of lesser metals into noble ones using the Philosopher's Stone is a reality, but that such a procedure is only performed to test the power of their Stone. Its real use to mankind is of a higher nature. Those who pursue the knowledge for the specific purpose of only making money are destined to fail. Is it not lawful to make a comfortable living? Indeed, one must make a suitable living to meet the responsibilities of living in the modern world. The ancients referred to this art as *little particulars*. This means that the practice of using your acquired skill to make or improve the value of metals or gems is a legitimate activity, provided that one stays within prescribed limits. The little particulars included such work as fixing quicksilver into silver, assisting lead to become tin, and other similar level rewards.

Gemstones could be improved in quality and value through a simple process. This process is not to be compared to the modern day approach utilising heat treatment, in which poor quality gems are irradiated with precise levels of heat or X-ray energy to change colour or clear up cloudiness. The method described by the ancients achieved the same thing but using natural forces at room temperature, so that the improvement in quality is genuine, permanent and in accordance with natural law. In essence, the gem is simply given the elements of energy that were lacking in its original formation that

“Most metallic forms that science is familiar with are alchemically dead. Our purpose is to bring about an animation using the mature First Matter, and to breathe life back into the metal body. The more concentrated the First Matter, the faster the building process takes place. Just as humans have limiting genetic instructions that tell cells to die, so it is with metals.”

made it poor quality. The gems are not simply doctored to look correct, they will be correct – naturally – as well as the Earth can make them.

The method of adding these missing qualities is through the influence of the Sun and the Moon. Cynics will again stop reading here and dismiss all this as ignorant belief. Farewell to you. Those who physically perform these little particulars will gain a different view of the world. The history of the most famous gems of the world usually includes royalty in the ownership provenance. Those particular gems are ancient and their origin is clouded in legend and myth. The royal jewels serve as symbols of power and wealth and are displayed in gold crowns. The crown is the ultimate symbol of royalty. If one were to make a gift of a special gem to the king or queen in any era, that gift would be rewarded with social position, wealth, opportunity, and power. So it is with the known history of all royal gems in European history. Chinese history predates Europe by thousands of years, but the same principle applies. The common feature of this story is that, at some time in the past, an entrepreneur processed a good gem into an excellent gem and gained power and privilege in the process.

The attributes conferred on the gemstones in the royal crowns of Europe have been described in the first part of the book *The Blazon of Gentrie*, written in 1586 by Sir John Ferne. In this first

part, entitled *The Glorie of Generositie*, Ferne describes the crown of Queen Elizabeth I, which contained 12 precious stones. Each stone had a particular attribute that would influence the Queen (or King). The following short account is taken from Ferne:

“Sardius, the first stone showing in colour like unto red gold and is placed on top of the diadem. It admonisheth the wearer that although respect be shown to the Throne above all men yet if he look to his terrestrial nature and creation he shall perceive that he is but earth and son of Adam which was red earth.”

“Topas, the second stone, the colour of all stones whereby Kings are warned to exercise all virtues.”

“Smaragd, commonly called Emerald. It represents justice in the King.”

“Chryolyth, it exhorteth the King to shine in wisdom and prudence.”

“Chalcedony, it instructs the Sovereign that he exerciseth the cardinal virtues of fortitude and courage of mind.”

“Hyacinth, the colour of the Sun’s beams is intended to shine in the King in divine celestial virtues.”

“Jaspar, this stone showing a grass green colour admonisheth the King not only to be careful for the provision of his own diet, but to study the sustenance of his people, so they

may live without famine or complaining on the streets.”

“Chrysophrase, the gold in this stone admonisheth the King to wisdom and the green warneth him that he should aspire to the everlasting joys of Heaven.”

“Beryl, this stone is palely coloured and persuadeth to heavenly contemplation. For presentation to his people the King ought to be wan and lean rather than through epicurism, like Heliogabus, fatted as a monster.”

“Sapphire, the colour of light blue which should instruct to continence and cleanliness of body.”

“Amyethyst, the stone is decked with purple and violet and rose. The purple putteth the King in mind of the duty which cometh with the wearing of his purple robe. The violet to remind the King to yield the sweet odours of a commendable life, and rose sheweth the great and ardent love he should bear for all his people in whose defence he should be ready to spend his blood.”

“Sardonyx, this stone consists as it were of two rich gems, the Sardyx and the Onyx, is black at the bottom, red in the middle and white above, whereby the King is instructed to humbleness, charity and sincerity.”

The descriptions given in 1586 were ancient then and considered legends. Obviously there is much symbolism in the verses and cues to alchemy. A full discussion of the symbolism is beyond the scope here, as the subject deserves a book for itself. Suffice to say that humans have revered precious stones in recognition of their powers. Modern books on the healing power of crystals give exhausting lists of correspondences for each stone. The powers that can be induced by the wearer or giver cannot be scientifically explained, but are tangible enough to be recognised by legend. This is very powerful indeed.

Such power can and has been used for negative purposes by unworthy persons seeking both

power and wealth. Though the manipulation of Nature, it is possible to empower the gem with energies that influence the owner to see things a certain way. The magician, in this case, gains power over the wearer to influence them for their own personal benefit. One should not dwell on this aspect of the work, sufficient to know that such negative influence or control is possible and has been attempted regularly throughout the ages. Natural laws have a way of dealing with such people over time, and the consequences are not pleasant.

As mentioned earlier, the commercial heat treatment of coloured gemstones is now universal in the commercial world of jewellery. This means that careful exposure of a gemstone to heat over time will change the colour permanently. The colour will be more vivid and, therefore, enhance the value. However, such heat treatment reduces both the healing and alchemical power of the stone. Recently, rubies from Myanmar (Burma) have been found that have been heat treated to the point where all external faults or cracks have been melted together. This is done at temperatures right at the melting point of the corundum while protecting the whole stone with a covering of borax. The borax acts as a flux to assist the controlled melting of the mineral and to distribute the temperature evenly throughout the stone. The final effect is a smooth outside with any cracks enclosed inside. The borax merges with the corundum and fills the outside cracks. This kind of commercial treatment is a chemical process and ignores the energies captured in the stone from Nature. A method complementary to Nature is desirable and was described by Glauber and others three hundred years ago.

Gemstone method

The ancients considered silica quartz or white sands to be a crystallised form of liquid silica. This liquid was seen as a *mother liquor* of all minerals. In other words, the seed of all minerals

“Such power can and has been used for negative purposes by unworthy persons seeking both power and wealth. Though the manipulation of Nature, it is possible to empower the gem with energies that influence the owner to see things a certain way.”

is in this primordial liquor. Gemstones are minerals in pure form, and if one placed a lesser quality gem in this mother liquor bath, the gem would, over time, evolve into the best example it could ever hope to be. To make this liquid and contain it in a bath suitable for this work requires six months of preparation. Take the finest white squeaky sand from an unpolluted beach, or grind up pure clear rock crystal quartz into a super-fine grain size. Heat this in an open vessel, at digestive heat, during the daylight hours, but out of direct sunlight. In the early evening, expose the vessel to the moonlight and evening moisture in the air. Return to the daytime digestive heat the next day and repeat this process for as long as it takes the grains to hold the moisture and slowly become liquid. This change to liquid is slow but permanent. The grains dissolve into the attracted liquid and all becomes one. The final result is not unlike the clear silicone sealer used in the building industry for waterproofing. However, it only looks like silicone sealer – from there, all similarities cease. Our mother liquor has exceptional qualities that science knows little about. The nature of this liquor is such that it will improve gemstones to their best possible form. The liquor will also grow metals. Take a sample of native tin. This occurs in the form of fine filigree tree-like threads. Weigh the specimen, then place in the liquor and go through the cyclic exposures as described earlier. After six months, remove the sample and weigh again. There should be an increase in weight of ten percent. This example describes how the ancients would perform their

little particulars and make a living sufficient to allow full time work in their personal pursuit of alchemy.

Modern artificial gemstones are near copies of Nature, as the physical ingredients are the same. The method of manufacture though, is very different, as is the energetic powers of the final product. The physical and chemical constants of man made gems are well known, but require sophisticated analytical instruments to differentiate the real from man made. Some modern rubies are so close to Nature that only magnetic resonance can tell the difference. Some would say that, on such basis, there is no difference. From our alchemical point of view there is still an important difference – that is the energetic qualities that come from the mineral spirit captured in the original formation in the Earth’s crust. That spirit is not in the starting materials of commercially manufactured stones, so is not present to radiate and have influence on people. One can test the effects of natural stones as opposed to man made stones in the healing context, and also in the *mother liquor* experiment. Natural gems grow and respond to the liquid and man made gems do not. ▲

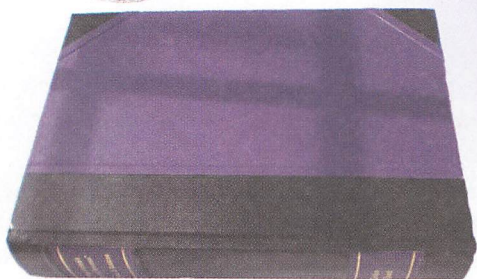
Dr. Ross Mack is an operative alchemist with more than 30 years of experience, whose pursuit of alchemy has driven him through several academic degrees, including osteopathy, medicine, natural medicine, herbal medicine, a PhD in Analytical Chemistry, and seven years of alchemical studies with Frater Albertus, in both Salt Lake City and Australia. *Alchemical Essays* is his first publication on the Great Work.

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FEATURE

The Easy Way

ARTOFFERUS AND PAUL HARDACRE

Not since *Le mystere des cathedrales* electrified the Parisian occult coteries of 1926 has a book, penned by an actual Master of the Art, been presented to students of Hermetic Science. Like that most enigmatic Adept, Fulcanelli, who had either already, or almost, achieved the Great Work, Artofferus desires to share his Way with us, and endeavours to give his treasured medicinal Stone to the world.

Presented in the form of extended commentary upon *Le mystere des cathedrales*, *Les Demeures Philosophales*, *The Hermetic and Alchemical Writings of Paracelsus*, *The Prophecies of Paracelsus*, *Currus Triumphalis Antimonii*, *The Turba Philosophorum*, *Alchemy Rediscovered and Restored*, *Aureus*, or *The Golden Tractate of Hermes*, and, particularly, the *Holy Bible*, *Artofferus' Book of Revelation*, the *Philosophers' Stone*, the *Easy Way* is a cabalistic masterpiece; an intricate monument to that undercurrent, detectable in all languages of the world if one makes the effort to look into them, sometimes called the *Language of God* or *the spirit of the word*. This language, which sages and Adepts use to communicate with those of like mind, is employed throughout this *Book of Revelation*, and enables the more curious aspirant to make significant progress in the endless possibilities of alchemical achievement (true alchemical praxis included). I am informed by this Hidden Master that, about ten years ago, he discovered what alchemy is truly about. Artofferus realised that he had, for many decades, been teaching spagyrics with an alchemical flavour – not alchemy. He subsequently ceased to directly teach others, and instead focused upon elaborating the Stone. Six years ago, he succeeded where countless others have failed. How I came to know this living *carrier of the Art* will be detailed elsewhere. That said, it has been a distinct honour and privilege to have worked with and learned from Artofferus these past two years, and to have offered some assistance in helping to prepare this work – dedicated to “Mother Earth and all her creatures, great and small” – for sharing with a wider audience. Selected excerpts, “carefully pulled like one’s first front teeth, by the author, exclusively for the *Alchemy Journal*”, are presented here.

Excerpt 1 (beginning on page 670 and regarding Fulcanelli’s short way in *Les Demeures Philosophales*, expounded upon and compared with the *Easy Way* of Artofferus):

Fulcanelli, (F, p. 339):

Whoever being ignorant of the *flick of the wrist* [French *tour de main* (p. 338), slight of hand?] of the operation, yet takes the risk to undertake it, must fear everything from the fire; that person is in real danger and can hardly escape the consequences of thoughtless and reckless action. Why then ... not to provide this means [how to avoid it]? We will answer this by saying that to reveal an experiment of this sort would be to give the secret of the short way. It is already much that ... we warned the beginner ... that he should be on his guard and redouble his prudence. A similar warning is rarely encountered in the books, and quite succinct as to what concerns the *Ars brevis* [brief way] ... Nevertheless ... it would be wrong to conclude that we are trying to dishearten him. If he wants to risk the adventure, let it be for him the trial by fire.

Fulcanelli then gets on to Plate XXVIII (p. 334), the bottom right motif (p. 338), **Panel 3** – *Lying on the altar of sacrifice, a forearm is consumed by fire. The sign of this fiery emblem holds in two words: .FELIX.INFORTVNIVM. Happy unhappiness!*

Artofferus:

Happy unhappiness is real; the *flick of the wrist* is real, and so is the danger if the technique is not performed correctly. Warning *beginners* of this danger seems out of place, for I am convinced that even quite advanced adepts are ignorant of any Brief Way, let alone a technique leading to one of briefest ways possible.

After two successful ‘Side Experiments’ with small amounts in slender Pyrex test tubes (Wednesday morning 6th July 05), I had the courage to tackle a large amount in a Pyrex test tube 15 cm long. I thought I had mastered the technique well enough, that I could apply ‘the flick’ at the right time, but the large amount of matter proved a different kettle of fish. Moreover, the tt (short for test tube) I had used before

with 'similar matter'. I had not seen the need to clean the tt; consequently, it was impossible to observe the matter's behaviour through the salt-coated tt wall. This was my biggest mistake; it resulted in disaster about which I'll get back later.

I had performed these tests before reading *The Dwellings of the Philosophers*, and when I read about the flick of the wrist, the forearm on fire, and happy unhappiness, I became convinced, firstly that Fulcanelli had encountered the same reactions in his experiments as I had; secondly, that he had succeeded in elaborating the Stone in a short way that relates to the end stage of my *Easy Brief Dry Way*; and thirdly, that the technique, which I thought I had invented, born out of necessity, had in fact been discovered by others before me. Each would have had a personal style of performing it, but increased awareness of the aim guides and drives the artist's actions to an inevitable result, the Stone.

The aim [p. 682] of these Side Experiments had been to put my theory to the test; a test to prove that in alchemy a sudden change in polarity depends on one simple action, like flicking a switch to turn on a light, then using the same switch to turn on darkness. That switch relates to a specific technique, *up* for one extreme, *down* for the other. In *Les Demeures Philosophales* it is called *tour de main*, translated in *The Dwellings of the Philosophers* as a *flick of the wrist*. French *tour* is *trick* in English. That's what I called it in my lab notes. *Trick* seems to fit the technique more so than *flick*. A flick is always associated with quick, whereas *my method* can be slow or quick. What it comes down to is know-how and skill. I asked a French-Australian what he thought, and he told me that *tour de main* has nothing to do with hands, that it is just a saying, indicating skilled expertise, something like *pull up your socks*, which has nothing to do with socks. Anyway, after perfecting the method, seeing that it works every time, who cares what one calls it?

Well, I do, because if anyone thinks *flick* the reader is put on a dangerous '*detour de main*' that leads to disaster. I, Artofferus, do not want that on my conscience, and therefore exclaim with Hermes' words in 'Aureus' or *The Golden Tractate*, Section I: *For myself, I had never discovered this matter to anyone had it not been from fear of the judgment and the perdition of my soul, if I concealed it. It is a debt, which I am desirous to discharge to the faithful as the Father of the faithful did liberally bestow it upon me.*

Excerpt 2 (beginning on page 295):

What I have written so far allows me to focus on the *Dry Way* ... For the *Dry Way* keep in mind *meld* rather than *melt*, the aim being to *meld* our opposites into *one*, which in the end always involves melting, always ending in glass [A, p. 296].

In *The Mystery of the Cathedrals* Fulcanelli calls Plate XXIX (facing F, p. 98) *The Bath of the Stars and Condensation of the Universal Spirit*. On page 107 he describes the scene: *Here we see a child falling from a crucible as large as a jar. A standing archangel with a halo and outspread wing, who appears to be striking the innocent, supports the crucible. The whole background of the composition is occupied by a night sky studded with stars.*

(Artofferus, page 298): The archangel represents the executioner, the operator, the smelter, the artist, as well as the volatile principle hidden in the darkness of Chaos (ore) ... Whatever the designer intended the object to portray is not that important; most important is what the thing represents, which has to be some kind of weapon made of iron, maybe the blade of an axe.

The crucible, which had to be large enough to contain the child, indicates that the process involves either melting or smelting, the latter term used for separating metallic constituents from ores.

Even though the book [The Mystery of the Cathedrals] demonstrates a deep understanding of the

Great Work, to verify one's understanding by practical proof is an utterly different matter.

The quatrefoil of Plate XXXVI facing p. 113, termed 'The First Matters', Fulcanelli describes as *showing some dead trees, twisting and interlacing their knotty branches beneath a [night] sky ...* (F, p. 130). In the next paragraph he relates the *dead trees to dead metals, rendered inert by the fire [of the smelting furnace] as the trees are in winter*. He goes on to say that what the metals lost in the metallurgical reduction has to be reintroduced to reincrude [reconstitute] them with the *proper agent*, (F, p. 131). He avoids naming this agent because here again the Secret of Secrets, the *Verbum dimissum* confronts him; faced with the impossibility of going further without breaking his vow he prefers to keep silent.

For me, the dead trees are not dead trees but crystals, which are made to look like twigs and branches. Those on the left distinctly look different to those on the right, indicating different species. This very quatrefoil relates to the archangel and the child with the large crucible/vase between them (Plate XXIX) ... Disregarding the crucible, those three 'items', the angel, the lump of iron, and the child, represent the same First Matters of Plate XXXVI in which, no doubt, iron had been included in the alchemical earth in the earthenware pot. In my words, the angel reveals the action and method of production, whereas the other quatrefoil shows the product thereof. They are the same First Matters, but the compound, invisible in the large crucible/vase, is cleverly externalised as dead-looking trees, *grown* out of dead-looking alchemical earth.

Excerpt 3 (beginning on page 308):

Early alchemists were often lost for words, as well as lost in time, and they felt totally lost as long as they had not found the Lost Word, the *Verbum dimissum* in material form.

The *cloak* of Saturn is coal black. Why? Because – thank God for Artofferus' simplicity – its

urn is full, saturated with introverted light, Saturn, you get it? One can see how full this urn really is, ready to overflow with a little extra *intensified* light: HEAT. No wonder that this old man, already light-saturated, when forced to eat this extra little bit more, that he vomits it out. Really, it is the same as with a crow, or raven, full with bitterness for not being a kookaburra, inflicted deep in its throat with a call of sadness and death instead of laughing its head off at sunrise and sunset in appreciation of wonderful times in between.

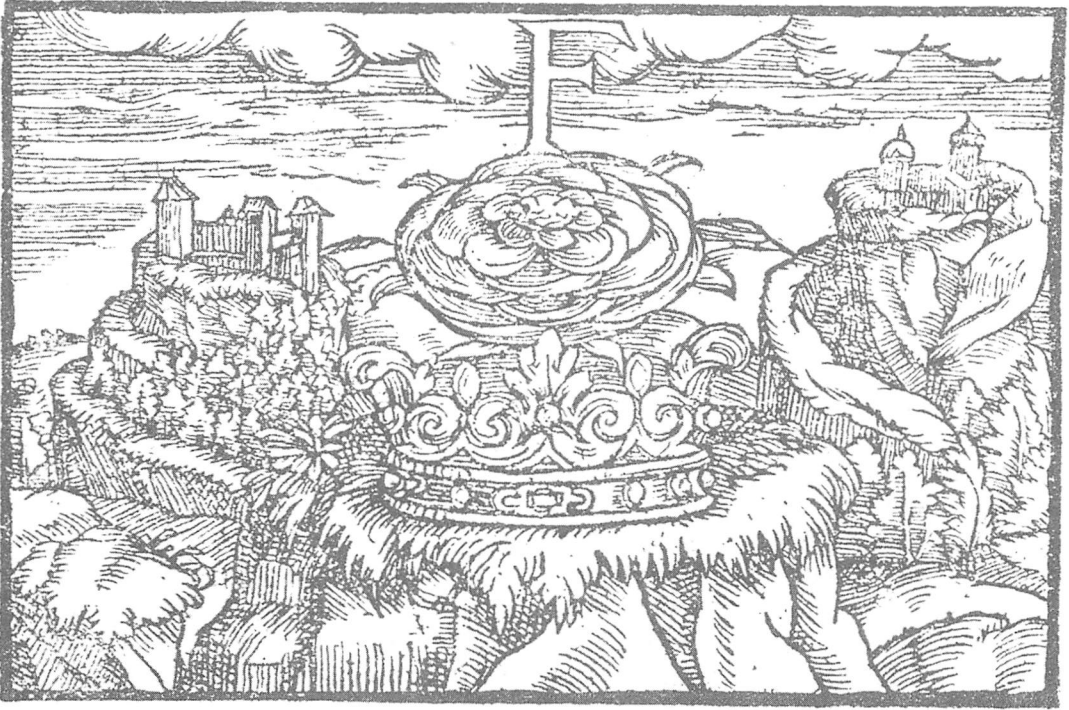
Excerpt 4 (beginning on page 331):

Basil Valentine calls Sulphurs of metals their *blood*, and the metals from which these Sulphurs are derived he calls *lions*. In *The Mystery of the Cathedrals*, page 94, Fulcanelli expounds on these lions followed by Basil Valentine's advice: *Dissolve and nourish the real lion with the blood of the green lion, since the fixed blood of the red Lion is made from the volatile blood of the green one, which makes them both of the same nature*.

Fulcanelli then confesses that he was unable to solve this. As usual, I understood what Basil meant only after having seen these lions in action during fusion in the later stages of my Great Work. Fulcanelli failed to grasp it because he thought that the blood (or Sulphur) has to be *extracted* out of the metals, which is not the case; metals are *converted* to a medium composition (glass), in which Sulphur and Mercury are active while molten.

Excerpt 5 (beginning on page 143):

The book [*The Turba Philosophorum*] had been at arm length on my alchemy shelf unopened for at least fifteen years. Most likely I had browsed through it at the time I bought it and couldn't find sense in the obscurity of its jargon. What attracted my attention was the reddish purple colour of its cover, which was strikingly similar



The twenty-sixth figure (top) and the twenty-second figure (bottom) from *The Prophecies of Paracelsus*.

“Alchemically this operation results in *living stone, living rock, Christ Himself.*”

to the general colour of several products I had come up with since April 2002.

When I began reading *The Turba* a couple of months ago, I was utterly surprised that I could follow almost all what they were talking about. Some descriptions of their products matched my own. Moreover, some methods of operation individual speakers hinted at were quite familiar to me, in spite of the obscurity they used ... I had read on page 130 [*The Turba Philosophorum*]: *For when ye behold the ixir turned into Tyrian colour, then have ye found that which the philosophers have discovered before you.* A footnote on that same page quotes from a different version: *then shall ye comprehend the sayings of the Philosophers.*

“Wow, I’m more advanced than I realise,” I thought. I read on eagerly, because for several weeks I had been struggling with two ‘purple problems’ and the clues had to be in *The Turba Philosophorum*.

One problem was that my purple stuff penetrated everything. It affected glassware, ate into crucibles, stained stainless steel, blackened my pure nickel spatulas, turned iron quickly to rust etc., and – the second problem – when I applied a little heat it vanished into thin air or vaporised as blue smoke. In *The Turba* it is also referred to as venom, ponderous smoke, tingeing spirit, a non-body ... ah ha ... purple did not have body. Body would keep the genie in the bottle!

[A, 145] In *The Turba* HORFOLCUS (in the second recension the speaker is called Orfulus) sums

it up on page 190 and 191 by stating: *when the colours begin ye shall behold the miracles of the wisdom of God, until the Tyrian colour be accomplished. O wonder-working Nature, tingeing other natures! O heavenly Nature, separating and converting the elements by regimen! Nothing, therefore, is more precious than these Natures in that Nature which multiplies the composite, and makes fixed and scarlet.*

This gave me the clue regarding what substance to use to provide body to my purple genie, because ...

But ... the second clue came from EXUMENUS, another speaker (page 163), explaining ‘to the reasoners a view the Master (Hermes) has put forth’: *Know ye that a very great wind of the south, when it is stirred up, sublimates clouds and elevates the vapours of the sea. The TURBA answereth: Thou hast dealt obscurely. And he: I will explain the testa, and the vessel wherein is incombustible sulphur. But I order you to congeal fluxible quicksilver out of many things, that two may be made three, and four one, and two one.*

A footnote on that page gives testa the meaning of a *vessel of baked clay*. Paracelsus uses testa to signify the skin of man’s body. Compare the red Adamic earth or clay; it is probably a variation of the same idea.

So, I first tried clay. I got a big bag from someone who has five acres of it.

The second clue, which I picked up from Exumenus when he said *I order you to congeal*

fluxible quicksilver out of many things, I deduced from his alleged fact that fluxible quicksilver (he means alchemical mercury) can be congealed out of *many* things. Of course, this operation has to be performed alchemically, not spagyrically. In his generosity he made this very clear by ordering his audience *to congeal* this particular fluxible quicksilver, which had to manifest in one single operation. If I had not performed a similar operation years ago, I don't think I would have understood what he meant.

Excerpt 6 (beginning on page 359):

Saint Peter, the chief of the Apostles, is traditionally regarded as the first bishop of Rome, based on: *And I [Jesus] tell you, you are Peter, and on this rock I will build my church, and the powers of death [Bible footnote says: Greek the gates of Hades] shall not prevail against it [Mat 16:18] ...* Peter believed that Jesus had made him Head of a holy priesthood, Head of the church, Vicar of Christ.

This assumption or delusion has ever since been carried over from pope to pope. However, Jesus had spoken truth. Jesus had even defined what this rock is, this foundation of his church. Moreover, he had given Peter the method how to *form* this rock by giving him the alchemical keys of the kingdom of heaven. Matthew 16:19: *Whatever you bind [coagulate/fix] on earth [below] shall be bound [simultaneously] in heaven [above], and whatever you loose [dissolve] on earth [below] shall be [simultaneously] loosed [dissolved] in heaven [above].* Alchemically this operation results in *living stone*, *living rock*, Christ Himself. However: *Then Jesus strictly charged the disciples to tell no one that he was the Christ*, since he (in the personified version) still had to *suffer many things* (go 'through the crucible'), and (alchemically) *be killed* (in the crucible), and *on the third day* (after the second repetition) *be raised* [Mat 16:21].

Matthew 16:22: *And Peter [confronting Jesus] took him [on] and began to rebuke him, saying, "God forbid, Lord! This shall never happen to you."* ²³ But

he turned and said to Peter, "Get behind me, Satan! [Cooperate with me, Satan!] You [Peter/Satan] are a hindrance (Greek stumbling block) to me; for you are not on the side of God, but of men."

God's law, as well as Nature's, is that the generation of a new (raised) form necessitates the destruction (death) of its present form, and secondly, that one polarity needs the 'cooperation' of its *opponent* to bring about a peaceful result on a higher level of frequency.

Excerpt 7 (beginning on page 499):

Of course, in the end, if there is one, *there is nothing that in its time will remain secret and not be revealed*, says Paracelsus re: Figure XXII [of the Prophecies]. [And a footnote on that page reads] Luke 8:17 [Jesus]: *For nothing is hid that shall not be made manifest, nor anything secret that shall not be known and come to light.*

I doubt that.

For now, it is of utmost importance that each enlightened reader realises that he/she becomes part of a growing worldwide spiritual thought force, which will transform the world as we know it radically without violence, with least discomfort to anyone and anything alive ... ▲

Artofferus says that in childhood, his 10 year older brother (also his godfather) George, awakened a keen interest in Nature. While walking through fields, parks, and botanical herb gardens in and around Antwerp, George told of their common names, and explained why they were so named. This involved 'dissection' and the engagement of all five senses. This led Artofferus to alchemy, and eventually, the Philosophers' Stone.

Paul Hardacre is a poet, editor, publisher, and student of Hermetic Science. He is the editor of the *Alchemy Journal*, and is a Managing Director of two publishing companies – boutique literary and arts publishers, papertiger media, and publishers of the esoteric, occult and arcane, Salamander and Sons. His latest collection of poetry is *Love in the place of rats* (Transit Lounge, 2007).

Seven Keys of Honoratus Marinier

ADAM MCLEAN

Alchemy is a mysterious subject and there remain many facets still to uncover. One of the most important of its still unrevealed secrets lies in the mass of wonderfully illustrated alchemical manuscripts. I have always been interested in this material and I am constantly amazed that so few others seem to share my enthusiasm. Over the past forty years I have had the delight of closely examining many hundreds of alchemical manuscripts and documenting thousands more. Amongst these are some truly amazing treasures. I have been able to restore, translate and make available editions of some of these works, and there remain many more for me to work upon over the next decade. Sadly, most people seem uninterested in this material, but instead return to the small body of readily available texts, picking these over and constantly reinterpreting them. They are, regrettably, missing out on some of the

great treasures of alchemy. I would like in this *Alchemy Journal*, over the coming issues, to have the opportunity of bringing before people some of these treasures.

The first manuscript I would like to bring out of obscurity is the alchemical manuscript of the *Seven Keys of Honoratus Marinier*. This work has 22 large format coloured drawings which illustrate an alchemical process proceeding through a sequence of seven stages. To each stage the author, Marinier, provides a symbolic key which is shown through a group of two or three coloured drawings. This illuminated alchemical work is, I feel sure, the last alchemical emblematic sequence ever to have been created, as it dates to the closing decade of the eighteenth century. The manuscript exists in only two copies, both of which I have examined. I asked Vincent Matley to translate the text from the French, and we were able to publish



"This illuminated alchemical work is, I feel sure, the last alchemical emblematic sequence ever to have been created, as it dates to the closing decade of the eighteenth century."

this in 2006 as a large format limited edition.

Marinier uses classical mythology in his exploration of the alchemical sequence. Through allegorical images he presents a kind of alchemical drama featuring, as its main characters, Vulcan, Apollo, Diana, Mercury, Saturn, and the alchemical adept. This follows the conventional alchemical idea of the sequence of colour changes – black, through white, to red. It incorporates bird symbols, with the initial appearance of black crows in the fourth key; the fifth key depicting various birds and ending with the appearance of the peacock; while in the emblems of the sixth and the seventh keys there is an interesting mirroring of bird forms.

The scene pictured above is just one example of the rich imagery found in the manuscript.

The *Seven Keys of Honoratus Marinier* has been entirely neglected. I first discovered it back in the late 1980s and often thought that I was the

only person taking an interest in it. Now, after some twenty years, I have been fortunate to have been able to make this work available again to the small group of interested souls who share my enthusiasm for this emblematic material. I hope that I might inspire some of the readers of this *Alchemy Journal* to find delight in these beautifully illustrated alchemical manuscripts. Alchemy is a great unexplored treasure house of imagery. ▲

Adam McLean is a well known, researcher, authority, and enthusiast for alchemical texts and symbolism, and the editor and publisher of more than fifty books on alchemical and Hermetic ideas over the last thirty years. He adopts the view that alchemy can best be appreciated and understood by reading the original texts and contemplating its elaborate symbolism.

Muse

Enigma Philosophicum

D.D.W. Bedman

There is no light, but what lives in the *Sunne*;
There is no *Sunne*, but which is twice begott;
Nature and *Arte* the Parents first begonne:
By *Nature* 'twas, but *Nature* perfects not.
Arte then what *Nature* left in hand doth take,
And out of *One* a *Twofold* worke doth make.

A *Twofold* worke doth make, but such a worke
As doth admitt *Division* none at all
(See here wherein the *Secret* most doth lurke)
Unlesse it be a *Mathematicall*.
It must be *Two*, yet make it *One* and *One*,
And you do take the way to make it *None*.

Lo here the *Primar Secret* of this *Arte*,
Contemne it not but understand it right,
Who faileth to attaine this formost part,
Shall never know *Artes force* nor *Natures might*.
Nor yet have power of *One* and *One* so mixt,
To make by *One fixt*, *One unfixid fixt*. ▲



From page 423 of *Theatrum Chemicum Britannicum*, containing *Severall Poeticall Pieces* of our Famous English Philosophers, who have written the *Hermetique Mysteries* in their owne Ancient Language. Faithfully Collected into one Volume, with Annotations thereon, by Elias Ashmole, Esq. *Qui est Mercuriophilus Anglicus*. The First Part. London. Printed by J. Grismond for Nath: Brooke, at the Angel in Cornhill. MDCLII (1652).

Inner Order Alchemical Manuscript

A Process for the Philosopher's Stone

Attributed to Edward Kelley

1592-97

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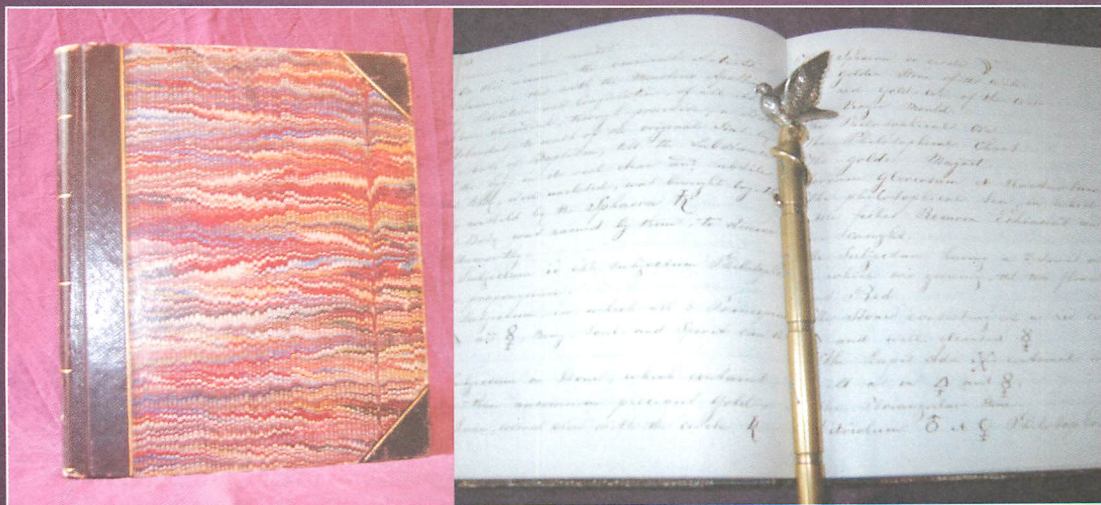
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Reviews

Among the Generous

Russ House

Rubellus Petrinus

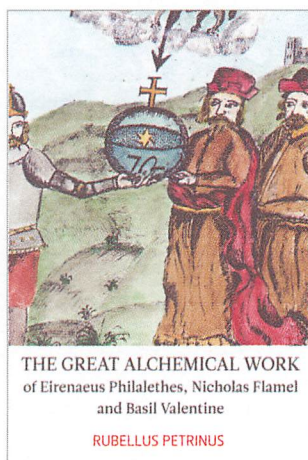
The Great Alchemical Work of Eirenaeus Philalethes, Nicholas Flamel and Basil Valentine
Salamander and Sons, \$24.95 (Australia),
\$22.95 (USA), £12.50 (UK), EUR18.50 (Europe),
paperback, 128pp + 6pp full colour plates,
ISBN 978-0-9804099-0-1

Some years before the translation of this present work into English, I had discovered the website of the author, and read with pleasure his presentations on various alchemical topics. I was struck at once by his insistence on the preparation of canonical materials, in itself a key to those who would follow the work of the Adepts. Clearly, here was a labourer, who explained much with relatively few words and a few well-chosen photographs from his laboratory.

I wholeheartedly recommend *The Great Alchemical Work of Eirenaeus Philalethes, Nicholas Flamel and Basil Valentine* to those whom the author addresses the book – those who would find their way along the alchemical path: “All Brothers in Art.”

Rubellus Petrinus demonstrates, with credibility, his understanding of alchemy as practiced by the Western Adepts, primarily Philalethes, Flamel and Valentine. He explains laboratory practice, which he has *without doubt* performed, that corresponds step by step with the veiled writings and symbolic illustrations of these alchemical masters. He explains in detail the materials, vessels, and processes that he considers the best to recreate these works. In this regard alone, I imagine that even those with decades of practice will find important ideas. Further,

he explains the sorts of texts that he considers the most fruitful to study, and then, through example, shows us the sort of insights that he has accomplished and verified to a large extent. “We found multiple difficulties in the books of these Hermetic ‘Masters.’ Thus wise, for you, Brothers and lovers of our Art that read us, in order to go further in outlining some of the obstacles, we have written this modest work as a beacon for you to find the way at least upon the path that we travelled.”



For this, we must consider the author to be among the *generous* writers, who would not wish his fellow disciples of the Art to tarry long in a wilderness of errors. At the same time, he clearly respects the tradition that one must proceed by their own effort and at a few points in the exposition asks that we discern what he has chosen not to reveal, such as when he explains a technique of his own discovery to render the salts of a plant volatile so that they might distill over:

“To our knowledge no modern alchemist dared go so far towards divulging, in writing, the work of these two alchemists [Philalethes

and Flamel]. As we explained in the beginning of this treatise, we have done this with the intention of demonstrating to the skeptic that alchemy continues to live and that this Art which the Masters have written about is a perennial tradition, for we know today how to interpret them. It is evident that we are not allowed to say everything we would like to about alchemy, mainly in respects to the operative details, because those are the occult ‘keys’ to the work ... However, we will be satisfied if some of you, Brothers that love Hermes’ Art, find in this modest work enough teaching to allow you to travel your own way.”

Later, Rubellus Petrinus explains:

“Don’t feel that one can learn alchemy by the reading of books alone, even if they are the best classic or contemporary authors. Be disappointed by all those that think like this, because they will be unavoidably enticed onto the wrong path. If you don’t progress by means of a Master or a Brother in the Art’s charitable hand, you will never make headway, unless they provide knowledge of at least the first steps.”

Given the limitations of the printed word that the author points out to us, we will recall that the manuscript that Nicholas Flamel encountered was central to the story of his impassioned search for the keys to open it, which led him to the Treasure of the Wise. Rubellus Petrinus has honoured the traditions that he respects, and offers encouragement to those who would travel as he is travelling, following his understanding of the adepts of Western Alchemy.

The publisher, Salamander and Sons, has created a handsome and well-crafted edition, a harmonious vessel for this important work. While the author wrote in his native Portuguese, I believe that the English reader will find the translation to flow very naturally, so that they might concentrate on the author’s message without distraction. I noted no typographic or transcription errors other than in the transcription of the Third Key of Basil Valentine,

on page 90, where the text reads “... set it under a *mussle*”, which likely should be *muffle*. (Incidentally, a book recently released by a firm long considered to be one of the more important esoteric publishers in the United States had so many typographic errors that it was uncomfortable to read). **Δ**

Russ House lives near Chicago and has had a lifelong interest in practical alchemy, having studied with Frater Albertus, Artofferus, Jean Dubuis, and Jack Glass, among others. He and his wife Sue operate Triad Publishing (www.triad-publishing.com), which provides access to the teachings of the former Philosophers of Nature (LPN France). He recently published a novel, *The Portal: A Story about Love, Immortality and the Philosopher’s Stone* (Triad Publishing, 2007).

Mysteries of the Master **Jay Hochberg**

Louis Sahagun

*Master of the Mysteries: The Life of Manly
Palmer Hall*

Process Media, \$19.95 (USA), 295pp,
ISBN 978-1-934170-02-1

This biography wonderfully demystifies its subject and educates its reader. If you read much about Freemasonry, by now you surely have encountered some of the writings of Manly Hall, who wrote brilliantly and poetically about the Craft as a young man, several decades before he actually was initiated into the fraternity.

Our author is a staff writer at the *Los Angeles Times* where he won a Pulitzer Prize for a series on Latinos in southern California, and where he writes on subjects varying from religion to crime to the environment to politics. Sahagun uses reportage from the archives of his newspaper to sketch the socioeconomic landscape of California at the very moment the Golden State began

to blossom into, as Woody Guthrie would later call it, the Garden of Eden. That, plus the numerous personal interviews and countless facts, large and small, culled from Hall's and others' writings, enables Sahagun to show the reader the early 20th century wonderland of endless opportunity where a Canadian teenager with a sixth grade education was able to transform himself into a world-renowned authority on timeless teachings and founder of a school of esoteric higher education whose writings appeared on President Harry Truman's bookshelf.

And there is no mistaking this book is a biography written by a newspaperman, and not a work of hagiography penned by a fan. Hall's writings are well known to several generations of Freemasons, Rosicrucians, alchemists, Hermeticists, and others who delve into occult knowledge and who may be naturally disposed to romantic idealisation, but the details of Hall's life have not been disseminated as widely as his works. Sahagun performs the valuable service of not only rendering a portrait of a man, but also of revealing the inconsistencies – perhaps hypocrisies – of a man who personally touched thousands and reached many thousands more the world over with his messages of discovery and self-improvement. Even the narrative of the book lends itself to consideration of duality as *Master of the Mysteries* begins with an improbable Horatio Alger-like tale of a teenager arriving in Los Angeles, and concludes with an unexpected murder mystery worthy of a Hollywood film noir.

Late in 1919, Hall arrives in the City of Angels seeking a reunion with his mother, who had abandoned him in infancy. In his exploration, Hall meets Civil War veteran Sydney J. Brownson, who occupied a part of southern California's occult culture as a phrenologist. Recognising potential in the teenager's intellect, personality and physical appearance (this book's front cover depicts the Barrymore-like visage of the young Hall), and thinking he found in Hall a younger

version of himself, Brownson plays mentor to Hall's apprentice, imparting an education in religions and ancient histories. Less than a year later, Hall would appear before his first audience – a group of half a dozen gathered to hear about reincarnation – beginning the career that would define the rest of his life.

Hall's message in this embryonic phase incorporated knowledge from ancient Egypt and classical Greece to medieval Christianity and the modern mysticism of Helena Blavatsky. He spoke of the importance of self-control and the necessity of right thinking and right action to achieving harmony with the laws of the universe. The ideas he espoused “impel the believer to remake his own life, correct his faults, strengthen his character, and deepen his knowledge.” In time, Hall's repertoire would enable him to speak extemporaneously for 90 minutes, a format he would never abandon, promptly concluding his every lecture at that hour-and-a-half mark with the sign-off: “Well, that's about all for today, folks.” He made it look so easy that his fame began to spread among fringe religion and hidden wisdom circles, and he became a peer among those who led the various fellowships and congregations of diverse seekers that always seemed to be looking for leaders. His audiences grew in size, and his appearances increased in frequency during this period of unusual spiritual exploration. Another trademark Hall adopted at this time was the one dollar admission fee paid by each audience member, not an insignificant sum at the time. Also commenced was the building of Hall's collection of ‘rare and unusual’ books that eventually would total 30,000 volumes and would serve as the research library of what would become the Philosophical Research Society. And it also was during this period when Hall first explored his potential as a leader of an organisation – in this case, the Church of the People, with 600 congregants. “Hall had no experience whatsoever in running a church – or anything else. But the 19 year old was naïve and

enthusiastic enough to take on the duties, which included counselling in a small office people old enough to be his grandparents.” For this role, Hall “began boning up on comparative religion, philosophy, sociology and psychology,” which enabled him to answer questions with “warm, reassuring words and admonishments of Confucius or some other sage. Seemingly overnight, Hall became a one-stop source of an astonishing range of eclectic spiritual material that resonated with the intellect, and the subconscious.”

The Manly Palmer Hall the occult world cherishes to this day was born.

For comedians, timing is everything, and for salesmen, it's location, location, location. For young Manly Hall, success involved both time and space. One of the most useful aspects of this book is its author's description of the spiritual scenery of southern California in the 1910s. “It was a time when many civic and business leaders, judges, architects, physicians, engineers and entertainment industry figures were members of Masonic lodges, whose neoclassical temples were among the most imposing buildings on the southern California landscape” at a time when Hollywood consisted of only a “sparse mix of buildings and citrus groves.”

“In those days,” Sahagun continues, “the city attorney, city marshal, city treasurer and first mayor, George Dunlop, all were Masons,” as were Hollywood's first newspaper publisher and other prominent entrepreneurs. “Hall hoped to catch their attention.” And he wasn't alone. Newspaper advertisements for other occult organisers were abundant, and Hall kept track of them: Dr. Nephi Cottam and his craniopathy; Manneck of India; Institute for Metaphysics founder Edwin Dingle; astrologer Charles Robert Wilson; the National Academy of Metaphysics' courses on ancient teachings; Princess Zoraida, the crystal gazer; Pneumandros, who offered a \$5,000 reward to anyone who could prove that his healing powers were bogus; and Professor J.W. Parker, who claimed the Great Pyramid in

Egypt was ‘the Bible in stone’; Prince of Destiny George Terry; Katherine ‘Purple Mother’ Tingley; and of course H. Spencer Lewis, founder of AMORC, were among those who made California an interesting place for those outside of mainstream religions, to say nothing of the many yogis, swamis and dealers of occult books.

Yet Hall prospered where most of the others failed. By cultivating the right connections and indulging his penchant for publicity, Hall managed to ensure a steady stream of revenue and an aura of inspired confidence always characterised his endeavors. His panache is perhaps best memorialised in a single book that has captured imaginations all over the world. Nicknamed ‘the Big Book’, Hall's *The Secret Teachings of All Ages* was as grand as the decade dubbed ‘the Roaring Twenties’ itself. Seven years in the making, with a production cost of \$150,000, much of it raised through advance sales, the Big Book's publisher accepted the project on the condition that the book be designed by John Henry Nash, a veteran of Vatican publishing. The result is the iconic 13 x 19 inch massive tome laden with 54 full colour plates depicting ancient and medieval symbols; hundreds of black and white illustrations copied from rare books; and of course the hundreds of pages of Hall's essays on Masonic, Hermetic, Rosicrucian, Pythagorean, Native American, Qabbalistic, and other esoteric topics, mostly dictated in four hour sessions day after day. The book's first two print runs totaled 1,100 copies, and were sold out in advance at the price of \$100 each. That's \$1,261 in today's money. “It is a living human document pulsating with mental and spiritual vibrations of a profound thinker,” said George Barron, curator of M.H. de Young Museum in Golden Gate Park. “It takes all knowledge for its province, and reduces whole libraries to the compass of a single tome.” It has sold over one million copies in more than 80 years. Sahagun writes:

Hall's life would never be the same. Overnight

he went from being just another earnest young preacher in the City of Angels to becoming an icon in the increasingly influential metaphysical movement sweeping the country in the 1920s. His book challenged assumptions about society's spiritual roots and made people look at them in new ways. His presence at a dinner gathering or civic event inspired awe.

This biography spans the coming decades of Hall's life interspersing its major events with its even more revealing private moments, and therein is found the man many readers are meeting for the first time. There is his first marriage, to his longtime secretary, which was practically a secret, the extant mementos of which evidently are merely some "census data, a wedding certificate, a few photographs" and the coroner's report of her suicide. We have the details of the founding and construction of his Philosophical Research Society, his famous travels around the world, his relationships with various admirers and supporters, and his eventual admission into Freemasonry, which marked the end of his writing on that subject.

Also remarkable are his many interactions with famous personalities; with almost Gump-like precision, Manly Hall appears in the most unusual company. Or maybe it's not unusual at all that he influenced and befriended a future leader of the Greek Orthodox Church, a Nobel laureate in physics, the governor of California, and the mayor of Los Angeles. That he saw one of his writings adapted to the screen by Warner Brothers which promoted the movie with a séance at Hall's home; that he wrote a screenplay for Boris Karloff; or that he hypnotised Bela Lugosi in a film trailer promoting the movie *Black Friday*. And that one of his admirers was Elvis Presley; or how his mentoring in the 1950s of a young L.A. policeman, who had a partner named Roddenberry, would result a decade later in the *Star Trek* episode 'Mirror, Mirror' concerning parallel universes. That he

was friends with Harry Houdini, Aldous Huxley and Helen Keller, with whom he shared a love of Swedenborg's occult writings. Or that on October 27, 1963 he lectured on President Kennedy's horoscope, predicting danger for JFK; or how one of his books was found among the possessions of a young Rosicrucian student who had just murdered Robert Kennedy.

There are also stumbles, the kind inherent in any human existence, and it is without unkindness that Sahagun shares various incongruities:

Living in the spotlight was not easy for Hall, who struggled to apply his teachings to his own life. His home life was a catastrophe of marital strife, physical ailments, alternative health regimens, and over-eating all the while he tried to live up to his image as a 'maestro' of practical esoteric philosophy.

Hall believed in the brotherhood of man under the fatherhood of deity, but authored an essay in 1942 titled 'The Jew Does Not Fit In' which echoes a view not unfamiliar to Nazism. He wrote of goodwill toward men, but supported using birth control to limit reproduction of the "mentally and physically unfit." He never claimed to have received a formal education, yet he also failed to correct those who addressed him as 'Doctor Hall.' He lectured on fostering harmony in marriage, but the domestic Hall was the hen-pecked husband of a domineering and often irrational second wife. He resolutely believed a healthy body was fundamentally necessary to a sound mind, but he bloated himself into obesity and its inherent health risks by overindulging his addiction to sweets, and spoiled his matinee idol looks with an enormous midsection that he tried to conceal with cleverly tailored dark suits. Hall was endlessly generous in loaning price-less books and artifacts for public display, but he governed PRS with an autocrat's manner. He made a career out of distilling the words of the ancients, but publicly belittled an employee

who attempted the same in his own way. Hall devoted his life to preserving ages-old wisdom, and yet told one of his top aides that PRS was built only for his own needs, and that he didn't care if the school endured after his death.

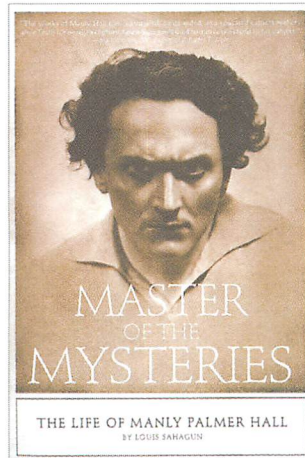
Of course the cruelest dichotomy comes at the end of life. Where a man of such accomplishments had every right to set aside his working tools and peacefully depart for "that undiscovered country" at the end of long, illustrious labors, Hall died in circumstances that only the most generous and hopeful souls could call 'uncertain.' Hall confidantes, private detectives, Los Angeles police and others suspect Hall was murdered by a seemingly opportunistic and manipulative aide who sought to gain control of the master's notable wealth. The details of the body's discovery are upsetting and need not be revealed here, and even more shameful is the ineptitude of the original autopsy performed by the county coroner, a performance that Sahagun suggests foreshadows its dismal performance in the post mortem examinations four years later of O.J. Simpson's alleged victims. The district attorney was never satisfied that enough evidence had been amassed to proceed with murder charges. "I hated to see that guy get away," said one LAPD detective. "We worked that case 12 hours a day. The problem was we couldn't do that forever. We only have so many Hollywood detectives." Because the accused was a leader in PRS, the organisation wound up paying his legal fees; he died in 2001 of adrenal cancer. In 1995, five years after his death, and after repeated exhumations and examinations, Manly Palmer Hall's body was at last cremated.

Master of the Mysteries is a very well written book, and the reader can see it is the work of a

newspaper reporter, as nearly every paragraph consists of no more than three sentences, allowing for easy comprehension of the fluid prose. The writer's own words and those of his many sources are woven together in seamless narrative unblemished by either jarring errors or obvious omissions (although researcher/publisher Jay Kinney is misnamed, twice, as 'Jay Kenny' – a personal peeve of mine). The book's illustrations were chosen wisely. This useful collection of photos, pamphlets, book covers and frontispieces, personal notes, archival records, newsletters and newspaper ads serve up history in the manner of a time capsule. This life of Manly Hall is meticulously annotated with hundreds of endnotes, with an average of 53 citations per chapter. Hall's Masonic maxim, "To learn is to live, to study is to grow, and growth is the measurement of life" is revealed as his genuine way of life, but there is no mistaking this biography as anything other than a chronicle of one mortal's existence. With the gamut of manly strengths and weaknesses, Hall is defined here in a way that recalls

the wisdom of Ecclesiastes, in which Solomon himself admonishes, "Remember now thy Creator in the days of thy youth, while the evil days come not ... For God shall bring every work into judgment, with every secret thing, whether it be good, or whether it be evil." Anyone who feels indebted to Hall for sharing the Secrets should read this biography to attain greater appreciation for the man, foibles and all. ▲

Jay Hochberg is Worshipful Master of the New Jersey Lodge of Masonic Research and Education, No. 1786 in Trenton, New Jersey, and is a co-founder of The Masonic Society, a non-profit educational association serving the Craft in North America.



Books available for review

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Modern Magister

John H. Reid III



John H. Reid III was born on 18 May 1961. He has been studying and practicing alchemy from his early twenties. Over the course of the 20+ years that have unfolded since, he has experienced the Art profoundly enter into and help change his life for the better. In the course of this time he has worked in diverse jobs ranging from being a dog walker, house sitter and baker, to being a photographer, medical laboratory technician, and computer programmer. He has been married and divorced once, seen two beautiful daughters come into the world, and has finally developed a relationship with a woman with whom he can practice alchemy in *all its varieties*.

John is the head of laboratory operations at Golden Vessels Corp., a modern day spagyric and alchemical production facility making Plant Stones, Pulse Essences, and Quantum Gem Elixirs (visit www.goldenvessels.com). He is also the head of research and instruction at Spagyria, Inc., an educational and research organisation dedicated to advanced spagyric and alchemical research and teaching related to both the plant and mineral kingdoms (visit www.spagyria.com).

How would you explain or define alchemy? Is alchemy the same as spagyrics?

I will start by saying that alchemy is nothing, then narrowing my view to what pertains to the physical laboratory, whose actions are reflected within the operator. In saying this I want to say that I recognise and fully utilise the spiritual aspects of this work, but for reasons of clarity and brevity this answer is narrowed in its focus.

Alchemy for me then is the realisation of the inherent state of the matter. For within each thing lies its perfection, waiting for Art to give it expression. Fundamental to alchemical thought is the fact that the Essence of all things is good, that their Body, Soul, and Spirit – or Three Essentials – are perfect. It is these inherent qualities which allow for the alchemist to have hope in his undertakings. For if he follows Nature he will initiate a natural process that gives rise to the ultimate expression of Nature.

Many have described alchemy as the raising of vibrations, or perfecting matter. Truth be told these operations have a place in the work, but in and of themselves do not make a work alchemical. One can argue until the cows come home on exactly how one is to raise vibrations, or perfect the matter, based on the arbitrary sensitivity – or lack thereof – of the worker or observer. One can follow the old recipes to the letter, making all ingredients according to canonical procedures, and one is still not necessarily practicing alchemy. Let me stress that practical operation devoid of the reverence for the inner work or not ensuring that things are made according to Art, will result in failure, but doing them does not guarantee success either.

What is needed to perform alchemy is the Mercury of the Philosophers. This elusive and tantalising substance is expressed eloquently in

“Both the alchemist and spagyricist can use the same procedures to bring about the cohobation or reunification of the prepared Essentials. Yet the end product will be greatly different.”

attributes associated with Binah, for on one hand it dissolves all matter into chaos and on the other is the pregnant expression of manifestation.

As circular as Binah is, so too is the work of acquiring the Mercury, for it must use only materials supplied by the subject matter being worked on. Remember the ‘all things are perfect’ central tenet, well it comes into play here. Because of the way they are made, the state of the materials used in the manufacture of the Philosophical Mercury are extremely important, and only fractions or elements acquired from the subject matter should be used. When this is done properly and nurtured, a substance is born that will have the ability to dissolve away the walls that imprison the Essence from any of the subjects in the kingdom from whence it hails.

It is this power of liberation without sterilisation, which is so important in alchemy. All other methods of acquiring the Essence or Three Essentials of the matter end with an Essential lacking vitality. This is why the old alchemist claimed that no alchemical work could be begun or brought to completion without the use of Our Mercury.

Fortunately, alchemical tenets are transcendent and find expression equally through the Three Kingdoms of Nature. Learn the procedures, tenets and tricks used in one kingdom and you have an entryway into any other kingdom.

Talk that the Mercury of the Philosophers is but a metaphorical statement are often bandied about, but one can at least prove the validity of the concept by performing the work in the Plant Kingdom.

From the materials supplied only by the matter being worked on, it is possible to make from any subject of the Vegetable Kingdom a venerated liquor named *Circulata* which has the ability, without the use of any external heat, to instantly separate the Three Essentials from plants.

Now we can begin to segue into the second part of the question. The Three Essentials are what the alchemist seeks to liberate from the inner prison as long as they have been delivered via the Philosophical Mercury. In the plant world these Three Essentials (Body, Soul, and Spirit) are assigned metaphorically as a plant’s crystalline mineral salts, essential oil, and ethyl alcohol. In my experience, only the first two can be visibly seen when performing a separation using *Circulata*. The third lies within the natural process that automatically unfolds when the two have been treated and then combined in a certain way.

Spagyrics is a manual methodology whose working model – separate and recombine – can be incorporated into the alchemical practice, bearing in mind that not all spagyric things are alchemical, but all alchemical things are spagyrically prepared.

The modern spagyric method (a three step process of separate, purify, recombine), used normally for acquiring these three substances from a plant, generally involves high calcination temperatures for the salts, steam distillation of the essential oils and fermentation of the bio-mass to make ethanol, which is later rectified to purity. All of these methods at some point give us a sterile product, because of the

way they were acquired.

The spagyricist and the alchemist both want the Body and the Soul, each with its own inherent Spirit, but what each calls their Mercury is vastly different in character.

The spagyricist calls ethyl alcohol his Mercury, yet the separation of the spagyricist is achieved actually through extraction, and thus no true separation has taken place.

Conversely, the alchemical process uses a gentle separation brought about by the Mercury made from one subject in the kingdom in which the alchemist desires to work. This separation, when done on plants, causes a visibly discernable separation of some of the finer salts from the plant, and the essential oil, as it floats or sinks in the liquid medium holding the plants tincture and body.

Both the alchemist and spagyricist can use the same procedures to bring about the cohobation or reunification of the prepared Essentials. Yet the end product will be greatly different. That is not to say that spagyric products have no use – on the contrary, they do, and when used with *conscious intent* some amazing inner experiences can be triggered.

Yet spagyrics and alchemy are not the same. The spagyricist sees the Three Essentials as being liberated via the work of a methodology. For the alchemist the only way to free the Three is via the Mercury made from an admixture of the four elements, won from various fractions of the matter.

What is the origin of your interest in, and practice of, alchemy and/or spagyrics?

From earliest childhood I have had a magnetic attraction to things occult. My introduction to the Western Inner Tradition, and thus alchemy, came about during my early twenties via a fellow who started off by giving me my very first alchemical book. I clearly remember the verbal exchange that Charon and I had, as he put the book into my hand, his grip still on it, and

bode me to look him in the eye as I responded to his query once more. I purchased two books right after that incident – one by Franz Bardon, and the other by Frater Albertus Spagyricus.

Which alchemist or spagyricist – canonical or contemporary – has most influenced you?

This question and the next one are tough, especially if one confines themselves to only one choice without the plethora of “but I also like” addendums. Which alchemist has most influenced me ... I would have to say, without any hesitation, Frater Albertus Spagyricus (Dr. Albert Richard Riedel). His writings opened up for me in a big way the worlds of spagyrics and alchemy, especially with regards to terminology, fundamental practices and tenets. Without his help I am dubious as to my having been able to find the keys to the many locks one is faced with when studying alchemy. Oddly enough I never met the man, he had transpired by the time I came to know of him. My only contact with him, if one can call it that, came through having spoken with his wife (Soror Emmy) and, most importantly, getting my hands on original copies of the *Alchemical Laboratory Bulletins*, *Parachemy* and *Essentia* magazines. My entry into the egregore, left by the spiritual and physical work that happened within his groups, was through intense devoted study of those written materials. I imbued myself with the material until I resonated with it, and could begin to discern things through it. If you are fortunate enough to come across complete sets of these materials get them, study them, resonate with them!

Which alchemical or spagyric text or book – canonical or contemporary – has most benefited your operative work?

There are two books I have in mind. The first – *Aurea Catena Homeri* (or *The Golden Chain of Homer*) – more for its clearly laid out philosophical points, but it also has a good deal



The small low temperature distillation area of one of John H. Reid III's laboratories.

of practical work, which is rather veiled in its expression. The second for its practical section which, for the most part, is clearly laid out, with some advanced work, having a veil similar to how its philosophical points are made. Without a doubt (he said while rubbing the back of his head) it would have to be the second, *Currus Triumphalis Antimonii* (or *The Triumphal Chariot of Antimony*) by Basil Valentine. This book really opened up for me the transcendence of the alchemical laws, and how if one looked deeply they would see the fundamentals of the practical laboratory work being the same, from kingdom to kingdom, with just their mode of expression slightly altered. But if the building was on fire and I could only grab one book, it would be the other one.

Describe your ideal laboratory.

Well, it would pretty much be the laboratory that I have now only bigger, with a few more departments like SCR (Super Conductive Research), and TWDI (Trans Warp Drive Investigation). Oh yeah, let's not forget the large plasma screen, and super surround sound system, and an auto self-reconfiguring computer system for when I play my online games or music.

Describe your current laboratory.

We actually have two laboratories: a small one we still maintain in White Plains, and a second laboratory in a small country estate nestled on top of a mountain, adjacent to an active winery and vineyard. There is a barn where the work of performing various volatile

distillations, making diverse mineral glasses, and using the seasonal weather to temper the *matter*, can be done. In the laboratory proper we have various sized ovens for calcining and heating; an area for prep works (i.e. crushing plants, grinding crystals and gems); an area where our never-ending multiple large low temperature distillations and circulations occur; another area for medium sized distillations, both low and high temperature, for essential oil extraction; an outer area used for work with substances like antimony; and outside areas where our multiple large volume Essential Oil steam distillations occur.

What advice would you impart to an aspiring alchemist or spagyricist?

Read. Today, so many people have such varied opinions about alchemy and make assertions or associations based on what can only be called scant support. The cure for this is reading and then, of course, thinking and observing Nature.

The following works should be considered essential reading: *Aurea Catena Homeri* (or *The Golden Chain of Homer*); *The Alchemist's Handbook* by Frater Albertus Spagyricus; *The Practical Handbook of Plant Alchemy* by Manfred M. Junius (now published as *Spagyrics: The Alchemical Preparation of Medicinal Essences, Tinctures and Elixirs*); *Collectanea Chemica* by Eirenaeus Philalethes; *Gold of a Thousand Mornings* by Armand Barbault; *The Great Alchemical Work of Eirenaeus Philalethes*, *Nicholas Flamel and Basil Valentine* by Rubellus Petrinus; *The Path of Alchemy* by Mark Stavish; and *Real Alchemy* by Robert Bartlett. My own book, *The Minor Opus* (downloadable from Adam McLean's Alchemy Website www.alchemywebsite.com/johnreid.html), the *Alchemical Laboratory Bulletins* (downloadable at www.spagyria.com/bulletinannounce.asp) and *Essentia* magazine (available from www.spagyria.com/specials/FraterAlbertusLegacy-Publications.asp) are also recommended.

Daring, Knowledge, Volition, and Silence: these are the four pillars that support the Temple of Solomon, the Adytum, your inner abode. The greatest of these, in my opinion, is Silence, for many a great plan has been thwarted by a too quickly spoken word, the heat of its desire lost because it was released in words before its time.

What a person needs to attain success in this Art, besides normal intelligence and emotional stability, is *persistence* and *determination*. Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent.

Finally, this prayer:

*Lord open my mind that I may
perceive thee,*

*Open my sense of sight that I may see
your singular divinity,*

*Open my sense of smell that I may
partake of the perfume of your essence,*

*Open my sense of hearing that I may
listen to the silence of your voice,*

*Open my sense of taste that I may speak
and savor the sweetness of truth,*

*Open my sense of touch that I may
experience the rapture of One.*

*For where does all Knowledge and
Wisdom come from, but thee O Lord,*

*With Nature as Your Equal to show
the way,*

*We seek knowledge founded upon
wisdom,*

With kind and pure hearts to use it. ▲



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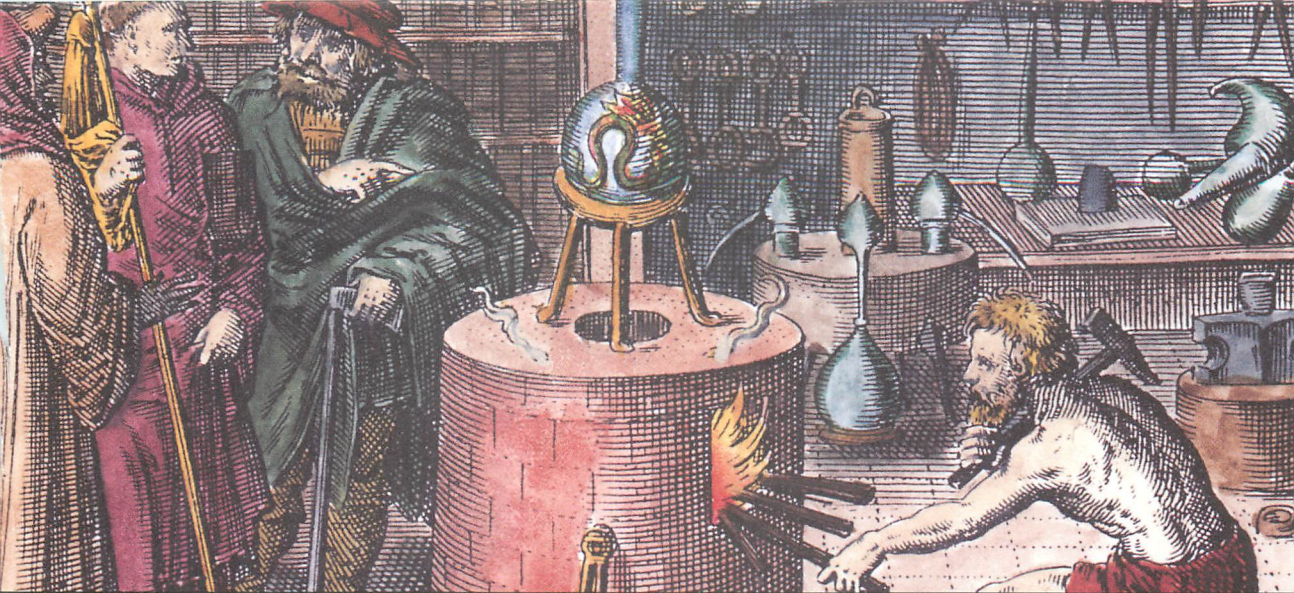
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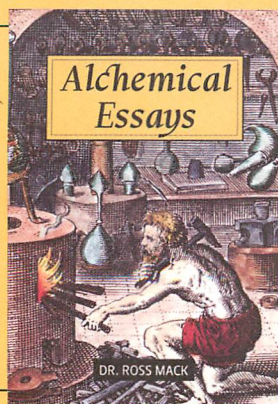




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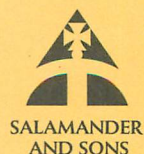
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