

THE ART OF ALCHEMY

-OR-

THE GENERATION OF GOLD

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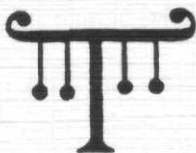
A COURSE OF PRACTICAL LESSONS

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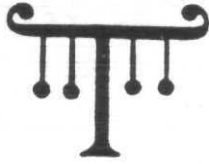
Metallic Transmutation

by

Delmar Bryant



Part Three, Lessons 7 - 9



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The Art of Alchemy

PRACTICAL LESSONS. NO. 7

D P E P

Out of the mouth of babes and sucklings thou hast perfected praise.—Matt. 21:16.

These words were spoken by Jesus on the occasion of his hearing the children singing in the temple, "Hosanna to the son of David." The quotation is from Psalms, only there it reads, "thou hast founded strength."

While we recognize the innocence and purity of childhood, yet how are we to understand that which comes from the mouth of babes is in any sense the perfection of *praise*, or the foundation of *strength*?

Truly, there must be an occult reference here to some condition or circumstance not generally understood. Taking the words of the text as literally true, it would seem that the usual attempts at intellectual and physical acquirement were wholly abortive, and away from the actual truth of life.

And this thought is further emphasized by Paul in his letter to the Corinthians:

"It is written, I will destroy the wisdom of the wise, and will bring to nothing the understanding of the prudent. God hath chosen the foolish things of the world to confound the things which are mighty; and base things of the world and things which are despised, hath God chosen."

All through the Bible and other sacred books are to be found continual allusions to this great mystery, or occult truth, which is hidden from general knowledge.

Paul says again, "But we speak the wisdom of God in a *mystery*, even the *hidden wisdom*, which God ordained before the world, which none of the princes of this world knew."

First, we should consider in the foregoing con-

nection what the children praised. Evidently, it was a person, but really it was a thing—"the Son of David." The root of David is *dad*, same as the Sanskrit *tat*, and Egyptian *thoth*.

Thoth is identical with Hermes and Hermes with Mercury, or Christ. Christ we know to be an expression for Man, or Mind—Thoth being *thought*. But observe: the children here are not praising the man, but the *son* (offspring) of man.

Furthermore, the mystery is here veiled in the phrase, "Out of the *mouth* of babes." Pe, the seventeenth letter of the Hebrew alphabet, means "*mouth*."

In the ancient Hebrew book of formation, known as the Sepher Yetzirah, it is written, "He produced Pe and referred it to Power. He crowned it, combined it, and *formed it with Mercury* in the universe, the fifth day of the week, and the left ear of Man."

The allotment of the various planets to the sense organs of man is very ancient. There appears to be a slight discrepancy between the cabalistic and alchemical systems, since in the former, Mercury is referred to the left ear and Jupiter to the mouth, while in the latter we find this exactly reversed. But the fact that the ear and mouth are connected by the Eustachian-tube makes this difference quite unimportant, only that we must regard hearing as higher than taste.

Jupiter (*Ju* divine, *peter* stone) is but a more developed or refined *vibration* of Mercury (*Mer* water, *curios*, master). Mercury was called by the Greeks "the god of speech," or "the messenger of gods." On the external plane we observe that speech—language—is the messenger of mind; on the inner plane this is also true, but here we have to find a New Word to express our meaning.

This is the Word (logos) of which John speaks: "In the beginning is the Word, and the Word was with God, and the Word *was* God."

It is plain, then, that God is but a *veil* for the real Word. But this Word is lost save to the consciousness of the Wise. The prophet Jeremiah says:

"Behold I have sworn by my great name, saith the Lord, that my NAME shall be *no more named*

in the *mouth* of any man." How, then, is it possible to discover this Word, over which theologians have wrangled for centuries and upon which they have written whole libraries?

The Word is hidden in Pe, the Mouth of Man. Moses, you remember, says, "The Word is very nigh unto thee, *in thy mouth*." What could be plainer than that?

Mercury may be termed the Water of Universal Life. Accompanying the seventeenth Tarot figure we find the following legend:

"The Genius of the Sun has now descended to earth under the form of a young girl, the image of eternal youth.

"The fluids which she in figure fourteen poured so carefully from the golden to the silver vase, she now throws upon the ground.

"The maiden, once clothed, is now seen nude and crowned with seven stars (seven being the number of mastery), while the Butterfly (*Iris*), the symbol of immortality, is near her head.

"The fall of the divine into the human (Osiris in Isis, Sun in Capricorn) has hardly taken place, when a mysterious voice whispers courage to the sinner by showing him future reinstatement through trial."

This Tarot card exactly balances the evil effects of the preceding one, and from it we derive these ideas:

"1. No destruction is final. Everything is eternal and immortal in God.

"2. The fall is not irreparable. This is whispered us by the intuitive sentiment we name hope.

"3. *The visible Universe contains the source of its Divinization in itself.* This is the force that dispenses the essence of Life which gives it the means of perpetually renewing its creations after destruction."

The student should read these paragraphs many, many times, and ponder their sublime significance.

Analogy alone offers us a key to the solution of this great mystery. Apprehending the fact that life is One—an idea tersely expressed in the Hermetic saying, *As above, so below*—we are assured that by studying the Below, or the external, we

may gain through analogical reasoning a true recognition of the law of correspondence, by which we obtain a clear conception of the Above, or the internal.

The Christ-principle (the *Son of David*) exists throughout the Universe as Energy in a ceaselessly formative state. To gain an idea of what this is like we may think of etheric or electric vibration. Whether it be a substance or an activity or *both*, it is a something wholly unique and unnamable.

To name it neither defines it nor renders it cognizable; nor does it prove its existence, though the very conception of such existence seems to satisfy the reason in relation to the fact.

Thus far and no farther has the church progressed: it has postulated deity and named it God, resting content upon its premise unproved and its definition undefined.

The scientist, by no means satisfied with any such abstruse and vague concept, seeks for *further* light: further light being his desire, he shall obtain it!

Man may come to understand the power back of himself only by contemplating the same power exhibited in himself and in other visible objects about him. If any man turn his mind upon this investigation and keep it there long enough to develop the power of clear thought and logical reasoning, he may readily come to look behind the veil of the seeming and behold the real; yet he will not be able to describe in words what he has seen. Even the Master could not do this: "Without a parable spake he not unto them."

Cease, then, to rail at the philosophers for not explaining this mystery in plainer words. If one cannot rise in imagination to grasp the meaning of the higher truth through the lower symbol, then one must simply wait and grow. After all, growth, spiritual and intellectual, is the one thing aimed at through all this study.

If I were to put my hand upon the *prima materia* as it gathers in the dark mystic valley under the light of the moon, and say, Behold God is here; out of this chaos, or crystal, shall come forth a worm, a fish, a reptile, a bird, a beast, a man,—truly you would not, *could* not believe me, because

you have not seen the miracle. To me it is a fact, because I have seen it, and consequently possess that faith in the immutability of the law of progression that leads me to affirm that which I have *not* yet seen, viz., that out of this same matter shall come an angel,—a god!

According to my understanding God is one, his action one, his purpose one. This oneness or unity is but a name for Power, Beauty, Love, Truth.

Why should it seem so wonderful that the spirit of God continues to move on chaos to create worlds? Is it not clearly stated in Genesis that in this very manner our present world was created?

Look down into the clear water of the pool, and what do you see? Mud, only mud, black and slimy. By what words, now, could I describe to you the lily that a few weeks hence will be floating upon the surface of the water (having sprung spontaneously from this very mud), if you yourself had not already seen it?

During the season we have just passed (that is, *Ayin*, or Capricorn), our germ or spiritual seed attains its maximum of materialization. You must remember that the real germ of any seed is an infinitesimal point of congealed air. It is no longer unorganized, spiritual energy. It now has a body, though embryonic, yet essentially a body, which enables it to begin life on another and higher plane of expression. *Ayin* is virtually the lowest round of involution. Evolution begins at *PE*. From this subtle point originates potential life as we know it, though its cause or beginning lies away back in *Aleph*—ages upon ages before, as time is computed.

Zero in mathematics expresses this point, where the spiritual passes into the material, or vice versa. It is known that we can never by mathematical division of a thing reach the zero-point, because we are still dealing with a thing. Only by transmuting the thing into its original *energy*, may we reach and pass the true zero-point.

PE is called the "Star of the Magi," because it denotes the power to pass and re-pass this mystic point, which, by the way, is also expressed as death.

At this point *PE*, the astral virtues of the elements (so-called) are concentrated and projected into

the seed. The seed itself is perfect—the minutest possible image of the heavenly pattern which will show forth in visible form, if the seed be placed in proper environment for its objective development.

There is no inorganic kingdom, save that which is behind the zero-point in the subjective.

Every living or existing thing has its seed within itself by which it is reproduced (Gen. 1:11): To destroy the seed is to cause it to pass back into the original sphere of formation.

The principle of all seed as it comes forth is Mercury—a substance which flows from the mouth of God—breathed out by Brahm. For you must know that the principle of Mercury is hidden in the breath, and that it develops as seed in the pulmonary cells themselves.

It is nature's own secret how she does this—a secret we may never know; it is quite sufficient for us to find the seed *after* it has been formed.

The process of formation, however, may be thus explained. In the lungs, the air, or ethereal astral principle of light, meets its refined complement, or polarity, in the blood. And right here takes place the Marriage of the Lamb (*Agnus*, lamb or fire). It is a union of the principles of Fire and Water. Truly, it is a *divine* marriage, for from it comes forth Man, the Son of God!

But the real invisible offspring, after all, is Mercury, the messenger, which dwells in the blood itself.

Its birth *from* the blood is the true birth of Christ. Mercury or Christ, once born, has all power and dominion. He can descend to hell or ascend to heaven. In one aspect he appears as Satan, the destroyer, in another as Christ, the redeemer. Paul understood this perfectly. He says: "He that descended is the *same* also that ascended up far above all heavens that he might fill *all things*." Jesus himself declares, "If I be lifted up *from the earth*, I will draw all men unto me."

Paul is speaking of the Spirit working through the process of involution and evolution, which we have been considering. Jesus, however, is speaking of *himself* incorporate. Notice, he says, "If I be lifted up." Does not this imply that man must *raise* the Christ in himself and for himself?

The mouth, properly speaking, is not an inlet, but an outlet; as, in speaking of the *mouth* of a river, we do not refer to its source but its terminus.

Then, how can we say that food or breath goes *in* at the mouth? Anything that enters the mouth *begins* its evolution, and the mouth must be regarded as the *source* of life's mysterious river.

To be sure, *words* come out of the mouth—speech being the finished product; so that the term *mouth* is used properly on the higher thought plane, but improperly in relation to the lower formative plane.

To make the thought still clearer, I will say that human life is like two great rivers which flow contrariwise.

One of these rivers is spiritual and the other material, so that the phenomenon of their flowing simultaneously in opposite directions, the one through the other is explained. The "friction" or interaction of these currents is the cause of feeling and conscious experience.

The courses of these rivers should be thoroughly explored and the student should mentally map them out, indicating both sources and limits.

To do this is not nearly as difficult as may at first appear. For centuries the source of the Nile was a mystery to the inhabitants of the valley, but at last the source has been discovered and it is no longer a mystery. In speaking of rivers, I am reminded of a peculiar passage in the Bible that appears significant in this connection. It is found in Zech. 14: 8-9: "And it shall be in that day that Living Waters shall go out from Jerusalem; half of them toward the former sea, and half of them toward the hinder sea: in summer and winter shall it be. And the Lord shall be king over all the earth; in that day shall there be *one* Lord, and his name ONE."

The square, or cube is the symbol of materiality and limitability. All its points, angles, lines, superficies, can be mathematically estimated. The circle, or sphere, on the other hand, is the symbol of spirituality, and of the illimitable,—rather to say of the unmeasurable, for its points can only be mathematically approximated. Take the relation of circumference to diameter, for example. We may

figure it out as 3.1416 plus, but the decimal is interminable. This indefinite number is expressed in geometry by the Greek letter π , corresponding exactly to our Hebrew Pĕ.

Things therefore, which are unknown or indefinite, mixed or chaotic, are expressed by this symbol. Compare printer's " π " or common "pie" to get the force of the idea.

Nearly all root-words beginning with "P" bear some occult relation to our Mercury, or mystic Pĕ. For example, *Pur* (pyr) is the old Egyptian word for "fire." The *Pyramids* are monuments revealing to us the fact that the Egyptians were *masters* in the use of this sacred Fire, which meant to them unlimited wealth and resource.

Singularly enough, the same word in English, "poor," designates a man devoid of wealth; but even here truth shines out, for of all men he is the richest—if he were not ignorant.

Peace, Prosperity, Power, Plenty, are attained through Prayer and Patience. Every practitioner who progresses to *pence* will in no very protracted period possess *pounds*.

From a Hermetic tract entitled "Glory of the World," I extract the following interesting and useful information:

"A spirit is within, which by deliberate skill you must separate from the body. Simply disjoin the material part from the vapor. You should then add the cold water of the spring. With this you should unweariedly sprinkle both. You will then have the true Elixir of this Art.

"I would warn all and sundry, but especially you my beloved disciples, in clear and impressive language, to be on your guard against all fantastical teaching, and listen to the truthful information which I shall now proceed to give you.

"In the first place, you must give a wide berth to the false Alchemy of the vulgar herd. I have experienced this so much that I am loath to recommend any to undertake the work, since the art is so well hidden that no mortal on earth can discover it *unless Sol and Luna meet*. If you give diligent heed to my warning you may attain to a knowledge thereof, but if you do not, you will never approach

any nearer to it. Know also that there is only one thing in the whole world that enters into the composition of the Stone, and that, therefore, all coagulation and admixture of different ingredients would show you to be on a wrong scent altogether. If you could perform all the different operations of our art all your dissolving, coagulating, decomposing, distilling, augmenting, albefying, etc., would be useless without a true knowledge of our Matter. For our Art is good and precious, nor can anyone become a partaker of it unless it be revealed to him by God, or unless he be taught by a skilled Master.

“It is a treasure such as the whole world cannot buy. Do not, therefore, my sons, spend your toil until you know what that is on which you are to operate. For even if you knew the right Matter, your information would be useless to you without a knowledge of the method of preparing it. The Stone in its final and effective form is not to be found anywhere in the whole world, either in the heavens above or in the earth beneath; nor in any metal, nor in anything that grows, nor yet even in gold or silver. It must be prepared, that is, developed into its final form; yet, for all that, it cannot, strictly speaking, be made better than God created it, nor can the Tincture be prepared out of it: the ‘Tincture’ must be added to it, and therefore has nothing to do with our main object, since it is a different thing altogether. If it were in any metal, we should surely have to look for it in the Sun or Moon; yet the Moon cannot contain it, or it would long since have become the Sun. Neither is it in mercury, or in any sulphur, or salt, or in herbs, or anything of that nature, as you shall see hereafter. Now we will conclude our exhortation, and proceed to describe the Art itself.”

ONE METHOD OF RECOGNIZING OUR STONE:
“Know that our stone is *one*, and that it is justly called a Stone. For it *is* a Stone, and could bear no name so characteristic as that of the Stone of the Sages. Yet it is not any one of our existing stones, but only derives its appellation from its similarity to them. For our Stone is so prepared as to be composed of the four elements. On this account it has been called by different names and assumes

different forms although it is *one* thing and its like is not found upon earth.

"It is a Stone, and not a stone in the sense of having the nature of any stone; it is fire, yet it has not the appearance or properties of fire; it is air, yet neither has it the appearance or properties of air; it is water, but has no resemblance or affinity to the nature of water. It is earth, though it has not the nature or appearance of earth, seeing that *it is a thing by itself.*"

ANOTHER WAY OF KNOWING OUR PRECIOUS STONE: "An ancient philosopher says: Our stone is called the sacred rock, and is divided or signified in four ways. Firstly, into earth; secondly, into its accretion; thirdly, into fire; and fourthly, into the flame of fire. If anyone knows the method of dissolving it, of extracting its salt, and of perfectly coagulating it, he is initiated into the mysteries of the Sages. Therefore, if the salt turn white, and assume an oily appearance, then it tinges,

"There are three stages in our Art. Firstly, the transmutation of the whole thing into one salt; secondly, the rendering of the three subtle bodies intangible; thirdly, the repetition of the whole solution of the whole thing. If you understand this, set your hand to work. For the Matter is only one thing, and would remain one thing though a hundred thousand books had been written about it, because this Art is so great a treasure that the whole world would not be sufficient compensation for it."

No one can accuse the philosophers and adepts of hiding anything, for in their books they give the most careful directions, even to weights and measures. Observe the following receipt from Philalethes, which is designed for operators in the practical work: "Take four parts of our fiery dragon, in whose belly is hidden the magic Chalybs, and nine parts of our Magnet; mingle them by means of a fierce fire in the form of a mineral water, the foam of which must be taken away. Remove the shell and take the kernel. Purge what remains once more by means of fire and the Sun, which may be done easily if Saturn see himself in the mirror of Mars. Then you will obtain our Chameleon, or Chaos, in which all the virtues of our art are potentially present."

This is a plain rule, if one but understand the meaning of the terms used, but the author himself says that his sayings are to be sifted and his statements taken with "a grain of salt."

Jesus taught the doctrine of brotherly love, not merely as a sentiment but as a necessity.

The awakening of Love is the first experience on the upward path. We soon recognize Love to be the operative principle effecting the transmutation of "base materials to pure spiritual gold." As it is *below*, so it is above. What we perceive as *chemism* on the lower planes, resulting in crystallization is *really* the first operation of love, and the principle or phenomenon of sex is just as manifest in the composition of an ordinary stone as in the human body.

Everything is maintained in form by the operation of a certain sexual energy. It appears dual, but it must be One, after all, for the dual parts are individually impotent, and only result in manifestation *when* united.

"Cease therefore," says Agadmon, "to think of many things. Nature is satisfied with one thing, and he who does not know it is lost."

It is to be observed that the Mouth is a perfect symbol of this unique expression: for, though its functions are manifold, it is yet One and one only.

The active spiritual element in the matter is symbolled by the *tongue*, and again by the *saliva*. In this peculiar secretion we find the germ of the *Sal*, or Salt, which may be perfected only by a proper union of Mercury and Sulphur, or Moon and Sun, understood in a philosophical sense.

One who is not imbued with the spirit of love for every living creature, who cannot *see* God in the vile worm the same as in the highly developed man, can never attain unto this magistry. It has taken all these hundreds of years for the mustard seed of Christ's truth to grow and bear fruit. But oh, how few are ready to receive this message. Though an angel from heaven came and proclaimed it, his voice would not be heeded. But in time it shall be known: "Every *knee* shall bow, and every *tongue* confess, saith the Lord."

Therefore, take heed unto my words: "Muzzle not the *mouth* of the Ox that treadeth out thy corn."

A VISION

I slept beneath the Oak and dreamed
There crawled before my very eyes
A monstrous worm; and, as it seamed
It spake and I felt no surprise.
The words, strange words, I heard were these:
I am thy father, brother, son:
On mountain heights, in deepest seas
Beneath the dirt — I am the one
In whom thy destiny begins.

For centuries I swallow sand
Imbuing it with vital seed:
Above the wave I raise the land,
On sun-kissed reef bring forth the reed;
Then, deeper still, I toil in earth
To fit it for a better growth.
You think, mayhaps, a nobler birth
Was yours? Not so, my friend, we both
Are but a pair of nature's twins.

You were a weed and I a worm,
I freed you from your rooted place,
As you walked forth, I stayed to squirm,
And never thought it a disgrace.
Each year the grasses greener grew,
More sweet each year the fruits became;
The transformation all was due
To my digestion: so I claim
Some share in your progression.

And, even in your lordly state
And I in this obscurity—
I'll prove me greater or as great:
The problem of futurity
I've partly solved; you live and die,
While I have found the hidden way
To sleep and wake a butterfly:
Through me this secret may some day
Rest in your own possession.

The Art of Alchemy

PRACTICAL LESSONS. NO. 8

‡ TSADI Ts

“Canst thou draw out Leviathan with a hook?”
—Job 41:1.

In common with many other things mentioned in the mythical scriptures, the Leviathan is one that has proved too much for the commentators. A search into the etymology of this word reveals some very interesting facts. The word is a compound of LVI (*Levi*) and THN (*Than*): The former, from the verb *lavah*, meaning to bind or coil; the latter, from *thanah*, signifying to abide or spread out. Leviathan, then, means something which binds, coils, abides and spreads out.

The substantive *Levi* is the name given to a priest, while *than* (plural *thanin*) is variously rendered as jackal, adder, dragon, whale or whirlpool.

In Isaiah 27:2 *thana* is rendered in the text as “piercing serpent,” but in the margin we find, “crossing like a beam.”

In reading the forty-first chapter of Job, we find it impossible to fit the entire description to any known animal, living or dead. One writer has ventured the theory that Leviathan prefigured the steamboat, and others consider that it is but an exaggerated concept of the devil. Evidently, the whole description is one grand human metaphor. The deep sea in which this “monster” dwells is Man. The idea of a “whirlpool” is suggested by the very nature of the internal physical activity of man, which is all one vast vortical whirl.

Leviathan is the coiled, joining “beast,” uniting the lower world of matter to the upper realm of mind. In plain words, Leviathan figures the abdominal Viscera—a living serpent—thirty odd feet in length, which, through its daily digestion effects the various phenomena of human life on this plane of expression.

"Crossing like a beam" in the passage cited refers directly to the transverse colon. Altogether much that is obscure in the literal text of Job is rendered perfectly plain by this very natural interpretation, as, for example, the thirty-fourth verse: "He beholdeth all high things: he is a *king* over the children of men."

Surely, Leviathan, the mighty serpent of the lower field, is in a position to "behold all high things," and he is king of man just in the sense that the root is ruler of the tree.

The Hebrew letter TSADI means "fish-hook." In pronunciation the *Ts* has a peculiar sibilant sound, something like "ss," only it is made by placing the tongue up against the palate instead of against the teeth. In this position the tongue actually forms a hook; not such a hook as would "draw out Leviathan," yet it might serve, in case of nausea, to deprive him of his wonted repast.

Once the food has passed the *pylorus*, or stomach exit-gate, it is beyond the control of the volitional mind, and Leviathan, *king* of the inferior regions, has charge of it.

The context in several places in the Bible led the translators to suppose that Leviathan meant a *wolf*, or *jackal*; and assuredly our bodily Beast does partake of the nature of both these animals. Wolf-like it howls from hunger, eats ravenously, and like the jackal, consumes only dead bodies, since everything that enters the stomach may be said to die and putrefy.

After all, no metaphor fits this peculiar physical function so well as that of *serpent* or *dragon*. Like the serpent, it is coiled up, and swallows its food by a peristaltic or vermicular movement; like a dragon, it lies sleepily in its den, only opening its great maw to swallow whatever approaches. Moreover, it is a *dragon* because it is known to *drag* on its food, or prey.

All the fabled monsters of antiquity—the Hydra slain by Hercules, the dragon vanquished by St. George, the great *Wurm*, Fafnir, that Siegfried overcame; Argos, the hundred-eyed, that guarded Io; the monster which watched the Golden Fleece—all, each and severally, refer to this great human dragon, the Viscera.

Sometimes the mythical writers refer to this "beast" in its external aspect, and again they refer to the *inherent potency* of the beast. As a rule, they looked upon the operation which takes place within this mysterious *loculo abscondito* as a conflict—personifying the positive, aggressive force as a dragon (serpent, wolf, lion, etc.), and the negative, yielding substance, as, say a maiden or other defenceless object.

The great dragon that St. George slew demanded a maiden daily for its repast—very naturally! In ancient times this Power was named *Melek* (king), which later, by the ignorant, misled and incited by a vicious priesthood, became objectivized as *Moloch*, a horrid, black image, heated hot, into whose dreadful arms fanatical mothers threw their babes, because tradition said Moloch demanded such sacrifice!

About the queerest, and at the same time the most significant, tale that has come down is that of the Sphinx. She, the sphinx, is said at one time to have terrorized all the inhabitants of Thebes by propounding a riddle and swallowing all who failed to answer it. At last, to the great popular relief, one, Oedipus, came forward, solved the sphinx's riddle and put an end to her gruesome gluttony.

This was the riddle: What animal is that which goes on four feet in the morning, on two at noon, and on three in the evening?

I should have thought the Sphinx, if we can attribute any humor to her, would have laughed herself to death long before her doom at the many fools who came to be swallowed—until Oedipus (*the edible*) came to banish ignorance by declaring this strange, uncanny, quadru-bi-tri-ped to be Man himself, who creeps on all fours in infancy, walks on two feet in middle age, and leans on a staff in declining years.

Now, the very riddle itself explains the myth; and yet, plain as it is, men for a million or more years have looked straight over the meaning of it. This very farce-comedy of the Sphinx, dramatic and melancholy in its import, goes forward today just through man's ignorance of Man—of himself. The Sphinx *eats him* because he cannot find the *Edible* to vanquish her: that is the whole truth.

In this abdominal tract, the sea of Leviathan, take place all those mythic contests and intrigues: Cain killing Abel; Lamech, the Young Man; Sampson, the lion; David, Goliath; the jealousy or feud between Sarah and Hagar, Jacob and Esau, Rachel and Leah, etc.

That which conquers here—overcoming or slaying—is the higher Solar principle; that which yields—being absorbed and raised—is the lower Lunar substance. The former is already immortal by means of its heavenly origin, the latter is equally so as to its essence, though its form will seem to perish, being changed from one appearance to another as the substance itself is penetrated by the higher Light, or virtue. Thus it is that the lower substance is raised—transmuted—through the destruction of its form, its destroyer becoming its final redeemer. "In the midst of life we are in death," it has been said; conversely, life springs ever from out the midst of death.

TSADI (the eighteenth) is the same as *Heth* (the eighth), only on a higher spiritual plane of expression. It will be instructive to read the Eighth lesson in "The Divine Symbols" in connection with the present one, and note correspondencies. TSADI is the spiritual hook, ever baited and set in the sea of *Heth*.

Mr. Hawkins in *Upa Sastra* says, "The expression 'I will put my hook in thy jaws' is common in the Bible as addressed to the representative leader of the enemies of God's people, when his rage or desire induces him to go up against them. The figure is that of a fisher, *angler* or *angel*, drawing up his prey with a baited hook. 'I will make you fishers of men,' said the Christ. Israel is the bait which entices Egypt forth to its destruction; for Israel is the fount whence the whelming floods of Life-waters burst forth. This projected life, in its obscurer workings, is the hidden hook; and Israel is the covering, tempting bait."

The "Land of Egypt" to which Jacob's sons go down for corn is this very abdominal sphere—representing the Valley of the Nile, from which all sustenance on higher planes is drawn. It is easy, furthermore, to see how the "chosen-ones" remain in this valley in "captivity" until led out

by Moses-Menes—the leader, MIND. It is the higher attractive power of Mind that draws the very Soul (salt) out of the food—essences, after being digested in the body of the Great Leviathan. This *salt* becomes the *saving-life*, or vital regenerator, of the physical cells.

That remarkable scientist, Dr. George W. Carey, says:

“Chemistry and the Spectroscope have demonstrated the fact that vegetable and animal tissue is precipitated or condensed air.

“It is well known by chemists everywhere that all manner of vegetable materialization, grains, fruits, etc., are produced direct from the elements, the universal Substance in which we live and move and have our Being. Therefore the structure of the plant, vegetable or tree is not composed of material absorbed from the soil.

“The earth serves as a negative pole and does furnish the inorganic or mineral salts, cell-salts of blood, of iron, lime, sodium, potassium, magnesia and silica, which, on account of their chemical affinity for the aerial elements, manufacture blood, flesh and bone; the process of breathing furnishes the raw material by conveying air (Substance) into the arteries (air carriers) through the lungs. By this process the oil, albumen, etc., are formed, and not from food.

“Animal tissue is formed from the air inhaled and not from food. The food taken into the stomach furnishes power by combustion, disintegration due to chemical changes, sets free heat, acids and alkali, and thus electro-magnetism. But *air* in passing through the blood vessels, the avenues in the wonderful human organism—‘Temple of the living God’—changes its chemical formulæ, condenses, solidifies, forms granules, *living cells*, and then transudes through the walls of the blood vessels and is deposited as tissue, bone, hair, nails, etc.”

In this statement Dr. Carey is brushing very close to the fundamental Law of life, indeed. The alchemist goes a step further than the chemist and enquires the difference between being a “fisher of fish” and a “fisher of men.” The disciples of Jesus

were both, but the higher Art—catching *men*—had to be taught them by the Master.

The *men*, so called, are the roots, or fundamental substance of the living cells—you may as well say, the cells themselves, which are fundamentally *mental*—those in the feet as well as those in the brain, only graduated as to the intensity of their electro-magnetic charging. The *fish* is the immortal essence producing these *men*, and which after the “men” are dead, lives and labors still to produce a higher race of men. The spermatazoon, itself, is a type of the original “man-fish” perfected—the blood-cell is another, less perfected.

Job says, “His *scales* are his pride, shut up together as with a close seal. His heart is firm as a *stone*.”

The “scales” (blood-discs) of these little “fishes,” which are begotten of the great fish Leviathan are composed of a peculiar substance called *haemoglobin*, which is charged with iron so as to resist the attack of every foe. They are warriors fighting for the Great Life which they serve.

Led hither and thither on various battlefields, by the irresistible and dominant force of attraction (love); yet, their mission seems also to resuscitate as well as to destroy—certainly it is to preserve and redeem the Worthy. Like little red-cross nurses, they feed the famishing, and lift up the broken, wounded ones—literally multiplying the “loaves and fishes” in so doing. And after their discharge from duty, what becomes of them? They go to their death in the Spleen, and from their disintegrating bodies, there is born a most glorified *soul-body*, whose proper resurrection is the work of God and the Magian’s secret.

There is nothing existing that did not come from somewhere, and nothing but what goes somewhere. Our whole investigation, therefore, is the old eternal quest of *whence* and *whither*. It may seem a difficult thing to follow this glorified Soul to its heaven and behold it in shining robes sitting at the right hand of the Father, but to the illumined this sight has already been granted.

In the Tarot, the symbol TSADI is taken to signify not only a *movement* toward a certain end, but the end, or term itself, to which the movement

tends. The letter is said to be derived from *Samech*, and this is easy to understand if we consider *what Samech signifies* (Lesson 5, page 53).

The eighteenth Tarot figure, corresponding to TSADI, is called "The Moon," and exhibits Luna shedding drops of blood in a field, in which there is a dog, a wolf and a cray-fish. The "fish" we have located in the blood cells—the cray-fish also suggests Cancer, the crab, that governs the stomach. The "dog" and "wolf" are merely veils for the alchemical sulphur and mercury all along referred to. As the dog is derived from the wolf by breeding, so may Mercury be said to be derived from Sulphur by development.

The governing sign of this Figure is Aquarius, the water-bearer. We have just entered the Age of Aquarius, in which this Water of Truth is to be poured out over the nations.

In figure Fourteen, we saw this water-bearer under the name of Temperance (understanding); in figure Seventeen she reappears as The Stars (immortality). In the last figure TSADI, the Moon, is shown in place of the former maiden, and the Water has turned to blood.

Oh, bright and silver moon! Thy tears of blood are daily shed upon this barren earth; but these one day shall change to crystal tears of joy, when thou beholdest transformation through libations red.

The figure of the moon shedding blood is but a reproduction of an older legend—that of Christ praying in the garden of Gethsemane. "His sweat was as it were great drops of blood falling down to the ground." (Luke 22:44.)

This "bloody perspiration" is recognizable by the Wise as a very literal fact, and the time of its occurrence, just before the final Crucifixion, shows that we are nearing the end of the Great Work. In the curious Book of Lambspring we find the following:

"When the Son entered the Father's house
The Father took him to his heart
And swallowed him out of excessive joy,
And that with his own mouth.
The great exertion makes the Father sweat.
Here the Father sweats on account of the Son.

In the Great Work as outlined by the higher adepts, TSADI corresponds to the Ninth hour of Initiation (there being Twelve hours).

"Nothing is finished here. The initiate now extends his perceptions beyond our solar system, beyond the Zodiac; he is in sight of the Infinite; he touches the limits of the intelligible world; the divine light commences to show itself, the object of new terrors and dangers."—[The Tarot, Papus.]

This initiation—like all others—is designed to illustrate the passage of the *terrestrial sun* through all the planes (planets—signs) of the *human* life-circle. This would be fulfilled if a single atom—say, of an apple entering the mouth—could be traced on its journey *back* to the mouth, through all its lunar and sub-lunar experiences. Mercury is the *guide* throughout, and to the observer, so intimate is the connection between guide and neophyte, that they are usually mistaken for one, though demonstrably they are two. But, I imagine I hear the reader impatiently exclaiming, what has all this to do with the transmutation of metals?—It has just everything to do with it, if you understand it aright. I will explain more closely. It will be remembered that when Jesus was asked to render tribute to Caesar, that he requested Peter to cast a hook and take a fish, in which a piece of money was found. Now this kind of fishing is a direct suggestion of the *rationale* or process of transmutation. Peter is the Stone—the original substance of nature. The hook, or magnetic force, cast out from this *stone* is what effects its crystallization into metal.

We cannot say that the stone becomes gold any more than it could be said that Peter became the Fish; but the Stone contains the Seed of Gold, and through its instrumentality, gold is actually drawn from the Fish in the philosophical Sea.

"His *heart* is as firm as a *Stone*:" the heart of Leviathan is a stone.

Chemistry at present recognizes two kinds of matter, viz, Compound and Simple. Compound substances are capable of elemental subdivision; for example, Salt is divisible into chlorine and sodium; Water, into oxygen and hydrogen. Simple substances, however, remain simple, that is integral,

and elementally indivisible; such, for example, are iron, copper, silver, gold.

The real fact is, these latter substances represent a new and perfect form of mineral growth. Each is the result of bi-une elemental forces, so *wedded* that they cannot be put assunder by man—and all metallic forms are merely varieties or stages of growth of the One Mineral which flowers as *gold*.

This truth is not apprehensible or credible to modern chemists, simply because they have not demonstrated it, nor can they, with all their skill by purely chemical methods.

The founders of modern chemistry, Lully, Valentine, and many others whom the modern school call dreamers, knew the *truth*, and veiled it in their writings by chemical terminology, designed to deceive the chemists themselves, so long as they remain ignorant of Nature's fundamental laws.

To illustrate how little of Wisdom learning actually confers, take the substance called Platinum—a substance wonderfully like Gold, only brilliantly white, being frequently called "white gold." This metal has nearly the same specific gravity as gold—a trifle heavier—and like gold melts in *aqua regia*; but, for all this similarity, the chemist regards it as an entirely distinct species of metal.

If you see a tree in July laden with white apples, and again in September you look and find the apples turned a brilliant red, you do not from this circumstance say they are different apples. You have learned by observation that nature has her own method of tinging. By the same, or similar, principle, she is able to tinge platinum and make it appear as gold; so also are lead, tin, copper, zinc, ripened into gold—by a process similar to the ripening of apples. Hold this thought: *All forms, whatsoever, are appearances of one fact.*

Oh! the miracle of mother, Natura,
Who employs the nymphs of sunshine and air,
Dipping up dew-drops and moulding with clay,
Spinning webs fragile of gossamer,
Painting the blossoms over the mead,
Chaining the tips of sunbeams in stones,
Fashioning the subtle, mysterious seed
To ripen in glittering nuggets of Gold.

One of the most interesting and instructive legends concerning this matter that has survived to modern times is that of the Holy Grail. According to tradition, the Holy Grail was the dish used at the Last Supper, stolen by a servant of Pilate and by him used to wash his hands before the multitude, and subsequently used by Joseph of Arimathea (into whose hands it had passed as a memento) for the purpose of collecting the blood as it flowed from the Lord on the Cross. After that the dish became lost, but is reputed to have been found in Caesarea by the Crusaders in A. D., 1101. This historical dish, made of a single large emerald, is still preserved at Genoa, in the Cathedral of San Lorenzo.

The preservation of this peculiar relic by the Catholics to give historical weight to the story of Jesus Christ is on a par with the "Shroud of Christ," "Peter's toe-nail" and "Paul's hair," and many others that are shown the pious pilgrim at the shrines.

It is said that on the *original* holy dish there appeared the representation of a *fish*. The same emblem was to be found on many early Christian tombs. The form of this fish, as it appears on certain ancient coins, is that of a dolphin on which is seated a female rider.

This reminds us that Orpheus, when cast overboard by the superstitious sailors, was offered the back of a friendly dolphin on which he rode ashore.

To one familiar with Greek, it is plain that this tale might have originated merely from a play upon words. Dolphin in Greek is *delphis*, while another nearly identical word, *delphus*, means "womb." *Delta*, the fourth Greek letter, also means womb, or mouth. Orpheus is but the personification of the Sun, and the real meaning of the legend is that the Solar Principle, "cast overboard," or rejected by the internal "sailors"—workers in Life's sea—is rescued by the *delphus* (whatever that may be), symbolled by the *delphis*, by whose aid the organic Principle is preserved from destruction.

Now, the Dolphin here is identical with the Great Fish that swallowed Jonah—our Leviathan.

In the knightly quest for the Holy Grail, Sir

Gallahad and others came upon a singular ship between two rocks—the ship bearing this strange legend:

“Thou man which shall enter into this ship, beware thou be in steadfast belief, for I am Faith; and, therefore, beware how thou enterest, for, and thou shalt fail, I shall not help thee.”

Relying upon their faith, they were emboldened to enter the ship and found in the midst “a fair bed, and in the bed a crown of silk, and at the feet a rich sword. This sword was of divers fashions. The pommel was of *stone* and there was in him all manner of *colors* that any man might find, and each of the colors had divers virtues and the scales of the haft were of two ribs of divers *beasts*. The one beast was a *serpent* known in Calidone and is called *the serpent of the fiend*.

“And the bone of him is of such virtue that no hand that handleth him shall be weary nor hurt. And the other beast is a *fish* which is not right great and haunteth the flood of Euphrates and that fish is called *Ertenax*.”

The bones of this fish were said to confer indefatigability, oblivion to past joys and sorrows, clear perception of the future.

Wonderful as appears this Ship, with its bed and crown and sword; and strange as seem the beasts which decorated this Sword, methinks we know them well; yea, and may receive the Magic Power conferred by their possession.

The only thing that requires any explanation is the Vessel and the port in which it is to be found, because, the vessel, if discovered, will always be found to contain the magic paraphernalia.

I will quote a few sentences on this point from the learned Pernety:

“That which has most deceived those who have studied Hermetic Philosophy in books is that the Vase of Art and the Vase of Nature are often not distinguished from each other. They mention generally a triple Vessel. Flamel has represented it in his Hieroglyphics under the figure of a writing desk. ‘This vessel of earth, in the form of a writing desk in a niche, is called’ says he, ‘the triple-vessel; for in its midst there is a shelf; on this shelf

a bowl full of warm ashes, in which is placed the Philosopher's Egg, that is, a matrass of glass, which you see represented in the form of a writing desk, full of the Confection of Art, that is to say, of the *foam of the Red Sea and the fat of the mercurial wind.*' It is absolutely necessary to know the Vase and its form to succeed in the Work. The Vase of Art must be of glass and oval in form; but for that of Nature we are instructed rather concerning its quantity and quality."

Morien says further that if the Wise men had not comprehended what has been said to them regarding the *quality* of the Vessel in which the Magistry is made, they would never have been able to do the Work.

In the Mytho-Hermetical dictionary we find Hermes quoted as saying that the Vessel of the Philosophers is their *Water*.

Water seems to be a necessary if not an absolutely indispensable agent, and naturally; a fish could not live or propagate out of water.

I am certain, though, that whoever finds the *water* will, by setting the TSADI, soon catch the *fish*, and if it should chance to be—instead of the little minnow *Erlenax*—an Electric eel, or a Sea-serpent, the Salt of the Sages will soon render it harmless, and it can be landed like any other fish. But as a caution I will state that it should be put in cold storage at once, and not exposed to the disintegrating influence of *common* air.

Remember, too, the admonition of Jesus: "Cast the net on the *right* side of the ship and *ye shall find*—A HUNDRED AND FIFTY AND THREE."

A hundred days of anxious fear
And fifty more must pass
Before the three glad days appear
Upon the Midnight *Mass*.
We've passed our mournful Lenten tide
And greet the Eastern morn.
Now, shout Hosanna, far and wide,
Our Savior's risen and reborn!

The Art of Alchemy

PRACTICAL LESSONS. NO. 9

‡ QOPH Q

“In it is Life, and the life is the light of men; and the light shineth in darkness, and the darkness apprehendeth it not.” John 1:5-6.

If there be those who are simply looking forward to the promised emoluments of the Great Art, in whom the contemplation of the art itself only arouses acquisitiveness, it were better by far that such devote their energies to agriculture, which is the primary school of alchemy. Herein they may play with Nature and develop faith and faculty for higher works, learning that though she appears the servant of man, yet is she mistress of the world. For behold, if she be given a seed of one kind, she produces a turnip; of another she forms the rose; of another still she creates the orange; and, wonder of wonders, she makes the seed of all.

Little by little man learns what an insignificant part he really plays in the working out of this natural miracle, and the *wonder* aroused by the reflection develops in him a mental quality which leads to investigation into the more interior causes of things.

From an agriculturist he gradually becomes a thinker—a natural scientist, so-called.

At this stage he busies himself with the contemplation of the objective phenomena of Nature, describing, classifying, recording, what appear as the facts or results of nature's processes.

The time comes finally when he is no longer satisfied to look upon results merely; he must know the producing Cause. Here he enters the school of Hermes, the highest school of all, wherein the scope of study is boundless, and the possibilities of attainment are limitless.

The alchemist, like the poet, is born, not made. He arrives on the present stage of existence imbued with an eager curiosity to know the causes of

things. He is filled with wonder and astonishment with what he sees about him in nature.

From earliest childhood you may discover him apart from other children, examining a leaf or a worm. He goes alone in the woods in search of curious things. He wanders at night and gazes awe-struck up into the dark vault of the sky and wonders what the stars are for, and why the moon is there—always and evermore thinking and wondering. Such a mind is always endowed with large imagination, and this really is the key which unlocks the hidden gates. Imagination is the voice of God which one hears from out the fathomless depths of being, that says to the wondering soul, Come and learn of me.

This, then, explains why many are not fitted for successful alchemical study. They are not yet past the search for objective facts and visible results. Nothing appeals to them that is not apprehensible to the ordinary senses. Imagination is unborn. Blinded by the thought of personal power conferred by the mastery of the Divine Art, they press forward to attainment without realizing the preliminary steps necessary to be taken.

Like those who wait for the settlement of an estate in chancery, they grow old and impoverished waiting and expecting.

Their inability to find the path proves their unworthiness to attain the goal. The way is open to all. None are barred, save either by ignorance or indolence.

It is useless to stop and cry, Show me the way, for no one who has ever truly found it will reveal it. Therefore, after one becomes convinced of the truth and possibilities of the art through the combined testimony of many authors—after faith and desire are sufficiently strong—the only thing to do is to resolutely start out to *find* the way. What others have done, you may do. Do not become faint-hearted or despondent. There is no limit to attainment if you steadfastly *try*.

For the student's encouragement, and as a suggestion to the proper method of study, I append a few thoughts gleaned from The New Pearl of Great Price.*

* The New Pearl of Great Price, by Bonus Ferrara,

"Aristotle says that the more unity and simplicity of subject-matter and method there are in an art, the more easily it is known; and when we once possess the necessary preliminary knowledge, his words apply with remarkable force to our Art. That Art would be mere child's play if the Sages had expounded it as simply and plainly as they might have done.

"Though the phraseology of the Sages be obscure, it must not therefore be supposed that their books contain a single deliberate falsehood.

"The sages, says Hermes, are not jealous of the obedient, gentle and lowly student; it is the profane, the vicious and the ignorant to whom they desire to give a wide berth.

"Alphidius says that it should be concealed from the multitude, lest there be an end of all sowing, planting, and of agriculture and work generally. These are very good and humane reasons why this art should not be revealed to everybody.

"Moreover it is delivered to us in obscure terms in order that the student may be compelled to work hard in its pursuit. We do not prize that which costs us nothing; it is our highest delight to reap some great benefit as the reward of our labor. Therefore, it would not be good for you if this knowledge were to come to you after reading one book, or spending a few days in its investigation. But if you are worthy, if you possess energy and the spirit of perseverance, if you are ready to study diligently by day and by night, if you place yourself under the guidance of God, you will find the coveted knowledge in God's own good time.

"The words of the Sages may mean anything or nothing to one who is not acquainted with the facts they describe. If the Son of Knowledge will persevere in the practical study of our Art, it will in due time burst upon his enchanted vision. The study of books cannot be dispensed with, but the study of books alone is not sufficient.

"There must be a profound natural faculty for interpreting the significance of those symbols and analogies of the philosophers, which in one place have one meaning and in another a different.

"If you think you have understood the directions of the Sages, put your impressions to a prac-

tical test; if you are mistaken, Nature will take good care to correct your error, and if you will follow her guidance and take her suggestions, she may, after several experiments, put you in the right path. Thus you must go on, letting theory suggest practice, and correcting practice by theory, until at length all difficulties are resolved and your way lies open before you.

"Meditation, says Rhasis, is of no value without experience, but it is possible for you to gain your object by experience without meditation."

In every genuine book of alchemy—and there are many—the truth has been clearly set forth.

There would certainly be no need of so many books were the minds of all equally open to receive the truth. But one illustration appeals to one and another to another. Again, every author who has written on this subject may be called a "jealous sage," for his writing clearly shows a studied attempt at concealment. Nevertheless, it is next to impossible for one who knows a thing not to betray his knowledge of it in some expression. So that *our* study of Hermetic works is really to catch the writer off his guard, and to read between the lines as it were, that which he studiously aimed not to reveal.

This kind of study, while it appears at the start almost hopeless, and often becomes extremely exasperating, is really a means of developing the keenest mental acumen and deep intuitional sense.

It is stated that the entire art could be taught in one hour by a master, provided the student were sufficiently developed mentally to understand the meaning of the instruction.

Says Bonus, "Were it stripped of all figures and parables, it would be possible to compress it into the space of eight or twelve lines." These are the lines he gives:

This art is noble, brief, and easy.

It requires one thing which everybody knows.

It is in many things, yet it is one thing.

It is found everywhere, yet it is most precious.

You must fix it and tame it in the fire:

You must make it rise and again descend.

When conjunction has taken place,

Straightway it is fixed.

Then it gives riches to the poor

And rest to the weary.

The operation is good

If it become first dry and then liquid.

From an epigram concerning the Philosopher's Stone we glean the following important suggestion:

"We dissolve the living body with Apollo's fire, is that what was before a stone may become a spirit. From the inmost parts of this we extract Gold."

The words of Paul apply here with force:

"I have planted, Apollos watered; but God gave the increase."

It must never be forgotten that the Philosopher's fire is water: "Chemists burn with fire, but alchemists with water."

The active agent of the Divine Spirit is Fire, symbolled as Apollo, the sun.

This solar-fire, which is really a magnetic condition aroused by the impact of the solar and terrestrial energies, is consciously expressed as light and heat—things which are perceived, but about which intellectually very little is known.

There appears to be one substance anterior to all others, and that is water. In the beginning the spirit moved upon the waters and light was the sequential phenomenon. Water, or the cold, formless principle of primeval chaos, appears to be the substance out of which God, or light, brought forth this wonderful creation that we see about us. Light is manifestly the animating principle of Nature. Zoroaster called this principle an igneous spirit, an invisible fire, the Soul of the World.

We must think of the principle of light as something invisible, being contained in the darkness and ever ready to spring forth when conditions are right.

It is this hidden spirit of fire, or light, that *gives* life; it is the soul, the formative principle, or water, that *preserves* life.

Nature herself is but the visualized result or manifestation of this luminous Fire-spirit, which moves ceaselessly upon the waters and calls all forms into being.

Water, imbued with this igneous principle, is a *Rebis*, or "two-thing," as all chemists know, being

composed of two parts of Hydrogen (the pure aqueous principle) and one part of Oxygen (the true fire-principle).

Water maintains its form as a visible body by an union of these two gases, both of which may be said to be fiery, but of an opposite nature. There is what may be termed cold fire and warm fire, and it is by a certain conjunction of these opposing principles that form is maintained.

Thus, we may say that the solar-fire when incorporated, or held in a state of equilibrated activity, becomes water; hence the expression, "Apollos watered," is both scientific and true.

It is the action of this solar principle that causes rain to fall, sap to ascend, blood to flow.

The activity appears more hidden and latent in the lower forms—the rocks, the minerals, the trees—which are cold both within and without. Only in the higher organic forms of life does it become manifest as actual heat—*warm* fire. But it is in rocks and minerals that we must seek to capture it and utilize it for purposes of Art, something as the Indian strikes fire from the flint, or the Australian draws it from the turning stick.

The heat or fire in an animal which appears at the surface is so diffused throughout every part of the organism that it is utterly impossible to center it. At death it is withdrawn into the negative or cold state, and escapes into the universal ether. But in the living mineral, which appears dead and cold externally, we find a constant transfusion of the most vital magnetic energies from out the etheric sphere—an influence commonly called the *astral*. It makes of stones—certain stones—actual *creatures*, more alive and possessed of greater powers than any sentient being.

In the heart of such a *Stone* there slumbers the most intense fire. This appears somewhat in common coal and in lime. Now, the whole work of our philosophy is to discover the way to extract this spirit of Fire, to congeal it and fix it in such a form that its Virtue and Power may be under the will and control of the artist.

In this respect the Substance is quite comparable in its manipulation to electricity, though it is a

force as far removed from electricity as this from steam.

QOPH is a symbol of this concentrated solar energy. The word means literally "the back of the head," which can be seen in the form of the Hebrew letter itself.

It has reference to the cerebellum, the most highly developed storage-battery of this wonderful Fire, which enables the Master Spirit to perform all the movements and operations of the human body, expressive of the feelings and emotions of the soul.

QOPH means, hieroglyphically, "an axe," a sharp incisive weapon—referring occultly to the Solar Fire concealed in minerals and in vegetation, chemically expressed as acid.

We come to realize more and more, as we study this wonderful art, that man properly is a negative. He is the magnet attracting to himself all the forces of the universe, which work in him and through him for the unfolding of a great work, only the outlines of which he is able to cognize at the present time.

QOPH may be considered as the materialization of *Kaph*—nine being the completion of the digital series, in which we reach the foundation, or ultimate. In *Kaph* the energy is manifested as *manual* strength, which later, through the perfecting of *mentality*, becomes QOPH, the medium for effecting transmutations.

AX shows the masculine (*sol*) element of the cross preponderating, just as OX showed the excess of the feminine (*luna*) element.

In the first part of our magistry the "woman" is said to rule, but finally the "man" comes to dominate the woman. Of course this is to be understood metaphorically.

To really know what is meant by this it is necessary to find the actual substances of Sol and Luna and learn to join them in firm and indissoluble union. This knowledge is a revelation, affording a glimpse into the divine world. With this revelation the spirit awakens to behold Nature at work accomplishing the functions of deity. What has hitherto been sensed psychically is now plainly manifest before the natural eyes. The elements

are seen to act and react upon each other until a new element, called the Quintessence, is developed.

This creation is rightfully designated the Microcosm, or little world, made by man, and which in turn makes man something nobler than he was before.

By it the body is renewed, the spirit quickened, and the Gemini are made to stand forth perfected.

The 19th Tarot Figure, corresponding to QOPH , shows two naked children—or rather, adults who have regained their youth—shut up in a walled enclosure. The sun shines brightly and floods the place with Light. Whereas, before, the moon shed drops of blood to feed the famished animals, the sun is now seen dropping pure gold upon the immortalized children of the Garden, who henceforth have nothing to fear from poverty or want, sickness or sorrow, disease or death.

John saw this "Garden" in his vision as the Celestial City:

"And the street of the city was pure gold, as it were transparent glass. And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the *Lamb* is the light thereof."

The "Lamb" is *Agnus*, that is, *Ignis*, Fire—the universal principle we have been discussing. What glory has already been revealed in man has been revealed by this Spirit of Fire; but we are assured that the present is to the future manifestation as the glow-worm to the star. Now the mind shines by reflected light, but then it shall burst forth resplendent as the sun itself.

The symbol of the "axe" is important, as showing that this energy can be congealed like iron and converted into a useful tool. A hint of its peculiar nature is given in 2 Kings 6:6, where Elisha causes the axe to float upon water.

The axe suggests iron, and iron is Mars, the "red servant" so often mentioned in the books.

Diomedes says: "Join the male child of the 'red servant' to the fragrant spouse, and they will produce the object of our Art. But you must not introduce any foreign matter, neither dust nor any other thing. The conception will then be perfect and a true son will be born. Oh, how precious is

the nature of the 'red servant' without whom nothing can be effected!"

The son referred to here is Sulphur, the sun of Art. From it we extract a mineral water, which does not wet the hand. This water is the Mercury that accomplishes all the purposes of the artist. In it gold melts like ice in warm water.

Occultly related to QOPH , is the Hebrew word *gopha*, meaning to thicken, congeal or coagulate. Now, this is exactly the property of our magical sulphur, which in our art, like Light in nature, operates to congeal all substance and bring it into the requisite form. Mercury, on the other hand, both in nature and in art, is volatile and seeks continually to fly away.

"A nest is found in the forest
In which Hermes has his brood.
One fledgeling always strives to fly upward,
The other rejoices to sit quietly in the nest;
Yet neither can get away from the other.
The one that is below holds the one that is above,
And will not let it get away from the nest.
As a husband in a house with his wife,
Bound together in closest bonds of wedlock."

In another place Philalethes says: "As soon as you have prepared your substance, *i. e.*, mixed *yellow* sulphur with its crude *white* sulphur, put them in a vessel and let them stand undisturbed; at the end of twenty-four hours, the Mercury, which is attempting to rouse the latent fire of the Sulphur, will begin to effervesce and send up bubbles."

Here at last is a sign: Follow its leading, until you get this result, by which you may know you are on the right path.

In Open Entrance the author says: "Let me assure you that in our whole work there is nothing hidden but the regimen, of which it was truly said by the Sage that whoever knows it perfectly will be honoured by princes and potentates. I tell you plainly that if this one point were clearly set forth, our art would become mere women's work: there would be nothing in it but a simple process of cooking."

The fire which performs this "cooking" is our chief secret. It is our Sun, or fiery acid, sharp axe,

gleaming sword. It is also called the Soul of Gold, Red Oil, Wine, Ruby, the Father, etc.

The following wonderful description and eulogium of our marvelous Stone of Light is taken from the writings of Benedictus Figulus, who was the disciple of the great master Alexander Seton:

"In its first state it appears as an impure earthy body, full of imperfections. It then has an earthy nature, healing all sicknesses and wounds in the bowels of men, producing good and consuming proud flesh, expelling all stench and healing generally, inwardly and outwardly.

"In its second nature it appears as a watery body, somewhat more beautiful than before, because (although still having its corruptions) its virtue is greater. It is much nearer the Truth, and more effective in its works.

"But in its third nature it appears as an aerial body, of an oily nature, almost freed from all imperfections, in which form it does many wondrous works, producing beauty and strength of body.

"In its fourth nature it appears in a fiery form (not quite freed from all imperfections, still somewhat watery and not dried enough), wherein it has many virtues, making the old young and reviving those at the point of death. Hence it is called the Elixir of Life.

"In its fifth and last nature it appears in a glorified and illuminated form, without defects, shining like gold and silver, wherein it possesses all previous powers and virtues in a higher and more wondrous degree. Here its natural works are taken for miracles. It converts crystals into the most precious stones of all colors, equal to those from the mines; it heals all dead and living bodies without other medicine. This essence also reveals all treasures in earth and sea, converts all metallic bodies into gold, and there is nothing like unto it under heaven.

"Although these writings may be regarded as false by the reader, yet to the initiated they are true and possible, when the hidden sense is properly understood. For God is wonderful in his works, and his wisdom is without end.

"O unfathomable abyss of God's Wisdom, which thus hath united and comprised in the virtue

and power of this One Spirit the qualities of all existing bodies! O unspeakable honor and boundless joy granted to mortal man! For the destructible things of Nature are restored by the virtue of said Spirit.

"O mystery of mysteries, most secret of all things, and healing and medicine of all things! Thou last discovery in earthly natures, thou best gift to Patriarchs and Sages, greatly desired by the whole world! Oh, what a wondrous and laudable spirit is purity, in which stand all joy, riches, fruitfulness of life, and the art of all arts, a power which to its initiates grants all material joys! O desirable knowledge, lovely above all things beneath the circle of the Moon, by which Nature is strengthened, and heart and limbs are renewed, blooming youth is preserved, old age driven away, weakness destroyed, beauty in its perfection preserved, and abundance ensured in all things pleasing to men! O thou spiritual substance, lovely above all things! O thou wondrous power, strengthening all the world! O thou invincible virtue, highest of all that is, although despised by the ignorant, yet held by the wise in great praise. O thou treasure of treasures, mystery of mysteries, an unspeakable substance, the purest and most perfect soul of the world, than which there is nothing more costly under heaven!

"From it flow the water of life, the oil and honey of eternal healing. Therefore, saith Morienus: 'He who hath it, the same also hath all things.'"

The following vision, which was beheld while gazing in a Magic Crystal, accurately describes what every successful neophyte will behold upon entering the Hesperian Garden, after having passed the three-headed dog that guards the way:

At first all appears dark and misty. One looks as into a gloomy mountain cave, from which foul and noxious odors perpetually ascend. In vain one seeks to escape; the gate has closed behind; there is nothing to do but advance. An invisible guide whispers, "Courage, faith!"

Hardly is a step taken before there appears suddenly in the air above a white angel, who opens a phial and pours a few drops of clear Oil upon the

altar surmounting the entrance to the cavern.

With the action and rapidity of electric fire the living flame leaps from the altar and runs down the sides into the earth beneath. Here it divides into a hundred streams, and with a strange, gliding, serpentine movement burns its very way into every nook and crevice of the rock, which offers as little resistance to it as a sponge to water.

Soon it permeates the whole mountain mass, and transforms the cave beneath into a fairy grotto. Overhead are seen hanging beautiful stalactites of purest crystal, studded with carbuncles, while the floor is one brilliant sheen of gold. The whole scene is bathed in softest, transparent brilliancy—a luminous, liquid, amber sea. Look now! O marvel! It is actually raining drops of silver and gold—not raining either, but rather congealing them like dew drops out of the sea upon the rocks. Within, without, above, below—everywhere touched by that strangely beautiful light—are shown the most gorgeous golden and silver pearls.

You may imagine to catch glimpses of mermaids gliding about in this golden sea and hiding behind the rocks, it is all so realistic. Wagner must have seen this in his vision of the Rheingold as he wrote:

“Wavering waters, weaving and whirling,
Walala weia!”

No wonder that Narcissus gazed into this Crystal Lake enamored till he pined away with longing.

Nothing like it in common experience has ever been seen. No sunset in the Rockies nor sunrise on the Alps is half so gorgeous or so truly wonderful.

Ezekiel saw it as none other since: “And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself, and a brightness was about it, and out of the midst thereof as the *color of amber*, out of the midst of the fire.”

Thus, beloved, have I given you a faithful description of our Sun and how it illumines the earth. Happy is he to whom the Almighty One vouchsafes this sight.