Thomas Vaughan (Eugenius Philalethes)

Lumen de Lumine

A New Magical Light
The complete modern English reading of the 1651 first edition

Diotimos Editions

2026

Complete original and modern English edition with newly translated quotations and Diotimos study features

Contents

About This Edition....3
Introduction....5
Chronology of This Witness....7
Text and Translation Policy....8
The Complete Historical Text....10
The Historical Title Page....10
To the University of Oxford....11
On Sir Thomas Bodley....13
To the Reader....15
Light from Light....19
The First Matter....55
The Philosophical Fire....67
The River of Pearl....75
The Ether, or the Air of Paradise....80
The Heavenly Luna....85
The Star-Soul....86
The Prester of Zoroaster....87
The Green Salt....96
The Diapasm, or Magical Perfume....97
The Regeneration, Ascent, and Glorification....98
The Descent, and Metempsychosis....100
The Magical Aphorisms of Eugenius....104
Six Diotimos Essays....107
Short Glossary....111
Contextual Lexicon....116
Relations within the Work....125
Reading Routes....126
Questions for Study and Discussion....127
Guide to the Historical Emblem....128
Bibliography and Source Credits....129
Subject Index....131

About This Edition

Lumen de Lumine is Thomas Vaughan's A New Magical Light, published in London for H. Blunden in 1651 under the name Eugenius Philalethes. Its title is Latin, but its principal language is English. This Diotimos edition offers a complete modern English reading of that first edition, with new translations of its Latin, Greek and Hebrew passages. It is a modernisation and translation of quotations, rather than a translation of the whole book from a Latin original.

The historical text includes the title and its epigraphs, the dedication to Oxford, the Latin poem on Sir Thomas Bodley, the address to the reader, the entire discourse, its emblem and inscriptions, and all twelve Magical Aphorisms with their closing doxology. The FINIS on printed page 97 is followed by the aphorisms on pages 99–101; those final pages are included. No substantive historical passage has been deliberately omitted or replaced with an editorial summary.

The original English, including its foreign quotations, appears beside the modern reading in the PDF, Word document, Markdown and parallel-text EPUB. The separate English-only EPUB presents the full modern reading, all notes and study features, and the historical emblem. Its inscriptions are transcribed and translated in the accompanying reading text and figure guide. Source spellings remain visible in the parallel formats; every format shares the same reading text.

The governing witness is Wellcome Collection EPB/A/69096.4, digitisation b30340160, catalogued as the first edition: sixteen unnumbered pages and 101 numbered pages. Its library PDF adds a modern catalogue cover, so a PDF image number is not the same as a printed page number. Stable LL passage identifiers and source locators allow the reading and commentary to be checked without relying on the new edition's pagination. The catalogue records a final blank leaf H8 as wanting; this is a missing blank, not a gap in the printed reading text.

The physical copy's binding, endpapers, library stamps and later handwritten copy notes are recorded as copy evidence rather than inserted into Vaughan's discourse. The catalogue notes that the copy is bound with The Divine Pymander; that separately published work is outside this edition. Blank printed surfaces, repeated running headings, catchwords and signature marks are accounted for in production but are not duplicated as prose. The dedication's 1650 date and the title and reader-address dates of 1651 are retained as printed.

The historical source is public domain and the digitisation carries a Public Domain Mark. Source credit: Wellcome Collection. The present modernisation, new translations and Diotimos commentary are separately identified contributions. This is a new reading edition with source-based notes; it does not claim to be a critical collation of every surviving copy.

Introduction

A Book That Changes Its Form

The book begins in a dreamlike landscape and ends in a sequence of compressed Latin propositions. Between those forms it speaks as a dialogue, a poem, a commentary on an emblem, a report of philosophical disagreement, a letter of instruction and a speculative account of generation. A reader who expects a single uniform register can mistake the transitions for inconsistency. Vaughan repeatedly asks the reader to move between a scene and its explanation.

Thalia, the guide of the opening vision, does more than decorate an argument already complete. She stages the problem of how something can be present and still remain unknown. Her beauty, light, grove and fountain prepare a vocabulary that the exposition later revisits in matter, spirit and fire. It is useful to read the vision once without trying to solve every image, then return after the explanation of the emblem.

The later headings bring the discussion towards earth, ether, the star-soul and the breath called Prester, followed by regeneration and descent. The final aphorisms compress generative relations into a monad, dyad, triad and quaternary. These are the work's historical arrangements, not a modern classification imposed upon it.

What Light Does

The title places light beside Genesis and John before the discourse begins. Light can be the condition of seeing, a principle in natural generation, an image of understanding, and a sign of divine communication. Those senses touch one another without being identical. In the address to the reader, Vaughan calls God's candle his schoolmaster; in the Bodley poem, books are stars given a stable heaven in a library. An interpreter should first ask what each light is doing in its own sentence.

A modern reader may find an inward philosophy in this movement from obscurity to illumination. The edition makes room for that reading without rewriting every natural substance as a psychological state. Vaughan's concern with matter, generation, heat and trial belongs to his argument. His religious language likewise has its own force and should not be reduced to a decorative vocabulary for experiment.

Experience and Secrecy

The reader encounters strong claims about experience and equally strong warnings against shallow confidence. The address insists that the author has seen what he describes; the body criticises readers who

suppose that recognising a word is the same as understanding a thing. Neither kind of assertion supplies independent modern verification. They show how Vaughan positions himself and how he asks the reader to approach a difficult text.

The letter attributed to the Brothers of R. C. belongs within this literary and philosophical setting. The edition preserves its attribution, Latin form and Vaughan's own English presentation, while providing a complete modern reading. Its appearance is evidence that the book uses a Rosicrucian textual voice; it does not by itself establish that the author belonged to a historically documented secret organisation.

Material and Symbolic Readings

Descriptions of dissolution, conjunction, death and rebirth can support both accounts of natural change and reflections on human transformation. The strongest symbolic reading follows the relations the text actually supplies. It keeps track of what separates, what receives, what acts, and what returns. It does not need to declare that every measure, vessel or direction is exclusively figurative in order to take the philosophy seriously.

Diotimos essays and contextual lexicon entries therefore distinguish the historical claim, its function in the book, and a possible reflective application. The glossary defines local usages rather than offering a universal code of alchemy. Where the source leaves an identification uncertain, the notes keep that uncertainty visible.

Using the Edition

Read the historical text in sequence before following a themed route. Use a passage identifier to compare the original and modern wording; use its source locator to return to the Wellcome image. Notes explain translation choices, difficult names and citations. The figure guide translates the emblem's labels and directs attention back to Vaughan's own explanation.

The six essays develop questions raised by the book. The short glossary supports reading, while the twenty-four contextual lexicon entries offer fuller interpretations grounded in exact sentences from the modern reading. Relations, reading routes, discussion questions and a linked subject index provide further ways through the material. These additions are modern editorial writing and are never presented as lost passages by Vaughan.

Chronology of This Witness

1650 — The dedication to Oxford is dated 1650 and signed E. P. This is the date printed within the dedication, not a substituted date for the whole edition.

1651 — The historical title page names H. Blunden and gives London and 1651. The address to the reader is also dated 1651. Wellcome catalogues this printing as the first edition, Wing V150 and ESTC R146.

1652 — Vaughan's translation of The Fame and Confession of the Fraternity of R. C. appeared with his own prefatory material. This later publication provides a useful textual context for the Rosicrucian letter in Lumen; it is not appended here as part of the 1651 book.

2026 — This Diotimos reading edition modernises the complete historical English, newly translates the foreign-language passages, reproduces the original emblem and adds the supporting study material. The first-edition images remain the governing witness.

Text and Translation Policy

Original English preserves the witness's substantive wording, older spellings, names and foreign-language quotations. Long s is transcribed as s; line-end word divisions are joined; typographic ligatures and abbreviated Latin endings are expanded where their reading is clear. Ordinary page breaks are not sentence breaks. Italic and capital emphasis is not treated as a secret code or exhaustively imitated as a facsimile. Verse lineation is retained where it carries the form of the passage.

Modern English updates spelling, pronouns, obsolete senses and difficult sentence structure without shortening the argument. It preserves examples, comparisons, qualifications, polemic, quantities and directions. Unfamiliar technical terms remain where a confident modern equivalent would narrow or distort the claim. Natural philosophy, magical art, spirit and medicine are read in their historical contexts rather than automatically identified with present-day disciplines or therapies.

Latin, Greek and Hebrew in the historical text receive English translations in the modern reading. Where Vaughan already supplies an English version of a Latin passage, both historical presentations are retained in their original order: the resulting repetition belongs to his volume. The new translation of the Latin can therefore differ in wording from the modernisation of Vaughan's own English. Notes distinguish translation, quotation, paraphrase and uncertain attribution where that distinction matters.

The Latin Bodley poem is translated in full as verse, with its conceits retained rather than forced into rhyme. The twelve final aphorisms preserve their numbering, paradoxes and compressed relationships. Greek letters and alchemical vocabulary are kept in the original text when legible and translated or explained in the reading text. The edition does not repair an obscure original into unwarranted certainty.

Historical marginal references and notes appear as labelled source units with their own modern equivalents, rather than being silently absorbed into Diotimos commentary. Reproduced image labels have a complete transcription and English key. Editorial headings that divide a long continuous discourse are identified as navigation, while historical headings retain their distinct status. LL identifiers and modern source locators are editorial additions.

The image witness governs over automated transcription. Where binding, worn type or a printing irregularity affects a reading, the note records a material uncertainty or a supplied reference. This edition is not a facsimile and does not reproduce every change in type size, ornamental border, signature, catchword, running title, library mark or endpaper annotation. Those exclusions concern book furniture and later copy history, not omitted historical arguments.

The Complete Historical Text

The Historical Title Page

Lumen de Lumine

LL-T001 1651, unnumbered title

Original English LUMEN DE LUMINE:
OR
A new Magicall Light discovered, and Communicated to the WORLD
By Eugenius Philalethes.
GEN. 1.3.
And God said, Let there be Light.
JOHN 1. Chap: Ver. 5.
And the Light shineth in the Darknesse.
Pythag.
Ne loquaris Deo absque Lumine.
LONDON,
Printed for H. BLUNDEN at the Castle in Corne-Hil. 1651.

Modern English LIGHT FROM LIGHT
OR
A New Magical Light Discovered and Communicated to the World
By Eugenius Philalethes
GENESIS 1:3
And God said, 'Let there be light.'
JOHN 1:5
And the light shines in the darkness.
PYTHAGORAS
Do not speak to God without light.
LONDON
Printed for H. Blunden at the Castle in Cornhill, 1651.[1,2]

[1]. The printed name Eugenius Philalethes is Thomas Vaughan's authorial name. The Latin title means 'Light from Light.' The governing volume is already chiefly English; the modern reading modernises that English and newly translates its foreign-language passages. This does not claim an earlier Latin original for the book.

[2]. The title attributes its final maxim to Pythagoras. The edition translates Vaughan's attribution as printed without treating it as proof of direct authorship by the historical Pythagoras. Biblical language is modernised from this witness rather than silently replaced with a modern copyrighted translation.

To the University of Oxford

To my Deare mother, the most famous Universitie of Oxford

LL-D001 1651, A2 recto (signed A3), A2 verso, A3 recto

Original English To my Deare mother, the most famous Universitie of Oxford.

I HAVE observ'd (most deare Mother) and that in most of thy Sons, a Complexion of Fame, and Ingratitude. Learning indeed they have, but they forget the Brests that gave it. Thy Good works meet not with one Samaritan, but Many hast thou cur'd of the Leprosie of Ignorance. This is the spot, that soyls our perfections: we have all drunk of thy Fountaine, but we sacrifice not the Water to the Well. For my own part, I can present thee with nothing that's Voluminous, but here is a Mustard-seed, which may grow to be the Greatest amongst Herbs.

Modern English To my dear mother, the most famous University of Oxford.

I have observed, most dear Mother, in most of your sons, a mixture of fame and ingratitude. They have learning, certainly, but forget the breasts that nourished it. Your good works find not a single grateful Samaritan, although you have cured many of the leprosy of ignorance. This is the stain that spoils our accomplishments: we have all drunk from your fountain, yet we offer none of the water back to the well. For my part, I can present you with no large volume, but here is a mustard seed that may grow to be the greatest among herbs.[3]

Original marginal note LL-DM001 1651, A3 recto

Original English Mat. 13. 32.

Modern English Matthew 13:32.

LL-D002 1651, A3 recto, A3 verso, A4 recto

Original English The Draught it self hath nothing of nature, but what is under the Veile: I wish indeed thou mayst see her sine Flammeo, but her face like that of the Annuntiata expects the Pencill of an Angell. I cannot say this Composure deserves thy Patronage, but give me leave to make it my Opportunitie, that I may returne the Acknowledgement, where I receiv'd the Benefit. I intend not my Addresse for the Banks of Isis; Thou hast no Portion there, unlesse thy Stones require my Inscription. It is thy Dispersed Body I have knowne, and That only I remember. Take it then wheresoever Thou art, in thy sad Removes and Visitations. It is neither Sadducee nor Pharisee, but the Test of an Israelite, and

Thy Legitimat Child.
1650.
E. P.

Modern English The picture itself shows nothing of Nature except what lies beneath the veil. I wish you might see her without her bridal veil, but

[3]. The healing and gratitude imagery recalls Luke 17:11–19: of ten healed lepers, the one who returns to give thanks is a Samaritan. The printed dedication dates itself 1650, while the title page and address to the reader give 1651; these dates are preserved rather than harmonised. The dedication's first leaf is incorrectly signed A3 in the original; the A2 location follows Wellcome's explicit collation (Signatures: A4, B–H8; A2 incorrectly signed A3), rather than a silent correction of the image.

her face, like that of the Virgin at the Annunciation, awaits an angel's brush. I cannot say this composition deserves your patronage; allow me, however, to make it my opportunity to give acknowledgment where I received the benefit. I do not address the banks of the Isis: you have no share there, unless your stones require my inscription. It is your dispersed body that I have known, and that alone I remember. Receive it, then, wherever you are in your sorrowful removals and visitations. It is neither Sadducee nor Pharisee, but the testimony of an Israelite, and

Your legitimate child,
E. P.
1650.[4]

[4]. Sine flammeo means 'without the bridal veil.' The Annuntiata is Mary as represented at the Annunciation; 'pencil' can mean a painter's brush. Isis is the name used for the Thames at Oxford. Vaughan addresses a dispersed university community rather than simply its buildings. His religious and political allusions are retained without supplying an unproved list of individual addressees.

On Sir Thomas Bodley

In Summum Virum Thomam Bodleium

LL-B001 1651, B1 recto, B1 verso

Latin In Summum Virum Thomam Bodleium Equitem Auratum, Bibliothecæ Oxoniensis Structorem Magnificum.

Sancta Anima! & tam Sancta simul! salveto Favilla!
Sitq; semel Cineris fas meminuisse tui!
Instructior Cœli, & Stellarum Plenior Ordo,
Qui Sporadas per Te, non sinis Astra fore.
Quippe Lares Libris vel rite vagantibus addis,
Et Cœlum, quo sint Sydera fixa, cluis.
Nos Vitam ut Patres, largimur Fœtibus: at Tu
Quo Vitam hanc possint vivere, Solus habes.
Hospitium agnoscunt Artes: Hic Quælibet intrat
Post Obstetrices, nec Peregrina, Manus.
Scæna Togæ, Doctiq; capax Panegyris Orbis,
Et Mare, vel Potius Plenior Unda Mari:
concursus Geniorum, & Meta Extrema Lycæi,
Quò nullum nisi sit Sanctius, iret Opus.
Syllabus Heroum, Mentisq; Omniscia Proles,
Est hæc & Sensu Theca animata suo.
Bodleii Laus ampla, & Fusior Urna Sepulti,
Quâ Vitam invenit Mors sua, Morsq; Necem.
Hinc se fracta Fugæ dedit, absumptisq; sagittis
Implevit Vacuas sola pharetra Manus.

Par Tibi Vox nulla est: Satagis dum Condere Musam,
Fecisti, Quod non noverit Illa loqui.

Pium est Agnoscere, per Quos profecisti.

Modern English On that eminent man Sir Thomas Bodley, magnificent founder of the Oxford Library.

Holy soul, and ashes equally holy, hail!
May it be permitted once to remember your dust!
A better ordered heaven, a fuller company of stars,
You do not let its stars remain scattered.
For you give homes even to books that properly wander,
And are called the heaven in which the stars stand fixed.
As fathers we give life to our offspring; you alone possess
The means by which they may live that life.
The arts recognise their lodging: here every hand enters
After the midwives, no longer a stranger.
A stage for the gown, a gathering that holds the learned world,
A sea, or rather a wave more full than the sea;
A meeting of minds, the furthest goal of the Lyceum,
Where no work might enter unless it were more sacred;
A catalogue of heroes, the all-knowing offspring of mind,
This is a repository alive with a consciousness of its own.
Bodley's ample praise, the wider urn of the buried man,
In which his death found life, and Death found its death.
Broken there, Death fled; with all its arrows spent,
Only the empty quiver filled its empty hands.

No voice is equal to you: in labouring to house the Muse,
You have done what she could never find words to tell.

It is a pious duty to acknowledge those through whom you have advanced.[5,6]

[5]. The poem praises the library as a heaven in which previously scattered books become fixed stars, and as a living repository that defeats death through learning and memory. Equitem auratum denotes a knight. 'Founder' renders structorem in this praise of Bodley's library; it does not claim that no library existed at Oxford before Bodley.

[6]. The translation follows the poem's compressed personifications. In the couplet about authors as fathers, the offspring are books; Bodley supplies their means of continued life. The midwife image extends this analogy of literary birth. Manus (literally 'hand') is the singular subject of intrat ('enters'), not a possessive modifier of 'midwives'; its precise figurative referent remains compressed. The printed q; abbreviations are retained in the original text and translated according to their sense.

To the Reader

To the Reader

LL-R001 1651, B2 recto, B2 verso

Original English I Have had some Contest with my self in the Disposall of this Piece, the Subject being crosse to the Genius of the Times, which is both Corrupt, and Splenetic. It was my Desire to keep it within Doores, but the Relation it bears to my former Discourses hath forc'd it to the Presse. It is the last Glasse of my thoughts, and their first Reflex being not compleat, I have added this to perfect their Image, and Symmetrie. I must confesse I have no Reason for it, but what my Adversaries supply me withall: I would advance the Truth, because they would suppresse it. Indeed I have been scurvily rewarded, but the successe of this Art grows from its Opposition, and this I believe, our late Libellers have observed, for they quit the Science, to quash the Professors.

Modern English I have debated with myself what to do with this piece, since its subject runs against the temper of the times, which is both corrupt and ill-natured. I wanted to keep it at home, but its relation to my former discourses has forced it into print. It is the final mirror of my thoughts; because their first reflection was incomplete, I have added this to perfect their image and proportion. I confess that my only reason is the one my opponents supply: I would advance the truth because they would suppress it. I have indeed been badly rewarded, but this art gains success through opposition. Our recent libellers, I believe, have noticed this, since they abandon the science in order to crush those who profess it.[7]

LL-R002 1651, B2 verso, B3 recto

Original English It is not enough to abuse and misinterpret our writings: with studied Calumnies doe they disparage our persons, whom they never saw, and perhaps never will see. They force us to a Bitternesse beyond our own Dispositions, and provoke men to sin, as if they did drive the same Design with the Devill.

For my own part, I will no more hazard my soule by such uncivill Disputes; I know I must give an Accompt for every idle word. This Theme hath reduc'd my passions to a Diet. I have resolv'd for the future to suffer: for this I am sure of, God will condemn no man for his patience.

Modern English It is not enough for them to abuse and misinterpret our writings: with deliberate slanders they disparage people they have never seen, and perhaps never will. They force us into a bitterness beyond our natural dispositions and provoke people to sin, as though pursuing the same design as the devil.

For my part, I will no longer endanger my soul in such uncivil disputes. I know I must account for every idle word. This thought has put my

[7]. Vaughan calls the work a 'last glass' or mirror and a completion of earlier discourses. This is his statement of intention at publication, not proof that he wrote nothing afterwards. 'Professors' here means people who profess or practise the science, rather than university office-holders exclusively.

passions on a diet. I have resolved to endure in future, for I am sure of this: God will condemn no one for patience.

Original marginal note LL-RM001 1651, B2 verso

Original English Mat. 12. 36.

Modern English Matthew 12:36.

LL-R003 1651, B3 recto

Original English The World indeed may think the truth overthrown, because shee is attended with her Peace, for in the judgement of most men, where there is no Noyse, there is no Victorie. This I shall look upon as no Disadvantage. The Estimat of such Censors will but lighten the Scales, and I dare suppose them very weak Brains, who conceive the Truth sinks, because it outweighs them.

As for tempestuous Out-cries, when they want their Motives, they discover an irreligious spirit, one that hath more of the Hurry-cano, than of Christ Jesus. God was not in the wind, that rent the Rocks to pieces, nor in the Earth-quake, and Fire at Horeb: He was in Aura tenui, in the still, small voice.

Modern English The world may indeed think truth has been overthrown because she is accompanied by her peace: in most people's judgment, where there is no noise, there is no victory. I shall consider this no disadvantage. The judgment of such critics only lightens the scales, and I think those minds very weak that imagine truth sinks because it outweighs them.

As for stormy outcries, when they lack a cause, they reveal an irreligious spirit with more of the hurricane than of Christ Jesus. God was not in the wind that tore the rocks apart, nor in the earthquake and fire at Horeb. He was in the gentle breeze, in the still, small voice.

Original marginal note LL-RM002 1651, B3 recto

Original English 1 Kings 19.

Modern English 1 Kings 19.

LL-R004 1651, B3 recto, B3 verso

Original English My Advise is, that no Man should resent the common spleen. Who writes the Truth of God, hath the same Patron with the Truth it self, and when the world shall submit to the generall Tribunal, he will find his Advocate, where they shall find their Judge. There is a mutuall Testimonie between God and his Servants, if the Baptist did beare witnesse of Christ, Christ also did as much for the Baptist: He was a burning and a shining Light.

Modern English My advice is that no one should take the common ill will to heart. Whoever writes God's truth has the same patron as truth itself; when the world submits to the universal judgment, that writer will find an advocate where the others find their judge. There is a mutual testimony between God and his servants: if the Baptist bore witness to Christ, Christ did as much for the Baptist: 'He was a burning and shining light.'

Original marginal note LL-RM003 1651, B3 verso

Original English John 5. 35.

Modern English John 5:35.

LL-R005 1651, B3 verso, B4 recto

Original English This, Reader, I thought fit to Preface, that if any Discourse of mine be traduc'd hereafter, thou maist not expect my Vindication. I have referr'd my Quarrell to the God of Nature, it is involv'd in the Concernments of his Truth. I am satisfi'd with the Peace and Test of a good Conscience: I have written nothing but what God hath verified before my Eyes in particular, and is able to justifie before the world in generall. I have known his secret Light, his Candle is my School-master: I testifie those things, which I have seen under his very Beams, in the bright Circumference of his Glory.

Modern English Reader, I thought it fitting to say this first, so that if any discourse of mine is slandered hereafter, you will not expect me to defend it. I have referred my quarrel to the God of Nature: it is bound up with the concerns of his truth. I am content with the peace and testimony of a good conscience. I have written only what God has verified before my own eyes and can justify before the whole world. I have known his secret light; his candle is my schoolmaster. I testify to what I have seen beneath his own beams, within the bright circumference of his glory.[8]

LL-R006 1651, B4 recto, B4 verso

Original English When I did first put my Thoughts to paper, God can beare me witnesse, it was not for any private ends. I was drawn, and forc'd to it by a strong Admiration of the Mysterie and Majestie of Nature. It was my Design to glorifie the Truth, and in some measure to serve the Age, had they been capable of it. But the barbarous Insults I have met withall, and without any Deserts of mine, have forc'd my Charitie to keep at Home. Truly had not I been robb'd of my Peace, I had imparted some things, which I am confident this Generation will not receive from another pen. But the Times in this Respect fall not even with providence, for the Years of Discoverie are not yet come. This Truth like the Dove in the Deluge, must hover in winds and Tempests, overlooke the Surges and Billows, and find no place for the Sole of her Foot. But the wise God provides for her: on all these waves and Waters she hath a little Ark to returne to. Me thinks I see her in the window all wet, and weather-beaten: She hath been rejected abroad, and now I will take her Home. Come in with thy Branch of Olive!

Modern English When I first put my thoughts on paper, God can bear witness that I had no private ends. I was drawn and compelled to it by a powerful admiration for the mystery and majesty of Nature. My purpose was to glorify truth and, in some measure, serve the age, had it been capable of receiving it. But the barbarous insults I have met, without deserving them, have forced my charity to stay at home. Had I not been robbed of my peace, I would truly have imparted things that I am confident this generation will receive from no other pen. Yet in this

[8]. The claims of seeing and divine verification belong to Vaughan's own authorial testimony. Preserving them does not turn an editorial note into an independent verification of his experiences.

respect the times do not keep pace with providence: the years of discovery have not arrived. Like the dove in the Flood, this truth must hover among winds and storms, look over the surges and billows, and find nowhere for the sole of her foot. But the wise God provides for her: amid all these waves and waters, she has a little ark to return to. I seem to see her at the window, all wet and weather-beaten. She has been rejected abroad, and now I will take her home. Come in with your olive branch![9]

LL-R007 1651, B4 verso

Original English To conclude, this Discourse is my last, and the only Clavis to my First. What I have written formerly, is like the Arabian's Halicali: it is Domus signata, a House shut up, but here I give you the Key to the Lock. If you enter, seale up what you see in your Hearts: Trust it not to the Tongue, for that's a Flying Scroul. Thus I deliver my Light to your Hands, but what Returns you will give me, I know not. If you are for Peace, Peace be with you: if for war, I have been so too, but Let not him that girds on his Armour, boast like him, that puts it off. Doe well, and Farewell.

1651. E. P.

Modern English To conclude, this discourse is my last and the only key to my first. What I wrote before is like the Arabian's Halicali: it is a sealed house, a house shut up, but here I give you the key to its lock. If you enter, seal what you see within your hearts. Do not trust it to the tongue, for that is a flying scroll. Thus I place my light in your hands; what you will give me in return, I do not know. If you seek peace, peace be with you. If you seek war, I have done so too, but let no one putting on armour boast like one taking it off. Do well, and farewell.

1651. E. P.[10]

Original marginal note LL-RM004 1651, B4 verso

Original English 1 Kings 20. 11.

Modern English 1 Kings 20:11.[11]

[9]. The dove, ark, and olive branch recall Genesis 8. Here truth is personified as a vulnerable returning bird. The biblical analogy gives the author's reserve an emotional and theological setting; it is not an omitted technical formula.

[10]. Clavis means 'key'; domus signata means 'a sealed house.' Halicali is retained as Vaughan prints it: a secure identification of this reference has not been established here. The flying scroll recalls Zechariah 5, and the closing warning about armour recalls 1 Kings 20:11. Retaining an uncertain name is preferable to inventing an identification.

[11]. The inner edge of this marginal reference is partly obscured in the bound copy. The visible Kings and verse 11, together with the quoted sentence, establish the reference to 1 Kings 20:11; its chapter number is supplied here transparently.

Light from Light

Lumen de Lumine

LL-P001-A 1651, p. 1

Original English Now had the Night spent her black stage, and all
Her beauteous, twinckling flames grew sick, and pale.
Her Scene of shades, and silence fled; and Day
Drest the young East in Roses: where each Ray
Falling on Sables, made the Sun and Night
Kisse in a Checquer of mixt Clouds, and Light.

Modern English Now Night had played her dark stage out, and all
Her lovely, twinkling flames grew sick and pale.
Her scene of shade and silence fled; and Day
Dressed the young East in roses, where each ray,
Falling on black, made Sun and Night embrace
In a chequered pattern of mingled clouds and light.[12]

LL-P001-B 1651, pp. 1, 2

Original English I Think it were more plaine, and to some Capacities more pleasing, if I should expresse my self in this popular, low Dialect. It was about the Dawning or Day-breake, when tyr'd with a tedious solitude, and those pensive Thoughts which attend it, after much Losse and more Labour; I suddainly fell a sleepe.

Modern English I think it would be plainer, and more pleasing to some minds, if I expressed myself in this common, lowly language. It was about dawn or daybreak when, tired of a tedious solitude and the pensive thoughts that attend it, after much loss and still more labour, I suddenly fell asleep.

LL-P002-A 1651, p. 2

Original English Here then the Day was no sooner borne, but strangled; I was reduc'd to a night of a more deep tincture than that which I had formerly spent. My fansie placed me in a Region of inexpressible Obscuritie, and as I thought, more than Naturall; but without any Terrors. I was in a firm even Temper, and though without incouragements, not only resolute but well-pleas'd. I moved every way for Discoveries, but was still intertained with Darknesse and silence, and I thought my self translated to the Land of Desolation. Being thus troubled to no purpose, and wearied with long Indeavours, I resolved to rest my self, and seeing I could find nothing, I expected if any thing could find me.

Modern English Here, then, Day was strangled almost as soon as it was born: I was returned to a night of a deeper shade than the one I had just spent. My imagination placed me in a region of indescribable darkness, more than natural, as I thought, yet without any terrors. My temper was steady and composed; though I had no encouragement, I was both resolute and content. I moved in every direction in search of discoveries, but was always met with darkness and silence, and thought

[12]. The opening retains a theatrical image: Night has her stage and scene. “Sables” supplies the contrasting black ground of the sky.

myself transported to the land of desolation. Troubled to no purpose and worn out by long efforts, I resolved to rest; since I could find nothing, I waited to see whether anything could find me.

LL-P002-B 1651, pp. 2, 3

Original English I had not long continued in this humor, but I could heare the whispers of a soft wind, that travail'd towards me, and suddainly it was in the Leaves of the Trees, so that I concluded my self to be in some Wood, or Wildernesse. With this gentle Breath came a most heavenly, odorous Ayre, much like that of sweet Briars, but not so rank and full. This perfume being blown over, there succeeded a pleasant Humming of Bees amongst Flowers, and this did somewhat discompose me, for I judged it not suitable with the Complexion of the place, which was darke and like Mid-night.

Modern English I had not remained long in this mood when I heard the whisper of a soft wind travelling towards me. Suddenly it was among the leaves of trees, so I concluded that I was in a wood or wilderness. With this gentle breath came a heavenly fragrance, much like that of sweetbriers, but less strong and heavy. When the perfume had passed, a pleasant humming of bees among flowers followed. This unsettled me a little, for it seemed at odds with the character of the place, which was dark as midnight.

LL-P003-A 1651, p. 3

Original English Now was I somewhat troubl'd with these unexpected Occurrences, when a new Appearance diverted my Apprehensions. Not far off on my right hand, I could discover a white weake Light, not so cleare as that of a Candle, but mystie, and much resembling an Atmospheare. Towards the Center it was of a purple colour like the Elysian Sun-shine, but in the Dilatation of the Circumference, Milkie; and if we consider the joynt Tincture of the parts, it was a painted Vesper, a Figure of that Splendor, which the old Romans called (a) Sol Mortuorum.

Modern English I was somewhat troubled by these unexpected events when a new appearance diverted my thoughts. A little way off, on my right, I could make out a faint white light, less clear than candlelight: misty, and much like an atmospheric glow. Towards its centre it was purple, like Elysian sunshine, but milky where its circumference spread out. Taking the combined colouring of its parts, it was a painted twilight, an image of that splendour which the ancient Romans called (a) the Sun of the Dead.[13]

Original marginal note LL-M-P003-A 1651, p. 3

Original English a Boxhorn falsely interprets this Notion.

Modern English a. Boxhorn misinterprets this idea.

LL-P003-B 1651, pp. 3, 4

Original English Whiles I was taken up with this strange Scene, there appeared in the middle purple Colours, a suddain Commotion, and out of their very Center did

[13]. "Vesper" can name evening or its star; the surrounding description presents a coloured twilight glow. Elysium is the classical abode of the blessed dead. The Latin Sol Mortuorum is translated in the reading text without endorsing the narrator's historical attribution.

sprout a certaine flowrie Light, as it were the flame of a Taper. Very bright it was, sparkling, and twinckling like the Day-star. The Beams of this new Planet issuing forth in small Skeins and Rivulets look'd like Threds of Silver, which being reflected against the Trees, discover'd a Curious green Umbrage, and I found my self in a Grove of Bays. The Texture of the Branches was so even, the Leaves so thick, and in that conspiring order, it was not a wood, but a Building. I conceived it indeed to be the Temple of Nature, where she had joyn'd Discipline to her Doctrine.

Modern English While this strange scene absorbed me, a sudden movement appeared in the central purple colours, and from their very centre sprang a flower-like light, resembling a taper's flame. It was very bright, sparkling and twinkling like the morning star. The beams of this new planet, issuing in little skeins and streams, looked like silver threads. Reflected against the trees, they revealed an exquisite green canopy, and I found myself in a grove of laurels. The interweaving branches were so regular, the leaves so thick and so harmoniously ordered, that this was a building rather than a wood. Indeed, I imagined it to be Nature's temple, where she had joined discipline to her teaching.

LL-P004-A 1651, p. 4

Original English Under this shade and skreen did lodge a number of Nightingals, which I discovered by their whitish Breasts. These peeping thorough their leavie Cabinets, rejoyced at this strange Light, and having first plum'd themselves, stirr'd the still Ayre with their Musick. This I thought was very pretty, for the silence of the Night, suiting with the solitude of the place, made me judge it heavenly. The Ground both neer and far of, presented a pleasing kind of Checquer, for this new star meeting with some drops of Dew, made a Multitude of bright Refractions, as if the Earth had been paved with Diamonds.

Modern English A number of nightingales lodged under this sheltering shade; I recognised them by their whitish breasts. Peeping through their leafy chambers, they rejoiced at the strange light, and, after preening their feathers, stirred the still air with their music. I found this very beautiful, for the night's silence, matching the place's solitude, made it seem heavenly. Near and far, the ground displayed a pleasing chequered pattern: the new star, meeting drops of dew, produced countless bright refractions, as though the earth had been paved with diamonds.

LL-P004-B 1651, pp. 4, 5

Original English These rare, and various Accidents kept my soul busied, but to interrupt my Thoughts, as if it had been unlawfull to examine what I had seen, another more admirable Object interpos'd. I could see between me and the Light, a most exquisit, divine Beauty. Her frame neither long, nor short, but a meane decent Stature. Attir'd she was in thin loose silks, but so green, that I never saw the like, for the Colour was not Earthly. In some places it was fansied with white and Silver Ribbands, which look'd like Lilies in a field of Grasse. Her head was overcast with a thin floating Tiffanie, which she held up with one of her hands, and look'd as it were from under it. Her Eys were quick, fresh, and Celestiall, but had something of a start, as if she had been puzzl'd with a suddaine Occurrence. From her black Veile did her Locks breake out like Sun-beams from a Mist; they ran dishevell'd to her Brests, and then return'd to her Cheeks in Curls and Rings of Gold. Her Haire

behind her was rowl'd to a curious Globe, with a small short spire flowr'd with purple, and skie-colour'd Knots. Her Rings were pure, intire Emeralds, for she valued no metalls, and her Pendants of burning Carbuncles. To be short, her whole Habit was youthfull and flowrie, it smelt like the East, and was thorowly ayr'd with rich Arabian Diapasms.

Modern English These rare and varied events occupied my soul, but another, more marvellous object interrupted my thoughts, as though it were unlawful to examine what I had seen. Between the light and me appeared a woman of exquisite, divine beauty. She was neither tall nor short, but of a graceful middle height. She wore thin, loose silks of a green unlike any I had seen, for the colour was unearthly. Here and there they were ornamented with white and silver ribbons, like lilies in a grassy field. A thin, floating gauze covered her head; she held it up with one hand and seemed to look out from beneath it. Her eyes were lively, fresh and celestial, yet had a startled look, as though some sudden event had perplexed her. Her locks broke from her black veil like sunbeams through mist, flowing loose to her breast, then returning to her cheeks in golden curls and rings. Behind, her hair was rolled into an exquisite globe, with a small, short spire adorned with purple and sky-blue knots. Her rings were solid, flawless emeralds, for she valued no metals; her pendants were glowing carbuncles. In brief, her whole attire was youthful and flower-like, fragrant with the East and thoroughly perfumed with rich Arabian aromatics.[14]

LL-P005-A 1651, p. 5

Original English This and no other, was her appearance at that Time: but whiles I admir'd her perfections, and prepar'd to make my Addresses, shee prevents me with a voluntarie Approach. Here indeed I expected some Discourse from her, but she looking very seriously and silently in my face, takes me by the hand, and softly whispers, I should follow her. This I confesse sounded strange, but I thought it not amisse to obey so sweet a Command, and especially one that promised very much, but was able in my Opinion to performe more.

Modern English This, and no other, was her appearance at that time. While I admired her perfections and prepared to address her, she anticipated me by approaching of her own accord. I expected her to speak, but she looked earnestly and silently into my face, took my hand, and softly whispered that I should follow her. This sounded strange, I confess; yet I thought it right to obey so sweet a command, especially from one who promised much and, in my opinion, could accomplish more.

LL-P005-B 1651, pp. 5, 6

Original English The Light which I had formerly admir'd, proved now at last to be her Attendant, for it moved like an Usher before her. This Service added much to her Glorie, and it was my only care to observe her, who though she wandr'd not, yet verily she followed no known path.

[14]. "Tiffanie" is a fine, transparent fabric. "Carbuncles" here are radiant red gems; "Diapasms" are aromatic preparations or perfumed powders. These historical names do not establish precise modern material identities.

Modern English The light I had admired now proved to be her attendant, moving before her like an usher. This service greatly increased her glory. My sole concern was to observe her: though she did not wander, she certainly followed no known path.

LL-P006-A 1651, pp. 6, 7

Original English Her walk was green, being furr'd with a fine small Grasse, which felt like plush, for it was very soft; and purl'd all the way with Daysies and Primrose. When we came out of our Arboret and Court of Bayes, I could perceive a strange Clearenesse in the Ayr, not like that of Day, neither can I affirme it was night. The stars indeed perched over us, and stood glimmering, as it were on the Tops of high Hills, for we were in a most deep Bottome, and the Earth overlook'd us, so that I conceived we were neer the Center. We had not walk'd very far, when I discovered certaine thick, white Clouds, for such they seemed to me, which fill'd all that part of the Valley, that was before us. This indeed was an Error of mine, but it continued not long, for comming neerer, I found them to be firm solid Rocks, but shining and sparkling like Diamonds. This rare and goodly sight did not a little incourage me, and great desire I had to heare my Mistris speake (for so I judged her now) that if possible, I might receive some Information. How to bring this about, I did not well know, for she seem'd averse from Discourse; but having resolv'd with my self to disturb her, I ask'd her if she would favour me with her Name.

Modern English Her path was green, covered in fine, short grass, soft as plush, and embroidered all along with daisies and primroses. Leaving our arbour and court of laurels, I perceived a strange clarity in the air, unlike daylight, though I cannot say it was night. Stars did hang above us, glimmering as if on the tops of high hills; we were in an exceedingly deep hollow, with the earth overlooking us, so I imagined we were near the centre. We had not gone far when I discovered what seemed to be thick white clouds, filling the valley ahead. My mistake did not last long: on approaching, I found solid rocks, shining and sparkling like diamonds. This rare and splendid sight greatly encouraged me. I longed to hear my mistress speak—for so I now considered her—in the hope of learning something. I scarcely knew how to bring this about, for she seemed disinclined to converse; but, resolving to disturb her, I asked whether she would favour me with her name.[15]

LL-P007-A 1651, p. 7

Original English To this she replied very familiarly, as if she had known me long before. Eugenius (said she) I have many Names, but my best and dearest is Thalia: for I am alwaies green, and I shall never wither. Thou doest here behold the mountains of the Moone, and I will shew thee the Originall of Nilus, for she springs from these Invisible Rocks. Looke up and peruse the very Tops of these pillars and Clifts of Salt, for they are the true, Philosophicall, Lunar Mountains. Didst thou ever see such a Miraculous, incredible thing?

Modern English She replied with great familiarity, as though she had known me long before. “Eugenius,” she said, “I have many names, but my best

[15]. “Mistress” here marks the woman as the narrator’s guide and teacher. The journey is narrated as a dream; its geography and material descriptions should not be silently converted into literal modern identifications.

and dearest is Thalia, for I am always green and shall never wither. Here you behold the Mountains of the Moon; I will show you the source of the Nile, for it springs from these invisible rocks. Look up and examine the very tops of these pillars and cliffs of salt: they are the true philosophical Lunar Mountains. Have you ever seen anything so miraculous and incredible?"[16]

LL-P007-B 1651, pp. 7, 8

Original English This speech made me quickly look up to those glittering Turrets of Salt, where I could see a stupendous Cataract, or Waterfall. The streame was more large than any River in her full Chanell, but notwithstanding the Height, and Violence of its Fall, it descended without any Noyse. The Waters were dash'd, and their Current distracted by those Saltish Rocks, but for all this they came down with a dead silence, like the still, soft Ayr. Some of this Liquor (for it ran by me) I took up, to see what strange wollen substance it was, that did thus steale down like Snow. When I had it in my hands it was no Common water, but a certaine kind of Oile of a Waterie Complexion. A viscous, fat, mineral nature it was, bright like Pearls, and transparent like Chrystall. When I had viewd and search'd it well it appear'd somewhat spermatic, and in very Truth it was obscene to the sight, but much more to the Touch.

Modern English Her words made me look quickly up at those glittering turrets of salt, where I saw an astonishing cataract or waterfall. Its stream was larger than any river in full flow, yet, despite the height and violence of its fall, it descended without a sound. The waters were dashed and their course broken against the salty rocks, but still they came down in utter silence, like the soft, still air. As the liquid flowed past me, I took some up to discover what strange wool-like substance stole down in this way, like snow. In my hands it proved no ordinary water, but a kind of oil with a watery constitution: a viscous, fatty, mineral substance, bright as pearls and transparent as crystal. On examining it closely, I found it somewhat semen-like; indeed, it was obscene to the sight, and still more to the touch.[17]

LL-P008-A 1651, p. 8

Original English Hereupon Thalia told me, it was the first Matter, and the very Naturall, true Sperm of the great World. It is (said she) invisible, and therefore few are they that find it; but many believe it is not to be found. They believe indeed that the world is a dead Figure, like a Body which hath been sometimes made, and fashion'd by that spirit, which dwelt in it, but retaines that very shape and fashion, for some short time, after that the Spirit hath forsaken it. They should rather consider, that every Frame when the Soule hath left it, doth discompose, and can no longer retaine its former figure, for the Agent that held and kept the parts together is gone. Most excellent then is that speech which I heard sometimes from one of my own Pupils.

16. Thalia's name evokes flourishing or blooming, as her explanation makes explicit. The geographical tradition of the Nile's Mountains of the Moon is recast within the dream's philosophical landscape.

17. "Spermatic" and the ensuing sexual description are explicit features of the source's account of generative matter. No particular modern mineral, oil or bodily substance is established by this imagery.

Modern English Thalia then told me that this was the first matter, the very natural and true seed of the great world. “It is invisible,” she said, “and therefore few find it; many believe it cannot be found at all. They believe the world to be a dead form, like a body once made and fashioned by the spirit that dwelt within it, which retains its shape for a short time after that spirit has departed. They should instead consider that every structure decomposes once its soul has left it, and can no longer retain its former shape: the agent that held its parts together has gone. Most excellent, then, is the saying I once heard from one of my own pupils:”

LL-P008-B 1651, pp. 8, 9

Latin Mundus hic ex tam diversis contrariisque partibus in unam formam minime convenisset, nisi unus esset, qui tam Diversa conjungeret; Conjuncta vero Naturarum ipsa Diversitas invicem discors dissociaret, atque divelleret, nisi unus esset, qui quod nexuit, contineret. Non tam vero certus naturæ ordo procederet, nec tam dispositos motus Locis, temporibus, efficientia, Qualitatibus explicaret, nisi unus esset, qui has Mutationum varietates manens ipse disponeret. Hoc quicquid est, quo Condita manent, atque gubernantur, usitato cunctis Vocabulo Deum nomino.

Modern English “This world, composed of such diverse and opposing parts, would never have come together into one form unless there were one who joined such diverse things. Once joined, the very diversity of their mutually discordant natures would separate and tear them apart, unless there were one who held together what he had bound. Nor would nature’s order advance so surely, or unfold movements so ordered in place, time, operation and qualities, unless there were one who, himself remaining unchanged, ordered these varieties of change. Whatever this is by which created things endure and are governed, I call God, using the name familiar to everyone.”[18]

LL-P009-A 1651, p. 9

Original English This world (saith he) of such divers and contrarie parts had never been made one thing, Had not there been one, who did joyn together such contrary things. But being joyn'd together, the very Diversitie of the Natures joyned, fighting one with another, had Discompos'd and separated them, unlesse there had been one to hold and keep those parts together, which he at first did joyn. Verily the order of Nature could not proceed with such certaintie, neither could she move so regularly in severall places, times, effects and qualities, unlesse there were some one, who dispos'd, and order'd these Varieties of Motions. This, whatsoever it is, by which the world is preserved and govern'd, I call by that usuall name, God.

Modern English “This world,” he says, “with its diverse and contrary parts, would never have become one thing had there not been one who joined such contrary things together. Yet, once joined, the very diversity of their natures, fighting one another, would have disordered and

[18]. The Latin quotation is translated afresh here. Vaughan immediately follows it with his own English rendering, also retained below: the repetition belongs to the historical text. Thalia’s “pupil” is the speaker of the quoted philosophical argument, rather than a modern editorial attribution.

separated them, unless there were one to hold together the parts he had originally joined. Indeed, nature's order could not proceed so certainly, nor could she move so regularly in different places, times, effects and qualities, unless someone arranged and ordered these varieties of movement. Whatever this is, by which the world is preserved and governed, I call by the usual name: God."

LL-P009-B 1651, pp. 9, 10, 11

Original English Thou must therefore Eugenius (said she) understand, that all Compositions are made by an active, intelligent life; for what was done in the Composure of the great world in generall, the same is perform'd in the Generation of every creature, and its sperm in particular. I suppose thou doest know, that water cannot be contained but in some Vessell. The naturall Vessell which God hath appointed for it, is Earth. In Earth water may be thickned and brought to a figure, but of it self, and without Earth, it hath an indefinit flux, and is subject to no certaine figure whatsoever. Ayre also is a fleeting indeterminat substance, but water is his Vessell: for water being figured by means of Earth, the Ayr also is thickned, and figur'd in the Water. To ascend higher, the Ayr coagulats the liquid fire, and fire incorporated involves and confines the thin Light. These are the Means by which God unites, and compounds the Elements into a Sperm, for the Earth alters the Complexion of the water, and makes it viscous and slimie. Such a water must they look, who would produce any Magicall extraordinary Effects; for this Spermatic water coagulats with the least heat, so that nature concocts, and hardens it into metals. Thou seest the whites of Egs will thicken assoon as they feel the fire, for their moysture is temper'd with a pure subtill Earth, and this subtill, animated Earth, is that which binds their water. Take water then my Eugenius, from the Mountains of the Moon, which is water, and no water: Boyl it in the fire of Nature, into a two fold Earth, white and red, then feed those Earths with Ayr of Fire, and Fire of Ayr, and thou hast the two Magicall Luminaries. But because thou hast been a servant of mine for a long time, and that thy patience hath manifested the Truth of thy Love, I will bring thee to my Schoole, and there will I shew thee, what the world is not capable of.

Modern English "You must therefore understand, Eugenius," she said, "that all compounds are made by an active, intelligent life. What was accomplished in the composition of the great world as a whole is also performed in the generation of each particular creature and its seed. I suppose you know that water cannot be contained without a vessel. The natural vessel God has appointed for it is earth. Within earth, water may be thickened and given a shape; by itself, without earth, it flows indefinitely and has no fixed shape. Air too is a fleeting, indeterminate substance, but water is its vessel: as earth gives water a shape, air is also thickened and shaped within the water. To ascend higher, air coagulates liquid fire, and embodied fire enfolds and confines the subtle light. These are the means by which God unites and compounds the elements into a seed, for earth changes the constitution of water, making it viscous and slimy. Those who wish to produce extraordinary magical effects must seek such a water: this seminal water coagulates with the slightest heat, so nature cooks and hardens it into metals. You see egg whites thicken as soon as they feel the fire, because their moisture is tempered with a pure, subtle earth; this subtle, animated

earth binds their water. Take water, then, my Eugenius, from the Mountains of the Moon—water that is no water. Boil it in nature's fire into a twofold earth, white and red; then feed those earths with air of fire and fire of air, and you have the two magical luminaries. But since you have served me a long time, and your patience has shown the truth of your love, I will bring you to my school and show you what the world cannot comprehend."[19]

LL-P011-A 1651, p. 11

Original English This was no sooner spoken, but she past by those Diamond-like, rockie salts, and brought me to a Rock of Adamant figur'd to a just, intire Cube: It was the Basis to a firie Pyramid, a Trigon of pure Pyrope, whose imprison'd flames did stretch, and strive for Heaven. To the Fore-square or Frontlet of this Rock was annex'd a little Portall, and in that hung a Tablet. It was a painted Hedge-Hog so rowl'd and wrapt up in his Bag, he could not easily be discompos'd. Over this stood a Dog snarling, and hard by him this Instruction.

Modern English As soon as she had spoken, she passed those diamond-like rocky salts and brought me to an adamantine rock, shaped as a perfect, entire cube. It supported a fiery pyramid, a triangle of pure pyrope, whose imprisoned flames stretched and strove towards heaven. A little portal was attached to the rock's square front, and a tablet hung within it. This showed a painted hedgehog, so rolled and wrapped in its own covering that it could not easily be disturbed. Above it stood a snarling dog, with this instruction beside him:[20]

LL-P011-B 1651, p. 11

Latin Suaviter aut Pungit.

Modern English Gently—or it pricks.[21]

LL-P011-C 1651, pp. 11, 12

Original English IN we went, and having entred the Rock, the interior parts were of a heavenly Smaragdine Colour. Somewhere they shin'd like Leaves of pure Gold, and then appear'd a third inexpressible purple tincture. We had not gone very far, but we came to an Ancient Majestic Altar; On the Offertorie, or very top of it, was figur'd the Trunck of an old rotten tree, pluck'd up by the Roots. Out of this crept a Snake, of colour white and Green, Slow of Motion like a Snayle, and very weake, having but newly felt the Sun that overlook'd her. Towards the Foot, or Basis of this Altar was an Inscription in old Egyptian Hieroglyphics, which Thalia expounded, and this is it.

Modern English We went in. Within the rock, the interior was a heavenly emerald colour. In places it shone like leaves of pure gold; then a third, indescribable purple colouring appeared. Before long we reached an

[19]. This is Thalia's account of the elements and their generative seed. "Earth," "water," "air," "fire," "light" and the two luminaries retain their historical relationships; the passage does not identify a modern chemical preparation. "Such a water must they look" means such a water must they seek.

[20]. "Adamant" and "pyrope" are historical names associated with hardness and fiery brilliance. The dream's architectural imagery does not establish precise modern mineral identities.

[21]. The compressed Latin gives an admonition beside the hedgehog and dog: approach gently, or be pricked. The implied action is left unstated in the printed motto.

ancient, majestic altar. Its offertory, or very top, bore the image of an old rotten tree trunk, torn up by the roots. A white and green snake crept from it, moving slowly as a snail and very weak, having only just felt the sun that looked down upon her. Near the altar's foot or base was an inscription in ancient Egyptian hieroglyphs, which Thalia interpreted as follows:

LL-P012-A 1651, p. 12

Latin Diis Beatis.
In Cælo Subterraneo.
N. L.
τ. α. ν. φ.

Modern English To the blessed gods.
In the subterranean heaven.
N. L.
τ. α. ν. φ.[22]

LL-P012-B 1651, pp. 12, 13

Original English FRom this place we moved straight forward, till we came to a Cave of Earth. It was very obscure, and withall dankish, giving a heavy odour like that of graves. Here we stay'd not long, but passing this Church-yard, wee came at last to the Sanctuarie, where Thalia turning to mee, made this her short, and last speech.

Modern English From this place we went straight ahead until we reached an earthen cave. It was very dark and damp, giving off a heavy smell like graves. We did not stay long, but, passing this churchyard, came at last to the sanctuary. There Thalia turned to me and delivered this short, final speech:

LL-P013-A 1651, p. 13

Original English Eugenius! This is the place, which many have desired to see, but saw it not. The Præparatives to their Admission here, were wanting: They did not love Mee, but Mine. They coveted indeed the Riches of Nature, but Nature her self they did both neglect, and corrupt. Som Advantages they had in point of Assault, had they but studied their Opportunities. I was expos'd to their hands, but they knew mee not. I was subject in som measure to their Violence, but Hee that made mee, would not suffer mee to bee rifl'd. In a word, the Ruine of these men was built on their Disposition. In their Addresses to mee, they resembl'd those pittifull things, which som call Courtiers. These have their Antics and Rants, as if they had been train'd amongst Apes. They scrape (as one hath well exprest it) proportions Mathematicall: make strange Legs and faces, and in that phrase of the same Poet;

Modern English "Eugenius! This is the place many have desired to see, yet never saw. They lacked the preparation required for admission here: they loved what was mine, rather than me. They coveted Nature's riches, but neglected and corrupted Nature herself. Had they studied their opportunities, they possessed some advantages for their assault. I lay open to their hands, but they did not know me. I was subject to their

[22]. The printed Latin dedication is translated; the isolated Roman and Greek initials are retained without an invented expansion. The narrator calls the underlying inscription Egyptian hieroglyphs, but the text printed for the reader is Latin followed by initials.

violence in some measure, but he who made me would not allow me to be plundered. In a word, these men's ruin was founded on their own disposition. In approaching me, they resembled those pitiful things some call courtiers. They have their antics and rants, as though trained among apes. They scrape mathematical proportions—as someone has aptly put it—make strange bows and faces, and, in the same poet's words:"[23]

LL-P013-B 1651, p. 13

Original English Varie their Mouths as 'twere by Magic spell,
To figures ovall, square, and Triangle.

Modern English "Vary their mouths, as if by magic spell,
Into shapes oval, square and triangular."

LL-P013-C 1651, pp. 13, 14

Original English So these impudent Sophisters assaulted mee with Vain-glorious Humors. When I look'd into their hearts, there was no Room for mee; they were full of proud Thoughts, and dream'd of a certain Riotous Happiness, which must bee maintain'd by my Expences, and Treasures. In the interim they did not consider that I was plain and simple, One that did not love Noise, but a privat, Sweet Content.

Modern English "In this way those impudent sophists assailed me with their vainglorious moods. When I looked into their hearts, there was no room for me: they were full of proud thoughts, dreaming of a riotous happiness to be maintained at the expense of my treasures. Meanwhile, they failed to consider that I was plain and simple, loving quiet, sweet contentment rather than noise."

LL-P014-A 1651, pp. 14, 15

Original English I have Eugenius found thee much of my own Humor. I have withall found thy Expectations patient, thou canst easily believe, where thou hast Reason to thy Faith. Thou hast all this while served without Wages, now is the time com to reward Thee. My love, I freely give Thee, and with it these tokens, my Key, and Seale. The one opens, the other shutts, bee sure to use both with Discretion. As for the Mysteries of this my Schoole, thou hast the Libertie to peruse them all, there is not any thing here, but I will gladly reveale it to thee. I have one Præcept I shall commend to thee, and this it is, You must bee Silent. You shall not in your writings exceed my Allowances: Remember that I am your Love, and you will not make mee a Prostitute. But because I wish you Serviceable to those of your own Disposition, I here give you an Emblematicall Type of my Sanctuarie, with a full Priviledge to publish it. This is all, and now I am going to that Invisible Region, ἵν' Ἀθανάτων ἔδος ἐστὶ. Let not that Proverb take place with you, Out of Sight, out of Mind: Remember mee, and bee Happy.

Modern English "Eugenius, I have found you much of my own disposition. I have also found you patient in your expectations: you can readily believe when you have reason for your faith. All this time you have served without wages; now the time has come to reward you. I freely

[23]. "Make legs" means make ceremonial bows. The critique of affected courtiers forms part of Thalia's account of the moral preparation for knowledge.

give you my love, and with it these tokens, my key and seal. One opens, the other closes: be sure to use both discreetly. As for the mysteries of my school, you are free to examine them all; there is nothing here that I will not gladly reveal to you. I commend one precept to you: you must be silent. Your writings must not go beyond what I allow. Remember that I am your love, and you will not make me a prostitute. But because I wish you to be useful to those of your own disposition, I give you an emblematic image of my sanctuary, with full permission to publish it. This is all; now I go to that invisible region, where the immortals have their dwelling. Do not let the proverb 'Out of sight, out of mind' apply to you: remember me, and be happy."[24]

Original marginal note LL-M-P014-A 1651, p. 14

Original English Iliad 8.

Modern English Iliad, book 8.

LL-P015-A 1651, p. 15

Original English These were her Instructions, which were no sooner delivered, but shee brought mee to a cleare, large Light, and here I saw those Things, which I must not speak of. Having thus discovered all the parts of that glorious Labyrinth, shee did lead me out again with her Clew of Sun-beams, her Light that went Shining before us. When wee were past the Rocks of Nilus, shee shewed mee a Secret Staire-Case, by which wee ascended from that deep and flowrie Vale, to the face of this our Common Earth. Here Thalia stopt in a mute Ceremonie, for I was to bee left all alone. Shee look'd upon mee in silent smiles, mixt with a pretty kind of Sadnes, for wee were unwilling to part. But her Houre of Translation was come, and taking (as I thought) our last leave, shee past before my Eyes, πρὸς Αἰῶνα, into the Æther of Nature.

Modern English These were her instructions. As soon as she had delivered them, she brought me into a broad, clear light, and there I saw those things of which I must not speak. Having thus revealed all the parts of that glorious labyrinth, she led me out again by her thread of sunbeams, the light shining before us. Beyond the rocks of the Nile she showed me a secret staircase, by which we ascended from the deep, flowery valley to the surface of our common earth. Here Thalia stopped in a silent ceremony, for I was to be left alone. She looked at me with silent smiles, mixed with a tender sadness, for we were unwilling to part. But the hour of her departure had come. Taking what I thought was our final farewell, she passed before my eyes, into eternity, into Nature's aether.[25]

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[24]. The first small Greek word is worn in this impression. It is recovered here as ἵν' ('where') with the parallel in Homer, Iliad 8.456; the following printed words are legible. The phrase means 'where the immortals have their dwelling.' The original marginal reference to Iliad 8 is retained. The recovery distinguishes a reading supported by the Homeric parallel from an accent or apostrophe independently clear in this 1651 type.

[25]. "Translation" here means removal or passage to another state or place. The unrevealed things are withheld by the historical narrator himself, not omitted by this edition. The short Greek insertion pros Aiōna is rendered "into eternity"; the final word is singular in the print.

LL-P015-B 1651, pp. 15, 16

Original English Now verily was I much troubled, and somewhat disordered, but composing my self as well as I could, I came to a Cop of Myrtles, where resting my self on a Flowrie Bank, I began to consider those Things which I had seen. This Solitude, and Melancholie studie continued not long, for it met with a very gratefull Interruption. I could see Thalia as it were at the end of a Landskip, somwhat far off, as wee see stars newly risen: but in a moment shee was in the Myrtles, where seating her self hard by mee, I received from her this Discourse.

Modern English I was deeply troubled and somewhat unsettled. Composing myself as best I could, I came to a copse of myrtles, rested on a flowery bank, and began to consider what I had seen. This solitude and melancholy reflection did not last long, for a welcome interruption met it. I could see Thalia far off, as though at the edge of a landscape, like a newly risen star. In a moment she was among the myrtles. Seating herself beside me, she gave me this discourse:

LL-P016-A 1651, pp. 16, 17

Original English I would not Eugenius, have thee ignorant of the Unitie, and Concentration of Sciences. In the past, and more Knowing years of the world, when Magic was better, and more generally understood, the Professors of this Art divided it into three parts, Elementall, Cœlestiall, and Spirituall. The Elementall part contained all the Secrets of Physic, the Cœlestiall those of Astrologie, and the Spirituall those of Divinitie. Every one of these by it self was but a Branch or Lim, but being united all Three, they were the Pandects of the Science. Now in these thy days there is no man can shew thee any reall Physic, or Astrologie, neither have they any more, than a Tong-and-Book Divinitie. The reason of it is this; In Process of time these three Sciences (which work no wonders without a mutuall essentiall Union) were by mis-interpretation dismembred, and set apart, so that every one of them was held to be a Facultie by it self. Now God had united these Three in one Naturall Subject, but man hee separated them, and placed them in no Subject, but in his own Brain, there they remained in words and fansie, not in Substantiall Elements, and Veritie. In this state the Sciences were dead and Ineffectuall: they yeelded nothing but Noyse, for they were separated: As if thou should'st dismember a Man, and then expect some one part of him should performe those Actions, which the whole did, when he was alive.

Modern English "Eugenius, I would not have you ignorant of the unity and concentration of the sciences. In the world's earlier and more knowledgeable years, when magic was better and more generally understood, practitioners divided this art into three parts: elemental, celestial and spiritual. The elemental contained all the secrets of physic, the celestial those of astrology, and the spiritual those of divinity. Each alone was only a branch or limb; united, all three formed the complete body of the science. In your own days no one can show you any real physic or astrology, nor do they possess anything more than a divinity of tongue and book. The reason is this: over time these three sciences, which work no wonders without an essential mutual union, were misinterpreted, dismembered and set apart, so that each was treated as an independent discipline. God had united the three in one natural subject; man separated them and placed them in no subject but his own brain. There they remained in words and imagination, rather than

substantial elements and truth. In this condition the sciences were dead and ineffective. Separated, they yielded nothing but noise—as though you dismembered a man and expected one part of him to perform the actions that the living whole once performed."[26]

LL-P017-A 1651, pp. 17, 18

Original English Thou doest know by very naturall Experience, that out of one Specificall Root there grow severall different Substances, as Leaves, Flowers, Fruit, and Seed; So out of one Universall Root, namely the Chaos, grow all Specificall Natures, and their Individualls. Now there is no true Science or Knowledge, but what is grounded upon Sensible, particular Substances, or upon that Sensible Universall Substance out of which all Particulars are made. As for Universals in the Abstract, there are no such things, they are empty imaginarie Whymzies, for Abstractions are but so many Phantastic Suppositions. Consider now Eugenius, that all Individualls, even Man himself, hath nothing in him Materially, but what he received from the materiall Universall Nature. Consider again, that the same Individualls are Reducible to their first Physicall Universall Matter, and by Consequence this Universall matter hath in it self the Secrets and Mysteries of all Particulars; for whatsoever includes the Subject it self, includes also the Science of that subject. To conclude; In the first Matter, the Divine Wisdome is collected in a Generall Chaoticall Center, but in the particulars made of the first Matter it is dispersed, and spread out as it were to a Circumference. It remains then that the Chaos is the Center of all Sciences, to which they may, and ought to be reduc'd, for it is the sensible naturall Mysterium Magnum, and under God the Secondary Temple of Wisdome.

Modern English "You know from ordinary natural experience that several different substances—leaves, flowers, fruit and seed—grow from a single root of a particular kind. Likewise, all particular natures and their individual beings grow from one universal root: chaos. There is no true science or knowledge except what rests on particular substances perceptible to the senses, or on that perceptible universal substance from which all particulars are made. As for universals in the abstract, no such things exist: they are empty, imaginary fancies, for abstractions are merely so many fantastic suppositions. Consider, Eugenius, that all individual beings, even man himself, have nothing material within them except what they have received from universal material nature. Consider also that these same individuals can be reduced to their first, physical, universal matter. Consequently, this universal matter contains the secrets and mysteries of all particulars, for whatever contains the subject itself also contains knowledge of that subject. To conclude: in first matter, divine wisdom is gathered into a general chaotic centre; in the particular things made from first matter, it is dispersed and spread out as though towards a circumference. Chaos, then, remains the centre of all sciences, to which they can and should be brought back. It is the

[26]. "Physic" encompasses natural knowledge and medicine; "divinity" is theology. "Pandects" signifies a comprehensive body of knowledge. Thalia's polemic asserts their original unity; it is not an editorial history of the sciences.

perceptible, natural Great Mystery and, under God, the second temple of wisdom."[27]

LL-P018-A 1651, p. 18

Original English Search therefore, and examine the parts of this Chaos, by the Rules and Instructions received, when I was with thee in the mineral Region. Dwell not altogether on the practice, for that is not the way to improve it: be sure to adde reason to thy Experience, and to imploy thy mind aswell as thy hands. Labour to know all Causes and their Effects: doe not only study the Receipt, like that broyling frying Company, who call themselves Chymists, but are indeed no Philosophers. This is all which I thinke fit to adde to my former Prescriptions, but that which made me returne, was something else, and now thou shalt receive it.

Modern English "Therefore investigate and examine the parts of this chaos by the rules and instructions you received when I was with you in the mineral region. Do not dwell entirely on practice, for that is no way to improve it: be sure to add reason to experience, and employ your mind as well as your hands. Labour to know all causes and their effects; do not study only the recipe, like that broiling, frying company who call themselves chymists but are no philosophers. This is all I think fit to add to my earlier prescriptions. Something else brought me back, and you shall now receive it."

LL-P018-B 1651, pp. 18, 19

Original English Thou hast heard sometimes I suppose of the Beryllistic part of Magic: have a care to apprehend me, and I will shew thee the Foundation. Thou must know the stars can impresse no new Influx in perfect compleat Bodies, they only dispose, and in some measure stir up that influence, which hath been formerly impressed. It is most certain Eugenius, that no Astrobalisme takes place without some prævious Corruption, and Alteration in the Patient, for Nature works not but in loose, moyst, discomposed Elements. This Distemper proceeds not from the stars, but from the Contrarietie of the Elements amongst themselves: whensoever they fall out, and work their own Dissolution, then the Cœlestiall Fire puts in to reconcile them againe, and generats some new Forme, seeing the old one could consist no longer. Observe then that the Genuine Time of Impressions is, when the Principles are Spermatic and callow, but being once coagulated to a perfect Body, the Time of Stellification is past.

Modern English "You have sometimes heard, I suppose, of the beryl-related part of magic. Attend carefully to my meaning, and I will show you its foundation. You must know that the stars can impress no new influx upon perfect, complete bodies; they only dispose, and to some extent awaken, an influence previously impressed. It is quite certain, Eugenius, that no astral impressing takes place without some prior corruption and alteration in the recipient: nature works only in loose, moist, disordered elements. This disturbance comes from the elements' opposition to one another, not from the stars. Whenever they fall into conflict and bring about their own dissolution, celestial fire intervenes

[27]. Mysterium Magnum is translated "Great Mystery." The argument explicitly concerns a perceptible universal matter; its rejection of abstract universals should not be rewritten as a rejection of every possible symbolic interpretation.

to reconcile them and generates a new form, since the old one could no longer subsist. Observe, then, that the proper time for impressions is when the principles are seminal and immature. Once they have coagulated into a perfect body, the time for receiving stellar influence has passed."[28]

LL-P019-A 1651, pp. 19, 20

Original English Now the Ancient Magi in their Books speake of strange Astrologicall Lamps, Images, Rings, and Plates, which being us'd at certaine Hours, would produce incredible extraordinarie Effects. The common Astrologer, he takes a stone, or some peece of Metall, figures it with ridiculous Characters, and then exposeth it to the Planets, not in an Alkemusi, but as he dreams himself, he knows not how. When this is done, all is to no purpose, but though they faile in their practice, yet they believe they understand the Books of the Magi well enough. Now Eugenius that thou mayst know what to doe, I will teach thee by Example. Take a ripe graine of Corne, that is hard, and drie, expose it to the Sun-beams in a Glasse, or any other vessell, and it will be a drie graine for ever. But if thou doest bury it in the Earth, that the nitrous Saltish moysture of that Element may dissolve it, then the Sun will worke upon it, and make it spring and sprout to a new Body. It is just thus with the common Astrologer, he exposeth to the Planets a perfect compacted Body, and by this means thinks to performe the Magician's Gamaea, and marry the Inferior and Superior Worlds. It must be a Body reduc'd into Sperm, that the Heavenly Feminine moysture, which receives and retains the Impresse of the Astrall Agent, may be at Liberty, and immediatly expos'd to the Masculine Fire of Nature. This is the ground of the Beryl, but you must remember that nothing can be stellified without the joynt Magnetism of three Heavens; what they are I have told you elsewhere, and I will not trouble you with Repetitions.

Modern English "The ancient magi speak in their books of extraordinary astrological lamps, images, rings and plates which, used at certain hours, would produce incredible effects. The common astrologer takes a stone or piece of metal, marks it with absurd characters, then exposes it to the planets—not in an Alkemusi, but in some fashion of his own imagining, without knowing how. It all comes to nothing. Yet, though such people fail in practice, they believe they understand the magi's books well enough. Now, Eugenius, I will teach you by example, so that you may know what to do. Take a ripe grain of corn, hard and dry, and expose it to sunlight in a glass or any other vessel: it will remain a dry grain for ever. Bury it in the earth, however, so that the nitrous, salty moisture of that element may dissolve it, and then the sun will act upon it, making it spring and sprout into a new body. So it is with the common astrologer: he exposes a perfect, compacted body to the planets, thinking by this means to accomplish the magician's Gamaea and marry the lower and higher worlds. The body must be reduced to seed, so that the heavenly feminine moisture, which receives and retains the astral agent's impression, may be set free and exposed directly to Nature's masculine fire. This is the foundation of the beryl. But

[28]. "Beryllistic" refers to the beryl in a magical setting; it is not a modern mineralogical specification. "Astrobalisme" and "stellification" concern stellar impressing or influence in Thalia's account. "Patient" means the recipient of an action.

remember that nothing can receive stellar influence without the combined magnetism of three heavens. I have told you elsewhere what they are and will not trouble you with repetition."[29]

LL-P020-A 1651, pp. 20, 21

Original English When she had thus said, she took out of her Bosome, two miraculous Medals, not Metalline, but such as I had never seen, neither did I conceive there was in Nature such pure, and glorious Substances. In my Judgement they were two Magicall Astrolasms, but she call'd them Saphirics of the Sun and Moone. These Miracles she commended to my perusall, excusing her self as being sleepie, otherwise she had expounded them for me. I look'd, admir'd, and wearied my self in their Contemplation. Their Complexion was so heavenly, their contrivance so mysterious, I did not well know, what to make of them. I turn'd aside to see if she was still a sleep, but she was gone, and this did not a little trouble me. I expected her Returne, till the Day was quite spent, but she did not appeare. At last fixing my Eys on that place, where shee sometimes rested, I discover'd certain peeces of Gold, which she had left behind her, and hard by a paper folded like a Letter. These I took up, and now the Night approaching, the Evening-star turn'd in the West, when taking my last survey of her flowrie pillow, I parted from it in this Verse.

Modern English Having said this, she took two miraculous medallions from her bosom. They were not metallic, but of a kind I had never seen; I had not imagined that such pure and glorious substances existed in nature. I judged them to be two magical astrolasms, but she called them Saphirics of the Sun and Moon. She entrusted these wonders to my examination, excusing herself as sleepy; otherwise, she would have explained them. I looked, marvelled, and exhausted myself in contemplation. Their constitution was so heavenly and their construction so mysterious that I scarcely knew what to make of them. Turning to see whether she was still asleep, I found her gone, which greatly troubled me. I awaited her return until the day was entirely spent, but she did not appear. At last, looking closely at the place where she had rested, I discovered some pieces of gold she had left behind, with a paper folded like a letter beside them. I picked them up. Night was approaching, and the evening star turned in the west; taking one last look at her flowery pillow, I left it with these verses:[30]

[29]. The unusual printed terms "Alkemusi" and "Gamaea" are retained as historical technical names rather than replaced with conjectural modern equivalents. The grain supplies an analogy for the preceding theory of reception; the passage's claims about astral influence remain the author's.

[30]. "Astrolasms" and "Saphirics" are retained as the narrator's and Thalia's differing names for the marvels. Their material constitution is not supplied by the editor.

LL-P021-A 1651, pp. 21, 22

Original English PRetty green Bank farewell! and mayst thou weare
Sun beams, and Rose, and Lilies all the yeare!
She slept on Thee: but needed not to shed
Her Gold, 'twas pay enough to be her Bed.
Thy Flow'rs are Favo'rits; for this lov'd Day
They were my Rivals, and with Her did play.
They found their Heav'n at hand, and in her Eys
Injoy'd a Copie of their absent skies.
Their weaker paint did with true Glories trade,
And mingl'd with her Cheeks, one Posie made.
And did not her soft skin confine their pride,
And with a skreen of Silk both Flow'rs divide,
They had suck'd life from thence, and from her Heat
Borrow'd a Soul to make themselves compleat.
O happy Pillow! Though thou art Laid even
With Dust, she made thee up almost a Heaven.
Her Breath rain'd Spices, and each Amber ring
Of her bright locks strew'd Bracelets o'r thy spring.
That Earth's not poor, did such a Treasure hold,
But thrice inrich'd, with Amber, Spice, and Gold.

Modern English Farewell, fair green bank! May you wear
Sunbeams, roses and lilies all the year!
She slept on you: she need not have shed
Her gold; enough reward to be her bed.
Your flowers are favourites: this beloved day
They were my rivals, and with her could play.
They found their heaven near; within her eyes
Enjoyed an image of their absent skies.
Their weaker colours dealt with true glories,
And, mingled with her cheeks, made one bouquet.
Had her soft skin not bounded their ambition,
And a screen of silk divided flower from flower,
They would have drawn life from her, and from her heat
Borrowed a soul to make themselves complete.
O happy pillow! Though you lie level
With dust, she made you almost into heaven.
Her breath rained spices; each amber ring
Of her bright locks strewed bracelets over your spring.
Earth that held such treasure is not poor,
But threefold enriched with amber, spice and gold.[31]

[31]. The poem's flowers and the woman's beauty are brought into the same imagery, culminating in the silken screen between "both Flow'rs." The modern reading preserves this comparison without turning it into a material identification.

LL-PLATE_LABELS 1651, p. 23

Latin SCHOLÆ MAGICÆ TYPVS.
Mons Magorum Invisibilis.
Ratio.
Phantasia.
Lumen Naturæ.
Thesaurus Incantatus.
Non nisi Parvulis.
Ro: Vaughan sculp:.

Modern English An image of the magical school.
The invisible mountain of the magi.
Reason.
Imagination.
The light of nature.
The enchanted treasure.
Only for the little ones.
Ro. Vaughan engraved this.[32]

[32]. The plate's abbreviated engraver's signature is retained without expanding the forename in the reading text. "Reason" and "Imagination" label the two flanking approaches. All labels are translated here as well as preserved in the reproduced source figure.



Figure 1. The scheme of the magical school

Lumen de Lumine, 1651, p. 23. Wellcome Collection. Public Domain Mark.

LL-P024-A 1651, p. 24

Original English THis is that Emblematicall Magicall Type, which Thalia delivered to me in the invisible Guiana. The first and Superior part of it represents the Mountains of the Moon. The Philosophers commonly call them the Mountains of India, on whose Tops grows their secret and famous Lunaria. It is an Herb easie to

be found, but that men are blind, for it discovers it self, and shines after night like Pearle. The Earth of these Mountains is very red and soft beyond all Expression. It is full of Chrystalline Rocks, which the Philosophers call their Glasse, and their Stone: Birds and Fish (say they) bring it to them. Of these Mountains speaks Haly the Arabian, a most excellent judicious Author.

Modern English This is the emblematic, magical image Thalia gave me in the invisible Guiana. Its first and upper part represents the Mountains of the Moon. Philosophers commonly call them the Mountains of India, on whose summits grows their secret and celebrated Lunaria. This herb would be easy to find if men were not blind, for it reveals itself and shines at night like pearl. The earth of these mountains is exceedingly red and indescribably soft. It is full of crystalline rocks, which philosophers call their glass and their stone. Birds and fish, they say, bring it to them. Haly the Arabian, an excellent and discerning author, speaks of these mountains:[33]

LL-P024-B 1651, p. 24

Latin Vade fili ad Montes Indiæ, & ad Cavernas suas, & accipe ex eis lapides honoratos qui liquesfiunt in Aqua, quando commiscentur ei.

Modern English "Go, my son, to the mountains of India and their caverns, and take from them the honoured stones that become liquid in water when mixed with it."[34]

LL-P024-C 1651, p. 24

Original English Goe my son to the Mountains of India, and to their Quarries or Caverns, and take thence our precious stones, which dissolve or melt in water, when they are mingl'd therewith.

Modern English "Go, my son, to the Mountains of India and their quarries or caverns, and take our precious stones from there: they dissolve or melt in water when mixed with it."

LL-P024-D 1651, pp. 24, 25

Original English Much indeed might be spoken concerning these Mountains, if it were lawfull to publish their Mysteries, but one thing I shall not forbeare to tell you. They are very dangerous places after Night, for they are haunted with Fires, and other strange Apparitions, occasion'd (as I am told by the Magi) by certaine spirits, which dabble lasciviously with the sperm of the world, and imprint their Imaginations in it, producing many times fantastic, and monstrous Generations. The Accesse and Pilgrimage to this place, with the Difficulties which attend them, are faithfully, and magisterially described by the Brothers of R. C. Their Language indeed is very simple, and with most men perhaps contemptible: But to speake finely was no part of their Designe, their Learning lyes not in the Phrase, but in the Sense, and that is it, which I propose to the Consideration of the Reader.

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33. "Guiana" and "India" belong to Vaughan's changing names for the dream's philosophical region. "Lunaria" remains the historical plant-name as used here; the passage does not establish a botanical species. Haly is the source attribution made by Vaughan, not a verified modern bibliographical identification.

34. The printed Latin form liquesfiunt is retained. Vaughan supplies his own English version immediately afterwards; both are kept in sequence.

Modern English Much could indeed be said about these mountains, if it were lawful to publish their mysteries, but I will not withhold one thing. They are very dangerous places after nightfall, haunted by fires and other strange apparitions. According to what the magi tell me, certain spirits cause these by playing lasciviously with the world's seed and impressing their imaginations upon it, often producing fantastic and monstrous offspring. The brothers of R. C. faithfully and masterfully describe the approach and pilgrimage to this place, together with its difficulties. Their language is admittedly very simple, perhaps contemptible to most people. But fine speaking was no part of their purpose: their learning lies in the meaning rather than the phrasing, and that is what I ask the reader to consider.[35]

LL-P026-HEADING 1651, p. 26

Original English A Letter from the Brothers of R. C.
Concerning the Invisible, Magicall MOUNTAINE,
And the Treasure therein Contained.

Modern English A Letter from the Brothers of R. C.
Concerning the Invisible Magical Mountain
and the Treasure It Contains

LL-P026-A 1651, pp. 26, 27

Latin Unusquisque naturâ desyderat esse Dux: habere Aureos & Argenteos Thesauros & magnus videri coram Mundo. Deus autem hæc omnia Creavit, ut Homo iis utatur, Eorumque sit Dominus, & agnoscat in illis singularem ejus Bonitatem & Omnipotentiam, Ipsi gratias agat, Eum honoret, & laudet. Nemo autem vult hæc omnia nisi otiosis diebus, & nullo labore, & periculo præeunte conquirere, neque ex loco eo consequi, in quo Deus illa posuerit: etiamque vult ut quærantur, & Quærentibus dabit. Nemo vero vult sedem sibi in illo loco quærere, & propterea etiam non inveniuntur. Siquidem à longo tempore Via, & locus ad Hæc incognitus est, & maximæ parti absconditus. Etiamsi vero Locum & Viam difficile & laboriosum sit invenire, locus tamen est investigandus. Cum vero Deus coram suis nihil absconditum velit, ideo in hoc ultimo sæculo antequam Judicium extremum veniat, Dignis hæc omnia sunt revelanda: uti (obscurè tamen satis, nè manifesta fiant Indignis) in quodam loco inquit; Nihil est Absconditum, quod non reveletur. Nos igitur à Spiritu Dei acti, hanc Dei Voluntatem Mundo annunciamus, uti etiam in Diversis linguis à Nobis factum, & publicatum est.

Modern English Everyone naturally desires to be a ruler, to possess treasures of gold and silver, and to seem great before the world. God created all these things so that man might use them and be their master, recognise in them his singular goodness and omnipotence, give him thanks, honour him and praise him. Yet everyone wishes to acquire them in idle days, without any preceding labour or danger, and without obtaining them from the place where God has set them. He also wills that they be sought, and will give them to those who seek. But no one wishes to seek a dwelling for himself in that place; consequently, they are not found.

[35]. The author presents these apparitions and generative spirits as reports from the magi. "Brothers of R. C." is retained as the historical attribution; the subsequent letter is not treated as independently authenticated correspondence.

For a long time the way and place leading to these things have been unknown and hidden from most people. Although finding the place and way is difficult and laborious, the place must nevertheless be investigated. Since God wishes nothing to be hidden from his own people, all these things are to be revealed to the worthy in this last age, before the final judgement comes. As he says in one passage—though obscurely enough to prevent their becoming manifest to the unworthy —"Nothing is hidden that will not be revealed." Therefore, moved by God's Spirit, we announce this will of God to the world, as we have already done and published in various languages.[36]

Original marginal note LL-M-P027-A 1651, p. 27

Original English Mat. 10. 26.

Modern English Matthew 10:26.

LL-P027-A 1651, pp. 27, 28

Latin Istam vero publicationem aut major pars calumniatur, aut contemnit, aut sine Deo promissa ejus penes nos quærit, existimans nos illos statim Docturos, quo modo Aurum Chimicum sit præparandum, aut illis afferre magnos Thesauros, quibus possint coram mundo pomposè vivere, superbire, Bella gerere, Lucra exercere, helluari, potare, incontinenter vivere, & in aliis peccatis vitam commaculare, Quæ tamen omnia contraria sunt voluntati ipsius Dei. Hi exempla capere debebant à decem virginibus illis (quarum quinque Stolidæ à prudentibus Oleum petebant) esse multum aliam rationem, dum nimirum opus sit, ut quilibet proprio labore & studio in Deo id consequatur. Nos tamen Illorum sociorum Animos ex singulari Dei gratiâ & Revelatione, etiam ex ipsorum scriptis agnoscimus, aures nostras obturamus, & quasi nubibus nos obducimus, ne Ipsorum Boatus, & Ejulatus audiamus, qui in vanum aurum clamant. Atque hinc fit etiam quod multum Calumniarum & Conviciorum contra nos effundunt, quæ non curamus, sed Deus suo tempore judicabit.

Modern English But most people either slander or despise this publication, or seek God's promises from us without God. They imagine that we will immediately teach them how chymical gold is prepared, or bring them great treasures, enabling them to live pompously before the world, indulge their pride, wage wars, pursue gain, gorge themselves, drink, live licentiously, and stain their lives with other sins—all contrary to God's will. They should learn from those ten virgins, of whom the five foolish asked the prudent for oil, that the matter is quite otherwise: each must obtain it by personal labour and study in God. Through God's singular grace and revelation, and also through their own writings, we recognise these fellows' dispositions. We stop our ears and veil ourselves, as if in clouds, so as not to hear the roaring and howling of those who cry for gold in vain. Hence they also pour out many slanders and insults against us. We disregard these; God will judge in his own time.[37]

[36]. This English is a fresh translation of the Latin letter. Vaughan's own English version follows later in the book and is separately modernised below. Keeping both preserves the full historical presentation rather than silently replacing one with the other.

LL-P028-A 1651, p. 28

Latin Postquam vero Nos Vestrum Duorum Diligentiam, & sedulitatem, quam in vera Cognitione Dei, & Lectione sacrorum Bibliorum impendistis, jampridem (quamvis vobis inscientibus) bene scivimus, etiam ex vestro agnovimus scripto, Nos etiam vos præ multis aliis millibus responso aliquo dignari volumus, & vobis hoc significare ex permissu Dei, & Spiritus Sancti Admonitione.

Modern English Since we have long known—though you were unaware of it—the diligence and care that you two have devoted to the true knowledge of God and the reading of Holy Scripture, and have recognised it also from your writing, we wish to honour you with an answer before many thousands of others, and to communicate this to you by God's permission and the Holy Spirit's admonition.

LL-P028-B 1651, pp. 28, 29

Latin Est MONS situs in medio Terræ vel Centro orbis, qui est parvus & magnus: est mollis, etiam supra modum durus & Saxosus; est unicuique propinquus, & longinquus, sed ex Consilio Dei Invisibilis. In eo sunt maximi Thesauri absconditi, quos Mundus numerare non potest; Qui mons ex Invidiâ Diaboli (qui omni tempore Dei Gloriam, & Felicitatem Hominis impedit) multum trucibus Animalibus, & aliis Avibus rapacibus circumdatus est, quæ viam Homini reddunt difficilem, & periculosam, & propterea huc usque etiam (quia Tempus nondum est) ea via nec dum ab Omnibus quæri potuit, aut inveniri. Nunc vero à Dignis (interim proprio cujusque labore) Via invenienda est. Ad hunc Montem ite Nocte quadam (cum ea sit) longissima, & obscurissima, & præparate vosmetipsos per fideles precationes. Insistite in viam ubi Mons sit inveniendus, Quærite autem ex Nemine ubi via sit invenienda, sed sequimini fideliter vestrum Ductorem, qui se vobis sistet, & in itinere vos offendet, vos verò illum non agnoscetis. Hic mediâ nocte, cum omnia tranquilla & obscura sunt, vos ad Montem adducet, sed necesse est ut vos præmuniatis animo magno & heroico, ne reformidetis ea, quæ vobis occurrent & recedatis. Nullo gladio Corporali indigetis, nec aliis Armis, sed Deum solummodo invocate Syncerè, & ex Animo.

Modern English There is a mountain in the middle of the earth, or centre of the world, both small and great. It is soft, yet exceedingly hard and rocky; near to everyone and far away, but invisible by God's counsel. The greatest treasures lie hidden within it, more than the world can count. Through the envy of the devil, who always obstructs God's glory and man's happiness, this mountain is surrounded by fierce animals and other birds of prey, which make the way difficult and dangerous for man. For this reason, and because the time has not yet come, not everyone has hitherto been able to seek or find this way. Now, however, the worthy must find it, each through his own labour. Go towards this mountain on a certain night, when it is longest and darkest, and prepare yourselves through faithful prayers. Enter upon the way where the mountain is to be found; ask no one where to find the way, but faithfully follow your guide, who will present himself and meet you on the journey, though you will not recognise him. At midnight, when

[37]. The ten virgins recall Matthew 25:1–13. The letter makes moral discipline and labour conditions of its promised knowledge; its warning against waging wars states its own religious position, rather than establishing the identity or powers of any material.

everything is still and dark, he will bring you to the mountain. You must arm yourselves with a great and heroic spirit, so that you do not fear what you meet and turn back. You need no bodily sword or other weapons: only call upon God sincerely and from the heart.[38]

LL-P029-A 1651, pp. 29, 30

Latin Postquam vidistis Montem, primum Miraculum quod procedet, hoc est. Vehementissimus & maximus Ventus, qui Montem commovebit & Rupes discutiet. Tunc vobis se offerent Leones & Dracones, & alia Terribilia Animalia, sed nihil hæc reformidate; Estote stabiles & cavete ne recedatis, Nam vester Conductor qui vos conduxit, non permittet ut aliquid Mali vobis fiat. Verum Thesaurus nondum est detectus, sed valde propinquus. Hunc Ventum sequitur Terræmotus, qui absolvet ea quæ Ventus reliquit, & æquabit ea, Cavete tamen ne recedatis. Post Terræmotum sequetur Ignis maximus, qui omnem Terrestrem Materiam consumet, & Thesaurum deteget, vos vero eum videre nequitis. Verum post hæc omnia, & fermè circa Tempus Matutinum erit Tranquillitas magna, & amica, & videbitis stellam Matutinam ascendere & Auroram assurgere, & magnum Thesaurum animadvertetis: penes quem præcipuum & exactissimum est summa quædam Tinctura, qua Mundus (si Deo placeret, & tantis donis dignus esset) posset tingi, & in summum Aurum Coverti.

Modern English After you have seen the mountain, this is the first wonder to appear: a mighty, violent wind will shake the mountain and shatter its rocks. Lions, dragons and other terrible animals will then present themselves, but do not fear them. Stand firm, and take care not to retreat, for the guide who has led you will not allow any harm to come to you. The treasure is not yet uncovered, but is very near. An earthquake follows the wind, finishing what the wind left undone and levelling it. Again, take care not to retreat. After the earthquake comes a great fire, consuming all earthly matter and uncovering the treasure, though you cannot yet see it. After all this, around morning, there will be a great and friendly calm. You will see the morning star ascend and dawn arise, and discern a great treasure. Its foremost and most perfect possession is a certain supreme tincture, with which the world—if it pleased God, and the world were worthy of such gifts—could be tinged and converted into the highest gold.[39]

LL-P030-A 1651, pp. 30, 31

Latin Hac Tincturâ utentes uti vos docuerit vester Conductor, vos quamvis senes, reddet Juvenes, & in nullo membro animadvertetis ullum morbum. Penes hanc Tincturam invenietis etiam Margaritas, quas nè quidem licet excogitare. Vos vero nihil capietis pro Autoritate vestrâ, sed sitis contenti cum eo quod vobis Conductor communicabit. Deo semper gratias agite pro Hoc, & summam curam intendite, nè coram mundo superbiatis, sed Dono hoc rectè utimini, & in ea impendite, quæ Mundo sunt contraria, & ita possidete, quasi non haberetis. Ducite vitam

[38]. The contradictory mountain—small and great, soft and hard, near and distant—is explicitly part of the letter's figurative mode. "Longest and darkest" is retained without imposing a calendar date or a fixed laboratory interpretation.

[39]. The printed Coverti is retained in the source; the intended sense "be converted" is clear. Wind, earthquake, fire and subsequent calm form the letter's sequence of wonders, not a modern editorial procedure.

Temperatam & cavete ab omni genere peccati, alioqui hic vester Conductor à Vobis se divertet, & privabimini hac fælicitate. Scitote enim hoc fideliter. Qui Tincturâ hac abutitur, & non vivit exemplariter, purè, & Syncerè coram Hominibus Beneficium hoc amittet, & parum spei restabit, quo iterum id Recipere possit, &c.

Modern English Using this tincture as your guide teaches you will make you young, though you are old, and you will notice no disease in any member. Beside this tincture you will also find pearls beyond what may even be imagined. Take nothing on your own authority, but be content with what the guide shares with you. Always give God thanks for this, and take the greatest care not to become proud before the world. Use this gift rightly, spending it on things contrary to the world, and possess it as though you did not have it. Lead a temperate life and avoid every kind of sin; otherwise your guide will turn away from you, and you will lose this happiness. Know this for certain: whoever abuses this tincture and does not live in an exemplary, pure and sincere manner before others will lose the benefit, with little hope of receiving it again, etc.[40]

LL-P031-A 1651, pp. 31, 32

Original English Thus have they described unto us the Mount of God, the mysticall Philosophicall Horeb; which is nothing else but the highest and purest part of the Earth. For the superior secret portion of this Element is Holy ground, and Aristotle tels his Peripatetics, Locus quo Excelsior, eo Divinior. It is the Seed-plot of the Eternall Nature, the immediat Vessell, and Recipient of Heaven, where all Minerals and Vegetables have their Roots, and by which the Animal Monarchie is maintain'd. This Philosophicall Black Saturn mortifies and coagulates the Invisible Mercury of the stars, and on the contrary the Mercury kils and dissolves the Saturn, and out of the Corruption of Both, the Central and Circumferentiall Suns generat a new Body. Hence the Philosophers describing their stone, tell us it is Lapis niger, vilis, & fætens, & dicitur Origo Mundi, & oritur sicut Germinantia.

Modern English Thus they have described God's mountain to us: the mystical, philosophical Horeb, which is nothing other than the highest and purest part of the earth. For the upper, secret portion of this element is holy ground. Aristotle tells his Peripatetics, "The higher the place, the more divine." It is the seedbed of eternal nature, the immediate vessel and recipient of heaven, where all minerals and plants have their roots and by which the animal kingdom is sustained. This philosophical Black Saturn mortifies and coagulates the stars' invisible Mercury; conversely, Mercury kills and dissolves Saturn. From the corruption of both, the central and circumferential suns generate a new body. Hence philosophers, describing their stone, tell us that it is "a black, cheap and foul-smelling stone, called the origin of the world, which arises like things that sprout."[41]

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[40]. The rejuvenating and curative powers are claims made by the historical letter. They are preserved as claims, without endorsing their efficacy. The final "&c." is printed in the source; it is not an omission introduced by this edition.

[41]. Horeb evokes the biblical mountain of divine encounter. Saturn, Mercury and the two suns are related in Vaughan's philosophical account, without being assigned fixed modern substances here. Both brief Latin sayings are translated in the reading text; Aristotle's attribution is Vaughan's.

LL-P032-A 1651, p. 32

Original English As for the Epistle of the Fraternitie, I shall for satisfaction of the ordinary Reader, put it into English. I know some Doctors will think it no Advantage, but then they confesse their Ignorance: I can assure them, The Subject is no where so clearly discovered, and for the first abstruse preparation, there is no privat Author hath mention'd it, but here wee have it intirely, and withall most faithfully described. I confesse indeed their Instruction wears a Mask, it speaks in Tropes, but very plaine and pervious, and the English of it is This.

Modern English As for the fraternity's epistle, I will put it into English for the ordinary reader. I know some doctors will think it offers no advantage, but that is a confession of their ignorance. I can assure them that the subject is nowhere so clearly revealed. As for the first, obscure preparation, no individual author has mentioned it; here, however, it is described completely and most faithfully. I admit that their instruction wears a mask: it speaks in figures, yet they are very plain and intelligible. Its English is as follows.[42]

LL-P032-B 1651, pp. 32, 33

Original English Every Man naturally desires a Superiority, to have Treasures of Gold and Silver, and to seeme Great in the Eys of the World. God indeed created all things for the use of Man, that he might rule over them, and acknowledge therein the singular Goodnesse, and Omnipotencie of God, give him Thanks for his Benefits, honour him and praise him. But there is no man looks after these Things, otherwise than by spending his dayes idely, they would injoy them without any previous labour, and Danger, neither doe they look them out of that place, where God hath treasur'd them up, who expects also that man should seek for them there, and to those that seek, will he give them. But there is not any that labours for a possession in that place, and therefore these Riches are not found: For the way to this place, and the place it self hath been unknown for a long time, and it is hidden from the greatest part of the World. But notwithstanding it be difficult, and laborious to find out this way and place, yet the place should be sought after. But it is not the will of God to conceale any thing from those that are his, and therefore in this last Age, before the Finall Judgement comes, all these things shall be manifested to those that are worthy: As hee Himselfe (though obscurely, lest it should be manifested to the unworthy) hath spoken in a certaine place: There is Nothing covered that shall not be revealed, and hidden that shall not be known. We therefore being moved by the Spirit of God, doe declare the Will of God to the World, which we have also already performed, (a) and published in severall Languages.

Modern English Every man naturally desires superiority, to possess treasures of gold and silver and seem great in the world's eyes. God indeed created everything for man's use, so that he might rule over it, recognise God's singular goodness and omnipotence in it, give him thanks for his benefits, honour and praise him. Yet people seek these things while spending their days in idleness. They would enjoy them without previous labour or danger; nor do they seek them in the place

42. The ensuing units modernise Vaughan's own English rendering of the letter. Its repetition after the newly translated Latin is intentional: the original book presents both. "Tropes" expressly acknowledges figurative language; that acknowledgement does not itself settle how every material detail is to be read.

where God has stored them, though he expects man to search there and will give them to those who seek. No one labours to obtain a possession in that place, so these riches are not found. The way to this place, and the place itself, have long been unknown, hidden from most of the world. Though finding the way and place is difficult and laborious, the place should still be sought. God does not will to conceal anything from his own people; therefore, in this last age, before final judgement comes, all these things will be made manifest to the worthy. As he himself has said in a certain passage—though obscurely, lest it become manifest to the unworthy—"There is nothing covered that shall not be revealed, and hidden that shall not be known." Therefore, moved by God's Spirit, we declare God's will to the world, as we have already done and (a) published in several languages.

Original marginal note LL-M-P033-A 1651, p. 33

Original English a Fama & Confessio Fratrum R. C.

Modern English a. The Fame and Confession of the Brothers of R. C.

LL-P033-A 1651, pp. 33, 34

Original English But most men either revile or contemne that our Manifesto, or else waving the Spirit of God, they expect the proposals thereof from us, supposing we will straightway teach them how to make Gold by Art, or furnish them with ample Treasures, whereby they may live pompously in the face of the World, Swagger, and make Wars, turn Usurers, Gluttons and Drunkards, live unchastely, and defile their whole life with severall other sins, all which Things are contrary to the Blessed will of God. These Men should have learnt from those Ten Virgins (whereof Five that were foolish demanded Oile for their Lamps, from those Five that were wise) how that the Case is much otherwise. It is expedient, that every man should labour for this Treasure by the Assistance of God, and his own particular Search and Industry. But the perverse Intentions of these Fellows we understand out of their own writings, by the singular Grace and Revelation of God; wee doe stop our Ears, and wrap our selves as it were in Clouds, to avoid the Bellowings and Howlings of those men, who in vaine crie out for Gold. And hence indeed it comes to passe that they brand us with infinite Calumnies and Slanders, which notwithstanding we doe not resent, but God in his good time will judge them for it.

Modern English But most men either revile or despise our manifesto, or, setting aside God's Spirit, expect us to fulfil its proposals. They suppose we will immediately teach them to make gold by art or supply ample treasures, enabling them to live pompously before the world, swagger and wage wars, become usurers, gluttons and drunkards, live unchastely, and defile their whole lives with other sins—all contrary to God's blessed will. They should have learned from the ten virgins, of whom the five foolish asked the five wise for oil for their lamps, that the case is quite otherwise. Each must labour for this treasure with God's assistance and his own individual search and industry. By God's singular grace and revelation, we understand these fellows' perverse intentions from their writings. We stop our ears and wrap ourselves, as though in clouds, to avoid the bellowing and howling of those who cry for gold in vain. Hence they heap countless slanders and false

accusations upon us. We take no offence; God will judge them for it in his own good time.

LL-P034-A 1651, pp. 34, 35

Original English But after that we had well known (though unknown to you) and perceived also by your writing, how diligently you are to peruse the Holy Scripture, and seek the true knowledge of God: we have also above many Thousands, thought you worthy of some Answer, and we signifie this much to you by the will of God, and the Admonition of the Holy Ghost.

Modern English But, having come to know thoroughly—though without your knowledge—and having also perceived from your writing how diligently you study Holy Scripture and seek the true knowledge of God, we have judged you worthy of an answer above many thousands. We communicate this to you by God's will and the Holy Spirit's admonition.

LL-P035-A 1651, p. 35

Original English There is a Mountain situated in the Midst of the Earth, or Center of the world, which is both small, and Great. It is soft, also above measure Hard and Stonie. It is far off, and neer at hand, but by the providence of God, Invisible. In it are hidden most ample Treasures, which the world is not able to value. This Mountain by Envie of the Devill, who alwaies opposeth the Glory of God, and the Happinesse of Man, is compassed about with very cruell Beasts and other Ravenous Birds, which make the way thither both difficult, and dangerous: and therefore hitherto, because the Time is not yet come, the way thither could not be sought after, nor found out. But now at last the way is to be found by those that are worthy, but notwithstanding by every man's self-labour, and Indeavours.

Modern English There is a mountain in the midst of the earth, or centre of the world, both small and great. It is soft, yet also immeasurably hard and stony; far away and near at hand, but invisible by God's providence. Within it lie vast treasures which the world cannot value. Through the devil's envy—he always opposes God's glory and man's happiness—this mountain is surrounded by cruel beasts and ravenous birds, making the way difficult and dangerous. Hitherto the way could neither be sought nor found, because the time had not yet come. Now at last it is to be found by the worthy, though each must still labour and strive for himself.

LL-P035-B 1651, pp. 35, 36

Original English To this Mountaine you shall goe in a certaine Night (when it comes) most long, and most dark, and see that you prepare your selves by prayer. Insist upon the way that leads to the Mountaine, but aske not of any man where the way lyes: only follow your Guide, who will offer himself to you, and will meet you in the way, but you shal not know him. This Guide wil bring you to the Mountain at Midnight, when all things are silent and Dark. It is necessary that you arme your selves with a resolute heroic courage, least you feare those things that will happen, and so fall back. You need no Sword, nor any other Bodily weapons, only call upon God sincerely, and heartily.

Modern English You shall go towards this mountain on a certain night, when it comes, longest and darkest. See that you prepare yourselves

through prayer. Keep to the way leading to the mountain, but ask no one where the way lies. Only follow your guide, who will offer himself and meet you on the way, though you will not know him. This guide will bring you to the mountain at midnight, when all is silent and dark. You must arm yourselves with resolute, heroic courage, lest you fear what happens and turn back. You need no sword or other bodily weapons: only call upon God sincerely and wholeheartedly.

LL-P036-A 1651, pp. 36, 37

Original English When you have discovered the Mountaine, the first Miracle that will appeare, is this. A most vehement, and very great wind, that will shake the Mountaine, and shatter the Rocks to peeces. You shall be incounter'd also by Lions and Dragons, and other Terrible Beasts, but feare not any of these things. Be resolute, and take heed that you returne not, for your Guide who brought you thither, will not suffer any Evill to befall you. As for the Treasure, it is not yet discovered, but it is very neer. After this wind will come an Earthquake, that will overthrow those things, which the wind hath left, and make all Flat. But be sure that you fall not off. The Earthquake being past, there shall follow a Fire, that will consume the Earthly Rubbish, and discover the Treasure, but as yet you cannot see it. After all these things, and neer the Day-break there shall be a great Calm, and you shall see the Day-star arise, and the Dawning will appeare, and you shall perceive a great Treasure. The Chiefest thing in it, and the most perfect, is a certain exalted Tincture, with which the world (if it served God, and were worthy of such Gifts) might be tinged, and turn'd into most pure Gold.

Modern English Once you have discovered the mountain, this is the first wonder to appear: a mighty, violent wind will shake it and shatter the rocks to pieces. Lions, dragons and other terrible beasts will confront you, but fear none of these things. Be resolute, and take care not to turn back, for the guide who brought you there will allow no evil to befall you. The treasure is not yet revealed, but it is very near. After the wind comes an earthquake, overthrowing what the wind has left and making everything flat. Be sure not to draw back. After the earthquake comes a fire, consuming the earthly rubbish and revealing the treasure, though you still cannot see it. After all this, near daybreak, there will be a great calm. You will see the morning star rise, dawn appear, and a great treasure become visible. Its chief and most perfect possession is a certain exalted tincture, with which the world, if it served God and were worthy of such gifts, might be tinged and turned into the purest gold.

LL-P037-A 1651, p. 37

Original English This Tincture being used, as your Guide shall teach you, will make you young when you are old, and you shall perceive no Disease in any part of your Bodies. By means of this Tincture also, you shall find pearls of that Excellency, which cannot be imagined. But doe not you arrogat any thing to your selves because of your present power, but be contented with that, which your Guide shall communicat to you. Praise God perpetually for this his Gift, and have a speciall care that you use it not for worldly pride, but imploy it in such workes, which are contrary to the world. Use it rightly, and injoy it so, as if you had it not. Live a temperat life, and beware of all sin, otherwise your Guide will forsake you, and you

shall be deprived of this Happinesse. For know this of a Truth, whosoever abuseth this Tincture, and lives not exemplarly, purely, and devoutly before men, he shall lose this Benefit, and scarce any hope will there be left, ever to recover it afterwards.

Modern English Used as your guide teaches you, this tincture will make you young when you are old, and you will perceive no disease in any part of your bodies. Through it, you will also find pearls of unimaginable excellence. But do not presume upon your present power: be content with what your guide communicates to you. Praise God continually for his gift, taking particular care to employ it in works contrary to the world, rather than for worldly pride. Use it rightly, and enjoy it as though you did not possess it. Live temperately and beware of every sin; otherwise your guide will forsake you and you will lose this happiness. Know this as a truth: whoever abuses this tincture and fails to live in an exemplary, pure and devout manner before others will lose the benefit, with scarcely any hope of recovering it afterwards.

LL-P038-A 1651, p. 38

Original English This much we have from these famous, and most Christian Philosophers: Men questionlesse, that have suffer'd much by their own discreet silence, and Solitude. Every Sophister contemns them, because they appeare not to the World, and concludes there is no such Societie, because hee is not a member of it. There is scarce a Reader so just, as to consider upon what Grounds they conceale themselves, and come not to the Stage, when every Fool cries, Enter. No man looks after them but for worldly Ends, and truly if the Art it self did not promise Gold, I am confident it would find but few followers. How many are there in the world, that study Nature to know God? Certainly they study a Receit for their purses, not for their souls, nor in any good sense for their Bodies. It is fit then they should be left to their Ignorance, as to their Cure: It may be the Nullitie of their Expectations will reforme them, but as long as they continue in this Humor, neither God nor Good men will assist them.

Modern English This much we have from those famous and most Christian philosophers: men who have doubtless suffered greatly through their own discreet silence and solitude. Every sophist despises them because they do not appear before the world, concluding that no such society exists because he is not a member. Scarcely any reader is fair enough to consider why they conceal themselves, refusing to enter the stage whenever a fool cries, “Enter!” No one seeks them except for worldly ends. Indeed, if the art itself did not promise gold, I am sure it would have few followers. How many people study nature in order to know God? They certainly study a recipe for their purses, rather than their souls—or, in any good sense, their bodies. It is fitting that they should be left to their ignorance as a cure. Perhaps the failure of their expectations will reform them; but while they persist in this disposition, neither God nor good men will assist them.[43]

[43]. The defence of the hidden society is Vaughan’s argument. The edition preserves his confidence without claiming that the letter authenticates an identifiable fraternity or its promised powers.

LL-P038-B 1651, pp. 38, 39

Original English The Inferior part of this Type presents a Dark Circle, charg'd with many strange Chimæra's, and Aristotle's τραγέλαφος, that Metaphysicall Beast of the Schoolemen. It signifies the innumerous, conceited Whimzies, and ayrie roving Imaginations of Man. For before wee attain to the Truth, we are subject to a Thousand Fansies, Fictions, and Apprehensions, which wee falsly suppose, and many Times publickly propose for the Truth it self. This Phantastic Region is the true Originall Seminarie of all Sects and their Dissentions. Hence came the despayring Sceptic, the loose Epicure, the Hypocriticall Stoic, and the Atheous Peripatetic. Hence also their severall Diogladiations about Nature: Whether the first Matter be Fire, Aire, Earth, or Water, or a Frie of Imaginarie Atoms, all which are false and fabulous Suppositions. If wee look on Religion and the Diversities thereof: whence proceeded the present Heresies and Schismas, but from the Different, erroneous Apprehensions of Men?

Modern English The lower part of this image shows a dark circle filled with strange chimeras and Aristotle's goat-stag, that metaphysical beast of the Schoolmen. It signifies man's countless conceited fancies and airy, roaming imaginations. Before reaching truth, we are subject to a thousand fancies, fictions and notions which we falsely assume—and often publicly put forward—to be truth itself. This fantastic region is the original seedbed of every sect and its dissensions. From it came the despairing sceptic, the dissolute Epicurean, the hypocritical Stoic and the atheistic Peripatetic. From it also came their various battles about nature: whether first matter is fire, air, earth or water, or a swarm of imaginary atoms—all false and fabulous suppositions. Looking at religion and its divisions, where did present heresies and schisms originate except in men's differing, erroneous notions?[44]

LL-P039-A 1651, pp. 39, 40

Original English Indeed whiles wee follow our own Fansies, and build on bottomless unsettl'd Imaginations, wee must needs Wander, and grope in the Dark, like those that are Blindfolded. On the Contrarie, if wee lay the Line to our Thoughts, and examine them by Experience, wee are in the way to bee Infallible, for wee take hold of that Rule, which God hath propos'd for our Direction. In vain hath he made Nature, if wee dwell on our own Conceptions, and make no use of her Principles. It were a happy Necessity, if our thoughts could not varie from her wayes; but Certainly for us to think, that we can find the Truth by meer Contemplation without Experience, is as great a madnes, as if a Man should shut his Eys from the Sun, and then believe he can travaile directly from London to Grand Cairo, by fansying himself in the right way, without the Assistance of the Light. It is true, that no man enters the Magicall Schoole, but hee wanders first in this Region of Chimæra's: for the Inquiries which wee make before wee attain to Experimentall Truths, are most of them Erroneous. Howsoever wee should be so rationall, and patient in our Disquisitions, as not imperiously to obtrude and force them upon the world, before wee are able to Verifie them.

44. The Greek tragelaphos means "goat-stag," a composite beast. The hostile characterisations of philosophical schools and religious dissent are the historical author's polemic. His rejection of an imaginary swarm of atoms is retained without equating it with a judgement about modern atomic theory.

Modern English Indeed, while we follow our own fancies and build upon bottomless, unsettled imaginations, we must wander and grope in the dark, like people blindfolded. Conversely, if we put a measuring line to our thoughts and examine them through experience, we are on the way to being infallible, taking hold of the rule God has offered for our guidance. He has made nature in vain if we dwell on our own conceptions and make no use of her principles. It would be a happy necessity if our thoughts could never depart from her ways. Yet thinking that we can discover truth through contemplation alone, without experience, is as mad as shutting our eyes to the sun and believing we can travel directly from London to Grand Cairo by imagining ourselves on the right road, without light to help us. It is true that everyone who enters the magical school first wanders in this region of chimeras: most inquiries we make before attaining experimental truths are erroneous. Nevertheless, we should be sufficiently rational and patient in our investigations to refrain from imperiously forcing them on the world before we can verify them.

LL-P040-A 1651, p. 40

Original English I ever approved that regular and solid speech of Basil Valentine:

Modern English I have always approved this sound and orderly saying of Basil Valentine:

LL-P040-B 1651, pp. 40, 41

Latin Disce igitur Disputator mi, & inquire primum Fundamentum ipsis oculis & manu, quod Natura secum fert absconditum; Sic demum prudenter, & cum judicio de Rebus disserere, & supra inexpugnabilem Petram ædificare poteris. Sine hoc autem vanus & phantasticus Nugator manebis, cujus Sermones absq; ullâ Experientiâ supra Arenam solum fundati sunt. Qui autem sermocinationibus suis & Nugis me aliquid docere vult, is me verbis tantùm nudis non pascat, sed Experientiæ factum Documentum simul sit præsto oportet, sine quo non teneor Verbis locum dare, fidemque iis adhibere.

Modern English "Learn, then, my disputant, and seek with your own eyes and hand the first foundation that nature carries hidden within herself. Only then will you be able to discuss things prudently and judiciously, and build upon an impregnable rock. Without this, you will remain a vain and fanciful babbler, whose discourses, lacking all experience, are founded on sand alone. Whoever wishes to teach me something through his speeches and trifles must not feed me merely empty words: an actual demonstration from experience must also be at hand. Without it, I am not obliged to give words a hearing or place faith in them."[45]

[45]. The Latin attributed to Basil Valentine is newly translated in full. Its demand for demonstrative experience is preserved without treating the attributed author's identity as independently established.

LL-P041-A 1651, p. 41

Original English And in another place, Nugatorem haud moror (saith he) qui non per Experientiam propriam loquitur: Nam ejus Sermones perinde fundati sunt, ac Cæci Judicium de Coloribus.

Modern English And in another place he says: "I pay no heed to a babbler who does not speak from his own experience: his words are founded on the same basis as a blind man's judgement of colours."

LL-P041-B 1651, p. 41

Original English Questionlesse all this was the Breath of a true Philosopher, one that studied not the Names, but the Natures of Things. I oppose it as Batterie to the Schoolemen: if they will needs muster their Syllogisms, I expect also they should confirme their Noyse by their Experience.

Modern English Undoubtedly, all this was the voice of a true philosopher, one who studied the natures of things rather than their names. I set it against the Schoolmen as artillery: if they insist on mustering their syllogisms, I also expect them to substantiate their noise with experience.

LL-P041-C 1651, pp. 41, 42

Original English Within this Phantastic Circle stands a Lamp, and it typifies the Light of Nature. This is the secret Candle of God, which hee hath tin'd in the Elements, it burns and is not seen, for it shines in a dark place. Every naturall Body is a kind of Black Lanthorne, it carries this Candle within it, but the Light appears not, it is Eclips'd with the Grossnesse of the matter. The Effects of this Light are apparent in all things, but the Light it self is denyed, or else not followed. The great world hath the Sun for his Life and Candle; according to the Absence and presence of this Fire all things in the world flourish or wither. We know by Experience and this in our own Bodies, that as long as life lasts, there is a continuall Coction, a certain seething or Boyling within us. This makes us sweat, and expire in perpetuall Defluxions at the pores, and if we lay our hands to our skin, we can feel our own Heat, which must needs proceed from an inclosed Fire, or Light. All Vegetables grow, and augment themselves, they put forth their fruits and Flowers, which could not bee, if some Heat did not stir up, and alter the Matter; wee see moreover that in Vegetables, this Light is sometimes discovered to the Eye, as it appears in rotten wood, where the star-fire shines after Night. As for Minerals, their first matter is coagulated by this firie spirit, and altered from one Complexion to Another. To which may be added this Truth for Manifestation: if the Minerall Principles be artificially dissolved, that their fire and spirit may be at Liberty, even Metals themselves may be made Vegetable.

Modern English Within this fantastic circle stands a lamp, representing the light of nature. This is God's secret candle, kindled within the elements. It burns unseen, shining in a dark place. Every natural body is a kind of dark lantern, carrying this candle within it; the light does not appear because the density of the matter eclipses it. Its effects are apparent in everything, yet the light itself is denied or not followed. The great world has the sun for its life and candle: according to this fire's absence or presence, everything in the world flourishes or withers. In our own bodies we know by experience that, while life lasts, a continual cooking takes place, a kind of seething or boiling within us. It makes us sweat

and exhale through continual outflows at the pores. Putting a hand on our skin, we can feel our own heat, which must proceed from an enclosed fire or light. All plants grow and increase, putting forth fruits and flowers; this could not happen unless some heat stirred and altered the matter. Moreover, this light sometimes becomes visible in plants, as in rotten wood, where star-fire shines after nightfall. As for minerals, their first matter is coagulated by this fiery spirit and changed from one constitution to another. To illustrate this, one may add the following truth: if the mineral principles are dissolved by art, freeing their fire and spirit, even metals themselves can be made to grow like plants.[46]

LL-P042-A 1651, p. 42

Original English This Fire or Light is no where to be found in such abundance and puritie, as in that subject, which the Arabians call Halicali, from Hali summum, and Calop Bonum: but the Latine Authors corruptly write it Sal Alkali. This substance is the Catholick Receptacle of spirits, it is blessed and impregnated with Light from above, and was therefore styl'd by the Magicians, Domus signata, plena Luminis & Divinitatis.

Modern English Nowhere is this fire or light found in such abundance and purity as in the subject the Arabians call Halicali, from Hali, "highest," and Calop, "good"; Latin authors, however, corruptly write it Sal Alkali. This substance is the universal receptacle of spirits, blessed and impregnated with light from above. The magicians therefore called it "a sealed house, full of light and divinity."[47]

LL-P043-A 1651, p. 43

Original English But to proceed in the Exposition of our Type; not far from this Lamp you may observe the Angel or Genius of the place. In one hand he bears a sword, to keep off the Contentious and unworthy: in the other a Clew of Thread to lead in the Humble, and Harmlesse. Under the Altar lyes the Green Dragon, or the Magician's Mercury, involving in it self a Treasure of Gold and Pearl. This is neither Dreame nor Fansie, but a known, Demonstrable, practicall Truth. The Treasure is there to be found, infinitely Rich and Reall: Indeed we must confesse it is inchanted, and that by the very Art and Magic of the Almightie God. It can neither be seen nor felt, but the Cabinet that holds it, is every way under our Feet. On this Treasure sits a little Child, with this Inscription, Non nisi parvulis. It tels us, how they should bee qualified who desire to be admitted to this place. They must be Innocent, and very Harmlesse: not impudent proud Ranters, nor Covetous uncharitable Misers. They must be affable, not Contentious: They must love the truth, and (to speak in a homely Phrase) they must also like Children and Fools, tell the truth. In a word, they must be as our Saviour himself hath said; Like one of these little ones.

Modern English To continue the explanation of our image: not far from this lamp you may observe the place's angel or genius. In one hand he bears

46. "Tin'd" means kindled; a "black lanthorn" is a lantern whose light can be concealed. Coction, star-fire and the vegetability of metals belong to Vaughan's explanation of nature's light; the translation preserves the claims without modern physiological or chemical validation.

47. Vaughan's proposed derivation of Halicali is preserved as his claim, not certified as Arabic etymology. Sal Alkali is retained as a historical name rather than assigned a fixed modern compound. "Catholick" means universal here; the final Latin designation is translated in full.

a sword to keep away the contentious and unworthy; in the other, a ball of thread to lead in the humble and harmless. Beneath the altar lies the Green Dragon, or magician's Mercury, enfolding a treasure of gold and pearl. This is neither dream nor fancy, but a known, demonstrable, practical truth. The treasure is there to be found, infinitely rich and real. We must admit that it is enchanted, by the very art and magic of almighty God. It can be neither seen nor felt, yet the cabinet holding it is everywhere beneath our feet. On the treasure sits a little child, with the inscription "Only for the little ones." This tells us how those seeking admission must be qualified. They must be innocent and entirely harmless, rather than impudent, proud ranters or covetous, uncharitable misers. They must be affable, free from contention. They must love truth and, to put it plainly, tell the truth like children and fools. In a word, as our Saviour himself has said, they must be "like one of these little ones."[48]

LL-P044-A 1651, p. 44

Original English This is the Summe of that Magicall Embleme which Thalia communicated to me in the Minerall Region. More I cannot say of it, for I was not trusted with more in Relation to a publick and popular use. I will now proceed to a Discovery of some other Mysteries, which I received from her, and those such, as are not commonly sought after. The Basis of them all, is the visible, tangible Quintessence, or the first created unity, out of which the Physicall Tetractys did spring. I shall speak of them not in a cast artificiall Discourse and Method, but in their own Naturall Harmonicall Order, and First of all of the First Matter.

Modern English This is the substance of the magical emblem that Thalia communicated to me in the mineral region. I cannot say more about it, for no more was entrusted to me for public and general use. I will now disclose some other mysteries that I received from her, mysteries not commonly sought. Their foundation is the visible, tangible quintessence, or first created unity, from which the physical tetractys sprang. I will discuss them in their own natural, harmonious order, rather than in an artificially shaped discourse and method; and first of all, I will discuss the first matter.[49]

[48]. A "genius" is a tutelary or presiding spirit. The passage explicitly names the dragon as the magician's Mercury and connects admission with childlike innocence; those are textual statements, while any fixed modern identity for the Mercury or a full symbolic decoding would go beyond them.

[49]. Tetractys is a fourfold order. Here Vaughan relates created unity to the ensuing physical fourfold structure; he does not simply identify the first matter with an ordinary chemical element.

The First Matter

The First Matter.

LL-P044-B 1651, pp. 44, 45

Original English When I seriously consider the System, or Fabric of this world, I find it to be a certaine Series, a Link or Chaine, which is extended à non Gradu ad non Gradum, From that which is beneath all Apprehension, to that which is above all Apprehension. That which is Beneath all Degrees of Sense, is a certaine Horrible Inexpressible Darknesse, The Magicians call it Tenebrae Activae, and the Effect of it in Nature is Cold, &c. For Darknesse is vultus Frigoris, the Complexion, Body, and Matrix of Cold, as Light is the Face, Principle, and Fountaine of Heat. That which is above all Degree of Intelligence, is a certaine Infinite Inaccessible Fire or Light. Dionysius cals it Caligo Divina, because it is Invisible, and Incomprehensible. The Jew styles it אין Ein, that is Nihil or Nothing: but in a Relative sense, or as the Schoolmen expresse it, Quo ad nos. In plaine tearmes it is Deitas nuda sine Indumento. The middle Substances, or Chaine between these Two, is That which we Commonly call Nature. This is the Scala of the great Chaldee, which doth reach à Tartaro ad primum Ignem, from the Subternaturall Darknesse to the supernaturall Fire. These Middle Natures came out of a certaine water, which was the Sperm, or First Matter of the Great world, and now we will begin to describe it: Capiat, qui Capere potest.

Modern English When I seriously consider the system, or fabric, of this world, I find it to be a continuous series, a link or chain extending "from no degree to no degree": from what is beneath all apprehension to what is above all apprehension. Beneath every degree of sense lies a certain terrible, inexpressible darkness. Magicians call it "active darkness," and its effect in nature is cold, and so forth. Darkness is "the face of cold": cold's complexion, body and womb, just as light is the face, principle and fountain of heat. Above every degree of understanding lies a certain infinite, inaccessible fire or light. Dionysius calls it "divine darkness," because it is invisible and incomprehensible. The Jew calls it Ein, "nothing," but in a relative sense, or, as the schoolmen say, "with respect to us." In plain terms, it is "the Godhead naked, without a garment." The intermediate substances, the chain between these two, are what we commonly call nature. This is the ladder of the great Chaldean, reaching "from Tartarus to the first fire," from darkness beneath nature to supernatural fire. These intermediate natures came from a certain water, which was the seed, or first matter, of the great world. We will now begin to describe it: "Let whoever can comprehend it comprehend it."[50]

[50]. The reference to Dionysius belongs to the tradition of negative theology associated with the author conventionally called Pseudo-Dionysius. "Divine darkness" means the divine exceeds human understanding, rather than that Vaughan equates it with the lower darkness. The Hebrew אין is retained alongside Vaughan's transliteration Ein; his explanation is his own Christian Hermetic appropriation of the term.

LL-P045-A 1651, pp. 45, 46

Original English It is in plaine Tearms, χυτόν κὶ ῥυτόν ὕδωρ: Or rather it is ἡ χυτή, that is γαῖα χυματώδης, κὶ τὸ χαῦνον τῆς γῆς; an exceedingly soft, moyst, fusible, flowing Earth: An Earth of wax, that is capable of all Formes and Impressions. It is ὑδρωμένος γηγενέτος, Terrae-Filius Aquâ mixtus, and to speake as the Nature of the Thing requires, γεωμιγής, κὶ γῆ [γαμής?]. The learned Archimist defines it, θεῖον Ἀργύριον ζωτικόν, ἕνωσις τῶν πνευμάτων ἐν πράγματι. It is a Divine animated Masse, of Complexion somewhat like Silver, the Union of Masculine and Feminine spirits, The Quintessence of Four, the Ternarie of Two, and the Tetract of One. These are his Generations Physicall, and Metaphysicall. The Thing it self is a world without Forme, neither meer power, nor perfect Action: but a weak virgin Substance, a certain soft prolific Venus, the very Love and Seed, the Mixture and Moysture of Heaven and Earth. This Moysture is the Mother of all Things in the world, and the Masculine Sulphureous Fire of the Earth is their Father.

Modern English In plain terms, it is “melted and flowing water”; or rather, “the fusible substance”: a “fluid earth, and the loose or porous part of the earth”. It is an exceedingly soft, moist, fusible, flowing earth: a waxen earth capable of every form and impression. It is “an earth-born son moistened with water,” or, in Latin, “a son of earth mixed with water”; and, to speak as its nature requires, “mixed with earth, and earth in marriage” [the last Greek epithet is uncertain]. The learned alchemist defines it as “divine, living silver, a union of spirits in a thing.” It is a divine, animated mass, with a complexion somewhat like silver: the union of masculine and feminine spirits, the quintessence of four, the triad of two, and the tetrad of one. These are its physical and metaphysical generations. The thing itself is a world without form, neither mere potentiality nor perfected activity, but a weak virgin substance, a certain soft and fertile Venus: the very love and seed, mixture and moisture, of heaven and earth. This moisture is the mother of everything in the world, and the earth’s masculine, sulphurous fire is their father.[51]

LL-P046-A 1651, pp. 46, 47

Original English Now the Jews, who without Controversie were the wisest of Nations, when they discourse of the Generation of Metals, tell us it is performed in this manner The Mercurie, or Mineral liquor (say they) is altogether cold and passive, and it lyes in certain earthy Subterraneous Caverns: But when the Sun ascends in the East, his Beams and Heat falling on this Hemisphere, stir up and fortifie the inward Heat of the Earth. Thus we see in winter weather that the outward Heat of the Sun excites the inward naturall Warmth of our Bodies, and cherisheth the Bloud when it is almost cold and frozen. Now then the Central heat of the Earth being stirr’d and seconded by the Circumferentiall Heat of the Sun, works upon the

[51]. The Greek is set in small, irregular seventeenth-century type. The reading τὸ χαῦνον τῆς γῆς, “the loose or porous part of the earth,” follows the higher-resolution image and independent second readings. The later epithet after γῆ remains uncertain: γαμής is a provisional source reading, and “earth in marriage” gives its apparent sense without claiming a secure classical form. Vaughan’s ensuing English account is more expansive than the last Greek definition. “Power” and “action” carry the philosophical senses of potentiality and actuality.

Mercury, and sublimes it in a thin vapour to the Top of it's Cell or Cavern. But towards Night when the Sun sets in the West, the Heat of the Earth because of the Absence of that great Luminarie, grows weak, and the Cold prevailes, so that the vapours of the Mercury which were formerly sublim'd, are now condens'd, and distill in Drops to the Bottome of their Cavern. But the Night being spent, the Sun againe comes about to the East, and Sublimes the Moysture as formerly: This Sublimation and Condensation continue so long till the Mercury takes up the Subtill Sulphureous parts of the Earth, and is incorporated therewith, so that this sulphur coagulats the Mercury, and fixeth him at last that he will not sublime, but lyes still in a ponderous Lump, and is concocted to a perfect Metall.

Modern English Now the Jews, indisputably the wisest of nations, tell us, when discussing the generation of metals, that it occurs as follows. Mercury, or mineral liquor, they say, is entirely cold and passive, and lies in certain earthy caverns underground. But when the sun rises in the east, its rays and heat, falling on this hemisphere, stir and strengthen the earth's inner heat. In winter, we similarly see the sun's external heat excite the natural inner warmth of our bodies and sustain the blood when it is almost cold and frozen. The earth's central heat, stirred and supported by the sun's heat from the circumference, then acts on the mercury and raises it as a thin vapour to the top of its cell or cavern. Towards night, however, when the sun sets in the west, the earth's heat weakens in that great luminary's absence, and cold prevails. The mercury vapours previously raised are therefore condensed and fall in drops to the bottom of their cavern. When the night is over, the sun returns to the east and raises the moisture as before. This sublimation and condensation continue until the mercury takes up the earth's subtle sulphurous parts and becomes incorporated with them. The sulphur consequently coagulates the mercury and at last fixes it, so that it no longer rises as vapour, but lies still in a heavy lump and is matured into a perfect metal.[52]

LL-P047-A 1651, pp. 47, 48

Original English Take notice then that our Mercury cannot be coagulated without our Sulphur, for Draco non moritur sine suo Compare: it is water that dissolves and putrifies Earth, and Earth that thickens and putrifies Water. You must therefore take two principles to produce a Third Agent, according to that dark Receit of Hali the Arabian. Accipe Canem Masculum Corascenum, & Catellam Armeniae, Conjunge, & parient tibi Catulum coloris Coeli. Take (saith he) the Corascen Dog, and the Bitch of Armenia, put them both together, and they will bring thee a skie colour'd Whelp. This skie colour'd whelp is that Soveraign, admir'd, and famous Mercury, known by the Name of the Philosophers Mercury.

Modern English Notice, then, that our mercury cannot be coagulated without our sulphur, for "the dragon does not die without its mate." Water dissolves and putrefies earth, and earth thickens and putrefies water. You must therefore take two principles to produce a third agent,

52. This is Vaughan's account of subterranean metal generation, not a description of established modern geology. "Mercury" and "sulphur" here function as alchemical principles; the passage does not identify every occurrence with elemental mercury or sulphur. The general attribution to "the Jews" gives no precise source.

according to that obscure recipe of Hali the Arabian: "Take the male Corascene dog and the Armenian bitch; join them, and they will bear you a pup the colour of heaven." Take, he says, the Corascene dog and the Armenian bitch, put the two together, and they will bring you a sky-coloured whelp. This sky-coloured whelp is that sovereign, admired and famous mercury known as the philosophers' mercury.[53]

LL-P048-A 1651, p. 48

Original English Now for my part I advise thee to take two living Mercuries, plant them in a purified Mineral Saturn, wash them and feed them with water of Salt Vegetable, and thou shalt see that speech of the Adeptus verified: Pariet Mater Florem germinalem, quem ubere suo viscoso nutriet, & se totam ei in Cibum vertet, fovente Patre. But the Processe or Receit is no part of my Design, wherefore I will return to the first Matter, and I say it is no kind of water whatsoever. Reader if it be thy Desire to attaine to the Truth, rely upon my words, for I speak the truth, and I am no Deceiver.

Modern English For my part, I advise you to take two living mercuries, plant them in a purified mineral Saturn, wash them and feed them with water of vegetable salt. Then you will see the adept's saying fulfilled: "The mother will bear a germinal flower, nourish it with her viscous breast, and turn her whole self into food for it, while the father fosters it." But a process or recipe is no part of my purpose, so I will return to the first matter and say that it is no kind of water whatsoever. Reader, if you wish to reach the truth, rely on my words, for I speak the truth and am no deceiver.[54]

LL-P048-B 1651, pp. 48, 49

Original English The Mother or first Matter of Metals is a certaine watery Substance, neither very water, nor very Earth, but a Third thing compounded of Both, and retaining the Complexion of neither. To this agrees the learned Valentine in his apposit and genuine Description of our Sperm. Materia Prima (saith he) est Aquosa Substantia, Sicca reperta, & nulli Materiae comparabilis. The first Matter is a waterish Substance found Drie, or of such a Complexion that wets not the Hand, and nothing like to any other Matter whatsoever. Another excellent, and well experienc'd Philosopher defines it thus. Est Terrena Aqua, & Aquosa Terra in Terrae ventre Terrae commixta, cum Quâ se commiscet Spiritus, & Coelestis Influxus. It is (saith he) an Earthy water, and a watery Earth, mingl'd with Earth in the Belly of the Earth, and the spirit and Influences of Heaven commix themselves therewith.

Modern English The mother, or first matter, of metals is a certain watery substance, neither actual water nor actual earth, but a third thing compounded of both and retaining the complexion of neither. The learned Valentine agrees in his apt and authentic description of our seed: "The first matter is an aqueous substance, found dry, and

53. The dogs are the text's symbolic names for its coupled principles. Hali is the attribution Vaughan gives; this edition does not assign the saying to a securely identified individual or decode the animal names into particular modern substances.

54. Saturn is a traditional name associated with lead, but the qualified "mineral Saturn" and the "living mercuries" should not be converted without evidence into a modern laboratory recipe. Vaughan himself shifts immediately from a process allusion back to the identity of the first matter.

comparable to no other matter." The first matter is a watery substance found dry, or of a complexion that does not wet the hand, and unlike any other matter whatsoever. Another excellent and experienced philosopher defines it as follows: "It is earthly water and watery earth, mixed with earth in the belly of the earth, with which spirit and heavenly influence mingle." It is, he says, an earthy water and watery earth, mingled with earth in earth's belly; spirit and the influences of heaven mingle with it.[55]

LL-P049-A 1651, pp. 49, 50

Original English Indeed it cannot bee denied but some Authors have nam'd this Substance by the names of all ordinary waters, not to deceive the simple, but to hide it from the Ranting, ill-disposed Crew. On the contrary some have expresly and faithfully Informed us it is no Common water, and especially the reverend Turba. Ignari (saith Agadmon) cum audiunt nomen Aquae, putant Aquam Nubis esse, quod si libros nostros intelligerent, scirent esse Aquam permanentem, quae absque suo Compari cum quo facta est unum, permanens esse non possit. The Ignorant (saith he) when they heare us name water, think it is water of the Clouds, but if they understood our Books, they should know it to be a permanent or fix'd water, which without its Sulphur to which it hath been united, cannot be permanent. The noble and knowing Sendivogius tels us the very same Thing: Aqua nostra est Aqua Coelestis non madefaciens manus, non vulgi, sed fere pluvialis. Our water is a heavenly water, which wets not the hand not that of the common Man, but almost or as it were Pluvial. We must therefore consider the severall Analogies and Similitudes of Things, or we shall never be able to understand the Philosophers.

Modern English Certainly, some authors have called this substance by the names of every ordinary water, not to deceive the simple but to hide it from the ranting, ill-disposed crowd. Others, however, have expressly and faithfully told us that it is no common water, especially the venerable Turba. Agadmon says: "The ignorant, when they hear the name of water, think it is cloud-water; if they understood our books, they would know it is a permanent water, which cannot be permanent without its mate, with which it has been made one." The ignorant, he says, when they hear us name water, think it is water from the clouds; but if they understood our books, they would know it to be a permanent or fixed water, which cannot remain permanent without the sulphur to which it has been united. The noble and knowledgeable Sendivogius tells us the same thing: "Our water is heavenly water, not wetting the hands, not common water, but almost rainwater." Our water is a heavenly water that does not wet the hand, not the common man's water, but almost, or as it were, rainwater. We must therefore consider things' various analogies and resemblances, or we will never understand the philosophers.[56]

[55]. Vaughan provides Latin quotations and his own English expansions. Both layers are retained in the modern reading, with the Latin newly rendered. "Valentine" is the historical attribution given here, not independent proof of the identity or date of the quoted writer.

LL-P050-A 1651, pp. 50, 51

Original English This Water then wets not the Hand, which is notion enough to perswade us it can be no common water. It is a Metalline, bitter, Saltish liquor. It hath a true minerall Complexion: Habet (saith Raymund Lullie) speciem solis & Lunae, & in tali Aquâ nobis apparuit, non in Aquâ Fontis, aut pluviae. But in an other place he describes it more fully, Est Aqua sicca (saith he) non aqua Nubis, aut phlegmatica, sed aqua Cholerica, igne Caldior. It is a drie water, not water of the Clouds, or phlegmatic water, but a Choleric water, more hot than Fire. It is moreover Greenish to the sight, and the same Lullie tels you so: habet colorem lacertae Viridis, it looks saith he, like a green lizard. But the most prevalent Colour in it, is a certain inexpressible Azure, like the Body of Heaven in a clear Day. It looks in Truth like the Belly of a Snake, especially neer the Neck, where the Scales have a deep Blew Tincture, and this is the reason, why the Philosophers call'd it their serpent, and their Dragon.

Modern English This water, then, does not wet the hand, which alone should persuade us that it cannot be common water. It is a metallic, bitter, salty liquor with a truly mineral complexion. Raymond Lull says: "It has the appearance of sun and moon, and it appeared to us in such a water, not in spring-water or rainwater." Elsewhere he describes it more fully: "It is dry water, not cloud-water or phlegmatic water, but choleric water, hotter than fire." It is a dry water, not water from the clouds or phlegmatic water, but a choleric water hotter than fire. It also looks greenish, as the same Lull tells you: "It has the colour of a green lizard"; it looks, he says, like a green lizard. But its predominant colour is a certain inexpressible azure, like heaven's body on a clear day. In truth, it looks like a snake's belly, especially near the neck, where the scales have a deep blue tint. This is why the philosophers called it their serpent and their dragon.[57]

LL-P051-A 1651, p. 51

Original English The predominant Element in it, is a certaine Fierie subtill Earth, and from this prevalent part the Best Philosophers have denominated the whole Compound. Paracelsus names it openly but in one place, and he cals it Viscum Terrae, The Slime, or Viscous part of the Earth. Raymund Lullie describeth the Crisis, or Constitution of it in these words. Substantia lapidis nostri est tota pinguis, & Igne impregnata. The Substance of our stone (saith he) is altogether fat, or viscous, and impregnated with fire; In which respect he cals it elsewhere not water, but Earth. Capias Terram nostram (saith he) impregnatam a Sole, quia lapis est honoratus, repertus in Hospitiis desertis, & est intus inclusum velut magnum Secretum, & Thesaurus incantatus. Take our Earth, which is impregnated, or with Child by the Sun, for it is our precious stone, which is found in desolat Houses, and there is shut up in it a great secret, and a Treasure inchanted. And againe in a certaine place he delivers himself thus. Prima materia Fili, est Terra subtilis

[56]. Turba refers to the alchemical assembly of philosophers transmitted as the Turba philosophorum. Agadmon is Vaughan's printed speaker-name. "Permanent" or "fixed" describes the alchemical condition asserted for this water; it does not mean ordinary rainwater, as the passage explicitly cautions.

[57]. The works Vaughan quotes under Raymond Lull's name belong to the historical Lullian alchemical attribution, not necessarily to the documented writings of the medieval Ramon Llull. "Phlegmatic" and "choleric" retain their humoral contrast of watery coldness and fiery heat. Sun and moon may also carry gold and silver associations; the text deliberately allows several registers.

sulphurea, & haec nobilis Terra dictum est Subjectum mercuriale. My son (saith he) the first Matter is a subtil, Sulphureous Earth, and this noble Earth is call'd the Mercurial subject.

Modern English Its predominant element is a certain fiery, subtle earth, and the best philosophers have named the whole compound after this prevailing part. Paracelsus names it openly in only one place, calling it "the earth's birdlime," the slime or viscous part of the earth. Raymond Lull describes its constitution in these words: "The substance of our stone is wholly fatty and impregnated with fire." The substance of our stone, he says, is entirely fatty or viscous, and impregnated with fire. For this reason he elsewhere calls it earth rather than water: "Take our earth impregnated by the sun, for it is an honoured stone, found in deserted lodgings, and within it lies enclosed, as it were, a great secret and an enchanted treasure." Take our earth, impregnated or made pregnant by the sun, for it is our precious stone, found in deserted houses, with a great secret and enchanted treasure shut inside it. Again he says elsewhere: "Son, the first matter is a subtle, sulphurous earth, and this noble earth is called the mercurial subject." My son, he says, the first matter is a subtle, sulphurous earth, and this noble earth is called the mercurial subject.[58]

LL-P052-A 1651, pp. 52, 53

Original English Know then for certaine that this Slimie moyst Sperm, or Earth, must be dissolved into water, and this is the Water of the Philosophers, not any common water whatsoever. This is the grand secret of the Art, and Lullie discovers it, with a great deale of Honesty, and Charitie. Argentum vivum nostrum (saith he) non est Argentum vivum Vulgare: Imo Argentum vivum nostrum est Aqua alterius Naturae, quae reperiri non potest supra Terram, cum in actionem venire non possit per Naturam, absque adjutorio Ingenii, & Humanarum manuum operationibus. Our Mercury is not common Mercury, or Quick-silver: but our Mercury is a water, which cannot be found upon Earth, for it is not made, or manifested by the ordinary course of Nature, but by the Art, and manual Operations of Man. Seek not then for that in nature, which is an Effect beyond her ordinary processe: you must help her, that she may exceed her common course, or all is to no purpose. In a word, you must make this water, before you can find it. In the interim you must permit the Philosophers to call their subject, or Chaos, a Water, for there is no proper name for it, unlesse we call it a Sperm, which is a watery Substance, but certainly no Water. Let it suffice, that you are not cheated, for they tell you what it is, and what it is not, which is all that Man can doe. If I aske you, by what name you call the Sperm of a Chick, you will tell me it is the white of an Egge, and truly so is the shell as well as the Sperm that is within it: But if you call it Earth or water, you know well enough it is neither, and yet you cannot find a third name. Judge then as you would be judged, for this is the very case of the Philosophers: Certainly you must be very unreasonable, if you expect that language from Men, which God hath not given them.

Modern English Know for certain, then, that this slimy, moist seed, or earth, must be dissolved into water. This is the philosophers' water, and no

[58]. Viscum means sticky birdlime or a comparable adhesive substance, explaining Vaughan's "slime." The source's Latin grammar is uneven in the last quotation; the modern reading renders the apparent sense without silently altering the retained source.

common water whatsoever. This is the art's great secret, and Lull discloses it with much honesty and charity: "Our quicksilver is not common quicksilver. Rather, our quicksilver is water of another nature, which cannot be found upon earth, since it cannot be brought into activity by nature without the help of ingenuity and the operations of human hands." Our mercury is not common mercury or quicksilver, but a water that cannot be found upon earth, since it is not made or manifested by nature's ordinary course, but by human art and manual operations. Do not seek in nature, then, an effect beyond her ordinary process. You must help her exceed her usual course, or everything is in vain. In a word, you must make this water before you can find it. Meanwhile, you must allow the philosophers to call their subject, or chaos, a water, since it has no proper name unless we call it a seed, which is a watery substance but certainly not water. Be satisfied that you are not being cheated: they tell you what it is and what it is not, which is all a person can do. If I ask what you call the seed of a chick, you will tell me it is the white of an egg; and truly the shell is white too, as well as the seed within it. But if you call it earth or water, you know very well that it is neither, yet you cannot find a third name. Judge, then, as you would be judged, for this is exactly the philosophers' predicament. You must surely be very unreasonable if you expect people to possess a language God has not given them.[59]

LL-P053-A 1651, pp. 53, 54

Original English Now that we may confirme this our Theorie and Discourse of the Sperm not only by Experience but by Reason, it is necessary that we consider the Qualities and Temperament of the Sperm. It is then a slimie, slippery, Diffusive Moysture. But if we consider any perfect products they are firme, compacted, figurated Bodies, and hence it follows they must be made of something that is not firme, not compacted, not figurated, but a weak, quivering, altering substance. Questionlesse thus it must be, unlesse we make the Sperm to be of the same Complexion with the Body, and then it must follow that Generation is no Alteration. Againe: it is evident to all the world, that nothing is so passive as Moysture. The least heat turnes Water to a Vapour, and the least cold turns that Vapour to Water. Now let us consider what Degree of Heat it is, that acts in all Generations, for by the Agent we may guesse at the Nature of the patient. We know the Sun is so remote from us, that the Heat of it (as daily Experience tels us) is very faint, and remisse. I desire then to know, what Subject is there in all Nature, that can be altered with such a weake Heat, but Moysture? Certainly none at all: for all hard Bodies, as Salts, Stones, and Metals, preserve, and retaine their Complexions in the most violent, excessive Fires. How then can we expect they should be altered by a gentle, and almost insensible Warmth? It is plaine then, and that by infallible inference from the proportion and power of the Agent, that Moysture must needs be the patient: For that Degree of Heat, which Nature makes use of in her Generations, is so remisse and weak, it is impossible for it to alter any thing but what is moyst, and waterish. This truth appears in the Animal Familie, where we know well enough the Sperms are moyst: indeed in Vegetables the Seeds are Drie,

[59]. Vaughan's egg example plays on "the white": the named part of an egg and the colour shared by the shell. His point is the inadequacy of ordinary names, rather than an assertion that the shell is albumen.

but then Nature generats nothing out of them, till they are first macerated, or moystned with Water.

Modern English To confirm our theory and account of the seed by reason as well as experience, we must consider the seed's qualities and temperament. It is a slimy, slippery, diffusive moisture. Perfect products, however, are firm, compact bodies possessing a definite figure. They must therefore be made from something that is not firm, compact or figured, but is a weak, quivering substance subject to change. This must undoubtedly be so, unless we give the seed the same complexion as the resulting body, in which case generation would involve no alteration. Again, everyone can see that nothing is as receptive to action as moisture. The slightest heat turns water into vapour, and the slightest cold turns that vapour into water. Now consider the degree of heat acting in all generation: from the agent we may infer the nature of what receives its action. The sun is so remote that its heat, as daily experience tells us, is very faint and mild. What subject in all nature, I ask, can be altered by so weak a heat except moisture? Surely none at all. Hard bodies such as salts, stones and metals preserve their complexions in the most violent, excessive fires. How, then, can we expect them to be altered by a gentle, almost imperceptible warmth? An infallible inference from the agent's proportion and power thus makes it plain that moisture must be what receives the action. The heat nature uses in generation is so mild and weak that it cannot alter anything except what is moist and watery. This truth appears in animals, whose seeds we know to be moist. In plants, the seeds are indeed dry, but nature produces nothing from them until they have first been soaked or moistened with water.[60]

LL-P054-A 1651, pp. 54, 55

Original English And here my Peripatetic, thou art quite gone, and with thee thy pura potentia, that fanatic Chaos of the Son of Nichomachus. But I must advise my Chimists to beware of any Common Moysture, for that will never be altered otherwise then to a Vapour. See therefore that thy moysture be well tempered with Earth, otherwise thou hast nothing to dissolve, and nothing to Coagulat. Remember the practice, and Magic of the Almightie God in his Creation, as it is manifested to thee by Moses. In principio (saith he) creavit Deus Coelum & Terram: But the Originall if it be truly, and rationally render'd, speaks thus, In principio Deus miscuit Rarum, & Densum; In the Beginning God mingl'd or temper'd together the Thin and the Thick: for Heaven and Earth in this Text (as we have told you in our Anima Magica) signifie the Virgin Mercury, and the Virgin Sulphur. This I will prove out of the text it self, and that by the vulgar received Translation, which runs thus: In the Beginning God created the Heaven, and the Earth: And the Earth was without forme and voyd, and there was darknesse upon the face of the abysse, and the spirit of God moved upon the face of the Waters. In the first part of this text Moses mentions two created principles, not a perfect world as we shall prove hereafter, and this he doth in these Generall termes, Heaven and Earth.

[60]. "Patient" means the subject acted upon, paired with the "agent." The argument, including the claims about salts, stones and metals in fire, is Vaughan's historical natural philosophy.

Modern English Here, my Peripatetic, you are utterly defeated, and with you your "pure potentiality," that fanciful chaos of Nicomachus's son. But I must warn my chemists against ordinary moisture, for it will never be changed into anything but vapour. See, therefore, that your moisture is well tempered with earth, or you will have nothing to dissolve and nothing to coagulate. Remember almighty God's practice and magic in creation, as Moses reveals it to you. "In the beginning," he says, "God created heaven and earth." But the original, if truly and rationally rendered, says: "In the beginning God mixed the rare and the dense." In the beginning God mingled or tempered the thin and the thick together. For heaven and earth in this text, as we told you in our Anima Magica, signify virgin mercury and virgin sulphur. I will prove this from the text itself, using the commonly received translation: "In the beginning God created heaven and earth. And the earth was without form and void, and there was darkness upon the face of the abyss, and the spirit of God moved upon the face of the waters." In the first part, Moses mentions two created principles, rather than a perfected world, as we will show later; he does so in the general terms "heaven" and "earth."[61]

LL-P056-A 1651, pp. 56, 57

Original English In the latter part of it he describes each of these principles by it self in more particular termes, and he begins with the Earth. And the Earth (saith he) was without forme, and void. Hence I infer that the Earth he speaks of was a meer Rudiment or principle of this Earth which I now see, for this present Earth is neither void, nor without forme. I conclude then that the Mosaycall earth was the Virgin Sulphur, which is an earth without forme, for it hath no determinated Figure. It is a Laxative instable incomposed substance, of a porous empty Crasis like Sponge, or Soote. In a word I have seen it, but it is impossible to describe it. After this he proceeds to the Description of his Heaven, or second principle, in these subsequent words: And their was Darknesse upon the face of the abysse, and the spirit of God moved upon the face of the waters. Here he cals that an abysse and Waters, which hee formerly called Heaven. It was indeed the Heavenly Moysture or Water of the Chaos out of which the separated Heaven, or Habitation of the stars was afterwards made. This is clear out of the Originall, for המים Hamaim and השמים Hasshamaim are the same words, like Aqua and Ibi Aqua, and they signifie one and the same substance, namely Water. The text then being render'd according to the primitive naturall truth, and the undoubted sense of the Author, speaks thus; In the beginning (or according to the Jerusalem Thargum) In wisdome God made the water and the earth: And the earth was without forme and void, and there was Darknesse upon the Face of the Deep, and the spirit of God moved upon the Face of the waters. Here you should observe that God created two principles, Earth and Water, and of these two he Compounded a third, namely the Sperm or Chaos. Upon the water, or moyst part of this Sperm, the spirit of God did move, and (saith the Scripture) there was Darknesse upon the face of the Deep. This is a very great secret, neither is it lawfull to publish it expressly, and as the Nature of the thing requires, but in the Magicall work it is to be seen, and I have been an eye witnesse of it my selfe.

61. The "son of Nichomachus" is Aristotle, and the Peripatetic is an adherent of his school. Vaughan's "mixed the rare and the dense" is his alchemical interpretation of Genesis 1:1–2, not a literal translation of its Hebrew. Anima Magica is his own earlier work, invoked as part of his argument.

Modern English In the latter part, he describes each principle separately in more particular terms, beginning with earth: "And the earth," he says, "was without form and void." I infer that the earth he means was only a rudiment or principle of the earth I now see, since this present earth is neither void nor without form. I therefore conclude that the Mosaic earth was virgin sulphur, an earth without form because it has no determinate figure. It is a loose, unstable, uncomposed substance, with a porous, empty constitution like sponge or soot. In a word, I have seen it, but it is impossible to describe. He then describes his heaven, or second principle: "And there was darkness upon the face of the abyss, and the spirit of God moved upon the face of the waters." What he previously called heaven he here calls an abyss and waters. It was indeed the heavenly moisture, or water of chaos, from which the separated heaven, or habitation of the stars, was afterwards made. This is clear from the original: Hamaim and Hasshamaim are the same words, like "water" and "water there," and signify the same substance, namely water. Rendered according to primitive natural truth and the author's undoubted meaning, the text therefore says: "In the beginning"—or, according to the Jerusalem Targum, "in wisdom"—"God made water and earth. And the earth was without form and void, and there was darkness upon the face of the deep, and the spirit of God moved upon the face of the waters." Observe that God created two principles, earth and water, and compounded a third from them: the seed, or chaos. God's spirit moved upon the water, the moist part of this seed, and, as Scripture says, "there was darkness upon the face of the deep." This is a very great secret. It is not lawful to publish it explicitly and as its nature requires, but it can be seen in the magical work, and I have witnessed it myself.[62]

LL-P057-A 1651, pp. 57, 58

Original English To conclude: Remember that our subject is no common water, but a thick, slimie, fat earth. This earth must be dissolved into water, and that water must be coagulated again into earth. This is done by a certaine Naturall Agent, which the Philosophers call their secret fire: for if you work with common fire, it will drie your Sperm, and bring it to an unprofitable red Dust, of the Colour of wild poppie. Their fire then is the Key of the Art, for it is a Naturall Agent, but acts not Naturally without the Sun. I must confesse it is a knottie Mysterie, but we shall make it plaine, if you be not very Dim and Dull. It requires indeed a quick, clear Apprehension, and therefore Readers, Snuffe your Candles.

Modern English To conclude, remember that our subject is no common water, but a thick, slimy, fatty earth. This earth must be dissolved into water, and that water coagulated back into earth. A certain natural agent does this, which the philosophers call their secret fire. If you work

62. Vaughan's identification of Hebrew המים, "the waters," with השמים, "the heavens," and his "water there" explanation are retained as his interpretive wordplay, not endorsed as a literal equivalence. "Crasis" means constitution or mixture. The appeal to the Jerusalem Targum supplies an alternative opening phrase; Vaughan integrates it into his own reconstruction of Genesis.

with common fire, it will dry your seed and reduce it to a useless red dust, the colour of a wild poppy. Their fire, then, is the art's key: it is a natural agent, yet does not act naturally without the sun. I confess this is a knotty mystery, but we will make it plain, provided you are not very dim and dull. It calls for quick, clear apprehension; therefore, readers, trim your candles.[63]

[63]. To "snuff" a candle here is to trim its wick so that it burns clearly, not extinguish it. The closing instruction doubles as an appeal to sharpen understanding.

The Philosophical Fire

The Philosophicall Fire.

LL-P058-A 1651, pp. 58, 59

Original English Fire, notwithstanding the Diversities of it in this Sublunarie Kitchin of the Elements, is but one Thing, from one Root. The Effects of it are various according to the Distance, and Nature of the subject wherein it resides, for that makes it Vital, or Violent. It sleeps in most things as in Flints, where it is silent and Invisible. It is a kind of perdue: lys close like a Spider in the Cabinet of his Web, to surprise all that comes within his lines. He never appears without his prey in his Foot, where he finds ought that's Combustible there he discovers himself, for if wee speak properly, he is not generated, but manifested. Some Men are of Opinion that hee breeds nothing, but devoures all things, and is therefore call'd Ignis quasi Ingignens: This is a Grammaticall Whim, for there is nothing in the world generated without Fire. What a fine Philosopher then was Aristotle, who tels us this Agent breeds nothing but his Pyrausta, a certain Fly which he found in his Candle, but could never be seen afterwards? Indeed too much Heat burns and destroyes, and if we descend to other Natures, too much water drowns, too much earth buries and choaks the seed that it cannot come up: And verily at this Rate there is nothing in the world that generats. What an Owle was he then, that could not distinguish with all his Logic between Excesse and Measure, between Violent and Vital Degrees of Heat, but concluded the Fire did Breed nothing, because it consumed something? But let the Mule passe, for so Plato call'd him, and let us prosecute our secret fire.

Modern English Despite its varieties in this sublunary kitchen of the elements, fire is only one thing, from one root. Its effects vary with the distance and nature of the subject in which it resides, which make it either life-giving or violent. In most things it sleeps, as in flints, where it is silent and invisible. It is a kind of hidden sentry, lying close like a spider in the chamber of its web, ready to surprise whatever enters its lines. It never appears without prey in its foot: wherever it finds something combustible, it reveals itself. Strictly speaking, it is not generated but manifested. Some think it breeds nothing and devours everything, and that it is therefore called ignis as though ingignens, "not begetting." This is a grammatical whim, since nothing in the world is generated without fire. What a fine philosopher Aristotle was, then, to tell us this agent breeds nothing except his pyrausta, a certain fly he found in his candle but which could never be seen afterwards! Too much heat indeed burns and destroys; but, turning to other natures, too much water drowns, and too much earth buries and chokes a seed so that it cannot rise. By this reasoning, nothing in the world generates anything. What an owl he was, unable with all his logic to distinguish excess from measure, or violent from life-giving degrees of heat, concluding that fire breeds nothing because it consumes something! But let the mule pass—for that is what Plato called him—and let us pursue our secret fire.[64]

[64]. Vaughan attacks Aristotle through anecdotes and polemical wordplay. The asserted derivation of ignis is one he rejects; the printed ingignens is retained even though the intended negative sense is not transparent Latin. Pyrausta is the traditional fire-associated insect. The

LL-P059-A 1651, p. 59

Original English This fire is at the Root, and about the Root (I mean about the Center) of all things both Visible, and Invisible. It is in water, earth, and ayr; It is in Minerals, Herbs, and Beasts; It is in Men, Stars, and Angels; but Originally it is in God himself: for he is the Fountain of Heat and fire, and from Him it is derived to the rest of the Creatures in a certaine streame, or Sun-shine. Now the Magicians affoord us but two Notions, whereby we may know their fire: it is as they describe it, Moyst, and Invisible.

Modern English This fire is at the root and around the root—by which I mean around the centre—of all things, visible and invisible. It is in water, earth and air; in minerals, herbs and beasts; in human beings, stars and angels. Originally, however, it is in God himself, the fountain of heat and fire, from whom it passes to the other creatures in a certain stream or sunshine. The magicians give us only two concepts by which to recognise their fire: they describe it as moist and invisible.

LL-P060-A 1651, pp. 60, 61

Original English Hence have they call'd it Venter Equi, and Fimus Equinus: but this only by way of Analogie, for there is in Horse-dung a moyst Heat, but no fire that is visible. Now then let us compare the common Vulcan with this Philosophicall Vesta, that we may see wherein they are different. First of all then the Philosopher's fire is moyst, and truly so is that of the Kitchin too. We see that flames contract and extend themselves, now they are short, now they are long, which cannot be without moysture to maintaine the flux, and Continuitie of their parts. I know Aristotle makes the fire to be simply dry, perhaps because the effects of it are so; he did not indeed consider that in all Complexions there are other Qualities besides the praedominant one. Sure then this drie stuffe is that element of his, wherein he found his Pyrausta; but if our naturall fire were simply drie, the flames of it could not flow, and diffuse themselves as they doe, they would rather fall to Dust, or turne like their fuell to ashes. But that I may returne to my former Discourse, I say the Common fire is excessively hot, but moyst in a far inferior degree, and therefore destructive: for it preyes on the moysture of other things. On the contrary the warmth and moysture of the Magicall Agent are equall, the one temperates, and satisfies the other: it is a humid tepid fire, or as we commonly expresse our selves, Bloud-warme. This is their first, and greatest Difference in Relation to our desired effect, we will now consider their second.

Modern English Hence they have called it "the horse's belly" and "horse dung," but only by analogy: horse dung contains a moist heat, but no visible fire. Let us compare common Vulcan with this philosophical Vesta, to see how they differ. First, the philosopher's fire is moist, and truly so is kitchen fire. We see flames contract and extend, now short, now long, which could not happen without moisture maintaining the flow and continuity of their parts. I know Aristotle makes fire simply dry, perhaps because its effects are dry. He failed to consider that every complexion has other qualities besides its predominant one. Surely this dry stuff is the element in which he found his pyrausta. But if our natural fire were simply dry, its flames could not flow and spread as

claims about Aristotle's candle and Plato's nickname are Vaughan's assertions, not independently verified biography.

they do; they would instead fall to dust, or turn to ashes like their fuel. Returning to my former discussion, I say that common fire is excessively hot but moist to a far lesser degree. It is therefore destructive, preying on other things' moisture. By contrast, the magical agent's warmth and moisture are equal: each tempers and satisfies the other. It is a humid, tepid fire, or, as we commonly say, blood-warm. This is their first and greatest difference in relation to our desired effect. Let us now consider the second.[65]

LL-P061-A 1651, pp. 61, 62

Original English The Kitchin fire (as we all know) is visible, but the Philosophers fire is Invisible, and therefore no Kitchin fire. This Almadir expressly tels us in these words, Solos radios Invisibiles ignis nostri sufficere. Our work (saith he) can be performed by nothing, but by the Invisible Beams of our fire. And againe, Ignis noster Corrosivus est Ignis, qui supra nostrum vas Nubem obducit, in quâ nube radii hujus ignis occulti sunt. Our Fire is a Corrosive fire, which brings a cloud about our glasse or vessell, in which Cloud the Beams of our fire are hidden. To be short, the Philosophers call this Agent their Bath, because it is moyst as Baths are: but in very truth it is no kind of Bath, neither Maris, nor Roris, but a most subtil fire, and purely Naturall, but the Excitation of it is Artificiall. This Excitation, or preparation (as I have told thee in my Coelum Terrae) is a very triviall, slight, ridiculous thing: neverthelesse all the secrets of Corruption and Generation are therein contained. Lastly, I think it just to informe thee, that many Authors have falsly described this fire, and that of purpose to seduce their Readers. For my own part, I have neither added, nor diminished, thou hast here the true intire secret, and in which all the Eastern sages agree: Alfid, Almadir, Belen, Gieberim, Hali, Salmanazar, and Zadich: with the three famous Jews Abraham, Artefius, and Kalid. If thou doest not by this time apprehend it, thou art past my Cure, for I may tell thee no more of it, I may only teach thee how to use it.

Modern English Kitchen fire, as we all know, is visible; the philosophers' fire is invisible, and therefore is no kitchen fire. Almadir tells us this expressly: "The invisible rays of our fire alone suffice." Our work, he says, can be performed only by our fire's invisible beams. Again: "Our corrosive fire is a fire that draws a cloud over our vessel, and in that cloud the rays of this fire are hidden." Our fire is a corrosive fire, bringing a cloud around our glass or vessel, in which its beams lie hidden. In brief, the philosophers call this agent their bath because it is moist like a bath. In truth, however, it is no kind of bath, neither of the sea nor of dew, but a most subtle and wholly natural fire, although its excitation is artificial. This excitation, or preparation, as I told you in my Coelum Terrae, is a very trivial, slight, ridiculous thing. Nevertheless, it contains all the secrets of corruption and generation. Lastly, I think it right to tell you that many authors have deliberately described this fire falsely to mislead their readers. For my own part, I have neither added nor diminished anything. Here you have the true, entire secret on which all the eastern sages agree: Alfid, Almadir, Belen, Gieberim, Hali,

[65]. Vulcan and Vesta personify the two fires in this comparison. Vaughan expressly presents the dung names as analogies; he does not simply identify the philosophical fire with visible burning dung. His discussion of flame's moisture follows his historical theory of qualities.

Salmanazar and Zadich, with the three famous Jews Abraham, Artefius and Kalid. If you have not understood it by now, you are beyond my cure. I may tell you no more about it; I may only teach you how to use it.[66]

LL-P062-A 1651, pp. 62, 63

Original English Take our two Serpents, which are to bee found every where on the Face of the Earth. They are a living Male, and a living Female. Tye them Both in a Love-knot, and shut them up in the Arabian CARAHA. This is thy first labour, but thy next is more difficult. Thou must incamp against them with the fire of Nature, and be sure thou doest bring thy Line round about. Circle them in, and stop all Avenues, that they find no Reliefe. Continue this siege patiently, and they will turne to an ugly, flabbie, venemous, black Toad, which will be transform'd to a horrible, devowring Dragon, creeping and weltring in the Bottome of her Cave without wings. Touch her not by any means, not so much as with thy Hands, for there is not upon earth such a violent, transcendent poyson. As thou hast begun, so proceed, and this Dragon will turne to a Swan, but more white than the hovering, Virgin Snow, when it is not yet sullied with the Earth. Henceforth I will allow thee to fortifie thy fire, till the Phoenix appears. It is a red Bird of a most deep Colour, with a shining Fiery Hue. Feed this Bird with the Fire of his Father, and the Aether of his Mother, for the first is meat, the second is Drink, and without this last he attains not to his full Glory. Be sure to understand this secret, for fire feeds not well, unlesse it bee first fed. It is of it self drie and Choleric, but a proper moysture tempers it, gives it a heavenly Complexion, and brings it to the Desired Exaltation. Feed thy bird then as I have told thee, and he will move in his Nest, and rise like a star of the Firmament.

Modern English Take our two serpents, which can be found everywhere on the face of the earth. They are a living male and a living female. Tie both in a love-knot and shut them in the Arabian CARAHA. This is your first labour; the next is harder. Encamp against them with nature's fire, and be sure to carry your line right around them. Enclose them and stop every avenue, so that no relief reaches them. Continue this siege patiently, and they will turn into an ugly, flabby, venomous black toad, which will become a horrible, devouring dragon, creeping and wallowing wingless at the bottom of her cave. Do not touch her by any means, even with your hands, for there is no poison on earth so violent and surpassing. Continue as you began, and this dragon will turn into a swan, whiter than virgin snow hovering in the air before the earth has sullied it. From this point I allow you to strengthen your fire until the phoenix appears. It is a red bird of the deepest colour, with a shining, fiery hue. Feed it with its father's fire and its mother's ether: the first is food, the second drink, and without the latter it does not attain its full glory. Be sure to understand this secret, for fire does not feed well unless it is first fed. In itself it is dry and choleric, but a suitable moisture tempers it, gives it a heavenly complexion, and brings it to the

[66]. Maris and roris are printed as Latin bath qualifiers, "of the sea" and "of dew." The first should not silently be changed to Mariae, "of Mary," the familiar bain-marie. Vaughan's list preserves his own names and historical classifications; their shared doctrine and identities are not thereby independently established.

desired exaltation. Feed your bird as I have told you, and it will move in its nest and rise like a star in the firmament.[67]

LL-P063-A 1651, pp. 63, 64

Original English Doe this, and thou hast placed Nature in Horizonte Aeternitatis: Thou hast performed that Command of the Cabalist, Fige finem in Principio, sicut Flammam prunae Conjunctam: quia Dominus SUPERLATIVE unus, & non tenet secundum. Unite the End to the Beginning, like a Flame to a Coale; for God (saith hee) is superlatively one, and hee hath no second. Consider then what you seek: you seek an Indissoluble, miraculous, transmuting, uniting union, but such a tye cannot be without the first unitie; Creare enim (saith one) atque intrinsecus transmutare absque violentia Munus est proprium duntaxat Primae Potentiae, Primae sapientiae, Primi amoris. To Create, and Transmute essentially, and naturally or without any violence, is the only proper office of the first power, the first Wisdome, and the first love. Without this love the Elements will never be married, they will never inwardly and essentially unite, which is the end and perfection of Magic. Study then to understand this, and when thou hast perform'd, I will allow thee that Test of the Mekkubalim: Intellexisti in sapientia, & sapuisti in Intelligentia, statuisti Rem super Puritates suas, & Creatorem in Throno suo collocasti.

Modern English Do this, and you have placed nature "on the horizon of eternity." You have fulfilled the Kabbalist's command: "Fix the end in the beginning, like a flame joined to a coal, for the Lord is supremely one, and has no second." Unite the end with the beginning, like a flame with a coal; for God, he says, is supremely one and has no second. Consider what you seek: an indissoluble, miraculous, transmuting, unifying union. Such a bond cannot exist without the first unity. As one writer says: "To create and to transmute inwardly without violence is the proper office solely of the first power, the first wisdom and the first love." To create and transmute essentially and naturally, or without violence, is the exclusive proper office of the first power, first wisdom and first love. Without this love, the elements will never marry or unite inwardly and essentially, which is magic's end and perfection. Study to understand this; when you have achieved it, I will grant you that testimony of the Kabbalists: "You have understood in wisdom and become wise in understanding; you have established the thing upon its purities and placed the Creator upon his throne."[68]

LL-P064-A 1651, pp. 64, 65, 66

Original English For a Close to this Section, I say it is impossible to generat in the patient, without a vitall generating Agent. This Agent is the Philosophical fire, a certain moyst, heavenly, invisible Heat; but let us heare Raymund Lullie describe it, Quando dicimus (saith hee) quod lapis per ignem generatur, non vident alium

[67]. The passage preserves an alchemical process expressed as marriage, siege and animal transformations. CARAHA is retained in the printed form rather than confidently identified with a specific modern apparatus. The text's poison warning and physical descriptions remain together with its symbolism; neither register is discarded.

[68]. The language of end and beginning, wisdom and understanding, derives from the Kabbalistic textual tradition Vaughan invokes as the authority of the Mekkubalim, the received masters or Kabbalists. The printed Puritates is translated "purities"; it is not silently replaced with a more familiar reading from another transmission.

ignem, nec alium ignem credunt, nisi ignem communem: nec aliud Sulphur, nec aliud argentum vivum, nisi sit vulgare. Ideo manent decepti per eorum caecas estimationes, inferentes quod causa sumus suae Deceptionis, & quod dedimus illis intelligere rem unam pro alia. Sed non est verum salva eorum pace, sicut probabimus per illa, quae Philosophi posuerunt in scriptis. Solem enim appellamus ignem, & vicarium suum vocamus Calorem naturalem. Nam illud quod agit Calor Solis in Mineris Metallorum per mille annos, ipse Calor naturalis facit in una hora supra Terram. Nos vero, & multi alii, vocamus eum Filium solis, nam primo per solis influentiam fuit generatus per naturam sine adjutorio Scientiae, vel artis. When wee say the stone is generated by fire, Men neither see, neither doe they believe there is any other fire, but the common fire; nor any other Sulphur or Mercury, but the common Sulphur and Mercury. Thus are they deceived by their own opinions, saying that we are the Cause of their Error, having made them to mistake one thing for another. But by their leave it is not so, as we shall prove by the Doctrine of the Philosophers. For wee call the Sun a fire, and the natural Heat we call his Substitute, or Deputy; for that which the heat of the Sun performes in a thousand years in the Mines, the Heat of Nature performes it above the earth in one houre. But wee, and many other Philosophers have call'd this Heat, the Child of the Sun, for at first it was generated naturally by the influence of the Sun, without the Help of our Art or Knowledge. Thus Lullie:

Modern English To close this section, I say that generation cannot take place in the subject without a living, generative agent. This agent is philosophical fire, a certain moist, heavenly, invisible heat. But let us hear Raymond Lull describe it: "When we say that the stone is generated through fire, they see no fire and believe in no fire except common fire; nor any sulphur or quicksilver except the common kinds. Thus they remain deceived by their blind judgments, alleging that we cause their deception and have made them understand one thing in place of another. But, with their permission, this is untrue, as we will prove from what the philosophers have written. We call the sun fire, and call its deputy natural heat. What the sun's heat accomplishes in metal mines over a thousand years, natural heat itself accomplishes above ground in one hour. We and many others call it the sun's son, because it was first generated by nature through the sun's influence, without the help of knowledge or art." When we say the stone is generated by fire, people neither see nor believe in any fire except common fire, or in any sulphur or mercury except common sulphur and mercury. Thus their own opinions deceive them, and they call us the cause of their error, claiming we have made them mistake one thing for another. But, with their leave, this is not so, as we will prove by the philosophers' doctrine. We call the sun a fire, and natural heat its substitute or deputy. What the sun's heat performs in the mines over a thousand years, nature's heat performs above ground in one hour. We and many other philosophers have called this heat the sun's child, since it was first generated naturally through the sun's influence, without our art or knowledge. Thus Lull.[69]

[69]. The claim of a thousand years' work completed in one hour is retained as part of the attributed alchemical teaching, not a measured statement of reaction speed. The modern reading includes both the newly translated Latin and Vaughan's English version.

LL-P066-A 1651, pp. 66, 67

Original English But one thing I must tell thee, and bee sure, Reader, thou doest remember it. This very naturall Heat must bee applied in the just Degree, and not too much fortified, for the Sun it self doth not generat, but burne and scorch where it is too hot. Si cum igne magno operatus fueris (saith the same Lullie) proprietas nostri spiritus, quae inter vitam & mortem participiat, separabit se, & Anima recedet in Regionem sphaerae suae. If thou shalt work with too strong a fire, the proprietie of our spirit, which is indifferent as yet to life or death, will separate it self from the Body, and the Soule will depart to the Region of her own sphere: Take therefore along with thee this short, but wholesome advise of the same Author. Facias ergo Fili, quod in loco Generationis aut Conversionis sit talis potentia Coelestis, quae possit transformare Humidum ex natura terrestris, in formam & speciem transparentem, & finissimam. My Son (saith hee) let the Heavenly power, or Agent be such in the place of Generation or Mutation, that it may alter the spermatic Humiditie from its Earthly Complexion, to a most fine transparent forme, or species. See here now the solution of the slimie, fat Earth, to a transparent glorious Mercury! This Mercury Gentlemen, is the water which we look after, but not any common water whatsoever.

Modern English But I must tell you one thing, and, reader, be sure to remember it. This very natural heat must be applied in the right degree, without being strengthened too much. The sun itself does not generate where it is too hot, but burns and scorches. The same Lull says: "If you work with a great fire, the property of our spirit, which partakes of both life and death, will separate itself, and the soul will withdraw to the region of its own sphere." If you work with too strong a fire, the property of our spirit, as yet indifferent to life or death, will separate from the body, and the soul depart to the region of her own sphere. Take with you this short but wholesome advice from the same author: "Therefore, son, arrange that in the place of generation or conversion there is such a heavenly power as can transform the moisture from its earthly nature into a transparent and most refined form and appearance." My son, he says, let the heavenly power or agent in the place of generation or mutation be capable of altering the seminal humidity from its earthly complexion into a most refined, transparent form or species. See here the dissolution of slimy, fatty earth into a transparent, glorious mercury! This mercury, gentlemen, is the water we seek, and no ordinary water whatsoever.[70]

LL-P067-A 1651, pp. 67, 68

Original English There is nothing now behind but that which the Philosophers call secretum Artis: a thing that was never published, and without which you will never performe, though you know both Fire and Matter. An Instance hereof wee have in Flammel, who knew the Matter well enough, and had both fire and Furnace painted to him by Abraham the Jew: but notwithstanding he err'd for three years, because hee knew not the third secret. Henry Madathan a most noble Philosopher practic'd upon the subject for five years together, but knew not the right method, and therefore found nothing; at last saith hee, Post sextum annum Clavis Potentiae per

[70]. The quoted Latin ex natura terrestris has irregular agreement as printed. Its apparent sense is moisture transformed from an earthly condition; the source is retained rather than silently grammatically repaired.

arcanam Revelationem ab omnipotente Deo mihi concredita est: After the sixth year, I was intrusted with the Key of power by secret Revelation, from the Almighty God. This Key of power, or third secret was never put to paper by any Philosopher whatsoever. Paracelsus indeed hath touch'd upon it, but so obscurely, it is no more to the purpose then if he had said nothing. And now I suppose I have done enough for the Discovery, and Regiment of the fire; if you think it too little, I must tell you it is much more then any one Author hath performed. Search it than, for he that finds this fire, will attaine to the true temperament, he will make a noble deserving Philosopher; and to speake in the phrase of our Spaniard, Dignus erit poni ad Mensam Duodecim parium.

Modern English Nothing now remains except what the philosophers call "the secret of the art": something never published, without which you will never accomplish the work, even if you know both fire and matter. Flamel provides an example: he knew the matter well enough and had both fire and furnace depicted for him by Abraham the Jew, yet went wrong for three years because he did not know the third secret. Henry Madathan, a most noble philosopher, worked on the subject for five consecutive years, but did not know the right method and therefore found nothing. At last, he says: "After the sixth year, the key of power was entrusted to me by a secret revelation from almighty God." After the sixth year, I was entrusted with the key of power through almighty God's secret revelation. No philosopher ever put this key of power, or third secret, on paper. Paracelsus did touch upon it, but so obscurely that he might as well have said nothing. I now suppose I have done enough to disclose and govern the fire. If you think it too little, I must tell you it is far more than any one author has accomplished. Search for it, then: whoever finds this fire will attain the true temperament and become a noble, deserving philosopher. In our Spaniard's phrase, "he will deserve a place at the table of the twelve peers."[71]

[71]. The Flamel and Abraham story and Madathan's revelation are reported as Vaughan's examples of alchemical authority. Their historical claims are not independently established here. The "Spaniard" is not named in this passage, so the final Latin saying is left without a conjectural author-identification.

The River of Pearl

The River of Pearl.

LL-P068-A 1651, pp. 68, 69

Original English It is a Decompounded Substance, extreme heavy and moyst, but wets not the Hand. It shines after Night like a star, and will inlighten any Darke roome. It is full of small eyes sparkling like Pearls or Aglets. It is the whole Demogorgon, but now actually animated by manifestation of his own Inward Light. The Father of it is a certaine inviolable Masse, for the parts of it are so firmly united, you can neither pound them into Dust, nor separat them by violence of Fire. This is the stone of the Philosophers, Qui ab omni parte (saith one) circumdatus est Tenebris, Nebulis, Caligine: Habitat in mediis Terrae visceribus, Qui ubi natus fuerit, vestitur quodam viridi Pallio, humiditate quadam aspersus, & non prognatus ab aliquo, sed aeternus, & parens omnium Rerum. It is compassed about (saith he) with Darknesse, Clouds, and Blacknesse. It dwels in the inmost Bowels of the Earth: but when he is borne, hee is cloathed with a certaine Green Mantle, and sprinckl'd over with a certaine Moysture. He is not properly generated by any Naturall thing, but he is eternall, and the Father of all things. This Description is very true and apposit, but Aenigmaticall: howsoever forget not the Green Mantle. This is that substance, which Gieberim Eben-Haen, or as the Rable writes him, Geber, cals Lapis in Capitulis notus: a very subtil Expression, but if Well examin'd, it is the Key to his whole Booke, and to the writings of the old Philosophers in Generall.

Modern English It is a further-compounded substance, extremely heavy and moist, yet it does not wet the hand. It shines after nightfall like a star and will light any dark room. It is full of little eyes sparkling like pearls or aglets. It is the whole Demogorgon, but now actually animated through the manifestation of its own inward light. Its father is a certain inviolable mass, whose parts are so firmly united that you can neither pound them to dust nor separate them by violent fire. This is the philosophers' stone, of which one writer says: "It is surrounded on every side by darkness, clouds and gloom. It dwells in the earth's innermost bowels. When born, it is clothed in a certain green mantle, sprinkled with a certain moisture, and is not begotten by anything, but is eternal and the parent of all things." It is surrounded, he says, by darkness, clouds and blackness. It dwells in the earth's innermost bowels; but when born, it is clothed in a certain green mantle and sprinkled with a certain moisture. It is not properly generated by any natural thing, but is eternal and the father of all things. This description is very true and apt, yet enigmatic. In any case, do not forget the green mantle. This is the substance Gieberim Eben-Haen—or Geber, as the rabble writes his name—calls "the stone known in the chapters." This is a very subtle expression, but, examined properly, it is the key to his whole book and to the old philosophers' writings in general.[72]

[72]. "Decompounded" can mean compounded a further time or compounded from compounds; it does not here mean decomposed. Aglets are small ornamental points or tags. Demogorgon is the mythic name Vaughan gives to the whole hidden substance. Gieberim Eben-Haen is retained as his identification rather than used to settle the complex authorship of writings transmitted under Geber's name.

LL-P069-A 1651, pp. 69, 70

Original English But let us returne to our River of Pearl, and for our further information let us heare it describ'd by a most excellent Adeptus, and that in the very ἐξάνθησις, before the full moon appears. Hoc opus est (saith he) quod mihi aliquando ob oculos posuit unicus Exechedistes, magnas quippe fornaces, atque vitro easdem Varico redimitas ostendens. Vasa erant singula, in suis sedilibus habentia sedimenta, atque interius dispari dicatum, sacrumque Munus. Quid vero Rem tam Divinam celem diutius? Erat intus circumacta Moles quaedam, Mundi prae se ferens imaginem ipsissimi. Quippe ibi Terra videbatur in medio omnium consistens, aquisque circumfusa Limpidissimis, varios colles, salebrosasque rupes assurg[e]bat fructum ferens multiplicem, tanquam humentis Aeris imbribus irrigua. Vini etiam videbatur & olei, & lactis, atque pretiosorum omne genus lapidum, & Metallorum esse apprime ferax. Tum Aquae ipsae instar Aequoris, sale quodam pellucido, albo interdum, interdum quoque rubeo & fulvo, & rubro, multisque praeterea variegato coloribus inlita, inque superficiem ipsam aestuabant. Igne autem haec omnia suo, sed impercepto quidem, atque aethereo movebantur. Id vero unum prae caeteris incredibilem me rapiebat in admirationem, Rem hanc tam multa unicam, tam diversa, tamque in suo genere integra singula, parvo etiam imbecillique adminiculo producere: quo facto paulatim robustiore, redirent tandem, atque coalescerent in unum omnia, confidenter asseverabat. Hic equidem observavi fusilis illam salis speciem nihil ab Aphrolitho degenerantem, atque argentum illud vivum, cui Mercurii nomen ab hujusce Disciplinae priscis authoribus inditum est, illam ipsam referens Lullianam Lunariam, adversa scandens aqua, noctuque relucens, atque interdiu glutinandi praeditum facultate.

Modern English But let us return to our River of Pearl and, for further information, hear an excellent adept describe it in its very "flowering," before the full moon appears. "This is the work that my singular Exechedistes once set before my eyes, showing me large furnaces crowned with bent glass. Each vessel had its deposits upon its own seats, and within was an offering dedicated and sacred to the odd number. But why conceal so divine a thing any longer? Within, a certain mass was being turned about, displaying the image of the world itself. Earth could be seen standing at the centre of everything, surrounded by the clearest waters, rising in varied hills and rugged rocks and bearing manifold fruit, as though watered by showers from moist air. It also seemed most fertile in wine, oil and milk, and every kind of precious stone and metal. Then the waters themselves, like the sea, were overlaid with a certain transparent salt—sometimes white, sometimes reddish, tawny and red, and variegated with many other colours—and surged to the very surface. All these things were moved by their own fire, though it was imperceptible and ethereal. One thing above all carried me into incredible wonder: this single thing produced so many things, so diverse and each so complete in its own kind, with only a small and feeble aid. As that aid was gradually strengthened, he confidently declared, everything would finally return and coalesce into one. Here I observed that fusible appearance of salt, in no way differing from foam-stone, and that quicksilver to which this discipline's ancient authors gave the name Mercury: it resembled Lull's very Lunaria, rising against

the water, shining at night and endowed by day with a power of binding together."[73]

LL-P070-A 1651, pp. 70, 71, 72

Original English Here wee have pourtray'd unto us the whole Philosophicall Laboratorie, Furnace, fire, and Matter, with the Mysterious Germinations thereof. But because the Termes are difficult, and not to bee understood by any, but such as have seen the thing it self, I will for the Readers Benefit, I cannot say satisfaction, put them into English. This is the worke (saith hee) which I have sometimes seen with a singular, and a most deare friend: who shewed to me certaine large Furnaces, and those crown'd with Cornues of Glasse. The Vessels were severall, having besides their Tripods their Sediments, or Caskets, and within them was a Holy Oblation, or present dedicated to the Ternarie. But why should I any longer conceale so divine a thing? within this Fabric was a certaine Masse moving Circularly, or driven round about, and representing the very Figure of the great world. For here the Earth was to be seen standing of it self in the middest of all, compassed about with most clear waters, rising up to severall Hillocks, and craggie Rocks, and bearing many sorts of Fruit, as if it had been watr'd with showers from the moyst Aire. It seem'd also to bee very fruitfull for wine, oile, and milk, with all kind of precious stones, and Metals. The waters themselves like those of the Sea, were full of a certaine transparent Salt, now white, now Red then Yellow and purpl'd, and as it were chamletted with various Colours, which did swell up to the face of the waters. All these things were actuated or stirr'd with their own appropriat fire, but in very truth imperceptible, and ethereall. But one thing above the rest forc'd me to an incredible admiration. Namely, that so many things, such divers and in their kind such perfect particulars should proceed from one only thing, and that with very small assistance, which being further'd and strengthned by degrees, the Artist faithfully affirmed to me that all those Diversities would settle at last to one Body. Here I observed that fusil kind of Salt to bee nothing different from a pumice-stone, and that Quick-silver which the ancient Authors of this Art call'd Mercury, to be the same with Lullies Lunaria, whose water gets up against the fire of Nature, and shines by night, but by day hath a glutinous, viscous faculty.

Modern English Here we have the whole philosophical laboratory pictured for us: furnace, fire and matter, with its mysterious germinations. But because the terms are difficult, understood only by those who have seen the thing itself, I will put them into English for the reader's benefit, though I cannot say satisfaction. "This is the work," he says, "that I have sometimes seen with a singular and most dear friend, who showed me certain large furnaces crowned with glass retorts. There were several vessels, with their tripods and also their sediments or caskets; within was a holy offering or gift dedicated to the triad. But why conceal so divine a thing any longer? Within this fabric was a certain mass moving in a circle, or driven around, representing the very figure of the great world. Earth could be seen standing by itself at the

[73]. The Greek ἐξάνθησις means flowering or efflorescence. The Latin Varico describes the glass in an unusual form; "bent glass" follows its apparent shape-sense, while Vaughan's own ensuing translation specifies cornues or retorts. Dispari, "the odd number," becomes "the Ternarie" in Vaughan's version. Aphrolithus is a foam-stone name, which he renders pumice. The source prints an uneven construction at assurg[e]bat; the bracket records a partly obscured letter rather than a substantive omission. The name Exechedistes and the speaker are not independently identified here.

centre of everything, surrounded by the clearest waters, rising in several hillocks and craggy rocks, and bearing many kinds of fruit, as if watered by showers from the moist air. It also seemed very fruitful in wine, oil and milk, with every kind of precious stone and metal. The waters themselves, like those of the sea, were full of a certain transparent salt, now white, now red, then yellow and purpled, and, as it were, watered with varied colours, swelling to the face of the waters. All these things were actuated or stirred by their own appropriate fire, though in truth it was imperceptible and ethereal. But one thing above the rest forced me into incredible wonder: that so many things, so diverse and so perfect in their several kinds, should proceed from one thing alone, with very little assistance. As that assistance was gradually increased and strengthened, the artist faithfully assured me that all these diversities would finally settle into one body. Here I observed that this fusible kind of salt differed in no way from a pumice-stone, and that the quicksilver called Mercury by this art's ancient authors was the same as Lull's Lunaria, whose water rises against nature's fire and shines at night, while by day it has a glutinous, viscous faculty."[74]

LL-P072-A 1651, pp. 72, 73

Original English This is the sense of our learned Adeptus, and for his Analogie of the Philosophic Salt, and a pumice-stone, it cannot be well conceiv'd without the Light of Experience. It is then a porous, hollow, froth-like, spongious Salt. The Consistency of it is pumice-like, but neither hard, nor opacous. It is a thin, slippery, oily substance in appearance like Mouth-glew, but much more clear. Sometimes it looks like Rosials and Rubies: Sometimes it is violet Blew, sometimes white as Lilies, and againe more green than Grasse, but with a Smaragdine transparencie: and sometimes it looks like burnisht Gold and Silver. The River of Pearle hath her Name from it, for there it stands like the Sperm of Frogs in common waters. Sometimes it will move, and swim to the face of his Bath in thin leaves like wafers, but with a thousand miraculous Colours. This is enough and too much, for I hold it not my Duty to insist upon secrets, which are so far from the Readers Inquiry, that I dare say they are beyond his Expectation.

74. "Chamletted" evokes the watered or changeable surface of a patterned fabric. Vaughan's English includes interpretive details not stated in exactly that form in the preceding Latin; both historical layers are preserved. The duplication is part of the 1651 text.

Modern English This is our learned adept's meaning. His analogy between philosophical salt and pumice-stone cannot be properly conceived without the light of experience. It is, then, a porous, hollow, frothy, spongy salt. Its consistency resembles pumice, but it is neither hard nor opaque. It is a thin, slippery, oily substance, looking like saliva but much clearer. Sometimes it looks like rose-coloured gems and rubies; sometimes violet-blue, sometimes white as lilies, then greener than grass but with an emerald transparency; and sometimes like burnished gold and silver. The River of Pearl takes its name from it, for there it stands like frogspawn in ordinary water. Sometimes it moves and floats to the surface of its bath in thin wafer-like leaves, but with a thousand miraculous colours. This is enough, and too much: I do not consider it my duty to dwell on secrets so far from the reader's inquiry that, I dare say, they are beyond his expectation.[75]

[75]. Rosials is retained as the source's gem-name; the modern reading renders its apparent rose-coloured sense without assigning a specific mineral. Smaragdine means emerald-like.

The Ether, or the Air of Paradise

The Aether, or the Aire of Paradise.

LL-P073-A 1651, pp. 73, 74, 75, 76

Original English Hitherto I have discours'd of the first Matter, and the fire of Nature: Termes indeed commonly known, but the things signified are seldome understood. I shall now descend to more abstruse particular principles, Things of that secrecie and subtiltie, they are not so much as thought of, much lesse inquir'd after. The common Chimist dreams of Gold and Transmutations, most noble and Heavenly Effects, but the Means whereby hee would compasse them, are worme-eaten, dustie, mustie papers. His Study and his Noddle are stuff'd with old Receits, he can tell us a hundred Stories of Brimstone and Quick-silver, with many miraculous Legends of Arsenic and Antimonie, Sal gemmae, Sal prunae, Sal Petrae, and other stupendious Alkalies, as he loves to call them; with such strange Notions and Charms doth he amaze, and silence his Auditors, as Batts are kill'd with Thunder at the Eare. Indeed if this Noyse will carry it, let him alone, he can want no Artillery. But if you bring him to the field, and force him to his Polemics, if you demand his Reason, and reject his Recipe, you have laid him as flat as a Flounder. A rationall, methodicall Dispute will undoe him, for he studies not the whole Body of Philosophie: a Receit he would find in an old Box, or an old Book, as if the knowledge of God and Nature were a thing of Chance, not of Reason. This idle Humor hath not only surpris'd the common illiterat Broyler, where in truth there is some Necessity for it, but even great Doctors and Physicians: Bate me the Impostume of their Titles, and their Learning is not Considerable. Hence it comes to passe that so many men are undone in the prosecution of this Art: They are so wedded to old scriblings, they will not submit them to their judgement, but presently bring them to the fire. Certainly they believe such ridiculous Impossibilities, that even brute Beasts if they could speake, would reprove them. Sometimes they mistake their owne Excrements for that Matter out of which Heaven and Earth were made. Hence they drudge, and labour in Urine, and such filthie dirty stuffe which is not fit to be nam'd. But when all comes to all, and their Custard fails them, they quit their filthinesse, but not their error. They think of something thats more Tractable, and dreame perhaps that God made the world of Egge-shels or Flint-stones. Truly these Opinions proceed not only from simple people, but from Doctors forsooth, and Philosophers. It is therefore my Designe to discover some Excellencies of this Art, and make it appeare to the Student that what is Glorious, is withall Difficult. This I suppose may remove that Blind, sluggish Credulity, which prevents all Ingenious Disquisitions, and cause men perhaps to exercise that Reason, which God hath given them for Discoveries. I shall not dwell long on any one particular, I am drawing off the stage in all Haste, and returning to my first solitudes. My Discourse shall be very short, and like the Echo's last Syllable, Imperfect. I intend it only for Hint and suggestion to the Reader: it is no full Light but a Glance, and he must improve it to his better satisfaction.

Modern English So far I have discussed the first matter and nature's fire: terms commonly known, though what they signify is seldom understood. I will now descend to more obscure particular principles, things so secret and subtle that they are scarcely thought of, much less investigated. The common chemist dreams of gold and transmutations, most noble and heavenly effects, but the means by which he hopes to accomplish them are worm-eaten, dusty, musty papers. His study and his head are stuffed with old recipes. He can tell us a hundred stories of

brimstone and quicksilver, with many miraculous legends of arsenic and antimony, rock-salt, sal prunae, saltpetre, and other stupendous alkalis, as he loves to call them. With these strange notions and charms he amazes and silences his listeners, as bats are killed by thunder at their ears. If noise will win the day, let him be: he cannot lack artillery. But bring him into the field and force him to argue, demand his reasoning and reject his recipe, and you have laid him as flat as a flounder. A rational, methodical dispute will undo him, since he does not study philosophy's whole body. He wants to find a recipe in an old box or book, as though knowledge of God and nature were a matter of chance rather than reason. This idle disposition has overtaken not only the ordinary illiterate furnace-worker, who in truth has some excuse, but even great doctors and physicians. Discount the swelling of their titles, and their learning is inconsiderable. Hence so many people are ruined in pursuing this art. They are so wedded to old scribblings that they will not submit them to judgment, but immediately put them to the fire. They believe such ridiculous impossibilities that even brute beasts, if they could speak, would rebuke them. Sometimes they mistake their own excrement for the matter from which heaven and earth were made. Hence they drudge and labour in urine and other filthy stuff unfit to name. When everything comes to the test and their custard fails, they abandon their filthiness, but not their error. They think of something more tractable, perhaps dreaming that God made the world from eggshells or flint-stones. These opinions come not only from simple people but from doctors, indeed, and philosophers. I therefore intend to disclose some excellences of this art and show the student that what is glorious is also difficult. This may remove the blind, sluggish credulity that prevents intelligent inquiry, and perhaps cause people to exercise the reason God gave them for discovery. I will not dwell long on any one particular. I am hastily leaving the stage and returning to my original solitude. My discourse will be very short and, like an echo's last syllable, incomplete. I intend it only as a hint and suggestion to the reader: no full light but a glimpse, which the reader must develop for greater satisfaction.[76]

LL-P076-A 1651, pp. 76, 77

Original English We are now to speake of the Aether of the little world, which is the very same in Nature and substance with the outward Aether of the great world. That you may the better understand what it is, we will examine the Notion, before we state the thing. Aristotle in his Book de Mundo derives this word ἀπὸ τὸ ἀεὶ θεῖν, à semper currendo, because the Heavens are in perpetuall Motion. This is a generall irregular whymzie, for the stars also aswell as the Aether move perpetually: The Sea is subject to a continuall Flux and Reflux, and the Bloud of all Animals to a restlesse unwearied Pulse. The more ancient Philosophers whose

[76]. Sal prunae is retained as printed rather than assigned a definite modern composition. "Impostume" is a swelling or abscess, here used against inflated academic titles. Vaughan's caricature of recipe-seekers is argumentative rhetoric, including the story about bats, not a verified report of his contemporaries as a group.

Books this Enemy burnt, derived it from αἴθω ardeo: but especially Anaxagoras, who was better acquainted with Heaven than Aristotle, as it appears by his miraculous praediction, and the opinion he had of that place, namely that it was his Country, and that he was to return thither after death. Indeed this last Etymologie comes neer the nature of the thing, for it is a Heating cheerishing spirit, but in its genuine Complexion it burns not. I cannot then approve of this latter Derivation no more than of the former: I rather believe that Aether is a Compound of ἀεὶ and θέρω, this substance being called Αἰθὴρ from its effect and office, ἀπὸ τῷ ἀεὶ θέρειν, à semper Calefaciendo.

Modern English We are now to speak of the little world's ether, which is exactly the same in nature and substance as the great world's outward ether. To understand it better, we will examine the concept before defining the thing. In his book On the World, Aristotle derives the word from "always running," because the heavens are in perpetual motion. This is a vague, irregular fancy, for the stars move perpetually too, as well as the ether; the sea has its continual flow and ebb, and every animal's blood its restless, unwearied pulse. The older philosophers, whose books this enemy burned, derived it from aithō, "I burn," particularly Anaxagoras, who knew heaven better than Aristotle, as his miraculous prediction shows, as well as his opinion that heaven was his country and that he would return there after death. This latter etymology does approach the thing's nature, since it is a heating, sustaining spirit; yet in its proper complexion it does not burn. I therefore approve this derivation no more than the former. I rather believe ether is compounded from aei, "always," and therō, "I warm," this substance being called aithēr from its effect and office: "from always warming," or, in Latin, "from continually imparting heat."[77]

LL-P077-A 1651, pp. 77, 78

Original English Supposing this to be the true Interpretation, let us now see whether it relates more strictly and properly to this principle, than to any other Nature whatsoever. The Aether is a most thin liquid substance, and the Region of it is above the stars, in the Circumference of the Divine Light. This is the true, and famous Ἐμπυραῖον, which receives the Influent Heat of God, and conveys it to the visible Heaven, and all the Inferior Creatures. It is a pure Essence, a thing not tainted with any Materiall Contagion, in which sense it is styl'd of Pythagoras ἐλεύθερος Αἰθὴρ, the free Aether. Quoniam (saith Reuclin) à materiae potentiâ segregatus, & praeservatus in Libertate, calescit Dei Ardore, ac insensibili motu Inferiora calefacit. Because it is freed from the prison of the Matter, and being preserv'd in its liberty, it is warme with the fire of God, and by an insensible motion heats all the Inferior Natures. In a word, because of it's puritie it is placed next to that Divine Fire, which the Jews call Lumen Vestimenti, and it is the very first Receptacle of the Influences and Derivations of the Supernaturall World, which sufficiently confirms our Etymologie.

77. Vaughan presents rival etymologies to distinguish warming from destructive burning. His preferred derivation is his own proposal. On the World circulated under Aristotle's name; his claims that Aristotle burned older philosophers' books and that Anaxagoras possessed a miraculous prediction are polemical assertions here. The small Greek type has been expanded into readable letters; some particles and accents are irregular in the impression.

Modern English Assuming this interpretation is true, let us see whether it applies more strictly and properly to this principle than to any other nature. Ether is an exceedingly thin, liquid substance, whose region is above the stars, at the circumference of divine light. This is the true and famous "empyrean," receiving God's inflowing heat and conveying it to visible heaven and all lower creatures. It is a pure essence, untainted by any material contagion, and in this sense Pythagoras calls it "free ether." Reuchlin says: "Separated from matter's power and preserved in freedom, it grows warm with God's ardour and heats lower things by an imperceptible motion." Because it is freed from matter's prison and preserved in its liberty, it is warm with God's fire and heats all lower natures by an imperceptible motion. In a word, its purity places it next to that divine fire the Jews call "the light of the garment," and it is the very first receptacle of the supernatural world's influences and emanations. This sufficiently confirms our etymology.[78]

LL-P078-A 1651, pp. 78, 79

Original English In the Beginning it was generated by Reflexion of the first unity upon the Coelestial Cube, for the Bright Emanations of God did flow like a streame into the Passive πηγὴ, and in this Analogie the Samian styles Him πηγὴν ἀεννάου φύσεως, Fontem perpetuae Naturae. You shall understand that the Aether is not one, but manifold, and the Reasons of it wee shall give you hereafter. By this I mind not a variety of Substances, but a Chaine of Complexions. There are other Moystures, and those too aethereall: They are Females also of the Masculine Divine Fire, and these are the Fountains of the Chaldee, which the Oracle styles πηγαίας ἀκρότητας, Summitates Fontanas, the Invisible upper springs of Nature. Of all substances that come to our hands, this Aether is the first that brings us News of Another World, and tels us we live in a corrupt place. Sendivogius call'd it the Urine of Saturn, and with this did he water his Lunar and Solar Plants. Ex Mari meo (said the Jew) oriuntur Nebulae, quae ferunt Aquas Benedictas, & ipsae irrigant Terras, & educunt Herbas & Flores. In a word this Moysture is animated with a Vegetable blessed divine Fire, which made one describe the Mistery thus. Ex Naturâ, & ex Divino factum est: Divinum enim est, quia cum Divinitate conjunctum Divinas substantias facit. To conclude, the Aether is to be found in the lower spring or מעין, namely in that substance, which the Arabians call Flos salis albi, the Flower of white Salt. It is indeed borne of Salt, for Salt is the Root of it, and it is found withall in locis salsosis, in certaine Saltish places. The best Discovery of it is this: The Philosophers call it their Mineral Tree, for it grows as all Vegetables doe, and hath Leaves and Fruits in the very Houre of its Nativity. This is enough, and now I passe to another principle.

Modern English In the beginning it was generated by the first unity's reflection upon the celestial cube: God's bright emanations flowed like a stream into the passive "spring." By this analogy the Samian calls him "the fountain of ever-flowing nature," or, in Latin, "the fountain of perpetual nature." Understand that ether is not one but manifold; we

[78]. Lumen Vestimenti means "light of the garment." The ether here is Vaughan's cosmological and spiritual intermediary, not the chemical solvent called ether today. The passage names Reuchlin as its source but gives no work or passage reference.

will give the reasons later. I mean a chain of complexions, not a variety of substances. There are other moistures, also ethereal. They too are females of the masculine divine fire, and these are the Chaldean's fountains, which the oracle calls "fountain-summits," or, in Latin, "fountainous heights": nature's invisible upper springs. Of all substances that come into our hands, this ether is the first to bring news of another world and tell us that we live in a corrupt place. Sendivogius called it Saturn's urine, and used it to water his lunar and solar plants. The Jew said: "From my sea rise clouds bearing blessed waters; these irrigate the lands and bring forth herbs and flowers." In a word, this moisture is animated by a blessed, divine, vegetative fire, prompting one writer to describe the mystery thus: "It is made from nature and from the divine; for it is divine, because, joined with divinity, it makes divine substances." To conclude, ether is found in the lower spring, or ma'yan, namely the substance the Arabians call "the flower of white salt." It is indeed born from salt, which is its root; it is also found "in salty places," in certain saltish locations. The best disclosure of it is this: the philosophers call it their mineral tree, because it grows as all plants do, possessing leaves and fruits in the very hour of its birth. This is enough; I now pass to another principle.[79]

[79]. "The Samian" is Pythagoras. Vaughan's feminine moistures and masculine fire are relational principles throughout this argument. Vegetable means vegetative or productive of growth. The unnamed "Jew" and unnamed writer are left as the source presents them; no conjectural identification has been supplied. The Hebrew spring-name is read מעין; its small type merits independent collation.

The Heavenly Luna

The Heavenly Luna.

LL-P079-A 1651, p. 79

Original English This Luna is the Moon of the Mine, a very strange stupifying substance. It is not simple, but mixt. The Aether, and a subtill white Earth are its Components, and this makes it grosser than the Aether it self. It appeares in the forme of an exceeding white oile, but is in very truth a certaine vegetant, flowing, smooth, soft salt, &c.

Modern English This Luna is the mine's moon, a very strange, stupefying substance. It is mixed rather than simple. Its components are ether and a subtle white earth, making it grosser than ether itself. It appears as an exceedingly white oil, but in truth is a certain vegetative, flowing, smooth, soft salt, and so forth.[80]

[80]. "Stupifying" may suggest a numbing or bewildering effect; Vaughan does not provide enough detail here to specify a modern substance or pharmacological action. Luna's lunar and mineral senses are retained together.

The Star-Soul

The star-soule.

LL-P080-A 1651, p. 80

Original English This is the true Astrum Solis, the Mineral spiritual Sun. It is compounded of the Aether, and a Bloudie, fierie, spirited Earth. It appears in a gummie Consistency, but with a fierce, hot, glowing Complexion. It is Substantially a certaine purple, animated, Divine Salt, &c.

Modern English This is the true "star of the sun," the mineral, spiritual sun. It is compounded from ether and a bloody, fiery, spirit-filled earth. It appears with a gummy consistency, but with a fierce, hot, glowing complexion. Substantially, it is a certain purple, animated, divine salt, and so forth.

The Prester of Zoroaster

The Prester of Zoroaster.

LL-P080-B 1651, pp. 80, 81

Original English It is a Miracle to Consider, how the Earth, which is a Body of inexpressible weight and Heavinesse, can be supported in the Ayr, a fleeting yeelding substance, and thorough which even froth and Feathers will sink, and make their way. I hope there is no man so mad as to think it is poys'd there by some Geometricall Knack, for that were Artificiall, but the work of God is Vital, and Natural. Certainly if the Animation of the world be denied, there must needs follow a praecipitation of this Element by its own Corpulency and Gravity. We see that our own Bodies are supported by that Essence, by which they are actuated and animated, but when that Essence leaves them, they fall to the ground, till the spirit returns at the Resurrection. I conclude then that the Earth hath in her a Fire-soule, a most powerfull strong spirit, that bears her up, as the spirit of Man bears up man. To this agrees Raymund Lullie in the seventy sixth Chapter of his Theorie. Tota Terra plena est Intelligentia ad operationem Naturae inclinata, quae Intelligentia movetur à natura superiore: Ita quod natura Intellectiva inferior assimilatur naturae Superiori. The whole Earth (saith he) is full of Intelligence, inclined to the Discipline or Operation of Nature, which Intelligence is moved by the Superior Nature: so that the Inferior Intelligence is like to the Superior.

Modern English It is a miracle to consider how earth, a body of inexpressible weight and heaviness, can be supported in air, a fleeting, yielding substance through which even foam and feathers sink and make their way. I hope no one is mad enough to think it is balanced there by some geometrical trick. That would be artificial, whereas God's work is living and natural. If the world's animation is denied, this element must necessarily fall by its own bulk and gravity. Our own bodies are supported by the essence that actuates and animates them; when it leaves, they fall to the ground until the spirit returns at the resurrection. I therefore conclude that earth contains a fire-soul, a most powerful, strong spirit, which bears it up as the human spirit bears up a person. Raymond Lull agrees in the seventy-sixth chapter of his Theory: "The whole earth is full of intelligence inclined towards nature's operation; this intelligence is moved by a higher nature, so that the lower intellectual nature is assimilated to the higher." The whole earth, he says, is full of intelligence inclined towards nature's discipline or operation, moved by the higher nature, so that the lower intelligence resembles the higher.[81]

LL-P081-A 1651, pp. 81, 82

Original English This spirit or Intelligence is the πρηστὴρ, a Notion of the admirable Zoroaster, as I find him render'd by Julian the Chaldaean. It comes from πρήθω uro, and signifies Lightning, or a certaine burning Turbo, or whirl-wind, but in the

[81]. The argument concerns an animated cosmos and earth's support within it. "Gravity" here means heaviness; Vaughan's rejection of a geometrical explanation should not be presented as an engagement with later Newtonian gravitation. The chapter reference is the one he prints for the Lullian work.

sense of our Chaldee it is the Fire-spirit of Life. It is an Influence of the Almighty God, and it comes from Terra Viventium, namely the second person, whom the Cabalists style the Supernaturall East. For as the Naturall Light of the Sun is first manifested to us in the East, so the Supernatural Light was first manifested in the second person, for he is Principium Alterationis, the Beginning of the wayes of God, or the first Manifestation of his Father's Light in the Supernatural Generation. From this Terra Viventium, or Land of the Living comes all Life or spirit, according to that position of the Mekkubalim:

Modern English This spirit or intelligence is the prēstēr, a concept of the admirable Zoroaster as I find him rendered by Julian the Chaldean. It comes from prēthō, "I burn," and signifies lightning or a certain burning whirlwind; but in our Chaldean's sense it is life's fire-spirit. It is an influence of almighty God and comes from "the land of the living," namely the second person, whom the Kabbalists call the supernatural east. As the sun's natural light first appears to us in the east, so supernatural light first appeared in the second person. For he is "the principle of alteration," the beginning of God's ways, or the first manifestation of his Father's light in supernatural generation. From this "land of the living" comes all life or spirit, according to this proposition of the Kabbalists:[82]

LL-P082-A 1651, p. 82

Original English Omnis anima bona est anima nova, veniens ab Oriente.
Every good soule is a new soule, comming from the East: that is from חכמה Cocmah, or the second Sephiroth, which is the Son of God.

Modern English "Every good soul is a new soul, coming from the east."
Every good soul is a new soul coming from the east: that is, from Chokhmah, or the second sephirah, which is the Son of God.[83]

LL-P082-B 1651, p. 82

Original English Now for the better understanding of this Descent of the soule, wee must refer our selves to another placet of the Cabalists, and this is it.
Animae à Tertio Lumine ad Quartam Diem, inde ad Quintam descendunt: inde exeuntes, Corporis Noctem subintrant.
The souls (say they) descend from the Third Light to the fourth Day, thence to the fifth, whence they passe out, and enter the Night of the Body.

Modern English To understand this descent of the soul better, we must turn to another pronouncement of the Kabbalists:
"Souls descend from the third light to the fourth day, then to the fifth; departing from there, they enter the body's night."

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82. The source's Latin Principium Alterationis literally means "principle of alteration"; Vaughan's following phrase gives it a theological gloss. Zoroaster and Julian are his historical attributions for the Chaldean teaching. His identification of Kabbalistic language with the Christian second person is his interpretive synthesis, not a neutral statement of Jewish doctrine.

83. חכמה is Chokhmah, "wisdom." Vaughan's equation of this sephirah with the Son of God belongs to his Christian Kabbalistic reading. The Latin proposition and his English explanation are kept distinct.

Souls, they say, descend from the third light to the fourth day, then to the fifth, pass out from there, and enter the night of the body.

LL-P082-C 1651, pp. 82, 83

Original English To understand this Maxime, you must know there are three supreme Lights or Sephiroths, which the Cabalist cals, Sedes una, in quâ sedet Sanctus, Sanctus Sanctus, Dominus Deus Sabaoth. This third Light from whence the souls descend, is בינה Binah, the last of the three sephiroths, and it signifies the Holy Ghost. Now that you may know in what sense this Descent proceeds from that Blessed spirit, I will somewhat inlarge my Discourse, for the Cabalists are very obscure in the point. Spirare (say the Jews) Spiritus Sancti proprium est, to Breath is the proprietie of the Holy Ghost. Now we read that God breathed into Adam the Breath of Life, and he became a living soule. Here you must understand that the third Person is the last of the three, not that there is any Inequality in them, but it is so in order of Operation, for he applies first to the Creature, and therefore works last. The meaning of it is this: The Holy Ghost could not breath a soule into Adam, but he must either receive it, or have it of himself. Now the truth is he receives it, and what hee receives, that hee breaths into Nature. Hence this most holy spirit is styl'd by the Cabalists Fluvius egrediens è Paradiso, because he breaths as a River streames. He is call'd also Mater Filiorum, because by this Breathing he is as it were delivered of those souls, which have been conceived Ideally in the second Person.

Modern English To understand this maxim, you must know that there are three supreme lights, or sephiroth, which the Kabbalist calls "one seat, in which sits the Holy, Holy, Holy, Lord God of Hosts." The third light, from which souls descend, is Binah, the last of the three sephiroth, and signifies the Holy Ghost. To make clear the sense in which this descent proceeds from that blessed spirit, I will enlarge my account a little, since the Kabbalists are very obscure on this point. The Jews say: "To breathe is proper to the Holy Spirit"; breathing is the Holy Ghost's characteristic activity. We read that God breathed the breath of life into Adam, who became a living soul. Understand that the third person is the last of the three, not because they are unequal, but in the order of operation: he acts immediately upon the creature, and therefore works last. The meaning is this. To breathe a soul into Adam, the Holy Ghost must either receive it or possess it of himself. In truth he receives it, and breathes into nature what he receives. Hence the Kabbalists call this most holy spirit "the river flowing out of paradise," because he breathes as a river streams. He is also called "mother of children," because by this breathing he is, as it were, delivered of the souls conceived ideally in the second person.[84]

Original marginal note LL-M-P083-01 1651, p. 83

Original English Gen.

Modern English Genesis.

[84]. בינה, Binah, means understanding. The identification of the three supreme sephiroth with the Christian Trinity is Vaughan's interpretation. The source's gendered language deliberately allows the Holy Ghost to be described as a mother; the modern reading retains it. "Applies first to" means comes into immediate relation with the creature, within the sequence Vaughan is describing.

LL-P083-A 1651, pp. 83, 84

Original English Now that the Holy Ghost receives all things from the second Person, is confirmed by Christ himself: When the spirit of truth is come, he will guide you into all truth, for he shall not speak of himself, but whatsoever he shall heare, that shall he speak, and he will shew you things to come. He shall glorifie me, for he shall receive of mine, and shall shew it unto you. All things that the Father hath, are mine; Therefore said I, that he shall take of mine. Here wee plainly see, there is a certaine subsequent order or Method in the operations of the blessed Trinity, for Christ tels us, that he receives from his Father, and the Holy Ghost receives from Him. Againe, that all things are conceived Ideally (or as we commonly expresse it) created by the second person, is confirmed by the word of God. The World was made by him (saith the Scripture) and the world knew him not. He came unto his own, and his own received him not. This may suffice for such as Love the Truth, and as for that which the Cabalist speaks of the fourth and fifth Dayes, it suits not with my present designe, and therefore I must wave it.

Modern English Christ himself confirms that the Holy Ghost receives everything from the second person: "When the spirit of truth comes, he will guide you into all truth. He will not speak of himself, but will speak whatever he hears, and show you things to come. He will glorify me, for he will receive what is mine and show it to you. Everything the Father has is mine; therefore I said that he will take what is mine." Here we plainly see a successive order or method in the blessed Trinity's operations. Christ tells us he receives from his Father, and the Holy Ghost receives from him. Again, God's word confirms that everything is conceived ideally—or, as we commonly say, created—by the second person. "The world was made by him," Scripture says, "and the world did not know him. He came to his own, and his own did not receive him." This may suffice for those who love truth. What the Kabbalist says about the fourth and fifth days does not suit my present purpose, so I must leave it aside.[85]

Original marginal note LL-M-P084-01 1651, p. 84

Original English John16.13

Modern English John 16:13.

LL-P084-A 1651, pp. 84, 85

Original English It is clear then that Terra viventium, or the Eternall Fire-Earth buds and sprouts, hath her fierie spirituall Flowers, which we call soules, as this natural Earth hath her natural Vegetables. In this mysterious sense is the Prester defin'd in the Oracles λεπτοῦ πυρὸς ἄνθος, the Flower of thin Fire. But that we may come at last to the thing intended, I think it not amisse to instruct you by this Manuduction. You know that no Artificer can build, but the Earth must be the Foundation to his Building, for without this Ground-work, his Brick and Mortar cannot stand. In the Creation when God did build, there was no such place to build upon. I aske then where did he rest his Matter, and upon what? Certainly he built, and founded Nature upon his own Supernaturall Center. He is in her, and thorough her, and with his eternall spirit doth he support Heaven and Earth, as our bodies are

[85]. The first scriptural passage combines John 16:13–15; the original margin prints John16.13. The second is John 1:10–11. Vaughan's selection and wording are modernised here, rather than replaced wholesale with a modern copyrighted Bible translation.

supported with our spirits. This is confirmed by that Oracle of the Apostle, Omnia portat verbo virtutis suae, He bears up all things with the word of his power; from this power is he justly styl'd ἀπειροδύναμος, καὶ παντοδύναμος δυναμοποιὸς δύναμις: The infinitly powerfull, and the All-powerfull power-making power. I say then that Fire and spirit are the Pillars of Nature; the props on which her whole Fabric rests, and without which it could not stand one minute.

Modern English It is clear, then, that "the land of the living," or eternal fire-earth, buds and sprouts, bearing the fiery, spiritual flowers we call souls, just as natural earth bears its natural plants. In this mysterious sense, the oracles define the Prester as "the flower of subtle fire," the flower of thin fire. To reach at last the matter intended, I think it useful to lead you by the hand in this way. No craftsman can build without earth as his building's foundation; without that groundwork, brick and mortar cannot stand. When God built in creation, there was no such place to build upon. Where, then, did he rest his matter, and on what? Surely he built and founded nature upon his own supernatural centre. He is in and through her, supporting heaven and earth with his eternal spirit, as our bodies are supported by our spirits. The apostle's oracle confirms this: "He bears all things by the word of his power"; he upholds everything with his powerful word. From this power he is rightly called "infinitely powerful, and an all-powerful, power-producing power": the infinitely powerful and all-powerful power-making power. Fire and spirit, I say, are nature's pillars, the props on which her whole fabric rests, without which it could not stand for one minute.[86]

LL-P085-A 1651, pp. 85, 86, 87

Original English This Fire or Prester is the Throne of the Quintessentiall Light, from whence he dilates himself to Generation, as we see in the effusion of the Sun-beams in the great world. In this Dilatation of the Light consists the joy or pleasure of the passive spirit, and in its Contraction his Melancholie or sorrow. We see in the great Body of Nature, that in Turbulent weather when the Sun is shut up and clouded, the Aire is thick and dull, and our own spirits by secret Compassion with the spirit of the Aire are dull too. On the contrary in clear strong Sun-shines the Aire is Quick and Thin, and the spirits of all Animals are of the same rarified, active Temper. It is plaine then that our joyes and sorrows proceed from the Dilatation and Contraction of our inward Quintessentiall Light. This is apparent in despayring Lovers, who are subject to a certain violent, extraordinary panting of the Heart, a timorous trembling pulse which proceeds from the Apprehension and Feare of the spirit in relation to his Miscarriage. Notwithstanding he desires to be dilated, as it appears by his pulse or Sallie wherein he doth discharge himself: but his Despaire checks him againe, and brings him to a suddain Retreat, or Contraction. Hence it comes to passe that we are subject to sighs, which are occasion'd by the suddain pause of the spirit: for when hee stops, the Breath stops, but when he looseth himself to an outward Motion, we deliver two or three Breaths that have been formerly omitted, in one long Expiration, and this we call a sigh. This passion hath carried many brave men

[86]. The apostolic saying corresponds to Hebrews 1:3. The Greek power-formula accumulates related words for power; the modern reading preserves that rhetorical repetition. "Manuduction" literally means guidance by the hand.

to very sad Extremities. It is originally occasion'd by the spirit of the Mistris, or affected party: for her spirit ferments or leavens the spirit of the Lover, so that it desires an union as far as Nature will permit. This makes us resent even smiles and frowns, like Fortunes and Misfortunes: Our Thoughts are never at Home, according to that well-grounded Observation, Anima est ubi amat, non ubi animat: the soule dwels not where she lives, but where she loves. We are imploy'd in a perpetuall Contemplation of the absent Beauty; Our very Joyes and Woes are in her power: she can set us to what Humor she will, as Campian was alter'd by the Music of his Mistris.

Modern English This fire, or Prester, is the throne of quintessential light, from which it expands towards generation, as we see in the outpouring of sunbeams in the great world. The passive spirit's joy or pleasure consists in this expansion of light, and its melancholy or sorrow in contraction. In nature's great body, turbulent weather shuts and clouds the sun, making the air thick and dull. Our own spirits also grow dull through a secret sympathy with the air's spirit. Conversely, in clear, strong sunshine the air is lively and thin, and every animal's spirits have the same rarefied, active temper. Our joys and sorrows plainly proceed, then, from our inward quintessential light's expansion and contraction. This is apparent in despairing lovers, subject to violent, extraordinary heart-pounding, a fearful, trembling pulse arising from the spirit's apprehension and fear of failure. Nevertheless, the spirit wishes to expand, as its pulse or sally shows when it discharges itself; but despair checks it again, bringing it to a sudden retreat or contraction. Hence we sigh: a sudden pause of the spirit causes it, since when the spirit stops, breath stops. When the spirit releases itself into outward motion, we expel in one long exhalation two or three breaths previously omitted, and call this a sigh. This passion has driven many brave men to very sad extremes. It originates in the mistress's spirit, or that of the beloved: her spirit ferments or leavens the lover's, making it desire union as far as nature permits. This makes us feel even smiles and frowns as fortunes and misfortunes. Our thoughts are never at home, according to the well-founded observation, "The soul is where it loves, not where it animates": the soul dwells not where she lives, but where she loves. We continually contemplate the absent beauty. Our very joys and woes are in her power; she can set us to whatever humour she wishes, as Campian was changed by his mistress's music.[87]

LL-P087-A 1651, p. 87

Original English When to her Lute Corinna sings,
Her Voice inlives the Leaden strings:
But when of sorrows she doth speak,
Even with her sighes the strings doe break.
And as her Lute doth Live or Die,
Led by her Passions: So doe I.

87. "Compassion" here is sympathetic fellow-feeling or a shared response, rather than pity. "Miscarriage" means failure or an unsuccessful outcome in the lover's pursuit. The physiology of spirits, pulse and sighing is Vaughan's account. His printed Campian refers to the poet Thomas Campion, whose song is quoted next.

Modern English When Corinna sings to her lute,
Her voice brings the lifeless strings to life;
But when she speaks of sorrows,
Her very sighs break the strings.
And as her lute lives or dies,
Led by her passions, so do I.[88]

LL-P087-B 1651, pp. 87, 88, 89

Original English This, and many more miraculous sympathies proceed from the Attractive nature of the Prester: it is a spirit that can doe wonders, and now let us see if there bee any possibility to come at him. Suppose then wee should dilapidat or discompose some Artificiall Building, stone by stone: There is no question but we should come at last to the Earth whereupon it is founded. It is just so in Magic: if we open any Natural Body, and separat all the parts thereof one from another, we shall come at last to the Prester, which is the Candle, and secret Light of God. Wee shall know the hidden Intelligence, and see that inexpressible Face, which gives the outward Figure to the Body. This is the Syllogism we should look after, for he that hath once past the Aquaster, enters the Fire-world, and sees what is both Invisible and Incredible to the common Man. He shall discover to the Eye the miraculous Conspiracy that is between the Prester and the Sun. Hee shall know the secret Love of Heaven and Earth, and the sense of that deep Cabalism, Non est planta hic inferius cui non est stella in Firmamento superius, & ferit eam stella, & dicit ei Cresce. There is not an Herb here below, but he hath a star in Heaven above, and the star strikes him with her Beame, and sayes to him Grow. He shall know how the Fire-spirit hath his Root in the Spirituall Fire-Earth, and receives from it a secret Influx upon which he feeds, as Herbs feed on that Juice and Liquor, which they receive at their Roots from this Common Earth.

Modern English This and many other miraculous sympathies proceed from the Prester's attractive nature. It is a spirit capable of wonders. Let us now see whether there is any way to reach it. Suppose we dismantled an artificial building, stone by stone. We would undoubtedly come at last to the earth on which it was founded. Magic is just the same: if we open a natural body and separate all its parts from one another, we will come at last to the Prester, God's candle and secret light. We will know the hidden intelligence and see that inexpressible face which gives the body its outward figure. This is the syllogism we should seek: whoever has passed the Aquaster enters the fire-world, seeing what is both invisible and incredible to ordinary people. He will disclose to sight the miraculous accord between the Prester and the sun. He will know heaven and earth's secret love and the meaning of that profound Kabbalistic saying: "There is no plant here below without a star in the firmament above; the star strikes it and says to it, 'Grow.'" There is no herb below without its star in heaven above, and the star strikes it with her beam, telling it to grow. He will know how the fire-spirit has its root in spiritual fire-earth and receives a secret influx from it, on which it

[88]. The song is Thomas Campion's "When to her lute Corinna sings." Vaughan's six-line quotation is retained in its printed form; the modern version preserves the immediate musical analogy without imposing a new rhyme scheme.

feeds, as herbs feed on the juice and liquor they receive through their roots from this common earth.[89]

LL-P089-A 1651, p. 89

Original English This is it, which our Saviour tels us, Man lives not by Bread alone, but by every word that comes out of the Mouth of God. He meant not by Inke and Papyr, or the dead Letter: it is a Mystery, and St. Paul hath partly expounded it. He tels the Athenians, that God made Man, to the end, That he should seek the Lord, if happily he might feel after him and find him. Here is a strange Expression, you will say, that a Man should feel after God, or seek Him with his Hands. But he goes on, and tels you where you shall find him. He is not far (saith he) from every one of us; for in Him we live, and move, and have our Being. For the better understanding of this place, I wish you to read Paracelsus his Philosophia ad Athenienses, a glorious Incomparable Discourse, but you will shortly find it in English. Againe: He that enters the Center, shall know why all Influx of fire descends against the Nature of fire, and comes from Heaven downwards: Hee shall know also why the same fire having found a Body, ascends againe towards Heaven, and grows upwards.

Modern English This is what our Saviour tells us: "Man does not live by bread alone, but by every word that comes from God's mouth." He did not mean ink and paper, or the dead letter. It is a mystery, partly explained by Saint Paul, who tells the Athenians that God made humankind so that they should seek the Lord, if perhaps they might feel after him and find him. You will call it a strange expression, that someone should feel after God or seek him with the hands. But Paul goes on to say where you will find him: "He is not far from any one of us, for in him we live and move and have our being." To understand this passage better, I recommend Paracelsus's Philosophy to the Athenians, a glorious, incomparable discourse, which you will shortly find in English. Again, whoever enters the centre will know why every influx of fire descends against fire's nature, coming down from heaven. He will also know why that same fire, once it has found a body, ascends again towards heaven and grows upwards.[90]

Original marginal note LL-M-P089-01 1651, p. 89

Original English Math.

Modern English Matthew.

LL-P090-A 1651, p. 90

Original English To conclude: I say the grand Supream Mysterie of Magic, is to multiplie the Prester, and place him in the moyst serene Aether, which God hath purposely created to qualifie the fire. For I would have thee know, that this spirit may be so chaf'd, and that in the most temperat Bodies, as to undoe thee upon a suddain. This thou mayst guesse thy selfe by the χρυσοκεραυνὸς, or thundering

[89]. Aquaster is retained as Vaughan's technical name for the watery stage or principle preceding entry into his fire-world. "Conspiracy" here means harmonious concurrence, rather than a secret plot. The plant-and-star saying is quoted as Kabbalistic authority; this passage gives no exact textual reference.

[90]. The sayings correspond to Matthew 4:4 and Acts 17:27–28. Vaughan's recommendation is an historical attribution to Paracelsus and a contemporary notice about an English version; it is not a new editorial promise or a settled authorship claim for Philosophia ad Athenienses.

Gold, as the Chymist cals it. Place him then as God hath plac'd the stars, in the condens'd Aether of his Chaos, for there he will shine not burne, he will be vital and Calm, not furious and Choleric. This secret I confesse, transcends the Common processe, and I dare tell thee no more of it. It must remaine then as a Light in a Dark place, but how it may be discovered, doe thou Consider.

Modern English To conclude, I say that magic's great supreme mystery is to multiply the Prester and place it in moist, serene ether, which God expressly created to temper fire. Know that this spirit can be so provoked, even in the most temperate bodies, as to ruin you suddenly. You can infer this yourself from "gold-thunder," or thundering gold, as the chemist calls it. Place it, then, as God placed the stars, in the condensed ether of God's chaos. There it will shine rather than burn, living and calm rather than furious and choleric. I confess that this secret transcends the common process, and I dare tell you no more. It must remain a light in a dark place; consider how it may be discovered.[91]

[91]. The reference to "thundering gold" is a historical example of energetic behaviour, without a formulation or method of making it. It serves Vaughan's distinction between tempered, life-giving fire and violent fire. The Greek compound χρυσοκεραυνός is rendered literally "gold-thunder."

The Green Salt

The Green salt.

LL-P090-B 1651, pp. 90, 91

Original English It is a Tincture of the Saphiric Mine, and to define it substantially, it is the Aire of our little Invisible Fire-world. It produceth two noble effects, youth, and Hope: wheresoever it appears, it is an infallible sign of life, as you see in the spring-time, when all things are Green. The sight of it is cheerfull, and refreshing beyond all imagination. It comes out of the Heavenly Earth, for the Saphir doth spermatize, & injects her Tinctures into the Aether, where they are carried, and manifested to the Eye. This Saphir is equall of her self to the whole Compound, for she is threefold, or hath in her three severall essences. I have seen them all, not in Ayrie imaginarie suppositions, but really with my bodily eyes. And here we have Apollodorous his Mathematicall Problem resolved: namely that Pythagoras should sacrifice a hundred Oxen when hee found out, ὅτι τριγώνου ὀρθογωνίου ἡ ὀρθὴν γωνίαν ὑποτείνουσα ἴσον δύναται ταῖς περιεχούσαις, That the Subtendent of a right angl'd Triangle was equivalent to those parts which contain'd it, &c.

Modern English It is a tincture of the sapphire mine and, defined substantially, the air of our little invisible fire-world. It produces two noble effects, youth and hope. Wherever it appears, it is an infallible sign of life, as you see in springtime when everything is green. Its sight is cheerful and refreshing beyond all imagination. It comes from heavenly earth: the sapphire emits seed and injects her tinctures into the ether, where they are carried and made visible to the eye. This sapphire is by herself equal to the whole compound, for she is threefold, containing three distinct essences. I have seen them all, not in airy, imaginary suppositions but truly with my bodily eyes. Here Apollodorus's mathematical problem is resolved: that Pythagoras sacrificed a hundred oxen when he discovered "that, in a right-angled triangle, the side subtending the right angle equals in square the sides enclosing it." The subtending side of a right-angled triangle was equivalent to the parts enclosing it, and so forth.[92]

[92]. The Saphir or sapphire is Vaughan's name for a threefold heavenly earth, not a securely identified specimen of the modern mineral. The Greek states the square-relation of the Pythagorean theorem; his ensuing English is less explicit. He treats the reported sacrifice as an alchemical enigma. The anecdote is retained as his attribution to Apollodorus, not established as historical fact.

The Diapasm, or Magical Perfume

The Diapasm, or Magicall Perfume.

LL-P091-A 1651, p. 91

Original English It is compounded of the Saphiric Earth and the Aether. If it be brought to its full Exaltation, it will shine like the Day-star in her freshest Easterne Glories. It hath a fascinating attractive facultie, for if you expose it to the open Ayre, it will draw to it Birds and Beasts, &c.

Modern English It is compounded from sapphire earth and ether. Brought to its full exaltation, it will shine like the day-star in her freshest eastern glories. It has a fascinating, attractive power: exposed to the open air, it will draw birds and beasts to itself, and so forth.[93]

[93]. Diapasm names a fragrant powder or perfume. Vaughan's claim of attraction belongs to his account of the preparation's powers; no particular modern substance is identified.

The Regeneration, Ascent, and Glorification

The Regeneration, Ascent, and Glorification.

LL-P092-A 1651, pp. 92, 93

Original English I Have now sufficiently, and fully discovered the principles of our Chaos. In the next place I will shew you how you are to use them. You must unite them to a new life, and they will be regenerated by Water and the Spirit. These two are in all things, they are placed there by God himself, according to that speech of Trismegistus: Unumquodque habet in se semen suae Regenerationis. Proceed then patiently, but not manually. The work is performed by an invisible Artist, for there is a secret Incubation of the Spirit of God upon Nature: you must only see that the outward Heat failes not, but with the subject it self you have no more to doe, than the Mother hath with the Child that is in her womb. The two former principles performe all, the Spirit makes use of the Water to purge and wash his Body, and hee will bring it at last to a Celestiall, immortall Constitution. Doe not you think this Impossible. Remember that in the Incarnation of Christ Jesus the Quaternarius or four Elements as men call them were united to their eternall Unitie and Ternarius. Three and Foure make Seven: This Septenarie is the true Sabbath, the Rest of God into which the Creature shall enter. This is the best and greatest Manuduction that I can give you. In a word, Salvation it self is nothing else but transmutation. Behold (saith the Apostle) I shew you a MYSTERIE: we shall not all die, but we shall be all CHANGED, in a Moment, in the twinckling of an Eye, at the sound of the last Trumpt. God of his great Mercy prepare us for it, That from hard stubborn Flints of this world we may prove Chrysoliths and Jaspers in the new eternall foundation. That we may ascend from this present distressed Church which is in Captivity with her Children, to the free Jerusalem from above, which is the Mother of us all.

Modern English I have now sufficiently and fully disclosed our chaos's principles. Next I will show how to use them. You must unite them into a new life, and they will be regenerated by water and the spirit. These two are in everything, placed there by God himself, according to Trismegistus's saying: "Everything has within itself the seed of its regeneration." Proceed patiently, then, rather than by manual intervention. An invisible artist performs the work: there is a secret brooding of God's spirit upon nature. You must only ensure that the outward heat does not fail. You have no more to do with the subject itself than a mother has with the child in her womb. The two former principles do everything: the spirit uses the water to purge and wash its body, eventually bringing it to a celestial, immortal constitution. Do not think this impossible. Remember that, in Christ Jesus's incarnation, the quaternary—or four elements, as people call them—was united to its eternal unity and ternary. Three and four make seven. This septenary is the true Sabbath, God's rest into which the creature will enter. This is the best and greatest guidance I can give you. In a word, salvation itself is nothing other than transmutation. "Behold," says the apostle, "I show you a mystery: we will not all die, but we will all be changed, in a moment, in the twinkling of an eye, at the sound of the last trumpet." May God in his great mercy prepare us for it, so that, from this world's hard, stubborn flints, we may become chrysolites and jaspers in the new, eternal foundation; so that we may ascend from this present distressed church, captive with her children, to the free Jerusalem above, the mother of us all.[94]

Original marginal note LL-M-P093-01 1651, p. 93

Original English Corinth.

Modern English Corinthians.

[94]. The passage deliberately joins alchemical regeneration to Christian incarnation, resurrection and salvation. It is not reduced here either to a laboratory claim or to a merely decorative religious allegory. The quoted change at the last trumpet corresponds to 1 Corinthians 15:51–52, with "die" retained from Vaughan's wording. The final Jerusalem language recalls Galatians 4:26; the gem imagery evokes the heavenly city's foundations.

The Descent, and Metempsychosis

The Descent, and Metempsychosis.

LL-P093-A 1651, pp. 93, 94

Original English There is in the world a scribling ill-disposed Generation: they write only to gaine an Opinion of Knowledge, and this by amazing their Readers with whimzies and Fansies of their own. These commonly call themselves Chimists, and abuse the great Mysterie of Nature with the Name and Non-sense of Lapis Chemicus. I find not one of them, but hath mistaken this Descent for the Ascent or Fermentation. I think it Necessary therefore to informe the Reader there is a two fold Fermentation, a spirituall and a Bodily one. The spirituall Fermentation is performed by multiplying the Tinctures, which is not done with common Gold and Silver, for they are not Tinctures, but grose compacted Bodies. The Gold and Silver of the Philosophers are a soule and spirit: they are living Ferments and principles of Bodies, but the two common Metals whether you take them in their grose Composition, or after a Philosophicall preparation, are no way pertinent to our purpose.

Modern English There is an ill-disposed scribbling generation in the world, writing only to gain a reputation for knowledge by astonishing readers with their own whims and fancies. They commonly call themselves chemists, abusing nature's great mystery with the name and nonsense of the "chemical stone." I find that every one of them has mistaken this descent for ascent or fermentation. The reader therefore needs to know that fermentation is twofold: spiritual and bodily. Spiritual fermentation is accomplished by multiplying the tinctures. Common gold and silver do not do this, for they are not tinctures but gross, compact bodies. The philosophers' gold and silver are soul and spirit, living ferments and principles of bodies. The two common metals, whether taken in their gross composition or after a philosophical preparation, are wholly irrelevant to our purpose.

LL-P094-A 1651, pp. 94, 95

Original English The Bodily Fermentation, is that which I properly call the Descent, and now we will speak of it. When thou hast made the stone, or Magicall Medicine, it is a liquid fierie, spirituall substance, shining like the Sun. In this Complexion if you would project, you could hardly find the just proportion, the vertue of the Medicine is so intensive and powerfull. The Philosophers therefore took one part of their stone, and did cast it upon ten parts of pure molten gold. This single small graine did bring all to the gold a bloudie powder, and on the contrary the grosse Body of the gold did abate the spirituall strength of the projected graine. This Descent or Incorporation some wise Authors have call'd a Bodily Fermentation, but the Philosophers did not use common Gold to make their stone as some scriblers have written, they us'd it only to qualifie the intensive power of it, when it is made, that they might the more easily find what Quantitie of base Metall, they should project upon. By this means they reduc'd their Medicine to a dust, and this dust is the Arabian-Elixir. This Elixir the Philosophers could carry about them, but the Medicine it self not so, for it is such a subtill moyst Fire, there is nothing but glasse that will hold it.

Modern English Bodily fermentation is what I properly call the descent, and we will now discuss it. When you have made the stone, or magical medicine, it is a liquid, fiery, spiritual substance shining like the sun. If you attempted projection in this condition, you could scarcely find the right proportion, so intense and powerful is the medicine's virtue. The philosophers therefore took one part of their stone and cast it upon ten parts of pure molten gold. This one little grain turned all the gold into a blood-red powder; conversely, the gold's gross body diminished the projected grain's spiritual strength. Some wise authors have called this descent or incorporation bodily fermentation. But the philosophers did not use common gold to make their stone, as some scribblers have written. They used it only to temper its intense power once made, so that they could determine more easily the quantity of base metal upon which to project. By this means they reduced their medicine to dust, and this dust is the Arabian elixir. The philosophers could carry this elixir about, but not the medicine itself, since that is so subtle a moist fire that nothing but glass will hold it.[95]

LL-P095-A 1651, p. 95

Original English Now for their Metempsychosis, it hath indeed occasion'd many Errors concerning the soule, but Pythagoras applied it only to the secret performances of Magic. It signifies their last Transmutation, which is done with the Elixir, or Qualified Medicine. Take therefore one part of it, cast it on a Millenarie proportion of Quick-silver, and it will be all pure gold, that shall passe the Test Royall without any Diminution.

Modern English As for their metempsychosis, it has indeed caused many errors concerning the soul, but Pythagoras applied it only to magic's secret operations. It signifies their last transmutation, accomplished with the elixir or tempered medicine. Take one part of it, then, cast it on a thousandfold proportion of quicksilver, and it will all become pure gold, passing the royal test without any diminution.[96]

LL-P095-B 1651, pp. 95, 96

Original English Now Reader I have done, and for a farewell I will give thee a most noble, secret, sacred truth. The Chaos it self in the very first Analysis is threefold, the Saphir of the Chaos is likewise threefold. Here thou hast six parts, which is the Pythagoricall Senarius or Numerus Conjugii. In these six the Influx of the Metaphysicall Unitie is sole Monarch, and makes up the seventh Number, or Sabaoth, in which at last by the Assistance of God the Body shall rest. Againe, every one of these six parts is twofold, and these Duplicities are Contrarieties. Here then thou hast twelve, six against six in a desperat Division, and the Unitie of peace amongst them. These Duplicities consist of contrary Natures, One part is good, one

95. The source prints the awkward order "did bring all to the gold a bloudie powder"; the modern reading follows the apparent intended sense, "turned all the gold into a blood-red powder." Projection means applying the supposed transmuting agent to metal. These are historical claims about a philosophical stone, not independently demonstrated transformations.

96. Metempsychosis ordinarily concerns transmigration of souls. Vaughan asserts an exclusively magical interpretation for Pythagoras here; that assertion is his own. The "royal test" refers to the testing or refining of gold, without the passage specifying a method.

bad: one corrupt, one incorrupt: and in the Termes of Zoroaster, one rationall, one irrationall. These bad, corrupt, irrational seeds are the Tares and sequels of the Curse. Now Reader I have unriddl'd for thee the grand mysterious problem of the Cabalist.

Modern English Now, reader, I have finished. In farewell I will give you a most noble, secret, sacred truth. Chaos itself is threefold in its very first analysis, and chaos's sapphire is likewise threefold. Here you have six parts: the Pythagorean senary, or "number of marriage." In these six, the influx of metaphysical unity is sole monarch, completing the seventh number, or Sabaoth, in which the body will finally rest with God's assistance. Again, each of the six parts is twofold, and these doublings are contrarieties. Here you have twelve, six against six in desperate division, with the unity of peace among them. These doublings consist of contrary natures: one part good, one bad; one corrupt, one incorrupt; and, in Zoroaster's terms, one rational, one irrational. The bad, corrupt, irrational seeds are the tares and consequences of the curse. Now, reader, I have unriddled for you the Kabbalist's great mysterious problem.[97]

LL-P096-A 1651, pp. 96, 97

Original English Septem partibus (saith hee) insunt Duo Ternaria, & in Medio stat unum. Duodecim stant in Bello: Tres Amici, Tres inimici: Tres Viri vivificant, Tres etiam occidunt: & Deus Rex fidelis ex suo Sanctitatis Atrio dominatur Omnibus. Unus super Tres, & Tres super Septem, & Septem super Duodecim, & sunt omnes stipati, Alius cum Alio.

Modern English "Within seven parts," he says, "are two triads, and one stands in the middle. Twelve stand at war: three friends, three enemies. Three men give life; three also kill. God, the faithful king, rules all from his court of holiness. One is above three, three above seven, and seven above twelve; all are arrayed together, one with another."[98]

LL-P097-A 1651, p. 97

Original English This and no other is the truth of that Science, which I have prosecuted a long time with frequent and serious indeavours. It is my firme decreed Resolution to write no more of it, and if any will abuse what is written, let him. He cannot so injure me, but I am already satisfied: I have to my Reward a Light that will not leave me.

Modern English This, and nothing else, is the truth of the science I have pursued for a long time with frequent, serious efforts. It is my firmly settled resolution to write no more about it. If anyone chooses to abuse what is written, let him. He cannot injure me enough to undo my satisfaction: as my reward, I possess a light that will not leave me.

97. Senarius means the number six. Vaughan's final arithmetic links threefold chaos, threefold sapphire, the seventh unity and twelve contrary members. Sabaoth is retained as printed here, while his surrounding explanation gives it the sense of Sabbath rest.

98. The source gives these numerical propositions without an English translation. This rendering preserves their hierarchy and tensions rather than forcing a diagrammatic solution. Stipati can mean closely packed or arrayed together; the final phrase stresses mutual association.

LL-P097-B 1651, p. 97

Original English Nescit SOL Comitis non memor esse Sui.

Modern English The sun cannot be unmindful of its companion.

LL-P097-C 1651, p. 97

Original English I will now close up all with the Doxologie of a most excellent, renowned Philocryphus.
Soli Deo Laus, & Potentia!
Amen in MERCURIO, qui pedibus licet
carens decurrit
AQUA,
et metallicè universaliter operatur.

Modern English I will now close everything with the doxology of a most excellent, renowned Philocryphus:
To God alone be praise and power!
Amen in MERCURY, who, though lacking feet,
runs down as
WATER,
and works universally in the metallic realm.[99]

LL-P097-D 1651, p. 97

Original English FINIS.

Modern English END.

[99]. Philocryphus, a "lover of the hidden," is the designation Vaughan supplies, without a securely established personal identity here. The Latin closing makes mercury run as water despite lacking feet; the modern reading preserves its compressed grammar and typographical emphasis.

The Magical Aphorisms of Eugenius

Aphorismi Magici Eugeniani

LL-A000 1651, 99

Latin APHORISMI MAGICI EUGENIANI.
Veritas Prima est Hæc:
Hæc etiam Ultima.

Modern English THE MAGICAL APHORISMS OF EUGENIUS
This is the first truth.
This is also the last.[100]

LL-A001 1651, 99

Latin 1. Ante Omnia Punctum extitit: non τὸ ἄτομον, aut Mathematicum, sed Diffusivum. Monas erat Explicite: Implicite Myrias. Lux erat, erat & Nox: Principium, & Finis Principii: Omnia, & Nihil: Est, & Non.

Modern English 1. Before all things there existed a point: not an indivisible atom or a mathematical point, but a diffusive one. Explicitly it was a monad; implicitly, a myriad. It was light, and it was also night; a beginning and the end of beginning; all things and nothing; is and is not.[101]

LL-A002 1651, 100

Latin 2. Commovit se Monas in Dyade: & per Triadem egressæ sunt Facies Luminis secundi.

Modern English 2. The monad stirred within the dyad, and through the triad the faces of the second light came forth.

LL-A003 1651, 100

Latin 3. Exivit Ignis simplex, increatus: & sub Aquis induit se Tegumento Ignis multiplicis, Creati.

Modern English 3. Simple, uncreated fire came forth, and beneath the waters it clothed itself in a covering of manifold, created fire.

LL-A004 1651, 100

Latin 4. Respexit ad Fontem superiorem: & Inferiorem deducto Typo, Triplici vultu sigillavit.

Modern English 4. It looked back towards the upper fountain, and, by a pattern drawn down from there, sealed the lower one with a threefold face.

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[100]. The Latin aphorisms are part of the 1651 volume and follow the main discourse's FINIS and a blank page. Their title page continues the pagination at 99 although no page number is printed on it. The twelve numbered statements and final doxology are all included.

[101]. The Greek τὸ ἄτομον means 'the indivisible' or 'the atom.' The text explicitly distinguishes its generative point from both an atom and a mathematical abstraction. Monad and myriad express unity and implicit multiplicity; the paradoxes are retained as paradoxes.

LL-A005 1651, 100

Latin 5. Creavit unum unitas: & in Tria distinxit Trinitas. Est & Quaternarius, Nexus & Medium Reductionis.

Modern English 5. Unity created one, and the Trinity distinguished it into three. There is also a quaternary, the bond and means of return.[102]

LL-A006 1651, 100

Latin 6. Ex visibilibus primum effulsit Aqua: Fœmina Incubantis Ignis, & Figurabilium gravida Mater.

Modern English 6. Among visible things water shone forth first: the female partner of the brooding fire, and the pregnant mother of things capable of receiving form.

LL-A007 1651, 100

Latin 7. Porosa erat Interius, & Corticibus varia: Cujus venter habuit Cœlos convolutos, & Astra indiscreta.

Modern English 7. Within, she was porous and varied in her layers; her womb held folded heavens and stars not yet distinguished.

LL-A008 1651, 100

Latin 8. Separator Artifex divisit hanc in amplas Regiones: & apparente Fœtu, disparuit Mater.

Modern English 8. The separating craftsman divided her into broad regions; when the offspring appeared, the mother disappeared.

LL-A009 1651, 100, 101

Latin 9. Peperit tamen Mater Filios Lucidos, Influentes in Terram Chai.

Modern English 9. Yet the mother brought forth luminous sons, who stream into the land of Chai.[103]

LL-A010 1651, 101

Latin 10. Hi generant Matrem in Novissimis: Cujus Fons cantat in Luco miraculoso.

Modern English 10. At the last, these generate the mother, whose fountain sings in the miraculous grove.

LL-A011 1651, 101

Latin 11. Sapientiæ Condus est Hic: esto qui potes, Promus.

Modern English 11. Here is wisdom's storekeeper: become, if you can, its dispenser.[104]

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[102]. Reductio here is a leading or bringing back, rendered 'return.' It is not silently identified with the modern chemical process called reduction.

[103]. Chai is retained as a name in the original. Its association with life may be suggestive, but the edition does not substitute a speculative geographical or linguistic identification for the printed phrase.

[104]. Condus and promus are complementary household offices: the keeper who stores provisions and the steward who brings them out. The translation preserves the contrast between possessing wisdom and being able to dispense it.

LL-A012 1651, 101

Latin 12. Pater est Totius Creati: & ex Filio Creato per vivam Filii Analysin, Pater generatur. Habes summum Generantis Circuli Mysterium: Filii Filius est, qui Filii Pater fuit.

Modern English 12. He is the father of the whole created order; and from the created son, through the living analysis of the son, the father is generated. You have the highest mystery of the generating circle: he who was the son's father is the son's son.[105]

LL-A013 1651, 101

Latin Soli Deo Gloria.

Modern English Glory to God alone.

[105]. Analysis denotes a resolving or loosening into principles. 'Living analysis' and the generative circle should be read beside the book's accounts of separation and regeneration. The pronouns remain deliberately close to the compressed Latin; the familial circuit is not converted into a modern scientific formula.

Six Diotimos Essays

Thalia and the Work of Attention

The first vision changes the reader's pace before it offers a doctrine. Darkness is not immediately answered by a definition. Smell, sound, a weak coloured light and a guiding appearance gradually establish a scene in which attention matters. The text makes the searcher encounter things before deciding what they mean. This is a literary discipline as well as a claim about the search for Nature.

Thalia's guidance joins disclosure to restraint. She speaks, gives signs and directs the narrator; she does not make the reader's labour unnecessary. The later exposition can explain an image without abolishing the difference between reading about a thing and recognising it. The voice that reveals Nature also exposes the limits of the spectator's confidence.

Compare the opening darkness with the explanation of the emblem and the sealed house in the address. In each case, the presence of an opening does not guarantee that someone knows how to enter. The book's repeated keys and thresholds make understanding an activity, not a possession conferred by a title.

A reflective use of the vision might ask how attention changes when immediate answers are withheld. What can be noticed before it can be named? Such a question follows the text's movement from sensation to interpretation. It remains a contemporary application; it does not prove that Thalia was intended only as an inner psychological faculty.

The Several Lights of the Book

The title's light is relational: light comes from light. The scriptural epigraphs place creation and illumination together, while the address presents divine light as a teacher. The Bodley poem gives another register: learned books are stars, and a library supplies their heaven. The same vocabulary can describe a natural process, a religious relation or the organisation of knowledge.

This flexibility should sharpen distinctions. A source that generates light differs from an eye that receives it and from a mind that understands through it. The final aphorisms distinguish uncreated fire from the created covering it assumes. Their language binds the registers together without erasing the difference between the source and its expression.

Read the title epigraphs, the author's testimony, the library poem and aphorism 3 side by side. Ask which kind of relation is being described

each time. The comparison is more exact than giving every occurrence of light a single dictionary equivalent.

For reflection, the distinction between receiving illumination and claiming to own its source can be productive. Understanding may be enabled by another person, a practice or a body of inherited work. Vaughan's acknowledgment of Oxford gives that possibility a concrete literary setting. The question is how gratitude and judgment can coexist, rather than whether the reader must accept every natural claim made in the book.

Reading the Mountain and Its Treasure

The engraved scheme is not an isolated picture awaiting an external universal key. It stands within a discourse that introduces it and then returns to its parts. Its mountain, central light, threatening creatures, opposed figures and enclosed treasure arrange a journey in space. The labels name the invisible mountain of the magi, the light of Nature, an enchanted treasure and an access restricted to little ones.

Start by distinguishing what can be seen from what the text says it means. The engraved sun and moon are visible marks. The claim that a particular creature or gesture corresponds to a philosophical principle must be checked against Vaughan's explanation. Similar images occur elsewhere in alchemical art, but resemblance alone does not establish an identical meaning in this witness.

Read the historical plate with the figure guide and the letter concerning the invisible mountain. The warning about apparent dangers belongs to the movement towards the treasure. It is not simply a detachable ornament added to a practical recipe.

A contemporary reading might explore why the small or receptive person can approach what force and acquisitiveness cannot secure. That possibility gains support from the image's access motto and the narrative's concern with guidance. It should still remain an interpretation alongside the work's own material and religious explanations. The plate provides relations to think with, not a licence to assign any desired meaning to every mark.

Words and the Trial of Experience

Vaughan repeatedly challenges the confusion of verbal familiarity with knowledge. A term may be recognised while its referent remains unknown. A reader can repeat a philosopher's words and still fail to understand the matter under discussion. His polemic against superficial learning belongs to this difference between a discourse about Nature and the difficult encounter he claims for himself.

The challenge also applies to Vaughan's own rhetoric. His assertion that he has seen something is part of his testimony, not an independent public demonstration of every claim. A careful edition preserves his confidence while allowing readers to judge its evidence and form. Respect for historical experience does not require turning an assertion into a verified modern result.

The preface's claim of verification and the body's discussion of knowledge can be read together. Notice how secrecy complicates the demand for trial: a reader is asked to seek experience, while the text controls how much it explicitly discloses. That tension helps explain the work's mixture of clarity, challenge and reserve.

A reflective application is to distinguish knowing a name, recognising a pattern and testing an understanding. These are related achievements with different standards. The distinction can improve reading without pretending to reproduce Vaughan's claimed initiation. It also encourages precise uncertainty: identifying what remains unproved is more useful than either accepting every assertion or dismissing the whole work because its vocabulary is unfamiliar.

Separation and the Generating Circle

The book's changes are relational rather than merely destructive. Separation can disclose principles; conjunction can establish a new form; generation can make a previously hidden capacity visible. The final aphorisms compress this movement into familial language: mother, father, son, offspring and a circle in which the father is generated through the son.

The apparent reversal in aphorism 12 is meant to arrest a linear reading. A cause appears again through what it has generated. The text does not present this as a simple family genealogy; it describes a generative mystery through kinship. Aphorisms 6 to 10 likewise make a mother disappear in manifestation and reappear through her luminous offspring.

The discussion of regeneration places change beside water, spirit and scriptural language. A reading must preserve the differences between natural generation, an operative account of transformation and salvation. Their analogical relations are part of the argument, yet analogy does not by itself make them one process with interchangeable conditions.

For reflection, the generating circle can prompt a question about inheritance: how can something received become a source through a changed form? Learning offers a modest example. A reader receives a work and may later help preserve or explain it. This is a modern analogy, not a chemical identification of the aphorisms or proof that Vaughan meant only intellectual development.

Patience and the Ethics of Disclosure

The address to the reader begins with conflict and moves towards restraint. Vaughan says that hostile replies can force a writer into bitterness and that every idle word requires an account. His refusal to continue uncivil disputes presents patience as a form of religious responsibility. It is also a strategy for explaining why a revealing book still withholds something.

The still small voice and the returning dove give this restraint two forms. One opposes noise to the presence of God; the other imagines truth as a creature needing shelter. The images do not cancel the anger of the polemic. They show the author attempting to justify a different response to it.

Secrecy has more than one function here. It can mark a limit of explanation, protect what is considered sacred, and distinguish a receptive reader from an intrusive one. These functions deserve examination rather than automatic praise. The warning about the tongue makes the reader responsible for what happens after receiving a disclosure.

A reflective reading can ask when silence protects attention and when it prevents a claim from being examined. The book does not settle every modern case. It gives a particular seventeenth-century voice in which charity, injury, knowledge and reticence are entangled. Reading that voice carefully allows both sympathy and judgment; neither requires treating all secrecy as wisdom or all disclosure as a duty.

Short Glossary

These thirty-five entries explain usages within this volume. They preserve distinctions rather than treating alchemy as a universal substitution code. None supplies an undisclosed modern chemical identity for an uncertain historical material.

Analysis

A resolving or loosening into principles. In the final aphorism it is explicitly living; the term should not automatically be limited to present-day laboratory analysis.

Aphorism

A compact statement that asks to be read beside related statements. The twelve final aphorisms compress the book's account of unity and generation without replacing its fuller discourse.

Art

A learned or operative activity working with Nature. Vaughan's magical art includes claims about knowledge, natural principles and change; it is not confined to visual art or stage illusion.

Body

A formed or embodied nature, sometimes distinguished from its spirit and generative principles. Its meaning depends on the compound and the stage under discussion.

Chaos

A primordial or unresolved matrix in which principles and distinctions are implicit. It is generative material in the work's philosophy, not merely disorder in the modern everyday sense.

Conjunction

A joining of differentiated principles. A productive union is more specific than putting any two things together; the text's account depends on their relation.

Descent

A movement into embodiment or incorporation. The late discussion distinguishes its bodily operation from spiritual fermentation; its meaning cannot be settled by direction in space alone.

Dissolution

A loosening of a body's existing constitution. It can be part of a generative sequence, rather than the final annihilation of everything the body contains.

Dyad

A pair or twofoldness. In aphorism 2 it provides the relation within which the monad moves, preceding the emergence of the faces of the second light.

Earth

A receiving or bodily principle, and sometimes the ordinary element or ground. The book differentiates its philosophical earth from a casually selected clod of soil.

Elixir

A prepared or qualified form of the medicine discussed near the close. Vaughan distinguishes the medicine's intensive power from the state suited to projection; do not make every occurrence identical.

Ether

A subtle nature discussed through competing explanations and its relation to generation. Its historical spelling and etymologies do not establish an identity with the modern chemical family of ethers.

Fermentation

A transformative union treated in spiritual and bodily senses near the end. Vaughan expressly distinguishes these senses and criticises confusion between their materials and functions.

Fire

An active or generative principle as well as heat. The work distinguishes kinds and degrees of fire; its uncreated fire and created covering in the aphorisms are not interchangeable.

First matter

The sought generative subject or principle of the work. Description, appearance and symbolic names approach it from different directions without supplying an unambiguous modern chemical identity.

Fountain

An image of source, nourishment and transmission. It belongs to Oxford's gift of learning, Thalia's landscape and the generative aphorisms, with a different local function in each.

Guide

A person or voice that directs the search without removing its labour. Thalia and the guide in the Rosicrucian letter belong to related but distinct literary presentations.

Light

Illumination, an active principle or a figure of understanding and divine communication. The title's scriptural setting should remain visible beside the natural-philosophical uses.

Magic

Vaughan's name for a claimed knowledge and practice of hidden natural relations under divine order. The word should not be silently translated as either modern entertainment or an exclusively psychological method.

Medicine

The transforming preparation or perfection described by the philosophers in the text. It is a historical term and does not itself establish a present-day therapeutic claim.

Metempsychosis

A passage or transference of soul, here discussed by Vaughan in relation to a final magical transformation. His specific application should be distinguished from every historical doctrine of reincarnation.

Monad

Unity considered as a principle. The first aphorism describes it as explicitly one and implicitly myriad, preserving multiplicity within its account of unity.

Mountain

The invisible mountain of the magi in the emblem and letter. Its spatial form arranges a difficult approach to treasure; the accompanying exposition governs local interpretation.

Nature

The generative order encountered, personified and interpreted throughout the book. A personification of Nature does not make every subsequent material statement merely figurative.

Prester

A name for the breath or spirit discussed in a late section. The work's own descriptions and distinctions take priority over a single modern equivalent or an unrelated use of the same name.

Quaternary

A fourfold order. Aphorism 5 calls it a bond and a means of return, a particular function within its numerical account of generation.

Regeneration

A renewed generation or reconstitution. The discussion relates material transformation to water, spirit and religious language while preserving its own sequence of claims.

Seal

A closing, impress or mark of relation, depending on context. The aphorisms' threefold sealing is a generative image, while other occurrences can concern an operative closure.

Separation

A differentiation or resolving activity that can make hidden principles distinct. Aphorism 8 presents a separating craftsman as the agent of ordered regions.

Spirit

A subtle, active or mediating nature. Its range includes natural and explicitly theological language; identify its local relation before equating it with soul, breath or an alcoholic spirit.

Star-soul

The name of a late section on an animating or celestial principle. The compound belongs to Vaughan's account of life and influence, not to modern astronomy's description of stars.

Thalia

The named guide in the opening vision. Her narrative role, her speech and the philosophical exposition should be considered together before assigning her a single abstract equivalent.

Tincture

A colouring or transforming virtue or preparation. A colour word can describe an appearance and also belong to a sequence of philosophical change.

Treasure

The sought good enclosed in the emblem and approached in the mountain letter. Its meaning includes the work's own philosophical and religious valuations rather than wealth alone.

Water

A visible element, a generative receiver or a named philosophical principle according to context. The aphorisms present water as the female partner of brooding fire and mother of formed things.

Contextual Lexicon

Each entry begins with one exact complete sentence from the modern reading. Source forms reproduce words in the corresponding original passage, in its historical English or Latin. Context explains their local function; the reflective possibility is a modern interpretive proposal, distinct from a historical definition or a fixed modern identification.

Attention in Darkness

"Troubled to no purpose and worn out by long efforts, I resolved to rest; since I could find nothing, I waited to see whether anything could find me." — source p. 2.

Source forms: rest, find.

The narrator's deliberate search has failed, but the vision does not end. A change in his activity makes room for an encounter. His composure and the absence of terror belong to this particular scene; darkness is not simply equated with moral evil.

Reflective possibility: A reflective reading can ask what becomes noticeable when effort pauses. Rest can change the mode of attention without proving that every withheld answer will arrive by itself.

Read with Thalia and attention, the still small voice.

Following a Guide

"I expected her to speak, but she looked earnestly and silently into my face, took my hand, and softly whispered that I should follow her." — source p. 5.

Source forms: hand, follow.

The guide first communicates through look, touch and a brief instruction. The scene makes trust an event before it becomes a theory. The narrator's subsequent descriptions and Thalia's explanations remain distinct voices in the narrative.

Reflective possibility: The passage can prompt reflection on how guidance directs attention. It also leaves room to ask what justifies trust in a guide; literary beauty alone is not independent evidence for every later claim.

Read with the vision essay, reading the whole work.

The Living World

"They should instead consider that every structure decomposes once its soul has left it, and can no longer retain its former shape: the agent that held its parts together has gone." — source p. 8.

Source forms: Soule, figure.

Thalia rejects the idea of a world that remains organised after its animating principle has simply departed. The comparison with an abandoned body gives persistence and dissolution a common explanation. This is a historical vitalist argument, rather than a present-day physical demonstration.

Reflective possibility: A contemporary analogy might concern the activities that sustain an institution or practice after its external shape has been established. That use follows the relation between sustaining activity and form; it does not identify a modern organisation with Vaughan's cosmic soul.

Read with body, the generating circle.

Elements as Vessels

"The natural vessel God has appointed for it is earth." — source pp. 9, 10, 11.

Source forms: Vessell, Earth.

Here the pronoun refers to water. Thalia develops a nested account in which one element contains or gives determination to another. The vessel is therefore a relation within a compound, not merely an external piece of glassware.

Reflective possibility: The image can support a reflection on the conditions that allow something otherwise fleeting to take form. It should retain the specific sequence of the surrounding argument rather than become an unrestricted metaphor for any container.

Read with water, earth.

Quiet Contentment

"Meanwhile, they failed to consider that I was plain and simple, loving quiet, sweet contentment rather than noise." — source pp. 13, 14.

Source forms: privat, Content.

Thalia contrasts her disposition with seekers who imagine spending her treasure on proud and riotous ends. The question concerns the kind of seeker the narrative admits, not merely the possession of information.

Reflective possibility: A reflective use can examine the ends of a search: what would the desired discovery be used for? The passage asks about desire and conduct without establishing that every quiet person possesses secret knowledge.

Read with patience and disclosure, passions on a diet.

The Unity of the Sciences

"Each alone was only a branch or limb; united, all three formed the complete body of the science." — source pp. 16, 17.

Source forms: Branch, Science.

The three parts in the preceding account are elemental, celestial and spiritual. Vaughan's speaker criticises their separation by comparing them to dismembered organs. The unity is the book's claimed natural relation, not a history proving that all earlier learning once agreed.

Reflective possibility: The analogy can encourage readers to ask which distinctions help inquiry and which separations prevent cooperation. It does not require dissolving all modern disciplines into one undifferentiated subject.

Read with words and experience, the changing forms of the book.

Reason with Experience

"Do not dwell entirely on practice, for that is no way to improve it: be sure to add reason to experience, and employ your mind as well as your hands." — source p. 18.

Source forms: reason, Experience.

Thalia gives this advice while directing the examination of chaos. The following contrast with recipe-following makes causes and effects essential to the art. The passage resists both exclusively verbal understanding and unexamined manual repetition.

Reflective possibility: The relation can be used in any careful practice: an action should inform thought, and thought should help question the action. The text supplies an analogy for inquiry, not a guarantee that every historical operation succeeds.

Read with the experience essay, reflective reading.

The Time of Impressions

"Observe, then, that the proper time for impressions is when the principles are seminal and immature." — source pp. 18, 19.

Source forms: Impressions, Spermatic.

The surrounding account distinguishes a complete body from principles still capable of receiving a new influence. It links a receptive state to alteration and regeneration, within Vaughan's historical account of celestial and elemental relations.

Reflective possibility: A reflective analogy might ask when a project or habit remains open to revision. That possibility follows the temporal relation between formation and receptivity; it does not validate an astrological prediction.

Read with generation, body and receptivity.

Nature as an Intermediate Chain

"The intermediate substances, the chain between these two, are what we commonly call nature." — source pp. 44, 45.

Source forms: Chaine, Nature.

The two extremes are darkness below ordinary apprehension and inaccessible divine fire above it. Nature names the intermediate series. The passage therefore distinguishes the chain from the extremes it relates; its language is metaphysical as well as material.

Reflective possibility: A modern reader can reflect on mediation: understanding a relation may require several intermediate conditions. The analogy should not erase the text's theological limits or turn its chain into an already verified scientific taxonomy.

Read with several lights, the upper and lower fountains.

The Third Thing

"The mother, or first matter, of metals is a certain watery substance, neither actual water nor actual earth, but a third thing compounded of both and retaining the complexion of neither." — source pp. 48, 49.

Source forms: Third, Mother.

The passage warns against identifying a philosophical subject solely from an ordinary elemental name. Vaughan follows the claim with several attributed descriptions, preserving variation in their terms. Their convergence is part of his argument, not an undisclosed modern identification.

Reflective possibility: The sentence can prompt reflection on emergent relations: a compound may require a description that neither component supplies alone. That use does not settle the material identity Vaughan withholds.

Read with first matter, water.

Names and Analogies

"We must therefore consider things' various analogies and resemblances, or we will never understand the philosophers." — source pp. 49, 50.

Source forms: Analogies, Similitudes.

Vaughan has just compared descriptions of a water that does not behave like common water. Analogy helps the reader follow a named relation without making a literal dictionary substitution. The comparison must still be controlled by what the descriptions say.

Reflective possibility: A reflective reading may ask which features a comparison transfers and which it leaves behind. This can keep symbolism precise: an image is more useful when its limits are stated.

Read with translation policy, reading the emblem.

Helping Nature

"In a word, you must make this water before you can find it." — source pp. 52, 53.

Source forms: make, find.

The apparent paradox distinguishes an available natural subject from a state produced through art. The surrounding discussion explains that the desired water is not simply encountered ready-made in Nature's ordinary course.

Reflective possibility: The sentence can illuminate knowledge gained through a practice that changes its object or conditions. Such a use preserves the difference between discovery and preparation without substituting a psychological exercise for the historical art.

Read with art, trial and experience.

Measure and the Effects of Fire

"Its effects vary with the distance and nature of the subject in which it resides, which make it either life-giving or violent." — source pp. 58, 59.

Source forms: Effects, Distance.

The subject is fire. Vaughan argues that destructive excess should not be mistaken for the whole nature of an agent that also participates in generation. The polemic depends on differentiating degrees, subjects and effects.

Reflective possibility: A reflective application can examine when an otherwise sustaining activity becomes excessive. The relation is contextual, rather than a claim that moderation makes every material or action harmless.

Read with fire, generation and change.

Love and the Absent Presence

"We continually contemplate the absent beauty." — source pp. 85, 86, 87.

Source forms: Contemplation, absent Beauty.

The account of the Prester uses love and sympathy to describe influence across apparent separation. Vaughan draws on emotional experience and a lyric comparison rather than presenting attachment as a purely private thought.

Reflective possibility: A reflective use can examine how attention remains with someone who is absent. The historical spirit theory should remain visible as the author's explanation, alongside any contemporary account of emotion.

Read with Prester, relations of illumination.

The Hidden Intelligence

"We will know the hidden intelligence and see that inexpressible face which gives the body its outward figure." — source pp. 87, 88, 89.

Source forms: hidden Intelligence, outward Figure.

The Prester is approached through the distinction between an outer figure and the hidden principle that gives it form. The book connects this to its secret candle and to the resolution of natural bodies into principles.

Reflective possibility: A reflective analogy may ask what activity sustains an outward form. It should not convert the passage into a certified technique for perceiving an invisible being.

Read with Prester, experience and assertion.

Regeneration and Change

"You must unite them into a new life, and they will be regenerated by water and the spirit." — source pp. 92, 93.

Source forms: Water, Spirit.

The late account places renewed life beside water, spirit and scriptural transformation. The claim gives the natural art a religious horizon while preserving the historical sequence of the work.

Reflective possibility: A reflective reading can explore what a change must preserve to count as renewal. That question does not establish that spiritual salvation and the material art are identical operations.

Read with the generating circle, the final aphorism.

Two Fermentations

"The reader therefore needs to know that fermentation is twofold: spiritual and bodily." — source pp. 93, 94.

Source forms: Fermentation, Bodily.

Vaughan expressly distinguishes spiritual and bodily fermentation near the close. His criticism is directed at a confusion between multiplication of tinctures and the bodily incorporation he calls descent.

Reflective possibility: The distinction can prompt a careful reader to ask when one term names different processes. A symbolic application should preserve their different roles instead of treating every union as the same event.

Read with fermentation, descent.

Keeping and Dispensing Wisdom

"Here is wisdom's storekeeper: become, if you can, its dispenser." — aphorism 11.

Latin forms: Condus, Promus.

The Latin uses two complementary household offices: one stores provisions and the other brings them out. The aphorism makes the reader's ability to dispense wisdom a further achievement beyond its being held in reserve.

Reflective possibility: A reflective use can ask how understanding becomes a well-judged gift. The phrase "if you can" keeps a condition attached to the invitation; possession and responsible transmission need not be the same.

Read with ethics of disclosure, the reader's responsibility.

The Mother of Formed Things

"Among visible things water shone forth first: the female partner of the brooding fire, and the pregnant mother of things capable of receiving form." — aphorism 6.

Latin forms: Aqua, Incubantis Ignis.

The aphorism assigns water a receiving and generative relation to fire. The following statements describe her layers, division and luminous offspring. Its familial language belongs to a cosmogony rather than an ordinary account of familiar water alone.

Reflective possibility: A reflective analogy can ask how reception participates actively in generation. It should not turn the text's gendered cosmology into a universal prescription for human roles.

Read with the folded heavens, the mother's return.

The Generating Circle

"You have the highest mystery of the generating circle: he who was the son's father is the son's son." — aphorism 12.

Latin forms: Generantis Circuli, Filii.

The aphorism states its reversal after describing the father's generation through a living analysis of the created son. Parent and offspring mark a circular relation of production, rather than a straightforward human genealogy.

Reflective possibility: The image can prompt reflection on how an inheritance becomes a renewed source. That modern analogy should preserve the paradox instead of pretending to solve the material mystery Vaughan leaves compressed.

Read with the circle essay, the means of return.

Unity and Implicit Multiplicity

"Explicitly it was a monad; implicitly, a myriad." — aphorism 1.

Latin forms: Monas, Myrias.

The subject is the diffusive point before all things. The aphorism distinguishes this point from both an atom and a mathematical point, then holds unity and multiplicity together in a series of deliberate paradoxes.

Reflective possibility: A reflective use can ask how a single beginning contains possibilities not yet unfolded. It is an analogy for potential relations, not a numerical proof of the historical cosmology.

Read with monad and dyad, generation.

The Candle as Teacher

"I have known his secret light; his candle is my schoolmaster." — the address to the reader.

Source forms: secret Light, School-master.

This is Vaughan's own testimony in the address to the reader. He presents divine light as the teacher and himself as the witness. The editorial account preserves the claim while distinguishing it from independent verification.

Reflective possibility: A reflective reading can explore receptivity to something regarded as a source of understanding. It does not entitle a modern interpreter to claim Vaughan's experience as their own.

Read with the lights of the book, scriptural epigraphs.

The Diet of the Passions

"This thought has put my passions on a diet." — the address to the reader.

Source forms: passions, Diet.

The thought is the obligation to account for every idle word. Vaughan uses a bodily image of regulated appetite to describe restraint in controversy, while acknowledging the bitterness provoked by attack.

Reflective possibility: A reflective use can ask what disciplines a response when anger has a cause. Patience here does not require pretending that injury never occurred; it changes the proposed manner of answering it.

Read with patience and disclosure, noise and the still voice.

The Flying Scroll

"Do not trust it to the tongue, for that is a flying scroll." — the address to the reader.

Source forms: Tongue, Flying Scroul.

The reader has been invited into a sealed house but is told to keep what is seen in the heart. The biblical image of a flying scroll gives speech movement and consequence. Disclosure transfers a responsibility as well as information.

Reflective possibility: A reflective application can ask how a received confidence should be handled. The text's demand for secrecy can also be examined critically: a metaphor does not settle every present-day obligation to speak or remain silent.

Read with reserve, reflective reading.

Relations within the Work

Light and its source — Compare the title, the author's candle and the first three aphorisms. What is received, and what gives it?

Vision and exposition — Compare Thalia's appearance with the explanation of the emblem. Which details acquire a stated meaning, and which remain open?

Word and thing — Follow passages in which knowing a name is contrasted with knowing its subject. What evidence is offered for the move from one to the other?

Mother and offspring — Read the Oxford dedication beside aphorisms 6–12. How do nourishment, generation and acknowledgment change between these contexts?

Spiritual and bodily fermentation — Read the final discussion of descent without merging its two fermentations. What different functions does Vaughan assign to each?

Disclosure and reserve — Compare the preface's sealed house, the mountain letter and the closing aphorisms. What does a reader receive, and what work remains?

Reading Routes

Reading the Whole Book

Begin with the title, dedication, Bodley poem and address. Read the discourse in order, pausing at the emblem to inspect its actual marks. Continue past the main FINIS to all twelve aphorisms. Only then use the essays and lexicon to revisit selected relations.

Following Light

Read the epigraphs, the Bodley poem, the candle testimony and aphorisms 1–4. Add the central light of the emblem. For each, write what gives light, what receives it, and what kind of knowledge follows.

Following Generation

Read the late discussions of the star-soul, Prester, regeneration and descent, followed by aphorisms 6–12. Keep the historical sequence in view before proposing an inward analogy.

A Reflective Reading

Choose one contextual lexicon entry, read its exact sentence in the complete source passage, and follow its related passages. Write one account of Vaughan's historical claim and a separate account of a possible present-day application. A useful connection can preserve the difference between them.

Questions for Study and Discussion

1. What difference does it make that the original is English but repeatedly embeds Latin, Greek and Hebrew? When does a second presentation of a passage add something?

2. How do Oxford as mother and the Bodleian as a heaven arrange relations between authors, books and readers?

3. What does the opening vision make the reader notice before offering an explanation?

4. Which elements of the emblem are explained by Vaughan himself? Which interpretations would require further evidence?

5. What counts as experience in the author's argument? How does secrecy affect a reader's ability to assess it?

6. Where does the book distinguish kinds of fire, spirit or water? What is lost if every occurrence is given one equivalent?

7. Why does Vaughan preserve both a Latin mountain letter and an English presentation? Compare one passage in both forms.

8. How does the text distinguish spiritual from bodily fermentation? What role does descent perform?

9. How does the final generating circle reverse the relations of father and son? What does its language leave unresolved?

10. Select an inward or ethical interpretation. Which exact words support it, and which historical claims remain outside it?

11. Does patience in the address function as an ethical commitment, a response to injury, a literary strategy or several at once?

12. How does the final glory to God affect the reading of the numerical and generative aphorisms that precede it?

Guide to the Historical Emblem

The plate occupies printed page 23 of the 1651 witness, between the verse on page 22 and the prose beginning on page 24. It is reproduced from Wellcome's own image, with the page margin cropped and the engraved title, frame, labels and signature retained. Its colours are the photographed paper and ink; the edition has not recoloured or redrawn the historical engraving.

SCHOLÆ MAGICÆ TYPUS — 'A scheme of the magical school.' Typus is an image, pattern or scheme. The title identifies a teaching image rather than an independently verified map.

MONS MAGORUM INVISIBILIS — 'The invisible mountain of the magi.' The mountain stands beneath celestial lights and above the central scene. Compare the mountain letter and Vaughan's ensuing interpretation before deciding what is literally geographical.

LUMEN NATURÆ — 'The light of Nature.' The words surround the central candle on its pedestal. The flame is a visible organising centre of the plate.

THESAURUS INCANTATUS — 'The enchanted treasure.' The inscription marks the lower enclosure, where a childlike figure sits amid treasure within a ring formed by threatening creatures.

NON NISI PARVULIS — 'Only for the little ones.' The phrase restricts access. Its association with littleness or childlikeness invites comparison with the text's requirements for the seeker; it does not license a single universal meaning for every child in alchemical art.

RATIO and PHANTASIA — 'Reason' and 'Imagination.' These labels sit above the figures on the left and right respectively. Their distinction must be read with Vaughan's discussion of the emblem, including the threat of misleading appearances. The plate does not authorise a simple equation of all imagination with error.

RO: VAUGHAN SCULP: — 'Ro. Vaughan engraved this.' The abbreviated forename is retained as printed in the plate's signature.

A useful order of reading is to list the marks, read the inscriptions, and then record the meanings the author expressly gives. A further symbolic interpretation can be added as an interpretation. These steps keep observation, historical exposition and modern reflection available for comparison.

Bibliography and Source Credits

The Governing First Edition

Vaughan, Thomas, writing as Eugenius Philalethes. Lumen de lumine: or a new magicall light discovered, and communicated to the world. London: printed for H. Blunden at the Castle in Cornhill, 1651. Wellcome Collection, EPB/A/69096.4; Wing V150; ESTC R146. Catalogue: https://wellcomecollection.org/works/f4sqjzf5

Official image manifest: https://iiif.wellcomecollection.org/presentation/b30340160 . Library PDF: https://iiif.wellcomecollection.org/pdf/b30340160 . Library OCR: https://api.wellcomecollection.org/text/v1/b30340160 . OCR assisted navigation and transcription but did not govern readings against the images.

The catalogue identifies the edition as English, first edition, sixteen unnumbered pages and 101 pages, illustrated. Its Public Domain Mark applies to the historical digitised material. Credit for the source images, including the reproduced emblem: Wellcome Collection. Public Domain Mark information: https://creativecommons.org/publicdomain/mark/1.0/

A Related Publication of Vaughan

The Fame and Confession of the Fraternity of R. C. London, 1652. Folger Shakespeare Library catalogue record 138910 attributes the English translation and original prefatory material to Thomas Vaughan, under Eugenius Philalethes. Record: https://catalog.folger.edu/record/138910 . Cited for publication context, not used as a substitute for the 1651 mountain letter or as proof of organisational membership.

Distinguishing the Philalethes Names

The Chymistry of Isaac Newton, introduction to Cambridge Add. MS 3975, identifies writings under Eirenaeus Philalethes with George Starkey. https://newton.dlib.indiana.edu/text/ALCH00110/introduction . This scholarly manuscript-project record supports distinguishing Eirenaeus from Vaughan’s Eugenius. It does not govern the wording of Lumen.

The Homeric Parallel

Homer, Iliad 8.456, in Homeri Opera, Oxford University Press, 1920, Greek text distributed through Perseus and reproduced in the Dominican Ministry of Education's virtual library. The line supports the recovery of the worn first word in the Greek quotation on printed page 14. Primary text PDF, printed page 167: https://ministeriodeeducacion.gob.do/docs/biblioteca-virtual/gvMO-homero-iliadapdf.PDF . This parallel clarifies a small reading; it does not replace the 1651 witness as the edition's source.

Editorial Contributions

The modern English reading, translations of foreign-language passages, introduction, notes, essays, glossary, contextual lexicon, figure guide, reading routes and index were prepared for Diotimos Editions in 2026. Historical text and modern commentary are separately labelled. No later abridgment or collected edition has been silently substituted for the selected first-edition witness.

Biblical citations and classical attributions are retained as features of the historical text. Notes distinguish an identifiable reference from an attribution that has not been independently established. The study apparatus offers historical interpretation and reading support rather than validation of every natural or theological claim.

Subject Index

Entries link to stable passages and study features. Historical page references belong to the 1651 witness and are distinct from the pagination of this modern edition.

Analysis
glossary.

Aphorism
glossary.

Aristotle
the goat-stag, first matter, fire.

Art
glossary.

Astrological impressions
Thalia’s explanation, the grain analogy.

Basil Valentine
the experience quotation, first matter.

Beryl
the beryllistic art, the natural recipient.

Blunden, H.
the historical title.

Bodleian Library
the Latin poem, the essay on light.

Body
glossary.

Brothers of R. C.
the Latin letter, Vaughan’s English presentation, related publication.

Chaos
glossary.

Child and little ones
the emblem's child, the access motto.

Conjunction
glossary.

Descent
glossary.

Dionysius
divine darkness.

Dissolution
glossary.

Divine darkness
the first matter discussion, the several lights.

Dyad
glossary.

Earth
glossary.

Elixir
glossary.

Emblem
the original engraving, all inscriptions, English key.

English as the original language
the edition statement, the source record.

Ether
glossary.

Eugenius Philalethes
historical authorial name, authorship.

Fermentation
glossary.

Fire
glossary.

Fire, uncreated and created
aphorism 3, interpretive essay.

First matter
glossary.

Fountain
glossary.

Fountain of learning
the Oxford dedication.

Gold
the ends of the search, bodily fermentation.

Greek, worn quotation
Homeric phrase, primary parallel.

Guide
glossary.

Halicali
the sealed house, the proposed derivation.

Haly the Arabian
the mountain saying.

Hermes Trismegistus
regeneration.

Homer
the quoted dwelling of immortals, the parallel text.

Imagination
the fantastic region, Phantasia in the engraving.

Light
glossary.

Lully, attributed passages
first matter, water made by art.

Lunaria
the mountain herb.

Magic
glossary.

Medicine
glossary.

Mercury
Saturn and Mercury, the Green Dragon, the mercurial subject.

Metempsychosis
glossary.

Monad
glossary.

Mountain
glossary.

Nature
glossary.

Oxford
the dedication, the dispersed body, Bodley's library.

Paracelsus
slime of the earth.

Patience
the diet of the passions, reserve and disclosure.

Prester
glossary.

Pythagoras
the title maxim, metempsychosis.

Quaternary
glossary.

Reason
reason with experience, Ratio in the engraving.

Regeneration
glossary.

River of Pearl
the historical section.

Sal Alkali
Halicali and its claimed derivation.

Saturn
relation with Mercury, the two living mercuries.

Seal
glossary.

Sealed house
the prefatory key, the house full of light.

Sendivogius
heavenly water.

Separation
glossary.

Silence
the tongue, Thalia’s charge, ethics of disclosure.

Spirit
glossary.

Star-soul
glossary.

Symbolic reading
editorial method, reading route.

Thalia
glossary.

Tincture
glossary.

Treasure
glossary.

Vaughan, Ro., engraver
printed signature, the reproduced plate.

Vaughan, Thomas
authorship, first-edition record.

Water
glossary.

Zoroaster
the Prester of Zoroaster, the final number relations.