The Manly Hall Manuscript Collection

Volume I: Book of Hieroglyphic Figures, Hogart Manuscript 3 — Lexicon

Diotimos Editions

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About these entries

This lexicon accompanies Volume I of The Manly Hall Manuscript Collection: Book of Hieroglyphic Figures, Hogart Manuscript 3, prepared for Diotimos Editions. It follows the vocabulary, persons, images, and arguments of the French manuscript held by the Getty Research Institute as accession 950053, Box 1. The manuscript is attributed on its title page to Abraham the Jew and is catalogued at approximately 1800. The series title and Volume I designation belong to this modern publishing project; the archival collection is catalogued under Manly Palmer Hall.

The entries explain how this particular book uses its words. Its art of transformation moves among materials, operations, classical fables, angelic orders, and Christian mysteries. A word such as spirit can name a manner of understanding, a spiritual being, an active principle, or a subtle product of an operation. Mercury can be the god in a fable, a metallic subject, or a qualified principle within the work. The explanation of a passage begins with that passage's distinctions and with the sequence in which the author places them.

Each essay begins with a brief account at a glance, then develops the word's meaning and its use in the book. Places to read directs the reader to the passages on which the explanation rests. Translation in this edition describes the relation between French wording and the companion volume's English. The attested forms give selected, checkable examples of the French forms discussed. See also connects entries that explain one another. Where a verified primary text provides a useful comparison, Historical parallels identifies it and states the relation as precisely as the evidence permits.

Entries are filed once under a principal category and alphabetized within that category, following the supplied Charmides lexicon. Related subjects meet again through cross-references. English and French indexes provide direct routes to the essays. A lesser name or a closely related word may be discussed within a larger entry: a labyrinth belongs to the account of suffering, for example, while the labors of Hercules are understood as a sequence. Grouping keeps the relation in view rather than giving each passing name an isolated biography.

The lexicon covers this first manuscript. It does not claim that the other texts in Hall's collection employ the same vocabulary in the same ways. The Getty collection contains 243 manuscript texts bound in 68 physical volumes; those volumes gather distinct works and witnesses. Further volumes in the Diotimos series can establish their own usages before comparisons are made across the collection.

The companion edition includes the title, all 278 written sides of the continuous treatise, the laboratory frontispiece, and twelve inserted illustrations. This lexicon draws its textual evidence from that complete reading transcription and translation. It preserves consequential uncertainties rather than turning a difficult word into a familiar technical name. An entry may therefore explain a clearly stated function while leaving the material's identification, a proper name, or an irregular Greek sequence qualified.

Using the lexicon

Words and passages

English headwords give readers a convenient way into the argument. The French forms underneath identify the words being discussed; their spelling follows the companion reading text. A headword may gather a family of forms or a connected theme. Selected attestations demonstrate those forms in named passages. They are not an exhaustive count of every occurrence, and the presence of a common word in a passage does not by itself settle its technical meaning.

Quotations from the manuscript are taken from the Diotimos English translation unless French is expressly given. The essays distinguish a quotation from a paraphrase or an interpretation. The same distinction applies to an author's attribution: a heading naming Ovid establishes what this witness calls the passage, while an external parallel can establish how similar wording circulated. It need not establish which book the compiler directly consulted.

Finding a reference

References use the manuscript locator and the access scan number, followed where useful by the companion edition's stable comparison identifier. For example, H001-S031b points to the portion of scan 31 that begins a new exposition; the suffix distinguishes it from preceding prose on that same side. These identifiers remain the same across the PDF, Word, EPUB, and Markdown editions. They are independent of the page numbers generated by a reader or a typesetting program.

A locator such as 8r names the front of a numbered leaf and 8v its reverse. The source's numbering is imperfect. The last written side, scan 316, visibly bears 140 although the physical sequence is catalogued as 139 leaves. The companion edition records that terminal number and retains the distinction between written numbering and physical sequence. Title and illustration scans are identified by their role when a leaf number would be misleading.

Figures and interpretation

A pictured object, the manuscript's explanation of that object, and an editor's further inference supply different kinds of evidence. The essays keep those levels identifiable. A dragon, a royal figure, a river, or a wound can express different powers at different stages of the work. Its meaning is established through the local explanation and its relation to neighboring figures.

The manuscript often offers etymologies and physical explanations of ancient fables. The lexicon reports them as parts of the author's interpretive method. It does not silently substitute a modern reconstruction for a source name or treat an uncertain Greek spelling as established ancient usage. Historical comparisons are introduced when they help explain a specific passage; a resemblance is not presented as proof of direct dependence.

Historical terms

Names such as laton, niter, vitriol, and quicksilver retain the range and qualifications they have in the book. A modern chemical equivalent can sometimes clarify a historical name, but an equation that suppresses the manuscript's distinctions would obscure its argument. Descriptions of substances and transformations explain the text's historical account. They are not a modern laboratory specification.

The closing Christian comparisons depend on the author's own vocabulary of figure, symbol, allegory, and proof. The essays follow those words closely. They explain what the manuscript claims and how its argument proceeds, while references to Scripture and other primary texts allow a reader to examine the comparison.

Language, interpretation and knowledge

Analogy, representation and identity

figure, figure; *représenter*, represent; *ressemblance*, resemblance; *une même chose*, one and the same thing

At a Glance

The word. An analogy relates things through a specified feature, action, or order; a representation makes one subject apprehensible through another. The manuscript also makes claims of identity, which must be distinguished from those relations.

In the book. A flame resembles a lance in shape and action; material spirits represent the Incarnation; nature provides figures of mysteries. At other points the author insists that principles are the same or that a sacramental reality is not only a figure.

In this edition. Figure, symbol, allegorically figured, and one and the same preserve different strengths of assertion. The English keeps explicit distinctions even where a comparison is unusually forceful.

A place to read. Read scans 244 and 295–296 together: the author defends the fitting together of physical and sacred subjects, then argues against reducing the sacrament to another figure.

Meaning

The book's comparisons proceed through identifiable grounds. Two things may share a form, perform a similar action, occupy corresponding places in an order, or be claimed as one nature under different conditions. A useful explanation follows the ground actually named. A lance can stand for fire because a flame is pointed and because both are said to penetrate; a marriage can stand for a conjunction because two agencies unite to generate another condition.

A representation does not always assert that the pictured and interpreted subjects are identical. The work itself sometimes insists upon the distinction. Conversely, a passage that says two principles are one and the same is making a stronger claim than one that calls them similar. The lexicon preserves those differences as features of the argument, rather than treating figure as a universal synonym for identity.

Use in the book

The lance passage on 26r, scan 73, gives a particularly clear example. After separating truth from fable, the author identifies the weapon as common or philosophical fire with respect to its effects and the resemblance of its shape. A flame looks pointed and opens, penetrates, and destroys bodies. The analogy is grounded in a visible feature and an asserted action. It is more precise than a general equation between every weapon and fire.

Quicksilver on 71v, scan 170, is called a figure of Jesus Christ, the Demon, and the spirit of quintessence. The apparently opposed sacred figures are brought into relation through opposing properties discussed in the material. A single name does not therefore carry a single symbolic equivalent. The comparison must be read through its local account of incorruptibility, suffering, weight, and subtlety.

The defense on 76v, scan 182, says that the first and last principles of nature and art are the same. This is a claim about the identity of principles, not simply the appearance of two similar drawings. The author uses it to explain why philosophers and cabalists can transmit their knowledge in models and figures. Different forms of representation are said to approach a common foundation.

On 82v, scan 194, the mercurial spirit is represented as a young man seated on a cloud, resembling the Son of Man. Marital and generative language then introduces the mystery of the incarnate Word. The material

exposition supplies a figure through which the sacred subject is approached. The reader should keep the assigned material action and the invoked mystery visible within the same comparison.[1]

The author states the relation of rank openly on 105v, scan 244. He represents the sacred emblems as greater than physical secrets, but asks what prevents them from being fitted together so that knowledge of the former may be attained through the latter. The ascent requires a connection, not an erasure of the stated difference in rank. The released Euphrates angels and the second work of the stone become the subjects to be adjusted together.

The closing Eucharistic polemic gives the distinction a doctrinal edge. On 130r, scan 295, the author asks whether earlier scriptural figures would become figures of figures if the sacrament were only a representation. He expressly says that created nature is a visible, sensible type of invisible things and is not Jesus Christ himself. On the next side nature still presents a faithful figure of the mystery that must be believed. The polemic differentiates nature's representative office from the reality asserted of the sacrament.[2]

The Incarnation discussion at scan 280 also shows why these relations require care. The source expressly denies that divine nature passes into human nature and asserts hypostatic union, yet an intervening clause appears to conflict with that assertion. Its difficulty remains recorded. A lexicon can identify the relation being attempted without rewriting an irregular passage into a seamless doctrinal account.[3]

Places to read

Manuscript 26r; scan 73 The lance is related to fire through shape and penetrating action. [H001-S073]

Manuscript 71v; scan 170 The same quicksilver is called a figure of opposed sacred subjects. [H001-S170]

Manuscript 76v; scan 182 Nature and art are said to have identical first and last principles. [H001-S182]

Manuscript 82v; scan 194 A mercurial spirit is represented through the Son of Man and the Incarnation. [H001-S194]

Manuscript 105v; scan 244 Physical secrets are fitted to sacred emblems while their difference in rank is stated. [H001-S244]

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[1] Manuscript 82v, scan 194. The comparison is made by the author through a mercurial spirit, a spouse, generation, and the Son of Man; the lexicon does not supply an additional identity between a material and the sacred event.

[2] Manuscript 130r–v, scans 295–296. The source's express distinction between created nature and Christ must remain in view beside its defense of natural figures.

[3] Manuscript 122v, scan 280. The companion edition preserves the difficult clause between the denial of a change of divine nature and the affirmation of hypostatic union, rather than inserting a conjectural negative.

Manuscript 122v; scan 280 The difficult account of change and hypostatic union. [H001-S280]

Manuscript 130r; scan 295 Created nature is distinguished from Christ in the argument against figures of figures. [H001-S295]

Manuscript 130v; scan 296 Nature still offers a faithful figure of the mystery to be believed. [H001-S296]

Translation in this edition

The English follows the form of assertion supplied by the French. Figure remains figure, représenter represent, and resemblance or likeness follows the appropriate local wording. Allegorically figured in the heading at scan 249 retains the author's express qualification. One and the same renders a claim of sameness rather than weakening it into a resemblance.

An editorial explanation should likewise distinguish an authorial identification from an inference. The lexical form 'one and the same' marks the strength of the claim on scan 182; it does not certify that claim. Where a source clause is uncertain or apparently contradictory, the English preserves it and supplies a note. That lets a reader judge the analogy without losing the evidence for its difficulty.

Attested forms

figure

Attested: H001-S170. Quicksilver is expressly described as a figure of Christ, the Demon, and quintessence.

une même chose

Attested: H001-S182. The phrase asserts sameness within the account of nature and art.

représenter

Attested: H001-S194. The material spirit is represented through the human figure on the cloud.

figures des figures

Attested: H001-S295. The phrase is used in the Eucharistic polemic, where the status of representation is itself disputed.

See also

Figures, emblems and mysteries; Eucharist and transubstantiation; Incarnation and nativity; Quicksilver; Resurrection; Sensible species and knowledge; Faith, reason and proof; Book of nature, characters and veils.

Book of nature, characters and veils

livre de la nature, book of nature; *caractères*, characters; *voiles*, veils

At a Glance

The word. Nature is read as a volume whose works bear visible characters of invisible things. Veils and shadows describe the conditions that obscure those characters from an unprepared mind.

In the book. The author finds traces of divinity throughout created nature, describes the Incarnation as disclosure in the book of nature, and makes the removal of veils a task of art, theory, reason, and judgment.

In this edition. Book, character, veil, and shadow retain the source's related images of reading and disclosure. The English keeps the distinction between a created sign or effect and its divine first cause.

A place to read. Read 80v, scan 190, where God's manifestation is described as a vast volume and book of nature.

Meaning

The phrase book of nature brings operations and interpretation together. A work of nature can disclose a principle, while a visible character can direct the mind toward what is not directly seen. The author's book explains how such characters are read; the represented natural world is itself treated as something legible.

Veils and shadows concern obscurity. A veil covers a subject; a shadow can disclose its presence while leaving its form imperfectly known. In this manuscript those images are associated with the limits of human understanding and with the guarded forms in which knowledge has been transmitted. Their removal is an interpretive and practical achievement.

Use in the book

On 51v, scan 130, the author says that nothing in created nature fails to indicate God in some way, although beneath coarse veils. A penetrating inquiry may find traces or characters of divinity in every part. The same paragraph warns that earlier thinkers treated these rough images as God himself. The possibility of reading divine traces in things is maintained alongside a distinction between an effect and its first cause.[4]

The return to the first figure, 76v, scan 182, places this reading within a history of transmission. Nature and art have unchanging first and last principles; philosophers leave them in models, riddles, characters, and figures. The science can be handed down in that form without becoming known. Reading nature and reading inherited signs meet in the problem of understanding what a preserved character actually expresses.

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[4] Manuscript 51v, scan 130. The author accepts divine traces and powers within created things while criticizing the identification of their effects with the first cause.

On 80v, scan 190, the Evangelists' testimony and palpable proofs of faith are joined to large, visible characters upon the bark and within the marrow of all things. The paired locations give the image an outward and inward reach. The author then says that God adapted the mysteries to the capacity of nature and human minds and manifested himself in the Incarnation as in a vast volume or book of nature. Operations disclose mysteries, while natural works disclose God.

This volume is not presented as immediately transparent to every observer. On 84r–v, scans 197–198, bodily matter and infirmity explain human darkness and blindness. Art and nature make a subject perceptible. Theory opens the way, and reason and judgment intervene. The comparison with a mirror suggests a faithful return of an image once the conditions of seeing have been supplied; the passage's qualified inner-chamber word remains part of the textual evidence.[5]

On 89v–90r, scans 210–211, the author intensifies the exhortation. Nature has a visible, sensible brow upon which the secrets are traced. Those who refuse the reading are reproached with ignorance of things even pagans knew. The removal of coverings is consequently an obligation within his ideal portrait of the Christian artist, although the later passage at scan 232 distinguishes valuable study from what is required of every Christian for salvation.

The closing Eucharistic argument, 130r, scan 295, calls all created nature the visible and sensible character or type of invisible things, and immediately distinguishes it from Christ himself. That qualification prevents the metaphor of divine legibility from becoming a simple identity between the natural world and its Creator. The book can claim that nature reveals and represents while continuing to distinguish the subject represented from the means of its disclosure.

Reading the book of nature therefore requires several connected acts: observing what happens, discerning the principle or relation the author proposes, and distinguishing the visible character from the sacred subject it helps one conceive. The manuscript's language of unveiling is powerful because it combines those acts. An explanation should keep their connections without skipping the passage's stated ground of comparison.

Places to read

Manuscript 51v; scan 130 Divine traces appear throughout nature, while effects are distinguished from their first cause. [H001-S130]

[5] Manuscript 84v, scan 198. The companion edition retains [ruelle?] in French and [inner chamber?] in English. A conjectural change to marrow has not been adopted merely to align the passage with scan 190.

Manuscript 76v; scan 182 Characters and figures transmit principles that still require understanding. [H001-S182]

Manuscript 80v; scan 190 The Incarnation is described through a vast volume and the book of nature. [H001-S190]

Manuscript 84r; scan 197 Art and nature counter the obscurity associated with bodily infirmity. [H001-S197]

Manuscript 84v; scan 198 Theory, reason, and judgment intervene in the unveiling of the table's meaning. [H001-S198]

Manuscript 89v; scan 210 Secrets are traced upon nature's visible, sensible brow. [H001-S210]

Manuscript 90r; scan 211 The author exhorts the Christian reader to remove veils already penetrated by profane readers. [H001-S211]

Manuscript 130r; scan 295 Created nature is a visible type of invisible things, expressly distinguished from Christ. [H001-S295]

Translation in this edition

Book of nature translates livre de la nature. Character retains caractère in the sense of a sign or impressed representation. The English does not restrict it to an alphabetic letter, since the argument includes natural works, visible forms, and a sensible type of what is invisible.

Veils and shadows preserve the different images used for obscurity. Unveiling or dispelling a shadow follows the source's local action. At scan 198 [inner chamber?] keeps the noun's uncertainty: the possible reading ruelle is not silently changed into moelle, marrow, even though marrow occurs securely in the earlier description of nature's inward characters. The lexicon can relate the passages without making their wording identical.

Attested forms

livre de la nature

Attested: H001-S190. The explicit phrase occurs in the account of God's manifestation through operations.

caractères

Attested: H001-S130; H001-S190. Characters are traces in created nature and visible signs upon and within things.

voiles

Attested: H001-S130; H001-S211. Veils conceal a subject that inquiry or disclosure can make accessible.

type visible et sensible

Attested: H001-S295. Created nature's representative office is stated in the Eucharistic polemic.

See also

Art, nature and the work; Figures, emblems and mysteries; Sensible species and knowledge; Faith, reason and proof; Experience, trial and testimony; Theory, judgment and the royal road; Analogy, representation and identity; Egyptians, Hebrews and cultural lineages.

Experience, trial and testimony

expérience, experience or experiment; *épreuves*, trials; *témoignage*, testimony

At a Glance

The word. Expérience can mean knowledge through trying or observing and can name a particular test. Testimony concerns the report or assurance through which such a trial reaches another person.

In the book. The author repeatedly appeals to experience to end disputation, to establish a natural property, or to support a Christian comparison. His final first-person experiments are accompanied by oaths, witnesses, examination, and questions about belief.

In this edition. Experience, experiment, test, and trial follow the local action rather than one automatic English equivalent. First-person claims remain claims in the transmitted treatise.

A place to read. Read 132v–133v, scans 300–302, where the author asks whether an experiment will be believed, swears to what he has done, and describes examination by doubters.

Meaning

Expérience has a practical and an evidential force in this book. A person learns by trials upon the first agents; a material property is said to be known through experience; a described operation can be called an experiment. The word's meaning depends upon whether the sentence concerns acquired competence, an observed result, or a particular procedure being reported.

Testimony adds the relation between an experiencer and a recipient. The person who reports a result can invoke an assembly, an experienced friend, personal sight, handling, or further examination. Those appeals form part of the author's attempt to make the report credible. They should remain distinct from an editor's independent confirmation of the event.

Use in the book

On 31v, scan 86, the author describes philosophical water as compounded, heavy, viscous, tincturing, dry, and non-wetting. He then says that much argument is unnecessary because experience, the mistress and proof of the truth of things, leaves no room for doubt. Experience is invoked as a limit upon disputation. The passage records the source's confidence in an observed or tried property; the lexical explanation need not endorse the property as a modern result.[6]

On 66v, scan 160, experience attests that a body can be made radiant, and nature agrees. The claim introduces subtlety, brightness, agility, and impassibility as qualities of blessed bodies. The author moves from a supposedly experienced natural possibility toward a religious comparison. Following that movement precisely is more informative than describing experience as if it had only a detached technical role.

On 81v, scan 192, experience leads along the royal road and makes known an incorruptible spirit under several domain-specific names. This appeal concerns the discovery of a principle across living and metallic subjects. The source's compressed naming sequence remains difficult, so the asserted route through experience does not remove every uncertainty in what the prose says.

The report on 112r, scan 259, is more particular. The author says that he and several others have seen forms reborn from ashes, describes investigators' tests, cites a member of the cabala before trustworthy witnesses, and adds his own test involving metals in vegetative water. These are successive modes of authorization: collective report, reputable investigators, public demonstration, and personal participation. The uncertain animal-name chancres remains a limit upon a precise reconstruction of what is alleged.[7]

The optical discussion on 120v, scan 276, invokes an experienced friend and the writer's own sight and test. Its distinction between a planet's representation and species is not completed until the next page. A claim to observation therefore still has to be read through the complete argument about what was represented and how it was perceived.

At 132v–133r, scans 300–301, the author proposes an experiment against opponents of his demonstrations and immediately asks whether he will be believed. He swears that he asserts only what he has done with his own hands. The reported amber-scented liquor converts lead into gold; doubting philosophers receive the product for examination and declare it better than mined gold. The oath and further examination are offered to

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[6] Manuscript 31v, scan 86. The appeal to experience establishes the author's stated ground for assent; it is not an independent modern verification of the water's described properties.

[7] Manuscript 112r, scan 259. Chancres is the visible source reading in both instances. Its animal identification is uncertain, and the companion edition retains the French word.

address a difficulty of reception already acknowledged by the question about belief.[8]

On 133v, scan 302, the author again insists that he made, held, and tested a powder and a mercurial liquor. Multiplication of the preparation is compared with seed and leaven, then used to challenge resistance to the Eucharistic mystery. Personal testimony, an analogy from living propagation, and religious polemic appear in one sequence. The lexicon follows the different parts without merging them into one kind of proof.

Places to read

Manuscript 31v; scan 86 Experience is invoked as the mistress and proof of the truth of things. [H001-S086]

Manuscript 66v; scan 160 Experience and nature attest the possibility of bodily radiance. [H001-S160]

Manuscript 81v; scan 192 Experience leads along the royal road toward an incorruptible spirit. [H001-S192]

Manuscript 112r; scan 259 Investigators, witnesses, a cabalist, and the writer authorize reports of returning forms. [H001-S259]

Manuscript 120v; scan 276 An experienced friend and the writer's sight and test support an optical claim. [H001-S276]

Manuscript 132v; scan 300 An experiment is proposed while its acceptance is questioned. [H001-S300]

Manuscript 133r; scan 301 The writer's oath and the reported examination of gold address doubt. [H001-S301]

Manuscript 133v; scan 302 Making, handling, and testing lead into the analogy of multiplication. [H001-S302]

Translation in this edition

The English uses experience for the general evidential authority and experiment where a particular test is described. Trials translates épreuves in the account of learning the first agents. Test or tested follows the local action when competence or a specific examination is at issue. These choices retain the practical range of the French.

The first-person pronoun belongs to the transmitted speaker. The translation and lexicon do not turn 'I have performed it' into an assertion by the modern editor. Witnesses, oaths, and examinations are likewise reported as elements of the source's claim. Consequential uncertainty in a material name, such as the scent's amber or ambergris possibility, remains recorded instead of being settled by the force of the testimony.

[8] Manuscript 133r, scan 301. The first-person transmutation is a claim in the transmitted text. Ambre can concern amber or ambergris; the scent alone does not decide which is meant.

Attested forms

expérience

Attested: H001-S086; H001-S192; H001-S259. The word concerns both evidential experience and a particular trial or experiment.

épreuves

Attested: H001-S043. Trials upon the first agents are required for understanding the inherited tradition.

témoignage

Attested: H001-S190. Testimony joins palpable proofs and nature's visible characters in the Christian comparison.

See also

Art, nature and the work; Cabala and cabalistic science; Philosopher and Hermetic science; Faith, reason and proof; Theory, judgment and the royal road; Corpse, ashes and returning forms; Scriptural miracles and multiplication; Distillation, calcination and recovery from ashes.

Faith, reason and proof

foi, faith; *raison*, reason; *preuves*, proofs; *démonstrations*, demonstrations

At a Glance

The word. Faith, reason, proof, and demonstration name related but changing grounds for assent. The manuscript invokes natural evidence in support of Christian mysteries and also insists that those mysteries are received through faith.

In the book. Visible operations can strengthen belief without making the study of natural theology obligatory for every Christian. Near the close, the author defends first principles against reliance on authorities, then says that proofs are rejected in favor of nature's principles and works.

In this edition. Faith, proof, and demonstration retain the source's different words. Difficult shifts in its argument remain visible, including the adjective natural where a reader might expect supernatural.

A place to read. Read 99v, scan 232, for the distinction between study and required faith, and 134v, scan 306, for the reply to an objection about authorities.

Meaning

Foi concerns what is believed and professed. In the book it frequently names Catholic faith, the mysteries that must be believed, or the firmness of assent. Raison can mean a reason given in argument, an account of why

something occurs, or the exercise of understanding. Preuve and démonstration concern the means by which the author proposes to establish a claim.

The source does not maintain one simple opposition between faith and natural inquiry. At times an operation is called a sensible proof of what must be believed. Elsewhere the author distinguishes the mysteries from what ordinary natural study can establish. The entry follows the occasions on which each word is used, rather than forcing all of them into one fixed account of evidence.

Use in the book

On 71v, scan 170, quicksilver becomes a visible proof of things people must believe and hope. The author exclaims that God has placed faith upon a firm support. The material is a figure of both Christ and the Demon because opposing properties have been united within it. The proposed evidence therefore depends on an interpreted material relation; the sentence is a statement of the author's confidence, not an independently established proof of the mysteries.

At the beginning of the extended Christian comparisons, 80v, scan 190, the Evangelists' testimony and palpable proofs of faith are joined to characters traced upon the bark and within the marrow of things. God is said to have adapted the mysteries to nature's capacity and to human minds. Natural operations become a manner of disclosure proportioned to the recipient.

The objection on 99v, scan 232, asks whether everyone must study this sacred natural theology. The author denies the consequence. No divine command obliges every Christian to study theology and natural science. Faith is enough: what the Church teaches is to be firmly believed, guarded, professed, and defended. The refusal to make study universally obligatory qualifies the book's powerful exhortations to examine nature. Natural inquiry is defended as valuable without being made the condition of every person's salvation.[9]

The resurrection section, 107r, scan 249, appeals to the experience of things that acquire radiance. The author reports that the Hebrew teachers found seeds of immortality and glorification throughout things and inferred resurrection from them. The attribution is collective; no named Hebrew text is provided. The lexicon can follow the argument's use of testimony while leaving the historical claim under that qualification.

Near the close, 132v, scan 300, the author promises an experiment against those who oppose his demonstrations and immediately asks whether it will be believed. Performed or witnessed operation does not automatically

[9] Manuscript 99v, scan 232. The author's distinction concerns an obligation to study, not a withdrawal of his claim that nature can disclose mysteries.

produce assent. The question of the recipient, already important in the opening oath and restricted teaching, returns within the account of evidence.

On 134v, scan 306, an imagined opponent complains that the argument has no reasons authorized by the authors. The reply invokes Aristotle's criterion that the knower knows the thing cannot be otherwise. Demonstrations founded upon true first principles are said to need neither authors' proofs nor their opinions. The source is defending the sufficiency of principles and operations against an objection based on textual authority.

The same passage then says that certain mysteries of Catholic faith are natural because they are understood through faith and not proofs; it rejects proofs and resorts to the principles and works of nature. Its changing uses of proof and its difficult adjective should remain part of the reading. They show how strongly the author wishes both to defend the mysteries through nature and to preserve faith's proper force. A smoother sentence would conceal the difficulty that the source actually presents.[10]

Places to read

Manuscript 71v; scan 170 Quicksilver is offered as a sensible proof of what must be believed and hoped. [H001-S170]

Manuscript 80v; scan 190 Testimony, palpable proofs, and nature's visible characters support the opening Christian comparison. [H001-S190]

Manuscript 99v; scan 232 The study of sacred natural theology is distinguished from faith required of every Christian. [H001-S232]

Manuscript 107r; scan 249 The author attributes an inference from radiant things to resurrection to unnamed Hebrew doctors. [H001-S249]

Manuscript 132v; scan 300 An experiment is proposed, while its acceptance remains a question. [H001-S300]

Manuscript 134v; scan 306 The closing objection about authorities leads to first principles, Aristotle, faith, and the difficult rejection of proofs. [H001-S306]

Manuscript 135r; scan 307 The reply continues through the visible world's exemplar and the claim that Christ's words are works. [H001-S307]

[10] Manuscript 134v, scan 306. The companion edition records naturels and the author's alternation between proofs, demonstrations, and faith. Neither a missing prefix nor an unexpressed distinction has been silently inserted.

Historical parallels

Aristotle's Posterior Analytics I.2 connects unqualified scientific knowledge with knowing the cause and knowing that the fact cannot be otherwise. It then defines demonstration through its production of knowledge. The manuscript's appeal at scan 306 is close to the necessity criterion. That comparison helps identify the philosophical setting without making Aristotle the author of the treatise's subsequent claims about faith or natural theology.[11]

Translation in this edition

Faith renders foi. The English keeps proofs for preuves and demonstrations for démonstrations where those terms occur, allowing the author's shifts to be examined rather than replacing them throughout with evidence. Sensible and palpable retain the difference between what is available to perception and the particularly forceful claim that something is held or touched.

At scan 306 naturels is translated natural. The source does not provide the prefix that would make supernatural, and the translation does not insert one. Its juxtaposition of rejecting proofs with invoking demonstrations and natural works is likewise retained. The lexicon explains the pressures within the argument while leaving its textual conditions visible.

Attested forms

foi catholique

Attested: H001-S210; H001-S306. The religious qualification is supplied expressly.

preuves

Attested: H001-S306. The word occurs both in the defense against authorities and in the subsequent rejection of proofs.

démonstrations

Attested: H001-S306. Demonstrations are grounded in true first principles.

naturels

Attested: H001-S306. The adjective attached to the mysteries is retained as written.

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[11] Aristotle, Posterior Analytics I.2, 71b9–23. This gives a primary comparison for the necessity criterion attributed to Aristotle. The manuscript supplies neither a work title nor a passage number.

See also

Art, nature and the work; Sensible species and knowledge; Secrecy, oath and the recipient; Experience, trial and testimony; Theory, judgment and the royal road; Book of nature, characters and veils; Analogy, representation and identity; Teaching, inheritance and secret schools; Philosophical and medical authorities.

Figures, emblems and mysteries

figures hiéroglyphiques, hieroglyphic figures; *emblème*, emblem; *mystères*, mysteries

At a Glance

The word. A figure can be a depicted shape, an explanatory representation, or something through which another subject is understood. Emblem names a pictured scene that bears an interpretation; mystery names what is guarded or a sacred truth approached through the explanation.

In the book. The book first describes figures, then explains their material powers and operations. Its later argument makes figures a means of understanding Christian mysteries while distinguishing nature's representative office from the sacred reality invoked.

In this edition. Figure, emblem, and mystery retain the source's different words. Hieroglyphic follows its description of the figures; it is not a claim that the drawings belong to an independently identified Egyptian script.

A place to read. Begin with the model on 6v–7r, scans 26–27, and compare the philosophical flower on 15r, scan 49.

Meaning

The title promises a book of hieroglyphic figures with explanations of poetic fables, Christian mysteries, chemistry, and pharmacy according to numbers. The figure is the point through which these different subjects can be related. Its visible form gives the reader something to describe, while the explanation assigns powers, actions, and relations to what is seen.

Figure has a wider scope than drawing. Quicksilver can be called a figure of Christ or the Demon, and nature as a whole can be a sensible type of invisible things. Emblem usually keeps a pictured arrangement in view. Mystery can concern the restricted knowledge of the art or a truth of Christian faith. The local subject and the strength of the author's assertion give each occurrence its force.

Use in the book

The division called Model of the Hieroglyphic Figures, 6v, scan 26, begins with an act of depiction. A young man stands in a cloud with iron

armor, a caduceus, and wings at his heels. An aged man is placed to his left and a little below him. The continuation adds the scythe, hourglass, clothing, posture, and attempted attack. These details belong first to the description. Their interpretation through Mercury, Saturn, and duration is supplied in the ensuing exposition.

The flower passage on 15r, scan 49, makes the movement from description to explanation especially clear. A blue stem, white and red flowers, gold-threaded leaves, and a violent north wind establish the visible scene. The account then identifies mountains or rocks as matrices, mercury as the growth-giving stem, minerals as bark, and metals as fruit. The figure holds a relation among growth, fixation, and nourishment; an isolated list of symbolic equivalents would lose that relation.[12]

In the serpent exposition, 26r, scan 73, the author proposes separating grain from straw, nut from shell, and truth from fable. A weapon is read through its form and effect, a serpent through the resistance or dissolution of a material body. An emblem therefore offers actions to be interpreted as well as objects to be named. Piercing, devouring, arresting, flowing, and returning to life can all become parts of the work's account.

The apocalyptic description on 76r, scan 181, brings nature's hidden secrets and religion's mysteries into one interpretive undertaking. The Son of Man's white hair, fiery eyes, metallic feet, stars, sword, and shining face are first reported from the vision. The author then claims that dispelling the figures' shadows removes the cause of their obscurity. The aim is an explanation of a received representation, not simply a new picture invented beside it.

The next side says that the first figure contains nature's and art's first and last principles. The author explains the inherited obscurity of the science by saying that philosophers left it in models, riddles, characters, and figures. A figure can thus have two effects within the same book: it preserves something for transmission and withholds its comprehension from an unprepared recipient.

On 79r, scan 187, the author names the mysteries toward which the figures and principal preparations lead: the birth of the incarnate Word, death and resurrection, the sacrament of the altar, and the end of the ages. The later operations are organized through those comparisons. Their place in the book makes mystery a substantial part of its argument, rather than a general epithet for anything obscure.

On 105v, scan 244, the sacred emblems are declared greater than physical secrets, yet the author defends fitting them together so that the latter may lead toward the former. Near the close, scan 295, created nature is expressly

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[12] Manuscript 15r, scan 49. The source's unexpected phrase 'the flowers its leaves' is retained in the companion edition. The lexicon follows the relation stated by the witness rather than reconstructing an ideal botanical diagram.

distinguished from Christ himself. Those statements qualify the power assigned to representation. Figures can guide understanding while the author continues to argue about the different status of an image, an operation, and a sacrament.[13]

Places to read

Manuscript Title page; scan 9 The extended title names the subjects explained through hieroglyphic figures. [H001-S009]

Manuscript 6v; scan 26 The model begins with a detailed description of the armored youth and aged man. [H001-S026b]

Manuscript 15r; scan 49 The flower's visible features become an account of metallic growth and fixation. [H001-S049]

Manuscript 26r; scan 73 The author separates truth from fable and explains a weapon through its shape and action. [H001-S073]

Manuscript 76r; scan 181 The apocalyptic figure introduces the removal of shadows obscuring nature and religion. [H001-S181]

Manuscript 76v; scan 182 Models, riddles, characters, and figures transmit the first principles. [H001-S182]

Manuscript 79r; scan 187 The principal Christian mysteries are named as the destination of the explanations. [H001-S187]

Manuscript 105v; scan 244 The relative rank and fitting together of sacred emblems and physical secrets. [H001-S244]

Manuscript 130r; scan 295 The Eucharistic polemic distinguishes created nature's representative office from Christ. [H001-S295]

Translation in this edition

Figure and emblem preserve the French terms without assigning them a modern technical division the manuscript does not consistently maintain. Hieroglyphic translates hiéroglyphique as the author's designation for the mode of representation. The source's claims about Egyptian or Hebrew origins remain attributable to its own account.

Mystery renders mystère in both guarded and Christian contexts. A reader can follow the shift from a secret entrusted under oath to a named religious mystery because the local explanation is retained. The companion edition also preserves explicit qualifications such as symbol and allegorically figured. They help distinguish the kinds of relation that the author proposes.

[13] Manuscript 105v and 130r, scans 244 and 295. The author's statements about rank and identity should accompany his claims for the explanatory force of figures.

Attested forms

figures hiéroglyphiques

Attested: H001-S009; H001-S026b. The phrase occurs in the title and the model heading.

emblème

Attested: H001-S049. The pictured flower introduces an operational explanation.

mystères

Attested: H001-S009; H001-S187. The word concerns the Christian truths named in the title and later program of explanation.

figures

Attested: H001-S182. Figures are among the means by which the science has been transmitted.

See also

Dragon and serpent; Philosophical tree and flower; Sensible species and knowledge; Septenary and the book's arrangement; Secrecy, oath and the recipient; Book of nature, characters and veils; Analogy, representation and identity; Saint John and apocalyptic interpretation.

Names, Greek glosses and etymology

noms grecs, Greek names; *étymologie*, etymology; *signifie*, signifies

At a Glance

The word. Names and etymologies let the author connect a person, image, or technical word with the operation it is supposed to express. Greek is sometimes accompanied by an explanatory French gloss.

In the book. The Greek sequences help name families of spirits, corruption, truth, conjunction, mounted combat, and mercurial speed. Several are irregular or difficult to read.

In this edition. The English gives the source's explanatory sense and marks consequential uncertainty. A clear French gloss does not make the accompanying Greek an established ancient derivation.

A place to read. Read 98r–v, scans 229–230, for the successive explanations of androgyne and mounted combat.

Meaning

An etymology in this book is often an interpretive instrument. The writer makes a name disclose a relation that will be developed through the

figure: male and female natures join; a winged horse expresses speed; Hermes connects an art with Mercury. The explanation belongs to the book's account of hidden meaning.

The evidence has two parts that may differ in certainty. French prose can explicitly say what a word signifies while the Greek letters remain irregular or partly legible. Reporting the first accurately does not require correcting the second into a standard form.

Use in the book

On 56r, scan 139, the author calls the three classes of natural spirits families and supplies a Greek expression provisionally read as οἰκίας. The term belongs to an arrangement whose Egyptian origin the writer asserts. Its role in that arrangement is clear even though the Greek should not be treated as a grammatical model for the whole sentence.

On 70r, scan 167, the difficult argument about incorruptible bodies and suffering includes διαφτορα beside corruption. The companion edition follows the explicit French gloss and qualifies the spelling. Three sides later the mixed sequence αληθeia is glossed as truth amid an appeal to quicksilver's sensible evidence. These words intensify the author's explanatory claim; their presence is not independent proof of the natural claims surrounding them.[14]

On 73v, scan 174, a partly legible Greek sequence accompanies the derivation of Hermetic science from Hermes, identified with Mercury. The French explanation is secure enough to report. The intervening Greek is retained as uncertain rather than completed from an expected etymology.

On 98r, scan 229, the writer explains androgyne through ανδρος γηνος, called the Greek names of man and woman. The second expression is irregular in relation to the explanation. The surrounding prose supplies the intended conjunction of male and female powers, then expands it into peace between hot and cold, dry and moist. The material interpretation does not depend upon making the Greek standard.[15]

On 98v, scan 230, υπομαχια is glossed as mounted combat. That local sense introduces the white, red, and black horsemen. On 100v, scan 234, the etymology of Pegasus accompanies the uncertain sequence αποτηςπεγης. Wings are expressly interpreted as greater speed, and the writer immediately specifies mercurial spirits called winds, vapors, or clouds. This last explanation is a firmer guide to the passage's physical reading than an unmarked reconstruction of the letters.

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[14] Manuscript 70r and 71v, scans 167 and 170. The companion edition's reading notes distinguish the secure French glosses from the irregular or mixed Greek sequences.

[15] Manuscript 98r, scan 229. The edition retains andros gēnos as the source's sequence and flags the irregular second form. The surrounding French states the intended male–female conjunction.

Taken together, these examples show how names mediate between fable, operation, and doctrine. Their usefulness lies in a stated relation within the book. A lexicon can preserve that relation while allowing an irregular spelling, an uncertain transcription, or an unverified derivation to remain visible.

Places to read

Manuscript 56r; scan 139 Families names the three classes of natural spirits beside a Greek expression. [H001-S139]

Manuscript 70r; scan 167 A Greek sequence is expressly glossed as corruption. [H001-S167]

Manuscript 71v; scan 170 A mixed Greek and Latin-letter sequence is glossed as truth. [H001-S170]

Manuscript 73v; scan 174 The derivation through Hermes includes partly legible Greek. [H001-S174]

Manuscript 98r; scan 229 Androgyne introduces the conjunction of male and female powers. [H001-S229]

Manuscript 98v; scan 230 Mounted combat introduces the three horsemen. [H001-S230]

Manuscript 100v; scan 234 The Pegasus etymology leads to the speed of mercurial spirits. [H001-S234]

Translation in this edition

French glosses such as corruption and truth are translated plainly. The English transliterations diaphthora, alētheia, and andros gēnos identify the readings being discussed; the notes retain the source's spelling problems. They should not be read as a claim that every source sequence is standard Greek.

The partly legible expression at scan 174 remains marked as such. The Pegasus reading is qualified in the companion apparatus. Where the French expressly provides a sense—mounted combat, for example—that sense explains the local image without silently repairing the source word.

Attested forms

noms grecs

Attested: H001-S229. The source calls the two expressions the Greek names of man and woman.

étymologie

Attested: H001-S234. The derivation of Pegasus precedes the explanation of mercurial speed.

signifie

Attested: H001-S174. Hermes is explained as signifying Mercury.

See also

Mercury and the caduceus; Figures, emblems and mysteries; Conjunction, marriage and Rebis; Egyptians, Hebrews and cultural lineages; Horsemen, eclipse and the Euphrates; Hermes and Trismegistus.

Secrecy, oath and the recipient

secret, secret; *serment*, oath; *silence*, silence

At a Glance

The word. Secrecy is the obligation to preserve a knowledge entrusted to a qualified person. Oath and silence bind the recipient; reverence governs even the manner of an authorized explanation.

In the book. The opening adapts biblical curses to the disclosure of the art, then blesses the worthy recipient. Later passages make secrecy the consequence of possessing the first principles and distinguish transmission in figures from indiscriminate publication.

In this edition. Secret, oath, and silence preserve separate parts of the source's demand. Its repeated warnings remain repeated, and the identities invoked as models of silence are retained as its own attributions.

A place to read. Read the opening at 1r, scan 15, together with 3v, scan 20, and the author's gloss on the forbidden recipients at 77r, scan 183.

Meaning

The book calls its knowledge secret both because it is difficult to comprehend and because its possession creates an obligation to withhold it. The opening is concerned with who may receive an explanation and with the reverence in which it must be given. An unworthy recipient and an irreverent explanation can each profane the art.

An oath makes the recipient responsible for what has been entrusted. Silence is the continuing conduct that follows. These words concern the relation among a teacher, a secret, and a future possessor. They also bear on the book's own act of explanation: the source reveals features of the work while repeatedly marking a limit upon their disclosure.

Use in the book

On 1r, scan 15, the attributed priest commands the reader to keep the deepest secrets of the cabalistic art in the heart. The warning concerns both disclosure to unworthy people and explanation with insufficient decorum. The force of the language extends beyond a neutral instruction to be

discreet: the source introduces anathemas so dreadful that even a penetrating mind is said to have difficulty grasping them.

Maranatha is repeatedly joined to curses upon city, countryside, children, cattle, flocks, barns, and houses. Plague, fever, heat, cold, and malignant seasons follow. The catalogue adapts the language of Deuteronomy's covenant curses to the custody of the art. This gives secrecy a religious sanction and makes its violation bear upon bodily and communal life.[16]

The opening also invokes the silence of Pythagoras and Hippocrates. The manuscript presents them as authorities for reserve; the comparison does not establish the immediate ancient source of this particular injunction. What matters in the sentence is the demand for a silence exemplified by prestigious philosophical and medical names.

The account on 3r, scan 19, describes an inviolable oath and the furnace science God entrusted to the recipients. Its following consolations urge patience and conduct. On 3v, scan 20, the attributed teacher communicates vessels, degrees of heat, and successive colors, then exacts profound silence, especially from priests and scribes. The book therefore associates practical instruction with a restriction on its onward transmission.

The blessing then addresses whoever may become priestly or wise recipient of the secret. The change of address draws the present reader into the obligation. The reader's imagined possession of a treasure is prepared through blessings of increase and inheritance, following the threats against profanation. Both movements shape the conditions under which the explanation can be received.

On 14r, scan 45, possession of the natural principles is said to leave nothing more to seek. Once the single thing has been acquired, only the silence of Pythagoras and Hippocrates is needed. Silence here follows success. It is a condition attached to the knowledge that lets art complete quickly what nature accomplishes over long periods.

The return to transmission on scans 182–183 explains why figures are appropriate to such knowledge. Philosophers left the science in models and riddles, and it has consequently been transmitted more than known. The next side refuses to cast the secrets to dogs. The author immediately glosses that image as communicating them to the first comer or to people who would despise or ridicule them. His own explanation makes the criterion a judgment about reception, rather than leaving dogs as an unexplained symbolic animal.[17]

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[16] Compare Deuteronomy 28:16–22 with the opening catalogue in manuscript 1r and following sides. The source reuses covenantal curse language to enforce secrecy about the art. Its assertion that Maranatha is Greek and Arabic is retained but qualified in the companion edition; compare 1 Corinthians 16:22.

[17] Compare Matthew 7:6 with manuscript 77r, scan 183. The manuscript itself interprets dogs as recipients who would think little of the secrets or ridicule them.

These passages show the pressure within the explanatory undertaking. To teach the work is to disclose something of its powers, but to entrust it is also to regulate its use and reception. The repeated demand for silence is consequently part of the book's account of knowledge, virtue, and authority. It should be followed through that argument rather than omitted as an incidental preface.

Places to read

Manuscript 1r; scan 15 The initial command, anathemas, Maranatha, and invoked silence of Pythagoras and Hippocrates. [H001-S015]

Manuscript 3r; scan 19 An inviolable oath guards the entrusted furnace science. [H001-S019]

Manuscript 3v; scan 20 Practical instruction and the recipient's blessings follow an oath of silence. [H001-S020]

Manuscript 14r; scan 45 Silence remains the duty of the successful possessor of the single thing. [H001-S045]

Manuscript 76v; scan 182 Knowledge is transmitted through models and figures without necessarily becoming known. [H001-S182]

Manuscript 77r; scan 183 The author explains the recipients signified by dogs. [H001-S183]

Translation in this edition

Oath renders serment and silence renders silence. Their relation is not collapsed into one word for secrecy. The English also keeps the demand for decorum and respect alongside the question of who receives the explanation: the source regulates both the recipient and the manner of teaching.

Maranatha is retained, while the companion note distinguishes the manuscript's interpretation from the expression's biblical setting. The curses remain attributed to the book's voice. The translation preserves their repetitions because the insistence is part of their force. At scan 183 the author's gloss upon dogs is translated with the figure, so that its explicitly stated meaning remains available.

Attested forms

secret

Attested: H001-S019; H001-S020. A guarded knowledge is entrusted and may fall into the recipient's hands.

serment

Attested: H001-S019; H001-S020. The oath binds the recipients of instruction.

silence

Attested: H001-S015; H001-S020; H001-S045. Silence is required at the opening, in the account of teaching, and after possession of the principles.

chiens

Attested: H001-S183. The author glosses the figure as indiscriminate or contemptuous recipients.

See also

Anathema and Maranatha; Cabala and cabalistic science; Abraham the Jew and the attributed book; Patriarchal blessings and transmission; Prayer, exorcism and holy names; Theory, judgment and the royal road; Teaching, inheritance and secret schools; Charity, treasure and the artist's duties.

Sensible species and knowledge

espèces sensibles, sensible species; *fantômes*, phantasms; *image*, image

At a Glance

The word. Sensible species are the forms or representations through which the senses make things available to understanding. Sensible here concerns perception; species does not mean a biological kind.

In the book. The author argues that even celestial mysteries enter a mortal mind in a natural manner. Mirrors, phantasms, shadows, images, and figures supply the means by which the mind can receive and express them.

In this edition. Sensible species retains the philosophical phrase espèces sensibles. Fantômes is phantasms in this argument about representation, rather than a claim that apparitions must be present.

A place to read. Read 100r–v, scans 233–234: the general account of reception passes directly into questions about the apocalyptic horsemen.

Meaning

Espèce can designate a kind, but in the phrase espèces sensibles it concerns the perceptible form through which an object becomes available to a knower. The manuscript itself explains the function. A mortal human being does not receive a celestial mystery in an unlimited or wholly unfamiliar manner: whatever is understood appears through the representation of something already encountered by the senses.

The accompanying vocabulary includes miroir, fantômes, ombres, images, and figures. These are connected means of representation, not five substances that the author asks the reader to extract. Their relation is established by the claim that everything received is received according to the manner of its receiver. What reaches the human spirit therefore takes a mortal and natural form.[18]

Use in the book

The argument arises in the defense of sacred natural theology. On 99v, scan 232, the author distinguishes that study from what every Christian must know for salvation. He then defends nature as a means of revelation. The next side explains why such a means is necessary: nothing above nature can be infused into a mortal human being without sensible species.

The source says that the human spirit understands celestial mysteries in a mortal and natural manner. That qualification is not an admission that the subject has become merely ordinary. It explains the manner in which a subject beyond the receiver's capacity can become apprehensible. The representation is proportioned to the receiving mind.

The author extends the point from supernatural things to natural ones. Figures are needed to conceive both. What enters the spirit, whether from the Father of lights above or from the foot of mountains below, is comprehended beneath a representation of something once seen, heard, touched, or tasted. His list makes perception the common route of reception without making all perceived things have the same rank or origin.

The sentence continues on 100v: nothing reaches us, is understood by us, or is expressed outwardly except through some image or species, apprehended by its figure or character. The three acts—receiving, understanding, and expressing—give the figures more than an ornamental office. They make a subject available for thought and for communication.

The transition into the horsemen's interpretation shows the practical consequence. The author asks what the differently colored horses, weapons, ornaments, fallen people, and surrounding clouds mean in the philosophical work and in a metaphysical sense. These are visible things whose features can carry a further explanation. Pegasus's wings then express increased speed; the author expressly turns from literal horses to mercurial spirits, called winds, vapors, or clouds.[19]

The sequence gives a useful rule for reading the entire book. An image must first be apprehended as something represented; its particular features

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[18] Manuscript 100r, scan 233. The maxim about reception is given as a philosophical principle without a named author. It should not be assigned to an immediate source solely because similar formulas occur elsewhere.

[19] Manuscript 100v–101r, scans 234–235. The author's Pegasus etymology is qualified in the companion edition. His explicit explanation of wings as increased speed remains intelligible independently of the uncertain Greek sequence.

then guide the explanation of another subject. The account does not license an arbitrary meaning for any object. The proposed connection has to be followed through the feature, operation, or relation that the author actually specifies. Thus wings matter because speed is being explained, while a sword elsewhere matters because cutting or dissolving is the action under discussion.

Places to read

Manuscript 99v; scan 232 The author distinguishes obligatory faith from the study of sacred natural theology and defends nature as a vehicle of revelation. [H001-S232]

Manuscript 100r; scan 233 The receiver's manner determines how celestial mysteries are conceived through sensible forms. [H001-S233]

Manuscript 100v; scan 234 The account of images continues, followed by the questions about the horsemen and the interpretation of Pegasus's wings. [H001-S234]

Manuscript 101r; scan 235 The white horse and arrow are interpreted through volatile, penetrating mercurial power. [H001-S235]

Translation in this edition

Sensible species keeps a technical vocabulary that would disappear if it were rendered simply impressions or pictures. The phrase remains explained by the source's own account of receiving, conceiving, and expressing. Elsewhere espèces can concern kinds or forms; the adjective and the argument determine the sense here.

Phantasms translates fantômes in the discussion of mental representations. The English does not replace it with ghosts, which would decide a different question about the presence of spirits. Figure, image, and character likewise remain available as distinct English terms, even where the argument closely associates their functions. The continuation across scans 233–234 is retained so that the relation between the general principle and the concrete interpretation remains visible.

Attested forms

espèces sensibles

Attested: H001-S233. The phrase identifies the perceptible forms required for reception and understanding.

fantômes

Attested: H001-S233. The term is used among the means of conceiving things through representation.

image

Attested: H001-S234. An image or species is apprehended through the figure or character in which it is clothed.

See also

Figures, emblems and mysteries; Faith, reason and proof; Book of nature, characters and veils; Analogy, representation and identity; Form, idea and species; Saint John and apocalyptic interpretation; Horsemen, eclipse and the Euphrates.

Theory, judgment and the royal road

théorie, theory; *raison*, reason; *jugement*, judgment; *voie royale*, royal road; *chemin royal*, royal road

At a Glance

The word. Theory opens a path of understanding; reason and judgment intervene in interpreting what art and nature disclose. The royal road is the author's image for a direct route through connected principles and subjects.

In the book. The book gives a route from alchemy through magic to Christian cabala, uses an angelic arrangement as a comparative guide, and later joins experience, theory, reason, and judgment in the interpretation of prepared matter and figures.

In this edition. Theory retains théorie without reducing it to a merely speculative opinion. Royal road follows voie royale or chemin royal where the route is expressly named. The author's distance from a reported arrangement remains visible.

A place to read. Read 84r–v, scans 197–198, where art and theory disclose through fire while reason and judgment make the table intelligible.

Meaning

The manuscript's theory concerns an intelligible account of the work. It can open the way to what a figure or operation discloses, while reason and judgment permit the reader to apprehend the relation. The word belongs to the activity of understanding a prepared subject and an interpreted representation.

The royal road names a route rather than a separate material. It appears in accounts of learning and in a comparative ordering of celestial and natural functions. Its recurrence connects different parts of the book through the promise of direct access to principles. The local explanation still determines what that route consists in.

Use in the book

On 13r, scan 43, alchemy is called the first royal road to the Egyptian sciences. It discloses nature's hidden secrets, then leads to magic and Christian cabala. The next side assigns operation to nature's teaching, speech to angels, and sacramental communication to Christ. The route joins stages of learning while preserving different modes of instruction.

On 14r, scan 45, the author opposes knowledge through causes to knowledge through effects and makes the acceleration of nature's long operations depend on understanding causes and principles. This gives the royal road an epistemic requirement: to follow it is to grasp the grounds of a work, rather than merely to observe that a result is claimed.

The angelic arrangement on 53v, scan 134, provides a revealing qualification. The author says that it seems of little use to the immediate subject and is not his own opinion, yet he includes it because it permits a corresponding order to be recognized in the intellectual, celestial, and elemental worlds. Through that comparison, he says, the straight royal road can reach nature's secrets and divine mysteries. A reported arrangement can thus serve an explanatory comparison even while the writer marks his distance from its authority.[20]

On 81v, scan 192, experience becomes the guide along the royal road. It reveals an incorruptible spirit known through several names in living, animal, mineral, and metallic subjects. The route is associated with the recognition of a principle through different manifestations. The naming sequence's compressed grammar remains important; the author's confidence in the route should not be used to supply a missing domain-name.

On 84r–v, scans 197–198, art and nature are said to make the apocalyptic mystery perceptible. Art and theory disclose truth through fire; theory opens the path, and reason and judgment intervene. The author compares the result with objects returning their images before a mirror. Understanding therefore involves a prepared subject and a capacity to judge the representation, rather than the unaided inspection of a drawing.

The fable that follows is immediately read through the preparation of the first principles. The principles are no longer raw as in the early tables but worked according to art and formed into Mercury or white sulfur. This contrast gives theory an ordered subject: the same broad names refer to different conditions along the work. Judgment is needed to recognize which condition the present figure describes.[21]

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[20] Manuscript 53v, scan 134. The author says that the arrangement is not his own opinion before explaining its comparative value. The two statements should be read together.

[21] Manuscript 84v, scan 198. The source pairs Hesione with Perseus, and the companion edition retains those names. Its argument about preparation can be followed without silently replacing the fable with a more familiar pairing.

The royal road's recurrence should therefore be followed through its successive settings: ordered instruction, the recognition of correspondences, the authority of experience, and the interpretation of prepared matter. The phrase promises continuity among those activities. It does not remove the distinctions or difficulties that the author records within them.

Places to read

Manuscript 13r; scan 43 Alchemy is the first royal road, leading through nature toward magic and Christian cabala. [H001-S043]

Manuscript 13v; scan 44 The stages of instruction have distinct teachers and modes. [H001-S044]

Manuscript 14r; scan 45 Knowledge through causes is joined to art's accelerated operations. [H001-S045]

Manuscript 53v; scan 134 A reported angelic arrangement serves a comparative royal road, despite the author's stated distance. [H001-S134]

Manuscript 81v; scan 192 Experience leads along the road to an incorruptible spirit. [H001-S192]

Manuscript 84r; scan 197 Art and nature make the mystery perceptible through recommended figures. [H001-S197]

Manuscript 84v; scan 198 Theory, reason, judgment, and a mirror comparison introduce principles prepared according to art. [H001-S198]

Translation in this edition

Theory, reason, and judgment translate théorie, raison, and jugement in the connected passage at scan 198. Keeping all three words allows the reader to follow the different terms the source brings to the act of understanding. Royal road translates voie royale and chemin royal rather than replacing its recurring image with a general phrase such as method.

The companion English also retains the author's explicit distance from the angelic arrangement on scan 134. Its comparative usefulness is not made into an endorsement he does not give. At scan 192 the uncertain coordination of the domain-names is preserved, and at scan 198 [inner chamber?] retains the qualified reading of ruelle. Theory and judgment operate within those textual limits.

Attested forms

voie royale

Attested: H001-S043. The route is named in accounts of instruction, correspondence, and experience.

chemin royal

Attested: H001-S134; H001-S192. The same route-image appears in the comparative ordering and the appeal to experience.

théorie

Attested: H001-S198. Theory opens the path in the explanation of the prepared figure.

raison

Attested: H001-S198. Reason intervenes with judgment.

jugement

Attested: H001-S198. The term concerns the apprehension of the table's truth.

See also

Art, nature and the work; Cabala and cabalistic science; Figures, emblems and mysteries; Philosopher and Hermetic science; Faith, reason and proof; Experience, trial and testimony; Book of nature, characters and veils; Teaching, inheritance and secret schools; Angels, intelligences and hierarchy.

Art, nature and the work

Art, nature and the work

art, art; skilled operative knowledge; *artiste*, practitioner of the work; *nature*, nature; *œuvre*, work; *industrie*, skill; resourceful application

At a Glance

The word. Art is skilled knowledge applied to a material work; nature supplies the principles, powers and conditions that make the work possible. The artiste is its practitioner, whose industry joins understanding to sustained preparation.

In this book. The author makes art follow nature, accelerate it and sometimes perfect its subject beyond nature's ordinary outcome. He also insists that the work's end is truth, moral knowledge and charitable use, not unlimited wealth alone.

In this edition. The edition renders artiste as practitioner when modern visual artistry would mislead. Art and nature remain separate terms even where their action cooperates; work preserves œuvre as the organized undertaking and its prepared result.

A place to read. Read manuscript 132v, scan 300, where nature knows elemental weights and dispositions while art multiplies tincture for communication to other subjects.

Meaning

Art in this book is not opposed to material reality as mere invention. It works through known causes, suitable subjects, proportion and preparation. Its success depends on what nature makes available, but it is not exhausted by passively waiting for natural processes to reach their ordinary end.

The work can mean the undertaking, an operation within it or its produced subject. That range explains why the source moves from the artist's labor to the stone's powers without introducing an entirely unrelated topic. A lexicon should keep the operative sequence and its intended outcome in relation while distinguishing them.

Industry names the practitioner's resourcefulness and sustained skill. It belongs with subtle understanding, trial, patience and care, not simply with mechanical exertion. The author repeatedly denies that an unprepared or indiscriminate action becomes effective merely because it uses the correct material-name.

Use in the book

The early royal road begins with nature and chemistry before magic and Christian cabala. Nature teaches by operating, angels by speaking and Christ by sacramental communication (13r–13v; scans 43–44). The distinctions make practice a source of instruction without making every mode of knowledge the same.

The practitioner is warned against taking elevated titles at the beginning. Knowledge must be through causes rather than effects, and this causal grasp is said to let art accomplish quickly what nature requires centuries or millennia to complete. The author then directs attention to a single thing containing all, whose hidden features can be disclosed through other related things (14r–14v; scans 45–46).[22]

The apparatus account makes art proportionate to its subject. Oak, ashes and the philosophical egg maintain a light, equal, continuous fire; a greater fire is required at the beginning of the preparation (29r; scan 79). This is an account of controlled conditions, though the witness does not supply enough measurements for a complete procedure.

Later the author limits the practical inquiry to principles accessible to human operation under nature's guidance. The metallic spirits, not every common element indiscriminately, are the pertinent subjects (77r–77v;

[22] H001-S044 continues into H001-S045: the warning about taking titles at the beginning precedes the demand for causal knowledge. The page boundary should not turn the warning into an endorsement of premature titles.

scans 183–184). Art therefore selects and prepares what it can use, while the wider natural order remains the source and guide of its powers.

The theological transition gives the artist's work a moral end. Grace and nature guide him toward love and knowledge of God, contentment and freedom from acquisitive anxiety. The treasure is to support hospitals, strangers, widows and orphans rather than prestigious offices or estates (79r–80r; scans 187–189a). These are the author's explicit duties for the successful practitioner, not an editorial moral added to the material account.

The apocalyptic discussion denies immediate success to those who have tasted physics and chemistry only at the lips. Labor and deep meditation must overcome the Hercules-like monsters of laziness, license and rashness (87v; scan 206). Its hero is an image of disciplined knowledge applied in difficult operations.

The final distinction of active and passive qualities identifies what art seeks beyond an already perfected body. A subject capable of communicating its perfection to others must be raised to exceptional purity, subtlety and penetration. Art is said to accomplish in a moment what nature would not in a thousand years (119r; scan 273). The claim is the author's, but the intended difference between receiving and imparting perfection is clear.

The late stone account divides responsibilities more carefully. Nature unites pure sulfur and homogeneous mercury inseparably and knows the elements' weights and dispositions. Art must multiply tincture in the subject so it can be communicated indefinitely (132r–132v; scans 299–300). Cooperation includes distinct tasks rather than a simple replacement of nature by art.

The closing defense rejects vain furnace-centered chemistry directed toward deceptive metallic tinctures. Its preferred art seeks God, truth and moral-Christian philosophy (138v; scan 314). This contrast prevents the technical ambition from being summarized as the acquisition of gold alone, even though gold remains a central material example.

Places to read

Manuscript 13v; scan 44 Three distinct modes of instruction: nature, angels and Christ. [H001-S044]

Manuscript 14r; scan 45 Causes, skill and the claim of accelerating natural time. [H001-S045]

Manuscript 29r; scan 79 Controlled sustained heat around the philosophical egg. [H001-S079]

Manuscript 77r; scan 183 The principles accessible to human art under nature's guidance. [H001-S183]

Manuscript 79v; scan 188 The artist's contentment and purpose in possessing the treasure. [H001-S188]

Manuscript 87v; scan 206 Labor and meditation oppose superficial acquaintance. [H001-S206]

Manuscript 132v; scan 300 Nature and art's distinct contributions to tincture. [H001-S300]

Manuscript 138v; scan 314 The moral distinction between favored chemistry and vain furnace practice. [H001-S314]

Translation in this edition

Art remains art in its broad sense of skilled, reasoned making; industrie is skill or resourceful application. Artiste is translated as artist or practitioner, denoting skilled operative work rather than exclusively a painter or sculptor. The adjective subtle can apply to both the material's fineness and the worker's intelligence, with context distinguishing them.

The unfinished clause about the artist's use of time at scan 187 is not completed from the next side's new question. Its incompleteness is a feature of the witness, not a gap the lexicon should fill with an invented rule for conduct.[23]

Attested forms

art

Attested: H001-S045; H001-S183; H001-S300. Skilled operative knowledge working with natural principles.

artiste

Attested: H001-S187; H001-S188; H001-S218; H001-S298. The practitioner whose labor and purposes are under discussion.

industrie

Attested: H001-S045; H001-S066. Resourceful skill linked to causal knowledge and difficult conjunction.

œuvre

Attested: H001-S031b; H001-S067; H001-S188. The undertaking, operation or prepared subject according to context.

See also

Chemistry and alchemy; Operations and preparation; Natural magic and alchemical access; Experience, trial and testimony; Purity, homogeneity and heterogeneity; Charity, treasure and the artist's duties.

[23] H001-S187 ends n'emploiera son temps, and H001-S188 begins a new question. The main edition does not supply a missing completion.

chimie, chemistry in the source's historical range; *alchimie*, alchemy; *science hermétique*, Hermetic science; *chimie spagirique*, spagyric chemistry

At a Glance

The word. Chemistry is explicitly explained as separation of pure from impure by fire. Alchemy is named earlier as the royal road into hidden natural knowledge, then natural magic and Christian cabala. The words have overlapping but locally distinguished roles.

In this book. The book uses chemical operation to interpret materials, myths and religious mysteries. It ends by opposing its truth-directed chemistry to a spagyric practice characterized as vain furnace labor and deceptive metallic tincture.

In this edition. The edition keeps chemistry and alchemy where the French changes words, preserving historical breadth without silently giving chimie its modern disciplinary limits or making it a purely immaterial spiritual exercise.

A place to read. Read manuscript 73v, scan 174, for the direct definition, and 138v, scan 314, for the author's concluding distinction of favored and rejected chemistry.

Meaning

The source's chemistry has a material basis: bodies, fire, separation, elements, spirits, salts, metals and tinctures. Its purpose reaches beyond them into knowledge of higher orders and divine mysteries, but those ambitions are grounded in claims about preparation and observation.

The word's meaning should therefore be read through both its explicit definition and its uses. Separation by fire is the clearest formulation, yet the book also makes chemistry expose hidden natural relations, illustrate incorruptibility and give sensible support to faith. A modern disciplinary label captures only part of that range.

Alchemy has a particularly clear place in the early educational sequence. It first discloses nature's secrets and opens the way to magic and Christian cabala. The author does not say that every occurrence of chimie is simply an alternative spelling for that whole sequence, nor does he provide an unrestricted history of the two words.

Use in the book

The title places chemistry beside pharmacy, poetic fables and Christian mysteries according to numbers (scan 9). This framing already makes it one part of a project that crosses ordinary modern boundaries. The later source must determine how those parts interact.

The early exposition calls alchemy the first royal road into the sciences attributed to the Egyptians. Trials upon the first agents of nature make their principles the keys to natural magic and religion. Nature teaches chemistry through operation, while angels and Christ instruct in different modes (13r–13v; scans 43–44). The proposed progression begins with material nature rather than bypassing it.

The mythic chapters display what this natural study looks like. Mercury, sulfur and their preparations explain heroes, serpents, weapons and changing bodies. The author insists that fables hide mysteries visible to a reader who knows the relevant material relations. He also says superficial acquaintance with physics and chemistry will not reach the goal without labor and meditation (87v; scan 206).

The direct definition occurs after the quicksilver argument: the ancients called chemistry the separation of pure from impure as performed by fire. The passage then names Hermetic science and derives its name from Hermes, while mentioning making silver through art (73v; scan 174). Its partly legible Greek is accompanied by the author's own French explanation, not a secure external etymology.[24]

The definition leads into purification of influences and seminal forms. Compounds undergo generation and corruption until a clarified mixture called quintessence is attained, and nature's striving is compared with the last glorification (73v–74r; scans 174–175). The source therefore makes material separation the bridge to higher interpretation, not an expendable image that can be discarded after the religious meaning is announced.

The author also recognizes an interpretive danger. A material figure must not be mistaken for the thing itself; the pure homogeneous spirit used in the analogy is specified rather than every spirit clothed in matter (92r; scan 215). Chemical language supports the inference only through those qualifications.

Near the end he turns to a reader frightened by chemists' black coals and their reputation. The defense does not endorse every named practice. It rejects the spagyric chemistry he portrays as occupied chiefly with charcoal, fire and false metallic tinctures. His preferred chemistry has God and truth as its object and distributes hidden natural and moral knowledge rather than nourishing empty glory, ambition or unlimited wealth (138r–138v; scans 313–314).[25]

The distinction is polemical and belongs to this author. It should not be expanded into a classification of all historical spagyric practitioners, just as the book's material claims should not be certified by applying a familiar

[24] The Greek following art at H001-S174 is only partly legible as απο...ηρμ...; its facsimile is preserved. The author's French derives the name from Hermes, and no reconstructed Greek formula is adopted here.

[25] H001-S314's characterization of spagyric practice is the manuscript's polemic, not an editorial classification of every historical use of the term.

modern scientific name. The lexicon's task is to show what kind of work and knowledge chimie names here, where its limits are stated, and how alchimie enters the stated path.

Places to read

Manuscript Title page; scan 9 Chemistry within the title's joined subjects. [H001-S009]

Manuscript 13r; scan 43 Alchemy as the first royal road to natural secrets, magic and Christian cabala. [H001-S043]

Manuscript 13v; scan 44 Nature teaches chemistry by operating. [H001-S044]

Manuscript 71v; scan 170 Chemical knowledge is invoked as sensible support for hidden mysteries. [H001-S170]

Manuscript 73v; scan 174 The explicit separation-by-fire definition and Hermetic naming. [H001-S174]

Manuscript 74r; scan 175 Purified mixture, quintessence and final radiance. [H001-S175]

Manuscript 87v; scan 206 Superficial chemistry contrasted with labor and meditation. [H001-S206]

Manuscript 138v; scan 314 The author's rejection of vain spagyric practice. [H001-S314]

Translation in this edition

Chimie is chemistry and alchimie is alchemy; the edition follows the source's choice rather than normalizing both to one preferred term. Science hermétique remains Hermetic science, with the source's naming explanation recorded separately from external history.

Spagirique is rendered spagyric only where the manuscript applies the adjective. Its negative portrait remains attributed to the author and is not inserted as the definition of all spagyric chemistry. The difficult negative syntax near the purification examples at scan 174 is likewise retained and noted.

Attested forms

chimie

Attested: H001-S043; H001-S111; H001-S170; H001-S173; H001-S174; H001-S206; H001-S314. The broad natural/operative study, directly defined at scan 174.

alchimie

Attested: H001-S043. The named first royal road in the educational sequence.

science hermétique

Attested: H001-S174. The name explained through Hermes and metallic art.

chimie spagirique

Attested: H001-S314. The particular practice rejected in the closing defense.

See also

Art, nature and the work; Natural magic and alchemical access; Philosopher and Hermetic science; Cabala and cabalistic science; Separation, washing and purification; Experience, trial and testimony.

Natural magic and alchemical access

magie naturelle, natural magic; *magie*, magic; *voie royale*, royal road; *cabale chrétienne*, Christian cabala

At a Glance

The word. Natural magic is a domain of knowledge opened by the first agents of nature and the alchemical work. The manuscript places it within a progression from nature to magic and Christian cabala, not as a free-standing collection of techniques detached from its religious aims.

In this book. The source connects magic with metallic spirits, medicine, sacred figures and the transmission of guarded wisdom. Its examples insist on knowing operative principles before claiming higher titles or understanding concealed mysteries.

In this edition. The edition retains magic, natural magic and Christian cabala as the source's distinct expressions. It does not replace them all with a modern occult category or infer practical instructions absent from the passages.

A place to read. Read manuscript 13r–13v, scans 43–44, where the royal road and the three modes of instruction are stated directly.

Meaning

The author's definition is relational rather than exhaustive. The first natural agents are keys and a door to magic and religion; alchemy first discloses nature's hidden secrets and then leads onward. Magic's meaning therefore depends on the knowledge and powers through which access is obtained.

The stated progression also differentiates sources of instruction. Nature operates, angels speak and Christ communicates himself through sacramental grace. Their connection does not make them one undivided

method, and the text's natural magic should not be equated automatically with every demonic or protective practice it mentions elsewhere.

The word natural matters because the book seeks operative powers in the created order. The metallic subjects have roles in nourishment, change, life and formation. Their elevated significance is argued from what the author believes nature and art make visible, even when the resulting claims extend into theology.

Use in the book

The early guarded tradition requires trials upon natural agents before its first principles can be understood. The author says these principles open natural magic and Christian religion, then calls alchemy the first royal road into the sciences attributed to the Egyptians (13r; scan 43). The source's claims of cultural transmission belong to its own account and require separate evidence if used historically.

The next side gives the progression its modes: natural operation teaches chemistry, angels or a ruling spirit teach magic, and Christ teaches Christian cabala by communicating through grace (13v; scan 44). The author seeks the names philosopher, astrologer, physician and sage, but warns against assuming them prematurely. Causal knowledge and suitable practice must precede the title.

The above–below relation then explains how one thing can reveal another. Celestial and terrestrial powers correspond while occurring in different modes, and the elemental, celestial and intelligible orders are connected through a model (14v; scan 46). This qualification of mode makes the natural path an account of correspondence rather than unrestricted identity.

Medea's explicit interpretation places medicine and natural magic close together. Sulfur of nature, called medicine for all diseases, is consequently described as the practitioner of medicine or natural magic and a foundation of the religion of cabala (24v; scan 68). The personified sulfur carries operative power after a stated preparation; the phrase does not supply a separate magical formula.

The crucified dragon brings physical, magical and religious secrets into one explanation through the brazen serpent and its poison-remedy relation (25r–25v; scans 71–72). The following oak-vessel exposition gives apparatus and heat conditions. Material work and sacred interpretation remain interwoven rather than one replacing the other.

Later the metallic spirits are called the repositories of the ancient sages' science, a model of Christ and foundations of magic and cabala. Their formative powers are distributed across meteors, metals, animals, plants, gems and the salamander in fire, then reduced to fixed and volatile natures (77v; scan 184). The ambitious claim is governed by the source's specific material subjects.

The author's self-reference to a Monas of hieroglyphs of physics, magic and Christian cabala occurs within the account of the universal spirit and the spread of alteration and death (95r; scan 221). The title or description is retained without identifying it with a known work merely because the word Monas is familiar.[26]

The closing favored chemistry directs the art toward truth and moral-Christian knowledge rather than vain wealth. This moral horizon belongs to the same project that began with natural magic's royal road. The entry can show that continuity while leaving unprovided techniques and unverified lineages unfilled.

Places to read

Manuscript 13r; scan 43 First agents, alchemy and the royal road into natural magic. [H001-S043]

Manuscript 13v; scan 44 Nature, angels and Christ teach in different modes. [H001-S044]

Manuscript 14v; scan 46 Correspondence qualified by celestial and terrestrial modes. [H001-S046]

Manuscript 24v; scan 68 Medea/sulfur of nature as medicine and natural magic. [H001-S068]

Manuscript 25r; scan 71 Physical, magical and religious secrets around the serpent emblem. [H001-S071]

Manuscript 77v; scan 184 Metallic spirits as foundations of magic and cabala. [H001-S184]

Manuscript 95r; scan 221 The explicit Monas self-reference. [H001-S221]

Manuscript 138v; scan 314 The moral and truth-directed end of the favored art. [H001-S314]

Translation in this edition

Magie naturelle is natural magic, magie magic, and cabale chrétienne Christian cabala. Their sequence is kept where the source gives it. The repeated royal-road metaphor marks entry and guided inquiry; it does not turn every later operation into a separate level of magical initiation.

The translation distinguishes physicians from natural philosophers where médecins and physiciens occur together. This preserves the book's breadth without pretending the categories always match modern professions. Its invocation of Solomon at scan 184 gives no particular work or passage and remains an attributed authority, not a verified quotation.[27]

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[26] H001-S221 supplies the title-word Monas and its descriptive sequence. The main edition imposes no identification with another surviving book.

[27] H001-S184 invokes Solomon without naming a work or giving a locatable quotation. The lexicon records that limited appeal rather than inventing its source.

Attested forms

magie naturelle

Attested: H001-S043; H001-S068. The explicitly natural domain opened by operative principles and linked to medicine.

magie

Attested: H001-S044; H001-S071; H001-S184; H001-S221. The broader word in instruction, emblem and self-reference contexts.

voie royale

Attested: H001-S043. The early metaphor of access through alchemy.

cabale chrétienne

Attested: H001-S043; H001-S044; H001-S221. The Christian cabala at the end of the stated progression.

See also

Art, nature and the work; Chemistry and alchemy; Cabala and cabalistic science; Philosopher and Hermetic science; Secrecy, oath and the recipient; Monas and the author's other books.

Number, measure and duration

nombres, numbers; *septenaire*, group of seven; *semaine*, week; *mois*, month; *ans*, years; *poids*, weight; measure by weight

At a Glance

The word. Number organizes represented leaves, repeated operations, material and angelic orders, bodily parts, time and multiplication. The title's promise of explanation according to numbers is fulfilled through several different kinds of numerical relation, not one universal code.

In this book. The book uses sevenfold emblems, ninefold orders, changing temporal units, extraordinary natural durations and numerical illustrations of increase. It also explicitly says that the pictured arrangement does not disclose the work's complete operative order.

In this edition. The edition retains the stated counts and periods, including discrepancies and unusual biblical quantities. It distinguishes represented book-pages, manuscript locators, scan numbers and modern edition pagination.

A place to read. Read manuscript 12r–12v, scans 41–42: seven leaves become weeks, days or months in differing local explanations, and the author warns against equating image order with operation order.

Meaning

Numbers have different jobs in the source. A counted set of children or stars can distinguish parts or agents; an ordinal locates a sphere or operation; a duration describes formation; a ratio-like sequence illustrates multiplication. The meaning follows the numbered subject and the relation being asserted.

Measure also includes weight. The garden water remains unrecognized despite visible presence until one observer examines its weight, and the final art/nature account assigns nature knowledge of elemental weights and dispositions. Counting is thus one form of discrimination among others, not a replacement for material knowledge.

The book's ambitious numerical claims should retain their status. Very long natural formation and very rapid artistic preparation support an argument about causal knowledge and acceleration. They are the author's periods and comparisons, not a verified chronological schedule reconstructed by the lexicon.

Use in the book

The title explicitly places its explanation under numbers (scan 9). The model of a represented source-book then supplies leaves and septenaries, while the surviving manuscript supplies its own foliation and the digital witness its scans. These distinct systems are easy to confuse because later headings refer back to pages within the model. A number in such a heading is not a Getty scan locator.

The caduceus discussion initially assigns repeated sublimations seven weeks or forty-nine days through seven leaves. The next side considers leaves as months, then gives a day to the first septenary, a week to the second and a month to the third, with each sublimation taking a day. These changing units are transmitted together rather than harmonized into one schedule (12r–12v; scans 41–42).[28]

The same passage says the caduceus was placed to show diversity, not operative order. Consequently, the numbered arrangement can disclose relations without supplying a reader with a complete sequence. The distinction is part of the book's stated practice of guarded exposition.

The massacre image counts seven children and three pairs of soldiers with different actions. Its explanation assigns seven parts to sulfur and, in another comparison, counts the king with the attendants to correspond to the children (7v and 38r–38v; scans 28 and 101–102). The text does not enumerate all seven sulfur parts in the sentence that names them. Their existence as a counted set should not become an invented list.

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[28] H001-S041–042's time units and disclosure warning are preserved together. The lexicon does not create an operative calendar from their changing statements.

The celestial-natural order is ninefold because first mobile and starry heaven precede the planetary sequence. Its ranks are compared with angelic offices and metallic functions (54v–57r; scans 136–141). The golden apocalyptic lamps and stars supply another sevenfold relation, with gold said to contain seven metals virtually and eminently (78v; scan 186). The two numerical systems answer different questions.

The woman's crown provides a visible difficulty: twelve stars are explained through spirits of the six other stars and metals (86r; scan 203). The witness gives both numbers and does not supply a calculation resolving them. The lexicon records the relation claimed without inventing a missing formula that would make the figures agree.[29]

Duration similarly varies by subject. Fixed bodies take at least a thousand years in earth's beds, while a harmonious mercurial compound requires at least five hundred (78r; scan 185). Art is elsewhere said to do quickly what nature takes centuries or millennia to accomplish and, later, in a moment what nature would not in a thousand years (14r and 119r; scans 45 and 273). These comparisons express the ambition of skilled causal preparation.

The mythic cleaning of Augeas' thousand cattle-stalls over thirty years is accomplished in three days in this witness (50r; scan 127). The multiplication example gives ten to a hundred and a hundred to a thousand (126v; scan 288). Both numbers are source-specific; neither should be silently replaced by a more familiar tale or a modern rate law.

Finally, the claimed experiment gives a small drop acting on four ounces of lead, while the feeding miracle is retold with one loaf and one or two fish (133r and 128r; scans 301 and 291). Their exactness or indefiniteness belongs to the transmitted argument. Fidelity requires preserving what the author counts and how confidently he counts it.

Places to read

Manuscript Title page; scan 9 The title's explanation according to numbers. [H001-S009]

Manuscript 7v; scan 28 Weight distinguishes the elusive water; the emblem counts children and soldier-pairs. [H001-S028]

Manuscript 12r; scan 41 Seven leaves, seven weeks and forty-nine days. [H001-S041]

Manuscript 12v; scan 42 Changing time units and the distinction of diversity from operative order. [H001-S042]

Manuscript 50r; scan 127 Augeas' thousand cattle, thirty years and three-day cleaning. [H001-S127]

Manuscript 78r; scan 185 Thousand-year and five-hundred-year natural formation. [H001-S185]

[29] H001-S203 explicitly gives twelve stars and then the six other astral/metallic spirits. The discrepancy is the source's own.

Manuscript 86r; scan 203 Twelve stars interpreted through six other metallic/celestial spirits. [H001-S203]

Manuscript 126v; scan 288 Numerical illustration of increase in quality and quantity. [H001-S288]

Translation in this edition

Number and count are retained where the source gives them; septenaire is a group of seven. Weeks, months, years and days remain their own units. No temporal unit is silently converted merely to make a table consistent.

The final manuscript side is visibly numbered 140 after the preceding side numbered 139, and its locator preserves that fact. Likewise, the six/twelve star relation, the eighth-part eclipse and indefinite fish count remain the witness's readings rather than corrected canonical figures.[30]

Attested forms

nombres

Attested: H001-S009. The title's organizing expression.

septenaire

Attested: H001-S041; H001-S042; H001-S055; H001-S068. The represented book's sevenfold groups.

semaine

Attested: H001-S042. One temporal reckoning of a group.

mois

Attested: H001-S042. A different stated temporal unit.

ans

Attested: H001-S127; H001-S185. Years in mythic and natural-duration accounts.

poids

Attested: H001-S028; H001-S300. Weight as a means of recognition or elemental proportion.

See also

Septenary and the book's arrangement; Operations and preparation; Multiplication; Metals, planets and correspondences; Experience, trial and testimony; Seven lamps, stars and the Son of Man.

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[30] H001-S225 retains an eighth-part eclipse; H001-S291 retains one loaf and one or two fish; H001-S316 preserves the written final locator 140.

opération, operation; *préparation*, preparation; *première opération*, first operation; *seconde opération*, second operation; *troisième opération*, third operation

At a Glance

The word. Operation names an act or ordered part of the work; preparation makes a subject capable of further action. The manuscript gives several local sequences, including first, second and third operations, while warning that its pictured arrangement does not reveal every practical order.

In this book. Extraction, reduction, sublimation, purification, conjunction and renewed generation are interpreted through changing figures. The later theological headings explicitly align the first operation with nativity, the second with Christ's death and the third with resurrection of king or sulfur.

In this edition. The edition keeps the numbered headings and local qualifications without imposing an external standardized sequence of alchemical stages. Preparation remains a recurring requirement rather than one isolated preliminary act.

A place to read. Read the headings at scans 189b, 212b and 249 together with manuscript 12v, scan 42, where the author says the figures show diversity rather than operative order.

Meaning

A sequence must be reconstructed from explicit statements and their contexts. The book sometimes looks back to an earlier operation, uses a myth to explain several related acts, or returns to principles during a later theological argument. Its order of exposition is consequently not a complete procedural schedule.

Preparation is one of the recurring means of discrimination. A crude subject must be opened, selected, purified or brought into a suitable condition before it can join another subject or act upon a body. Merely naming sulfur, mercury or the stone does not cancel those required changes.

The word operation can also be natural rather than performed by a human practitioner. Nature's generation and maturation are operations that art studies, follows and claims to accelerate. The difference of operator and timescale should be kept visible even when the resulting powers correspond.

Use in the book

The first figure's actual heading names first and second agents together with a first septenary containing preparation (scan 31b). Its prose starts with heavy quicksilver-water and mineral sulfur. Later the changing appearances

of Saturn and the young man show how preparation alters the names and conditions of the subject (9v–10r; scans 34–35).

The caduceus explanation then says that after knowing the matter and completing the stated operation, the artist needs cooking—fire, time and patience. It introduces repeated Mercury sublimations with vitriol and salt and different temporal readings of the represented leaves (12r; scan 41). The next side expressly says the caduceus placement reveals diversity rather than order of operation (12v; scan 42).[31]

The Andromeda account connects first solution of bodies into water and sublimation into white sulfur; an adjacent name is called first sulfur of nature indicating the second operation (23r; scan 65). These are local explanatory statements, not a warrant to replace all later numbered headings with one unchanging table.

The crucified dragon supplies conditions of preparation through oak, ashes, philosophical egg and sustained fire. Its head signifies a greater fire needed at the beginning, while the apparatus supports continuing moderate heat (29r; scan 79). A stated difference of beginning and continuation is preserved without filling the witness's missing measurements.

At the theological transition the author says the principal preparations are not sufficiently apparent in the preceding figures. He returns to them to disclose religious truth after treating the poets' fables and Egyptian figures (79r–79v; scans 187–188). This explains why later exposition can repeat or rearrange material principles: its declared purpose has changed from one set of comparisons to another.

The Incarnation heading names the first operation as the stone's nativity (scan 189b). The passage follows the relation of fixed golden and volatile mercurial spirits through pure conception. The second-operation heading then states that it can be symbol and proof of Christ's death, beginning with fixed incorruptible gold taking a passible body (90v–91r; scans 212b–213).

The third-operation heading is more specific: the resurrection of King or sulfur figures Christ's Resurrection allegorically (107r; scan 249). Its opening seeks new life's seeds among the remnants of death and corruption. The headings give a secure authorial threefold relation, while their analogical language and differing formulations should not be flattened into identity of every physical and sacred event.

The final multiplication is separately developed through resolving and coagulating and the comparison with the Eucharist (126v and scan 290). Calling it a further major treatment is justified; labeling it an attested fourth operation would go beyond the heading. The lexicon keeps the actual named sequence and marks modern organizational choices as editorial.

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[31] H001-S042 explicitly discloses diversity rather than order. Its shifts among temporal units are preserved and do not justify a harmonized recipe-calendar.

Across the work, preparation is what enables an agent to retain and communicate its powers: impurities are removed, natures discriminated, volatile partners joined and active qualities made effective. This gives the diverse local operations a shared purpose without pretending that the book offers a fully disclosed recipe.

Places to read

Manuscript 8r; scan 31 The first figure's heading names agents and preparatory septenary. [H001-S031b]

Manuscript 12r; scan 41 Cooking, time, patience and repeated sublimations. [H001-S041]

Manuscript 12v; scan 42 The figures show diversity rather than operative order. [H001-S042]

Manuscript 23r; scan 65 First solution, white sulfur and the locally named second operation. [H001-S065]

Manuscript 29r; scan 79 The fire conditions around the philosophical egg. [H001-S079]

Manuscript 80r; scan 189 First operation as the stone's nativity and Incarnation figure. [H001-S189b]

Manuscript 90v; scan 212 Second operation as possible symbol and proof of Christ's death. [H001-S212b]

Manuscript 107r; scan 249 Third operation as the resurrection of King or sulfur. [H001-S249]

Translation in this edition

Opération remains operation, préparation preparation, and the ordinals are retained where the witness gives them. The edition does not supply an ordinal merely because a later treatment follows an earlier one. Chapter titles remain the author's actual titles rather than editorial reconstructions.

The represented source-book's leaves and septenaries are distinguished from Getty scan numbers and the manuscript's foliation. A reference to the fourth page within the model is not scan 4 of the surviving witness.[32]

Attested forms

opération

Attested: H001-S041; H001-S042; H001-S065; H001-S075. The named act or local stage of the work.

[32] H001-S026b describes a represented book whose numbered pages and leaf groups are internal to that model. They must remain distinct from this witness's scan locators.

préparation

Attested: H001-S034; H001-S079. The subject's preparation or the conditions enabling it.

première opération

Attested: H001-S189b. The explicit nativity/Incarnation heading.

seconde opération

Attested: H001-S212b. The explicit death-comparison heading.

troisième opération

Attested: H001-S249. The resurrection of King/sulfur in the third-operation heading.

See also

Septenary and the book's arrangement; Number, measure and duration; Sublimation; Solution and reduction; Conjunction, marriage and Rebis; Multiplication.

Matter, form and life

Accident and quality

accidents, accidents; acquired qualities; *forme accidentelle*, accidental form

At a Glance

The word. An accident is a condition or quality possessed by a subject; accidental does not mean unplanned or insignificant.

In the book. The term joins descriptions of celestial administration, the changing appearance of metals, and the future qualities of glorified bodies.

In this edition. Accident and accidental are retained where the French uses them. The accompanying nouns explain their particular force.

A place to read. Read scan 272, where the author himself restates accidents as qualities and conditions.

Meaning

The most useful definition occurs within the manuscript rather than in a philosophical dictionary. At scan 272 the author calls the accidents of a nature its qualities and conditions, listing purity, light, fixity, and subtlety or marked penetrability. An accident here is something that can characterize a thing without exhausting what that thing is. The distinction matters because the book repeatedly asks how a substance can acquire a new mode

of existence while remaining itself. It is not a distinction between an important essence and a collection of negligible details: these conditions may determine whether a body suffers, penetrates other bodies, or exhibits the glory of renewed nature.[33]

Quality has a wider reach than accident. The writer speaks of elemental qualities, contrary powers, bodily capacities, and the glorious conditions acquired through purification. One should therefore read the noun together with its subject and its stage in the argument. The classification is functional and sometimes mobile. The same quality that identifies an impure mixture in one passage may, when purified and proportioned differently, serve an account of perfection in another.

Use in the book

In the angelic correspondence at scans 134–137, accidental power and accidental form concern the organization of individual living things. The fourth angelic order and the sphere of Jupiter are associated with vital, animal, sensory, and nutritive spirits and with respiration. Accidental form is thus connected to the operations and organs through which a particular creature lives. The passage does not present a complete technical definition; it assigns offices within an analogy between the intellectual heavens and elemental nature. Its value lies in showing that accidental can name the differentiated execution of life, rather than mere superficial appearance.

The decisive metallic example comes at scan 214. Gold dissolved in the relevant medium can receive the qualities of water, air, earth, fire, spirit, salt, mercury, sulfur, and other things without losing its essence as metallic gold. This creates an explanatory distinction between persistence of substance and variability of qualities. Yet the author immediately warns against the triumphal use of such an example by half-philosophers who claim to prove the immortality of the soul. The distinction supplies an analogy; it does not make every inference from gold to the soul secure.[34]

At scan 239 exterior qualities are said to constitute accidental form and to be inessential to the generation of perfect metals. The operative emphasis falls instead upon pure, homogeneous spirits and long coction within the veins of the earth. Reading this together with scan 214 prevents a common mistake. A metal may assume many qualities without changing its essence, but the perfection of its generation is not consequently explained by the mere accumulation of those qualities. The writer distinguishes exterior conditions from the purified agency that produces the desired body.

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[33] Hogart Manuscript 3, scans 272 and 277. The explicit phrase qualités et conditions at 272 governs this entry's account of accident; the later phrase cause accidentelle has a different, causal application.

[34] Hogart Manuscript 3, scan 214. The writer's caution about the inference from metallic persistence to the soul's immortality must be read with the example, rather than omitted from it.

The late discussion of ashes and renewed forms changes the emphasis once more. At scan 272 matter seeks qualities from heaven, its first father. Those qualities make it luminous, fixed, pure, and penetrating: conditions compared to those of a glorified body. At scan 277 renewed animals, plants, and minerals provide blessed spirits with an accidental cause of happiness. Here accidental marks a contributory cause of joy in the contemplation of divine works. It does not make that joy false, nor does it identify created things with the ultimate cause of blessedness. The word remains relational: a quality belongs to a subject, an instrumental cause contributes to an end, and neither should be substituted for the whole explanation.

Places to read

Manuscript 53v; scan 134 Accidental and individual power within the ninefold angelic arrangement. [H001-S134]

Manuscript 55r; scan 137 Accidental form associated with organs, vital functions, and Jupiter. [H001-S137]

Manuscript 91v; scan 214 Gold acquires diverse qualities while retaining its metallic essence; the proposed inference about the soul is challenged. [H001-S214]

Manuscript 103r; scan 239 Exterior qualities distinguished from the pure spirits required for metallic generation. [H001-S239]

Manuscript 118v; scan 272 Accidents explicitly restated as qualities and conditions of renewed matter. [H001-S272]

Manuscript 121r; scan 277 Renewed creatures as an accidental cause of blessed spirits' happiness. [H001-S277]

Translation in this edition

The translation keeps accident even when condition would sound more immediately natural, because the writer deliberately places it beside essence, form, and quality. At scan 272 the explanatory paraphrase is translated as well, allowing the reader to see how the text understands its own terminology. Accidental should not be expanded into nonessential in every occurrence: that rendering would decide in advance questions that the particular sentence must settle.

When the term appears in a theological comparison, its force is reported as the author's claim. The lexicon does not turn an accidental cause into a comprehensive doctrine of beatitude, nor does it assimilate every use to a single scholastic system. The recurring distinction between what a thing is and the conditions under which it operates is enough to connect the passages without erasing their differences.

Attested forms

accidentelle

Attested: H001-S134; H001-S137; H001-S239. Feminine singular, qualifying force or form; the relevant noun determines the local sense.

accidents

Attested: H001-S214; H001-S272. Plural noun naming the qualities received by a substance or nature.

cause accidentelle

Attested: H001-S277. A contributory cause of the happiness of blessed spirits, supplied by renewed created works.

See also

Form, idea and species; Body; Elements and elemental qualities; Perfection, renewal and glorification; Purgatory, beatitude and eternal suffering.

Agent and patient

agents, agents; acting powers; *principe agent*, active principle; *principe patient*, receptive principle

At a Glance

The word. An agent acts upon something; a patient receives an action or alteration. Patient is a technical relational noun here.

In the book. The terms organize natural operations, the changing sexual functions of metals, and the capacity of bodies to receive pleasure or torment.

In this edition. Agent, patient, active, and passive are preserved as distinct forms rather than being flattened into cause and effect.

A place to read. Read scan 237, where solar and lunar principles exchange active and receptive functions according to concealment or manifestation.

Meaning

The pair names roles within an interaction. It does not establish that one substance must always act and another must always receive. The manuscript can associate activity with fire and air and receptivity with earth and water, yet its account of metals makes the roles reversible. This flexibility is essential to the work. The artist must know how a subject behaves under a particular preparation, not merely attach an unchanging masculine or feminine label to its name.

The related vocabulary of passibility concerns the capacity to receive an impression or suffer alteration. Such receptivity can enable generation, dissolution, or nourishment, but can also expose a body to pain. Agent and patient therefore occur in an argument whose moral and theological applications remain connected to its account of natural powers. Their use should not automatically be reduced to laboratory chemistry or, in the other direction, treated as purely figurative language.

Use in the book

The first agents of nature appear at scan 43 as the keys and doorway to natural magic and Christian religion. Knowledge of them requires trials and preparation rather than the unaided reading of a secret vocabulary. The passage places alchemy first on a royal road leading through nature toward higher knowledge. It gives no universal list at that point. The agents are identified through the acts and materials explained in subsequent figures, which is why a lexicon should preserve the openness of the phrase instead of replacing it with a formula.[35]

The mythological exposition at scan 111 illustrates an acting power through destructive animals. Serpents, the boar, and the bull signify mercurial water whose dissolving virtue meets no resistance. The active role is understood from what the water does to its subject. This same mercurial medium may elsewhere be water, seed, spirit, or a participant in marriage. The identity of a named material does not by itself settle which role it occupies in a specific operation.

At scan 237 the author states that every metal contains both sexes and has a hermaphroditic nature. The sun performs the woman's function in darkness and the male's in daylight; the moon acts secretly as the agent and openly as the patient. The contrast between hidden and manifest action is more important than a fixed equivalence of sun with man and moon with woman. The writer criticizes indiscriminate marriages of different seeds, requiring the artist to recognize and separate natures before making the legitimate conjunction. Agency depends upon such discrimination, not upon the multiplication of ingredients.[36]

The discussion of suffering makes the relation more severe. Scan 168 describes a patient subject capable of receiving qualities, while the impressions of elements or agents become strong through subtlety and penetrability. Scan 169 extends the result to simultaneous cold, burning, disease, and other torments affecting the smallest bodily parts. Incorruptibility does not necessarily protect the patient: joined with

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[35] Hogart Manuscript 3, scan 43. The text speaks of trials concerning the first agents, not of a completed list available from this sentence alone.

[36] Hogart Manuscript 3, scan 237. Both sexes belong to each metal; concealment and manifestation reverse the assigned functions. The passage should not be cited as a simple identification of gold with the male and silver with the female.

passibility, it makes suffering continuous because the afflicted body cannot die. The argument is the author's explanation of eternal torment by analogy with natural action, rather than an ordinary account of an experimental subject.

At scan 245 the agents of transformation are released when corrupted metals emerge from confinement, and the artist confronts monsters standing for heterogeneous matter. The same operative setting gives a positive reason to distinguish agent from patient: one must know which power dissolves, which substance receives its action, and which impurities oppose the intended change. In the sacramental passages the vocabulary of power reaches divine action, but the text also distinguishes the finite created agent from the Creator. The ability of an alchemical medium to communicate its virtue serves an argument about possibility; it does not give the artist the divine agent's unlimited authority.

Places to read

Manuscript 13r; scan 43 The first agents of nature open the royal road of alchemy and higher study. [H001-S043]

Manuscript 42r; scan 111 Mercurial water represented by ravaging animals through its dissolving power. [H001-S111]

Manuscript 70v; scan 168 The receptive subject and the strength of elemental impressions. [H001-S168]

Manuscript 71r; scan 169 Numerous agents imagined as producing simultaneous torments. [H001-S169]

Manuscript 102r; scan 237 Solar and lunar principles exchange agent and patient roles. [H001-S237]

Manuscript 106r; scan 245 Corruption releases metallic powers while the artist overcomes heterogeneous matter. [H001-S245]

Translation in this edition

Patient is retained when the French uses the technical noun or qualifies a principle. In explanatory prose receptive can clarify its meaning, but the translation does not replace it with victim, which would impose suffering on every occurrence. Likewise agent need not designate a person. It may name an element, a natural power, a prepared medium, or something treated as capable of altering a subject.

The translation distinguishes a passive element from a passible body. Passive describes a role or elemental classification; passible identifies susceptibility to suffering or impression. Their connection is part of the manuscript's reasoning, but they are not interchangeable words. The reciprocal metallic example at scan 237 is the best safeguard against turning the entire vocabulary into a rigid opposition between powerful and powerless substances.

Attested forms

agents

Attested: H001-S043; H001-S168; H001-S169. Plural acting powers; the objects range from first natural agents to individual sources of alteration.

principe agent

Attested: H001-S237. The moon's concealed active function in the account of metallic sexes.

principe patient

Attested: H001-S237. The moon's manifest receptive function in the same passage.

sujet patient

Attested: H001-S168. The subject capable of receiving qualities and impressions, here in the account of suffering.

See also

Conjunction, marriage and Rebis; Passibility and impassibility; Elements and elemental qualities; Operations and preparation; Poison, remedy and protection.

Body

corps, body; bodies; *corps glorifiés*, glorified bodies

At a Glance

The word. Body names a composed subject and, in some passages, the bodily mode of an exceptionally subtle spirit.

In the book. The book compares metals, celestial bodies, elemental beings, human bodies, corpses, and the renewed body without treating them as identical.

In this edition. Body remains body; spiritual or subtle is allowed to qualify it without being taken to cancel its corporeal character.

A place to read. Read scans 162–164 beside 268 and 297 to see both the range of corporeality and the limits of the analogies.

Meaning

The manuscript's body is not restricted to the familiar solid human organism. Stars and planets are bodies; an elemental spirit may have a subtle body; a metal may be a purified homogeneous body; and the future resurrected body acquires qualities described through the stone. These uses

belong to an account in which bodies differ in purity, density, luminosity, fixity, and capacity to suffer or act. Corporeality is therefore compatible with properties that the modern reader may too quickly reserve for an immaterial spirit.

The distinction between body and rational soul is nevertheless maintained. At scan 268 the sensitive and vegetative spirits are instruments or dispositions used by the soul, and remain related to matter, however subtle. Their mediating role depends upon this material participation. A purely immaterial intermediary would not fulfill the particular function assigned to them. Reading body as mere appearance in these passages would remove the problem that the author is trying to solve.[37]

Use in the book

At scan 162 the bodies of stars and planets consist of subtle air or fire, classed as active elements. Their incorruptibility lasts until the Last Judgment. The quintessence follows them closely, combining the relatively fixed and gross essence of air and fire with the subtlest essence of earth and water. The desired body is not described as an absence of elements. It is a union formed from differently selected portions of them. This distinction allows the writer to place celestial and alchemical bodies on a scale while keeping their compositions distinct.

Scan 163 explicitly records the chemical philosophers' name body for an intermediate subject participating in active and passive elements. In its delicacy, purity, and spiritual powers it resembles spirits; in its relation to opacity, weight, thickness, and corruptibility it resembles lower corporeal things. The nearby account of dark elemental dregs and shadows shows that subtle corporeality is not automatically a sign of blessedness. Some bodies are fitted to suffer rather than act. The moral distinction is worked through properties of the subject, not through a simple opposition of matter and goodness.

Quicksilver at scan 164 makes this coexistence of contrary properties visible. It is heavy yet subtle, penetrable yet thick, luminous yet dark, and its primary and secondary elemental qualities appear balanced in one subject. The passage is deliberately paradoxical. It supplies an image of bodies that remain incorruptible while exposed to suffering, and consequently enters the explanation of damnation. The reader should not carry only the favorable qualities of mercury into the account of the body and overlook the author's equally explicit negative application.[38]

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[37] Hogart Manuscript 3, scan 268. The material participation of sensitive and vegetative spirits is part of their function as intermediaries, not a claim that the rational soul is itself such a spirit.

[38] Hogart Manuscript 3, scans 163–169. The adverse account of dense or dark bodies continues into the explanation of eternal suffering; the sequence supplies the context for the paradoxes of quicksilver.

At scan 191 the direction of the argument changes. Spirit attenuates purified elements, binds them together, and converts them into a pure homogeneous body. More life-giving celestial heat produces greater purity, subtlety, and incorruptibility. Metals are discussed within this account of life and nourishment. The body is the result of an organizing action and a continuing unity, rather than a dead residue opposed to all agency. Conversely, corruption can free spirits from impure envelopes and prepare the possibility of another body or mode of life.

The late account of the stone at scan 297 distinguishes its capacities from those of glorified human bodies. The stone must possess vegetative, animal, and mineral soul to act on the three kingdoms. It requires penetrability and fixity, but the text substitutes fusibility for bodily agility because local motion is not assigned to the metal. The analogy is precise enough to acknowledge its own nonidentity. Qualities correspond, while their mode of operation changes with the subject. Body is one of the terms that enables this comparison, but does not eliminate the differences between a human body, a celestial body, and a prepared metallic substance.

Places to read

Manuscript 67v; scan 162 Celestial bodies and the elemental composition of the quintessence. [H001-S162]

Manuscript 68r; scan 163 An intermediate body sharing properties of spirits and dense matter. [H001-S163]

Manuscript 68v; scan 164 Contrary qualities united in quicksilver and applied to the bodies of the damned. [H001-S164]

Manuscript 81r; scan 191 Spirit produces a pure homogeneous body from purified elements. [H001-S191]

Manuscript 116v; scan 268 Material spirits distinguished from the rational soul that uses them. [H001-S268]

Manuscript 131r; scan 297 The stone's qualities correspond to glorified bodies while fusibility replaces agility. [H001-S297]

Translation in this edition

The edition retains body even in combinations such as spiritual body or subtle body. Replacing it with substance or spirit would make the argument smoother at the cost of erasing its problem. Corps may be singular or plural without a change in French spelling, and its number is determined by the sentence. The translation follows those grammatical relations rather than giving the headword a single fixed number.

Our body sometimes names the author's prepared alchemical subject. The possessive marks its place within the work, not the modern reader's physical body. Where the text moves to human resurrection, corps glorifié is translated glorified body; where it speaks of the stone, the surrounding

predicates preserve the operative application. The entry therefore follows the stages of the argument instead of replacing every occurrence with an advance doctrinal classification.

Attested forms

corps

Attested: H001-S162; H001-S163; H001-S191. Celestial, intermediate, and homogeneous bodies; context determines number and referent.

corps glorifiés

Attested: H001-S297. Theological comparison explicitly qualified by the substitution of metallic fusibility for agility.

corps humain

Attested: H001-S297. The human body among the things the stone is said to renew.

See also

Soul; Spirit; Elements and elemental qualities; Passibility and impassibility; Perfection, renewal and glorification; Death, incorruptibility and immortality.

Corpse, ashes and returning forms

cadavre, corpse; *cendres*, ashes; *formes renaissantes*, reborn forms; *ombre*, shadow

At a Glance

The word. The remains of a body can retain or release forms and natural spirits, but an apparent returning shape is not automatically the rational soul or whole body.

In the book. The writer moves from reported ash experiments to corpse vapors and then to distinctions among death, mortification, body, shadow, and soul.

In this edition. Corpse, ashes, and reborn form remain distinct. The experimental reports are translated as reports, including uncertain animal names.

A place to read. Read scans 259 and 264–269 together; the later distinctions limit what a returning form can prove.

Meaning

The entry concerns persistence after severe alteration. The manuscript claims that seminal or individual forms can remain deeply impressed in

matter and reappear after burning or decay. This persistence supports its account of incorruptibility and renewed life, but it does not by itself establish that the complete original living subject has returned. The author's distinction between representation and represented thing becomes especially important when the remains are human.

Corpse names the dead bodily remains, shadow a resembling configuration, and spirit a potentially surviving natural principle. Rational soul is explicitly distinguished from such material intermediaries. The sequence is therefore more discriminating than a general claim that ashes can restore anything whatsoever. Its unusual reports must be read with the limitations that the writer attaches to them.

Use in the book

Scan 259 begins by asking how deeply seminal forms lie in matter and appeals to experience. It reports the distillation of water from vipers and animals called chancres, the reduction of the residue to ashes, and the production of forms by sprinkling that water on the calx with suitable digestion. The exact animal denoted by chancres is uncertain in this edition. The writer also claims personal experience of returning vegetable forms and of dissolved metals receiving star forms. These are assertions within the primary source, not experiments independently performed by the editor.[39]

Scan 264 compares persistent representations of soul with individual accidental forms engraved upon a corpse. The analogy leads to a natural explanation of apparent images around graves. In summer, internal and external heat cause putrefaction and the release of vapors. Scan 265 says that mixed humid vapors initially remain confused; after more complete corruption, subtler spiritual vapors pass through recently moved earth and are coagulated by cool surrounding air.

At scan 266 the resulting form resembles the corpse and is called a shadow that cannot be taken for the body. Lemures, specters, manes, and wandering Nemesis are names given by poetic accounts. The writer dismisses such stories as frightening diversions rather than incontestable arguments that the dead person's soul wanders at the grave. The natural explanation and the rejection of the soul inference belong together. Omitting either would misrepresent the passage.

Scans 267–268 then distinguish the vegetative and sensitive spirit from the rational soul. The spirit can precede the soul's infusion, comes from celestial natural powers, and performs different operations. It remains related to subtle matter and serves as an instrument. A form or spirit still associated with remains therefore cannot simply be called the human rational soul.

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[39] Hogart Manuscript 3, scan 259. Chancres is read in both source occurrences but is not securely identified as an animal; the edition retains the French term. The repeated first-person testimony remains the author's claim.

Scan 269 distinguishes death, which only God can reverse in the relevant sense, from mortification as a work of nature. In mortification, separation of soul and body leaves a spirit in the corpse that protects it from corruption. The description is compressed and difficult, but its purpose is to distinguish complete dissolution from a separation that leaves a natural life-bearing principle. The balsam containing life is called incorruptible even while it is involved in alteration and corruption.[40]

Scans 270–271 return to matter stripped of forms and reduced to ash or calx. The germinative spirit has withdrawn with its powers, and what remains bears an image or shadow of first form. Nature's fixed seeds of immortality are then invoked to explain resistance to annihilation and the possibility of a new condition. The ashes are neither simply nothing nor an unaltered complete living body. They are a test case for what persists, what has departed, and what kinds of renewal can follow.

Places to read

Manuscript 112r; scan 259 Reported return of animal, vegetable, and metallic forms after severe processing. [H001-S259]

Manuscript 114v; scan 264 The corpse's engraved individual form compared with persistent representations. [H001-S264]

Manuscript 115r; scan 265 Putrefactive vapors and the conditions of their release. [H001-S265]

Manuscript 115v; scan 266 A corpse-like shadow distinguished from body and from a wandering rational soul. [H001-S266]

Manuscript 116v; scan 268 Material spirit as instrument rather than rational soul. [H001-S268]

Manuscript 117r; scan 269 The difficult distinction between death and mortification. [H001-S269]

Manuscript 118r; scan 271 Ashes, departed germinative power, and the image of first form. [H001-S271]

Translation in this edition

Cadavre is corpse, without softening the concrete bodily reference. Cendres is ashes, while chaux is calx where it names the residue in an operation. The distinction preserves the process vocabulary rather than treating every burned remainder as the same substance.

Forms renaissantes is rendered reborn or returning forms according to syntax, with no silent expansion into resurrected persons. Chancres is retained in the translation because the animal identification remains uncertain. Digestion names sustained processing in this account, not the

[40] Hogart Manuscript 3, scans 269–271. The language of complete dissolution, separation, and residual incorruptible spirit is difficult; this entry reports the distinctions without silently constructing a clearer theory than the transmitted text supplies.

animal's digestive function. These choices preserve the specificity and limits of the reported experiment.

Attested forms

cadavre

Attested: H001-S264; H001-S265; H001-S266; H001-S269. The bodily remains whose dissolution and residual spirit are discussed.

cendres

Attested: H001-S259; H001-S265. Ashes retaining or releasing forms in the reported preparations.

formes renaissantes

Attested: H001-S259; H001-S264. Returning configurations compared across animal, vegetable, and human remains.

ombre

Attested: H001-S266; H001-S271. The resembling image distinguished from the complete body.

See also

Manes, shadow and imagination; Death, incorruptibility and immortality; Resurrection; Form, idea and species; Distillation, calcination and recovery from ashes; Balm and balsamic life.

Death, incorruptibility and immortality

mort, death; *incorruptible*, incorruptible; *immortalité*, immortality; *mortification*, mortification

At a Glance

The word. Death and corruption can prepare renewed life; incorruptibility names resistance to corruptive loss, while immortality concerns an enduring life or principle.

In the book. The text distinguishes bodily dissolution, natural mortification, dormant germinative powers, and the theological immortality of the rational soul.

In this edition. The terms are preserved without making incorruptibility equivalent to unalterability, blessedness, or personal immortality in every context.

A place to read. Read scans 249–251 for the cycle of death and improved life, then 269 for the narrower distinction of death and mortification.

Meaning

The book repeatedly makes death the beginning of another life rather than only an ending. Corruption breaks material bonds, destroys heterogeneous obstacles, and releases a germinative power that can enter a nobler form. This is an operative and theological pattern, not a claim that every instance of destruction automatically improves its subject. The appropriate spirit, preparation, purity, and assistance remain necessary.

Incorruptibility is not the same as inability to undergo alteration. The mercurial spirit is explicitly incorruptible yet volatile and alterable. Nor does incorruptibility guarantee happiness: the damned are described as incorruptible and passible, so that their suffering continues. Immortality can refer to rational soul, to enduring germinative powers, or to the persistence attributed to renewed kinds. The subject and comparison determine which claim is being made.

Use in the book

Scans 216–217 give the formative example of grain. The seed must die in earth to bear a greater harvest, and the fixed spirit of gold must pass into a volatile mercurial condition to germinate. The sequence connects this with Christ's suffering, death, and resurrection. The source's combination of sayings is its own rhetorical exposition, not a single continuous biblical quotation. Its purpose is to make the entry into corruption intelligible as the condition of a more abundant life.[41]

Scan 249 says that seeds of immortality and glorification are distributed in things. In the remains of death appear germs of a better life because corruption consumes heterogeneous corruptible qualities. Scan 250 makes this the secret of natural philosophy: death and corruption spiritualize, essentialize, and, as the writer cautiously says, glorify things. The qualifier as it were matters. Physical glorification is compared with a higher condition and need not possess every predicate of it.

The same page explains why metals and minerals are difficult subjects. Their pure homogeneous parts resist corruption, yet no new generation is to be expected unless they die or are corrupted. Stable present unity must be opened to a renewed operation. By contrast, a compound of heterogeneous parts falls apart readily. The author therefore distinguishes easy dissolution from the productive corruption of a well-prepared subject.

Scan 251 presents the sequence through the serpent devouring its own tail. Life depends upon death, and birth already moves toward death. Nature gives an immortal seed so that renewal, generation, clarification, and glorification can occur. This seed is not simply the unaltered outward body.

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[41] Compare John 12:24 and Luke 24:26 with Hogart Manuscript 3, scans 216–217. The dying grain and the necessity of Christ's suffering are joined within the manuscript's own exposition.

Its persistence makes another phase possible after the current envelope's corruption.

The later distinction at scan 269 is more restrictive. Death is complete dissolution in the stated account, whereas mortification separates soul and body while leaving a spirit in the corpse that resists corruption. The writer says that only God can reanimate the relevant death and calls mortification a natural work. The terminology is difficult and should not be smoothed into a modern medical distinction. It records an attempt to discriminate divine restoration from natural persistence and processing.[42]

Scans 280–282 compare death and resurrection through destruction or alteration of qualities and the introduction of a nobler form. They also preserve the difference of divine and human natures in Christ and distinguish moral death through sin from physical corruption. The connection is analogical and relational. A metal's survival of fire, a spirit's incorruptibility, and a rational person's immortality are not established as one identical event merely because the writer uses them to illuminate one another. The lexicon follows the connections while retaining each subject's limits.

Places to read

Manuscript 92v; scan 216 The dying grain and the golden spirit's required passage through corruption. [H001-S216]

Manuscript 93r; scan 217 Christ's death and resurrection joined to the abundant metallic harvest. [H001-S217]

Manuscript 107r; scan 249 Seeds of a better life within the remains of corruption. [H001-S249]

Manuscript 107v; scan 250 Death spiritualizes and prepares generation; homogeneous metals resist dissolution. [H001-S250]

Manuscript 108r; scan 251 The self-devouring serpent and the continuous relation of life and death. [H001-S251]

Manuscript 117r; scan 269 Death distinguished from natural mortification and residual spirit. [H001-S269]

Manuscript 122v; scan 280 Change of form related to incarnation, death, and resurrection under qualifications. [H001-S280]

Translation in this edition

The edition keeps death for mort even in metallic applications. Substituting decomposition everywhere would remove the comparison the writer makes with human and divine events. Corruption and mortification

[42] Hogart Manuscript 3, scan 269. The distinction of death and mortification is local and syntactically compressed; the lexicon does not substitute a modern biological or medical definition.

remain separate when the French separates them. Incorruptible is not silently changed to immutable.

Immortality is retained without automatically attaching it to a rational personal subject. Where the source speaks of germinative seeds or natural kinds, that subject remains explicit. The translation also preserves the distinction of blessed and suffering incorruptibility, which is essential to the account of the two possible enduring bodily states.

Attested forms

mort

Attested: H001-S216; H001-S217; H001-S250; H001-S251; H001-S269. The ending or dissolution interpreted within a sequence of corruption and renewed life.

incorruptible

Attested: H001-S250; H001-S269. A surviving or resistant principle, not necessarily an unalterable or blessed subject.

immortalité

Attested: H001-S217; H001-S249. Enduring life or its seeds within the theological and natural comparison.

mortification

Attested: H001-S269. Natural separation distinguished from the complete death described in the same passage.

See also

Resurrection; Corpse, ashes and returning forms; Corruption, putrefaction and mortification; Generation, nutrition and seminal forms; Soul; Passibility and impassibility.

Elements and elemental qualities

éléments, elements; *qualités des éléments*, elemental qualities; *éléments actifs*, active elements

At a Glance

The word. The elements are the differentiated constituents and powers of the lower world; their qualities determine how compounds act and receive action.

In the book. The book distinguishes active and passive elements, their purified portions, their dregs, and the mixtures produced by spirit.

In this edition. Element is retained without substitution by a modern chemical element. The surrounding qualities show what kind of explanation is intended.

A place to read. Read scans 162–164, where celestial bodies, quintessence, and quicksilver display different elemental arrangements.

Meaning

The familiar four names are earth, water, air, and fire, but the manuscript does not use them merely as four visible materials. Their properties, degrees of purity, and relations within a mixture are often more important than their isolated names. Air and fire are treated as active; earth and water provide passive constituents. Each can also have subtler or grosser portions. A compound's behavior depends upon which portions are joined, how strongly they are united, and whether heterogeneous impurities remain.

The elemental world is one level within a larger order of correspondences. Scan 46 says that the celestial is present on earth in a terrestrial manner, and the terrestrial in heaven in a celestial manner. This qualification is essential. A celestial correspondence does not turn earthly fire into the same mode of being as a star. The manuscript uses likeness across levels while insisting that the manner of presence changes.

Use in the book

The book initially presents elemental virtues through images. The cross at scan 80 contains the powers and properties of elemental things, while also bearing its Christian significance. In the labours of Hercules, the four horses of Diomedes represent four eminent elemental faculties and qualities. Their consumption of metallic spirits is expressed as the devouring of the host's flesh and blood. The figure makes elemental powers capable of consuming or constraining the very spirits that the work seeks to release.[43]

Antaeus supplies a second operative image at scan 124. The fixed sulfur of gold retains strength through contact with its mother, earth. Hercules must raise it into the air, interpreted as the head of the alembic, to overcome it and reduce it to quintessence. Earth and air are both elemental names and positions in an operation. The image does not say that ordinary physical elevation alone makes a medicine; the explanation identifies the necessary separation and sublimation through the fable.

The more explicit account at scan 162 assigns the bodies of stars and planets to the subtle portions of air and fire. The author's quintessence combines the most fixed and gross essence of air and fire with the subtlest essence of earth and water. The relative terms matter. What is gross within

[43] Hogart Manuscript 3, scans 123–124. The horses' nourishment is an image of elemental qualities consuming metallic spirits; Antaeus immediately supplies another relation between a figure and an operation.

an active element can be selected together with what is subtle within a passive one. Purification is consequently more exact than the removal of all earth or all water. It is an ordering of portions and powers into a body with the desired capacities.

At scan 163 elemental beings occupy an intermediate place among created things and use active or passive constituents according to their functions. The dregs form opaque, dark, earthy bodies more fitted to suffer than to act. This gives impurity a structural place within the argument: it determines the subject's exposure to harmful impressions. Quicksilver then appears at scan 164 as a balance of primary and secondary qualities, uniting weight and subtlety, darkness and light. Contrary elemental substances persist in a concord that the text treats as extraordinary.

Scan 175 describes the purification of earth, air, water, and fire from the impurities of their obscuring matter. The analogy leads toward the clarification of created works and the resurrection of blessed bodies. The quintessence is raised above the powers of elements, yet its preparation has been explained through selected elemental essences. Above therefore expresses achieved power and purity in this account, rather than a simple denial of every elemental relation. The artist's work follows the tendency of created things to free themselves from the causes of corruption.[44] The elements can oppose that goal in an impure mixture or participate in it through purification.

Places to read

Manuscript 14v; scan 46 Correspondences between elemental, celestial, and intelligible worlds retain their different modes. [H001-S046]

Manuscript 29v; scan 80 The cross contains elemental powers as well as its Christian significance. [H001-S080]

Manuscript 48r; scan 123 Diomedes' horses stand for the four elemental faculties consuming metallic spirits. [H001-S123]

Manuscript 48v; scan 124 Antaeus' elevation from earth becomes the sublimation of fixed golden sulfur. [H001-S124]

Manuscript 67v; scan 162 Selected portions of active and passive elements compose the quintessence. [H001-S162]

Manuscript 68v; scan 164 Quicksilver balances primary and secondary elemental qualities. [H001-S164]

Manuscript 74r; scan 175 Purified elements enter the analogy of clarification and resurrection. [H001-S175]

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[44] Hogart Manuscript 3, scans 162 and 175. The selection of elemental essences and the elevation of quintessence above elemental powers are both retained; neither statement is discarded to simplify the other.

Translation in this edition

The translation retains elemental when the French uses the corresponding adjective, avoiding elementary where that would suggest something simple or introductory. Element does not denote an item of the modern periodic table. The meanings are reconstructed from the writer's accounts of composition, action, and purification.

Active and passive are kept distinct from pure and impure. The first pair concerns operation and classification; the second concerns the state of the constituents and their mixture. The writer often connects these distinctions, but does not make them interchangeable. The same care applies to subtle and gross: they are relative descriptions within an element as well as comparisons between different bodies.

Attested forms

éléments

Attested: H001-S162; H001-S163; H001-S164; H001-S175. Constituents whose portions, powers, and mixtures vary in purity and function.

qualités des éléments

Attested: H001-S123; H001-S124; H001-S164. Qualities represented by Diomedes' horses and weighed in quicksilver.

éléments actifs

Attested: H001-S162. Air and fire in the account of celestial bodies.

See also

Agent and patient; Body; Quintessence; Purity, homogeneity and heterogeneity; Heat, moisture and tempering; Hercules and the labours.

Form, idea and species

formes, forms; *idées de formes*, ideas of forms; *formes séminales*, seminal forms; *espèces*, species; kinds or representations according to context

At a Glance

The word. Form can be a defining or organizing principle, an individual configuration, or an image; species likewise has several local senses.

In the book. The book explains the emergence, reception, persistence, and renewal of forms through celestial offices, seed powers, and material preparation.

In this edition. Form and idea are retained. Species is interpreted locally, without assuming modern biological taxonomy.

A place to read. Read scans 255–259 for seminal form in matter, and compare the distinct sensible-species account at 233.

Meaning

This group connects metaphysical, natural, and representational vocabulary without making every member synonymous. A form may organize a compound, distinguish an individual, remain impressed after dissolution, or name an image that represents another thing. An idea of form can await a receptive disposition before entering a compound. The manuscript's reasoning depends on these differences, especially when it asks whether a returning representation amounts to renewed life.

Espèce can mean a kind or class, a particular nature or condition, or a sensible representation through which knowledge occurs. The biological sense is therefore only one possibility. At scan 233 sensible species mediate human reception of natural and supernatural things through images drawn from experience. At scans 301–302 the perpetuation of species concerns continued kinds through seed, nutrition, and propagation. The shared word does not make these identical processes.

Use in the book

Scan 133 assigns angelic ministers the emergence of ideas of forms from chaos and the impression of forms upon things. Scan 136 places confused seminal ideas in the starry heaven, with separation and concretion following in the Saturnian sphere. This ordered language makes formation a movement from dispersed possibilities toward differentiated existence. The author also distinguishes the intellectual ministers from natural spirits; a form's celestial ordering does not make every recipient immaterial.

Scan 148 describes ideas in sperm and seeds as enclosing forms that must be corporified. Opposing spirits can resist this through cold and antipathy, seeking to extinguish the germinative powers. The opposition explains why possession of a seed does not guarantee successful formation. The state of the material subject and the powers acting upon it remain necessary conditions.

At scan 255 the spirit acts as magnet, father, and guardian of seminal forms. They wait for a disposition and are specified differently according to the degrees of mixture attributed to the quintessence's heat or spirit. Greater purity and stronger union make a compound more spiritual and incorruptible. The form is therefore not presented as an arbitrary shape stamped indifferently upon any material. Reception depends upon prepared fitness.[45]

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[45] Hogart Manuscript 3, scans 254–255. The distinction concerning the universal spirit's source at 254 is preserved in the separate entry; the reception account at 255 should not be used to silently cancel it.

Scan 259 appeals to reported experience of forms returning from ashes. Animals, plants, and dissolved metals supply different examples. The author considers the persistence of forms evidence of their deep embedding in matter. Yet the subsequent distinction of body, shadow, spirit, and soul prevents the returning form from being equated automatically with the whole original being. A corpse-like representation or plant image is not by itself the resurrection of a rational person.

At scans 301–302 the universal seminal virtue perpetuates kinds through conservation, nutrition, increase, and propagation. The continued species is compared to creation extended and multiplied. This argument contributes to the Eucharistic discussion by showing how a created power can communicate itself without the exhaustion imagined by an opponent. The experimental assertion belongs to the writer's testimony, while the general form of the argument concerns continuity through generation.

The divine-exemplar statement at scan 307 supplies a higher level. God is called the first idea of things, and the visible outer world is made according to the intelligible inward exemplar. This is not simply another name for a seminal form inside an organism or metal. The text connects the levels through created likeness and production, while preserving the difference between the source, its intellectual order, and the formed lower subject. The lexicon keeps those levels distinct so that readers can follow the connections actually argued.[46]

Places to read

Manuscript 53r; scan 133 Ideas emerge from chaos and forms are impressed through differentiated offices. [H001-S133]

Manuscript 54v; scan 136 Confused seminal ideas in the starry heaven and their subsequent ordering. [H001-S136]

Manuscript 60v; scan 148 Corporification of seed forms meets harmful resistance. [H001-S148]

Manuscript 100r; scan 233 Sensible species and images as mediators of human knowledge. [H001-S233]

Manuscript 110r; scan 255 Seminal forms received according to disposition and degrees of mixture. [H001-S255]

Manuscript 112r; scan 259 The reported return of forms from ashes and dissolved metals. [H001-S259]

Manuscript 133r; scan 301 Seminal virtue perpetuates species. [H001-S301]

[46] Hogart Manuscript 3, scans 262–268 and 307. Returning images, material spirits, rational soul, and divine exemplar remain distinct subjects despite the common vocabulary of form and representation.

Manuscript 135r; scan 307 God as first idea and the intelligible exemplar of visible nature. [H001-S307]

Translation in this edition

The edition avoids translating every form as shape. Shape is suitable for a visible outline, but the organizing and essential uses require form. The distinction is especially important when the author contrasts an individual image with a rational soul or a nobler form introduced in renewal.

Species can remain species where its technical historical breadth matters, with context or a note indicating kind or representation. Idea does not automatically mean a thought privately imagined by a human mind. The modifier and source of each idea are retained so that the created, seminal, intellectual, and divine levels are not collapsed.

Attested forms

formes

Attested: H001-S133; H001-S148; H001-S255. Organizing, formative, and represented configurations whose local subject determines the sense.

idées de formes

Attested: H001-S133; H001-S255. Forms considered before or in their specified reception.

formes séminales

Attested: H001-S255; H001-S259. Seed-related formative powers attracted into compounds and said to persist in remains.

espèces

Attested: H001-S233; H001-S301. Sensible representations at 233; continued natural kinds at 301.

See also

Generation, nutrition and seminal forms; Sensible species and knowledge; Accident and quality; Corpse, ashes and returning forms; Creator, creation and divine ideas; Perfection, renewal and glorification.

Generation, nutrition and seminal forms

génération, generation; *nutrition*, nutrition; nourishment; *formes séminales*, seminal forms; *esprit germinatif*, germinative spirit

At a Glance

The word. Generation brings a form or living unity into being; nutrition extends and sustains that generative activity.

In the book. The same vocabulary applies to plants, animals, metals, the stone, and analogies of renewed life.

In this edition. Generation and seminal form are preserved as historical terms, without replacement by modern reproduction or genetics.

A place to read. Read scans 255–257 for the relation of seminal forms, nourishment, purity, and obstacles to germination.

Meaning

The manuscript explicitly defines nutrition as generation extended and amplified at scan 256. This statement is a guide to the whole group of terms. Nourishment is not merely the addition of external matter to an otherwise inert object. It continues the operation by which a subject retains and develops its form. Seed, sperm, and germinative spirit describe the concentrated or distributed powers through which such development occurs, while seminal forms explain its specified result.

The source applies this vocabulary beyond organisms. Metals contain a germinative spirit and can be said to grow, age, die, regenerate, and produce a harvest. Such claims belong to its natural philosophy. The edition does not translate them into a modern theory of metallic crystallization, nor discard their material application as ornament. Their operation across several kingdoms is precisely what makes them useful to the author's argument.

Use in the book

The garden figure at scan 84 links the reduction of quicksilver to water with vegetation, nutrition, germination, and multiplication. The oak, rosebush, flowers, and spring make the generative claim visible. The writer then appeals to reports about verdant places associated with quicksilver mines. Emblem and reported natural observation cooperate: the image displays the kind of fertility that the mercurial principle is said to support.

At scan 105 the generative spirit descends from heaven into the sea; Venus is born from its foam and interpreted as the internal radical sulfur of metals. The myth connects celestial influx with the corruption and separation required by the work. The spirit's germinative power is not available simply because a metal contains it. Preparation must liberate or reposition it. This explains the otherwise startling conjunction of generative language with cutting, corruption, and dissolution.

Scan 148 describes ideas enclosed in sperm and seeds as forms that must be corporified. Harmful spirits oppose them through cold and antipathy, seeking to extinguish germination. Scan 191 gives the positive explanation: the soul mingles elements and reduces them to unity, while spirit attenuates purified constituents and binds them into a homogeneous body. Generation therefore requires both a formative principle and a receptive

material arrangement. The repeated insistence upon purity concerns the ability of those constituents to achieve stable unity.

The grain analogy at scan 216 joins natural generation to the death and glorification of Christ. The fixed spirit of gold must be reduced to a volatile mercurial mode and purified within it before producing its harvest. The grain's death is not an endpoint but the condition for renewed life. The writer associates this with scriptural sayings about the seed and Christ's suffering; their wording and combination belong to his argument rather than to a single verbatim biblical quotation.[47]

Scans 255–257 provide the fullest account. A spirit attracts and retains seminal forms, whose reception depends upon the compound's disposition and degrees of mixture. Greater purity and union produce a nobler life. Metals, because of their alleged homogeneity, contain an especially powerful germinative spirit, yet that spirit can lie dormant within their hard fixed body. The artist must remove hindrances and introduce what assists its action. The same universal source supplies the specific seeds of animals and plants, but other bodily parts are not consequently deprived of it. This explains why transplanted parts can be nourished and why nutrition is extended generation.

The experimental claims at scan 259 test the persistence of seminal forms through burning and dissolution. Forms are said to return from ashes, with examples involving animal and vegetable remains and metallic star forms. These reports are evidence for what the writer claims to have seen and why he believes form survives severe alteration. The edition preserves their specificity while declining to present them as independently confirmed experiments.[48]

Places to read

Manuscript 30v; scan 84 The garden figure identifies mercurial water with several kinds of growth. [H001-S084]

Manuscript 40r; scan 105 The descending generative spirit and Venus as radical metallic sulfur. [H001-S105]

Manuscript 60v; scan 148 Seminal forms and germinative spirits encounter destructive resistance. [H001-S148]

Manuscript 81r; scan 191 Soul and spirit organize purified elements into living unity. [H001-S191]

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[47] Compare John 12:24 and Luke 24:26 with Hogart Manuscript 3, scan 216. The manuscript joins the dying grain to the necessity of Christ's suffering and glory, and expands the image into a metallic harvest.

[48] Hogart Manuscript 3, scan 259. The first-person assertion and the witnesses belong to the source's evidentiary rhetoric. The edition supplies a translation of the report, not an independent repetition of the experiment.

Manuscript 92v; scan 216 The grain's death explains the golden spirit's germination and its Christian comparison. [H001-S216]

Manuscript 110r; scan 255 Spirit attracts and retains seminal forms according to receptive disposition. [H001-S255]

Manuscript 110v; scan 256 Nutrition explicitly defined as generation extended and amplified. [H001-S256]

Manuscript 112r; scan 259 Reported return of forms from ashes supports their persistence. [H001-S259]

Translation in this edition

Seminal translates séminal and indicates relation to formative seed powers. It does not imply a modern genetic mechanism. Germinative is kept distinct from generative where the French distinguishes them, though the two cooperate in the explanation. Nutrition may be rendered nourishment in ordinary verbal contexts; the explicit definition at scan 256 retains the technical noun.

The edition preserves the separate plant, animal, and metallic examples. Their comparison is the writer's method of argument, and translating all of them into a single metaphorical growth would prevent readers from assessing how that method works.

Attested forms

génération

Attested: H001-S191; H001-S256. Production and continuation of formed life, including metallic generation.

nutrition

Attested: H001-S084; H001-S191; H001-S256. The sustaining process defined as extended generation.

formes séminales

Attested: H001-S255; H001-S259. Specified formative powers attracted into compounds and said to persist after burning.

esprit germinatif

Attested: H001-S216; H001-S257. The germinating power that preparation releases from material obstacles.

See also

Form, idea and species; Life, vegetation and the three kingdoms; Matter, chaos and first principles; Multiplication; Corpse, ashes and returning forms; Corruption, putrefaction and mortification.

vie, life; *végétation*, vegetation; vegetative growth; *minéral, végétal et animal*, mineral, vegetable, and animal

At a Glance

The word. Life is identified through generation, nourishment, growth, and characteristic operations; the book extends these predicates to metals.

In the book. The three kingdoms are differentiated recipients of related formative powers and of the stone's claimed medicine.

In this edition. Vegetation means vegetative activity or growth, not simply a collection of plants. Metallic life remains an explicit historical claim.

A place to read. Read scans 191–192 for the argument from operations and 297 for the stone's need to act within all three kingdoms.

Meaning

The book's definition of living activity is wider than a modern biological classification. Compounds nourish themselves, grow, increase, age, die, and regenerate through an incorruptible spirit. Metals are included because the writer attributes these operations to them. The lexicon reports this historical natural philosophy without translating its claims into a modern account of inert substances or pretending that the author already possessed a contemporary scientific concept of life.

The three kingdoms remain distinct even when their powers have a common source. Vegetable, animal, and mineral are not interchangeable labels. The stone must possess capacities appropriate to all three if it is to renew them. Shared origin makes cross-kingdom efficacy conceivable in the author's system, but different forms and preparations specify how the power operates.

Use in the book

The Pan exposition at scan 119 presents a figure described as mineral, vegetable, and animal. Its pine crown, wooden staff, and goat form give visible signs of those aspects. The associated nymphs distinguish a rock-derived spirit, volatile mercurial water, and muddy sulfurous water produced in corruption. A common origin does not cancel the three waters' differences. The figure offers a concentrated version of the book's larger tendency to gather diverse natural powers within one subject.[49]

Scan 191 supplies a general argument. Every compound is filled with a spirit through which it is nourished, lives, grows, and multiplies. Generation, nutrition, and germination belong to the soul's mixing of

[49] Hogart Manuscript 3, scan 119. The figure's three kingdoms and the three waters are related classifications, but the water names remain differentiated within the common origin.

elements into unity. Metals are then said to contain a volatile spirit because they visibly live and increase. The author treats the operations as evidence for life, not life as an unexplained label attached beforehand.

The next scan asks whether life and soul can be denied to things whose parts serve generation, nutrition, vegetation, and increase, and which grow young, age, die, and regenerate according to their own genius. The rhetorical question is strong, but the named capacities remain the substance of the argument. The author then turns to experience and differentiates the incorruptible spirit's names in plants, animals, metals, and minerals. The common pattern is expressed through distinct local appellations and degrees of purification.

Scans 255–257 connect life with stronger union and purity. The quintessence's spirit attracts and retains seminal forms; a more purified mixture supports a nobler and more vegetative life. Metals are said to hold abundant germinative power because their parts are homogeneous and incorruptible, although the fixed body can imprison that power in a dormant state. The artist must remove impediments. This reconciles, within the author's account, the outward hardness of a metal with the claim that it can be awakened to generation.

Nutrition is described as generation extended and amplified. Formative seed power is concentrated in animal sperm and vegetable seeds, but other bodily parts are not therefore deprived of it. The example of transplanted parts helps the writer explain continued nourishment outside an original whole. The principle of life is distributed, while its successful activity depends on the state and arrangement of its recipient.

At scan 297 the stone must have vegetative, animal, and mineral soul so that it can act upon plants, animals, and minerals. Its claims are not confined to transmutation of metals. The same passage nevertheless adapts a glorious quality to the metallic subject by replacing agility with fusibility. The common life principle does not remove differences in operation. The closing scan 316 compresses the unity into one matter that is plant and stone, metal and mineral, body and soul, element and heaven, yet one. The many predicates are the result of the book's argument and should not be reduced to a single modern category.[50]

Places to read

Manuscript 46r; scan 119 Pan's mineral, vegetable, and animal aspects and the differentiated waters of one origin. [H001-S119]

Manuscript 81r; scan 191 Life and growth attributed to compounds and metals through spirit. [H001-S191]

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[50] Hogart Manuscript 3, scans 297–298 and 316. Cross-kingdom efficacy coexists with adaptations to a particular subject; the final unity does not erase the preceding distinctions of function.

Manuscript 81v; scan 192 The argument from living operations and the differing names of spirit in the kingdoms. [H001-S192]

Manuscript 110r; scan 255 Purity, union, and a nobler vegetative life. [H001-S255]

Manuscript 110v; scan 256 Metallic germinative power and nutrition as extended generation. [H001-S256]

Manuscript 131r; scan 297 The stone needs three corresponding souls to act on three kingdoms. [H001-S297]

Manuscript 140; scan 316 The final many predicates of one matter. [H001-S316]

Translation in this edition

Life translates vie, while vegetation follows végétation in technical contexts. The latter concerns growth or vegetative activity and should not be mistaken for plants collectively. Vegetable is used as the historical kingdom adjective where the source makes that classification; plant is used for the ordinary noun.

The edition retains the author's claims that metals live, age, and die. Recasting them as merely figurative without explanation would remove the inference he draws from their alleged operations. Equally, the lexicon presents the claims as his account rather than certifying metallic life under a modern scientific definition.

Attested forms

vie

Attested: H001-S192; H001-S255. Life inferred from operations and increased through purified union.

végétation

Attested: H001-S192. Vegetative growth among the functions of compounds.

minéral, végétal et animal

Attested: H001-S119. The threefold description of Pan within the common-source account.

See also

Generation, nutrition and seminal forms; Soul; Spirit; Stone, elixir and medicine; Microcosm and macrocosm; Death, incorruptibility and immortality.

manes, manes; persistent affections or representations in this account; *ombre*, shadow; *fantaisie*, fantasy; imaginative faculty; *imagination*, imagination

At a Glance

The word. The entry concerns images and affections that remain distinct from the body, natural spirit, and rational soul.

In the book. The writer uses poetic language about the dead but also rejects the inference that every returning shadow is the dead person's soul.

In this edition. Manes is retained; shadow, fantasy, and imagination follow the source's distinctions and qualifications.

A place to read. Read scans 261–266 continuously, especially the explicit rejection of poetic ghost stories at 266.

Meaning

The manuscript's manes are not simply another name for the immortal rational soul. In its explanatory prose they are representations, affections, and operations of fantasy. The imagination occupies an intermediate place between soul and senses, receives images, and retains something of bodily representations. An impression strongly fixed there can persist and affect happiness or suffering. This account makes the moral history of a person's affections consequential beyond bodily death.

Ombre likewise names a representation rather than the represented body itself. A vegetable form drawn from ashes supplies an analogy: it resembles the former plant without simply being the whole living plant restored in every respect. The text's distinctions are sometimes expressed in compressed or unstable syntax, but the recurring purpose is clear. Resemblance, persistence of form, and the return of an image are insufficient grounds for identifying that image with the rational soul.

Use in the book

At scan 261 a poetic fourfold division gives manes, flesh, spirit, and shadow different destinations. Flesh returns to earth, shadow remains near the tomb, manes descend below, and spirit returns to heaven. The writer uses the verses to introduce distinctions among renovation, regeneration, rectification, glorification, and resurrection. They are a starting point for analysis rather than an exhaustive doctrinal scheme adopted without further explanation.[51]

[51] Hogart Manuscript 3, scans 260–262. The verses are introduced under the names of Lucretius and Ovid, but the translation does not infer a secure attribution of every line in the composite sequence.

Scan 262 insists that the principle of renovation is not the body or shadow, and is not simply the immortal rational soul. The shadow is an image. Manes represent manners and inclinations of the soul, and their relation to the imagination becomes the subject of the following passage. One should therefore resist reading the opening poetic division as four independently complete persons within the human being. The prose asks what each term actually represents and how their operations differ.

Scan 263 explains why images matter morally. Strong impressions occupy the imagination after death, contributing to happiness if good and misery if bad. Tantalus, Midas, Sardanapalus, Sisyphus, and Ixion supply poetic examples of desires or affections that become punishments. The soul is imagined as oppressed by fantasy and the tyranny of passions. The writer's focus is the persistence of an engraved character and its effects, not a catalogue of folklore about apparitions.

At scan 264 he names these affections and operations manes and directs the reader to Agrippa for diverse opinions about the human being after death. The reference acknowledges a field of disagreement. It should not be expanded into an exact quotation or a single doctrine of Agrippa without further evidence. The argument then compares representations of the soul with accidental individual forms remaining after the dissolution of a corpse. This introduces the physical explanation of an apparent returning shape.

By scan 266 an evaporated and coagulated form resembling a corpse is called a shadow, explicitly distinguished from the body. The text lists lemures, specters, manes, and Nemesis as names assigned to such shapes. It then dismisses poetic accounts of wandering souls around graves as frightening diversions and trifles, rather than incontestable arguments. That dismissal is as important as the strange phenomena described. The author accepts a distinction between a bodily representation and a rational soul precisely where a casual reading might identify them.[52]

The subsequent distinction between natural spirit and soul reinforces the point. Sensitive and vegetative spirits participate in subtle matter and serve as instruments; the rational soul has a different origin and intellectual operations. Persistent imagination and material form belong to the explanation of apparent continuities after death, but do not abolish that distinction. The entry therefore helps readers separate the manuscript's account of a surviving image from its argument for personal immortality and resurrection.

Places to read

Manuscript 113r; scan 261 The poetic division into manes, flesh, spirit, and shadow introduces the inquiry. [H001-S261]

[52] Hogart Manuscript 3, scan 266. The dismissal concerns poetic wandering-soul explanations as arguments; the preceding account of shadow-like forms is still part of the author's natural explanation.

Manuscript 113v; scan 262 A shadow or representation must not be mistaken for body or rational soul. [H001-S262]

Manuscript 114r; scan 263 Imaginative impressions and passions contribute to happiness or torment. [H001-S263]

Manuscript 114v; scan 264 Manes named as affections and operations of fantasy; Agrippa cited for differing opinions. [H001-S264]

Manuscript 115v; scan 266 Corpse-like shadows distinguished from bodies and poetic ghost stories rejected. [H001-S266]

Manuscript 116v; scan 268 Sensitive and vegetative spirits remain instruments distinct from the rational soul. [H001-S268]

Translation in this edition

Manes is kept as a historical term because spirits of the dead would settle the question that the writer is disputing. Fantasy renders fantaisie where the faculty is at issue and is explained through the adjacent imagination. It need not mean a freely invented story; the faculty receives and retains images, including impressions experienced as forceful and involuntary.

Shadow remains shadow even when its physical formation is discussed. Specter and lemure follow the source's list, while the writer's rejection of their identification with wandering souls is translated in full. The edition does not convert the whole passage into an endorsement of apparitions, nor dismiss the author's distinction between image and soul as an irrelevant aside.

Attested forms

manes

Attested: H001-S261; H001-S262; H001-S264; H001-S266. Poetic term reinterpreted through persistent affections and representations.

ombre

Attested: H001-S261; H001-S262; H001-S266. The represented bodily shape, distinguished from body and soul.

fantaisie

Attested: H001-S263; H001-S264. The faculty and operations in which strong images remain impressed.

imagination

Attested: H001-S263. The intermediary faculty receiving and retaining images.

See also

Soul; Spirit; Corpse, ashes and returning forms; Death, incorruptibility and immortality; Purgatory, beatitude and eternal suffering; Form, idea and species.

Matter, chaos and first principles

première matière, first matter; *chaos*, chaos; *premiers principes*, first principles

At a Glance

The word. These expressions identify beginnings, undifferentiated conditions, or operative starting points; they do not all name one substance in every context.

In the book. The book connects mercurial water, celestial formation, elemental confusion, and the return of perfected matter to its beginning.

In this edition. First matter and first principles are retained; a local alchemical identification is not extended automatically to every cosmological occurrence.

A place to read. Read scan 183, which limits the relevant first principles to those accessible to the artist's work.

Meaning

The manuscript moves between a cosmological beginning and an operative beginning. Chaos can describe the confused state from which forms emerge, or the dissolution into which created things would fall without life-giving spirits. First matter can designate the mercurial water of the physical work. First principles can refer to the powers or materials that the artist can bring under preparation. These expressions cooperate within the book's account of nature, but their contexts must remain visible. One should not assume that the first word of a cosmological explanation is already a fully specified laboratory ingredient.

The beginning and end also correspond. The work restores or completes a matter whose final condition bears a relation to its origin. Such circular reasoning is represented by Saturn and the self-devouring serpent, but its operative meaning is explained through moisture, corruption, and generation. A beginning may therefore be both what precedes differentiation and what a successful transformation recovers in a purified form.

Use in the book

The first explicit operative identification occurs at scan 31b. The first principle and first matter of the physical work are the heavy white water of quicksilver, also called spirit, vapor, or double dragon. Combined with

mineral sulfur, this matter generates metals within the earth. The text immediately continues at scan 32 by insisting that the heavy and viscous subject is also extraordinarily subtle and light through its power of elevation and sublimation. Its beginning is recognized by a set of relations and capacities, not by an isolated color or name.[53]

Scan 32 explains why the figure joins Mercury with Saturn. Water is the first principle of things, but also their end and last matter. A compound's life begins through moisture and returns to moisture through corruption. The serpent consuming itself expresses the reciprocity of beginning and end. This is a temporal and generative correspondence, not simply a diagram of a material traveling through an unchanged circuit. The required corruption belongs to the account of how the return is achieved.

At scan 133 chaos or limbo contains dispersed ideas of forms. The angelic orders are assigned stages in their emergence and impression upon created things. The writer distinguishes these intellectual ministers from corporeal natural spirits, and states that God created the ministers from nothing. Thus the chaos vocabulary occurs within a created order. The text's mention of forms dispersed in chaos does not by itself authorize a claim that uncreated matter exists independently of God.[54]

The corresponding celestial arrangement at scan 137 assigns the ordering of confused things to planetary spheres and intellectual offices. The lower world receives form, functions, nourishment, and differentiated organization. In the opposite direction, scan 155 uses the image of the first chaos to describe destructive spirits issuing from nature: death, confusion, war, and darkness. Chaos is consequently both an origin awaiting order and an image of the ruin of established order. The similarity is internal to the author's vocabulary; it need not mean that generation and destruction are morally equivalent.

The methodological clarification at scan 183 is especially important. Having said that first and last matter are the same, the writer refuses to discuss every inaccessible first principle of the elements. The relevant principles are those through which the human artist, guided by nature, can perform wonders. At scan 193 incorruptible spirits sustain generation and nourishment; without them the world would return to the first abyss of chaos. The closing scan 316 gives the most compressed expression of the resulting unity: one matter is plant and stone, metal and mineral, body and soul, element, heaven, star, and all, while remaining one without

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[53] Hogart Manuscript 3, scans 31b–32. The identification with mercurial water belongs to the first figure's exposition; the immediately following account of contradictory properties is essential to it.

[54] Hogart Manuscript 3, scan 133. The assertion of creation from nothing concerns the ministers and all visible created things. The same passage criticizes the confusion of intellectual beings with the universal spirit.

contradiction. The lexicon must preserve this claim as the culmination of the argument, rather than replacing it with a modern chemical identity.

Places to read

Manuscript 8r; scan 31 First matter of the physical work identified with heavy white mercurial water. [H001-S031b]

Manuscript 8v; scan 32 Water as beginning and end, represented through Mercury, Saturn, and the devouring serpent. [H001-S032]

Manuscript 53r; scan 133 Forms emerging from chaos or limbo under the offices of created ministers. [H001-S133]

Manuscript 64r; scan 155 Destructive spirits spread an image of the first chaos within created nature. [H001-S155]

Manuscript 77r; scan 183 The writer limits the operative first principles to those accessible through art guided by nature. [H001-S183]

Manuscript 82r; scan 193 Incorruptible spirits keep the world from returning to the abyss of chaos. [H001-S193]

Manuscript 140; scan 316 The final declaration of one matter under many natural and spiritual descriptions. [H001-S316]

Translation in this edition

Première matière is first matter, not automatically prime matter in a narrowly Aristotelian sense. The wider philosophical phrase may be relevant to interpretation, but the local sentence at scan 31b makes an operative identification of its own. Premier principe remains first principle, with attention to whether it names a beginning, an agent, or a material under preparation.

Chaos and limbo are retained as distinct source terms even when they stand beside one another. The edition does not silently replace limbo with a doctrinal explanation or chaos with disorder. At the end, the many predications of one matter remain separate and complete. The translator's task is to preserve the scale and tension of the unity claimed, including the final phrase without contradiction.

Attested forms

première matière

Attested: H001-S031b. The first matter of the physical work, identified with mercurial water.

chaos

Attested: H001-S133; H001-S155; H001-S193. Confused beginning, destructive image, and possible collapse of the created order.

premiers principes

Attested: H001-S183. Principles considered from the standpoint of what the artist can use under nature's guidance.

See also

Quicksilver; Water and spiritualization; Form, idea and species; Creator, creation and divine ideas; Art, nature and the work; Universal spirit.

Microcosm and macrocosm

microcosme, microcosm; *petit monde*, little world; *grand et au petit monde*, great and little world

At a Glance

The word. The little world is a reduced order in which the relations of a larger world can be represented and worked upon.

In the book. The source applies the term to the elemental world and, prominently, to the stone and its contained powers.

In this edition. Microcosm and little world follow their respective source forms; macrocosm is the comparative English heading for the greater world.

A place to read. Read the continuation from scan 46 to 49 and the operative miniature described at 105.

Meaning

This is a relational vocabulary: little and great acquire meaning through comparison. The manuscript does not restrict every microcosmic reference to the human being. The elemental little world and the world of the stone both gather relations that correspond to larger celestial and intelligible orders. The stone is another little world because it condenses operative powers and permits their relations to be displayed within a prepared subject.

The qualification at scan 46 is essential. Heavenly things appear on earth terrestrially, and earthly things in heaven celestially. Correspondence does not abolish the mode of the recipient. A small world can represent a larger order without duplicating its scale or possessing every power in the same manner.[55]

Use in the book

Scans 46–49 trace a chain of containment and correspondence among intelligible, celestial, animal, vegetable, mineral, metallic, and alchemical orders. The stone is called another little world and a physical and

[55] Hogart Manuscript 3, scan 46. The difference between terrestrial and celestial modes is stated within the correspondence itself.

metaphysical figure of Christ. The phrase therefore serves the larger project of interpreting natural operations as signs. It should not be detached from the different levels through which the comparison passes.

At scan 105 a brief mixture gives the origin of the great and little world called the stone. The myth of celestial generative descent is then read through sulfur, mercury, the scythe's dissolving power, sea foam, and Venus. The head of the alembic becomes heaven within the stone's world. Macrocosmic geography is transformed into the positions and acts of an operation, rather than copied literally into a vessel.

Scan 165 calls the combined subject a summary and abridgment of nature. Its contrary qualities make it a mirror for the sufferings attributed to the damned. The miniature thus has an adverse as well as a favorable use. Little world does not itself mean perfected or blessed world: its explanatory value depends on the arrangement and condition of its constituents.[56]

Places to read

Manuscript 14v; scan 46 The elemental microcosm and the different modes of celestial and terrestrial correspondence. [H001-S046]

Manuscript 15r; scan 49 The stone called another little world and a figure of Christ. [H001-S049]

Manuscript 40r; scan 105 The great and little world interpreted through an operative mixture and the alembic. [H001-S105]

Manuscript 69r; scan 165 A compound as the summary of nature and a mirror of contrary bodily qualities. [H001-S165]

Translation in this edition

The translation keeps the diminutive relation instead of replacing every phrase with universe. It also avoids automatically substituting human being for microcosm. The actual subject at each passage remains decisive. Macrocosm is used in this entry's comparative heading; the attested French forms document the source's own expressions.

Attested forms

microcosme

Attested: H001-S046. The elemental little world within the chain of correspondences.

[56] Hogart Manuscript 3, scan 165. The summary of nature is used to explain adverse qualities as well as the book's favorable possibilities; the term microcosm does not settle its moral or operative condition.

petit monde

Attested: H001-S046; H001-S105. The lower or operative world considered in relation to a greater order.

grand et au petit monde

Attested: H001-S105. The paired phrase in the account of the stone's origin.

See also

Matter, chaos and first principles; Analogy, representation and identity; Art, nature and the work; Elements and elemental qualities; Stone, elixir and medicine.

Soul

âme, soul; *âme raisonnable*, rational soul; *âmes*, souls

At a Glance

The word. Soul can name a principle of living unity, but the rational soul is explicitly distinguished from material vegetative and sensitive spirits.

In the book. The author argues for immortality, the soul's reunion with a purified body, and the difference between a person and persistent images after death.

In this edition. Soul and spirit are kept distinct; the source's arguments are not simplified into a single immaterial life principle.

A place to read. Read scans 267–269, where origin, operation, and instrumentality distinguish soul from natural spirit.

Meaning

The rational soul is described as immortal and related immediately to a divine source. Its intellectual operations differ from those of the natural spirits that nourish, generate, and sustain sensation. The manuscript nevertheless uses soul more widely in accounts of living compounds and metallic operations. Interpretation therefore requires attention to the modifier and the subject. A vegetative or mineral soul is not automatically being assigned the same origin and faculties as the rational human soul.

The book's central problem is union. If soul and body are extremes, a bond or vehicle must account for their cooperation in a compound. The universal spirit or quintessence is introduced as a mediator. Because that mediator is itself distinguished from the rational soul, its survival or regeneration cannot alone supply a complete account of personal immortality. The author's late distinctions attempt to keep these questions separate even while drawing evidence from the same natural world.

Use in the book

At scan 131 the writer attributes to ancient thinkers a need for a middle term joining created souls with bodies and celestial with terrestrial things. The universal spirit acts as a vehicle of soul, a bond of life, and a magnet attracting celestial virtues. The description explains mediation through affinity and attraction rather than direct identity. The same passage distinguishes the created image of divinity from the Creator and warns that poetic figures can be mistaken for the things they signify.

Scan 162 compares the quintessence to the soul and glorified body and, with an explicit Creator-creature qualification, to Christ. The similarity is developed through purity, luminosity, fixity, and penetrability. It does not make the alchemical subject the rational soul. Later uses of our spirit and our body within the work should be read with this distinction in view.[57]

At scan 177 the desire of purified bodies to reunite with their souls becomes an argument about the aim of purification. A pure incorruptible union is eternal; an impure corruptible marriage is transient and subject to alteration. The author then introduces purgatory or a washing place for souls before complete blessedness. The analogy places bodily and moral purification side by side, with the union of purified soul and body as the end. Scan 178 appeals to the seeds of immortality in lower things and asks why permanence should be denied to the human soul created to know and honor God.

The poetic and imaginative discussion at scans 261–266 supplies a caution. A shadow resembling a corpse, a persistent image, or the manes of an affection must not be confused with the rational soul. The writer can accept surviving representations while rejecting poetic accounts as sufficient proof that souls wander about graves. This makes his argument more discriminating than a general appeal to every alleged postmortem phenomenon.

Scans 267–268 give three kinds of distinction. The body is said to receive the natural spirit before the soul is infused; the spirit's nutritive and generative faculties have a celestial source, while the rational soul comes immediately from God; and intellectual operations differ from vegetative and sensitive operations. Even if those spirits are described as dispositions fitted to receive the soul, they differ from it as a tool differs from the worker who employs it. Their subtle material character is necessary to their mediating role.[58]

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[57] Hogart Manuscript 3, scan 162. The comparison with Christ is expressly limited by the relation of Creator to creature and infinite to finite; it does not erase the distinctions developed elsewhere.

[58] Hogart Manuscript 3, scans 267–268. The author reports and negotiates differing formulations about spirits and faculties, but maintains the difference between intellectual soul and vegetative or sensitive instrument.

Scan 269 distinguishes complete death from mortification. A remaining incorruptible spirit may protect a corpse after the separation of soul and body; the source's difficult account is part of its effort to distinguish residual natural life from what only God can restore. The presence of balsamic or germinative powers is thus a sign within the larger argument, not a simple substitution for the rational soul. Its immortality and reunion with the body remain theological claims approached through, but not exhausted by, the operations of nature.

Places to read

Manuscript 52r; scan 131 A mediating universal spirit joins created souls with bodies. [H001-S131]

Manuscript 67v; scan 162 The quintessence compared with the soul and glorified body under explicit qualifications. [H001-S162]

Manuscript 75r; scan 177 Purification aims at the enduring reunion of souls and bodies. [H001-S177]

Manuscript 75v; scan 178 The human soul's immortality argued from its purpose and the permanence found in lower things. [H001-S178]

Manuscript 113v; scan 262 The rational soul distinguished from representations and shadows. [H001-S262]

Manuscript 116r; scan 267 Origin and operation separate rational soul from natural spirit. [H001-S267]

Manuscript 116v; scan 268 The soul and its instruments compared to a worker and tools. [H001-S268]

Manuscript 117r; scan 269 Residual germinative spirit distinguished within the account of death and mortification. [H001-S269]

Translation in this edition

The edition translates âme as soul and esprit as spirit unless a clearly contextual idiom requires another English word. It does not erase their difference to achieve stylistic variation. Rational soul renders âme raisonnable; reasonable soul would suggest good judgment rather than the specified intellectual nature.

Where the author assigns vegetative, animal, or mineral soul to the stone, the qualification remains. These expressions are evidence for the vocabulary of his natural philosophy, not a license to identify every soul with the human rational soul. The distinction between worker and instrument is one of the clearest guides to that boundary.

Attested forms

âme

Attested: H001-S131; H001-S267; H001-S268. The living or rational principle, whose local sense depends on subject and modifier.

âme raisonnable

Attested: H001-S268. The immortal intellectual soul distinguished from material spirits.

âmes

Attested: H001-S177. Souls purified for enduring reunion with bodies.

See also

Body; Spirit; Universal spirit; Manes, shadow and imagination; Death, incorruptibility and immortality; Purgatory, beatitude and eternal suffering.

Spirit

esprit, spirit; *esprit de mercure*, spirit of mercury; *esprits de l'or*, spirits of gold

At a Glance

The word. Spirit is a deliberately broad word ranging from subtle material powers to intellectual beings; its referent must be determined locally.

In the book. The source distinguishes natural spirits from spirits in the strict theological sense and differentiates fixed golden from volatile mercurial spirits.

In this edition. Spirit is retained where the French uses esprit; modifiers, materials, and operations explain its sense.

A place to read. Read scan 138 for the author's own warning about the term, then 193–194 for the principal operative distinction.

Meaning

The manuscript provides a direct lexical caution at scan 138. Natural spirits composed of elemental substance are not properly spirits in theological speech. They receive the title because of delicacy, purity, subtlety, and penetrability. This statement authorizes neither the elimination of the word nor its indiscriminate extension. It tells the reader that the same name can be applied under different qualifications. The lower natural agent is material, however refined; the intellectual being or rational soul is not simply another sample of that material.

The historical breadth of the French word is independently visible in the Académie's 1694 entry, which includes immaterial beings, soul and mental faculties, extracted subtle substances, universal spirit, and vital or animal spirits. That lexical parallel supports attention to context, not the claim that every sense appears in every manuscript occurrence.[59]

Use in the book

Scan 138 places the natural spirits within a celestial and sublunary hierarchy. Their origin is attributed to the purest mercury of an ancient limbo, and their function is to assist nature. Vegetable, animal, and mineral productions are related to this source and the elements. Attraction and affinity hold a soul within an appropriate bodily instrument. The author's natural spirit therefore participates both in composition and in the bond through which a compound operates.

At scans 162–163 the quintessence's spirits share selected elemental essences, and an intermediate body resembles both spirits and dense material things. This graded account makes purity and subtlety matters of degree. It is not a universal transition from matter into immateriality. Darker elemental dregs produce adverse bodies and powers, while purified mixtures make favorable operations possible.

Scan 191 describes spirit as the life-giving celestial heat that attenuates purified elements, binds them strongly, and converts them into a homogeneous body. More spirit can mean greater purity and incorruptibility. The text then invokes experience to distinguish the spirit's names in the different kingdoms. The various names need not imply unrelated ultimate sources, but their preparations and modes of operation remain different.

Scans 193–194 give the principal operative contrast. Spirits of gold are fixed and incorruptible and represent perfection and permanence. The mercurial spirit is also incorruptible but volatile and subject to alteration. It serves corruption, generation, nutrition, and increase without itself undergoing the same corruptive loss. The pure marriage with sulfur produces the fixed solar spirit. Incorruptible and unalterable are thus not synonyms: the mercurial example is explicitly incorruptible and alterable.[60]

At scan 255 the spirit attracts and retains seminal forms and is called their father and guardian. At scans 267–268 the sensitive and vegetative spirit is distinguished from rational soul by origin, operation, and instrumentality. Even called a subtle ethereal essence, it still participates in the elemental dregs and in matter. That material participation allows it to be an intermediary. The word spirit consequently gathers several strands of the

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[59] Académie française, Dictionnaire, first edition (1694), esprit. The lexical breadth supplies historical context; the manuscript's own classifications determine the present reading.

[60] Hogart Manuscript 3, scans 193–194. The common incorruptibility of golden and mercurial spirits does not remove their difference in fixity, volatility, and capacity for alteration.

manuscript, but its breadth should make readers more attentive to the distinctions rather than less.

The theological comparisons depend on those distinctions. A mercurial or golden spirit can represent a divine or human mystery through its properties, while remaining a creature with finite powers. The book sometimes makes very strong assertions of correspondence, yet also states limits between Creator and creature. The lexicon retains both the ambition of the comparisons and the local classifications that keep the word from becoming an all-purpose explanation.

Places to read

Manuscript 55v; scan 138 Natural spirits are expressly distinguished from spirits in strict theological speech. [H001-S138]

Manuscript 68r; scan 163 The intermediate body shares properties with spirits and dense matter. [H001-S163]

Manuscript 81r; scan 191 Spirit organizes purified elements into homogeneous body. [H001-S191]

Manuscript 82r; scan 193 Fixed incorruptible spirits of gold and their symbolic application. [H001-S193]

Manuscript 82v; scan 194 The incorruptible but volatile and alterable mercurial spirit. [H001-S194]

Manuscript 110r; scan 255 Spirit attracts and retains seminal forms. [H001-S255]

Manuscript 116v; scan 268 The subtle material mediator remains an instrument distinct from rational soul. [H001-S268]

Translation in this edition

The translation avoids routine stylistic replacement of spirit by soul, essence, or vapor. Those may be related source terms, but their relation must be shown rather than assumed. Esprit de mercure is spirit of mercury; whether it names a prepared operative subject, a natural power, or a figure is established by the sentence.

The edition also preserves adjective combinations that sound paradoxical, including incorruptible yet subject to alteration. These combinations carry the argument. A smoother translation that made every incorruptible spirit unchangeable would remove the basis of the mercurial comparison and obscure the distinction between alteration and final corruption.

Attested forms

esprit

Attested: H001-S191; H001-S255; H001-S268. A broad term whose natural, operative, or intellectual sense requires local qualification.

esprit de mercure

Attested: H001-S194. The volatile but incorruptible mercurial principle.

esprits de l'or

Attested: H001-S193. Fixed incorruptible spirits representing permanence and perfection.

See also

Soul; Universal spirit; Genius and natural spirit; Generation, nutrition and seminal forms; Fixation, fixity and volatility; Body.

Sympathy, antipathy and magnetic attraction

aimant, magnet; *antipathie*, antipathy; *vertu bénéfique et aimantine*, beneficial and magnetic virtue

At a Glance

The word. The entry concerns attraction and affinity on one side, opposition and destructive contrariety on the other.

In the book. The manuscript uses magnetic language for the bonds of life and reception of forms, and antipathy for powers resisting generation or producing violent effects.

In this edition. Sympathy is an editorial grouping term here; the attested words are attraction, magnetic virtue, affinity, and antipathy.

A place to read. Read scans 131 and 138 for sustaining attraction, then 148 and 150 for the contrary resistance of harmful powers.

Meaning

The book explains union through attraction rather than mere adjacency. A mediator draws celestial virtues into a compound, holds soul to a fitting bodily instrument, and attracts seminal forms when the subject is disposed to receive them. Magnetic language gives these relations a model of directed affinity. It need not identify the medium as an ordinary piece of lodestone or establish the mechanism of modern physical magnetism.

Antipathy names contrary tendency and resistance. It can prevent corporification of seed forms, set elemental qualities against one another, and produce destructive meteorological or metallic effects. Sympathy is useful as a comparative heading for the favorable side, but the French noun

sympathie is not attested in the canonical text used for this edition. The entry therefore distinguishes the editorial category from the actual source vocabulary.[61]

Use in the book

At scan 131 the universal spirit or quintessence is a bond of life and a magnet attracting celestial virtues into mixtures. The need for such a bond follows from the distance between soul and body and between heavenly and earthly extremes. Attraction makes union intelligible without making those extremes identical. The source's metaphor has a structural function, not merely an ornamental one.

Scan 138 describes the beneficial magnetic virtue that draws created vegetable, animal, and mineral things from a common mercurial and elemental source. A strong bond of love and identity of nature retains rational soul in the organs of a fitting body. The language of love is thus applied to an affinity that allows the compound to function. It does not make the rational soul simply another quantity of material mercury.

The adverse sequence at scan 143 says that certain common sulfurous spirits resist the spirits of the stars through natural antipathy. Quicksilver mixed with cruel salts and sulfurs is especially harmful. The properties and mixtures are specified; the hostility is not explained solely by assigning a mythological name. The actual relation of substances and powers matters to the author's diagnosis.

At scan 148 harmful spirits oppose the corporification of ideas enclosed in seeds. Their cold seeks to extinguish germinative spirits. The scythe and devouring monsters represent the destruction of what favorable powers generate. This is the inverse of the magnetic reception of seminal forms: one power retains and develops a form, another obstructs or destroys its effective operation. The comparison helps organize generation and corruption within a single field of interacting agencies.

Scan 150 extends antipathy to qualities producing lightning, thunder, dry vapors, and apparent convulsions in the world. The accompanying rhetoric of rivalry, pride, and eternal war personifies their contrariety. Scan 155 returns to Venus as the organizer of generation but also notes pernicious spirits issuing from nature and spreading death and confusion. The same natural field contains both the affinities that sustain formation and the oppositions that undo it.[62]

At scan 255 the spirit attracts and retains seminal forms until an appropriate disposition and mixture specify their entry. This returns the argument to preparation. Attraction cannot be separated from the

[61] Canonical French text, Hogart Manuscript 3. The heading sympathy is editorial; the source evidence for the favorable relation is the vocabulary of magnet, attraction, love, and affinity.

[62] Hogart Manuscript 3, scans 148–155. The hostile qualities are described through both material properties and moral personification; neither level should erase the other.

condition of the recipient, and a favorable bond requires purity and strong union. The artist's task is to remove obstacles and arrange a material subject capable of the desired relation. The vocabulary of sympathy and antipathy is therefore most useful when read as a question about what joins, what resists, and under which preparation.

Places to read

Manuscript 52r; scan 131 The universal spirit as magnet attracting celestial virtues. [H001-S131]

Manuscript 55v; scan 138 Beneficial magnetic virtue and the bond holding soul to bodily organs. [H001-S138]

Manuscript 58r; scan 143 Natural antipathy of adverse sulfurous spirits. [H001-S143]

Manuscript 60v; scan 148 Cold harmful powers resist the germination and corporification of forms. [H001-S148]

Manuscript 61v; scan 150 Antipathy of qualities produces violent elemental phenomena. [H001-S150]

Manuscript 64r; scan 155 Generative ordering and pernicious natural contrariety. [H001-S155]

Manuscript 110r; scan 255 Attraction and retention of seminal forms depend upon receptive disposition. [H001-S255]

Translation in this edition

Aimant is magnet, and aimantine is magnetic. These choices preserve the source's directed model of attraction without substituting a particular modern theory of forces. Love and affinity remain available where the text uses them to explain the bond.

Antipathy is retained rather than reduced to dislike, which would make it sound like a human emotion in every occurrence. The term names an operative opposition among powers. Conversely, the editorial heading sympathy does not authorize the insertion of a French word absent from the source. The attested forms below keep that boundary explicit.

Attested forms

aimant

Attested: H001-S131; H001-S255. The attracting mediator drawing celestial virtues or seminal forms into compounds.

antipathie

Attested: H001-S143; H001-S148; H001-S150; H001-S155. Natural opposition or destructive contrariety.

vertu bénéfique et aimantine

Attested: H001-S138. The favorable attracting power within the account of natural production.

See also

Universal spirit; Generation, nutrition and seminal forms; Conjunction, marriage and Rebis; Demons, central spirits and infernal orders; Purity, homogeneity and heterogeneity; Agent and patient.

Materials, medicines and substances

Antimony and deceptive medicine

antimoniaux, antimonial; *antimoine*, antimony

At a Glance

The word. Antimonial names a class of hostile material spirits. The source places them against Saturn and the third angelic order and describes them as deceptive agents that destroy under an appearance of benefit.

In this book. The account concentrates on treacherous healing: an apparent guest ruins its host, a poisoned cup is sweetened, and promises of life conceal death. Its monsters and metaphors explain the natural agent's operation.

In this edition. The edition keeps antimony and antimonial without converting the passage into a modern medical judgment or an unstated preparation. The historical material account remains attached to its source.

A place to read. Read manuscript 59r–60r, scans 145–147: the antimonial classification leads into false medicine and then the presence of harmful spirits within other metallic essences.

Meaning

The term is relational within an ordered correspondence. The antimonial spirits oppose Saturn's planet and the third angelic order while agreeing with infernal spirits credited with pernicious arts. The point is their contrary function, not simply the sound or etymology of their material name.

The author also distinguishes useful pure spirits from harmful sulfurous parts within metallic essences. Participation in antimony's nature is therefore a way of characterizing the latter, not a statement that every pure metal or every preparation containing a similarly named material is identical.

Use in the book

The first paragraph names antimonial spirits as vessels of iniquities or reservoirs of malignity. They pretend to procure benefit, yet strip the things with which they mingle of their powers. Their violence against Mars makes that metal's warrior lay down his arms. Dragon and double-edged sword images then combine sulfur's combustibility with mercury's subtle penetration (59r; scan 145).

The continuation turns this stripping of power into the language of hospitality and betrayal. The agent feeds by ruining another, changes forms like Proteus, offers hope of cure, and presents a poisoned cup disguised by sweetness. Cerberus' mouths supply another image of harmful composite action. The promise and result point in opposite directions (59v; scan 146).[63]

This is a source-specific account of deceptive medicine. The lexicon should explain the literary and operative logic without presenting the author's descriptions as a treatment guide or importing later controversies to supply facts absent from the passage. The book gives no dosage, complete preparation or controlled comparison here.

On the next side the author admits that even mercurial essences of pure metals contain useful spirits through nature's beneficence. Their sulfurous parts can nevertheless contain harmful agents participating in antimony and quicksilver's character. Lead-associated powers receive particular attention, and Sun and Moon are excepted from some destructive effects (60r; scan 147).

The distinction between good essence and adverse participating parts prevents a simplistic inventory of good metals and evil minerals. The author judges mixture, origin, power and relation. Antimonial spirits are a concentrated example of a larger danger: apparent assistance may destroy the very properties that the work intends to conserve.

Places to read

Manuscript 59r; scan 145 The named antimonial class, its opposition and deceptive benefit. [H001-S145]

Manuscript 59v; scan 146 Treacherous hospitality, Proteus and the poisoned promise of healing. [H001-S146]

Manuscript 60r; scan 147 Useful pure spirits distinguished from harmful parts participating in antimony's nature. [H001-S147]

Translation in this edition

‘Antimonial’ follows *antimoniaux*; ‘antimony’ follows *antimoine*. The adjective classifies spirits while the noun identifies the nature in which other

[63] Manuscript 59v, scan 146. The contrast of hoped-for life and delivered death is part of the author's comparison of the natural agent with a treacherous healer.

harmful agents participate. Their difference is preserved rather than flattening every sentence into 'antimony does this'.

The source's guest, cup and Cerberus images remain concrete because they express how benefit is feigned and damage transmitted. They are not translated into an inferred physiological mechanism.[64]

Attested forms

antimoniaux

Attested: H001-S145. The adjective naming the class of hostile spirits.

antimoine

Attested: H001-S147. The named nature shared by harmful spirits in sulfurous parts.

See also

Poison, remedy and protection; Metals, planets and correspondences; Demons, central spirits and infernal orders; Purity, homogeneity and heterogeneity; Niter; Coagulation, condensation and corporification.

Armoniac

armoniac, historical material-name; armoniac; *Esprits d'armoniac*, spirits of armoniac

At a Glance

The word. Armoniac is a historical material-name preserved in the heading *Esprits d'armoniac*. The word should be read within the manuscript's account of salts and moist spirits before any particular modern substance is assigned to it.

In this book. The heading introduces agents capable of dissolving other bodies but unable to preserve their generative powers. Their destructive corruption is distinguished from the corruption through which a better generation follows.

In this edition. The translation retains *armoniac*. Its neighboring terms are salts, moistures, strong waters and corrosive spirits. Their association supplies a context for the name, not a secure chemical formula.

A place to read. Read manuscript 64v–65r, scans 156–157: the section moves from moist planetary spirits to the contrast between generation-bearing change and dissolution that destroys life.

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[64] The lexical distinction is visible across H001-S145 and H001-S147. No modern composition, dosage or medical recommendation is supplied by these passages.

Meaning

The title identifies a class of spirits by their material origin. In this vocabulary a spirit need not be immaterial: it can be a penetrating, volatile or fluid part of a substance. The heading consequently belongs both to the lexicon of materials and to the book's extended comparison between beneficial and harmful natural powers.

The source is more explicit about these spirits' action than their preparation. It calls them moist and fluid, connects them with the salts of mercury and the Moon, and says they dissolve what other elemental powers cannot corrupt. Those descriptions must remain distinct from an editorial identification of the salt itself.[65]

Use in the book

The heading stands within scan 156, before the paragraph beginning with spirits of forests, mercury salts and the Moon. It follows a discussion of harmful Venus spirits. This position matters: the earlier paragraph's Medusa, Typhon and four handwritten signs should not be treated as a recipe newly supplied under the armoniac heading.

The governing distinction appears immediately. These spirits lack their planet's good qualities and cause alteration, death and corruption. Yet the objection is not simply that they dissolve. Elsewhere dissolution prepares generation; here the author says they do not corrupt matter so that generation may follow. The continuation explains the failure: they disperse its seminal powers, like an elemental fire (65r; scan 157).

The source compares their action with the Styx or Alpheus and says they reduce metals and mercury to liquids, though not the Sun. It then turns from the named material to strong waters and corrosive spirits generally. Their penetration tears apart life, animality and spirituality throughout a body. A destructive fluid can therefore possess considerable operative power while failing the work's aim of preserving and perfecting its subject.

The final continuation makes the agents cruel ministers of nature and broadens the discussion toward nitrous spirits and the implements of war (65v; scan 158). The larger argument does not divide all material substances into good and evil solely by their names. It asks what their powers preserve, what they disperse, and whether a new life can follow their action.

Places to read

Manuscript 64v; scan 156 The mid-page heading; moist, fluid spirits and corruption without ensuing generation. [H001-S156]

[65] Manuscript 64v–65r, scans 156–157. The text provides neither an explicit composition nor a preparatory procedure for the named material.

Manuscript 65r; scan 157 Dispersal of seminal powers; dissolving liquids and the criticism of strong waters and corrosive spirits. [H001-S157]

Manuscript 65v; scan 158 Continuation into nature's cruel ministers and the military account of nitrous spirits. [H001-S158]

Translation in this edition

Spirits of armoniac keeps both the historical material-name and the source's plural. It does not replace them with a modern label. The unexpected *des forêts* is rendered 'of forests', because that is the legible source reading, even though it complicates the opening list.[66]

'Strong waters' preserves *eaux fortes* beside 'corrosive spirits'. The pairing explains an action shared with the agents under discussion; it does not establish that every strong water named elsewhere is armoniac.

Attested forms

armoniac

Attested: H001-S156. The material-name occurs in the heading, not in the paragraph's body.

eaux fortes

Attested: H001-S157. The broader class of destructive dissolving liquids discussed after the heading.

See also

Salt; Niter; Multiplication; Demons, central spirits and infernal orders; Antimony and deceptive medicine.

Balm and balsamic life

baume, balm; *balsamique*, balsamic; life-sustaining

At a Glance

The word. Balm names the incorruptible, life-bearing principle said to remain in a corpse after mortification. The related adjective *balsamique* describes the breath of life distributed through the sublunary world.

In this book. The author uses balm to explain how a body can lose its rational soul yet retain a spirit resisting dissolution. This survival helps him

[66] The heading's source position and the reading des forêts are recorded in the facing edition's note and reading register for H001-S156.

distinguish natural mortification from the complete death that requires divine reanimation.

In this edition. The English keeps ‘balm’ and ‘balsamic’. These are the source's names for a sustaining power; they do not identify a bottled medicinal preparation or an external substance applied to a corpse.

A place to read. Read manuscript 117r, scan 269, where the distinction between death and mortification leads directly to the surviving balm.

Meaning

The defining qualities of balm are given together: it contains life, is the principle of generation, nutrition and increase, and is incorruptible. Its identity is therefore functional within the argument. It names the spirit that remains after separation and still carries the power of natural life.

This is not simply the rational soul under another name. On the preceding side the author separates sensitive and vegetative spirits from intellectual faculties. Those spirits can serve as the soul's instruments precisely because they participate in subtle matter; the worker is not the tool (116v; scan 268). Balm belongs to this material mediation, although it is praised as incorruptible.

Use in the book

The earlier balsamic expression occurs in the correspondence between celestial and natural orders. The Sun's dominion distributes vital spirits and the balsamic breath of life to all creatures (55r; scan 137). Here balsamic describes a sustaining action reaching throughout the living world, rather than a separate stage in a laboratory sequence.

At scan 269 the argument becomes more exact. Death is complete dissolution of the corpse enclosing spirit and of the body housing soul; mortification separates soul and body while leaving some spirit behind. This surviving spirit protects the corpse from corruption. Calling it balm specifies what makes such protection possible: a life-principle has not departed or been extinguished with the rational soul.

The account then gives balm an apparent double role. Although incorruptible itself, it is also called the principle of alteration and corruption. That combination belongs to the book's wider distinction between the durable agent and the changing compounds in which it acts. An agent may sustain successive generations without each individual compound remaining unchanged.[67]

The author moves from this survival to his claimed proofs of bodily resurrection: germinative spirits perpetuate fragile things, forms are reborn, and ideas of forms persist. Balm supplies one material step in that

[67] Manuscript 117r, scan 269: the same principle is described as incorruptible and as a cause of alteration and corruption. The distinction is between the enduring principle and what undergoes change.

movement. The lexicon should not replace the comparison with a claim that the source has already equated natural survival, complete reanimation and Christian Resurrection. The source expressly distinguishes them before bringing them into relation.

Places to read

Manuscript 55r; scan 137 The Sun distributes vital spirits and the balsamic breath of life. [H001-S137]

Manuscript 116v; scan 268 Material sensitive and vegetative spirits are distinguished from the rational soul. [H001-S268]

Manuscript 117r; scan 269 Death, mortification and the surviving life-bearing balm. [H001-S269]

Manuscript 117v; scan 270 The argument turns toward vestiges of incorruptibility in matter itself. [H001-S270]

Translation in this edition

'Balm' preserves *baume* without silently identifying it as a particular resin, preservative or medicinal extract. 'Balsamic breath of life' renders the earlier *respiration balsamique de la vie* and keeps the link between respiration and sustaining spirit.

The French sentence beginning *car le baume* lacks a regular finite completion. The edition presents balm as an apposition to the surviving spirit, while preserving the source's unfinished construction in French. Its explanatory relation is clear; the exact syntax remains a transmitted difficulty.[68]

Attested forms

baume

Attested: H001-S269. The name for the surviving spirit containing life.

balsamique

Attested: H001-S137. The adjective qualifies the respiration of life distributed by the Sun.

See also

Generation, nutrition and seminal forms; Soul; Spirit; Universal spirit; Death, incorruptibility and immortality; Resurrection.

[68] See the facing edition's reading note for H001-S269: car le baume ... qui does not receive a regular finite completion in the French.

verre, glass; *cristal*, crystal; *pierreries*, precious stones; *fusion vitrificatoire*, vitrifying fusion

At a Glance

The word. Glass and crystal serve as apparatus, material examples and images of transparency or resistance. Precious stones show the purification and durability sought in the work. Their roles should be distinguished rather than merged into one perfected substance.

In this book. The author claims that prepared spirits tincture crystal, penetrate even hard bodies and resist confinement in glass. Later he makes a residue's conversion to glass an example in the argument for incorruptibility.

In this edition. The edition keeps glass, crystal and precious stones as the source's ordinary material names. It also preserves the awkward phrase ‘glasses of metals’ rather than silently reconstructing a different list.

A place to read. Read manuscript 118v, scan 272, where vitrifying fusion leads into the qualities of renewed matter; compare the penetration claim at 72r, scan 171.

Meaning

A transparent body can make a hidden process intelligible without being identical to its agent. Crystal supplies a surface for the demonstration of tinting or a comparison with clear understanding, while glass can contain a preparation or fail to hold a claimed especially subtle spirit.

The material's apparent stability also supports the book's arguments about purification. The author places precious stones, crystal, gold and silver among things considered in relation to long natural or artificial refinement. These examples provide his analogical evidence, not a general modern theory of every mineral or glass.

Use in the book

The mountain-and-winds explanation says opened gold and mercury send up spirits whiter than snow, later bluish and red-speckled, whose tincturing power changes crystal into precious stones and imperfect metals into perfect ones (17v; scan 54). The assertion joins color, subtlety and transformation; it is one of the author's claims about a prepared subject.

The later quicksilver discussion makes its weight and spirituality coexist. Despite bodily suffering, the agent is said to penetrate the most solid glasses of metals, gems, crystals and even opaque bodies (72r; scan 171). The list's

attachment is grammatically awkward in French, and the edition does not resolve it by substituting an easier classification.[69]

The Incarnation chapter appeals to experience for an incorruptible spirit whose purified delicacy makes it impossible to contain in glass (81v; scan 192). The names assigned across plants, animals and metals are syntactically compressed. This uncertainty does not cancel the explicit claim about glass, but it limits a neat division of all the named essences into separate material classes.

At scan 272 the remaining residue becomes glass in fire. The source cites an axiom that what lacks its proper moisture gives only a vitrifying fusion. From there it considers purity, light, fixity, subtlety and penetration as glorious qualities sought by matter. The example is part of its argument for enduring qualities even after forms have been removed, not a standalone glassmaking instruction.

Across the book, glass therefore marks different limits: what contains, what can be penetrated, what appears transparently, and what remains as an altered body. A lexicon helps precisely by separating these uses while allowing their common concern with manifest and hidden powers to be seen.

Places to read

Manuscript 17v; scan 54 Crystal tinctured into precious stones in the prepared spirits' claimed action. [H001-S054]

Manuscript 72r; scan 171 Glass, gems and crystal in the penetration claim. [H001-S171]

Manuscript 73v; scan 174 Purification considered through crystal, gems, gold and silver. [H001-S174]

Manuscript 81v; scan 192 A purified spirit is said to resist containment in glass. [H001-S192]

Manuscript 118v; scan 272 The underlined vitrification axiom and qualities of renewed matter. [H001-S272]

Translation in this edition

'Vitrifying fusion' renders fusion vitrificatoire, preserving transformation into glass rather than merely saying melting. Precious stones retains pierreries without supplying particular gem species not named in the passage.

The source's negative construction at scan 174 is retained in the French and noted in the facing edition. Its examples of purification should not be used to erase the transmitted syntax or claim a uniformly stated law.[70]

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[69] H001-S171 reads tous les verres les plus solides des métaux. Its attachment is awkward and is preserved with an explanatory note rather than replaced with another material list.

Attested forms

verre

Attested: H001-S192; H001-S272. Glass as container or vitrified result.

cristal

Attested: H001-S054; H001-S174. Crystal in tincturing and purification examples.

pierreries

Attested: H001-S054; H001-S171; H001-S174. Precious stones as transformed, resistant or purified bodies.

fusion vitrificatoire

Attested: H001-S272. The phrase in the underlined axiom about loss of proper moisture.

See also

Agility, subtlety and penetration; Light, brightness and darkness; Fixation, fixity and volatility; Quintessence; Tincture; Corpse, ashes and returning forms.

Gold

or, gold; *soufre d'or*, sulfur of gold; *esprits de l'or*, spirits of gold; *or métallique*, metallic gold

At a Glance

The word. Gold is the metal, the fixed solar spirit and the subject whose perfected powers the work seeks to disclose and communicate. The manuscript distinguishes these relations from gold's visible color and from merely worked gold.

In this book. Gold must undergo dissolution, receive other qualities and enter a volatile condition without losing its metallic essence. Its fixity supplies a principle of endurance, but its preparation must also make its power active in other bodies.

In this edition. The English keeps gold where the French has or. Qualifiers such as spirit, sulfur, fixed, volatile and metallic remain visible, preventing every occurrence from being treated as an identical lump of ordinary metal.

[70] H001-S174 includes n'en sont pas le plus souvent dépouillées. The main edition retains the negative and records its tension with the subsequent examples.

A place to read. Read manuscript 91v, scan 214, beside 133r, scan 301: one passage concerns gold's persisting essence, the other a first-person claim to have produced and tested gold.

Meaning

The book makes gold both a material and a standard of perfection. Its fixed spirit represents endurance and incorruptibility, its color and luster can be communicated by tincture, and its generative capacity becomes a claim about the stone's ability to produce further gold. These different roles explain why a glossary limited to the ordinary metal would be inadequate.

Gold's compactness is also a difficulty. A body that remains wholly closed cannot yield the prepared spirit or communicate its perfection as required. The work must open and spiritualize it while conserving the metallic essence that makes the resulting action valuable. The author therefore joins gold with mercury instead of describing success as either untouched gold or its simple destruction.

The source's hierarchy should be attributed to its theory. Gold's primacy, its containment of the seven metals and its alleged multiplication are authorial claims. The lexicon can trace their argumentative force without treating them as independently established material facts.

Use in the book

The early caduceus explanation identifies the golden wand as gold's fixed metallic spirit, very subtle and vaporous. It must be able to receive volatile spirits and be received by them (11v; scan 38). At scan 41 the distinction sharpens: volatile sulfur may possess gold's tincture without its fixity. Golden appearance or coloring power alone is not the complete desired condition.

The mountain's golden branch supplies a different image. The author says compact, fixed gold cannot become spirit before the mercurial north wind violently opens it. Cold mercurial water resolves the body, raises it and spiritualizes it, leading to names such as smoke, vapor, wind and soul of bodies (16v; scan 52). The body is subjected to change so its effective power can emerge.

The philosophical tree keeps a stable root for that movement. Gold has fixed mineral roots; sulfur/earth supports fixity, quicksilver carries growth, and salt manifests the hidden tincture. Gold and silver are the rich fruits (31r; scan 85). This ordered image requires cooperation among differing contributions rather than attributing all productive activity to gold alone.

In the massacre emblem, the golden diadem and throne signify sulfur of gold as the work's capital and foundation, while the purple robe signifies the outer quicksilver condition clothing the king's spirit (37r; scan 99). The author explicitly rejects literal human blood in the scene, which instead

bathes and restores solar and lunar subjects. Gold's royal priority thus coexists with its need for a purifying medium.

Later the fixed spirits of gold represent the perfect, eternal and immense and are assigned to the seven golden lamps. Gold is said to contain the seven metals virtually and eminently rather than as visibly separated ingredients (82r and 78v; scans 193 and 186). This mode of containment supports the analogy with first and last principles; it should not be flattened into a compositional inventory.[71]

The dissolved-gold passage gives the strongest statement about identity through change. Gold can receive qualities of water, air, earth, fire, salt, mercury and sulfur, and a thousand forms, without losing its essence as metallic gold (91v; scan 214). The author nevertheless criticizes half-philosophers' boastful use of this secret to prove immortality. He distinguishes a material claim from an inadequately developed inference.

At the end he swears to have made an amber-smelling, oil-like liquid whose small drop converted four ounces of lead into true gold. Doubters in his cabala supposedly tested the gold and judged it better than mined gold (133r; scan 301). This is evidence of the transmitted author's assertion and the kind of test he invokes, not verification that the transformation occurred.[72]

The last argument says the stone possesses gold's brightness, malleability and extension actually, not only virtually, while also reporting a difficult contrast between true condensed gold and worked gold useless to the work (139r; scan 315). Gold remains the governing example, but its ordinary finished condition and the active perfected subject are not simply interchangeable.

Places to read

Manuscript 11v; scan 38 The fixed yet subtle golden wand receives volatile partners. [H001-S038]

Manuscript 12r; scan 41 Golden tincture distinguished from golden fixity. [H001-S041]

Manuscript 16v; scan 52 Fixed gold opened and spiritualized by mercurial water. [H001-S052]

Manuscript 31r; scan 85 Gold's fixed roots and the cooperative metallic tree. [H001-S085]

Manuscript 37r; scan 99 Golden throne and diadem as sulfur of gold. [H001-S099]

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[71] H001-S186 explicitly says the seven metals are contained virtually and eminently in gold. H001-S315 later contrasts virtual with actual possession of golden properties.

[72] H001-S301 is a first-person experimental claim in the transmitted text. Ambre in the scent description does not establish whether amber or ambergris is intended.

Manuscript 91v; scan 214 Metallic essence persists through changed forms and qualities. [H001-S214]

Manuscript 133r; scan 301 The author's claimed conversion of lead and communal testing. [H001-S301]

Manuscript 139r; scan 315 Actual golden properties and the difficulty of worked gold. [H001-S315]

Translation in this edition

Or is rendered gold when it names the material; sentence-initial Or meaning ‘now’ or marking an inference is not a gold occurrence. The edition preserves explicit complements such as sulfur of gold, spirits of gold and metallic essence, which control the local sense.

‘Virtually and eminently’ keeps the source's distinction from actual, effective possession. ‘Worked gold’ retains or de travail and the tension of the concluding judgment rather than supplying an externally familiar classification.

Attested forms

or

Attested: H001-S041; H001-S052; H001-S085; H001-S099; H001-S214; H001-S301. The material-name, differentiated by its local qualifiers.

soufre d’or

Attested: H001-S099. The golden sulfur represented by throne and diadem.

esprits de l’or

Attested: H001-S193. The fixed spirits used as the first kind in the later explanation.

or métallique

Attested: H001-S214. The essence said to remain through the dissolved subject's alterations.

See also

Sun; Fixation, fixity and volatility; Quicksilver; Tincture; Metals, planets and correspondences; Stone, elixir and medicine.

Laton

laton, retained alchemical material-name; *laiton*, brass; the source's alternate form; *cuivre*, copper; one associated name

At a Glance

The word. Laton names a not-yet-perfected sulfur or gold-like subject. The manuscript also uses laiton and copper, while explaining the material through blackness, volatility, stench and the need for washing.

In this book. The crucified dragon and bronze-footed animals give images to its condition. Possessing this precious sulfur does not finish the work: repeated digestion and imbibition must bring it toward brilliance and fixity.

In this edition. The edition retains laton as a historical material-name and preserves the variant laiton in French. Its associated copper language is not turned into a secure modern compositional identification.

A place to read. Read manuscript 26v, scan 74, where the source explains why the substance is named copper or laton and what remains to be done with it.

Meaning

The book's direct explanation is more useful than a substituted chemical formula. It calls the subject an amber composed of volatile gold or silver, not yet mature, and therefore sulfur or gold before perfect cooking and fixation. Copper or laton names its earlier condition, with abundant blackness, volatility and foul smell.

These features are not the whole of its nature. The same subject is precious sulfur of nature and the basis of medicine. The name thus belongs to a material whose possibilities and present defects must be distinguished. Calling it laton does not mean that its incomplete state is the work's final aim.

Use in the book

The opening of the brazen-serpent explanation locates great poison in the philosophers' laton, yet calls it first and universal medicine. The venomous animal can supply an antidote after proper transformation (25v; scan 72). The apparent contradiction begins the question the following explanation answers: why something dangerous can be the basis of a curative subject.

At scan 74 the serpent's blue back and yellow/red-speckled belly are assigned to copper or laiton. The author then gives the terms for its immature condition and cites the proverb commanding the practitioner to wash laton and tear up the books. He interprets the washing as repeated digestions, irrigations and imbibitions of mercurial water until blackness,

venom and stench are laid aside and sulfur becomes bright and fixed like talc.[73]

The word returns in the hind's bronze feet. Its golden antlers signify the aurific spirit, which can become exceedingly volatile, while its feet signify the sages' laton (48r; scan 123). The division among body-parts prevents all the animal's metallic features from being assigned one undifferentiated meaning.

At the end of Hercules' labours, washing laton's blackness remains indispensable. The source next describes white sulfur changing into red and the final repose of the work (50v; scan 128). Later, successive imbibitions are explicitly said to whiten laton (101v; scan 236). The same name links several stages of explanation without supplying a complete recipe.

Places to read

Manuscript 25v; scan 72 Poison, first medicine and the brazen serpent. [H001-S072]

Manuscript 26v; scan 74 The source's definition and the washing proverb. [H001-S074]

Manuscript 27r; scan 75 The completed laton/sulfur changes into a river-state. [H001-S075]

Manuscript 48r; scan 123 Laton as the bronze feet, distinct from golden antlers. [H001-S123]

Manuscript 50v; scan 128 Its blackness must be washed before completion. [H001-S128]

Manuscript 101v; scan 236 Successive imbibitions whiten laton. [H001-S236]

Translation in this edition

Laton is retained because the source gives it a qualified alchemical sense. Laiton and cuivre remain distinct written forms even when the author puts them beside it. ‘Amber’ preserves the unusual ambre description rather than replacing it with a conjectural technical word.

The name at scan 236 provisionally read acgor is not used to identify laton. The washing statement is clear while that separate underlined term remains unresolved.[74]

[73] The source itself explains the proverb at H001-S074. It should not be presented as independent permission to abandon study before the required purification.

[74] H001-S236 records acgor as a provisional reading and preserves its facsimile detail.

Attested forms

laton

Attested: H001-S072; H001-S074; H001-S075; H001-S123; H001-S128; H001-S236. The recurring qualified material-name.

laiton

Attested: H001-S074. The source's alternative form alongside copper.

cuivre

Attested: H001-S074. A name explained by the subject's incomplete state, not a supplied modern formula.

See also

Whitening, reddening and imbibition; Sulfur; Fixation, fixity and volatility; Moses, the brazen serpent and the oak cross; Poison, remedy and protection; Conjunction, marriage and Rebis.

Marcasite

marcassites, marcasites; *marcasites*, alternate source spelling; *marcassite vitriolique*, vitriolic marcasite

At a Glance

The word. Marcasite is a plural historical material-name. The manuscript speaks of nitrous, copper-associated, vitriolic and golden contexts rather than giving a single mineralogical definition.

In this book. Marcasites appear among products of barren mineral ground, among carriers of harmful spirits, and in the closing comparison of the stone with a gold-generating mine or matrix. The functions differ with the context.

In this edition. The edition retains marcasite and preserves both French spellings. It does not assume that each occurrence denotes only the mineral now classified under that name.

A place to read. Read manuscript 63v, scan 154, beside 137r, scan 311: copper/vitriolic material and gold-generating matrix provide two distinct uses.

Meaning

The text's qualifiers matter more than the bare name. Marcasites associated with niter are described through meteorological and destructive powers; those participating in copper are compared with harmful Venus spirits; those of gold become a point of comparison for the perfected stone.

A grouped entry can hold those relations together without making them chemically identical. The word functions as a family of mineral materials within the author's scheme. Modern identification would require additional evidence about each qualified subject, not simply a translation of the noun.

Use in the book

The desert emblem supplies the first material setting. Brackish, reddish, calcined ground produces salts, fire-stones and marcasites while supporting little vegetation (41v; scan 110). This contrast with the flourishing garden belongs to an operative account of mineral conditions, not an inventory of one precisely delimited ore.

The harmful-spirit discussion next places offensive spirits in niter or its marcasites. They inhabit or disturb air, join thunder and lightning, and cause pestilential effects while challenging Jupiter's life-giving order (61r; scan 149). The point is the conflict between natural powers, with the mineral supplying a body or source for the agent.

The copper passage is more specific. Spirits of Venus or copper, or marcasites participating in copper, oppose favorable celestial Venus and good copper spirits. The author compares their green or yellow-green forms with infernal furies and assigns poison to their parts (63v; scan 154). The qualifier vitriolic then enters the comparison. The following side relates these harmful agents to quicksilver, sulfur and vitriol, emphasizing their combined nature.[75]

Near the conclusion the tone changes. The stone is said to contain more fixed spirit than other stones and to be a mine and matrix of gold more fully than gold's marcasites, because it allegedly produces gold indefinitely (137r; scan 311). Here marcasite furnishes a natural generative comparison. The passage should not be forced into the earlier exclusively adverse description.

Across these appearances the name belongs to the book's account of minerals as seats of powers, matrices and mixed natures. What makes a particular marcasite useful or destructive is its composition and relation as the author describes them, not the bare occurrence of the term.

Places to read

Manuscript 41v; scan 110 Marcasites among the products of barren mineral ground. [H001-S110]

Manuscript 61r; scan 149 Niter and its marcasites as seats of offensive spirits. [H001-S149]

[75] Manuscript 63v–64r, scans 154–155. The copper/vitriolic description and subsequent compound account should be read together rather than used as a single modern mineral definition.

Manuscript 63v; scan 154 Copper-participating and vitriolic marcasites compared with destructive Venus spirits. [H001-S154]

Manuscript 64r; scan 155 The harmful subject linked with quicksilver, sulfur and vitriol. [H001-S155]

Manuscript 137r; scan 311 Gold's marcasites compared with the stone as generative mine and matrix. [H001-S311]

Translation in this edition

'Marcasites' keeps the historical plural. French marcassites and marcasites are both preserved as written; the spelling difference alone does not establish two distinct materials.

'Participating in copper' renders the source's relation rather than replacing it with an ore formula. 'Mine' and 'matrix' at scan 311 retain its generative comparison, which is part of the claimed action of the stone.[76]

Attested forms

marcassites

Attested: H001-S110; H001-S149; H001-S154. The doubled-s form in mineral and harmful-spirit contexts.

marcasites

Attested: H001-S311. The single-s form in the closing comparison with gold-bearing matrices.

marcassite vitriolique

Attested: H001-S154. The explicitly qualified vitriolic occurrence.

See also

Niter; Vitriol; Metals, planets and correspondences; Poison, remedy and protection; Stone, elixir and medicine; Purity, homogeneity and heterogeneity.

[76] The production of gold indefinitely at H001-S311 is the author's assertion about the stone, not an independently established property of a historical marcasite.

métaux, metals; *plomb*, lead; *étain*, tin; *fer*, iron; *cuivre*, copper; *argent*, silver; *planètes*, planets

At a Glance

The word. The metals belong to an ordered family of material powers related to planets and angelic offices. The manuscript repeatedly differentiates lead, tin, iron, copper, silver, gold and quicksilver while allowing compound and prepared natures to cross their ordinary boundaries.

In this book. The correspondences explain formation, growth, sensation, generation and destructive conflict. Their purpose is not merely a table of symbols: they provide a natural order through which the author approaches higher mysteries.

In this edition. The edition keeps each named metal and planet and preserves the book's actual order. It does not insert a standardized correspondence wherever the source gives only a partial comparison or a differently qualified material.

A place to read. Read manuscript 54v–57r, scans 136–141, with 60r–62r, scans 147–151: the ordered powers are followed by their hostile natural counterparts.

Meaning

A correspondence links functions across kinds of beings. In the source, a planet's office can resemble an angelic order's office, and a metal can perform a comparable action in the elemental kingdom. The analogy is neither an assertion that a planet is physically enclosed as an ordinary body in every metal nor a denial of material differences.

The system includes more than seven successive positions because the first mobile and starry heaven precede the named planetary spheres. Reading only the metal-names would lose this larger sequence. The author also distinguishes reported theological arrangements from the natural order he considers useful for his purpose.

The material account can be favorable or hostile. Pure metallic spirits and crude sulfurous parts have different effects, and an adverse spirit can oppose the good power associated with the same planet. A modern table with one fixed meaning per metal cannot represent that internal opposition.

Use in the book

The first mobile supplies first movement and existence, the starry heaven contains confused formative ideas, and Saturn's sphere concerns the separation and concretion of forms. Jupiter is linked to vital, animal, sensory and nutritive functions; Mars to elemental powers for nourishment,

vegetation and increase (54v–55r; scans 136–137). The Sun distributes vital spirits, Venus forms the diverse organic parts, and Mercury presides over elemental moistures.

The later natural-spirit scheme places analogous functions in the world of the stone. It explicitly says Saturn's sphere and the third angelic order have a counterpart in lead, and tin acts among metals as Jupiter does among planets and fourth-order intelligences (56v–57r; scans 140–141). These are direct textual alignments, not an editorial reconstruction.

The discussion then turns toward harmful central spirits. In the lead-associated account, sulfurous parts participate in antimony's nature and quicksilver's character. They examine metals like accusers examining crimes and reduce other bodies to ash, with Sun and Moon excepted through their sovereign property (60r; scan 147). The named metal's position does not make every part belonging to it beneficial.

Saturnian destructive powers oppose good Saturnian spirits that corporify seminal forms, while niter-associated aerial powers imitate Jupiter's authority and disturb the life-giving air (60v–61v; scans 148–150). The natural opposition is built within the correspondence, rather than appearing as a separate list unrelated to the favorable order.

Mars then appears covered in iron, contesting Saturn, Jupiter and Mercury and attacking lead, tin and quicksilver in the family of metals. It enslaves Vulcan and the Cyclopes and loses itself in sulfurous destruction (62r; scan 151). The parallel list of gods and metals makes the analogy especially visible without erasing the conflict among their powers.

Copper is subsequently named with Venus and copper-participating marcasites. Its harmful spirits oppose fortunate celestial Venus and good copper spirits, while the generous Venus of generation remains separately praised (63v–64r; scans 154–155). The source thus distinguishes the metal-name, its spirits and opposed conditions of action.

Gold's relation to the sevenfold family is exceptional. The apocalyptic golden lamps and stars signify fixed gold containing the seven metals virtually and eminently, as their first roots or parents (78v; scan 186). The text does not say that seven visibly separate metals can be read off the figure as ordinary ingredients.[77]

At the conclusion the stone is called mineral and even metal because it possesses metallic nature, forces and faculties and is allegedly a mine or matrix of further gold (137r; scan 311). The final claim that one matter is plant, stone, metal, mineral, body, soul and celestial principle without contradiction extends the correspondence into unity. It is the book's culminating assertion, not a reason to suppress the differentiations on which its earlier arguments depend.

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[77] Manuscript 78v, scan 186 explicitly qualifies the containment as virtually and eminently. The lexicon does not turn it into a modern constituent analysis.

Places to read

Manuscript 54v; scan 136 First mobile, starry heaven and Saturn in the ordered scheme. [H001-S136]

Manuscript 55r; scan 137 Jupiter, Mars, Sun, Venus and Mercury's assigned functions. [H001-S137]

Manuscript 56v; scan 140 Lead/Saturn and the beginning of the explicit tin/Jupiter alignment. [H001-S140]

Manuscript 57r; scan 141 Completion of the metal/intelligence correspondence and its adverse counterparts. [H001-S141]

Manuscript 60r; scan 147 Lead-associated spirits, metal-testing and the Sun/Moon exception. [H001-S147]

Manuscript 62r; scan 151 Mars/iron contests planets and their metallic counterparts. [H001-S151]

Manuscript 63v; scan 154 Copper/Venus and good versus harmful copper spirits. [H001-S154]

Manuscript 78v; scan 186 Gold contains the seven metals virtually and eminently. [H001-S186]

Translation in this edition

The names plomb, étain, fer, cuivre and argent are translated lead, tin, iron, copper and silver where those nouns occur. Vif-argent remains quicksilver and must not be counted as an independent silver occurrence merely because it contains argent in its spelling.

The book's actual ordinals are preserved. Its ninefold organization of functions includes first mobile and starry heaven, and cannot be silently replaced by an uncomplicated seven-row scheme. The distinction of virtual/eminent from actual possession likewise remains important.[78]

Attested forms

plomb

Attested: H001-S140; H001-S147; H001-S151. Lead in Saturnian and contested metallic contexts.

étain

Attested: H001-S140; H001-S151. Tin aligned with Jupiter and later attacked by Mars.

fer

Attested: H001-S151. Iron as Mars's martial covering.

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[78] H001-S136–141 preserves the ordered sequence from first mobile and starry heaven to planetary/material families. The author distinguishes the theological arrangement he reports from the natural arrangement useful to his argument.

cuivre

Attested: H001-S154. Copper explicitly associated with Venus and its spirits.

argent

Attested: H001-S105. Silver, distinguished from the compound name vif-argent.

métaux

Attested: H001-S141; H001-S151; H001-S186. The material family whose ordered and hostile powers are compared.

See also

Gold; Moon; Sun; Mercury and the caduceus; Demons, central spirits and infernal orders; Antimony and deceptive medicine.

Moon

lune, Moon; lunar material; *lunaire*, lunar; *argentine*, silver-like; *argentée*, silvery

At a Glance

The word. The Moon names a celestial body and a lunar material power, often associated with silver-like water, moisture, brilliance and the partner of solar gold. The source's local relations are more specific than a simple universal Moon-equals-silver equation.

In this book. The Moon enters the massacre bath, the pregnant woman's image, the eclipse scene and the royal marriage. Its active and passive roles can reverse, and a lunar remainder below the alembic is distinguished from a solar-bearing subject above.

In this edition. The edition keeps Moon and lunar where the source changes words, and silver or silver-like for argent and its adjectives. It preserves unusual phrases, including the lunar subject described as more fixed gold.

A place to read. Read manuscript 86r, scan 203, with 102r, scan 237: lunar-mercurial water and the Moon's changing active/passive functions prevent a single rigid assignment.

Meaning

The Moon's meaning is material, pictorial and relational. A visible lunar sign may indicate a body or water within the vessel, while the astronomical Moon supplies qualities and an ordered place in a larger correspondence. The source moves between these levels rather than giving a single independent definition.

Its association with silver is real but qualified. The water remaining after sublimation is called silver-like, lunar and mercurial, and its tincture colors metals silver. At other points the Moon is paired with the Sun as an enduring principle or one of the royal partners. These contexts show a structured relation among terms, not an assertion that every silver-looking fluid is the heavenly Moon.

The book also insists that each metal contains both sexes. The lunar partner can be active in concealment and passive in manifestation. This makes a fixed female-Moon diagram insufficient for the particular account at scan 237.

Use in the book

The represented source-book places Sun and Moon together in a large bath receiving the massacre's blood (7v; scan 28). The later explanation identifies the blood as mercurial, sulfurous or metallic spirits and explicitly excludes literal human blood. Lunar and solar subjects receive a purifying or restoring treatment within the material reading of the scene (37r–40v; scans 99–106).

The caduceus account distinguishes the volatile spirit's lunar brilliance from the Moon's permanence. A material can share the shine while lacking the enduring quality, and must be joined to the fixed lunar and solar spirits represented by the wand (12r; scan 41). Appearance alone does not identify its operative completion.

The source's color associations include blue for the Moon during Hercules' changing-headed combat (47v; scan 122). Those local colors are not consistently the same as the later blood-red or silver-like lunar forms. Their differences belong to the stage and image under discussion, rather than to an error the translator must make uniform.

The pregnant woman puts the lunar sign in a spatial relation. White, spiritual earth rises to the alembic's head and carries solar spirit, while the water left below after sublimation is silver-like, lunar and mercurial. It colors metals silver and resembles talc and diamonds (86r; scan 203). The Moon under the woman's feet explains the lower remainder; her encompassing Sun explains the upper subject's golden tincture.

In the eclipse scene the Moon is red like blood. The author interprets the darkened Sun as corruption of solar sulfur and calls the Moon below it a substance of more fixed gold, reddened through close resolution and association (96v–97r; scans 226–227). The unexpected golden description is retained. It limits any attempt to replace the passage with an uncomplicated silver symbol.[79]

[79] H001-S226 visibly calls the Moon une substance d'or plus fixe and gives it a red, blood-like tincture. The main edition preserves this unexpected material description.

The chapter on Sun, Moon and Mercury then considers how the partners should be married. Each metal contains two sexes; the Sun's function changes between concealment and daylight, and the Moon reverses the agent and patient relation. The practitioner must discriminate natures before conjunction instead of adding a third participant indiscriminately to a legitimate marriage (102r; scan 237).

The next side draws a parallel with gold and silver seeds released from husks and watery residues. The pair's purified condition, not only the celestial names, makes an enduring union possible (102v; scan 238). This links the lunar partner back to material separation and preparation.

Finally, Sun, Moon, King and Virgin can all figure sulfur formerly eclipsed and chained while mercurial moisture ruled. Their release marks a reversal of dominion and supports the comparison with the dragon's final defeat (126r; scan 287). A common represented subject can thus take several figures without making every earlier Moon occurrence identical.

Places to read

Manuscript 7v; scan 28 Sun and Moon come to the massacre bath. [H001-S028]

Manuscript 12r; scan 41 Lunar brilliance distinguished from lunar permanence. [H001-S041]

Manuscript 47v; scan 122 The local blue-Moon color association. [H001-S122]

Manuscript 64v; scan 156 Moon and mercury as moist planets in the adverse-salt account. [H001-S156]

Manuscript 86r; scan 203 The lunar-mercurial water remaining below the sublimed subject. [H001-S203]

Manuscript 96v; scan 226 The red Moon described as a more fixed golden substance. [H001-S226]

Manuscript 102r; scan 237 Lunar active/passive roles change between concealment and manifestation. [H001-S237]

Manuscript 126r; scan 287 The formerly eclipsed lunar figure participates in sulfur's victory. [H001-S287]

Translation in this edition

Lune is Moon and lunaire is lunar. Argentine and argentée are rendered silver-like or silvery, preserving its adjectival comparison rather than replacing it with the metal-name silver. The associated terms are kept together where the source joins them and distinguished where it does not.

The description of the Moon as a substance of more fixed gold is not corrected to silver. Nor are the source's changing sexual roles rewritten into a conventional solar-male/lunar-female pairing.[80]

Attested forms

lune

Attested: H001-S041; H001-S156; H001-S226; H001-S237. The named lunar partner or material in several distinct contexts.

lunaire

Attested: H001-S203. The qualifier of the water remaining after sublimation.

argentine

Attested: H001-S203. The silver-like appearance of the water below.

argentée

Attested: H001-S209. The silvery species or appearance in the exchange of qualities.

See also

Sun; Gold; Conjunction, marriage and Rebis; Water and spiritualization; Fixation, fixity and volatility; Virgin, mother and child.

Niter

nitre, niter; *nitreux*, nitrous; *aphronitre*, retained technical name for sea-foam material

At a Glance

The word. Niter is a historical material-name associated with salt, sulfur, generative power, coagulation and harmful aerial spirits. The book does not reduce these uses to one modern formula.

In this book. The author makes niter an early recipient of celestial generation, yet also a carrier of violent, destructive powers. The difference depends on the stated material relation and stage rather than on a simple good-or-bad label.

In this edition. 'Niter' and 'nitrous' preserve the noun and adjective. Aphronitre is retained as the source's particular technical name in its explanation of the sea's foam.

[80] H001-S237 explicitly assigns both sexes to each metal and changes the Sun/Moon functions between concealment and manifestation.

A place to read. Read manuscript 39v–40v, scans 104–106, where foam, niter and generative Venus are explained together; compare the adverse spirits at scans 149 and 158.

Meaning

Niter's range is supplied through a set of connections. Mineral sulfur is nourished and composed from nitrous salt; celestial generative power is first communicated to niter; its vapors nourish minerals; and its coagulating force helps form stones. These are the author's material claims rather than a modern analysis.

The same name enters a contrary account through destructive spirits. A substance that carries a power of generation can also be the seat of powers that disturb air, disperse life or produce violence. The book's classification concerns prepared and mixed relations as well as substances named in isolation.

Use in the book

In Mercury's theft of Apollo's cattle, sulfurous vapors become what Mercury takes into his belly. The author says mineral sulfur is composed from nitrous salt drawn from animal dung and coagulates into metals in rocks (33v; scan 90). This report of origin supplies one material relation, not a procedure sufficiently detailed to reproduce.

The birth of Venus supplies another. Saturn's cutting and the sea's foam signify generative sulfur or mercury, with aphronitre naming the foam. The author says generative virtue is first communicated to niter, from which sulfur and vitriol derive their origin alongside quicksilver as metallic principles (39v; scan 104).[81]

The continuation calls the foam ‘our niter’, from which Venus arises as inward, radical sulfur of metals. The next side names the sea's foam salt or niter raised during the gods' corruption (40r–40v; scans 105–106). These explicit equations belong to this allegory. They should not be expanded into a claim that every salt elsewhere is niter or that all niter is physically sea-foam.

The desert scene attributes coagulation and petrification to niter and says its vapors rising from seawater nourish sulfurous minerals (41v; scan 110). Later, niter or its marcasites carry spirits that corrupt air and cause disease while imitating Jupiter's authority (61r; scan 149). The military climax calls nitrous spirits Vulcan's Cyclopes and associates them with thunder, hail, whirlwinds and implements of war (65v; scan 158).

This sequence explains why one entry must include both formative and destructive accounts. The name is stable enough to follow across the book,

[81] H001-S104 names aphronitre explicitly, then relates generative power to nitre. The subsequent source equations are local to the Venus/sea-foam account.

but its powers and mixtures change. Its importance lies precisely in the capacity of one material family to participate in the opposed natural orders.

Places to read

Manuscript 33v; scan 90 Nitrous salt in the account of mineral sulfur and Mercury's stolen cattle. [H001-S090]

Manuscript 39v; scan 104 Aphronitre and the first reception of generative virtue. [H001-S104]

Manuscript 40r; scan 105 Venus arises from the sea's foam, named our niter. [H001-S105]

Manuscript 40v; scan 106 Salt or niter in the foam after the gods' corruption. [H001-S106]

Manuscript 41v; scan 110 Niter nourishes minerals and coagulates or petrifies. [H001-S110]

Manuscript 61r; scan 149 Niter/marcasite spirits corrupt the air. [H001-S149]

Manuscript 65v; scan 158 Nitrous spirits as Cyclopes and military powers. [H001-S158]

Translation in this edition

'Niter' retains nitre without replacing it with a specific nitrate. 'Nitrous' preserves nitreux where the text classifies spirits by origin or character. Aphronitre remains a separate written name even when the source explains it through foam.

The source's *inspiration* in the account of metallic coagulation is retained, not silently changed into a more familiar technical process. Its explanation remains the witness's, including that unusual word.[82]

Attested forms

nitre

Attested: H001-S104; H001-S105; H001-S106; H001-S110; H001-S149; H001-S153. The noun across generative, coagulating and harmful-spirit contexts.

nitreux

Attested: H001-S090; H001-S158. The adjective for salt and spirits.

aphronitre

Attested: H001-S104. The technical name supplied in the sea-foam interpretation.

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[82] H001-S090 visibly reads par inspiration. The facing edition retains that reading and does not reconstruct a different process.

See also

Salt; Marcasite; Sulfur; Vitriol; Coagulation, condensation and corporification; Demons, central spirits and infernal orders.

Orpiment

orpiment, orpiment; *Esprits de l'orpiment*, Spirits of orpiment

At a Glance

The word. Orpiment is the material-name in an attested section heading. Its crude state contains spirits compared with damned or Styx-associated demons and opposed to the first, pure spirits of angels and the Sun.

In this book. The section belongs to the book's classification of harmful natural agents. The author explains their force through mixed mercurial, vitriolic, sulfurous or nitrous material and through monsters with multiple bodies or mouths.

In this edition. The translation retains orpiment without making the heading a modern compositional analysis. 'Crude' preserves cru, the qualification of the material actually discussed.

A place to read. Read manuscript 62v–63r, scans 152–153, where the named material leads into its compound and monstrous comparisons.

Meaning

The heading supplies the name, while the prose supplies a relative place in an ordered system. Orpiment's spirits oppose the first and purest beneficial spirits as strongly as those spirits favor the universe. Their significance is defined by the life they threaten and the contrary natural order they embody.

The passage is therefore more than a declaration that a material is poisonous. It makes that adverse action part of a correspondence among celestial, infernal and natural agents. At the same time, it is less than a precise modern account of a substance's ingredients or toxicity: the source itself does not provide such an analysis.

Use in the book

The section follows a discussion of fiery, destructive powers and begins with raw orpiment's hidden spirits. They are compared with demons of the Styx or the damned and described as the declared enemies of nature, laying ambushes for human life (62v; scan 152). This language belongs to the manuscript's natural-spirit analogy; it should not be taken as an editorial assertion that the mineral literally contains immaterial demons.

The continuation says the agents are composed chiefly of quicksilver, vitriol and sulfur or niter, then records comparisons with three-mouthed

Cerberus and three-bodied Geryon. The monsters make their composite and destructive powers visible through familiar poetic figures (63r; scan 153). The alternatives in the material list are retained; they are not silently converted into a single formula.[83]

The description extends through venomous animals and the image of a dark fire that burns without ordinary light. It compares the agent with an incorruptible salamander that corrupts others and with the deadly blood of Nessus. An agent's own persistence can therefore intensify rather than lessen its danger. Incorruptibility is not by itself the book's criterion of goodness.

The next side completes the monster imagery and then turns to the spirits of Venus, copper and copper-participating marcasites (63v; scan 154). Reading beyond the first mention shows how the author moves among related material families while distinguishing their assigned places. The orpiment entry should remain compact enough to respect that local scope.

Places to read

Manuscript 62v; scan 152 The orpiment heading and opposition to pure solar/angelic spirits. [H001-S152]

Manuscript 63r; scan 153 The material list and Cerberus/Geryon, salamander and Nessus comparisons. [H001-S153]

Manuscript 63v; scan 154 Completion of the infernal imagery before the transition to copper/Venus spirits. [H001-S154]

Translation in this edition

'Spirits of orpiment' translates the heading directly. 'Crude' describes the subject before any favorable purification is claimed. The edition keeps the source's shifts among material, animal and demonic comparisons rather than replacing them with a general word such as poison.

The difficult Greek-like sequence on scan 154 remains marked uncertain in the main edition. It should not be normalized to a familiar infernal place-name merely because the author glosses the phrase as workshops of hell.[84]

Attested forms

orpiment

Attested: H001-S152. The material-name occurs in both the section heading and its opening account.

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[83] Manuscript 63r, scan 153 preserves the list quicksilver, vitriol and sulfur or niter. Its wording gives a historical compound account, not a verified modern formula.

[84] The source sequence at H001-S154 beginning Ερεβο... is uncertain and preserved with a facsimile detail rather than silently expanded.

orpiment cru

Attested: H001-S152. The specifically crude material containing the hidden spirits.

See also

Poison, remedy and protection; Niter; Vitriol; Sulfur; Demons, central spirits and infernal orders; Antimony and deceptive medicine.

Pharmacy and medicine

Pharmacie, pharmacy; *médecine*, medicine; remedy; *remède*, remedy; *thériaque*, theriac; *alexipharmaque*, antidote

At a Glance

The word. Pharmacy is named on the title page among the matters explained by figures and numbers. The body of the book more often speaks of medicine, remedy, theriac and powers of healing.

In this book. Medicine links prepared sulfur, the stone's alleged bodily effects, the artist's knowledge and the religious remedy for the soul. These relations do not make the treatise a modern pharmacopoeia or a collection of complete prescriptions.

In this edition. The translation keeps pharmacy in the title and medicine in the exposition. Specific names such as theriac and antidote remain distinct where the source changes terms.

A place to read. Read manuscript 95v, scan 222, where the Word remedies the soul while knowledge of the physical stone is said to remedy bodily imperfections and intellectual darkness.

Meaning

Medicine names both a subject and its attributed function. The author calls sulfur of nature a medicine proper to all diseases, while elsewhere describing the preparation needed to convert a dangerous agent into a sovereign remedy. The name alone does not certify that the crude material already possesses the desired curative condition.

The book's healing language extends beyond illness narrowly understood. The body, soul and understanding receive different remedies in a comparison that connects art and nature with the incarnate Word. Their relationship is analogical and theological as well as material; the lexicon should follow the distinct objects being healed.

Use in the book

The title promises an explanation of chemistry and pharmacy according to numbers (scan 9). Within the early account of the philosopher, the ideal knower also bears the name physician, but that title belongs to a broad

knowledge of nature and causes. It is not confined to preparing ordinary medicines.

The Perseus explanation makes universal medicine the result of a transformed sulfur capable of fixing quicksilver. Reduction to a volatile spirit must be followed by luminous sulfur with the mirror's or sword's fixing power (20v; scan 60). The curative name therefore comes after a stated material preparation rather than replacing it.

Medea supplies the fullest personification. Sulfur of nature is called medicine for all diseases and consequently the practitioner of medicine or natural magic. The mercurial remainder receives the dissolved and cooked solar substance and becomes the great theriac (24v; scan 68). Knowledge, a prepared subject and incorporated matter converge in the mythic healer.

The theological passage calls the soul washed in the Lamb's blood an analogous elixir or universal medicine, while expressly assigning ultimate purification to God (93v; scan 218). At scan 222 the author distinguishes the mysteries of the Word as remedy for the soul from the physical stone's claimed bodily and intellectual benefits. He relates the two through renewal and final glorification without giving an ordinary dosage or treatment procedure.[85]

The closing rejection of a vain furnace-centered practice keeps medicine within the book's moral purpose. Its favored chemistry seeks truth and knowledge rather than limitless wealth or ambition (138v; scan 314). The healing promises should be read inside that project, with their historical and theological claims attributed to the source.

Places to read

Manuscript Title page; scan 9 The title includes pharmacy among its subjects. [H001-S009]

Manuscript 20v; scan 60 Universal medicine follows the luminous sulfur's fixing power. [H001-S060]

Manuscript 24v; scan 68 Medea, sulfur of nature and the great theriac. [H001-S068]

Manuscript 93v; scan 218 The analogous elixir/universal medicine in the soul's purification. [H001-S218]

Manuscript 95v; scan 222 Distinct remedies for soul, body and understanding. [H001-S222]

Manuscript 138v; scan 314 The moral contrast with vain furnace-centered chemistry. [H001-S314]

[85] H001-S218 and H001-S222 distinguish divine purification and spiritual remedy from the physical stone's attributed benefits. Their assertions are reported as the manuscript's, not offered as present medical instructions.

Translation in this edition

Pharmacie is pharmacy, médecine is medicine, and remède is remedy. Theriac remains the historical remedy-name rather than a synonym inserted for every medicine. Alexipharmaque is rendered antidote where the source states that function.

The ruled blank after ‘or’ at scan 218 is preserved by a dash. It has not been filled with an inferred medicine-name that might falsely link this passage to a specific preparation.[86]

Attested forms

Pharmacie

Attested: H001-S009. The capitalized title-page noun.

médecine

Attested: H001-S060; H001-S068; H001-S218; H001-S222. Medicine as prepared subject and analogical remedy.

thériaque

Attested: H001-S057; H001-S068. The named historical compound remedy.

alexipharmaque

Attested: H001-S072. The antidotal function attributed to the venomous serpent's medicine.

See also

Stone, elixir and medicine; Medea and medicinal art; Poison, remedy and protection; Natural magic and alchemical access; Art, nature and the work; Incarnation and nativity.

Poison, remedy and protection

poison, poison; *venin*, venom; *thériaque*, theriac; *alexipharmaque*, antidote; *Tacamaque*, retained botanical name

At a Glance

The word. Poison and venom describe destructive powers, yet the book repeatedly makes dangerous subjects the basis of a sovereign remedy after preparation. Theriac and antidote name historical curative functions within that transformation.

[86] The blank between ou and médecine universelle at H001-S218 is visible in the witness and intentionally left unsupplied.

In this book. The serpent, crude metallic spirits, poisonous plants and deceptive medicine belong to different contexts. The author distinguishes corruption that prepares generation from dissolution that destroys life-bearing powers, and true preparation from promises of healing that conceal harm.

In this edition. The edition retains the particular material and remedy-names. It reports their historical claims without supplying modern identities or completing unprovided prescriptions. Tacamaque is preserved in its actual curse-context, not silently made a medicinal ingredient.

A place to read. Read manuscript 25v–27r, scans 72–75, with 59v, scan 146: a poison transformed into medicine contrasts with the treacherous agent offering life and delivering death.

Meaning

Venom is both an animal property and a way of describing corrosive material action. The author can assign cold venom to a serpent, compare a metallic spirit with an animal that kills by sight or breath, or say a prepared subject is more deadly than arsenic before becoming curative. Its meaning follows the stated subject and stage.

Remedy is not automatically the opposite material. The same subject can require removal of venom, purification and a new fixed or homogeneous condition before its powers become useful. The source's poison-remedy continuity is one of its most persistent arguments for preparation.

The continuity has limits. Some agents disperse seminal powers and fail to permit generation; others merely feign cure while destroying the host. The book therefore supplies a distinction among transforming a dangerous subject, choosing the right operative agent and being deceived by an apparent benefit.

Use in the book

Tacamaque occurs among the opening curses: the illicit recipient is denied enjoyment of what he has planted. The term is botanical in the source's own construction, reshaping the biblical malediction pattern, and receives no chemical or medicinal definition there (2r; scan 17). Its inclusion records a named natural thing without turning its placement into evidence for a recipe.[87]

The mountain's dragons contain venom and black bile, yet their properly resolved subject is said to yield famous theriac useful in disease (19r; scan 57). The author retains animal and material language together. The historical remedy-name marks the attributed outcome, not an independent verification of its effectiveness.

[87] H001-S017 continues the Deuteronomy 28 malediction pattern. Tacamaque is the manuscript's name and is not replaced with the vineyard in the biblical wording.

The brazen serpent develops the paradox explicitly. Philosophers' laton contains great poison and is also called first universal medicine; the venomous animal becomes the source of a sovereign remedy and antidote (25v; scan 72). The following explanation requires repeated cleansing until blackness, venom and stench are removed and sulfur is bright and fixed (26v; scan 74).

The gold-body passage then assigns extreme venomousness to the subtler prepared subject, saying it kills more promptly than arsenic and later becomes an effective remedy (27r; scan 75). The change of stage is essential. The entry does not make every dangerous intermediate harmless merely because a later cure is promised.

Vapors are another distinct danger in the work. Jason's fire-breathing bulls signify vapors that must be restrained through cooking; the author calls them mortal and worse than poison (24r; scan 67). The point is a required management of the subject's activity, not a complete protective procedure supplied to the modern reader.

The harmful-spirit chapters describe more categorical enemies. Common quicksilver combined with sulfur or salts multiplies damaging power, while antimonial spirits pretend benefit and present a poisoned cup sweetened to deceive. The treacherous guest survives by ruining its host and offers life while launching death (58r–59v; scans 143–146).

Poisonous plants enter the Saturnian serpent comparison: hemlock, apium, mandrake and henbane are named beside destructive cold and demonic prestiges (61r; scan 149). Their listing establishes the source's imagery and historical associations. It does not assign a modern dose or identify every plant with the metallic subject it helps describe.

The orpiment section compares compound agents with Cerberus, Geryon, venomous animals, salamander and Nessus' blood. Their own persistence does not lessen their danger; it lets a destructive power continue (62v–63v; scans 152–154). Later corrosive waters disperse rather than conserve generative powers (65r; scan 157). These examples make the book's criterion clear: what matters is the prepared relation of powers and the life or perfection that can follow their action.

Protective and curative language should consequently remain local. The opening prayer, the removal of venom, the true medicine and the fraudulent healer are connected concerns but not identical practices. Their comparison explains how the author judges natural agency while keeping his claims distinct from contemporary medical knowledge.

Places to read

Manuscript 2r; scan 17 Tacamaque in a planting/enjoyment curse. [H001-S017]

Manuscript 19r; scan 57 Dragon venom and the promised theriac. [H001-S057]

Manuscript 25v; scan 72 The brazen-serpent poison/remedy paradox. [H001-S072]

Manuscript 26v; scan 74 Repeated cleansing removes laton's venom. [H001-S074]

Manuscript 27r; scan 75 The subject is first extremely poisonous and later curative. [H001-S075]

Manuscript 59v; scan 146 Deceptive medicine and the poisoned promise of life. [H001-S146]

Manuscript 61r; scan 149 Poisonous plants in the adverse Saturnian comparison. [H001-S149]

Manuscript 65r; scan 157 Corrosive action that disperses generative life. [H001-S157]

Translation in this edition

Poison is poison, venin venom and thériaque theriac. Alexipharmaque is rendered antidote where the function is stated. The edition keeps their differences instead of calling every prepared medicine theriac or every harmful spirit a literal animal poison.

Tacamaque, apium and the source's provisional names remain unexpanded where identity is not established. Four handwritten alchemical signs in the adverse Venus passage at scan 156 are recorded as signs without assigned chemical identities; they do not supply a missing formula for an antidote.[88]

Attested forms

poison

Attested: H001-S067; H001-S146. The general harmful-material term, also used in the remedy paradox.

poisons

Attested: H001-S072. The plural used in the brazen-serpent paradox.

venin

Attested: H001-S057; H001-S074; H001-S149. Venom removed or intensified according to the subject and stage.

thériaque

Attested: H001-S057; H001-S068. The historical remedy-name retained in the material interpretation.

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[88] H001-S156 preserves four handwritten signs after the three-bodied monster. Their shapes are not assigned uncertain standardized chemical meanings in the main edition.

alexipharmaque

Attested: H001-S072. The antidotal function explicitly attributed to the serpent's medicine.

Tacamaque

Attested: H001-S017. The botanical name occurring within the opening curse, not a supplied recipe.

See also

Pharmacy and medicine; Armoniac; Antimony and deceptive medicine; Orpiment; Corruption, putrefaction and mortification; Purity, homogeneity and heterogeneity.

Quenech

Quenech, retained material-name; *vert Quenech*, green Quenech

At a Glance

The word. Quenech is an underlined technical name retained from the manuscript. The source qualifies it as green and gives its water a place among several names for an elusive, life-bearing fluid.

In this book. The word appears during the garden emblem's explanation. The same water is called serpent's water, water of the Sea, water of Venus and water of the rising dawn before it is associated with green Quenech.

In this edition. The edition retains ‘Quenech’ and translates its adjective as ‘green’. This preserves an attested name without substituting an uncertain modern mineral or treating greenness as proof of chemical identity.

A place to read. Read manuscript 35r–35v, scans 93–94, from the catalog of water-names through the apostrophe to moist greenness.

Meaning

The manuscript supplies a relation rather than a dictionary definition: this is the water of its green Quenech, and it rises in rivers. The water has already been described as extremely foul-smelling, extracted in the alembic, and capable of concealing other waters within itself. These attributes belong to the passage's changing material subject; they do not securely identify Quenech by itself.

The adjective green carries a further significance because the next words address moist greenness as the watery form of growth and nourishment. The name thus participates in the account of vegetation. It would be

premature to turn that association either into a literal plant-name or into a known chemical formula.[89]

Use in the book

The surrounding comparison is deliberately difficult to grasp. People in a delightful garden pursue waters that escape into abysses, like Tantalus seeking water among waters and fruit that eludes his hands. The water runs through underground channels, appears at the surface, disappears and returns to the earth's center. Elusiveness is part of the explanation, not merely a defect in a modern reader's identification.

The list of names answers this movement by holding several functions together. The water comes from the serpent and from the alembic; it belongs to the author's Sea and Venus; like Achelous it takes several earthy or humoral forms. Quenech joins that sequence near its end. Its occurrence is therefore stronger evidence for the source's habit of naming a changing subject many ways than for one-to-one equivalence with a modern substance.

The sentence runs across the page boundary. The moist greenness is called a seed on scan 93, and scan 94 continues with the claim that everything issues from it and that without it the author's gold or white smoke cannot be obtained. The red and white roses, oak and springs then explain flourishing, multiplication, spirituality, purity and incorruptibility. Reading the name with this continuation preserves the generative force of the passage.

A lexicon entry can consequently say what the name does in the book with greater confidence than what it names outside it. It concentrates the conjunction of water, greenness, hidden circulation and growth. Any further historical identification must be offered separately, with evidence, rather than silently inserted into the translation.

Places to read

Manuscript 35r; scan 93 The underlined name in the sequence of serpent, Sea, Venus, dawn and green Quenech waters. [H001-S093]

Manuscript 35v; scan 94 Continuation of the moist-greenness apostrophe into seed, gold/white smoke, roses, oak and springs. [H001-S094]

Translation in this edition

‘Green Quenech’ preserves the qualification *vert Quenech*. The word is not expanded or translated by conjecture. ‘Moist greenness’ keeps *humide*

[89] The facing edition's H001-S093 note records the underlined technical name and deliberately leaves its external identification open.

verdeur, and ‘growth and nourishment’ renders its paired *végétation et nutrition*.

The following place-name, provisionally Lerne, belongs to a different comparison and should not be used as though it supplied the identity of Quenech. Its uncertainty is recorded separately in the edition.[90]

Attested forms

Quenech

Attested: H001-S093. Underlined source name, occurring once in the canonical French text.

vert Quenech

Attested: H001-S093. The name's explicit color qualification.

humide verdeur

Attested: H001-S093. The immediately following apostrophe links moist greenness with growth and nourishment.

See also

Water and spiritualization; Generation, nutrition and seminal forms; Sublimation; Garden, rosebush and fountain; Osiris, Isis and Typhon; Tincture.

Quicksilver

vif-argent, quicksilver; *vif-argent tremblant*, trembling quicksilver; *eau métallique*, metallic water

At a Glance

The word. Quicksilver is the ordinary English name retained for vif-argent, but the manuscript uses it for differing common, extracted and prepared material conditions. Its weight, movement, brilliance and penetrative power make it a principal example throughout the book.

In this book. The same quicksilver can figure both Christ and the Demon because the author examines opposing qualities united within it. It supports arguments about generation, incorruptibility, bodily suffering and the possibility of spiritualized matter.

In this edition. The edition keeps quicksilver and mercury distinct where the French changes from vif-argent to mercure. It does not assume the distinction always names two separate substances, or that every occurrence denotes one unchanged common metal.

[90] H001-S094 records Lerne as provisional, with Cerne also possible from the written capital. This uncertainty concerns the fountain comparison on the following side.

A place to read. Read manuscript 68v–73r, scans 164–173, where the subject's paradoxical qualities are developed and explicitly assigned to opposed religious figures.

Meaning

The source's quicksilver is a material with multiple relations and preparations. It can be common, trembling, extracted from metallic bodies, reduced to water or implicated in a purified homogeneous spirit. These qualifiers are necessary to determine the local claim. Retaining a familiar English name does not justify treating them as chemically equivalent.

Its characteristic paradox unites heavy and volatile, thick and penetrating, dark and luminous qualities. The author regards the material as a condensed image of nature, able to receive contrary conditions without the underlying powers simply disappearing. The paradox is therefore a means of inquiry rather than an error to be removed by replacing the subject halfway through.

The religious figures follow this material range. Quicksilver can explain unhappy bodies as well as perfected ones. Its incorruptibility, where asserted, is not sufficient to determine happiness: the same endurance can preserve a suffering condition indefinitely.

Use in the book

The first exposition names heavy white quicksilver-water as first matter of the physical work and gives it the further names spirit, vapor and double dragon. Combined with mineral sulfur, it forms metals within earth (8r–8v; scans 31b–32). The next sentences make heavy, sticky and viscous matter subtler and lighter than other things because it raises sulfur-earth. The winged young man expresses that difficult combination.

The caduceus account then distinguishes volatile quicksilver's lunar brilliance from permanence. Its spirit needs a fixed subject and must enter a lasting union (12r; scan 41). Later the author objects that destroying Mercury before conjunction with gold defeats the purpose, because gold requires its resolving power and mercury reverts to trembling quicksilver unless favorably transformed (18v; scan 56).

The garden chapter expressly calls trembling quicksilver extracted from metallic bodies. Its reduction into powder and water leads to the fountain, tree and roses that show generative power (30r–30v; scans 83–84). This preparation is one of the strongest reasons to preserve context whenever the familiar material-name recurs.

The adverse account supplies common quicksilver mixed with sulfur or salts as a concentrated example of harmful power (58r; scan 143). The discussion of blessed and damned bodies later returns to quicksilver as the vilest matter and an apparent balance of opposites. Weight and volatility,

penetrability and thickness, light and opacity coexist within one subject (68v; scan 164).

From that coexistence the author explains why a body might remain incorruptible yet suffer. Opacity, heaviness, thickness and passibility are compared with the opposite gifts of perfected bodies. The agent's persistence could intensify torment rather than remove it. This is the stated framework for calling quicksilver a figure both of Christ and of the Demon (71v; scan 170).[91]

The following explanation appeals to Hermetic testimony that quicksilver is heavier than all bodies except gold, then immediately describes its exceptional flight and sublimation. It belongs among bodies because its body is terrestrial and among spirits because it is all spirit; it is said to penetrate hard bodies while remaining capable of corporeal suffering (72r; scan 171). These are the source's claims about the subject, not a modern measured specification.

The next side gives the limiting condition: its homogeneous parts stay together through changing forms, and it can act like Proteus without losing its first form (72v; scan 172). The author then places it at the center of figures, enigmas and the purification required before happiness. The material supports a method of reading nature because its properties are held to make otherwise hidden relations visible.

The later account again specifies pure, homogeneous mercurial spirit and warns against taking a figure for the thing itself (92r; scan 215). A lexicon must carry that qualification back into any summary of the more sweeping passages. The repeated quicksilver name gives continuity, while common and prepared conditions preserve the book's substantive distinctions.

Places to read

Manuscript 8r; scan 31 First matter named as heavy white quicksilver-water, spirit, vapor and double dragon. [H001-S031b]

Manuscript 12r; scan 41 Lunar brilliance is not permanence. [H001-S041]

Manuscript 18v; scan 56 The return to trembling quicksilver and the need for favorable conjunction. [H001-S056]

Manuscript 30r; scan 83 Extracted trembling quicksilver prepared into powder and water. [H001-S083]

Manuscript 58r; scan 143 Common quicksilver in a harmful mixture. [H001-S143]

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[91] H001-S170 expressly calls quicksilver a figure of Jesus Christ and of the Demon. H001-S164–169 supplies the opposed properties and suffering conditions that explain the double comparison.

Manuscript 68v; scan 164 Opposed qualities united within one subject. [H001-S164]

Manuscript 71v; scan 170 The explicit double figure of Christ and the Demon. [H001-S170]

Manuscript 72r; scan 171 Weight, volatility, bodily suffering and spiritual penetration. [H001-S171]

Translation in this edition

Vif-argent is quicksilver, including the characteristic phrase 'trembling quicksilver'. Mercure remains mercury where that is the source word, permitting the god/planet/material relations to be followed without using quicksilver as an automatic substitute for the divine name.

'Metallic water' preserves eau métallique. The uncertain adjective following mineral sulfur at scan 31b is retained as the present French reading fameux, with fumeux disclosed as an unadopted possibility. It does not establish a separate material identity.[92]

Attested forms

vif-argent

Attested: H001-S031b; H001-S032; H001-S083; H001-S143; H001-S164; H001-S170. The material-name across first-matter, prepared and adverse accounts.

vif-argent tremblant

Attested: H001-S056; H001-S083; H001-S092. The recurring qualified expression.

eau métallique

Attested: H001-S032. The name supplied after the transformation of sulfur-earth.

See also

Mercury and the caduceus; Fixation, fixity and volatility; Gold; Quintessence; Passibility and impassibility; Water and spiritualization.

[92] The reading register for H001-S031b retains fameux and records fumeux as a possible technical alternative, without silently adopting it.

quintessence, quintessence; *esprit universel*, universal spirit; *eau-de-vie ardente*, ardent aqua vitae; *essence subtile*, subtle essence

At a Glance

The word. Quintessence names a purified and powerful material essence or compound linked with incorruptibility, celestial qualities and the mediation of soul and body. It can also be the state achieved through preparation rather than a substance simply added from outside.

In this book. The book derives it from purified elemental parts, uses it to explain glorified qualities, and claims that art can raise it into an agent communicating perfection. Its relation to the world-spirit and the physical stone is close but context-dependent.

In this edition. The edition retains quintessence and the source's companion names. It does not replace the transmitted, irregular distribution of aqua vitae, subtle essence and animal/mineral terms with a neat reconstructed table.

A place to read. Read manuscript 67v, scan 162, with 74r, scan 175: a particular elemental mixture and the striving toward purified quintessence explain its relation to celestial and glorious qualities.

Meaning

Quintessence is above common elemental powers in the author's hierarchy, yet it is not described as wholly unrelated to elements. Its preparation gathers selected degrees of their essences and purifies their mixture. The name consequently requires both the underlying material constitution and the higher powers attributed to the prepared result.

A purified medium can join extremes: soul and body, celestial and terrestrial, a durable form and the matter through which it acts. This intermediary function helps explain the association with universal spirit. It does not make the essence an immaterial intelligence, since participation in subtle matter is necessary to the mediation.

The difference between possessing glorious qualities and communicating them is crucial. The book's elixir is not only a perfected body but an agent able to perfect others. Quintessence can therefore be discussed as a subject attained, a principle within the work or a bearer of active virtues, depending on the passage.

Use in the book

The early armor explanation says the prepared matter receives the name spirit or quintessence if distilled (10r; scan 35). The Perseus account then requires solar sulfur to be reduced to quintessence or a highly volatile spirit

before the luminous fixing subject is obtained (20v and 23r; scans 60 and 65). Here the term belongs to preparation and increased subtlety.

Antaeus makes the direction spatial. Fixed golden sulfur attached to earth must be raised into the alembic's head and reduced to quintessence so that it can convert metals by tincture and penetration and become medicine (48v; scan 124). The name does not replace the operation; it identifies the transformed subject made effective by it.

The world-spirit account supplies its mediating constitution. A quintessence derived from incorruptible elemental species is a vehicle of soul, draws celestial fire and joins created souls with bodies. It acts as the bond of life and magnetic receiver of higher virtues (52r; scan 131). The same passage distinguishes immaterial angels as another, more expressive created image of divinity.

The glorified-body discussion gives a more particular mixture: the more fixed and gross essence of air and fire is gathered with the subtlest essence of water and earth. Their union receives celestial qualities and closely follows the luminous bodies of the stars (67v; scan 162). The comparative adjectives are explicit and must not be replaced with an assumption that only the most subtle part of every element is chosen.[93]

The author then derives quintessence from elements purified through a hidden influence of seminal forms. All created things and nature itself strive toward this condition before final radiance and enduring union (73v–74r; scans 174–175). The governing sentence crosses the page boundary between forms and seminal; the phrase should be read together.

The Incarnation chapter appeals to experience for an incorruptible spirit named ardent aqua vitae, subtle essence and quintessence in a compressed sequence involving living things, plants, animals, metals and minerals. Its purification from heterogeneity makes it allegedly too subtle to be confined by glass (81v; scan 192). The source's incomplete animal phrase prevents a secure one-name-per-kingdom table.[94]

The later distinction of active and passive glorious qualities makes the work's purpose sharper. Art is said to exceed nature's ordinary duration and raise its subject so that it communicates acquired purity, subtlety and penetration. The elixir carries active virtues; bodies transformed by it receive them (119r; scan 273). This difference governs the concluding comparison with resurrection.

Finally, the perfection of quintessence depends on a proper union of moist and unctuous with pure and dry, while cold earthiness blocks fusion and volatile humidity blocks permanence. Nature knows the weights and dispositions; art multiplies the prepared tincture for communication (132v;

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[93] H001-S162 explicitly combines the most fixed and gross essence of air/fire with the most subtle essence of water/earth. The comparative terms are preserved.

[94] H001-S192 leaves et dans les animaux without an unambiguous corresponding name. The main edition preserves the order and does not supply the missing term.

scan 300). The apparently super-elemental result therefore remains tied to a discriminating and proportioned material union.

Places to read

Manuscript 10r; scan 35 Distilled matter receives the name spirit or quintessence. [H001-S035]

Manuscript 20v; scan 60 Volatile quintessence precedes luminous fixing sulfur. [H001-S060]

Manuscript 48v; scan 124 Antaeus raised and reduced to quintessence for tincture and penetration. [H001-S124]

Manuscript 52r; scan 131 The mediating vehicle joins soul/body and celestial/terrestrial orders. [H001-S131]

Manuscript 67v; scan 162 The specified combination of elemental degrees and celestial qualities. [H001-S162]

Manuscript 74r; scan 175 Nature's striving toward the purified essence. [H001-S175]

Manuscript 81v; scan 192 Compressed names and the claim about confinement in glass. [H001-S192]

Manuscript 132v; scan 300 Proper elemental union and the art/nature division of work. [H001-S300]

Translation in this edition

'Quintessence' follows the technical noun rather than replacing it with fifth element or essential oil. The source's spirit, aqua vitae and subtle essence remain separate expressions whose relations are explained from the passage.

The strong comparison with Christ at scan 162 is retained together with its own limit between Creator and creature, infinite and finite. The lexicon neither suppresses the claim nor treats it as an unrestricted identification of material essence with divinity.[95]

Attested forms

quintessence

Attested: H001-S035; H001-S060; H001-S124; H001-S131; H001-S162; H001-S175; H001-S192; H001-S300. A prepared, purified or mediating essence with powers exceeding common elements.

esprit universel

Attested: H001-S131. The world-spirit associated with this mediating quintessence.

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[95] The phrase at H001-S162 calls the quintessence Christ himself only with the stated qualification concerning Creator/creature and infinite/finite relations.

eau-de-vie ardente

Attested: H001-S192. One name in the compressed cross-kingdom nomenclature.

essence subtile

Attested: H001-S192. Another name whose precise distribution in the sentence remains uncertain.

See also

Universal spirit; Stone, elixir and medicine; Generation, nutrition and seminal forms; Purity, homogeneity and heterogeneity; Fixation, fixity and volatility; Perfection, renewal and glorification.

Regulus of Mars

régule de Mars, regulus of Mars

At a Glance

The word. The regulus of Mars is a named metallic preparation in which the author says a star-like form can be seen. The manuscript supplies the name and its argumentative role, but no recipe at this point.

In this book. It completes an account of forms surviving or returning after material transformation. The author places a personal claim about dissolved metals alongside reports of forms recovered from ashes.

In this edition. The edition keeps ‘regulus of Mars’. Mars gives the preparation an iron-related name within the book's material correspondences; the phrase is not silently replaced by an externally reconstructed laboratory formula.

A place to read. Read manuscript 112r–112v, scans 259–260. The name completes the preceding side's sentence about metals receiving the form of stars.

Meaning

The named preparation belongs to a passage about evidence for the persistence of seminal forms. Its importance is what the author claims it shows, rather than a compositional explanation of the regulus. A lexicon should retain that imbalance: the phenomenon receives a place in the argument while the method of producing the material remains unstated.

Mars has several uses elsewhere in the manuscript, including martial powers, iron and a planetary family. Here those associations help the reader understand the name. They do not authorize a full identification of every

ingredient or process that later technical literature might attach to a similarly named preparation.[96]

Use in the book

The previous side asks how deeply seminal forms are lodged within the marrow of matter and answers by appealing to experience. The author reports forms reborn from ashes, then describes a member of his cabala demonstrating returning plant-forms before trustworthy witnesses. He follows the report with a first-person assertion that he too performed an experiment.

The final assertion concerns metals dissolved by vegetative water and receiving the form of stars. The sentence crosses the leaf: what everyone perceives, it says, is visible in the preparation of the regulus of Mars. Reading the name alone on scan 260 would conceal this chain of testimony and the particular visible effect for which it is cited.[97]

The argument then changes scale. Metals are said to contain especially pure, closely mixed elements and abundant germinative spirits. Their renewal, regeneration and glorification can therefore proceed more swiftly toward an excellent form. The regulus example serves as a bridge between a claimed observation and this account of metals' capacity for transformation.

Only after that transition does the author introduce Lucretius and Ovid to distinguish renewal, regeneration and resurrection. The regulus does not itself supply the whole distinction. Nor does a visible star-form, as reported here, independently establish the later theological conclusions. The entry should keep observation-claim, material explanation and religious analogy in their actual order.

This restraint also preserves the manuscript's unusual wording. Its metals are strongly and ‘analytically’ mixed; the edition retains *analytiquement* even though its exact technical force is unclear. Neither that adjective nor the regulus name should be regularized into a more familiar modern account.

Places to read

Manuscript 112r; scan 259 The chain of reported experience and the first-person claim about metals receiving the form of stars. [H001-S259]

Manuscript 112v; scan 260 The regulus name completes the sentence; metallic renewal then leads into the poetic quotations. [H001-S260]

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[96] The facing edition's H001-S260 note distinguishes the preparation's iron-related name from a recipe, which this passage does not provide.

[97] Read H001-S259 and H001-S260 together. The opening words dans la confection du régule de Mars complete the preceding side's claim that everyone perceives the star-form.

Translation in this edition

'Regulus of Mars' follows *régule de Mars*. The phrase remains a material name, and 'form of stars' preserves the phenomenon the author says he observed. Calling it a visible or star-like form explains the immediate context without supplying an unstated cause.

The retained word *chancres* earlier on scan 259 belongs to a separate report about distillation and ash. Its uncertain animal identification should not be imported into the regulus preparation.

Attested forms

régule de Mars

Attested: H001-S260. The named preparation, occurring once; the sentence begins on scan 259.

forme des étoiles

Attested: H001-S259. The form that the dissolved metals are said to receive.

See also

Metals, planets and correspondences; Mars, Vulcan and the Cyclopes; Corpse, ashes and returning forms; Generation, nutrition and seminal forms; Experience, trial and testimony; Distillation, calcination and recovery from ashes.

Salt

sel, salt; *sels*, salts; *sel nitreux*, nitrous salt; *sels de mercure*, salts of mercury

At a Glance

The word. Salt is a material principle and medium whose role varies with its qualification and mixture. The book names nitrous and mercurial salts and links salt to the manifestation of hidden tincture, generative power, dissolution and harmful spirits.

In this book. The philosophical tree gives salt a distinct office beside sulfur and quicksilver: it discloses what is concealed. Other passages emphasize the threefold constitution of matter and the violent action of particular salts.

In this edition. The edition retains salt and salts, rather than supplying one modern compound for every occurrence. A named salt's action must be read with the subject, preparation and relation given in its passage.

A place to read. Read manuscript 31r, scan 85, for salt's mediating role, then manuscript 64v–65r, scans 156–157, for the hostile dissolving action of mercurial/lunar salts.

Meaning

Salt does not have a single moral or operative value in the manuscript. It can bring hidden powers to light, participate in a formative material scheme, or produce violent dissolution that disperses generative life. Its meaning is fixed locally by the name's complement and the process in which it participates.

The tree's division is especially instructive. Earth or sulfur is the first principle of gold's fixity; quicksilver is the chief cause of its vegetation, nutrition and increase; salt is the medium that reveals tincture. This gives three contributions to one perfected growth rather than three interchangeable labels for one effect.

The book also gives a compact threefold scheme in the heroic exposition. Its wording associates water or sulfur and salt or mercury while explaining monsters with three forms. The phrases are compressed and should not be regularized into a supposedly universal textbook list. The actual paired alternatives belong to the witness.[98]

Use in the book

Salt appears in the early account of repeated Mercury sublimations with vitriol. The combination is attached to extracting quintessence or spirit and resolving solar bodies, with time interpreted through the represented book's leaves (12r; scan 41). Salt thus participates in preparation before the tree gives its fuller account of a mediating function.

In that tree, roots establish stability and quicksilver carries growth, while salt discovers and manifests the hidden tincture whose fruits provide evidence (31r; scan 85). To disclose is not merely to give a visible surface color: the fruit manifests an inward power emerging through the cooperation of principles.

The Mercury myth adds nitrous salt drawn from animal dung as the nourishment and composition of mineral sulfur. The sulfurous vapors carried by Mercury explain the stolen cattle of Apollo (33v; scan 90). This is a distinct qualified material relation. It is not a warrant to identify every occurrence of salt with the nitrous subject.

The sea-foam interpretation later makes salt or niter rise upon the sea of the gods' corruption. Niter has first received generative power and participates in the origin of sulfur and vitriol (39v–40v; scans 104–106). In this setting foam, generation and the birth of Venus organize the material account. The wider word salt remains differentiated from the specific names niter and aphronitre.

The desert scene produces salts alongside fire-stones and marcasites from brackish, reddish, calcined ground (41v; scan 110). That terrain contrasts

[98] H001-S126 reads la triple substance des choses; l'eau ou le soufre, le sel ou mercure. The alternations and compressed number are transmitted features, not silently normalized here.

with the flourishing garden yet is intended to become useful in its time. Salt therefore belongs to a material environment whose condition can change through the work, not a permanently separate realm outside generation.

The hostile-spirit account supplies the adverse case. Common quicksilver together with sulfur or salts multiplies harmful powers (58r; scan 143). Under the armoniac heading, salts of mercury and the Moon give moist, fluid spirits capable of dissolving substances that other elemental powers cannot corrupt (64v; scan 156). Their capacity does not itself make their work favorable.

The next side says these spirits disperse seminal virtues rather than allowing generation to follow corruption. The powerful liquid tears apart life, animality and spirituality throughout a body (65r; scan 157). The same general category of a penetrating medium can thus uncover useful powers or destroy the conditions of their further development. The source requires discrimination of the specific agent and its effects.

This is why the lexicon groups qualified salts without substituting a single material identity. A historical reader can follow the continuity of salt-language through formation, revelation and dissolution, while the entry preserves the oppositions that the author himself builds into its uses.

Places to read

Manuscript 12r; scan 41 Salt with Mercury and vitriol in repeated sublimations. [H001-S041]

Manuscript 31r; scan 85 Salt as the medium disclosing hidden tincture. [H001-S085]

Manuscript 33v; scan 90 Nitrous salt in the account of mineral sulfur. [H001-S090]

Manuscript 40v; scan 106 Salt or niter as the foam raised through corruption. [H001-S106]

Manuscript 41v; scan 110 Salts among the products of barren mineral terrain. [H001-S110]

Manuscript 49v; scan 126 The compressed threefold material scheme in the monster interpretation. [H001-S126]

Manuscript 64v; scan 156 Moist salts of mercury and the Moon. [H001-S156]

Manuscript 65r; scan 157 Their dissolution disperses seminal powers rather than preparing generation. [H001-S157]

Translation in this edition

Sel and sels remain salt and salts. Qualified phrases are preserved because they distinguish the material under discussion. ‘Nitrous salt’ follows sel nitreux; ‘salts of mercury’ follows sels de mercure without asserting a modern compositional formula.

'Medium' translates milieu where salt draws out or manifests hidden tincture. The term names an operative relation between powers and appearance, not a substance automatically identified with every other medium in the book. The unusual threefold phrasing at scan 126 is retained rather than silently rearranged into a familiar system.[99]

Attested forms

sel

Attested: H001-S041; H001-S085; H001-S106; H001-S126. The singular principle or material, differently qualified by context.

sels

Attested: H001-S110; H001-S143; H001-S156. Plural salts in mineral and harmful-agent contexts.

sel nitreux

Attested: H001-S090. The explicitly nitrous salt in the sulfur/cattle explanation.

sels de mercure

Attested: H001-S156. The salts named in the armoniac section's moist planetary group.

See also

Niter; Armoniac; Vitriol; Sulfur; Tincture; Generation, nutrition and seminal forms.

Stone, elixir and medicine

pierre physique, physical stone; *pierre philosophique*, philosophical stone; *pierre des philosophes*, stone of the philosophers; *élixir*, elixir; *médecine universelle*, universal medicine

At a Glance

The word. The stone is the prepared subject of the work, named physical or philosophical stone, stone of the philosophers, elixir and medicine in different contexts. The related names emphasize its constitution, perfection, operative power or intended use rather than supplying an undifferentiated ordinary rock.

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[99] Compare H001-S085's distinct functions for sulfur/earth, quicksilver and salt with H001-S156–157's destructive qualified salts. The contrast concerns their local roles, not two asserted meanings for an unspecified modern chemical compound.

In this book. The author claims that the perfected subject receives and communicates qualities across minerals, plants and animals. Its preparation becomes a model for nativity, death, resurrection, multiplication and the final renewal of created nature.

In this edition. The edition keeps the source's several names and their local qualifications. It does not identify every intermediate sulfur or volatile spirit with the completed active stone, even when the author anticipates the final name.

A place to read. Read manuscript 119r, scan 273, beside 131r–132v, scans 297–300: the distinction between a perfected body and a subject that perfects others explains the elixir's active qualities.

Meaning

Stone names a work whose material condition can differ from ordinary stoniness. The source calls it water, spirit, sulfur, a metallic body and a compound capable of growth, according to the stage and relation being considered. Its final firmness or permanence is therefore only one feature of its meaning.

The different titles organize this range. Physical stone places the subject in natural inquiry; philosophical stone or stone of the philosophers places it within the claimed art; elixir and medicine emphasize active communication and restorative power. These are connected authorial uses, not proof that every sentence gives the same recipe under another name.

The completed subject must do more than endure. Its subtlety, penetration, fixity and tincture permit it to impart a perfected form to others. The author distinguishes this active condition from merely possessing glorious qualities passively, a difference essential to the later comparisons with resurrection.

Use in the book

The heroic explanations approach the stone through prepared sulfur and joined spirits. A luminous fixing subject is called universal medicine, while Jason's eternal marriage yields permanent matter called the philosophers' stone or Golden Fleece (20v and 23v; scans 60 and 66). The titles emerge from particular operations and capacities, not simply from discovery of an unchanged natural object.

The first white sulfur is named with an elixir provisionally read Oralie and sulfur of nature (23r; scan 65). It still requires further union and work. The source's anticipation of valuable names should not erase the explicit later statement that watery reduction and white-sulfur sublimation are insufficient by themselves.

The religious transition says the principal preparations of the philosophical stone lead to the main mysteries: the Word's birth, death and Resurrection, the sacrament of the altars and the last things (79r; scan 187).

The author returns to the preparations because the earlier figures do not disclose them fully for this purpose. This explains the repeated presentation of one subject through new interpretive settings.

In the Incarnation account, the physical stone contains a coarse sample of the divine miracle: incorruptible golden body resolved in pure mercury takes volatile mercurial qualities, while mercury acquires fixed golden permanence. The author then explicitly limits the comparison with God (88v–89r; scans 208–209). The material union is an offered analogue, not an unrestricted equation of creature and Creator.[100]

The stone's remedy-language likewise has different objects. The mystery of the Word remedies the soul; divine knowledge of the physical stone is said to remedy bodily imperfections and aid the dispersal of intellectual darkness (95v; scan 222). The adjacent elixir or universal-medicine phrase for the soul's cleansing remains analogical and retains a visible source blank at scan 218.

The key distinction appears at scan 273. Art raises matter to a perfection capable of communicating qualities to other subjects. The elixir bears active glorious qualities, whereas bodies made glorious receive them. The author compares these relations respectively with Christ's Resurrection and the resurrection of the faithful. The analogy depends on differing roles within one promised transformation.

The final material exposition then lists what effective action needs. The stone must possess powers corresponding to vegetal, animal and mineral life; metals require subtle entry, fusibility, fixity and tincture. No one quality suffices without the others, and nature's inseparable sulfur/mercury union must be multiplied by art (131r–132v; scans 297–300).

The closing description calls the stone a plant above plants, an animal source of life, a mineral and a metal, a mine and matrix of gold. It gathers body, soul, spirit, seed, mother, nurse and celestial powers into one subject (136v–137r; scans 310–311). The terminal side says the same matter is many kinds and nevertheless one without contradiction (manuscript 140; scan 316). These are the work's culminating claims, whose unity rests on the preceding differentiated powers rather than on their erasure.

The lexicon therefore follows names and stages together. The stone's importance is not simply its promised value but its role as a material subject through which the author thinks natural transformation, knowledge, moral purpose and sacred mystery become mutually intelligible.

Places to read

Manuscript 20v; scan 60 Luminous fixing sulfur named universal medicine. [H001-S060]

[100] H001-S209 calls the material example coarse and of little relation to God. This restriction follows the strong comparison begun at H001-S208.

Manuscript 23r; scan 65 The provisionally named elixir and first sulfur of nature. [H001-S065]

Manuscript 23v; scan 66 The joined spirits become stone of the philosophers or Golden Fleece. [H001-S066]

Manuscript 79r; scan 187 Preparations of the stone lead to religious mysteries. [H001-S187]

Manuscript 88v; scan 208 The physical stone's golden-mercurial exchange. [H001-S208]

Manuscript 119r; scan 273 Active elixir distinguished from passively perfected bodies. [H001-S273]

Manuscript 131r; scan 297 The stone's cross-kingdom and metallic qualities. [H001-S297]

Manuscript 140; scan 316 The concluding assertion of many names and one matter. [H001-S316]

Translation in this edition

Physical stone, philosophical stone and stone of the philosophers preserve the different French expressions. Elixir and universal medicine remain where the source names them rather than being inserted everywhere as explanatory replacements.

Oralie is provisional at scan 65, while arabique at scan 298 is the verified adjective rendered Arabian in the elixir's qualities. Neither name is used to invent an external geographic or historical provenance.[101] The terminal manuscript locator is actually 140 and is not normalized to the expected verso number.[102]

Attested forms

pierre physique

Attested: H001-S208; H001-S222; H001-S274; H001-S292; H001-S297. The work's subject in physical and theological comparisons.

pierre philosophique

Attested: H001-S187; H001-S195. The philosophical stone named in the religious transition and guarded expectation.

pierre des philosophes

Attested: H001-S066; H001-S204. The name for permanent joined matter or the generated sulfur-child.

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[101] H001-S065 preserves Oralie as provisional. H001-S298's arabique was confirmed against enlarged source letterforms and is retained without a further provenance claim.

[102] The final side H001-S316 is visibly numbered 140 and ends A Dieu. Its actual numbering is used in locators.

élixir

Attested: H001-S065; H001-S218; H001-S298. The related prepared or analogical agent; its particular qualifier varies.

médecine universelle

Attested: H001-S060; H001-S218. The universal-medicine name in material and analogical contexts.

See also

Quintessence; Sulfur; Conjunction, marriage and Rebis; Tincture; Multiplication; Perfection, renewal and glorification.

Sulfur

soufre, sulfur; *soufre de nature*, sulfur of nature; *soufre blanc*, white sulfur; *soufre volatil*, volatile sulfur; *soufre solaire*, solar sulfur

At a Glance

The word. Sulfur is a central material principle whose qualifiers include common, mineral, vitriolic, solar, fixed, volatile, white and red. The source's own changes of condition prevent these phrases from being reduced to one modern elemental substance.

In this book. Sulfur supplies fixity, tincture, a prepared medicine and the royal subject, while particular sulfurous parts can be destructive. Its relations with mercury explain dissolution, marriage, generation and the completion of the work.

In this edition. The edition keeps sulfur and its qualifiers, preserving the distinction between its body, spirit and inward power. Sulfur of nature is retained where the author makes it the prepared subject rather than an unqualified ingredient.

A place to read. Read manuscript 23r–24v, scans 65–68, alongside 31r, scan 85: white sulfur, its fixing transformation, its medicinal name and its relation to the metallic tree develop together.

Meaning

Sulfur's sense depends on what is said to carry it, prepare it or receive it. The inward sulfur drawn from a body, a volatile sulfur capable of tincture, and a fixed sulfur capable of holding other spirits are related but distinguishable terms in the work. Its body and its spirit are not consistently interchangeable.

The author can call sulfur earth because it provides a fixed basis, or fire because of its active heat and effects. Such equivalences are local explanations of operative powers. They should not be used to replace every

occurrence of earth or fire with sulfur, any more than sulfur should be translated as one purely figurative idea.

White and red mark attained conditions within the work. White sulfur can still require further union and transformation; red sulfur is attached to final victory in the Hercules account. Their connection to appearance also carries claims about purity, fixity and power, whose precise conjunction must be followed in each passage.

Use in the book

The first exposition joins quicksilver-water with mineral sulfur to form metals. The caduceus then distinguishes sulfur's capacity to arrest quicksilver from mercury's ability to separate sulfur from its body. The golden wand must receive volatile spirits if an enduring subject is to form (8r and 11v; scans 31b and 38).

Volatile Venus sulfur already has gold's tincture, but not its fixity (12r; scan 41). This direct contrast shows that sulfur cannot be defined simply as the fixed principle in every use. The missing permanence must be gained through the relation of prepared partners.

The Andromeda explanation identifies white sulfur sublimed at the alembic's head. Solar spirit within it is Perseus; mercurial water below is the dragon. The mirror's congealing power subsequently fixes quicksilver into sulfur, and the resulting luminous sulfur is named universal medicine (23r–23v and 20v; scans 65–66 and 60). The myth distinguishes upper subject, lower remainder and transformative agent.

Medea is then explicitly sulfur of nature called medicine proper to all diseases. Her mixed juice is mercurial water in which solar matter has been dissolved and cooked (24v; scan 68). The prepared sulfur's medicinal identity thus depends on its operative relations rather than on a new unrelated substance being introduced under the mythic name.

The laton explanation calls sulfur or gold not yet perfectly cooked and fixed by names associated with blackness, volatility and stench. Repeated digestions and imbibitions cleanse it until bright and fixed. The first white sulfur nevertheless requires the further marriage of volatile sulfur and mercury under fire's yoke (26v–27v; scans 74–76). The successive conditions must not be compressed into a single completed state.

The metallic tree assigns earth or sulfur the first principle of gold's fixity, quicksilver the cause of growth and salt the manifestation of hidden tincture (31r; scan 85). That functional division is a strong local summary, but its setting does not erase the earlier volatile sulfur or later destructive sulfurous parts.

The massacre's mothers and children distinguish vitriolic body, seven sulfur parts, metallic blood-spirit and stages of nourishment. Solar and vitriolic sulfur unite through mercury in the Pallas explanation; long calcination removes volatile sulfurousness before the precious subject can

be obtained (38r and 43r; scans 101 and 113). The favorable subject is the outcome of separation and preparation.

The late theological sequence represents incorruptible fixed golden sulfur through the king's resurrection. Meanwhile the volatile mercurial spirit can take sulfur as its wife and generate fixed solar spirit; the gendered relation changes with the account (82v and 107r; scans 194 and 249). The book's sulfur is therefore a continuously qualified subject in a series of transformations, not a fixed symbolic opposite that can be defined independently of mercury.

At Hercules' final combat white sulfur becomes red, after which the author promises repose and joy (50v; scan 128). This completion belongs to the actual local sequence. Other passages continue to discuss white, volatile or crude sulfur because they return to preparatory principles or different arguments, not because every later mention cancels the stated end.

Places to read

Manuscript 11v; scan 38 Sulfur arrests quicksilver while mercury separates sulfur from its body. [H001-S038]

Manuscript 12r; scan 41 Volatile sulfur has gold's tincture but lacks fixity. [H001-S041]

Manuscript 23r; scan 65 White sulfur as Andromeda at the alembic's head. [H001-S065]

Manuscript 24v; scan 68 Medea names sulfur of nature as medicine. [H001-S068]

Manuscript 26v; scan 74 Laton/sulfur still requires repeated cleansing and fixation. [H001-S074]

Manuscript 31r; scan 85 Sulfur/earth supplies the metallic tree's fixity. [H001-S085]

Manuscript 43r; scan 113 Prepared sulfur emerges after removal of volatile sulfurousness. [H001-S113]

Manuscript 107r; scan 249 The third operation is the resurrection of king or sulfur. [H001-S249]

Translation in this edition

Sulfur remains soufre, and sulfurous preserves the derivatives where the source shifts to a material character. ‘Sulfur of nature’ follows soufre de nature without implying that every common sulfur already has the prepared subject's virtues.

The uncertain elixir-name Oralie at scan 65 is left unresolved, while the immediately associated ‘first sulfur of nature’ remains readable.[103] The

[103] H001-S065 provisionally reads Oralie and declines an external identification; the text itself immediately gives first sulfur of nature as a related name.

source's sulfurous versus mercurial gender assignments are also retained; they are not standardized into one spouse diagram.[104]

Attested forms

soufre

Attested: H001-S038; H001-S041; H001-S065; H001-S068; H001-S074; H001-S085; H001-S194. The recurring material principle, requiring local qualification.

soufre de nature

Attested: H001-S068; H001-S074. The prepared subject associated with medicine and precious laton.

soufre blanc

Attested: H001-S065; H001-S075; H001-S076. The white prepared sulfur that still requires further work.

soufre volatil

Attested: H001-S041; H001-S076. A sulfurous condition lacking completed permanence.

soufre solaire

Attested: H001-S113; H001-S226. Solar sulfur in union or corruption.

See also

Quicksilver; Vitriol; Gold; Fixation, fixity and volatility; Conjunction, marriage and Rebis; Stone, elixir and medicine.

Sun

soleil, Sun; solar material; *solaire*, solar; *soufre solaire*, solar sulfur; *esprit solaire*, solar spirit

At a Glance

The word. The Sun names the heavenly light and a solar spirit or sulfur central to the work. Its imagery includes gold, the fixed principle, a face or royal glory, eclipse, renewed light and the partner of Moon and Mercury.

In this book. The solar subject must be opened, dissolved and brought through corruption before its powers can return in a more effective form. Its apparent loss of light is therefore interpreted through the work's changing conditions.

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[104] H001-S194 calls sulfur mercury's wife. H001-S237 later says each metal has both sexes. These source statements control the changing gender language.

In this edition. The edition keeps Sun, solar, gold and sulfur distinct even when the source aligns them. It preserves the numerical and theological qualifications attached to the eclipse rather than harmonizing them with another account.

A place to read. Read manuscript 96r–97r, scans 225–227, where the darkened Sun becomes a detailed material and religious interpretation; compare the marriage discussion at scan 237.

Meaning

Solar is not merely a decorative adjective for anything bright. It marks an operative nature related to fixed gold and sulfur and to powers represented as containing the stars and planets. The source draws on light and centrality while still requiring the solar subject's preparation through another material.

The heavenly Sun and the subject in the vessel remain connected by figure and correspondence. The author can call an eclipse solar sulfur's corruption, or use celestial illumination to describe the end of a material change. A lexicon should make the passage between levels explicit rather than deciding that only one level is real in the text.

The Sun's sex and agency are likewise contextual. The dedicated marriage chapter says every metal has both sexes and assigns the Sun female functions in concealment and male functions in the open. The text's own explanation controls this figure more securely than a fixed external symbolic key.

Use in the book

The earliest represented scenes put the Sun beside the Moon in a bath. Later the massacre's blood is interpreted as metallic or sulfurous spirits restoring both subjects rather than as literal human blood (7v and 37r–40v; scans 28 and 99–106). The solar partner is exalted yet requires a medium for purification and renewal.

In the caduceus account, volatile sulfur can have gold's tincture without its fixity and must be attached to fixed solar and lunar spirit (12r; scan 41). The Sun contributes permanence in this relation. In the tree image, earth or sulfur establishes fixed roots while quicksilver supplies growth; the golden fruit displays the cooperative outcome (31r; scan 85).

The celestial-order passage attributes to the Sun's sublunary empire the distribution of vital spirits and the balsamic breath of life (55r; scan 137). The later apocalyptic description gathers seven metallic powers into fixed gold and gives the figure a face brilliant as the Sun (78v; scan 186). These are connected accounts of sustaining and manifesting power, not ordinary astronomical measurements.

The woman-image distinguishes a white subject's appearance from its solar content. Though white as sublimed sulfur, it colors gold because it

carries gold's solar spirit. Its surrounding Sun explains that tincture, while the Moon below explains the lunar-mercurial remainder (86r; scan 203). The visible whiteness does not cancel its solar action.

The eclipse discussion makes the analogy theological. The incarnate source of light is compared with light enclosed in a dark prison or tomb. The witness says an eighth part of its light is eclipsed while divine power still appears. This number is retained as the author's own interpretation, not replaced with a number drawn from another biblical passage (96r; scan 225).[105]

The next page gives the physical interpretation: complete eclipse is the true corruption of solar sulfur, and the gold-sulfur/mercury mixture becomes blacker than a raven. Falling stars are solar sulfur particles descending upon mercurial earth. The vessel fills with vapors and clouds, and solar/lunar spirits hide like the rulers among the mountains (96v–97r; scans 226–227). The apocalyptic spectacle becomes a connected account of operations within the vessel.

Marriage then requires more than a naming of Sun and Moon. Their functions change with concealment and manifestation, and the seeds must be separated from impurity before legitimate conjunction (102r–102v; scans 237–238). The source treats their operative natures as something to know, not as solved merely by assigning them familiar symbols.

In the late reversal, sulfur figured by Sun, Moon, King and Virgin has ceased to be eclipsed or chained. The dragon is defeated and the king rules. This supports the promised final victory over evil while retaining the preceding material sequence (126r; scan 287). The solar figure's significance develops from hidden power through corruption to effective manifestation.

Places to read

Manuscript 12r; scan 41 Fixed solar/lunar spirit stabilizes volatile tincture and brilliance. [H001-S041]

Manuscript 31r; scan 85 Solar gold's fixity depends on roots and cooperating material powers. [H001-S085]

Manuscript 55r; scan 137 The Sun distributes vital spirits and balsamic life. [H001-S137]

Manuscript 78v; scan 186 The radiant face and seven metals in the apocalyptic gold figure. [H001-S186]

Manuscript 86r; scan 203 White sulfur carries solar spirit and gives a golden tincture. [H001-S203]

Manuscript 96r; scan 225 The qualified eclipse/light analogy. [H001-S225]

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[105] H001-S225 says the eighth part of the light. The eclipse and earthquake imagery can be compared with Revelation 6:12, but the manuscript's own numerical interpretation is not conformed to that text.

Manuscript 97r; scan 227 Solar sulfur particles, mercurial vapors and hiding spirits. [H001-S227]

Manuscript 102r; scan 237 The solar partner's changing sex and agency. [H001-S237]

Translation in this edition

Soleil is rendered Sun when the named body or figure is meant; solaire is solar. Gold, sulfur and spirit remain where the source uses those separate words. The translation does not insert 'gold' as the explanation of every Sun occurrence.

Saint Pierre in the eclipse scene's introduction is retained although the imagery parallels Revelation. The source's eighth-part statement is also preserved. Both prevent a cleaned-up biblical narrative from replacing the particular interpretation being edited.[106]

Attested forms

soleil

Attested: H001-S041; H001-S225; H001-S226; H001-S237; H001-S287. The celestial or operative solar figure, differently qualified by context.

soufre solaire

Attested: H001-S113; H001-S226; H001-S227. The solar sulfur participating in mixture and corruption.

esprit solaire

Attested: H001-S065; H001-S203. The solar spirit within the prepared sulfur and the woman-image.

See also

Gold; Moon; Sulfur; Conjunction, marriage and Rebis; Tincture; Horsemen, eclipse and the Euphrates.

[106] The name Saint Pierre is the retained source reading at H001-S225. The lexicon distinguishes it from the modern identification of the ensuing Revelation imagery.

vitriol, vitriol; *vitriolique*, vitriolic; *terre vitriolique*, vitriolic earth; *soufre vitriolique*, vitriolic sulfur

At a Glance

The word. Vitriol belongs to a family of material relations: earth, sulfur, spirit, cave and nourishing matrix. The manuscript gives vitriolic powers important roles in extraction, growth, corruption and the formation of the prepared sulfur.

In this book. The garden and massacre emblems interpret the same family through a cave, mothers, blood and soldiers. Their material glosses explain what is nourished, what is extracted and what mercury carries into the restoring bath.

In this edition. The edition retains vitriol and vitriolic rather than assigning every occurrence one modern composition. It keeps qualifiers and the distinction between vitriolic subject, its inward sulfur and the mercurial extracting agent.

A place to read. Read manuscript 38r–40v, scans 101–106, with the section's opening at 37v, scan 100: the massacre's bodies and blood receive explicit vitriolic explanations.

Meaning

The word's operative range is not exhausted by an ordinary mineral name. Vitriolic earth can be a matrix, its spirit can nourish sulfur, and its inward sulfur can become a tincture extracted from hidden recesses. The source sometimes connects this earth with sulfur of Mars or with Venus, depending on which relation is being explained.

These names should be followed without making every figure identical in every context. The author distinguishes body, spirit and sulfur within a material account, then attributes different acts to the agents separating or carrying them. A single modern label would conceal rather than clarify those distinctions.

Nor is vitriol consistently beneficial or harmful in the crude state. Its relation to volatile serpents, mortification, poisonous compounds and prepared medicine makes its treatment and mixture central. Its recurring importance concerns the possibilities carried within it and the work needed to realize or redirect them.

Use in the book

Vitriol first appears among the volatile spirits that must be received into the subtle fixed golden spirit of the caduceus. It also joins Mercury and salt in the repeated sublimations needed to extract quintessence and resolve

solar bodies (11v–12r; scans 38–41). Its early place is therefore within mutual reception and preparation.

The mountain's serpents later distinguish sulfurous natures. A vitriolic sulfur-serpent is strangled or mortified by the mercurial one, and the Rebis explanation follows the resulting impregnated spirit (18r; scan 55). The first labour of Hercules similarly identifies the serpents as mercurial or vitriolic and explains their mortification by sublimation as the removal of venom before medicine (46v; scan 120b).

The garden describes its water as the bath of Sun and Moon. Admission requires knowledge of the vitriolic cavern, and the roses' changing colors are associated with Venus and Adonis (36r; scan 97a). The cave is not a fully specified geological location: it is part of the material and guarded-knowledge account linking the emblem's water and growth.

The massacre explanation then identifies vitriolic earth or sulfur of Mars with the half-dead mothers. The children are seven parts of sulfur formed from vitriol's pure substance, while the blood is the metallic spirit of perfect bodies. As a child is nourished in the womb by blood, sulfur receives the spirit of red vitriol within its mother (37v–38r; scans 100–101).[107]

The narrative distinguishes subsequent nourishment. After birth, frequent imbibitions rear the subject until adulthood, when a metallic body supplies solid nourishment through fermentation. Vitriol's maternal role does not mean it supplies every later condition without further preparation. The developmental stages are part of the author's material explanation.

Different soldier-pairs signify dissolving and calcining, receiving tinctures, and carrying them into the vessel. The closing summary then explicitly names common vitriolic earth, its invisible inward sulfur, and quicksilver or mercurial spirit as the extracting agent. The resulting bath is intended to wash and restore afflicted Sun and Moon (39r–40v; scans 103–106). This material division also establishes that the scene is not a use of literal human blood.

Elsewhere Pallas is born through solar and vitriolic sulfur united by mercury in the alembic's head. Precious sulfur appears only after volatile sulfurousness has been removed through long calcination (43r; scan 113). The favorable union is prepared, not simply assumed from a list of ingredients.

The harmful-spirit discussion supplies the opposite outcome. A subject compounded from quicksilver, vitriol and sulfur or niter becomes an image of multiple-mouthed monsters and dark, destructive fire (63r; scan 153). The source thus requires the reader to distinguish crude, mixed and

[107] H001-S100 continues into H001-S101: the latter supplies the mothers, children, vitriolic substance and nourishment. The page boundary must not separate the identification from its explanation.

prepared conditions. Vitriol's recurrence connects the arguments without turning them into one unqualified formula.

Places to read

Manuscript 11v; scan 38 Vitriolic volatile spirit received by the fixed golden wand. [H001-S038]

Manuscript 12r; scan 41 Vitriol with Mercury and salt in repeated sublimations. [H001-S041]

Manuscript 36r; scan 97 Knowledge of the vitriolic cavern and the Sun/Moon bath. [H001-S097a]

Manuscript 37v; scan 100 Vitriolic earth or sulfur of Mars begins the mothers' interpretation. [H001-S100]

Manuscript 38r; scan 101 Vitriol, maternal nourishment, imbibition and fermentation. [H001-S101]

Manuscript 40v; scan 106 Common earth, inward sulfur and mercurial extraction expressly distinguished. [H001-S106]

Manuscript 43r; scan 113 Solar and vitriolic sulfur unite through mercury. [H001-S113]

Manuscript 63r; scan 153 Vitriol within a harmful composite spirit. [H001-S153]

Translation in this edition

Vitriol and vitriolic preserve the repeated material family. ‘Earth’, ‘sulfur’, ‘spirit’ and ‘cavern’ remain distinct complements. The translation does not silently make terre vitriolique a named modern salt or identify each vitriolic spirit with the same unqualified substance.

The source's seven parts of sulfur are retained but not enumerated by conjecture. Its account distinguishes their matrix and nourishment from the spirit called blood, and the lexicon follows that local differentiation rather than a literal reading of the massacre.[108]

Attested forms

vitriol

Attested: H001-S041; H001-S101; H001-S104; H001-S153. The material-name in preparation, generation and harmful-compound contexts.

terre vitriolique

Attested: H001-S100; H001-S106. The matrix identified with the mothers and common earth.

[108] H001-S101 gives seven parts of sulfur but does not enumerate them in that sentence. The main edition preserves the number without supplying a list from an external scheme.

soufre vitriolique

Attested: H001-S055; H001-S113. The sulfurous relation in serpents and the Pallas birth.

caverne vitriolique

Attested: H001-S097a. The guarded material recess associated with the garden's water.

See also

Sulfur; Salt; Niter; Whitening, reddening and imbibition; Tincture; Herod and the massacre emblem.

Operations, changes and qualities

Agility, subtlety and penetration

agilité, agility; *subtilité*, subtlety; *pénétrabilité*, penetrability; *pénétrer*, to penetrate

At a Glance

The word. Agility concerns movement, subtlety the fineness and spiritual character of a subject, and penetrability its capacity to pass into or through bodies. They cooperate in the work but are not interchangeable qualities.

In this book. The manuscript uses them to compare perfected bodies, spirits and the stone. It also lets subtle and penetrating powers intensify suffering, showing that these qualities do not by themselves determine blessedness or useful action.

In this edition. The edition keeps the separate nouns and retains the distinction between material subtlety and the practitioner's subtle intelligence. The later substitution of fusibility for metallic agility is explicit rather than silently normalized.

A place to read. Read manuscript 66v–67r, scans 160–161, beside 131r–131v, scans 297–298: the gifts of glorious bodies and the qualities required for metallic action are related but differentiated.

Meaning

The source often associates subtlety with a subject's ability to rise, enter small parts, or pass through apparently resistant bodies. This is a physical and operative use of a word that can elsewhere praise a discerning mind or ingenious practitioner. Context determines which is in view.

Agility adds movement through place. In the glorified-body discussion it joins subtlety to explain access to remote places and passage through solid

bodies without losing the subject's qualities. Its later absence from the metal shows that a correspondence may require an equivalent function rather than literal possession of the same mode of movement.

Penetrability names the capacity required for contact with innermost parts. It does not alone ensure that a tincture remains, has the right form or communicates perfection. The author asks what subtlety is without permanence and what permanence is without tincture, making the qualities mutually necessary rather than individually sufficient.

Use in the book

The early quicksilver-water is heavy, sticky and viscous yet described as subtler and lighter than other things because it raises sulfur-earth (8v; scan 32). Wings and vapor explain the claimed power. Subtlety is therefore not defined simply by low weight: its coexistence with great weight is one of the book's deliberate material paradoxes.

The ideal practitioner also requires a subtle, penetrating mind to know causes and uncover the hidden relations of things (14r; scan 45). The same adjectives move between understanding and material power, but the book does not say that intellectual skill is literally the same substance as a subtle spirit. The lexicon distinguishes the faculties while preserving the verbal connection.

The glorious gifts are named as subtlety, brightness, agility and impassibility. Subtlety and agility permit traversal of distant places and penetration of solid bodies; celestial rays and the glorious stone provide the author's natural comparisons (66v; scan 160). The next side extends spiritualized bodily capability through the mirror's reception and return of images without sense or reason (67r; scan 161).

The adverse account then combines penetration and subtlety with thickness, opacity and passibility. Such powers can carry affliction to the smallest parts while incorruptibility prevents release by destruction (69v–70v; scans 166–168). The qualities' effectiveness depends on the condition in which they act; the same abstract excellence of penetration is not synonymous with happiness.

Quicksilver supplies the natural example. It is said to surpass light bodies in volatility and penetrate glass, metals, gems and opaque subjects even while suffering as a corporeal body (72r; scan 171). These claims support the source's attempt to make apparently opposed conditions intelligible within one subject, rather than a modern measured classification of permeability.

The material work uses the qualities more specifically. A stone acting upon metals must reach their parts through subtlety and mercurial fusibility. Since local movement is not assigned to the metal in the corresponding manner, fusibility takes the place of the agility of glorious

bodies (131r; scan 297). The analogy changes one quality while preserving its operative purpose.[109]

The next side says several metals possess fusibility but cannot all penetrate one another. Penetrability and subtlety are necessary to enter the smallest parts; fixity and tincture are then needed for the action to endure and convey form (131v; scan 298). The list explains cooperation, not a chain in which each later word cancels the preceding one.

Finally, the prepared stone's subtle and penetrating action is claimed to transform hard opaque metals and crystal into its perfect nature or another equally perfect nature (138r; scan 313). It belongs to the distinction between receiving perfection and actively imparting it. The entry's three qualities become intelligible only alongside that required permanence and communication.

Places to read

Manuscript 8v; scan 32 Subtlety coexists with weight and viscous quicksilver-water. [H001-S032]

Manuscript 14r; scan 45 Subtle and penetrating intelligence in causal knowledge. [H001-S045]

Manuscript 66v; scan 160 Glorious gifts and movement through distant and solid places. [H001-S160]

Manuscript 67r; scan 161 Spiritualized capability and the mirror example. [H001-S161]

Manuscript 69v; scan 166 Subtlety and penetration can intensify a suffering condition. [H001-S166]

Manuscript 72r; scan 171 Quicksilver's claimed bodily and spiritual powers. [H001-S171]

Manuscript 131r; scan 297 Fusibility substitutes for metallic agility. [H001-S297]

Manuscript 131v; scan 298 The qualities are coordinated and individually insufficient. [H001-S298]

Translation in this edition

Subtilité is subtlety, agilité agility and pénétrabilité penetrability. ‘Subtle’ keeps the material sense of fineness or penetrative power where that is meant and the intellectual sense where the practitioner is praised. The edition does not reduce the physical uses to cleverness.

The source's difficult refused-metal clause at scan 297 is retained with its reading note. Its uncertainty does not authorize deleting the clear

[109] H001-S297–298 distinguishes the glorious bodies' agility from metals' fusibility and then says ordinary fusibility does not suffice for penetration.

substitution of fusibility for agility or supplying a reconstructed smelting process.[110]

Attested forms

agilité

Attested: H001-S160; H001-S166; H001-S297; H001-S298. Movement-related quality, later replaced by fusibility in the metallic comparison.

subtilité

Attested: H001-S160; H001-S166; H001-S168; H001-S298. Fineness and spiritual/penetrating power, joined with other necessary qualities.

pénétrabilité

Attested: H001-S166; H001-S168; H001-S298. The capacity to reach or pass into the smallest parts.

pénétrer

Attested: H001-S160; H001-S167; H001-S298. The verb expressing entry or passage through bodies.

See also

Fusibility; Fixation, fixity and volatility; Passibility and impassibility; Light, brightness and darkness; Quintessence; Tincture.

Coagulation, condensation and corporification

coaguler, to coagulate; bind into a body; *coagulation*, coagulation; *condensé*, condensed; *corporifier*, to give bodily form; *lier*, to bind; *fermer*, to close

At a Glance

The word. Coagulation forms or restores a body from fluid or vaporous matter. Condensation and corporification describe related but distinct aspects of becoming bodily. The source also explains binding and closing through coagulation.

In this book. The book uses these terms in metallic preparation, petrifying myth, the formation of visible corpse-shadows and the multiplication of the stone. The kind of body formed and the agent acting must be specified in each case.

In this edition. The translation keeps coagulate, condense and corporify where the French changes words. It preserves the local

[110] H001-S297 retains refusé rather than adopting the more regular conjecture refondu. The main edition records the difficulty explicitly.

equivalence of binding, coagulating and closing without imposing that equivalence on every occurrence elsewhere.

A place to read. Read manuscript 126v, scan 288: opening makes a body fluid and aqueous, while binding, coagulating and closing explain the complementary movement in multiplication.

Meaning

Coagulation is a material transition, not merely an image of arrest. It can be the fixation of mercurial water into sulfur, the formation of a stone, or the cold-air formation of a shape from vapors. Those effects are not identical simply because each is described through *coaguler*.

The term often works beside fixation because a fluid or mobile subject must attain a lasting condition. Yet coagulation alone does not establish purity, incorruptibility or perfected tincture. The corpse-shadow is the clearest counterexample: its coagulated form resembles a body but is explicitly not the corpse itself, still less the rational soul.

Corporification names the giving of bodily form to seminal ideas, while condensation concerns the gathered condition of a subject. The entry groups these directions because the book connects them to bodily formation, not because the manuscript defines all three words as synonyms.

Use in the book

The early account of Minerva's mirror is a local explanation of petrification. The clear sulfur-spirit has power to coagulate quicksilver and fix it in sulfur; the mirror figures the congealing water opposed to the sword's dissolving action (23v; scan 66). The paired weapons therefore set out contrary functions in the same work.

The production of first white sulfur brings several myths together. Perseus coagulates part of the dragon into stone, Hercules defeats Achelous, and the bulls come under fire's yoke (27v; scan 76). The following soldiers fight as active qualities against passive ones until coagulated and fixed in white sulfur. Their apparent mutual destruction corresponds to a new stable condition, not simply to disappearance (28v; scan 78).

In the mercury fables, inward sulfur has great power to coagulate moisture, and niter likewise coagulates and petrifies the matter of mineral places (34v and 41v; scans 92 and 110). These associations differ from a universal identification of the coagulating agent. The chapter's changing materials and local powers must remain visible.

The angelic and planetary account uses another word when discussing good Saturnian spirits. They corporify the ideas of sperms and seeds containing the forms of things, while hostile spirits resist this formative work through destructive cold (60v; scan 148). Bodily formation here concerns the realization of seminal form; it is not described as the arbitrary freezing of undifferentiated liquid.

The corpse account makes coagulation visible in a different and more limited sense. Subtle vapors pass through earth and are coagulated by surrounding cold air. Their form resembles the corpse and is called a shadow (115r–115v; scans 265–266). The author then rejects the inference that such shapes are rational souls returning to their graves. The material word supports his discrimination between an appearance and the beings others infer from it.[111]

Near the conclusion, the key of multiplication receives its most explicit operative explanation. Unbinding or opening makes a body moist, fluid and watery; binding, coagulating and closing signify the complementary act. Repeated resolving and coagulating are said to increase the material in quantity and quality, with numerical illustrations of multiplication (126v; scan 288). This is an actual local definition, stronger evidence than a general resemblance among words.

The final discussion nevertheless prevents a simple celebration of every coagulated gold. The author reports that some deny the title of true gold unless it is condensed and coagulated through fire, then calls this worked gold dead and useless to the work (139r; scan 315). The sequence has a possible tension, and the edition preserves it. A body perfected for one judgment need not be a suitable active subject for the further work being claimed.[112]

Across these contexts the recurrent issue is how a form becomes embodied and what that embodiment can do. A stone, metallic compound, vapor-shadow and perfected tincture have different statuses. The term's coherence lies in the direction toward bodily formation; its limits lie in the distinct subjects, causes and results that the manuscript supplies.

Places to read

Manuscript 23v; scan 66 Coagulation and fixation through the mirror's congealing power. [H001-S066]

Manuscript 27v; scan 76 Perseus' petrification among the images of first white sulfur. [H001-S076]

Manuscript 28v; scan 78 Elemental conflict ends in coagulated and fixed sulfur. [H001-S078]

Manuscript 60v; scan 148 Saturnian spirits corporify seminal ideas; hostile powers oppose them. [H001-S148]

Manuscript 115r; scan 265 Vapors become coagulated through the surrounding air's cold. [H001-S265]

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[111] Manuscript 115v, scan 266 expressly separates the shadow's resemblance from the corpse's body and rejects the conclusion that it is a returning rational soul.

[112] H001-S315 reports a criterion of true gold before describing cet or de travail as dead and useless. The source's sequence and possible tension are retained in the edition.

Manuscript 115v; scan 266 The coagulated appearance resembles the corpse but is not its body or rational soul. [H001-S266]

Manuscript 126v; scan 288 Binding, coagulating and closing paired with opening and resolving. [H001-S288]

Manuscript 139r; scan 315 Condensed/coagulated gold and the difficult judgment of worked gold. [H001-S315]

Translation in this edition

'Coagulate' keeps *coaguler*, including forms that do not correspond to the everyday clotting of blood. The book itself names water, quicksilver, vapor and stones as subjects. 'Congealing' renders *congélative* at scan 66 and leaves its local relation to coagulation intelligible without making the French vocabulary uniform.

'Corporify' preserves the formative verb *corporifier*. 'Condensed' retains *condensé* in the final gold discussion. The edition does not rewrite the source's shift from a reported standard of true gold to the dismissal of worked gold as though only one unambiguous classification had been transmitted.

Attested forms

coaguler

Attested: H001-S066; H001-S288. The verb in the mirror interpretation and the explicit binding/closing explanation.

coagulation

Attested: H001-S148. The noun in the account of Sisyphus and stones.

coagulée

Attested: H001-S115; H001-S266. A vapor's formed condition and the corpse-like shadow's appearance.

corporifier

Attested: H001-S148. The giving of bodily form to ideas of seeds and sperms.

condensé

Attested: H001-S315. Gold's condensed condition in the reported criterion of true gold.

See also

Fixation, fixity and volatility; Solution and reduction; Multiplication; Conjunction, marriage and Rebis; Corpse, ashes and returning forms; Form, idea and species.

Coction and regulated heat

coction, cooking; prolonged transformative heat; *feu tempéré*, tempered fire

At a Glance

The word. Coction is the source's name for prolonged cooking in the earth's veins. It describes a sustained transformation through which pure, homogeneous spirits produce perfect metals.

In this book. The term occurs during the account of conjunction. The author separates external or accidental qualities from the spirits essential to metallic generation, then asks what kind and degree of fire can preserve their proper complexion.

In this edition. The English uses 'cooking' for *coction*. It keeps the process understandable without stripping it of its location within the earth and its connection to generation, purification and regulated fire.

A place to read. Read manuscript 103r–104r, scans 239–241, where long cooking leads to the search for a gentle, sustaining fire.

Meaning

Coction is not given as an isolated operation with a measured duration. Its force comes from the adjective 'long' and its imagined place within the veins. The process concerns the generation of metals from pure spirits, rather than the addition of any external quality whatsoever.

The surrounding account places preparation under a double constraint. The desired parts must be separated from watery residues and impurities before conjunction, yet the powers required for generation must not be destroyed in separating them. Cooking belongs within that preservation of an appropriate elemental condition.

Use in the book

The argument begins with seeds drawn from the husks of gold and silver. Purification makes their legitimate marriage possible; an indissoluble union is more perfect and lasting when its constituents are purer (102v; scan 238). On the following side the author excludes merely external qualities from the essential generation of perfect metals. He assigns that generation instead to the homogeneous spirits of quintessence and to long coction within the veins.

A difficulty follows the statement. The water produced inside the earth is viscous, and subtle earth becomes united with it through its smallest parts. The continuation describes a tempered fire and moisture balanced by dryness. The author is considering how the desired complex behaves, including its relation to fluidity, fixity and adherence; he is not simply instructing the reader to apply the greatest possible heat.

The required fire must draw the spirit gently from water entangled in heterogeneous matter. Excessive intensity acts like a tyrant and conqueror; insufficient action has little or no dominion. What matters is an operation proportioned to its subject. The chapter therefore supplies a vocabulary of moderation and preservation rather than a usable temperature schedule.[113]

The following page clarifies the positive side. A sovereign or celestial fire draws incorruptible essences from the filth of matter through a strengthening power friendly to them, preserving their harmony. This makes coction part of a larger distinction between transforming a subject and merely destroying it. The correct fire must separate what hinders the work while conserving the relation of its useful powers.

Places to read

Manuscript 102v; scan 238 Purified seeds and the conditions of legitimate conjunction. [H001-S238]

Manuscript 103r; scan 239 Long coction in the veins as a condition of perfect metallic generation. [H001-S239]

Manuscript 103v; scan 240 Tempering, the desired elemental complexion, and excessive or insufficient fire. [H001-S240]

Manuscript 104r; scan 241 A friendly, strengthening fire preserves the essences' harmony. [H001-S241]

Translation in this edition

'Cooking' translates the single noun *coction* in this passage. 'Tempered' keeps *tempéré* and its repeated language of reciprocal moderation. The technical-looking word provisionally read *analipticité* is retained in French; its uncertain identity should not be resolved by a supposed standard theory of coction.[114]

The later terms *intention* and *rémission* are rendered as intensification and relaxation of the fire's action. They help distinguish degree from mere presence of heat.

Attested forms

coction

Attested: H001-S239. Qualified as long and located within the veins.

feu tempéré

Attested: H001-S240. The moderated fire used to explain the subject's elemental complexion.

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[113] Manuscript 103v–104r, scans 240–241. The contrast of tyrannical action with a friendly strengthening power is the manuscript's own explanation of the required fire.

[114] Analipticité is a provisional source reading at H001-S240. The facing edition provides a facsimile detail and leaves the word unresolved.

See also

Moses, the brazen serpent and the oak cross; Conjunction, marriage and Rebis; Separation, washing and purification; Fire and the furnace; Heat, moisture and tempering; Quintessence.

Conjunction, marriage and Rebis

conjonction, conjunction; *mixtion*, mixture; *mariage*, marriage; *Rebis*, the named solar-mercurial subject; *hermaphrodite*, hermaphroditic; containing both sexes

At a Glance

The word. Conjunction brings participating natures together, but the book distinguishes an embrace from a true mixture. Marriage names the desired enduring alliance; Rebis names the mercurial spirit impregnated with solar spirit in one explicit explanation.

In this book. The work depends on knowing, separating and preparing the partners before their union. The author uses changing sexual roles, legitimate and illegitimate marriages, pure conceptions and mutual exchanges of qualities to examine this relation.

In this edition. The edition retains conjunction, mixture and marriage as different words. It also keeps the source's claim that each metal contains both sexes, preventing a fixed male-sulfur/female-mercury formula from overwriting the local account.

A place to read. Read manuscript 11v, scan 38, alongside 102r–102v, scans 237–238: a reversible embrace is contrasted with the knowledge and purification required for legitimate union.

Meaning

Conjunction is not simply putting any two materials into contact. The same contact may be an embrace that can be undone, an improperly joined seed, or a true mixture whose constituents no longer separate. The operation's success therefore requires an account of the natures, their preparation and the stability of their bond.

Marriage carries both the physical and normative force of that distinction. It can be legitimate, chaste, royal and eternal, or monstrous, illicit and fleeting. Those judgments are explained through the participating substances and their purity; they are not an independent moral classification of every fluid or every metal.

Rebis has one explicit lexical occurrence. Rather than supplying a speculative derivation, the author glosses it by saying that the mercurial spirit is impregnated with solar spirit, spiritualized within it and dissolved in

its resolution (18r; scan 55). That immediate description is the entry's secure starting point.[115]

Use in the book

The caduceus gives the clearest early distinction. The golden spirit must be subtle enough to receive the volatile spirits of mercury and vitriol, while they must be able to receive it. Their destruction and death are represented by their embraces, because sulfur arrests quicksilver and mercury separates sulfur from its body. Yet the serpents' intertwining can be an embrace rather than true mixture: without a fixed subject the partners remain separable (11v; scan 38).

The Rebis explanation describes what is carried in the paired serpents. Their wings mark bodies become spirits and ready for sublimation while awaiting fixation. The next side rejects the teaching that Mercury must be destroyed before conjunction with gold. The author insists on their mutual requirement, even while demanding transformation of their first conditions (18r–18v; scans 55–56).

Jason's quest then becomes the work of making an eternal marriage. He needs Minerva's science and Medea's experience to join the spirits into fixed, permanent matter, called the philosophers' stone or Golden Fleece (23v; scan 66). The image links knowledge with operative skill: recognizing the desirable bond does not remove the difficulty of forming it.

The broader account of purification makes union its end. Pure, incorruptible partners have eternal nuptials; impure and corruptible partners make a caducous, momentary marriage. The desire of bodies to rejoin their souls is read through this contrast, and the purgatory/lavatory analogy explains preparation before complete blessedness (75r; scan 177). Material and supernatural relations are compared while their settings remain different.

Before the Incarnation discussion, contrary mercurial natures keep their difference unless a natural mixture, through corruption, ends in the identity of one uniform substance (82r; scan 193). On the following side an incorruptible yet volatile mercury receives pure sulfur's embraces and generates fixed solar spirit. Here sulfur is called mercury's wife. The source's own gender assignment must not be reversed to fit a standard diagram.

The later account describes a reciprocal exchange: fixed golden spirit becomes volatile and receives mercurial conditions, while volatile, silver-like mercury acquires permanent solar gold. The author immediately calls this a coarse comparison of little relation to God (89r; scan 209). That

[115] The source's Rebis explanation is H001-S055. The entry makes no etymological claim beyond the book's immediate solar-mercurial account.

qualification limits the use of material marriage to explain the union of divinity and humanity.[116]

The dedicated chapter on Sun, Moon and Mercury complicates the sexes further. Each metal contains both sexes and is hermaphroditic. The Sun acts as female in concealment and male in the open, while the Moon reverses agent and patient roles. Indiscriminate conjunctions therefore produce a monstrous marriage; the practitioner must recognize and separate natures before celebrating legitimate nuptials (102r; scan 237).

The next side compares this preparation to separating grain from straw and husk. Gold and silver's hidden seeds must be drawn out and freed from watery residues. Seeds remaining in the loins or mixed improperly with urine or another humor do not generate. The repeated insistence on separation before conjunction shows that union is the result of discrimination, not its opposite.

Places to read

Manuscript 11v; scan 38 Embrace and true mixture are expressly distinguished. [H001-S038]

Manuscript 18r; scan 55 The source's immediate explanation of Rebis. [H001-S055]

Manuscript 18v; scan 56 Mercury is required for conjunction with gold. [H001-S056]

Manuscript 23v; scan 66 Science and experience prepare an eternal marriage. [H001-S066]

Manuscript 75r; scan 177 Pure eternal nuptials contrasted with impure momentary marriage. [H001-S177]

Manuscript 82v; scan 194 Mercury receives sulfur as his wife and generates solar spirit. [H001-S194]

Manuscript 102r; scan 237 Both sexes within each metal; legitimate marriage requires discrimination. [H001-S237]

Manuscript 102v; scan 238 Purification and extraction of seeds before conjunction. [H001-S238]

Translation in this edition

'Conjunction' renders *conjonction* without making every *embrassement* or *mixtion* identical to it. 'Embraces' keeps the source's bodily image, 'mixture' its material relation, and 'marriage' its language of a bond. Rebis is retained and explained from its own paragraph rather than replaced with an externally reconstructed formula.

[116] Manuscript 89r, scan 209. The author expressly restricts the comparison with God, calling the material example coarse and of little relation to divinity.

The translation uses ‘hermaphroditic’ where the source explicitly says *hermaphrodite*. Its unusual description of Mercury's nature at scan 237, provisionally read *doutente*, remains qualified. The uncertain opening ‘kings’ at scan 238 is also kept tentative; neither uncertainty changes the explicit need for purification before union.[117]

Attested forms

conjonction

Attested: H001-S056; H001-S238. The joining for which the partners must be prepared.

mixtion

Attested: H001-S038; H001-S193. A mixture, expressly distinguished from a reversible embrace at scan 38.

Rebis

Attested: H001-S055. The sole explicit source naming, immediately glossed through solar and mercurial spirits.

hermaphrodite

Attested: H001-S237. The source's adjective for the double sex of each metal.

mariage

Attested: H001-S066; H001-S177; H001-S237. An alliance whose legitimacy and endurance depend on its constituents.

See also

Fixation, fixity and volatility; Corruption, putrefaction and mortification; Moses, the brazen serpent and the oak cross; Sulfur; Moon; Operations and preparation.

[117] The provisional readings doutente and rois belong respectively to H001-S237 and H001-S238 and are documented with facsimile details in the main edition.

corruption, corruption; a generative or destructive transformation; *mortification*, mortification; a death-like separation; *putréfaction*, putrefaction; *altération*, alteration

At a Glance

The word. Corruption is a change through which a compound loses its former condition and can become the ground of another generation. Mortification and putrefaction share the language of death, but the manuscript does not use them as interchangeable names for every such change.

In this book. The book repeatedly joins corruption to generation. Its crucial distinctions concern what survives, what is dispersed, and whether a new life can follow. The same vocabulary serves the metallic work, decomposing bodies and the analogies of Christ's death and Resurrection.

In this edition. The edition retains corruption, alteration, mortification and putrefaction as separate words. It also preserves assertions of an incorruptible agent acting within corruptible compounds, rather than removing their apparent paradox.

A place to read. Read manuscript 92v–93r, scans 216–217, beside manuscript 117r, scan 269: the grain must die to bear fruit, yet complete death is distinguished from natural mortification.

Meaning

Corruption is not merely contamination. In the early explanation of Saturn and the self-devouring serpent, the life of a compound returns to moisture through corruption and begins again from moisture by its means (8v; scan 32). The term names a transition within the succession of forms, not only an undesirable intrusion into an otherwise finished substance.

Its value is nevertheless conditional. A destructive agent can disperse the seminal powers on which a future generation depends. The harmonious work requires corruption that opens a path to renewed life, not any violent dissolution whatever. This distinction makes ‘corruption is necessary’ and ‘corruption must be excluded’ compatible in different contexts: the former concerns a required transformation, the latter what ruins the subject's capacity for perfection.

Mortification receives a narrower explanation late in the book. It separates soul from body while some life-bearing spirit remains; complete death dissolves the whole and requires divine reanimation. Putrefaction

appears in the more particular description of the corpse's vapors and decomposition.[118]

Use in the book

The first emblem already makes beginning and end correspond. The serpent devouring itself signifies a life returning to the moisture from which it began. Later, the work's repeated sublimations culminate in a final, perfect corruption before generation (12v–13r; scans 42–43). A reader who gives corruption only its modern adverse sense will miss why the word can name an intended achievement.

The heroic accounts turn the necessity into a sequence. The prepared sulfur is sown with the mercurial remainder and cooked; if it is not corrupted, it will not generate. Vapors fill the vessel, then dissipate, and the matter becomes bright like a naked sword or talc (27v; scan 76). The violence of the imagery marks a transition whose outcome is not simply the destruction of all material powers.

At the next stage the soldiers' conflict figures active and passive elemental qualities acting upon one another until coagulation and fixation in white sulfur. Their mutual destruction is read through the production of a new condition. The operative death is therefore described from both sides: the loss of previous forms and the appearance of a better unified subject (28v; scan 78).

Mortification of trembling quicksilver is also represented by the death of Argus, whose many eyes correspond to the material's brilliance (34v; scan 92). This is a local gloss of one myth, not a universal rule that every mythic killing names the same operation. Elsewhere the whitening and mortification of earth gather many combats against heterogeneous impurities (106r; scan 245).

The theological exposition intensifies the dependence of generation on loss. The germinative spirit is compared to grain sown in earth: it must be purified and corrupted before it can sprout. Fixed gold must take a volatile mercurial condition so that it can bring forth a harvest. The author then invokes Christ's suffering and the grain's death to make natural operation illuminate a religious mystery (92v–93r; scans 216–217).[119]

This comparison does not license an identity of every term. Immediately beforehand the author warns against taking the figure for the thing itself and specifies the pure, homogeneous spirit of mercury he means (92r; scan

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[118] Manuscript 117r, scan 269. The distinction rests on spirit remaining after mortification, as opposed to complete dissolution in death; it should not be generalized into a single definition of every earlier occurrence.

[119] The manuscript's grain and suffering passages echo John 12:24 and Luke 24:26. The translation follows this French witness, including its hundredfold yield, rather than substituting a different biblical wording.

215). The lexicon must preserve that caution when summarizing the much stronger claims that follow.

An earlier description supplies the material distinction behind this caution. The second spirits are volatile but incorruptible because their elemental parts remain united through nutrition, corruption and alteration. Their compound endeavors to conserve life despite the change (78r; scan 185). The author is thus not using incorruptible simply to mean visibly immobile or exempt from every modification. What persists is a homogeneous union capable of carrying its powers into altered conditions. This helps explain why corruption can be attributed to a process whose effective spirit is also called incorruptible.

The corpse account finally distinguishes natural persistence from complete dissolution. Putrefaction releases humid and unctuous vapors; after the corpse is reduced to dust, forms may be freed from material bonds and become visible through coagulated vapors (115r; scan 265). At scan 269 the author calls mortification nature's work and complete reanimation God's alone. The surviving balm both resists corruption and participates in continuing alteration: an enduring principle is not the same as an unchanged individual compound.

Places to read

Manuscript 8v; scan 32 Moisture, corruption and the correspondence of beginning and end. [H001-S032]

Manuscript 12v; scan 42 Repeated sublimations and the last perfect corruption. [H001-S042]

Manuscript 27v; scan 76 The prepared substance must be corrupted in order to generate. [H001-S076]

Manuscript 28v; scan 78 Elemental conflict ends in white sulfur's coagulation and fixation. [H001-S078]

Manuscript 92r; scan 215 The warning against confusing the figure with its object. [H001-S215]

Manuscript 92v; scan 216 Grain, purification, corruption and the harvest of gold. [H001-S216]

Manuscript 115r; scan 265 Putrefaction, vapors and release of forms from the corpse. [H001-S265]

Manuscript 117r; scan 269 Death expressly distinguished from mortification. [H001-S269]

Translation in this edition

The English keeps *corruption* rather than varying it among decay, contamination and dissolution according to an assumed modern meaning. Local sentences determine whether the change is generative, destructive or

comparative. *Altération* remains alteration, so the book's repeated sequences of alteration, corruption and death can still be followed.

'Mortification' preserves the named operation and the later explicit definition. 'Putrefaction' is retained for *putréfaction* in the corpse account. The uncertain adjective of its fumes at scan 265 remains qualified in the translation; no reconstructed theory of decay should be used to resolve it silently.[120]

Attested forms

corruption

Attested: H001-S032; H001-S076; H001-S216. A recurring transformation linked to both ending and beginning.

mortification

Attested: H001-S092; H001-S245; H001-S269. A mythic or operative death-like change, later explicitly distinguished from complete death.

putréfaction

Attested: H001-S265. The particular decomposition of the corpse in the vapor-and-shadow account.

altération

Attested: H001-S216. One member of the repeated sequence of alteration, corruption and death.

See also

Generation, nutrition and seminal forms; Conjunction, marriage and Rebis; Solution and reduction; Sublimation; Death, incorruptibility and immortality; Resurrection.

Distillation, calcination and recovery from ashes

distillé, distilled; *distillation*, distillation; *calcination*, calcination; *calcinante*, calcining; *incinération*, incineration; *chaux*, calx; residue in this account

At a Glance

The word. Distillation, calcination and incineration name different material transformations. They are grouped here because the author uses them to discuss prepared spirits, destructive separation and the disputed persistence or return of forms.

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[120] H001-S265 provisionally reads calioneuses; the English's caliginous is explicitly tentative. The facsimile register preserves the written adjective.

In this book. Distilled matter can be named spirit or quintessence; calcination makes a barren subject ready for a later fertile condition; incineration supplies the ashes from which the author says forms have reappeared.

In this edition. The edition retains the named operations and uses calx for chaux in the ash experiment. It preserves the uncertain animal-name chancres rather than replacing it with a confident zoological identification.

A place to read. Read manuscript 112r, scan 259, beside 43r, scan 113: the author distinguishes a report about recovery from ash from a prolonged preparation of precious sulfur.

Meaning

The manuscript does not present these words as alternative names for one fixed stage. Their subjects and results differ. Distillation can produce a spirit, calcining action can break down a body, and incineration can leave a residue whose relation to surviving form becomes an argument about generation.

Their association here is consequently editorial and comparative. It helps the reader follow named processes that would be lost in a glossary restricted to sublimation and solution, without imposing a complete laboratory system the book does not supply.

Use in the book

The early changing appearances of the young man's armor include philosophers' steel or lead, vermilion and quicksilver-like polish. If the matter is distilled, the author says it is called quintessence or spirit (10r; scan 35). The process changes the appropriate name or condition of the subject; the passage does not explain every step of the distillation.

The massacre emblem assigns dissolving and calcining power to the soldiers who kill, while other pairs collect and carry the tinctures (38v–39r; scans 102–103). Calcining action therefore has a distinct function within a broader work. It should not be equated with every operation represented in the same violent scene.

The barren desert account supplies another relation. Earth is calcined, ravaged and deprived of its proper moisture, yet the destruction is said to make it fertile in its time. Precious sulfur of nature is obtained only after long calcination and destruction of volatile sulfurousness (42v–43r; scans 112–113). This preserves the source's contrast of present barrenness with future usefulness.

The late experience passage changes from allegorical terrain to testimony. The author reports that investigators distilled water from chancres and vipers until the residue became ash, then produced forms through sprinkling and a suitable digestion. He next reports a cabala member's demonstration of returning plant-forms and his own claimed trial

(112r; scan 259). These are assertions of witnessed experience, not independently established experiments.[121]

The distinction between residue and returned form matters. Incineration does not, in the author's argument, straightforwardly prove that every formative power has vanished. The passage is introduced precisely to ask how deeply seminal forms remain lodged in matter. Its answer appeals to their claimed reappearance, while the following discussion turns to metallic renewal and the regulus of Mars.

Places to read

Manuscript 10r; scan 35 Distilled material is named spirit or quintessence. [H001-S035]

Manuscript 38v; scan 102 The massacre soldiers' dissolving and calcining power. [H001-S102]

Manuscript 41v; scan 110 Calcined ground in the barren mineral landscape. [H001-S110]

Manuscript 42v; scan 112 Present destruction is directed toward future fertility. [H001-S112]

Manuscript 43r; scan 113 Long calcination and removal of volatile sulfurousness. [H001-S113]

Manuscript 112r; scan 259 Distillation, incineration, calx and the claimed return of forms. [H001-S259]

Translation in this edition

‘Calcination’ and ‘incineration’ preserve the source's different nouns; ‘calcining’ keeps its adjectival action. ‘Distillation’ remains distinct from sublimation even where both are connected to spirit or quintessence.

Chancres is retained because that is the readable source form. Chaux occurs separately as the residue being sprinkled, rendered calx. The distinction prevents an uncertain animal-name from being silently turned into the very ash or lime-like material named later in the sentence.[122]

Attested forms

distillé

Attested: H001-S035. The participle used when the material receives the name spirit or quintessence.

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[121] H001-S259 distinguishes reports by investigators, a demonstration by a member of the author's cabala, and a first-person claim. The lexicon attributes each claim rather than treating it as replicated fact.

[122] The facing edition's H001-S259 reading register verifies chancres in both animal-name positions and chaux separately after sur la. The identity of the animal intended remains unresolved.

distillation

Attested: H001-S259. The operation in the reported animal/ash experiment.

calcination

Attested: H001-S113. The prolonged preparation preceding precious sulfur.

calcinante

Attested: H001-S102. The action assigned to the killing soldiers.

incinération

Attested: H001-S259. The reduction to ash before the claimed return of forms.

chaux

Attested: H001-S259. The residue distinguished from the earlier animal-name chancres.

See also

Sublimation; Solution and reduction; Corpse, ashes and returning forms; Experience, trial and testimony; Regulus of Mars; Generation, nutrition and seminal forms.

Fixation, fixity and volatility

fixation, fixation; *fixité*, fixity; *fixe*, fixed; *volatil*, volatile; *permanence*, permanence

At a Glance

The word. Fixation is an operation bringing matter to an enduring condition; fixity is the corresponding quality. Volatility names readiness to rise or escape. The source does not make volatility and incorruptibility straightforward opposites.

In this book. The work must join mobile, penetrating powers to a permanence that lets them remain and act. Winged spirits, dragons, a golden wand, metallic roots and the victorious king give changing images to this requirement.

In this edition. The edition keeps fixation, fixity, fixed, volatile and permanence distinct. It preserves the source's volatile yet incorruptible spirits and its fixed yet subtle golden spirit rather than regularizing those descriptions.

A place to read. Read manuscript 12r, scan 41, with 78r, scan 185, and 131r–132r, scans 297–299: color, incorruptibility, flight and effective permanence are expressly distinguished.

Meaning

Fixity is more than a lack of visible motion. In the account of the final stone it allows tincture to remain long enough to introduce a new form, and permanence in fire lets a penetrating subject continue acting. Its function is relational: a power that immediately escapes cannot perfect the body it enters.

Volatility can belong to a valuable prepared subject. The winged spirits may be pure and incorruptible while ready to escape. Their homogeneous parts remain united through changes that would break apart other compounds. Volatility thus concerns a mode of movement or separation, whereas incorruptibility concerns the persistence of a constitution. The author's own comparison depends on keeping those axes apart.[123]

Fixation consequently cannot be read as the unconditional destruction of everything volatile. The work requires what volatile matter carries, while changing the relation that makes its powers fleeting. The result is a lasting mixture rather than merely a heavier residue stripped of activity.

Use in the book

The early Saturn figure presents two substances in mercury, one cruder, more volatile and more watery than the other. The thicker, more fixed matter belongs to the old man's clothing, sand and scythe (9v; scan 34). This difference within a named subject prepares the later insistence that mercury is not a single undifferentiated ingredient.

The golden wand is the fixed metallic spirit of gold, yet it is also very subtle and vaporous. Its subtlety enables it to receive volatile spirits and be received by them. The two serpents' embracing, however, can remain a reversible mingling without a fixed subject in which they adhere (11v; scan 38). Fixed and volatile partners alone do not guarantee a perfect union.

At scan 41 the author distinguishes tincture from fixity and brightness from permanence. Volatile Venus sulfur may have gold's tincture, and volatile quicksilver may have lunar brilliance, without possessing those bodies' stability. They must be joined with the fixed spirits of Sun and Moon, represented by the golden wand. Appearance does not by itself establish permanence.

The winged Rebis description then anticipates the time of fixation, explained as the domination of fixed spirits in the desert-serpent figure (18r–18v; scans 55–56). The author objects to destroying Mercury before its conjunction with gold, because gold needs mercury for resolution. He also

[123] Manuscript 78r, scan 185 explicitly calls the second spirits volatile and nevertheless incorruptible; their homogeneous elemental parts remain together through alteration.

says mercury returns to trembling quicksilver unless favorably corrupted with gold and spiritualized. The requirement is transformed participation, not simple removal of one partner.

The same theme appears in the philosophical tree. Fixed gold must have fixed roots: the stones acting as matrices are the beginnings and supports of fixity, earth or sulfur supplies its first principle, and quicksilver supplies growth (31r; scan 85). The image distinguishes anchorage from vegetative power while requiring both in the same living tree.

Later, two incorruptible kinds are described: fixed golden spirits and volatile mercurial spirits. The latter conserve their elemental union despite alteration, serving nutrition, corruption and generation (78r; scan 185). The repeated pairing of fixedness with gold and volatility with mercury remains central, but their shared incorruptibility prevents an easy opposition of good permanence to bad movement.

The closing account asks what each quality contributes to effective transmutation. Fusibility and subtlety permit entry, but without fixity the tincture vanishes into air. Without permanence in fire, penetration cannot last long enough to act (131r–132r; scans 297–299). The light, volatile body must therefore become fixed through a union of pure sulfur and homogeneous mercury. The source attributes the inseparable relation to nature, while reserving further multiplication and communication to art.

This account also guards against a merely negative definition of fixity. A subject that stays behind but has no tincture or penetrating power would not accomplish the work. Stability is valuable because it holds active perfection within a body, not because inertness is the final goal.

Places to read

Manuscript 9v; scan 34 Two differently fixed/volatile substances within mercury. [H001-S034]

Manuscript 11v; scan 38 The subtle fixed wand and a mingling that remains reversible. [H001-S038]

Manuscript 12r; scan 41 Tincture and brilliance expressly separated from fixity and permanence. [H001-S041]

Manuscript 18v; scan 56 Fixation and the criticism of destroying Mercury before conjunction. [H001-S056]

Manuscript 31r; scan 85 Mineral roots and sulfur support the fixed metallic tree. [H001-S085]

Manuscript 78r; scan 185 Volatile mercurial spirits are nevertheless incorruptible. [H001-S185]

Manuscript 131r; scan 297 Fixity prevents the tincture's premature escape. [H001-S297]

Manuscript 132r; scan 299 Permanence in fire retains matter long enough to act. [H001-S299]

Translation in this edition

'Fixed' and 'volatile' preserve the repeated contrast rather than replacing it indiscriminately with solid and liquid. Likewise, 'permanence' remains visible when the source changes from *fixité* to *permanence*. These are closely associated words whose local work should be followed.

'Domination of fixed spirits' translates the explanatory phrase at scan 56. It names the source's account of fixation, but should not be expanded into an independent list of chemical stages. The difficult clause about metal and refused local movement at scan 297 remains qualified in the edition; it does not alter the securely stated need for fixity.[124]

Attested forms

fixation

Attested: H001-S056; H001-S074. The named operation and the attained maturation of sulfur.

fixité

Attested: H001-S041; H001-S085; H001-S297; H001-S298. The sustaining property, distinguished from tincture and brilliance.

volatils

Attested: H001-S038; H001-S185. The plural adjective applied to spirits that may still be incorruptible.

permanence

Attested: H001-S041; H001-S299. Endurance, especially the endurance in fire required for action.

See also

Conjunction, marriage and Rebis; Sublimation; Tincture; Sulfur; Gold; Coagulation, condensation and corporification.

Fusibility

fusibilité, fusibility; *fusibilité mercurielle*, mercurial fusibility

At a Glance

The word. Fusibility is the capacity enabling the prepared matter to enter metals and communicate its perfection. It is connected with, but not identical to, subtlety and penetrability.

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[124] H001-S297 retains refusé in the clause about local movement and metal. The conjectural refondu has not been adopted.

In this book. The final account of the stone's qualities substitutes fusibility for the agility of glorified bodies. A metal is not granted the corresponding movement from place to place, so its effective relation to other metals requires a different quality.

In this edition. 'Fusibility' preserves the technical noun and its repeated place in a coordinated list. It should not be reduced to ordinary melting, because the author himself says that several fusible metals cannot therefore penetrate one another.

A place to read. Read manuscript 131r–132v, scans 297–300: fusibility, subtlety, permanence and tincture are tested as mutually necessary qualities.

Meaning

Fusibility supplies an operative capacity rather than the entire work. To act within a metal, the stone must pass through all its parts. Its mercurial fusibility is said to enable this passage, but only in company with further qualities that make the penetration effective and lasting.

The comparison with glorified bodies gives the term its special position. Subtlety, agility, incorruptibility and light have corresponding material qualities, yet the correspondence is not mechanically one-to-one. The author explicitly substitutes fusibility for agility rather than saying that the metal possesses the same local movement.

Use in the book

The argument at scan 297 begins with the stone's claimed power to renew plants, animals, the human body and nature. Its action upon metals requires subtlety and passage through their parts, dependent on mercurial fusibility. Fixity must accompany this entrance, or the tincture would escape into the air before introducing its form.

Scan 298 makes the dependence explicit. Fusibility without subtlety, subtlety without permanence, and permanence without tincture are dismissed as nothing for this purpose. Fusibility is present in several metals, yet they do not all penetrate one another. The quality is therefore necessary but insufficient: it permits a mode of action whose success depends on the subject's whole constitution.

The author calls the first fusibility nature's work, arising from its mingling of elements in mercury. An ingenious artist must then perfect the matter beyond what nature alone provides. The following side insists that a light, volatile body must become fixed and remain in fire long enough to act. This keeps fusibility joined to resistance rather than to unrestricted flight.

The next continuation returns to proportion. Cold earthiness obstructs fusion, while volatile humidity obstructs permanence in fire (132v; scan 300). A successful subject must reconcile conditions that seem opposed.

Fusibility consequently belongs to the book's account of a perfected mixture: no single familiar property can stand in for the whole.

The phrase linking metal and denied local movement is awkward in the source. The present French reading *refusé* is retained, and the comparison should not be rewritten as though the manuscript securely said that the metal had been remelted.[125]

Places to read

Manuscript 131r; scan 297 Mercurial fusibility and the substitution for glorified bodies' agility. [H001-S297]

Manuscript 131v; scan 298 The coordinated qualities and the insufficiency of ordinary fusibility. [H001-S298]

Manuscript 132r; scan 299 Permanence in fire gives penetration time to act. [H001-S299]

Manuscript 132v; scan 300 Cold earthiness obstructs fusion; volatile humidity obstructs permanence. [H001-S300]

Translation in this edition

The translation keeps ‘fusibility’ in every occurrence within this argument, allowing its repetitions and questions to remain visible. ‘Penetrability’ and ‘subtlety’ remain separate words. ‘Brilliance or tincture’ preserves the source's paired *fulgidité ou la teinture* rather than making brightness the definition of fusibility.[126]

Attested forms

fusibilité

Attested: H001-S297; H001-S298. The recurring noun for the property required in metallic action.

fusibilité mercurielle

Attested: H001-S297. The qualified expression that links passage into metals with mercury.

See also

Agility, subtlety and penetration; Fixation, fixity and volatility; Quicksilver; Quintessence; Sulfur; Tincture.

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[125] See the reading register for H001-S297. Refusé is the retained reading; refondu is an unadopted conjecture that would materially change the clause.

[126] Manuscript 131v, scan 298. The source coordinates fusibility, subtlety, penetrability, fixity and brilliance or tincture as qualities of the Arabian elixir.

chaleur, heat; *froid*, cold; *humide*, moist; *sec*, dry; *tempéré*, tempered; *complexion*, complexion; constituted balance

At a Glance

The word. Heat, cold, moisture and dryness are qualities whose effects depend on a subject's stage, mixture and proportion. Tempering orders their relation so that preparation draws out desired powers without ruining the constitution that carries them.

In this book. The manuscript changes mercury's assigned qualities during preparation, uses opposed agents to explain suffering and insists that useful fire must be neither tyrannically intense nor ineffectively weak. The qualities are therefore dynamic rather than permanent labels attached to names alone.

In this edition. The edition keeps the distinct qualities and the repeated language of tempering. It retains the unresolved term analipticité beside the clear phrase complexion of elements, rather than supplying an assumed standard technical equivalent.

A place to read. Read manuscript 103v–104r, scans 240–241, where moisture and dryness temper one another and the proper fire preserves the subject's harmony.

Meaning

A quality's effect is relational. Cold can oppose generation or help explain condensation; heat can support cooking or consume the subject; moisture can enable life or defeat permanence. The book's contrasts have to be read through what the agent acts upon and what the work is trying to conserve.

Tempering means regulating that relation rather than eliminating every opposition. The proper subject must receive both moist/unctuous and pure/dry conditions, and its useful union fails if either cold earthiness or volatile humidity dominates in the wrong way.

The author's physiological and elemental vocabulary should remain historical. Complexion names a constituted arrangement of qualities and parts. It is not reduced here to outward skin appearance, nor expanded into a complete external medical theory that the particular passage does not give.

Use in the book

The winds show changing qualities within one material account. Solar spirit is dry and hot, while mercurial silver-like water is hot and moist. Yet the author immediately says quicksilver is cold and dry in its first preparation and nature, then describes its progress through dry, moist and

hot states (17r; scan 53). Its apparent contradiction is explained by stage rather than silently corrected.[127]

The continuation makes northern cold/dry wind clear clouds, while southern moist/hot wind fills air with clouds and rain. After resolution the vessel contains vaporous spirits that rise, condense into water and become tincturing; at a prior point mercurial wind is too cold for the same vapor movement (17v; scan 54). The meteorological picture is an explanation of operations inside the vessel.

The hostile central spirits bring contrary qualities against bodies: they freeze the hottest, burn the coldest, dry the moist and condense the airy (57v; scan 142). Their harmful action demonstrates that a material power is not useful merely because it is strong. The work must choose and order qualities rather than maximize violence.

The suffering-body account extends the opposition. A passible, incorruptible subject can receive freezing and burning, water and disease throughout its parts in the same interval (71r; scan 169). This is the author's theological-material comparison, whose purpose is to imagine durable reception of contrary agents rather than prescribe their use.

The conjunction chapter turns directly to preparation. Viscous water and subtle earth join through tempered fire; moist is moderated by dry and dry by moist. Care must keep the matter from departing from the appropriate elemental complexion, while the spirit is gently drawn out of its heterogeneous entanglements (103r–103v; scans 239–240).

The correct fire is then distinguished from fire as such. Artificial or elemental, actual or potential fire does not automatically perfect the work. Too much intensity makes it a tyrant bending the subject to its will; excessive relaxation leaves it without effective dominion. The next page calls for a friendly strengthening power that coaxes incorruptible essences free while preserving harmony (104r; scan 241).[128]

The corpse account gives cold a more particular formative role. Warmth helps putrefaction release humid, unctuous vapors; after their movement through earth they coagulate through surrounding cold air into a corpse-like shadow (115r–115v; scans 265–266). Here cold's action is not equivalent to the destruction of all form, and the resulting appearance is not the rational soul.

The closing explanation again requires proper union. Cold earthiness prevents fusion, volatile humidity resists permanence, and the moist/unctuous must join the pure/dry for quintessence's perfection (132v; scan 300). The source's many qualitative contrasts converge on proportion,

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[127] H001-S053 deliberately changes quicksilver's qualities by stage. The north-wind name is written Borus and is retained.

[128] H001-S240–241 contrasts tyrannical intensity and ineffective relaxation with a corroborative, friendly power that preserves harmony.

preserved capacity and the difference between an agent's power and a successful work.

Places to read

Manuscript 17r; scan 53 Mercury's qualities change with the stage of preparation. [H001-S053]

Manuscript 17v; scan 54 Winds, vapor and resolution inside the vessel. [H001-S054]

Manuscript 57v; scan 142 Contrary qualities in the harmful central spirits' action. [H001-S142]

Manuscript 71r; scan 169 Simultaneous opposed afflictions of a passible subject. [H001-S169]

Manuscript 103v; scan 240 Tempering and the danger of excessive or insufficient fire. [H001-S240]

Manuscript 104r; scan 241 A friendly strengthening fire preserves harmony. [H001-S241]

Manuscript 115r; scan 265 Warm putrefaction and vapors later coagulated by cold. [H001-S265]

Manuscript 132v; scan 300 The final proper union of moist/unctuous with pure/dry. [H001-S300]

Translation in this edition

Chaleur is heat, froid cold, humide moist and sec dry. Tempéré and the repeated forms of tempérer are kept as tempered and tempering. The English follows the changes of state rather than forcing one permanent elemental label on mercury.

Intention and rémission in the fire passage are rendered intensification and relaxation. Analipticité remains the provisional French reading; the following complexion supplies a related clear phrase but not a secure replacement word. Borus remains the manuscript's north-wind name rather than being silently standardized.[129]

Attested forms

chaleur

Attested: H001-S171; H001-S265. Heat whose effect depends on the subject and stage.

froid

Attested: H001-S053; H001-S142; H001-S169; H001-S265. Cold in clearing, destructive and coagulating contexts.

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[129] Analipticité at H001-S240 remains unresolved in the reading register and facsimile detail; it is not replaced by an inferred standard term.

humide

Attested: H001-S053; H001-S240; H001-S300. Moist condition, joined or opposed to dry.

sec

Attested: H001-S053; H001-S240; H001-S300. Dry condition within the qualitative balancing.

tempéré

Attested: H001-S240. The regulated fire and reciprocal tempering.

complexion

Attested: H001-S240. The constituted elemental condition to be preserved.

See also

Coction and regulated heat; Fire and the furnace; Conjunction, marriage and Rebis; Purity, homogeneity and heterogeneity; Coagulation, condensation and corporification; Fusibility.

Light, brightness and darkness

lumière, light; *clarté*, brightness; clarity; *clarification*, radiance or clarification by context; *lucidité*, luminosity; *opacité*, opacity; *ténèbres*, darkness

At a Glance

The word. Light is called the essence of spirit and the image of purity, incorruptibility and blessed life. Brightness, radiance and clarification describe acquired glorious conditions, while darkness and opacity name their opposed or obstructing conditions.

In this book. The author argues through contrasts yet also joins them paradoxically in quicksilver and suffering bodies. The same luminous or enduring constitution need not ensure happiness when combined with passibility and darkness.

In this edition. The edition translates clarification as radiance or making radiant in the glorification discussion, while preserving different words for light, brightness, luminosity and opacity. It does not treat the passage as ordinary filtration of a liquid.

A place to read. Read manuscript 66r–70v, scans 159–168, where light's spiritual role is tested against the conjunction of luminous and suffering qualities.

Meaning

Light concerns both an observable quality and a principle of life. The manuscript can use a clear mirror as an explanatory image, speak of luminous celestial bodies, or say that the spirit's essence is light. Their relation is argued through nature and art; the entry should not collapse them into either optical description alone or a metaphor with no material basis.

Clarification often names a body's acquired radiance in the glorious state. The accompanying gifts are subtlety, agility and impassibility. The process is joined to purification, but its immediate meaning is broader than making a substance visually transparent: it is the reception of a perfected luminous condition.

Opacity and darkness are not merely blank negatives. They can mark dense matter, confusion, conflict and the unhappy life of a passible body. The source's unusual darkening light makes the relation more difficult still, because qualities usually praised can coexist with conditions that intensify suffering.

Use in the book

The governing section asks through what means bodies and spirits become happy or tormented. Faith teaches that both outcomes occur, while nature and art are said to reveal light as spirit's essence as though in a clear mirror (66r; scan 159). The author therefore begins with a claim about manifestation: material operations show something otherwise difficult to grasp.

The next side says experience confirms that bodies can be made radiant. The just acquire subtlety, brightness, agility and impassibility in their souls and bodies, permitting unhindered movement and delight (66v; scan 160). The mirror example then shows a body receiving and returning appearances without injury or sensory reason (67r; scan 161). The illustration is limited but important to the argument about luminous reception.

The ordered bodies differ by degrees of luminosity, fixity and penetration. Stars and planets are connected with subtle air/fire, while the quintessence gathers a more particular mixture of elemental essences to receive celestial qualities (67v; scan 162). The source does not simply divide all matter into completely dark bodies and wholly immaterial light.

Quicksilver concentrates the apparent opposites: subtle with heavy, penetrating with thick, luminous with obscure. Their harmonious conjunction in one subject is offered as the natural analogue for conditions of the damned (68v–69r; scans 164–165). Opacity, weight, thickness and passibility oppose the just's gifts, but they can be joined to penetration and an enduring constitution.

The following pages press the paradox. Darkening light, subtlety and incorruptibility do not release a passible body; they can extend pain through

its parts and sustain it without end. Deprivation of light is described as the comprehensive loss of the life contained in it (69v–70v; scans 166–168). This keeps the entry from making every use of luminous a guarantee of blessedness.[130]

The explicit symbolic statement later makes light the representation of purity, incorruptibility and blessed life, darkness the figure of confusion, war, torment and unhappy life (73r; scan 173). Quicksilver nevertheless figures both Christ and the Demon because its contrary properties permit both arguments. A single universal light-symbol would suppress the point of that double figure.

Purified elements and seminal forms lead toward quintessence and final radiance. Nature strives until the luminous source is regained, and the universal glorification separates dark impurities from the blessed creation (74r–74v; scans 175–176). Material clarification and promised eschatological radiance are related by the author's comparison but remain differently situated processes.

Near the end, the author juxtaposes Christ's birth, Resurrection and advent with physical nativity, death and clarification, then the sinner's metaphysical death and life (122r; scan 279). The phrase naming their exact relation is incomplete. The lexicon can follow the juxtaposition without supplying an absent word declaring either identity or difference.[131]

Places to read

Manuscript 66r; scan 159 Light as spirit's essence and a clear-mirror disclosure. [H001-S159]

Manuscript 66v; scan 160 Clarification/radiance and the glorious gifts. [H001-S160]

Manuscript 67v; scan 162 Degrees of luminosity and the elemental constitution of higher bodies. [H001-S162]

Manuscript 68v; scan 164 Light and opacity joined in quicksilver. [H001-S164]

Manuscript 69v; scan 166 Darkening light in the suffering-body paradox. [H001-S166]

Manuscript 70v; scan 168 Deprivation of light opposed to continuing delight. [H001-S168]

Manuscript 73r; scan 173 The explicit representations of light and darkness. [H001-S173]

Manuscript 74r; scan 175 Final radiance after purification and resurrection. [H001-S175]

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[130] H001-S166's lumière ténébrante is preserved as darkening light. The passage joins it to passibility and incorruptibility in a condition of sustained suffering.

[131] H001-S279 lacks the word naming the relation in il y a entre. The main edition leaves the omission visible rather than inserting similarity or difference.

Translation in this edition

Lumière remains light, clarté brightness or clarity, lucidité luminosity, and opacité opacity. Clarifier and clarification become making radiant and radiance where the glorious body is expressly at issue. Different contexts can still require clarify or clarification; no single English substitute governs every occurrence.

'Darkening light' preserves lumière ténébrante. The strange combination is the source's, and its point would be lost by silently replacing the phrase with darkness alone. The unfinished relation at scan 279 is likewise left uncompleted rather than turned into a new systematic formula.

Attested forms

lumière

Attested: H001-S159; H001-S164; H001-S166; H001-S168. Light as spiritual/living principle and manifest quality.

clarté

Attested: H001-S160. Brightness among the glorious gifts.

clarification

Attested: H001-S160; H001-S175; H001-S176; H001-S279. Radiance or clarification according to the stated context.

lucidité

Attested: H001-S167. Luminosity among the paradoxically combined qualities.

lumière ténébrante

Attested: H001-S166. The source's unusual darkening-light expression.

opacité

Attested: H001-S164; H001-S165; H001-S166; H001-S167. An opposed or obstructive bodily quality.

See also

Agility, subtlety and penetration; Passibility and impassibility; Quintessence; Perfection, renewal and glorification; Quicksilver; Separation, washing and purification.

multiplication, multiplication; *multiplier*, to multiply; *quantité*, quantity; *qualité*, quality; *levain*, leaven

At a Glance

The word. Multiplication increases the prepared subject in power and quantity. The book defines a repeated complementary action of resolving and coagulating and makes natural nourishment, seed and leaven models for continued reproduction.

In this book. The final stone's multiplication becomes the main natural figure for the Eucharistic argument. The author distinguishes a created figure of the sacrament from the opponents' claim that the sacrament itself is only a figure.

In this edition. The edition retains multiplication and the repeated claims of indefinite increase. It preserves the numbers, first-person testimony and difficult transmitted words rather than converting them into independently established experimental results.

A place to read. Read manuscript 126v, scan 288, with 133v, scan 302: one passage defines the paired operation, the other describes the author's claimed continually regenerating mercurial liquid.

Meaning

Multiplication is not limited to adding more unchanged material from outside. The source claims a subject capable of communicating its form and regenerating through an added mercurial medium. Quantity and quality are expressly distinguished, then said to increase together through repeated operation.

The word also has ordinary generative analogues. Species persist through nourishment, conservation, growth and propagation; seed or leaven can transmit a power beyond one original portion. The author uses these phenomena to make his more extraordinary claims appear continuous with nature's familiar capacity for increase.

The theological comparison depends on scale and agency. The finite created preparation is a figure or shadow of a mystery exceeding it. The book argues from the creature's attributed multiplication toward divine possibility without saying that the stone's material process fully defines the sacrament.

Use in the book

The early seminal-water account already joins multiplication to generation, nutrition and increase (9r; scan 33). Later pure homogeneous mercurial spirit is called the basis of generation, corruption, nutrition and multiplication, as well as an image or specimen of souls (92r; scan 215). The

recurring term thus belongs to the work's life-bearing principle before the final separate treatment.

The king's victory introduces the clearest definition. The key means multiplication and its power is to bind or unbind. Unbinding and opening make a body moist, fluid and watery; binding, coagulating and closing name the complementary action. Every resolving and coagulating is said to increase quantity and quality, illustrated as ten to a hundred and a hundred to a thousand (126v; scan 288).

The same passage imagines, with a qualification attributed to some, all seawater becoming perfect metal through multiplication from one grain. It also lists combustible, incorruptible and impure things among those destroyed. The unexpected incorruptible remains the source reading; a coherent summary must acknowledge it rather than silently replace it with corruptible.[132]

The final royal or leonine subject is then said to multiply crystal into precious stones and imperfect metals into gold and silver. Its value exceeds the objects it can produce because its communicated power is not exhausted by one specimen (127r; scan 289). The extended healing and contentment list continues into the next side before the Eucharistic heading appears.

That heading names multiplication and the stone's nature as figure and symbol of the Eucharist. Scriptural multiplications, transformed water, manna and restored life follow as related witnesses. The author retains his own versions and numbers in these accounts, including one loaf and one or two small fish rather than a harmonized biblical inventory (127v–128r; scans 290–291).[133]

The next side admits the limits of the natural exposition: there is no progression from finite to infinite sufficient to encompass the mystery. The physical stone gives shadows and models in rough outlines (128v; scan 292). The later polemic insists that created nature is a visible sensible type of invisible things but is not Christ himself; multiplication figures the sacrament, rather than proving that the sacrament is merely another figure (129v–130r; scans 294–295).

The material qualities are then set out as what the stone acquires through resolution and corruption. Their effective coordination includes fusibility, subtlety, penetrability, fixity and tincture, followed by the need to multiply tincture so it can be communicated indefinitely (130v–132v; scans 296–300). The operation concerns a subject able to impart a perfected condition, not multiplication of quantity without regard to quality.

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[132] H001-S288 visibly reads combustible, incorruptible et impur. The main edition preserves the apparent contradiction and supplies a facsimile detail rather than substituting corruptible.

[133] H001-S291's one loaf and one or two small fish are the witness's wording. Its associated biblical comparisons are discussed in the main edition without replacing the transmitted count.

The first-person defense gives its most concrete claim at scan 302. The author says he made and handled a powder and mercurial liquid, repeatedly tested it, and found it multiplied in virtue and quantity by adding mercury. He compares its continued regeneration with leaven and seminal power preserving a species through corruption and generation. This is transmitted testimony about the author's asserted experiment, not a verified reproduction of it.[134]

The argument then asks why a privilege granted to creatures should be denied to God and turns to simultaneous sacramental presence. At scan 305 the author explicitly names transubstantiation and multiplication in the Eucharist. The lexicon keeps the material claim, natural analogy, theological inference and polemic distinct while showing why multiplication becomes their common term.

Places to read

Manuscript 9r; scan 33 Multiplication among seminal water's generative powers. [H001-S033]

Manuscript 92r; scan 215 The specified pure mercurial spirit underlies multiplication. [H001-S215]

Manuscript 126v; scan 288 Opening/resolving and closing/coagulating increase quantity and quality. [H001-S288]

Manuscript 127r; scan 289 The final subject communicates power to gems and metals. [H001-S289]

Manuscript 127v; scan 290 The actual Eucharistic heading follows the opening continuation. [H001-S290]

Manuscript 128v; scan 292 Finite/infinite limits of the physical stone's figure. [H001-S292]

Manuscript 133v; scan 302 The author's claimed regenerating liquid and the leaven analogy. [H001-S302]

Manuscript 134r; scan 305 Transubstantiation and multiplication explicitly named. [H001-S305]

Translation in this edition

Multiplication remains multiplication, and à l'infini is retained as indefinitely or infinitely according to its construction. Quality and quantity remain separate because the source expressly says both increase. 'Virtue' preserves power or efficacy where vertu is meant.

The heading at scan 290 occurs after the first continuation paragraph and keeps its uneven French wording et de la nature. The edition's ordinary English compound subject does not move the heading above that preceding

[134] H001-S302 belongs to a first-person experimental narrative. The lexicon labels the making, handling and indefinite regeneration as the author's claims.

prose. Leaven retains levain as the natural reproductive analogy, not a supplied additional ingredient in the liquid's recipe.

Attested forms

multiplication

Attested: H001-S215; H001-S288; H001-S290; H001-S292; H001-S294; H001-S302; H001-S305. The increase and communication of the prepared subject, later the sacramental figure.

multiplier

Attested: H001-S288; H001-S289. The verb used for the numerical and material increases.

quantité

Attested: H001-S288; H001-S302. The extent of material increase, distinguished from quality or power.

qualité

Attested: H001-S288. The perfected condition increased through repeated operation.

levain

Attested: H001-S302. Leaven as an analogy of continued transmission and regeneration.

See also

Stone, elixir and medicine; Tincture; Coagulation, condensation and corporification; Solution and reduction; Eucharist and transubstantiation; Generation, nutrition and seminal forms.

Passibility and impassibility

passibilité, passibility; capacity to suffer or undergo affection; *passabilité*, alternate source form rendered passibility; *impassibilité*, impassibility; *passible*, passible; capable of suffering; *impassible*, impassible

At a Glance

The word. Passibility is the capacity to undergo suffering or affection; impassibility is its absence. They are not interchangeable with corruptibility and incorruptibility. The author makes both blessedness and torment depend on different combinations of these conditions.

In this book. A body can remain incorruptible while suffering without end. Conversely, incorruptibility joined to impassibility sustains unending

delight. Quicksilver and the prepared quintessence provide the natural examples through which the author argues for these combinations.

In this edition. The edition uses passibility for both passibilité and passabilité, preserving the written variation in French. It keeps passible and impassible separately and does not translate incorruptible as though it necessarily meant immune to pain.

A place to read. Read manuscript 69v–70v, scans 166–168, where the favorable and adverse combinations are stated in explicit parallel.

Meaning

Passibility concerns what a subject can receive or undergo. In the book's theological comparison it includes pain, disease and elemental affliction; in the material analogy it concerns susceptibility to changing conditions. Its range must be read with the subject rather than narrowed to a modern clinical sensation.

Incorruptibility concerns endurance of constitution or life, and so can coexist with passibility. This is the central distinction: if a suffering subject is not destroyed, its endurance may perpetuate the suffering rather than end it. The author regards that combination as intelligible through a material that preserves opposed qualities.

Impassibility supplies the opposite condition, not merely stronger endurance. It is named among the just's glorious gifts and joined to incorruptibility in a lasting absence of evil. The source consequently needs two terms to explain why permanence can have contrary outcomes.

Use in the book

The glorious-body account names subtlety, brightness, agility and impassibility as conditions acquired by the souls and bodies of the just. Their lasting luminosity and freedom from suffering permit eternal delight (66v–67r; scans 160–161). Impassibility is a positive condition of blessed life in this argument, not an inability to act.

The constitution of luminous bodies follows. Stars and planets formed from active subtle elements cannot be altered, suffer or be corrupted in their stated condition until the last judgment; quintessence closely follows with its own specified elemental mixture (67v; scan 162). The author connects constitution and susceptibility rather than treating body as necessarily opaque and painful.

The opposing account starts with quicksilver uniting penetration and thickness, light and opacity, volatility and weight. Through this example, bodies of the damned receive qualities contrary to the just's: opacity, heaviness, thickness and passability (68v–69r; scans 164–165). Their condition is made worse by durable and penetrating capacities rather than corrected by them.

The next side expressly joins passibility and incorruptibility. Darkness and thickness can coexist with penetrability, subtlety and darkening light, letting torments reach all the smallest parts. The author repeats that suffering is compounded in a subject that cannot escape by destruction (69v; scan 166). This is a combination of powers, not a replacement of material agency by a purely metaphorical punishment.

At scan 168 the parallel becomes formal. Impassibility with incorruptibility sustains perfect and unending goods; passibility with incorruptibility makes a successive continual death and inexhaustible torment. Subtlety and penetration intensify the reception of agents. The next side imagines freezing, burning, drowning and illness occurring through the same interval throughout the body (70v–71r; scans 168–169).[135]

The answer to questions about material fire acting on an immaterial soul returns to quicksilver, explicitly a figure of both Christ and the Demon. Its bodily and spiritual powers supply the author's sensible support for combinations that seem impossible (71v–72r; scans 170–171). This is the manuscript's explanatory strategy, not an independently verified mechanism for a future state.

The Incarnation discussion then describes the impassible exposed to pain and death through a received body (83r; scan 195). The second-operation heading begins with fixed, incorruptible gold taking a passible body, continued as volatile and incorruptible within celestial mercury (90v–91r; scans 212b–213). The apparently contradictory terms are intentionally brought together in the same subject.

The author immediately recalls pure, spiritual quintessence nonetheless subject to the imperfections of corruption and alteration. He uses the combination to illuminate visible/invisible harmony and then distinguishes the specified mercurial spirit from every spirit wrapped in matter (91r–92r; scans 213–215). The lexicon must preserve both the audacious comparison and its restriction, rather than resolving the paradox by changing the technical terms.

Places to read

Manuscript 66v; scan 160 Impassibility among the just's four glorious gifts. [H001-S160]

Manuscript 67v; scan 162 Luminous bodily constitution and freedom from affection. [H001-S162]

Manuscript 69r; scan 165 Passability among the opposed qualities of the damned. [H001-S165]

[135] H001-S168 explicitly contrasts impassibility-plus-incorruptibility with passibility-plus-incorruptibility. The distinction is the source's, not an editorial repair.

Manuscript 69v; scan 166 Passibility joined with incorruptibility and penetrating powers. [H001-S166]

Manuscript 70v; scan 168 The explicit delight/torment parallel. [H001-S168]

Manuscript 71r; scan 169 Simultaneous reception of contrary afflictions. [H001-S169]

Manuscript 90v; scan 212 The second-operation heading introduces the passible body. [H001-S212b]

Manuscript 91r; scan 213 Volatile incorruptible embodiment and the deliberate paradox. [H001-S213]

Translation in this edition

Passibilité and passabilité are both passibility in English; the French keeps their alternating spellings. Impassibilité is impassibility. The words are not silently replaced with mortal/immortal, since the source repeatedly distinguishes susceptibility from endurance.

The edition also preserves the source's awkward denial that the preceding subject deserves great attention at scan 166. Its inconsistency of tone does not authorize removing the carefully repeated technical contrast. Nor is the Greek gloss of corruption on scan 167 normalized by conjecture.[136]

Attested forms

passibilité

Attested: H001-S166; H001-S168. Capacity for suffering, explicitly compatible with incorruptibility.

passabilité

Attested: H001-S165; H001-S166; H001-S167. The alternate source spelling rendered by the same English technical noun.

impassibilité

Attested: H001-S160; H001-S168; H001-S213. Freedom from suffering, distinguished from incorruptibility.

passible

Attested: H001-S212b. The body taken in the second-operation analogy.

[136] H001-S166 preserves Cela n'est pas digne d'une grande attention. H001-S167's Greek is provisionally διαφτορα, immediately glossed corruption, with the written sequence retained.

impassible

Attested: H001-S195; H001-S213. The impassible subject placed in the paradox of suffering.

See also

Agility, subtlety and penetration; Light, brightness and darkness; Quicksilver; Quintessence; Incarnation and nativity; Charity, treasure and the artist's duties.

Perfection, renewal and glorification

perfection, perfection; *renouvellement*, renewal; *régénération*, regeneration; *glorification*, glorification; *clarification*, radiance in the glorious condition

At a Glance

The word. Perfection is the completed condition sought through natural and artistic change. Renewal, regeneration, resurrection and glorification describe related but differently situated passages toward a better life, form or power.

In this book. The author makes nature strive toward luminous permanence and art raise a subject capable of communicating it. The final religious account distinguishes preserved species from present corruptible individuals and relates material perfection to promised universal glorification.

In this edition. The edition retains the distinct nouns rather than rendering every improvement as resurrection. It keeps the source's difficult comparisons and qualifications, including the difference between a body glorified and an agent that glorifies.

A place to read. Read manuscript 119r, scan 273, with 120r–121v, scans 275–278: active perfection and the future renewal of species give two connected limits to the idea.

Meaning

Perfection is not merely a visually finished state. The stone's perfected subject must possess a stable union and coordinated powers, and in its active form must communicate them to other bodies. The end includes what the subject can do, not only what it looks like or how long it endures.

Renewal and regeneration concern the return or continuation of life and form. Resurrection enters both natural and theological comparisons, while glorification emphasizes a noble, luminous, incorruptible condition. The source declares a wish to distinguish these terms but also joins them in long cumulative phrases; the lexicon preserves both tendencies.

The qualifications are substantial. A species may persist while present individuals perish; an incorruptible subject may suffer; a glorified body can possess passive qualities while a different prepared agent actively imparts them. None of these distinctions can be removed simply by naming the result perfect.

Use in the book

The quintessence account says nature does not rest until its work reaches a purified condition above common elemental powers. Blessed souls and resurrected bodies similarly acquire radiance before eternal union (74r; scan 175). The continuation describes dark bodies striving out of material bonds toward their first luminous perfection and ultimately universal glorification (74v; scan 176).

The following marriage comparison gives the striving a relational end. Purification of body or soul serves close and enduring union; the desire for reunion is especially strong when the partners have been clarified (75r; scan 177). Perfection therefore includes a fit alliance, not only the removal of unwanted constituents.

The third-operation heading names resurrection of King or sulfur. Its opening finds the seeds of a better life among the remnants of death and corruption, whose heterogeneous corruptible qualities are destroyed (107r; scan 249). The later discussion asks where the first flower or germ containing a compound's form resides and acknowledges objections to demonstrating sacred through natural things (108v; scan 252).

Art's special achievement appears at scan 273. It is said to complete swiftly what nature cannot in a thousand years and to raise matter so that it communicates purity, subtlety and penetration. The source expressly distinguishes bodies that have received glorious qualities from the active agent that gives them. This makes the elixir's perfection more than passive endurance.[137]

The future renewal then raises a question about a creation already approved as perfect: will heavens and other created things age and change? The answer distinguishes lasting species and seeds of immortality from the present corruptible envelopes and individuals (120r–120v; scans 275–276). The witness does not promise that every current object remains just as it is.

The next side says each animal, vegetable and mineral species will be renewed as luminous, fixed, incorruptible and spiritual, providing a contributing cause of blessed spirits' happiness. The universal separation gathers the pure with life's principle and consigns corruptible dregs to the fire (121r–121v; scans 277–278). The transformation is celestial in mode, not a simple preservation of existing terrestrial conditions.

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[137] H001-S273 explicitly contrasts passive glorious qualities in perfected bodies with active qualities in the agent that perfects others.

The subsequent comparison distinguishes directions of change. Sin overthrows a soul's nobler form, whereas physical generation or regeneration introduces a nobler condition; Christ's death and Resurrection have their own relation. The author expressly says the relation differs before drawing a more similar natural comparison (123v; scan 282). The entry should not make every death the same productive ascent.[138]

The final king reaches a height beyond further adverse fire and becomes the true Lion whose action transforms other subjects (127r; scan 289). The following qualities require subtle entry, permanent action and tincture together. A volatile body becomes fixed through inseparable union, while art multiplies its communicable power (131r–132v; scans 297–300). Perfection remains a coordinated achievement.

The closing assertion gathers one matter under plant, stone, metal, mineral, body, soul, element and celestial names without contradiction (manuscript 140; scan 316). This unity concludes the work's ambition but does not cancel the distinctions that made the claim intelligible: prepared and crude, passive and active, individual and species, mortal state and glorious mode.

Places to read

Manuscript 74r; scan 175 Nature's striving toward quintessence and final radiance. [H001-S175]

Manuscript 74v; scan 176 Dark matter seeks first perfection and universal glorification. [H001-S176]

Manuscript 107r; scan 249 Seeds of better life after corruption in the third operation. [H001-S249]

Manuscript 119r; scan 273 The active agent differs from passively glorified bodies. [H001-S273]

Manuscript 120r; scan 275 Created perfection raises the question of aging and change. [H001-S275]

Manuscript 120v; scan 276 Present corruptible individuals distinguished from surviving species/fixed matter. [H001-S276]

Manuscript 121r; scan 277 Renewed species in a luminous celestial condition. [H001-S277]

Manuscript 123v; scan 282 Different directions and relations of moral and physical change. [H001-S282]

Translation in this edition

Perfection, renewal, regeneration and glorification preserve the corresponding French nouns. Clarification is radiance where the luminous

[138] H001-S282 says the relation to Christ's death differs before making the natural comparison. It distinguishes the perishable form removed from what is assumed in birth and remains.

glorious condition is meant. The translation does not use resurrection as a general substitute for all of them.

The irregular and apparently contradictory sentence about divine and human nature at scan 280 is preserved in the main edition. The clearer distinction on scan 282 should not be used to pretend that the preceding transmitted difficulty never occurred. The end of the manuscript likewise retains its actual locator 140.[139]

Attested forms

perfection

Attested: H001-S176; H001-S177; H001-S278; H001-S289; H001-S300. The achieved or desired complete condition.

renouvellement

Attested: H001-S273; H001-S280. Renewal in the material/celestial comparison.

régénération

Attested: H001-S273; H001-S282; H001-S284. Regeneration as a named direction of natural or moral change.

glorification

Attested: H001-S176; H001-S249; H001-S273; H001-S277; H001-S278. The reception or communication of a noble incorruptible condition.

clarification

Attested: H001-S175; H001-S176; H001-S279. Radiance in the perfected glorious state.

See also

Stone, elixir and medicine; Quintessence; Purity, homogeneity and heterogeneity; Separation, washing and purification; Resurrection; Universal conflagration.

[139] H001-S280 retains the difficult mais afin qu'elle ne s'y trouve plus, et qu'elle périsse before asserting hypostatic presence. The lexicon does not reconstruct an unexpressed negative to remove the contradiction.

Purity, homogeneity and heterogeneity

pureté, purity; *pur*, pure; *homogène*, homogeneous; *hétérogénéités*, heterogeneities; unlike constituents; *impuretés*, impurities

At a Glance

The word. Purity is a condition of the work's subject, while homogeneity concerns the enduring relation of its parts. Heterogeneous constituents or qualities can obstruct generation, permanence and communication of perfected form.

In this book. The book requires purification before legitimate union and connects homogeneous composition with incorruptibility. Yet an incorruptible subject can still receive other qualities or suffer; purity does not erase every distinction among alteration, suffering and destruction.

In this edition. The edition retains pure, homogeneous and heterogeneous as distinct words. It does not replace them with modern analytical purity or assume that every plurality of material parts is necessarily an unwanted impurity.

A place to read. Read manuscript 50r, scan 127, beside 78r, scan 185: mixed impure parts must be removed, while homogeneous elemental parts remain united through change.

Meaning

The author's purity is relative to a subject and purpose. Desired powers must be freed from parts that corrupt or hinder them, but the work still joins distinct elemental essences and different prepared partners. Purity therefore cannot mean absolute absence of all composition.

Homogeneity explains what stays together. The volatile yet incorruptible spirits remain united through nutrition and alteration because their parts do not separate. This is a specific account of stable constitution, not a claim that the visible subject never changes.

Heterogeneities name the unlike or obstructing constituents and qualities against which preparation must work. The author can interpret monsters as their images, describe them as an original elemental stain, or speak of the spirit entangled in them. Their plural form matters because several different impediments can participate in one compound.

Use in the book

The Centaur makes the first strong contrast. Its double nature figures pure and impure mercury and sulfur in an imperfect body, useless to the art unless Hercules purifies it. The artist must separate pure mercurial spirit from the black, moist, corruptible substances received in generation before it can become pure fixed sulfur of nature (50r; scan 127). The monstrous

image concerns participation in unlike conditions rather than an animal taxonomy.

The quicksilver account later explains its changing forms through homogeneous parts. It may behave like Proteus and receive many conditions without losing its first form. This persistence supplies the material basis for a broader comparison with enduring spirit (72v; scan 172). The following purification account nevertheless insists that elemental compounds contain impurities, whose removal remains necessary (73r–73v; scans 173–174).

The volatile incorruptible spirits are then said to keep their elemental parts together despite nutrition, corruption and alteration, endeavoring to preserve life (78r; scan 185). The terms corruption and homogeneous are not accidentally juxtaposed: the enduring agent acts within changing compounds while its own constitution remains united.

The Incarnation preparation gives the favorable result a new scale. The more a vivifying spirit multiplies in a subject, the purer, subtler and more incorruptible its body becomes. The spirit attenuates purified elements and mixes them firmly into a pure homogeneous body (81r; scan 191). Purification and mixture therefore cooperate rather than one eliminating the need for the other.

The two contrary natures do not lose their difference before a natural mixture through corruption brings them to one uniform substance (82r; scan 193). Their unity is achieved, not assumed at the beginning. It depends upon properly prepared partners and an actual relation, rather than the mere claim that both have been called pure.

The royal marriage makes that requirement explicit. Hidden seeds of gold and silver must be freed from husks, watery serosities and impurities before their legitimate conjunction. Improperly mingled seed is unproductive, whereas a purer alliance becomes more perfect and enduring (102v–103r; scans 238–239).

The battle at whitening gathers the many heroes' monsters into one explanation: defeating the heterogeneities that reach mercury through the first original stain of the elements (106r; scan 245). The phrase does not mean that every constituent beyond mercury alone is forbidden. Other passages still require pure sulfur and homogeneous mercury joined by nature.

The final preparation stresses that inseparable union. A light volatile body becomes fixed through pure clear sulfur and homogeneous subtle mercury, and tincture then requires art's multiplication (132r–132v; scans 299–300). The desired purity is a condition of active, durable relation rather than a retreat from all mixture.

The universal renewal finally separates pure/impure and incorruptible/corruptible so the gathered pure creation can share life's principle (121v; scan 278). This theological extension follows the natural

discriminations but does not erase the book's qualification that visible images and compounds remain created subjects.

Places to read

Manuscript 50r; scan 127 The Centaur's pure/impure participation and Hercules' purification. [H001-S127]

Manuscript 72v; scan 172 Homogeneous parts persist through Proteus-like changes. [H001-S172]

Manuscript 78r; scan 185 Volatile spirits remain incorruptible through united elemental parts. [H001-S185]

Manuscript 81r; scan 191 Purified elements are mixed into a pure homogeneous body. [H001-S191]

Manuscript 82r; scan 193 Contrary natures attain uniform substance through natural mixture. [H001-S193]

Manuscript 102v; scan 238 Seeds freed from residues before legitimate conjunction. [H001-S238]

Manuscript 106r; scan 245 Heterogeneities interpreted as the heroes' monsters. [H001-S245]

Manuscript 132r; scan 299 Pure sulfur and homogeneous mercury form an inseparable union. [H001-S299]

Translation in this edition

Pureté is purity, homogène homogeneous and hétérogénéités heterogeneities. ‘Unlike constituents’ can explain the latter but does not replace the recurring technical plural. Impurities remains a distinct noun where the source supplies it.

The wording première tache originelle at scan 245 keeps its overlapping first/original qualifiers.[140] The final imp[ur] at scan 278 discloses supplied letters at the bound edge; the contextual reading is not presented as wholly visible ink.[141]

Attested forms

pureté

Attested: H001-S167; H001-S175; H001-S273. The desired quality of prepared or glorious subjects.

[140] H001-S245's première tache originelle was checked against an enlarged original and retained as written.

[141] H001-S278 supplies the final letters in imp[ur] from the visible imp, its preceding pure/impure contrast and the following corruptible. The addition is marked in French.

homogène

Attested: H001-S191; H001-S215; H001-S299. The stable constitution of the body or mercurial spirit.

hétérogénéités

Attested: H001-S240; H001-S265; H001-S249. Unlike constituents or qualities implicated in obstructed or destructive change.

impuretés

Attested: H001-S173; H001-S176; H001-S238. Impurities to be separated before perfection or enduring union.

See also

Separation, washing and purification; Conjunction, marriage and Rebis; Corruption, putrefaction and mortification; Fixation, fixity and volatility; Quintessence; Perfection, renewal and glorification.

Separation, washing and purification

séparation, separation; *séparer*, to separate; *purifier*, to purify; *épurement*, purification; refining; *laver*, to wash; *lavatoire*, washing place

At a Glance

The word. Separation discriminates desired powers from obstructing parts so that a prepared subject can act or join another. Purification and washing name related processes, but separation can also describe loss, death or an incomplete relation requiring reunion.

In this book. The author joins material and interpretive separation: grain from straw, nut from shell, truth from fable. Its end is often a closer legitimate union, not a permanent isolation of every constituent.

In this edition. The edition preserves separation, purification, refining and washing where the source changes words. It keeps the lavatory/purgatory image and the limits of the transmitted syntax instead of reducing all cleansing to one standardized operation.

A place to read. Read manuscript 102v–104r, scans 238–241: seed is separated from husk and residue, then a friendly fire preserves the harmony needed for conjunction.

Meaning

The operation is directional and selective. It asks what must be removed from what, by which agent, and for which ensuing relation. A powerful separation that disperses generative life differs from one that frees an incorruptible essence while conserving its capacity to act.

Purification therefore has a constructive purpose. It prepares a stable conjunction or a body capable of receiving and communicating perfected qualities. The source's frequent movement from separation to marriage shows that the two operations are complementary when rightly ordered.

Interpretive separation follows a similar pattern without becoming literally the same material process. The reader removes a fable's outer covering to recover its natural truth, then recognizes how the image's parts belong together. The comparison connects disciplined reading and skilled practice rather than authorizing arbitrary replacement of the story.

Use in the book

The serpent explanation makes the double purpose explicit: separate grain from straw, nut from shell and truth from fable. The source then opens the difficult golden body through mercury and interprets the hero's pointed weapon by both its likeness to flame and its penetrating action (26r; scan 73). Material and intellectual discrimination proceed together.

Laton requires repeated digestions, irrigations and imbibitions until blackness, venom and stench are put aside (26v; scan 74). The cleansing is still required after obtaining the precious sulfur. Possession of a valuable subject does not eliminate the work needed to make its power useful.

Hercules' cleaning of Augeas and defeat of the Centaur explain the separation of pure mercurial spirit from black, moist, corruptible parts received in generation (50r; scan 127). The transition then calls upon Achelous to wash the remaining blackness. The image's repeated labor matches the insistence that no pure homogeneous result can be expected from impure elemental substances without preparation.

The explicit chemistry definition gives separation another precise place: pure is separated from impure through fire. The same discussion relates long natural purification of gems, crystal, gold and silver to art's action and to the influence of seminal forms (73v–74r; scans 174–175). Its difficult negative clause is preserved in the witness; the entry does not silently regularize it into a smooth universal statement.[142]

The soul/body account then treats purification as preparation for reunion. Pure and incorruptible partners make eternal nuptials, while impure marriage is brief and vulnerable to alteration. Purgatory or lavatory names the place of cleansing before complete beatitude (75r; scan 177). The analogy's goal is close alliance rather than endless separation.

The royal marriage returns to material seeds. Gold and silver must be drawn through the author's water from their hard husks and freed from watery residues before legitimate union. The text explicitly says natures

[142] H001-S174 contains n'en sont pas le plus souvent dépouillées. The negative is preserved and noted even though purification examples follow.

must be known and separated before the wedding, even though it ultimately seeks an indissoluble bond (102r–102v; scans 237–238).

The required fire must preserve this capacity. It draws incorruptible essences from matter's filth by a friendly strengthening power, coaxing rather than tyrannizing and conserving their harmony (104r; scan 241). This positive account distinguishes useful separation from the corrosive spirits that tear life apart and dissipate seminal powers.

The final renewal uses water for first purification and fire for resurrection/glorification, with baptism named as the washing of the original stain (124r–124v; scans 283–284). The universal conflagration separates good from bad, pure from impure and incorruptible from corruptible (121r–121v; scans 277–278). The author thus extends a discriminating operation into eschatology while retaining its different agents and stages.

The entry's unifying question is what a separation makes possible. The successful work removes what blocks life and perfection while preserving the subject's effective powers. The unsuccessful or merely destructive case shows why the verb alone cannot guarantee a favorable result.

Places to read

Manuscript 26r; scan 73 Grain/straw, nut/shell and truth/fable as joined discriminations. [H001-S073]

Manuscript 26v; scan 74 Repeated washing of the already valuable laton. [H001-S074]

Manuscript 50r; scan 127 Hercules separates pure mercurial spirit from corruptible parts. [H001-S127]

Manuscript 73v; scan 174 Chemistry's explicit separation-by-fire definition. [H001-S174]

Manuscript 75r; scan 177 Purification prepares lasting union and complete beatitude. [H001-S177]

Manuscript 102v; scan 238 Seed, husk and residues before legitimate conjunction. [H001-S238]

Manuscript 104r; scan 241 A friendly fire separates while preserving harmony. [H001-S241]

Manuscript 124v; scan 284 Water's first purification and the baptism comparison. [H001-S284]

Translation in this edition

Séparation and séparer remain separation and separate. Purifier, épurer and laver retain their different cleansing or washing expressions where the source uses them. ‘Lavatory’ or washing place explains lavatoire beside purgatory, without replacing the theological term itself.

The source's difficult joins in the serpent-body paragraph and the phrase separating natures from natures at scan 237 are left visible in French. The English makes the intended relation readable without claiming a more precise, securely transmitted list of parts than the witness gives.[143]

Attested forms

séparer

Attested: H001-S073; H001-S127; H001-S237; H001-S238. Selective removal or distinction before knowledge and union.

séparation

Attested: H001-S177; H001-S241. The named condition or process, whose purpose varies.

purifier

Attested: H001-S177. The cleansing of souls before complete beatitude.

épurement

Attested: H001-S174; H001-S177. Refining/purification of materials or spirits.

lavatoire

Attested: H001-S177. The washing-place image joined to purgatory.

See also

Purity, homogeneity and heterogeneity; Conjunction, marriage and Rebis; Chemistry and alchemy; Whitening, reddening and imbibition; Baptism and washing of the stain; Coagulation, condensation and corporification.

Solution and reduction

solution, solution; dissolution; *réduction*, reduction; return to a simpler or prior condition; *résolution*, dissolution; breaking down; *résolu*, dissolved

At a Glance

The word. Solution is dissolution, while reduction describes bringing the subject into another, often prior or simpler form. The manuscript also uses resolution and the verb *résoudre*. Their senses overlap locally but should not be merged into one universal operation.

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[143] H001-S237 visibly repeats séparer les natures des natures même. The lexicon does not silently replace it with a supposed standardized formula of separation.

In this book. Matter is reduced to powder or water, dissolved gold retains its metallic essence while taking other conditions, and the sea or mutable river figures an all-encompassing dissolution. These are different claims within a recurring account of preparation and renewed generation.

In this edition. The English keeps reduction as a named transformation and usually uses dissolution or dissolved where a body is resolved into water. It avoids modern chemical meanings that would give the source a reaction theory it does not state.

A place to read. Read manuscript 30r–30v, scans 83–84, with 91v, scan 214: the first explains reduction into water, and the second asks what can change while gold remains gold.

Meaning

Reduction is a directional term: its meaning depends on the form to which the subject is brought. The source names reduction into first powder, into water, and reduction of elements. A reader must retain the complement rather than treating the word alone as a fixed modern laboratory technique.

Solution and resolution often describe a body opening into water or another fluid condition. Their figurative vocabulary includes sea, river, the destruction of bonds and the apparent defeat of a stable body. But a loss of visible solidity does not by itself mean annihilation. The source can insist that the subject retains an essence or generative power through the alteration.

The operation is therefore judged by what it makes possible. Dissolution may expose desired seeds for purification and conjunction, yet corrosive waters may also disperse the very powers needed for life. The language of returning to first matter does not guarantee a successful work unless the kind of subject and its surviving qualities are specified.

Use in the book

The early account of the first principles already attributes a powerful dissolving action to the winged young man. His water is both heavy and exceptionally subtle, and Saturn's self-devouring serpent makes the beginning and end of compounds return to moisture (8v; scan 32). Dissolution thus belongs to the book's account of nature's cycle before it is attached to a particular later emblem.

The first solution of bodies into water is paired with the sublimation of white sulfur in the Andromeda explanation. White sulfur occupies the alembic's head, while mercurial water remains below as the dragon. Perseus' dividing sword is then interpreted as a dissolving power (23r; scan 65). A single scene contains distinct states and movements rather than a simple opposition of undissolved rock and ordinary water.

The garden chapter is more explicit about sequence. Having discussed extracted quicksilver and the reduction and preparation of metals into first powder, the author turns to their reduction into the form of water, in which the matter becomes visible. The fountain, oak, roses and surrounding growth explain this water as first matter and a principle of vegetation and nourishment (30r–30v; scans 83–84).[144]

The summary of changing forms at scan 116 calls the subject water in solution, a foul and dangerous thing in corruption, and air or fire in its later operations. The names do not merely classify appearances from outside: they explain changing powers and relations within the work. To call a subject water is not necessarily to say it has become ordinary elemental water.

In the theological exposition dissolved gold receives qualities of water, air, earth, fire, spirit, salt, mercury and sulfur without losing its metallic essence (91v; scan 214). The author criticizes inadequate uses of this secret to argue for the soul's immortality. That criticism is valuable evidence that the operation and the inference drawn from it must be distinguished; the source does not treat every analogy as equally sound.

The destructive counterexample makes the qualification clear. Under the armoniac heading's continuation, strong waters and corrosive spirits dissolve metals but dissipate their seminal powers rather than bringing a new generation. The author describes their power in terms of tearing apart what carries life (65r; scan 157). Dissolution and corruption therefore require an account of the agent, subject and outcome; the mere fact that a solid has become liquid is not enough to establish the favorable operation pictured by the garden. Similar material verbs can belong to opposed judgments.

The sea image returns beside the Euphrates' bound angels. Chemists call the solution and resolution of their matter a sea or compare it with Achelous, which continually assumes new forms. The successive forms explain both the labor required and the apparent conflict of the elements before their reconciliation (105v; scan 244).

Near the book's final account of renewal, reducing the matter to water supplies the analogue for a universal flood. At the operation's beginning all matter is water, and the Ovidian marine image is invoked to describe the absence of separation between sea and land. The ensuing baptism comparison assigns water the first purification, before later fiery perfection (124r–124v; scans 283–284). The source's beginning, preparatory transformation and end of the world remain connected by comparison, not collapsed into the same event.

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[144] The actual heading Spirituation des eaux belongs to H001-S083, whose prose names the operation as reduction into water. The terms are related by that passage; their ordinary meanings are not declared identical.

Places to read

Manuscript 8v; scan 32 The dissolving young man and the return of beginning and end to moisture. [H001-S032]

Manuscript 23r; scan 65 Solution into water and white sulfur sublimed above the mercurial remainder. [H001-S065]

Manuscript 30r; scan 83 Powder preparation followed by reduction into the form of water. [H001-S083]

Manuscript 30v; scan 84 The fountain and vegetation interpret this water's generative power. [H001-S084]

Manuscript 44v; scan 116 Water is one named condition within the succession of forms. [H001-S116]

Manuscript 91v; scan 214 Dissolved gold receives other qualities while retaining metallic essence. [H001-S214]

Manuscript 105v; scan 244 The solution/sea and Achelous comparisons. [H001-S244]

Manuscript 124r; scan 283 Reduction into water, the flood and the first purification. [H001-S283]

Translation in this edition

'Dissolved' is used for *résolu* when the passage describes gold or another body entering the watery state. 'Resolution' is sometimes retained beside solution when the source deliberately pairs the terms, preserving its repetition rather than pretending that a single English word exhausts their range.

'Reduction' does not introduce the modern chemical sense of electron transfer. The source gives the result in its own complements—powder, water, elements—and the edition follows those directions. Its uncertainty about the elixir name Oralie at scan 65 remains independent of the otherwise explicit solution/sublimation description.[145]

Attested forms

solution

Attested: H001-S065; H001-S116; H001-S244. Dissolution; paired with reduction and resolution in different contexts.

réduction

Attested: H001-S083; H001-S084; H001-S283. A bringing into powder or water and a transformation of elements.

[145] The name after élixir d' at H001-S065 is provisionally Oralie. The edition leaves its external identification unresolved.

résolution

Attested: H001-S075; H001-S244. A watery dissolution or change into the river-state.

résolu

Attested: H001-S214. Dissolved gold that retains its metallic essence.

See also

Water and spiritualization; Corruption, putrefaction and mortification; Sublimation; Conjunction, marriage and Rebis; Coagulation, condensation and corporification; Baptism and washing of the stain.

Sublimation

sublimation, sublimation; raising into a subtler state; *sublimations réitérées*, repeated sublimations; *sublimé*, sublimed; raised; *circulation*, circulation

At a Glance

The word. Sublimation raises the subject and is repeatedly associated with subtlety, vapor, wings and the upper part of the vessel. The book also treats a corresponding remainder below and repeated movement before fixation.

In this book. Sublimation is preparation as well as ascent. It makes white sulfur, separates or extracts a spirit, and enters the septenary account of duration. Its pictures disclose different powers while sometimes deliberately withholding their operative order.

In this edition. The English keeps sublimation and sublimed, explaining their range through the source's own raising, flight and alembic imagery. 'Circulation' is retained for another movement, not silently renamed sublimation.

A place to read. Read manuscript 12r–12v, scans 41–42, and 23r, scan 65: repeated sublimations are first linked to time and later given an exact place within the vessel.

Meaning

The early verb *sublimer* is used of a heavy, sticky and viscous substance that nevertheless raises the earth of sulfur. Its paired qualities resist the assumption that heaviness and upward movement are mutually exclusive. The winged young man and caduceus show a dissolving, vaporous subtlety greater than that of other waters (8v; scan 32).

Sublimation consequently names a transformation of a material subject rather than a simple dismissal of matter. The raised substance may become white sulfur, a spirit or a quintessence; its counterpart can remain at the

vessel's base. The meaning must follow each description instead of an external rule that every sublimation yields the same product.

Repeated operation is particularly important. The source associates sublimations with extraction, time and progressive preparation, but its numerical scheme changes units. Neither the familiar word nor the sevenfold imagery supplies a complete timetable independently of the passage's explicit qualifications.

Use in the book

The second septenary explains repeated sublimations of Mercury with vitriol and salt. They extract quintessence or spirit and resolve solar bodies. The author initially gives seven weeks or forty-nine days, following seven leaves, and then discusses a further reckoning by months (12r–12v; scans 41–42). The next page assigns a day to each sublimation while shifting the first, second and third groups among days, weeks and months.[146]

The same explanation says that the caduceus was placed to show diversity rather than the order of operation. The crucified serpent and desert serpents then signify subsequent sublimations of the solar spirit. This disclosure of one feature while concealing another is part of the manuscript's stated interpretive method. A modern summary that turns the pictures into an orderly recipe would contradict its warning.

The Andromeda scene makes the separation spatial. The first solution into water is followed by white sulfur sublimed in the alembic's head, figured as the maiden on her rock. Mercurial water remains at the bottom as the threatening dragon. Perseus is the solar spirit within the white sulfur, made spirit or quintessence by sublimation, with winged boots and Pegasus displaying that condition (23r; scan 65).

The following Medea explanation attends to the remainder. Mercurial water left after sublimation is the liquid in which gold has been dissolved and cooked; it becomes medicine or theriac through what has been incorporated within it (24v; scan 68). Sublimation therefore cannot be understood from the raised portion alone. The lower part continues to matter in the work and can receive the prepared subject again.

The first numbered labour of Hercules makes the operation's medicinal purpose explicit. Juno's serpents are interpreted as mercurial or vitriolic serpents mortified through sublimation. As in the caduceus, they strangle and devour one another so that, after venom is removed, they can yield a sovereign medicine and theriac (46v; scan 120b). This is the same operation seen through changed harmfulness rather than elevation alone. Its place as the artist's first undertaking in that local account must be preserved

[146] H001-S041 and H001-S042 shift among leaves, days, weeks and months and explicitly say that the images disclose diversity without revealing operational order. The entry therefore does not harmonize them into one calendar.

alongside the earlier warning that the emblem arrangement does not disclose the full operative order.

The author expressly says that reducing gold to its first watery form and preparing white sulfur by sublimation are insufficient. The volatile sulfur and mercury must still be married and brought under the yoke of fire (27r–27v; scans 75–76). An apparent achievement of height or whiteness does not settle fixity, union or final curative power.

The change of names at scan 116 places sublimation beside whitening and reddening. What was water in solution and a dangerous subject in corruption becomes air or fire with powers to clean, purify, color and perfect. This explanation keeps the operation linked to changed activity rather than to position alone.

The apocalyptic woman repeats the alembic anatomy. A volatile, spiritual earth rises to its top and appears as a white-winged eagle or pregnant virgin. The water remaining after sublimation is silver-like, lunar and mercurial; the subject above is white yet colors gold because of the solar spirit it carries (86r; scan 203). The combination shows why whiteness, lunar remainder and solar tincture must be distinguished.

Circulation supplies a related but separately named movement. Mercury, like Sisyphus rolling his stone, is fixed into perfect metal through continual circulation (34r; scan 91). Later a still-volatile portion ascends and descends to receive upper and lower powers until plurality becomes one permanent subject (125v; scan 286). The common theme is ordered movement toward endurance, not a claim that all these motions are the same operation.

Places to read

Manuscript 8v; scan 32 Raising sulfur-earth despite the subject's weight and viscosity. [H001-S032]

Manuscript 12r; scan 41 Repeated sublimations with vitriol and salt; extraction and duration. [H001-S041]

Manuscript 12v; scan 42 Changing temporal units and the explicit concealment of operative order. [H001-S042]

Manuscript 23r; scan 65 White sulfur in the alembic's head and mercurial water below. [H001-S065]

Manuscript 24v; scan 68 The mercurial remainder's subsequent medicinal role. [H001-S068]

Manuscript 27r; scan 75 Sublimation to white sulfur does not finish the work. [H001-S075]

Manuscript 34r; scan 91 Continual circulation interpreted through Sisyphus. [H001-S091]

Manuscript 86r; scan 203 White eagle/virgin above and lunar-mercurial water below. [H001-S203]

Translation in this edition

'Sublimation' preserves the technical noun, and 'sublimed' the corresponding participle. The English retains more concrete verbs such as raise, rise, ascend and descend when the source changes its words. This allows the winged and vessel imagery to explain the operation without replacing it.

'Spirit' and 'quintessence' remain the author's names for prepared conditions. They are not translated as vapor in every instance, even where upward movement is described. The name of the first sulfur/elixir at scan 65 remains provisionally Oralie, and the uncertain identification does not cancel the securely stated upper/lower relation.[147]

Attested forms

sublimations réitérées

Attested: H001-S041. The explicit phrase for repeated operations within the septenary explanation.

sublimation

Attested: H001-S065; H001-S068; H001-S075; H001-S116; H001-S203. The named raising/preparatory operation, producing an upper subject and leaving a remainder.

sublimé

Attested: H001-S065; H001-S075. The raised or prepared subject, including white sulfur at the vessel's head.

circulation

Attested: H001-S091. The continual motion figured by Sisyphus and ending in metallic fixation.

See also

Septenary and the book's arrangement; Alembic, ascent and descent; Whitening, reddening and imbibition; Fixation, fixity and volatility; Solution and reduction; Water and spiritualization.

[147] See H001-S065's note and reading register for Oralie. The figure's placement and material interpretation are independently explicit in the same paragraph.

teinture, tincture; coloring and transformative power; *teinture réelle*, real tincture; *teignantes*, having tincturing power; *fulgidité*, brilliance

At a Glance

The word. Tincture is a coloring power that can communicate a more perfect metallic condition. It is inward and initially hidden, yet becomes manifest through the prepared subject's action and fruits.

In this book. The manuscript distinguishes possessing gold's tincture from possessing gold's fixity. It requires tincture together with subtlety, penetration and permanence, and assigns different roles to the agent extracting it, its carrier and the body receiving it.

In this edition. The edition keeps 'tincture' where the source uses *teinture*, rather than reducing it to ordinary color or expanding every occurrence into successful transmutation. Its force must be determined by the local account.

A place to read. Read manuscript 12r, scan 41, beside 131v–132v, scans 298–300: color alone does not ensure fixity, and permanence alone does not suffice without tincture.

Meaning

Tincture concerns the power of a subject to impart color or form. The book can speak of a real tincture or invisible sulfur hidden in elemental extremities, then explain how it is drawn out, carried and communicated. Its visibility in a product is evidence of a power previously concealed, not necessarily its ordinary appearance before preparation.

The term therefore stands between a visible property and an operative cause. The author associates tincture with metallic form and brilliance while also asking what permanence would accomplish without it. Color is not discarded as superficial; it becomes a sign whose value depends on the subject's capacity to endure and act.

Not every tincture supplies the final work. Volatile Venus sulfur has gold's tincture without gold's fixity. That express distinction prevents a lexicon from treating a golden-looking or coloring subject as automatically the perfected stone, or from making tincture a synonym for every quality named beside it.

Use in the book

In the caduceus explanation, mercury alone can draw out the real tincture or invisible sulfur from its material extremities, water and earth (11v; scan 38). The statement gives the solvent a privileged role but does not identify solvent and tincture. The same paragraph describes mutual

reception between fixed golden spirit and volatile partners, preparing the later requirement that coloring power be joined to permanence.

At scan 41 the source sharpens the difference. Venus sulfur can color as gold does while remaining volatile, and quicksilver can have lunar brilliance without lunar permanence. Fixing their powers requires relation to the golden wand. This passage provides a direct check against equating appearance, action and enduring metallic perfection.

The philosophical tree explains manifestation in another way. Earth or sulfur provides gold's fixity; quicksilver supplies growth, nutrition and increase; salt is the medium that discloses what is hidden, namely tincture, whose fruits are proof (31r; scan 85). The fruit is therefore the outcome of several distinct contributions. The tree's generative imagery does not allow one material principle to replace the others.

The massacre emblem separates the same functions through groups of soldiers. Those killing signify dissolving and calcining action; others receive the tinctures; the final pair carry and pour the blood into the vessel. The source calls the medium a carrier of tinctures and souls (38v–39r; scans 102–103). Its word *recette* concerns reception in this pictured sequence, not a laboratory recipe supplied in prose.[148]

The section's final summary locates inward sulfur in vitriolic earth and gives mercury the task of extracting its first essence or blood-tincture to make a restoring bath for Sun and Moon (40v; scan 106). The explicit material gloss keeps the massacre from being interpreted as literal human blood. It also makes extraction, carrying and restoration successive relations within one explanation.

Antaeus supplies an account of power gained through preparation. Fixed golden sulfur must be lifted into the alembic's head and reduced to quintessence so that it can convert metals through tincture and penetration and become sovereign medicine (48v; scan 124). Here the operative power belongs to a subject transformed from its earlier attachment to earth, not merely renamed.

The late list coordinates fusibility, subtlety, penetrability, fixity and brilliance or tincture. Fusibility without subtlety, subtlety without permanence, and permanence without tincture are declared ineffective (131v; scan 298). On the next side metallic form and luster are said to reside in tincture, while permanence retains the matter in fire long enough to act.

The final explanation assigns tincture jointly to art and nature. Nature knows the elements' weights and dispositions to receive forms; art must multiply tincture in the prepared subject so that it can be communicated indefinitely to others (132v; scan 300). The source's ambition is thus not only a colored body but a body capable of transmitting its perfected

[148] H001-S103 interprets three pairs of soldiers with distinct tasks. Recette is receiving/collecting in this context, and voiturier names their carrier.

condition. These are the author's claims about the work, not independently established results.

Places to read

Manuscript 11v; scan 38 The real tincture or invisible sulfur is drawn from its material extremities. [H001-S038]

Manuscript 12r; scan 41 Gold's tincture does not by itself give volatile sulfur gold's fixity. [H001-S041]

Manuscript 31r; scan 85 Salt discloses hidden tincture, whose fruits provide its evidence. [H001-S085]

Manuscript 39r; scan 103 Receiving and carrying tinctures are distinguished in the soldiers' actions. [H001-S103]

Manuscript 40v; scan 106 The mercurial extraction of vitriolic earth's inner sulfur. [H001-S106]

Manuscript 48v; scan 124 Preparation of Antaeus/golden sulfur for tincture and penetration. [H001-S124]

Manuscript 131v; scan 298 Tincture among mutually necessary qualities of the elixir. [H001-S298]

Manuscript 132v; scan 300 Tincture is the work of both art and nature and must be multiplied. [H001-S300]

Translation in this edition

‘Tincture’ preserves a term whose range includes coloring, communication of form and claimed transformation. ‘Color’ and ‘brilliance’ remain distinct when the source uses them, although *fulgidité ou la teinture* expressly coordinates brilliance or tincture in one list. The edition retains that pairing without declaring the words equivalent everywhere.

The textual reading at scan 288 includes ‘incorruptible’ among what the multiplied subject destroys. This apparent tension with the favorable account of enduring tincture has not been corrected. It is a limit in the witness that a systematic reconstruction should acknowledge rather than silently remove.[149]

Attested forms

teinture

Attested: H001-S041; H001-S085; H001-S106; H001-S298; H001-S299. Coloring and transformative power, hidden, extracted and communicated.

[149] The original reading combustible, incorruptible et impur is retained at H001-S288. The main edition provides a facsimile detail; no conjectural corruptible has been substituted.

teinture réelle

Attested: H001-S038; H001-S102. The qualified expression for the true inward power extracted by mercury.

fulgidité

Attested: H001-S298. Brilliance, expressly offered beside tincture in the elixir's qualities.

See also

Gold; Fixation, fixity and volatility; Multiplication; Fusibility; Sulfur; Vitriol.

Water and spiritualization

eau, water; *eau pesante*, heavy water in the source's historical sense; *eau mercurielle*, mercurial water; *Spirituation des eaux*, spiritualization of waters

At a Glance

The word. Water is the first and last matter, a solvent, a nourisher and a prepared mercurial state. The source distinguishes heavy, clear, muddy, corrosive and living waters and says several apparently different waters have one origin.

In this book. The garden chapter's Spirituation des eaux names a conversion into a subtle spirit-like condition, while its prose specifies reduction into the form of water. The connection joins transformation, visibility and the possibility of growth.

In this edition. The edition retains water and its qualifiers without identifying them all as ordinary elemental water. 'Heavy water' describes the historical weight/viscosity account here, not the modern isotopic substance bearing that English name.

A place to read. Read manuscript 30r–30v, scans 83–84, with 46r, scan 119: the fountain's generative water and the three differentiated waters show both unity and qualification.

Meaning

Water's meaning is determined by the subject made fluid and the powers it carries. It may be quicksilver-water, a mercurial remainder, a corrosive agent, or the reduced condition from which a further generation begins. The visible liquid form does not by itself determine its purity or value.

The source repeatedly makes beginning and end correspond through moisture. Compounds resolve into it through corruption and arise again through corruption. This continuity is not an assertion that every kind of

water can replace every other; the book's distinctions among fixed, volatile and vitriolic natures remain active within the broad watery language.

Spirituation connects watery matter to spirit without making it immaterial. The named chapter describes matter extracted, prepared and made perceptible as water, while the subsequent imagery gives it growth, nourishment and transformation. Its spiritual condition concerns subtle powers and relations within the material work.

Use in the book

The first exposition starts with heavy, white quicksilver-water, called spirit, vapor and double dragon (8r; scan 31b). The next side says the viscous, weighty subject raises sulfur-earth and is also first and final matter. Its wind and wing imagery explains the simultaneous claims of bodily weight and exceptional subtlety (8v; scan 32).

The mountain account then distinguishes resolution from the ensuing movement of vapors. After bodies are opened, spirits rise, change color and become strongly tincturing; water at the vessel's bottom ascends and descends (17v; scan 54). Watery state and upward spirituality are linked through movement and preparation rather than opposed as crude liquid and pure immateriality.

The garden heading makes the transformation explicit. Having discussed extracted quicksilver and the reduction of metals to first powder, the author turns to their reduction into water. The fountain's clear, crystalline spring, oak and white/red roses show vegetation, nutrition, germination and proliferation (30r–30v; scans 83–84). The described greenery is offered as an image and claimed natural sign of the water's generative power.

The same water remains difficult to recognize. Garden-seekers pursue it like Tantalus, while it hides in underground channels and returns to earth's deepest center. Names such as serpent's water, water of the Sea, Venus, rising dawn and green Quenech gather its different relations (35r; scan 93). Weight, smell and knowledge matter as well as visible clarity.

The compact state-list supplies another check. The matter is water in solution, a foul dangerous subject in corruption, and air or fire in sublimation, whitening and reddening (44v; scan 116). Naming it water therefore identifies a condition within a transformation, not a complete and permanent definition of the subject.

Pan's nymphs then distinguish three waters. Echo is stone-forming spirit from rocks; Pithis is volatile mercurial water from mountains or the alembic; Syrinx is muddy sulfurous water from corruption. The author groups mercurial volatile, solar fixed and vitriolic muddy or thick water

through Neptune's trident, then insists on their common origin (46r; scan 119).[150]

The adverse-salt passage warns that liquid power can destroy generation. Strong waters and corrosive spirits dissolve bodies while dispersing seminal virtues (65r; scan 157). The desired fire, by contrast, draws the spirit of water gently from heterogeneous matter while preserving harmony (103v–104r; scans 240–241). A successful water must be understood in relation to what it conserves and what acts upon it.

Near the end, reduction into water figures the universal flood and first purification. The author then introduces baptism before later fiery renewal (124r–124v; scans 283–284). Water carries natural, operative and sacramental comparisons through one sequence, but their common material imagery does not erase the distinct claims made for each.

Places to read

Manuscript 8r; scan 31 Heavy white quicksilver-water as the first matter. [H001-S031b]

Manuscript 8v; scan 32 Weight, subtlety and the return of beginning/end to moisture. [H001-S032]

Manuscript 30r; scan 83 The Spirituation des eaux heading and reduction into water. [H001-S083]

Manuscript 30v; scan 84 The fountain, growth and nourishment explain the prepared water. [H001-S084]

Manuscript 35r; scan 93 Elusiveness and the many related water-names. [H001-S093]

Manuscript 46r; scan 119 Three qualified waters and their asserted common origin. [H001-S119]

Manuscript 65r; scan 157 Corrosive water disperses generative powers. [H001-S157]

Manuscript 124r; scan 283 The watery beginning, flood and first purification. [H001-S283]

Translation in this edition

'Water' follows eau, with mercurial, heavy, clear and other qualifiers retained. The technical heading's spirituation is rendered spiritualization, while the text's explicit reduction into water remains distinct. 'Spirit' is not silently translated as vapor wherever the author gives it broader powers.

Pithis and Quenech are retained source names rather than normalized to familiar alternatives. The uncertain fountain-name at scan 94 likewise

[150] H001-S119 explicitly distinguishes mercurial volatile, solar fixed and vitriolic muddy/thick waters before asserting their common origin. Their commonality does not erase their differing functions.

remains qualified. These naming limits do not alter the clearly stated material distinctions among the waters.[151]

Attested forms

eau

Attested: H001-S032; H001-S083; H001-S084; H001-S093; H001-S119. The recurring noun whose qualities and preparations determine its sense.

eau pesante

Attested: H001-S031b. The historical description of weight in quicksilver-water.

eau mercurielle

Attested: H001-S065; H001-S068; H001-S119. The qualified solvent or remainder in several operations.

Spirituation des eaux

Attested: H001-S083. The attested heading, paired in its prose with reduction into water.

See also

Solution and reduction; Quicksilver; Quenech; Salt; Sublimation; Baptism and washing of the stain.

Whitening, reddening and imbibition

dealbation, whitening; *rubification*, reddening; *imbibitions*, repeated moistenings or saturations; *blanchir*, to whiten

At a Glance

The word. Dealbation and rubification name whitening and reddening. Imbibition names the repeated taking in of liquid through which the subject is nourished, cleansed or transformed. The three belong together in the work's development without becoming synonyms.

In this book. The manuscript explains moistening through infancy, milk, marriage and the devouring dragon. It associates whitening with overcoming impurity, while the later colors and white-to-red change show that whiteness is not the only end of the work.

In this edition. The translation uses ‘whitening’ and ‘reddening’ for the two technical nouns, while retaining ‘imbibition’ where repeated

[151] Pithis is the source spelling at H001-S119. Quenech is retained at H001-S093, and the fountain-name at H001-S094 remains provisionally Lerne, with Cerne also possible.

absorption is itself under discussion. It keeps the source's more concrete drinking and feeding images.

A place to read. Read manuscript 26v, scan 74, beside 38r, scan 101, and 101v, scan 236: cleansing, feeding and whitening give different purposes to repeated imbibitions.

Meaning

Imbibition concerns what a prepared subject receives, and often how it receives it over time. The source can describe irrigation, digestion and imbibition together, but it also assigns repeated imbibition a particular function within growth. The liquid is not merely a surrounding bath; it is taken into a subject whose condition changes as a result.

Whitening names an attained or developing appearance joined to purification. Its meaning is not exhausted by ordinary color, because the text connects the white subject with luminosity, fixed sulfur and the removal of blackness, venom and stench. Yet those associations do not make every white material fully fixed or complete: the author explicitly distinguishes volatile white sulfur from its later perfection.

Reddening is named alongside sublimation and whitening in the changing states of the matter (44v; scan 116). The later victory over the white bird Cygnus is explained as white sulfur turning red. These local connections justify a combined account, but not an imported schedule in which every color has a fixed duration or position.[152]

Use in the book

The most practical-looking explanation follows the crucified dragon. Laton or sulfur, not yet mature, must lose its blackness, venom and stench through repeated digestions, irrigations and imbibitions of mercurial water. The desired result is bright, fixed sulfur like talc. The familiar proverb about washing laton is immediately explained as work still required after the valuable subject has been obtained (26v; scan 74).

The massacre emblem gives the same vocabulary a developmental form. Sulfur is nourished within its mother by red vitriol's spirit, as an unborn child by blood. After birth, frequent imbibitions rear it until adulthood, when a metallic body supplies more solid nourishment through fermentation (38r; scan 101). The difference between stages matters: the book does not call every addition of matter an imbibition or claim that liquid feeding alone completes adulthood.

The explanation of changing forms at scan 116 sets out a compact contrast. In solution the matter is water; in corruption it is a foul, deadly subject; in sublimation, whitening and reddening it becomes air or fire that

[152] The comparison of Cygnus with the change of white sulfur into red occurs at manuscript 50v, scan 128. It explains the local final combat without supplying a universal calendar of colors.

cleanses, purifies, colors and perfects. The sequence expresses transformed powers as well as changing appearance. It also gives the two color operations their direct French names.

The apocalyptic woman and dragon repeat the relation of nourishment and apparent destruction. The mercurial water remaining below must receive sulfur again through dissolution, corruption, repeated imbibitions and multiplication. The child consequently seems to be devoured by the serpent while arising from its mother's pure entrails (86v; scan 204). The startling image belongs to the work's account of incorporation, not literal feeding of a person.

Near the horsemen, the author says explicitly that successive imbibitions whiten laton (101v; scan 236). This statement falls before the mid-page heading on the intercourse of Sun, Moon and Mercury. Keeping the boundary prevents the whitening discussion from being moved into the next chapter's opening merely because both concern related preparations.[153]

At scan 245 whitening and mortification of earth are described through the victory over many monsters. Their common explanation is the defeat of heterogeneous impurities associated with the elements' original stain. Whitening thus names purification under conflict as well as a visible condition; it does not entail that all productive corruption has ceased.

The white-to-red completion in Hercules' final combat gives a further perspective. Cygnus is overcome after becoming a white bird, and the author interprets that victory as white sulfur converted into red. He then associates the result with repose, perfect joy and Alcestis restored to a better life (50v; scan 128). Color, cessation of combat and recovered life converge here without becoming interchangeable definitions. The passage can illuminate rubification's place in the work while leaving the more elaborate intermediate colors to their own accounts.

The late royal figure complicates any simple white/red scheme. Repeated imbibitions display all the world's colors before the king's victory. At this stated stage the colors are more purple and celestial than black. A still-volatile portion ascends and descends until previously diverse substances become one enduring subject (125v; scan 286). The entry must preserve this variety instead of reducing every moistening to the single purpose of turning black matter white.

Places to read

Manuscript 26v; scan 74 Repeated washing, digestion, irrigation and imbibition cleanse laton. [H001-S074]

[153] H001-S236 and H001-S236b are separate units on the same manuscript side. The laton-whitening statement precedes Du commerce du Soleil et de la Lune avec le mercure des Chimistes.

Manuscript 38r; scan 101 Liquid feeding precedes adult metallic nourishment through fermentation. [H001-S101]

Manuscript 44v; scan 116 The explicit nouns dealbation and rubification within the matter's changing states. [H001-S116]

Manuscript 86v; scan 204 The dragon's apparent devouring explains repeated absorption and multiplication. [H001-S204]

Manuscript 101v; scan 236 Successive imbibitions whiten laton before the next chapter heading. [H001-S236]

Manuscript 106r; scan 245 Whitening and mortification as victory over heterogeneous impurities. [H001-S245]

Manuscript 125v; scan 286 Many colors and ascent/descent precede the royal subject's unity. [H001-S286]

Translation in this edition

'Whitening' and 'reddening' make *dealbation* and *rubification* readable while preserving their distinct operations. 'Imbibitions' keeps the technical plural, with drinking, feeding and moistening left available where the text explains its sense. This prevents the abstract term from obscuring the absorption imagery.

The unresolved word provisionally read *acgor* near the whitening statement at scan 236 is not supplied with a familiar alchemical synonym. Nor does the entry assume that the difficult source term determines a standardized recipe or material identity.[154]

Attested forms

dealbation

Attested: H001-S116; H001-S245. The technical noun translated whitening.

rubification

Attested: H001-S116. The technical noun translated reddening.

imbibitions

Attested: H001-S074; H001-S101; H001-S204; H001-S236; H001-S286. Repeated receiving of liquid, explained through cleansing, nourishment and transformation.

blanchir

Attested: H001-S236. The explicit purpose assigned to the successive imbibitions of laton.

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[154] The underlined acgor at H001-S236 is provisional. Its facsimile detail is retained in the main edition, and no certain technical expansion has been adopted.

See also

Corruption, putrefaction and mortification; Conjunction, marriage and Rebis; Sulfur; Tincture; Colors and chromatic change; Multiplication.

Vessels, images and instruments

Alembic, ascent and descent

Upper and lower regions of the changing subject

alambic, alembic; *sublimation*, sublimation; *monte et descend*, rises and descends

At a Glance

The word. The alembic is a vessel whose head and body furnish the manuscript's most repeated spatial explanation of sublimation, vapor, condensed water and prepared sulfur.

In the manuscript. Mountains can mean its body; heaven and elevated rocks can mean its head. Mercurial water carries or raises sulfur, and what has risen can return below in watery form.

In this edition. The edition preserves the instrument and direction words. Ascent describes a stated material operation before it is used to explain a figure or a spiritual analogy.

A place to read. Manuscript 23r–23v, scans 65–66: sublimed white sulfur above and remaining mercurial water below organize the Andromeda explanation.

Meaning

Ascent and descent distinguish states and actions within a common subject. Compact or fixed material must first be opened and made capable of rising; a vapor can carry sulfur upward; a condensate can become water and return. These verbs give the reader a sequence that an image of a mountain or winged creature alone would not provide.

The alembic's head is a place of attained elevation and visible deposit. White sulfur attached there can be compared with stone, a maiden on a rock or a winged white eagle. The water remaining below can become sea, dragon or lunar river. The two positions express preparation and separation, while their later union belongs to another part of the work.

The source also uses the alembic to explain names that otherwise appear cosmological. Jupiter's brain, heaven, mountains and valleys are interpreted through its regions in different passages. This is a deliberate correspondence. It does not license reducing all the manuscript's statements about real heavens or divine things to apparatus: its own exposition moves between physical and higher meanings.

Use in the book

At 16r, scan 51, the mountain is the alembic's body and the flower the matter to be fulfilled. The next page says that the cold mercurial water opens gold's compact body, raises and spiritualizes it by rarefaction. The famous wind-axiom accompanies this action. At 17v, scan 54, the author distinguishes the lack of rising vapor during dissolution from the later filling with vaporous spirits. Those spirits rise along the sides, change colors and periodically resolve into water. The descending return is part of the same bounded scene.

At 23r the source gives a particularly exact account. Andromeda is white sulfur sublimed into the head, stone-like and exposed to the dragon below. Perseus is solar spirit hidden within that sulfur and made spirit or quintessence through sublimation. Wings signify the preparation that enables elevation; armor and mirror add other properties. The story is intelligible only when the head and bottom remain distinct.

At 24r, scan 67, Jason's bulls become vapors rising during the third work of corruption. Cooking must continue until none rises to fill the vessel's head. Ascent is therefore not always the desired final action: at one stage it makes a prepared subject, at another its cessation marks progress. The operator must know which stage is being described.[155]

At 40r, scan 105, heaven and the father's generative parts are interpreted by sulfur in the alembic's head. At 43r Pallas is formed in Mercury's belly and at the same head. At 44r–44v, scans 115–116, sulfur feeds on air, smoke and wind raised above, then grows into water and returns to the bottom. Water, dung-heap, air and fire name successive conditions in dissolution, corruption, sublimation, whitening and reddening.

At 46r, scan 119, Pithis is volatile mercurial water drawn from mountains, immediately glossed as the alembic's body. At 48v, scan 124, lifting Antaeus from his mother earth means subliming fixed gold sulfur to the head and reducing it to quintessence. At 86r, scan 203, highly spiritual volatile earth rises above and becomes the white-winged eagle or pregnant virgin; the silvery lunar water remains after sublimation. These different scenes share an instrument's spatial grammar while giving different substances and stages their own properties.

Places to read

Manuscript 16r, 16v, 17v; scans 51, 52, 54 Mountain, cold dissolving water, rising spirits and their watery return. [H001-S051; H001-S052; H001-S054]

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[155] Compare scans 65 and 67. The former positively locates sublimed white sulfur above; the latter requires cooking until the vapors of corruption no longer rise. The stage and subject determine whether ascent or its cessation marks the desired progress.

Manuscript 23r, 23v, 24r; scans 65, 66, 67 Andromeda's position and the later requirement that corrupting vapors cease rising. [H001-S065; H001-S066; H001-S067]

Manuscript 40r, 43r; scans 105, 113 Heaven and Pallas's birth are interpreted through sulfur and the alembic's head. [H001-S105; H001-S113]

Manuscript 44r, 44v; scans 115, 116 The sulfurous subject feeds above and returns below as water. [H001-S115; H001-S116]

Manuscript 46r, 48v; scans 119, 124 Mountain-water and Antaeus's elevation supply distinct explanations of ascent. [H001-S119; H001-S124]

Manuscript 86r; scan 203 White spiritual earth rises as eagle or virgin while lunar water remains below. [H001-S203]

Translation in this edition

Alembic renders *alambic* without substituting a specific modern design. Sublimation preserves the technical operation of raising a substance and its associated spiritualization. The edition also retains ordinary directional phrases such as rise, descend, top, head and bottom, because their recurrence makes the argument traceable.

Scan 51's phrase about the matter being fulfilled in nature is grammatically irregular; the English gives its apparent sense and records the French. Scan 116 doubles a word in the phrase for air and fire, which English reads once while preserving the source. These local interventions improve continuous reading without altering the vessel's sequence.[156]

Attested forms

corps de l'alambic

Attested: H001-S051; H001-S119. The vessel's body interpreted as a mountain.

tête de l'alambic

Attested: H001-S065; H001-S067; H001-S105; H001-S113; H001-S115. The upper region for sublimed sulfur or rising vapors.

monte et descend

Attested: H001-S054. The motion of very volatile mercurial water within the vessel.

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[156] The edition records exaucée en toute de nature at scan 51 and the doubled un at scan 116. Neither is silently regularized in the French; English supplies an intelligible apparent sense or reads the repeated word once.

retourne au fond de l'alambic

Attested: H001-S116. The return of the subject in watery form.

See also

Vessel; Sublimation; Water and spiritualization; Fixation, fixity and volatility; Perseus, Minerva and the rescued maiden; Winds, Aquilon and flight.

Blood, milk and nourishment

Extraction, staged nourishment and the life carried within matter

sang, blood; *lait*, milk; *nutrition*, nourishment

At a Glance

The word. Blood names mercurial, sulfurous or metallic spirits and especially an inward life or tincture extracted from matter. Milk expresses nourishing fluid and repeated feeding, while later solid metallic nourishment is supplied through fermentation.

In the manuscript. The manuscript interprets the massacre emblem, childhood and adulthood, white rivers and solar feeding through these terms. It explicitly rejects literal human blood in its principal explanation.

In this edition. The edition keeps blood and milk as concrete images and states their material glosses where supplied. It does not guess the uncertain parot and simil in the late milk passage.

A place to read. Manuscript 37r–38r, scans 99–101: blood is directly defined and the transition from prenatal feeding to milk and mature nourishment is explained.

Meaning

Blood carries an inward principle of life. The mothers and children deprived of it lie dead or half dead because spirit, soul and life reside in it. In the material explanation this is not a claim about obtaining human blood: the author defines it as mercurial, sulfurous or metallic spirits. Its extraction makes an inner power available for the renewing bath.

Nourishment changes with the subject's age or stage. Within its mother's body sulfur is fed by red vitriolic spirit; after birth it needs frequent imbibitions; in adulthood it receives more solid metallic nourishment through fermentation. The analogy of blood, milk and mature food explains why one kind of feeding is not sufficient throughout the work.

Milk can also figure the appearance and flow of prepared material. The white fountain or Lethe is interpreted as bath, double spirit and white smoke; Achelous's horn pours milk at the production of white sulfur. The local gloss determines whether the emphasis is whiteness, liquid nourishment or a specific stage of the prepared subject.

Use in the book

At 28r, scan 77, the unnamed poet's account dissolves, purifies and whitens a bird, then colors its wings with new fire, rubs it with its own milk and nourishes it with blood until it can endure Vulcan's rage. The sequence associates feeding with ripening toward trial. The manuscript names no poet, so the lexicon does not assign the speech a confident author.

The king's emblem at 36v, scan 98, divides six soldiers into three pairs: killing, collecting blood and pouring it into the bath. At 37r the author rejects a literal reading and defines the blood as spirits. At 38r the children are seven parts of sulfur formed from pure vitriolic substance, and their blood is metallic spirit from perfect bodies. The text distinguishes the motherly matrix, extracted life and bodies to be renewed.

The same page explicitly uses development as its explanation. A child is fed by blood before birth and milk afterward; sulfur similarly receives red vitriolic spirit, then repeated imbibition, then more solid metallic body by fermentation. The mothers' lifeless condition expresses deprivation of the inner spirit. This is a staged account of growth rather than a claim that milk and blood are interchangeable names at every point.[157]

At 38v–39r, scans 102–103, the soldier-pairs reveal quantity and operation. The first two express dissolution and calcination; the next two receive tinctures; the last pair carries them. Blood expresses sulfur's dissolving spirit, while swords express mercury's spirit. The emblem apportions actions and subjects in a precise way despite its violent outer story.

At 44v, scan 116, Lethe or the fountain of abundant white milk means bath, double spirit and sulfur's white smoke. At 125r, scan 285, the late king is imbibed with solar and provisionally read simil milk, then drinks solar water through great fixity. The uncertain intermediary is provisionally read parot. The surrounding feeding and drinking are clear, but the doubtful words cannot responsibly be turned into a familiar bird or a confident lunar complement.[158]

At 127r, scan 289, purple clothing and blood finally mark the highest perfection and immunity to further fire. The blood image has moved from extracted inward life and nourishing fluid to the perfected subject's visible clothing. The source's continuous explanation, not the word in isolation, establishes that progression.

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[157] Scan 101 expressly orders three stages: red vitriolic nourishment within the mother, repeated imbibitions after birth, and metallic body through fermentation in adulthood. The sequence supplies the definition of nourishment here.

[158] Scan 285 retains parot(?) and simil(?) after solar. No bird-name or lunar substance has been substituted. The secure part is the repeated milk-imbibition and solar-water account.

Places to read

Manuscript 28r; scan 77 The unnamed poet's bird is fed with its own milk and then blood before fiery trial. [H001-S077]

Manuscript 36v, 37r; scans 98, 99 The blood bath is introduced and expressly interpreted as mercurial, sulfurous or metallic spirits. [H001-S098; H001-S099]

Manuscript 38r; scan 101 Prenatal nourishment, repeated imbibition and adult fermentation are distinguished. [H001-S101]

Manuscript 38v, 39r; scans 102, 103 The soldier-pairs divide extraction, receiving and carrying of tinctures. [H001-S102; H001-S103]

Manuscript 44v, 125r; scans 116, 285 White milk and the late solar feeding have distinct local meanings. [H001-S116; H001-S285]

Manuscript 127r; scan 289 Blood and purple mark the completed subject's final perfection. [H001-S289]

Translation in this edition

Blood, milk and nourishment preserve *sang*, *lait* and *nutrition* rather than dissolving all three into a generic fluid. Imbibition retains repeated feeding with liquid; fermentation names the later strengthening by metallic body. The edition states the author's own material gloss and keeps the outer image visible.

At scan 285 parot and simil remain qualified. Solar is secure; a proposed lunar counterpart would be a conjecture, not a translation of the retained reading. The lexicon therefore explains the known action of imbibing while leaving the uncertain material labels to the edition's reading note and facsimile evidence.

Attested forms

sang humain

Attested: H001-S098; H001-S099. The literal reading rejected by the continuous sentence across these units.

esprits mercuriels sulfureux ou métalliques

Attested: H001-S099. The source's explicit interpretation of blood.

lait

Attested: H001-S077; H001-S101; H001-S116; H001-S285. Nourishment or a locally explained white fluid according to the preparation.

fréquentes imbibitions

Attested: H001-S101. The repeated feeding required after the sulfur's birth.

fermentation

Attested: H001-S101. The stronger metallic nourishment associated with adulthood.

See also

Generation, nutrition and seminal forms; Herod and the massacre emblem; Sulfur; Tincture; Whitening, reddening and imbibition; King and royal imagery.

Colors and chromatic change

Appearance as a record of preparation

couleurs, colors; *blancheur*, whiteness; *rougeur*, redness; *queue du paon*, peacock's tail

At a Glance

The word. Colors disclose changing preparation, the diversity of elemental and metallic conditions, and the transition from volatile corruption toward white and red perfection. They are signs that must be read with their substrate and stage.

In the manuscript. The work includes spotted serpents, changing metallic appearances, the Hydra's heads and the peacock's tail. Foreign colors finally terminate in whiteness, while the later red state intensifies the perfected subject's power.

In this edition. The edition preserves the source's particular color assignments and incomplete lists. Gold's tincture or the Moon's brilliance is expressly distinguished from the fixity or permanence associated with the metal.

A place to read. Manuscript 47r–47v, scans 121–122, and 106v, scan 246: the Hydra and peacock's tail explain multiplying colors and their overcoming.

Meaning

Color is a visible condition of matter, but visibility alone does not establish completion. At 12r, scan 41, volatile sulfur has gold's tincture without gold's fixity, and volatile quicksilver has the Moon's shine without its permanence. The source explicitly separates appearance from enduring material condition. This rule helps prevent a golden or silver surface from being read as the whole attained product.

Colors also mark preparation's diversity. The same matter may appear through living dragons or a dead nailed serpent, a blue stem or red earth, a shining sword or white smoke. At 15v the author says that the subject is the same but its preparation differs. Color is one feature of that difference, joined to motion, vitality, place and volatility.

The chromatic sequence can be conflictual. Foreign moisture raises many colors and venomous vapors, represented by monsters or a peacock's tail. Their extinction in whiteness belongs to the overcoming of heterogeneous qualities. Redness then belongs to a further stage, named as an intensification of dominion. The text gives local sequences rather than one exhaustive color chart for every passage.

Use in the book

At 8r, scan 31, the caduceus serpents bear yellow spots tending red. At 9v–10r, scans 34–35, outer and inner quicksilver colors vary with preparation: blue or greenish appearance, red sandy earth, rust-like vermilion and polished metallic brightness. The same armor can therefore disclose different conditions. The source's unusual apparent starry sun in scan 34 remains noted rather than converted into a confident new color correspondence.

At 15r–16r, scans 49–51, the flower has a blue stem, golden rays and white and red blooms. Living dragons and the dead cross-serpent represent the same matter differently prepared. At 26v, scan 74, the serpent's blue back and yellowish-red spotted belly belong to immature philosophical copper or laton. Repeated digestion, irrigation and mercurial imbibition remove blackness, venom and foul smell until shining fixed sulfur appears.

The dedicated Hercules explanation at 47r–47v interprets the Hydra's heads as mercury, seven metals and the colors succeeding in the work. The named assignments are black to Saturn, red to Mars, white to Jupiter, green to Venus, blue to Moon and lemon color to gold. Six assignments are explicitly given across the page boundary; the lexicon does not supply a seventh from a conventional correspondence table.[159]

At 50v, scan 128, conversion of white sulfur to red is the final great combat, after which come repose and joy. At 106v, scan 246, the riders and slaughter signify extermination of foreign colors from remaining foreign moisture. The color acting within produces the world's colors like a peacock's tail and deadly vapors, until moisture is consumed and they end in whiteness. The source actually says color acts; the English does not substitute heat to make the mechanism easier.[160]

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[159] The list across scans 121–122 names six color assignments although the surrounding exposition invokes seven heads and metals. No missing correspondence is supplied from another system.

[160] Scan 246 reads la couleur qui agit en elle. The retained translation says the color acting within it; replacing color with heat would change the author's stated agent.

The late king at 125r, scan 285, changes metallic nature into a silver form and acquires greatly multiplied power if brought to redness. At 127r the purple-clad, blood-covered subject marks final perfection. These are more than decorative hues: the author ties them to claimed capacities of conversion, purification and resistance to fire. But their evidential force remains the manuscript's assertion within its process, not a general modern test of metallic composition.

The reader should consequently ask what is colored, what acts upon it and what operation has preceded the appearance. A blue serpent, a blue mercurial stem and a blue planetary comparison are related material images without necessarily designating an identical state. The local account supplies the distinction.

Places to read

Manuscript 8r, 9v, 10r, 12r; scans 31, 34, 35, 41 Spotted serpents and changed appearance are qualified by the distinction between tincture and fixity. [H001-S031; H001-S034; H001-S035; H001-S041]

Manuscript 15r, 15v, 16r; scans 49, 50, 51 Flower colors and living versus dead serpents distinguish preparation. [H001-S049; H001-S050; H001-S051]

Manuscript 26v; scan 74 Immature laton loses blackness, venom and odor through repeated cleansing. [H001-S074]

Manuscript 47r, 47v; scans 121, 122 The Hydra's heads become metals and the explicitly named color assignments. [H001-S121; H001-S122]

Manuscript 50v, 106v; scans 128, 246 White-to-red completion and the earlier many colors terminating in whiteness. [H001-S128; H001-S246]

Manuscript 125r, 127r; scans 285, 289 Redness, purple and blood mark enhanced or final royal power. [H001-S285; H001-S289]

Translation in this edition

Color translates *couleur*; whiteness and redness retain nouns where the source speaks of attained appearances, while whitening and reddening render the operation terms. Dealbation and rubification are translated whitening and reddening in the main edition rather than left as unexplained Latin-derived labels.

The source's lemon color, blue, yellowish, purple and vermilion remain particular hues. Its assignments are not regularized to a familiar planetary palette. At scan 246 the phrase color acting within it remains as written, a

consequential detail for an account that grants colors an operative role rather than merely presenting them as passive results.

Attested forms

différentes couleurs

Attested: H001-S121; H001-S125. Successive colors of the material work.

le noir à Saturne

Attested: H001-S121. The first explicit Hydra color correspondence.

le blanc à Jupiter

Attested: H001-S122. The source's white–Jupiter assignment, retained as given.

queue du paon

Attested: H001-S246. The multiplicity of foreign colors preceding whiteness.

rougeur

Attested: H001-S285. The further state said to multiply the king's power.

See also

Whitening, reddening and imbibition; Tincture; Fixation, fixity and volatility; Metals, planets and correspondences; Hercules and the labours; Purity, homogeneity and heterogeneity.

Dragon and serpent

Devouring, mortality and the prepared medicinal subject

dragon, dragon; *serpent*, serpent; *Rebis*, Rebis

At a Glance

The word. Dragon and serpent name philosophical agents and subjects distinguished by volatility, venom, dissolution, self-consumption and fixation. Their mutual combat or death can prepare medicine; a dragon can also be the adverse power finally overcome.

In the manuscript. Serpents wind around Mercury's wand, attack eagle brood, hang on a cross, guard treasure and appear as the seven-headed apocalyptic dragon. Their material explanations change with the passage and the preparation.

In this edition. The edition preserves dragon and serpent as the source writes them. It retains Rebis as a technical name and separates explicit glosses from uncertain alchemical signs.

A place to read. Manuscript 18r, scan 55, and 85r, scan 199: compare the solar-mercurial Rebis explanation with the later seven-headed dragon's metallic and celestial attributes.

Meaning

A serpent's body gives several operations a visible form. Its venom penetrates and harms; its teeth bite or dissolve; its coils enfold and hold; self-devouring shows reciprocal corruption; wings make volatility visible. The author selects these properties locally and explains them through sulfurous and mercurial action. Dragon is often a magnified or more terrible form of the same material field, but the names are not mechanically interchangeable in every sentence.

The death of a serpent can yield medicine because the subject's poison and corruptibility are removed or transformed. The brazen or nailed serpent therefore joins the greatest poison with the sovereign remedy. Elsewhere the dragon embodies the harmful principle that must be destroyed before the desired treasure can be obtained. Its positive value depends on what the work has done to it.

The source's Rebis explanation is particularly precise. It first speaks of solar and mercurial spirits, then corrects its own formulation: mercurial spirit is impregnated with solar spirit and spiritualized in it. The named pair is explained as an embodied relation within prepared matter, rather than a command to add two independently specified substances.

Use in the book

The initial models show winged and wingless creatures attacking one another and serpents coiling around the wand. At 10v, scan 36, cold mercurial moisture dissolves sulfur, while hot sulfur fixes and imprisons mercurial water. Their mutual devouring is reciprocal death. At 18r, scan 55, the vitriolic serpent is mortified by the mercurial and becomes a monstrous dragon; wings express bodies becoming spirits, awaiting eventual fixation.

At 19v, scan 58, dragons threaten the eagle's brood, which is universal sulfur generated above. The ensuing Andromeda exposition at 23r makes the dragon the mercurial water left at the vessel's bottom, ready to consume white sulfur above. Sword and mirror then divide dissolving from congealing powers. The creature expresses danger within a relation, not merely an abstract evil.

The cross-serpent exposition at 25r–26v, scans 71–74, explicitly connects poison and remedy. The greatest poison in philosophical laton can become sovereign medicine and antidote. Colors on the nailed serpent

correspond to immature copper or laton, which repeated digestion and mercurial imbibition cleanse into shining fixed sulfur. The oak support later becomes the vessel and ashes holding the philosophical egg. Death and confinement thus belong to a productive preparation.[161]

At 61r, scan 149, a watchful dragon guards the Hesperides' apples; its harmful coldness and self-renewing serpent connect destructive resistance with the treasure. At 84v–85r, scans 198–199, a seven-headed dragon arises unharmed from fire. Its heads are seven metals in mercurial water; horns express dissolving strength and gold-making nature; the coiled tail draws celestial powers to earth. These explicit glosses supply a different register from the smaller serpents' first encounter.

At 126r, scan 287, the balance of domination reverses. Mercury had ruled during dissolution and corruption while sulfur was eclipsed and chained; now the dragon is overcome and the victorious king reigns. The author uses that change to explain Satan's eventual defeat, then describes the angel, key and chain. The physical and Christian meanings are related by his analogy without losing their distinct referents.[162]

Across these scenes the serpent can be raw moisture, impregnated spirit, immature sulfur, a corrosive guardian or a conquered adversary. Its name alone cannot decide which. The most reliable reading follows the explicit gloss, the stage of the work and the accompanying relation to upper sulfur, heat, water, metals or perfected dominion.

Places to read

Manuscript 7r, 8r, 10v; scans 27, 31, 36 Winged and wingless creatures and the caduceus introduce reciprocal action. [H001-S027; H001-S031; H001-S036]

Manuscript 18r; scan 55 The serpent becomes dragon; Rebis names the solar-mercurial relation. [H001-S055]

Manuscript 19v, 23r, 23v; scans 58, 65, 66 Threatened eagle brood and the dragon below Andromeda explain the vessel's parts. [H001-S058; H001-S065; H001-S066]

Manuscript 25r, 25v, 26v, 29r; scans 71, 72, 74, 79 The nailed serpent joins poison, medicine, immature laton and sustained digestion. [H001-S071; H001-S072; H001-S074; H001-S079]

Manuscript 61r, 84v, 85r; scans 149, 198, 199 Guarded treasure and the seven-headed dragon receive distinct material glosses. [H001-S149; H001-S198; H001-S199]

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[161] Scans 71–74 give the source's own interpretation of the cross-serpent and laton. The claim that serpent flesh supplies a specific remedy is part of the manuscript's explanation, not a modern medical identification supplied by the lexicon.

[162] Scan 287 explicitly moves from the material reversal to Christian truth concerning Satan. That stated analogy does not make every earlier occurrence of dragon a literal name for Satan.

Manuscript 126r; scan 287 The dragon’s former domination ends, supplying an analogy for Satan’s defeat. [H001-S287]

Translation in this edition

Dragon and serpent follow *dragon* and *serpent* without forcing every occurrence into one English term. Rebis remains untranslated and is explained through the source's own correction from two spirits to the impregnated mercurial spirit. Mortify preserves the express gloss of strangling at scan 55.

The adjective brazen in the Moses passage belongs to the source's copper/brass image and does not independently identify a modern alloy. Its nails, cross and oak are retained as the witness presents them. The account's medical claims and natural lore are interpreted historically, while the work's actual poison-to-medicine relation remains its positive explanatory point.

Attested forms

serpent du soufre vitriolique

Attested: H001-S055. The serpent mortified by the mercurial principle.

Rebis

Attested: H001-S055. The technical name explained through solar and mercurial spirit.

serpent d’airain

Attested: H001-S071; H001-S072. The brazen serpent joining poison and specific remedy.

sept têtes

Attested: H001-S199. The seven metals contained in mercurial water.

notre Dragon est vaincu et exterminé

Attested: H001-S287. The reversal of dominion after dissolution and corruption.

See also

Mercury and the caduceus; Perseus, Minerva and the rescued maiden; Cadmus and the dragon's teeth; Moses, the brazen serpent and the oak cross; Woman, child and seven-headed dragon; Poison, remedy and protection.

Eagle and lion

Winged elevation, fixed appetite and changing material roles
aigle, eagle; *lion*, lion; *Lion Rouge*, Red Lion; *aigles blancs*, white eagles

At a Glance

The word. Eagle and lion are recurring animal figures of the philosophical matter. Eagle wings often express elevation or volatility, while the lion's strength, heat, covering and appetite can express mercurial action, sulfurous fixation or final transmuting power.

In the manuscript. The royal eagle becomes white sulfur or the pregnant white earth; a cruel eagle elsewhere is raw quicksilver. The Red Lion covers Hercules, while the final true Lion devours and converts things into its own nature.

In this edition. The edition keeps those locally defined differences and retains the author's animal lore as historical explanatory material. The names do not supply invariant chemical labels.

A place to read. Manuscript 19v and 86r, scans 58 and 203, for the white elevated eagle; manuscript 127r, scan 289, for the completed true Lion.

Meaning

Wings make a material capacity visible, but an eagle's meaning also depends on what it bears, threatens or consumes. At 19v its protected brood is universal sulfur generated above; at 86r its white wings clothe volatile spiritual earth pregnant with solar spirit. At 60v the liver-eating eagle is raw quicksilver hostile to lead. A shared animal shape does not make these relations identical.

The lion's appetite can similarly signify different operative powers. The Red Lion's skin is a mercurial covering that enables Hercules's solar spirit to be dissolved and spiritualized. The hot, dry lion in another passage is sulfur that congeals and fixes what it devours. The perfected true Lion finally assimilates everything to its own nature and resists further fire. Preparation and stage decide the particular action.

The animal pair therefore helps the reader distinguish volatility, embodiment, fixation and attained dominion. It is useful precisely when those distinctions are followed. A fixed table in which eagle always means volatile mercury and lion always means sulfur would lose the manuscript's own explicit explanations.

Use in the book

At 22r–22v, scans 63–64, Hercules's Nemean or Red Lion covering is mercurial spirit, also called red stag. It is the solar spirit's body and mantle, without which it cannot be dissolved, subtilized or spiritualized. The lion

itself can transform the very fixed body of gold into its watery nature and hide it in a stomach like a tomb. Its power is thus not confined to dry fixation.

At 19v, scan 58, dragons' venomous discharge threatens eagle brood, driving the birds to mountains, trees and rocks. The brood is sulfur generated at the vessel's top. The royal eagle or white body then becomes Andromeda in the explanation of a prepared subject. At 29v, scan 80, the author instructs the reader to seek a lion in the east and an eagle in the south, while also mentioning white eagles in west or south and different preparations for capturing them. The geographical wording is retained as part of the symbolic account; the abrupt final pronoun has no named subject.[163]

At 43v–44v, scans 114–116, the lion continues the wolf's account of dry hunger and fixation. Fieriness, rage and the reported giving of life to dead-born cubs through roaring are made analogies of sulfur's generation. The source immediately interprets the lore through sulfur living in fire and feeding upon smoke, air and wind raised into the alembic. It is a historical natural narrative used for the work, not modern zoological evidence.

At 60v, scan 148, the eagle gnawing Prometheus's liver is raw quicksilver. Its role is destructive resistance to germination. At 86r, scan 203, the white eagle is instead the volatile spiritual earth rising above, also called a virgin bearing within her womb. Its whiteness does not prevent gold tincture because of the solar spirit with which it is pregnant. The lunar water remaining after sublimation has a different position and silver tincturing power.

At 127r, scan 289, purple and blood mark the final height of perfection. Fire can no longer act upon the subject; it is then called the true Lion 'because he devours everything and converts it into his own nature'. The image joins promised land and the treasure of the Golden Fleece. Its appetite is perfected transmuting power, contrasted with the earlier dangers and incomplete preparations. The changed result makes this a distinct use of the same devouring motif.[164]

Places to read

Manuscript 19v; scan 58 Eagle brood and royal white eagle express sulfur generated above. [H001-S058]

[163] Scan 80 gives east, south and west/south as written and ends with an unnamed it in the sentence about making sulfur. Neither a missing subject nor a corrected geographical system is supplied.

[164] Scan 289 expressly explains the true Lion through conversion into its own nature after perfection. That local definition differs from the earlier mercurial lion that dissolves gold and the sulfurous appetite that fixes volatile matter.

Manuscript 22r, 22v; scans 63, 64 The Red Lion's mercurial covering enables the solar spirit's preparation. [H001-S063; H001-S064]

Manuscript 29v; scan 80 Directions and unequal preparations for catching lion and white eagles. [H001-S080]

Manuscript 43v, 44r, 44v; scans 114, 115, 116 Hot, dry appetite and fabulous birth lore explain sulfur's fiery generation. [H001-S114; H001-S115; H001-S116]

Manuscript 60v, 86r; scans 148, 203 Compare destructive raw quicksilver with the white pregnant spiritual earth. [H001-S148; H001-S203]

Manuscript 127r; scan 289 The perfected true Lion converts things into its nature and resists fire. [H001-S289]

Translation in this edition

Eagle and lion render the ordinary animal words so their concrete actions remain readable. Red Lion and true Lion preserve the distinctive technical phrases where the passage makes them names. 'White eagles' remains plural in the capture instruction; it is not silently made one standardized alchemical emblem.

The edition also preserves the source's changing pronouns and directions at scan 80 and its statements about lions' offspring at scan 115. Local notes identify their historical or unresolved status. The lexicon uses the explicit material glosses to explain why those stories appear, while keeping the source's actual natural lore visible.

Attested forms

aigle royal

Attested: H001-S058. The royal white body interpreted through the Andromeda figure.

Lion Rouge

Attested: H001-S063. The mercurial spirit represented by Hercules's covering.

aigles blancs

Attested: H001-S080. The plural white eagles in the symbolic capture instruction.

aigle cruel

Attested: H001-S148. Raw quicksilver gnawing Prometheus's liver.

vrai Lion

Attested: H001-S289. The perfected power of assimilation after fire can no longer act.

See also

Hercules and the labours; Perseus, Minerva and the rescued maiden; Atlas, Prometheus and celestial fire; Fixation, fixity and volatility; Sulfur; Perfection, renewal and glorification.

Egg, matrix and gestation

Protected generation and the fixed support of life

œuf philosophique, philosophical egg; *matrices*, wombs or generative receptacles; *fœtus*, fetus

At a Glance

The word. The philosophical egg is contained within a wooden vessel half full of ashes. Matrices are generative receptacles or wombs, including the stones that become the metallic tree's fixed roots. Fetus names the developing matter in its corruption.

In the manuscript. The images describe enclosure, sustained heat, stable support and a transition through corruption before a better product appears. They share a generative relation but are not asserted to be one identical object.

In this edition. The edition uses egg, wombs and fetus where the source does. These concrete images remain alongside their stated mineral or operational meanings.

A place to read. Manuscript 29r, scan 79, for the egg and oak vessel; manuscript 31r, scan 85, for stones serving as matrices.

Meaning

The egg gives the work an enclosed developing subject. At 29r the old oak supporting Cadmus's serpent and the oak cross become a wooden vessel containing ashes and the philosophical egg. The wood is said to maintain gentle, even, continued fire and long-lasting heat. The image is therefore tied to conditions of digestion, not simply to an abstract world-egg.

Matrices express the support without which development cannot remain fixed. At 31r the stones serving as wombs are the metallic tree's roots. Because gold is fixed, it must have fixed roots; quicksilver then

supplies the power of growth and nourishment. These roles make receptacle and nutrition distinct within generation.[165]

Use in the book

The oak-vessel account at scan 79 follows the serpent's death and the sowing of its teeth. The subject is destined for digestion, corruption and death, while the surrounding wood and ashes maintain heat. The source also says that a greater fire is needed at the preparation's beginning, figured by the serpent's head toward the rising sun. The entry keeps both statements: sustained gentle heat and the more forceful beginning are not collapsed into one uniform condition.

At scan 85 the womb-image belongs to the metallic tree. Mineral stones become roots, imperfect minerals bark, minerals leaves, vitriols flowers, and gold or silver fruits. The stable matrix makes the analogy of fixed gold's growth possible, while quicksilver and salt have different functions. The author is describing generation through mineral relations rather than prescribing a biological process.

At 44v, scan 116, the subject in dissolution is water, in the corruption of its fetus a dung-heap and deadly poison, and in sublimation, whitening and reddening an air or fire that purifies and perfects. Fetus gives corruption a place inside development. It is not a claim that corruption is already the final medicine, since later states and powers are expressly distinguished.

Places to read

Manuscript 29r; scan 79 Wood, ashes, egg and sustained heat explain the oak and cross. [H001-S079]

Manuscript 31r; scan 85 Stones serving as matrices become fixed roots for the metallic tree. [H001-S085]

Manuscript 44v; scan 116 The developing subject’s corruption is distinguished from its later sublimation and perfection. [H001-S116]

Translation in this edition

Philosophical egg translates *œuf philosophique*. Matrices is rendered wombs because the paragraph concerns roots, seed and generation; the word also denotes the receptacle's role. Fetus translates *fœtus* within the subject's development. The lexicon keeps their relation without forcing a claim that egg, mineral matrix and fetus are three names for one specified vessel.

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[165] Scan 85 gives different roles to fixed roots, quicksilver’s growth and salt’s manifestation of tincture. The womb-image concerns the first role; it should not make the three principles indistinguishable.

Attested forms

œuf philosophique

Attested: H001-S079. The enclosed subject in the wooden vessel and ashes.

matrices

Attested: H001-S085. Generative receptacles or wombs identified with the tree's mineral roots.

fœtus

Attested: H001-S116. The developing subject described at the stage of corruption.

See also

Vessel; Coction and regulated heat; Generation, nutrition and seminal forms; Philosophical tree and flower; Corruption, putrefaction and mortification.

Fire and the furnace

Regulated heat, active matter and fiery trial
feu, fire; *fourneau*, furnace; *science fournaine*, furnace science

At a Glance

The word. Fire names applied heat, the matter's own active power, and the spiritual or theological fires through which the manuscript compares agency. The furnace supplies a place and condition of operation rather than the full meaning of every fire.

In the manuscript. Cooking, sublimation, corruption and final resistance to fire involve different actions. Philosophical water itself can be called physical fire, while elementary consuming fire can disperse generative powers.

In this edition. The edition follows the local adjective and effect: material, celestial, natural, elementary, generative or consuming. These distinctions prevent one English fire from becoming an invariant substance.

A place to read. Manuscript 29r, scan 79, for regulated heat; manuscript 44r–44v, scans 115–116, for sulfur described as living in fire and changing through successive operations.

Meaning

Fire is defined through what it does and what receives it. It can provide gentle, continued heat for digestion, raise matter into spirit, test a completed product, consume what feeds it, or name the inward activity of

sulfurous and mercurial principles. A furnace is therefore an instrument of some fiery operations, while physical fire can also describe a water's penetrating and dissolving virtue.

The manuscript frequently joins water and fire without treating their ordinary appearances as irrelevant. At 37v, scan 100, the king's cutlass and the heroes' weapons mean water or the natural, celestial and generative fire. The account states the relation through common operative power. Elsewhere fiery sulfur and moist mercury act upon and destroy one another, so the terms can also retain a definite opposition.

Regulation matters as much as power. The initial teaching names different degrees of heat and changing colors. The oak support provides sustained mild fire, yet the preparation's beginning requires more. Later prepared sulfur must withstand Vulcan's rage. These statements place intensity and endurance within an order of stages rather than recommending indiscriminate fierceness.

Use in the book

At 3r–3v, scans 19–20, furnace science is part of a sacred, secret teaching, and degrees of heat accompany vessels and colors. Its practical content is framed by oath and transmission. At 28r, scan 77, the unnamed poet's account uses Phoebus's fire to make stone become spirit, then a new fire to color the bird's wings before its fiery trial. Different fires or applications correspond to a succession, not simply one continuous burning.

At 29r, scan 79, oak wood, ashes and the philosophical egg express gentle, even, continual heat. The source then assigns a greater fire to the preparation's head or beginning. At 49r–49v, scans 125–126, the lineage of Atlas and his brothers contains the secret of vessel, furnace and fire; Prometheus is celestial fire, and a multiplicity of fires generates universal corruption. The statement connects instruments with powers while leaving the apparatus's construction largely undescribed.[166]

At 44r–44v the lion and salamander comparisons make sulfur a true fire, born in fire, burning with its own flames and feeding on smoke, air and wind. Yet the next page calls it water in dissolution, a dung-heap in fetal corruption, and air or fire in sublimation, whitening and reddening. Its power to cleanse, tincture and perfect follows the stage. The author describes a changing subject rather than identifying ordinary flame with every term.

The destructive account at 62v, scan 152, compares Cacus's sulfur to fire that consumes everything, including itself, before rust destroys it. At 65r, scan 157, elementary fire illustrates the dispersal of seminal powers by

[166] Scans 79 and 125–126 provide relative conditions and symbolic relations, not full dimensions, timings or temperature measurements. Their instrument names should not be expanded into an exact reconstructed procedure.

hostile moistures. These passages distinguish destruction that prevents generation from the corruption required to produce a better life. A fiery operation is judged by what it preserves, removes or generates.

At 71r, scan 169, the theological argument asks how material fire can act upon immaterial souls, or a pure immaterial fire upon bodies. The continuation sends the reader to quicksilver, whose contrary corporeal and spiritual properties are presented as a sensible figure. The comparison is the author's proposed way to think about agency across different kinds of recipient; the lexicon does not pretend that the passage supplies a modern physical demonstration.[167]

At 103r, scan 239, fire's violence can reduce the volatile or fixed sulfurous form to fluid. The surrounding paragraph distinguishes external accidental qualities from pure homogeneous spirits said to generate perfect metals. Finally, the perfected true Lion at 127r, scan 289, fears nothing further because fire can no longer act upon it. Fire thus measures both susceptibility during preparation and attained stability at the asserted end.

Places to read

Manuscript 3r, 3v; scans 19, 20 Furnace science, depicted vessels, degrees of heat and colors form the early teaching. [H001-S019; H001-S020]

Manuscript 28r, 29r; scans 77, 79 Successive fires, the egg's sustained heat and the stronger beginning. [H001-S077; H001-S079]

Manuscript 44r, 44v, 49r, 49v; scans 115, 116, 125, 126 Sulfur's fiery life and changing forms; the genealogy of several fires. [H001-S115; H001-S116; H001-S125; H001-S126]

Manuscript 37v, 62v, 65r; scans 100, 152, 157 Philosophical fire and water contrasted with consuming or generatively destructive action. [H001-S100; H001-S152; H001-S157]

Manuscript 71r, 71v; scans 169, 170 Material and immaterial agency are approached through the quicksilver analogy. [H001-S169; H001-S170]

Manuscript 103r, 127r; scans 239, 289 Fluidification by fire and the perfected subject's claimed immunity. [H001-S239; H001-S289]

Translation in this edition

Fire and furnace translate *feu* and *fourneau*. *Science fournaine* is furnace science, preserving the opening's specific expression. Coction or cooking

[167] The question at scan 169 crosses into scan 170, where quicksilver is expressly called a figure of Christ, the Demon and quintessence. The analogy must be distinguished from a literal identity of material and immaterial fire.

follows the historical operation; it does not imply that every transformation occurs in a kitchen-like heat or a modern measured furnace.

The edition keeps source adjectives and local meanings, including fire called physical or natural, celestial, elementary and generative. It retains the paradox that a water can be named fire while the two principles can oppose one another. Where the author speaks of the subject's immunity, that claim is attributed to his theory of completed matter rather than treated as an independently verified experiment.

Attested forms

science fournaine

Attested: H001-S019. The secret furnace science entrusted within the initial address.

différents degrés de chaleur

Attested: H001-S020. The practical distinction of heat stages taught with vessels and colors.

feu léger, égal et continuel

Attested: H001-S079. The sustained heat attributed to the oak support.

fourneau

Attested: H001-S125. The furnace in the announced secret of Atlas's lineage.

feu matériel

Attested: H001-S169. Material fire in the question of action upon immaterial souls.

See also

Coction and regulated heat; Heat, moisture and tempering; Vessel; Mars, Vulcan and the Cyclopes; Atlas, Prometheus and celestial fire; Perfection, renewal and glorification.

Garden, rosebush and fountain

A visible source that must still be recognized
jardin, garden; *rosier*, rosebush; *fontaine*, spring or fountain

At a Glance

The word. The garden, rosebush and fountain express quicksilver's reduction into water and its power to nourish, generate and produce white and red sulfurous forms. The water can be visibly present yet remain unrecognized.

In the manuscript. A stream at the oak's foot, hidden channels, roses and the guardians Venus and Adonis organize an account of access. Knowledge of weight, smell and the vitriolic cavern distinguishes the successful philosopher from other seekers.

In this edition. The edition retains the source's varied landscape descriptions and its provisional spring-name at scan 94. A pleasant image does not by itself identify ordinary drinking water or a literal mine.

A place to read. Manuscript 30r–31r, scans 83–85: the garden is directly interpreted through water, growth and the metallic tree.

Meaning

The fountain makes the generative subject visible. The heading at 30r names spirituation of waters, while the prose says the present task is reduction of metals into water. A clear spring, oak, rosebush and varied flowers signify growth, nourishment and germination. The relation between visible water and its hidden powers is central: sight supplies an appearance, but recognition requires more.

White and red roses join the water with sulfur and tincture. At 35v the streams are explicitly called the water and sulfur represented by those roses. The oak's endurance in water supplies an argument for solidity and incorruptibility. The garden is therefore a compact arrangement of nourishment, coloring and stable life.

Its entrance also matters. Venus and Adonis guard it; only the admitted philosopher who knows the vitriolic cavern can benefit from the waters. Gathering flowers stands for effective possession of a prepared subject, not merely noticing it. The source uses delight and frustrated seeking together to show the difference.

Use in the book

The initial model at 7v, scan 28, places an old rosebush against an oak in a green garden. Clear water flows from the foot, passes among underground streams and plunges into abysses. Many search or even scoop the water with their hands, but one recognizes it by examining its weight. The passage states the diagnostic feature itself rather than leaving the reader to infer a meaning from clear appearance.[168]

At 16r the rosebush joins the mountain flower and golden tree. At 30r–30v the dedicated explanation presents the water after the earlier reduction to powder. The oak, roses and flowers explicitly show quicksilver's reduction into water, the first matter to which growth, nourishment, germination and sprouting belong. The reported vegetation around quicksilver mines reinforces the author's interpretation, but remains the

[168] Scan 28 names examination of the water's weight as the successful means of recognition; scan 92 adds smell or weight. The entry does not replace those stated features with an invented visual test.

evidence he attributes to observers, rather than an independently verified botanical rule.

At 34v–35r, scans 92–93, the argument becomes a criticism of failed recognition. One knows the water by smell or weight; others seek what they already hold. Tantalus supplies the image of water sought among waters and fruit that escapes. Underground channels and return to the earth's center express an elusive subject taking several forms, including the mutable water of Achelous.

At 35v, scan 94, the author asks why streams rise at the oak's foot and produce white and red roses. The answer is the power of growth, multiplication and fruitfulness, together with spirituality, purity and incorruptibility. The oak in water helps make those properties apprehensible. A watchful dragon guards a spring provisionally read Lerne; the following Tagus and its golden sand are clearly named. The uncertain first place-name should not control the identity of the entire garden.[169]

At 36r, scan 97, the spring is viscous, sticky and heavy and nourishes the tree correspondingly. It is also Sun and Moon's bath. Venus and Adonis guard access, and Adonis's blood gives red color to white roses. The passage ties benefits to knowledge of the entrance and cavern. It extends the garden's original problem of recognition into a condition of admission and useful possession.

The garden consequently holds together three questions: where the subject appears, how it is known, and what can be done once it is known. The tree entry follows its internal structure of growth; the present entry follows the water's visibility, its concealment and the practical privilege of gathering its products.

Places to read

Manuscript 7v; scan 28 The first model contrasts visible water with recognition by weight. [H001-S028]

Manuscript 16r; scan 51 The rosebush links the mountain flower to the guarded golden tree. [H001-S051]

Manuscript 30r, 30v, 31r; scans 83, 84, 85 Water, growth and the metallic tree provide the direct interpretation. [H001-S083; H001-S084; H001-S085]

Manuscript 34v, 35r; scans 92, 93 Smell, weight and Tantalus explain unsuccessful seeking. [H001-S092; H001-S093]

Manuscript 35v; scan 94 Streams and roses express fruitfulness and incorruptibility; the first spring-name is provisional. [H001-S094]

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[169] The proper name after fontaine de at scan 94 remains provisional. Lerne is the edition's tentative reading, while Cerne remains possible from the shape. The following Tagus is unambiguous.

Manuscript 36r; scan 97 Viscous nourishment, bath, guardians and red roses complete the access argument. [H001-S097a]

Translation in this edition

Fontaine is spring where water wells from a source and fountain where the landscape figure is emphasized. Rosebush translates *rosier*, preserving the plant's relation to the oak; rose remains *rose*. The distinction makes the image's structure readable without changing its material interpretation.

Scan 94's spring-name remains [Lerne?] in English, with Cerne a possible reading discussed locally. The clear Tagus comparison that follows is retained separately. The edition also preserves the changing pronouns around the garden's keeper at scan 97 without forcing one gender that the source does not maintain.

Attested forms

rosier

Attested: H001-S028; H001-S051; H001-S084. The plant carrying white and red flowers around or against the oak.

jardin

Attested: H001-S028; H001-S083; H001-S084; H001-S093. The pleasant but guarded setting of visible and elusive water.

fontaine

Attested: H001-S084; H001-S094; H001-S097a. The source of nourishing water and its interpreted powers.

poids de l'eau

Attested: H001-S028. The explicit feature by which one observer recognizes the subject.

caverne vitriolique

Attested: H001-S097a. The knowledge required to benefit from the garden's waters.

See also

Philosophical tree and flower; Quenech; Water and spiritualization; Venus, Adonis and generation; Punishment, desire and restless motion; Tincture.

The ruling subject, its covering and its renewed dominion
Roi, King; *trône*, throne; *diadème*, diadem

At a Glance

The word. The King is a recurring image of sulfurous or philosophical power. Crown, throne, purple clothing and weapons reveal foundation, outward covering and action; the figure can pass through affliction and death toward renewed dominion.

In the manuscript. The blood emblem's king is first presented as Herod, then interpreted through sulfur of gold. Later the King's resurrection names the third operation, and the perfected ruler defeats the dragon and excludes heterogeneous matter.

In this edition. The edition follows the source's explicit identifications, including its late phrase that the philosopher is called the king and its silver form before intensified redness.

A place to read. Manuscript 37r–37v, scans 99–100: crown, throne, clothing and cutlass receive direct material explanations.

Meaning

Royal imagery gives the subject rank, possession and the capacity to command. The king's golden head and throne are the principal sulfur of gold and foundation of the work; his purple robe is quicksilver's outward color clothing the spirit. The image distinguishes inward ruler from covering without making either dispensable.

Kingship also has a history within the operation. The sulfurous king can be diseased, eclipsed, chained or subjected to death while another principle dominates. Renewal restores or perfects his power. At the later end of the account he excludes heterogeneous and corruptible things, converts metallic nature and triumphs over the dragon. The title therefore means active supremacy under particular conditions, rather than a condition present unchanged from the start.

The source's royal figures also overlap with religious interpretation. The King's resurrection is said to figure Christ's resurrection allegorically. The analogy relates the material process to a Christian mystery while preserving the manuscript's two levels of explanation. The regal language is the means of connection, not a reason to treat every crowned figure as an identical person.

Use in the book

At 7v, scan 28, the first model shows a gold-crowned king on a golden throne, dressed in purple and raising a sword while six soldiers handle the blood of seven children. At 36v, scan 98, he is called Herod and compared

with mythic figures of cruelty. The bath renews Phoebus and his wife or sister, like a king tormented by afflictions. The disturbing narrative prepares an explanation of extraction and renewal.

At 37r, scan 99, the source explicitly rejects literal human blood. The head and throne mean sulfur of gold, the work's capital and foundation. Purple clothing is the outward color of quicksilver clothing the king's spirit. The supposed Jewish manner of the garment is then used by the author to infer the inventor's identity; this inference is part of the manuscript's argument, not independent evidence of authorship.[170]

The continuation at 37v compares the throne with the prince of the underworld, also sulfur of gold, from which four infernal rivers arise. The king's broad cutlass belongs with Hercules's club, Perseus's sword, Mercury's wand and the cross's nails. All signify the water or natural, celestial and generative fire. Rank and command become a way to display the prepared subject's powers.

At 85v, scan 200, the dragon's river has power to draw the King and his daughter toward itself without their reciprocal power to attract it. The relation shows that kingship does not imply supremacy over every preceding agent. The Virgin's white sulfur and the river's mercurial water occupy a specific phase of attraction and preparation.

The heading at 107r, scan 249, names the third operation as the resurrection of the King or sulfur and says that it allegorically figures Christ's resurrection. The prose seeks seeds of a new and better life in the remnants of death and corruption. At 125r, scan 285, the armed king signifies the death of a troop and seven-headed dragon. The source then says the philosopher is called king, describes conversion into a silver form and exclusion of heterogeneous matter, and says redness multiplies dominion a thousandfold. Its pronouns shift through the rational soul and back to a masculine subject, which the edition discloses rather than smoothing away.[171]

At 126r–127r, scans 287–289, the dragon's former domination ends; the almighty king reigns with Christ's friends, and purple and blood express final perfection. The narrative has moved from a king who orders the extraction of spirit to a ruler whose attained state cannot be acted upon by fire. The recurrence of royal clothing helps hold that trajectory together.

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[170] Scan 99 presents authorship by a Jewish philosopher as an inference from the robe. The lexicon records that reasoning without using it to prove the historical author’s identity.

[171] Scan 285 says philosopher and silver form; its relative clause reaches the rational soul before returning to a masculine object. The entry retains those textual facts and avoids a smoother invented subject for every verb.

Places to read

Manuscript 7v, 36v; scans 28, 98 The crowned ruler and his soldiers introduce the blood emblem and renewal. [H001-S028; H001-S098]

Manuscript 37r, 37v; scans 99, 100 Head, throne, purple robe and cutlass receive their explicit physical glosses. [H001-S099; H001-S100]

Manuscript 85v; scan 200 The mercurial river can attract King and daughter during preparation. [H001-S200]

Manuscript 107r; scan 249 The third operation is titled the resurrection of King or sulfur. [H001-S249]

Manuscript 125r; scan 285 Royal power converts metallic nature, excludes impurities and intensifies at redness. [H001-S285]

Manuscript 126r, 127r; scans 287, 289 The final reversal of dominion and the perfected purple-clad subject. [H001-S287; H001-S289]

Translation in this edition

King follows *Roi* and retains personification where the source uses it. Throne, diadem, purple robe and cutlass remain distinct objects with distinct glosses. Capital or principal substance for *capital* at scan 99 concerns the foundation of the work, rather than merely financial wealth.

The late phrase Le philosophe est appelé le roi is retained as the philosopher being called king; it is not silently changed to philosophical matter. The passage's 'silver form' also remains silver, even though redness follows as a further enhancement. The two uncertain milk words at scan 285 do not supply a new secure royal identity.

Attested forms

Roi

Attested: H001-S028; H001-S098; H001-S099; H001-S200; H001-S285. The crowned ruler or sulfurous subject, according to the local explanation.

son trône d'or

Attested: H001-S099. The golden throne identified with sulfur of gold and the foundation of the work.

Résurrection du Roi ou du soufre

Attested: H001-S249. The heading's direct identification of the third operation.

Le philosophe est appelé le roi

Attested: H001-S285. The witness's late wording, retained despite the shifting grammatical sequence.

See also

Sulfur; Herod and the massacre emblem; Resurrection; Virgin, mother and child; Perfection, renewal and glorification; Dragon and serpent.

Philosophical tree and flower

Roots, growth and the visible fruits of tincture

arbre philosophique, philosophical tree; *arbre métallique*, metallic tree; *fleur*, flower

At a Glance

The word. The philosophical tree is a structured image of mineral generation. Fixed mountains or stones supply roots and matrices; mercury supplies growth; gold and silver are its fruits. The flower on a mountain introduces the same field of matter and preparation.

In the manuscript. Different passages distribute bark, leaves, flowers and fruit with slightly different wording. Their common purpose is to explain fixed support, nourishment, manifestation and the anticipated harvest.

In this edition. The edition preserves the unexpected assignments, including flowers called leaves in scan 49 and repeated minerals in scan 85. It does not silently rebuild a standardized botanical diagram.

A place to read. Manuscript 31r, scan 85: the tree leads to a direct statement of sulfur's fixity, quicksilver's growth and salt's manifestation of tincture.

Meaning

The tree explains how a fixed product can nevertheless grow and multiply. Roots attach it to stable matrices; a body conveys generative and nutritive power; its several parts display differing mineral conditions; fruits make the result visible. The analogy is not simply that metals resemble plants. It assigns distinct supports and functions within the manuscript's account of generation.

The flower adds appearance and promise. Its blue stem, golden rays and white and red blooms express the conditions of crude matter, while the later explanation says that mineral salt foretells the hoped-for harvest. Visible color and form thus serve an expectation of what the prepared subject can produce. Their force depends on the text's explanation rather than on a universal symbolic color key.

The three principal accounts do not use an entirely invariant inventory. Scan 49 calls flowers its leaves; scan 51 gives leaves gold and flowers red and white; scan 85 distinguishes bark, mineral leaves, vitriol flowers and golden or silver fruit. These related sequences should be compared rather than silently reduced to one list.[172]

Use in the book

At 15r, scan 49, the new explanation begins with a beautiful flower above a mountain, its stem blue, flowers white and red, leaves embroidered with golden rays. The north wind blows violently against it. The same paragraph calls mountains or rocks the philosophical tree's matrices, mercury its stem, minerals its bark and metals its fruits. Fixed matrices and a fixing spirit give fixedness. The reader is given both stable matter and an active power that fixes.

At 16r, scan 51, the mountain is the alembic's body and the flower the matter to be fulfilled in nature. The root is lead, the stem silvery blue, leaves gold and flowers red and white. Saturn's earth is the root of metals; blue mercury, the metallic tree's stem, is called precious salt of nature containing golden and silver fruits. The passage's overlapping material names are its own explanation of prepared matter, not an invitation to substitute ordinary botanical constituents.

The account then connects the flower with a rosebush rising from a fountain against an evergreen oak, with the Hesperides' guarded golden tree, and with the biblical tree. At 16v it joins tree of life and tree of knowledge, then explains the wind-battered golden branch as sulfur sublimed to the top of the vessel. The ascent of compact gold requires cold mercurial water to open and rarefy it. The tree therefore participates in both generative and operational interpretations.

At 30v, scan 84, oak, roses and flowers explicitly signify quicksilver reduced to water as the principle of growth and nourishment. The next page develops the metallic tree more fully. Stones serving as wombs become its roots, because gold's fixedness requires fixed supports. Quicksilver is its body and communicates sprouting, germination and fruitfulness. Imperfect minerals are bark, minerals leaves, vitriols flowers and gold or silver rich fruits.

The conclusion at 31r gives the most useful functional distinction: earth or sulfur is the first principle of gold's fixity; quicksilver is the principal cause of growth, nourishment and increase; salt is the medium bringing concealed tincture to light. Fruits are its certain proofs. This statement

[172] The three accounts at scans 49, 51 and 85 are related but do not distribute every part identically. Preserve their actual wording, especially flowers-as-leaves and the repeated minerals, when comparing the image.

helps the reader connect the elaborate image with precise roles, while leaving the varied earlier naming visible.[173]

The tree's relation to the garden and rosebush is consequently close but not redundant. The tree emphasizes articulated growth and proof by fruit; the garden adds access, recognition, flowing water and the conditions under which the philosopher may gather the roses. Each entry follows the feature the passage actually develops.

Places to read

Manuscript 15r; scan 49 The mountain flower and philosophical tree introduce matrices, mercury's growth and fixed support. [H001-S049]

Manuscript 16r, 16v; scans 51, 52 Root, stem, metallic harvest and golden branch lead to the vessel and the north wind. [H001-S051; H001-S052]

Manuscript 30v; scan 84 Oak, roses and flowers express the generative power of water. [H001-S084]

Manuscript 31r; scan 85 The fullest metallic tree assigns separate roles to sulfur, quicksilver and salt. [H001-S085]

Translation in this edition

Philosophical tree and metallic tree translate the two source phrases rather than merging them under one editorial title. Matrices is rendered wombs or generative receptacles according to context; fixed and fixing distinguish stable support from a power acting on another subject. *Végéter*, *pulluler*, *germer* and *fructifier* retain growth, sprouting, germination and fruiting as related but separate actions.

At scan 49 the English preserves 'the flowers its leaves'. At scan 85 it preserves a second, unqualified minerals after imperfect minerals. These readings may be awkward within a reconstructed botanical hierarchy, but they are part of the available witness. The positive functional summary at the end can be explained without correcting either clause.

Attested forms

arbre philosophique

Attested: H001-S049. The image with fixed matrices, mercurial stem and metallic fruits.

arbre métallique

Attested: H001-S051; H001-S085. The mineral generation-image developed through roots, body and fruit.

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[173] Scan 85 expressly separates fixity, growth and manifestation of tincture. These functions provide secure positive definitions even where an earlier part-list is irregular.

les fleurs en sont les feuilles

Attested: H001-S049. The manuscript's unexpected assignment, retained literally.

les vitriols, les fleurs

Attested: H001-S085. The vitriols assigned to flowers in the later tree account.

les fruits sont les preuves certaines

Attested: H001-S085. The manifested tincture's result supplies evidence through fruit.

See also

Garden, rosebush and fountain; Egg, matrix and gestation; Generation, nutrition and seminal forms; Salt; Sulfur; Gold.

Septenary and the book's arrangement

Groups of seven, duration and a deliberately veiled order

septenaire, group of seven; *feuillets*, leaves; *pages*, pages

At a Glance

The word. A septenary is a group of seven. The manuscript uses groups of pages or leaves to organize the represented emblematic book and to relate sublimations to days, weeks and months.

In the manuscript. The first group contains the caduceus, the second the nailed serpent, and the third the serpents issuing from rivers in a wilderness. The author expressly says the arrangement reveals diversity rather than operational order.

In this edition. The edition distinguishes these internal numbers from its manuscript locators, physical scans and modern collection identifiers. It retains the source's changing page, leaf and duration terms.

A place to read. Manuscript 12r–12v, scans 41–42: the temporal arithmetic and the reason for the figures' arrangement are explicitly discussed.

Meaning

Septenary is first a count, not a self-explanatory doctrine. Its seven members can be leaves or pages in the book under discussion, while the author uses the number to express durations. Seven weeks become forty-nine days; another reckoning treats a number of leaves as months. The same numerical structure can therefore receive more than one unit.

The book's represented order is also selective. The caduceus is placed to disclose diversity rather than the operation's sequence. A reader cannot

convert every ordinal reference into a straightforward laboratory chronology without contradicting that explicit statement. The arrangement communicates by showing and withholding at once.[174]

Use in the book

At 12r, scan 41, the author first requires union with fixed solar and lunar spirit, then says that only cooking, fire, time and patience remain. The second septenary explains repeated sublimations with vitriol and salt and the extraction of quintessence and dissolution of solar bodies. Seven leaves correspond to seven weeks, stated as forty-nine days.

The continuation at 12v introduces a monthly reckoning and then makes the first septenary a day, the second a week and the third a month by multiplication. The caduceus, cross-serpent and wilderness-serpents are assigned to the groups, but the text disclaims revealing their operational order. The numerical account is precise in some local calculations and flexible in its choice of units.

At 15v, scan 50, the second figure of the second group provides the dead serpent compared with the living dragons around the flower. At 24v, scan 68, another description introduces the second figure of the second group before the following heading calls the cross-dragon the first emblem. At 41r, scan 109, the last leaf of the third group contains the mountainous wilderness and four rivers. These labels record the witness's references to its pictured book; they are not automatically references to the current PDF's page numbers.

Places to read

Manuscript 12r, 12v; scans 41, 42 Changing temporal units and the explicit distinction between diversity and operational order. [H001-S041; H001-S042]

Manuscript 15v, 18r, 24v; scans 50, 55, 68 The cross-serpent and wilderness are related through groups of seven and altered preparation. [H001-S050; H001-S055; H001-S068]

Manuscript 41r; scan 109 The last leaf of the third group describes the four rivers and many serpents. [H001-S109a]

Translation in this edition

Group of seven and septenary both render septenaire according to the sentence's readability. Leaf translates feuillet, page translates page, and gathering translates cahier elsewhere. The edition keeps these terms distinct even where the source's references are difficult to reconcile. Stable H001

[174] Scan 42 expressly says diversity rather than operational order. Its changing day, week and month units are retained, so the lexicon does not turn the internal groups into one harmonized timetable.

unit IDs and scan numbers identify the present witness; they do not regularize its represented-book numbering.

Attested forms

septenaire

Attested: H001-S041; H001-S042; H001-S050; H001-S068; H001-S109a. A group of seven used for pages, leaves or their numerical arrangement.

quarante-neuf jours

Attested: H001-S041. The explicit conversion of seven weeks into days.

la diversité et non pas l'ordre de l'opération

Attested: H001-S042. The stated purpose of the arrangement and its deliberate limit.

See also

Number, measure and duration; Figures, emblems and mysteries; Vessel; Operations and preparation; Secrecy, oath and the recipient.

Underworld, rivers and mineral places

Prepared waters, destructive qualities and the possibility of return

enfers, underworld or hell; *Pluton*, Pluto; *Styx*, Styx; *Phlégéton*, Phlegethon; *Léthé*, Lethe

At a Glance

The word. Underworld places provide images of the subject's descent into corruption, its concealed mineral condition and its destructive or transforming waters. Rivers and mountains receive specific meanings according to the preparation.

In the manuscript. Pluto's sulfurous throne can yield four rivers; Phlegethon is sulfurous fire, Lethe a white milky bath, Styx or Cocytus muddy corrupt water, and Acheron changing mercurial water. Elsewhere the rivers are the worst elemental qualities or deceptive antimonial agents.

In this edition. The edition preserves these local definitions rather than assigning every infernal river the same corrosive liquid. Underworld and hell follow the narrative or theological emphasis of the sentence.

A place to read. Manuscript 44v–45r, scans 116–117: four river and spring images receive their clearest direct material explanations.

Meaning

The landscape can show hiddenness, transformation and danger at once. Rock cavities imprison heavy matter; mountains signify the alembic or fixed matrices; valleys hold condensed water; rivers carry different prepared states. Underworld is therefore not merely a synonym for evil. Alcestis returns from it as mercurial water brought into a new and better life.

The infernal name's valence depends on the action. A sulfurous river can represent corruption that belongs to the work, while another describes a hostile agent destroying generative powers. Pluto's throne can be gold's sulfur in one exposition and a sulfurous seat of the worst elemental qualities in another. These are explicit local uses of shared imagery.

The text itself explains why the waters have many names: mercurial water changes its figures and names according to preparation and cooking. This is a positive reading rule. It allows the lexicon to follow common origin without assuming that all appearances, effects or stages are identical.

Use in the book

At 37r–37v, scans 99–100, the king's golden throne is compared with the prince of the underworld, sulfur of gold, from which four rivers arise. Lions, serpents, a black toad and a human-headed stone express first principles, corruption and sulfur's generation. The threatening realm is therefore one way of drawing the subject and its powers.

At 44v, scan 116, sulfur has been water in dissolution, a dung-heap during fetal corruption, and air or fire in later elevation and coloring. Etna, Athos and Vesuvius represent sulfurous and mercurial flames. The four rivers from Pluto's throne or the paradise of Delight correspond to these changing forms. Phlegethon is sulfur or fire; Lethe and the white-milk spring are bath, double spirit and white smoke.

At 45r, scan 117, Styx or Cocytus is muddy corrupted water, called a brew of hell. Acheron and the wine-and-water spring are mercurial water changing names with cooking and preparation. The author compares these rivers with pleasant meadows, lakes, wooded mountains and fiery stagnant marshes attributed to Philostratus. He supplies no work or passage for that attribution, so it remains a named but unidentified comparison.[175]

At 50v, scan 128, Hercules returns Alcestis after defeating underworld monsters. The author identifies her with mercurial water and her husband with sulfur, then introduces Virgil's contrast between easy descent and difficult return. Here the infernal prison expresses a condition through which the subject must pass, and return is explicitly to a better life.

The demonological register at 57v, scan 142, changes the emphasis. Pluto's four rivers are the four worst elemental qualities, spreading

[175] Scan 117 names Philostratus without identifying a work or passage. The lexicon reports the attribution and the landscape features the manuscript gives, while leaving the external identification open.

antipathy, war, corruption and death. He is imprisoned for contending with gold, yet exercises destructive contrary actions upon bodies: freezing the hot, burning the cold, breaking the hard and drying the moist. The imagery organizes active hostility through opposed qualities.

At 59v, scan 146, antimonial spirit is Pluto's bath and Styx's water, a deceptive agent offering life while delivering death. Proteus supplies changing forms and the sweetened poisoned cup a false exterior. At 65r, scan 157, Styx and Alpheus illustrate waters reducing bodies to liquids and dispersing seminal powers. These harmful applications must be distinguished from the earlier water that undergoes corruption so generation can follow.[176]

The mineral landscape's apparent contradictions thus have an intelligible structure. A hidden place can protect seed, imprison an immature subject or hold a destructive agent. A river can nourish, dissolve, wash or extinguish. The passage's stage and stated power supply the distinction that a general underworld label cannot.

Places to read

Manuscript 37r, 37v; scans 99, 100 The royal and underworld thrones are related through sulfur of gold and four rivers. [H001-S099; H001-S100]

Manuscript 44r, 44v, 45r; scans 115, 116, 117 Mountains and four spring-river figures represent prepared states of sulfur and mercurial water. [H001-S115; H001-S116; H001-S117]

Manuscript 50v, 51r; scans 128, 129 Alcestis's return and the continuous Virgil paraphrase express difficult restoration. [H001-S128; H001-S129]

Manuscript 57v; scan 142 The four rivers become the worst elemental qualities in the infernal hierarchy. [H001-S142]

Manuscript 59r, 59v; scans 145, 146 Pluto's bath and Styx become images of deceptive antimonial harm. [H001-S145; H001-S146]

Manuscript 65r; scan 157 Styx and Alpheus illustrate destructive dissolution and loss of seminal power. [H001-S157]

Translation in this edition

Underworld renders narrative descent or return; hell renders the explicitly infernal or punitive context. Pluto, Styx, Phlegethon, Lethe and Acheron preserve the recognizable English names without suppressing the

[176] The positive preparation account at scans 116–117 and the antimonial or corrosive accounts at scans 146–157 use related river names for different effects. The latter dispersal of seminal power should not be treated as identical with corruption ordered toward new generation.

source's local material glosses. *Bouillon infernal* is a brew of hell, keeping the image of corrupted muddy liquid.

The source's Athos in the volcanic list and Fourbas in the destructive comparison remain as read rather than being corrected through a familiar mythography. The edition also keeps the distinction between corrupted water, fixed sulfur and corrosive spirits. Their shared landscape vocabulary supports comparison but does not itself identify one modern substance.

Attested forms

Pluton

Attested: H001-S116; H001-S142; H001-S146. The underworld ruler, sulfurous seat or infernal bath according to the passage.

Phlégéton

Attested: H001-S116; H001-S117. The river or fiery landscape corresponding to sulfurous fire.

Léthé

Attested: H001-S116. The white-milk spring interpreted as bath, double spirit and white smoke.

bouillon infernal

Attested: H001-S117. Muddy water in corruption, figured through Styx or Cocytus.

quatre plus mauvaises qualités des éléments

Attested: H001-S142. The explicit adverse meaning of the four infernal rivers.

See also

Achelous, Alpheus and mutable water; Corruption, putrefaction and mortification; Solution and reduction; Demons, central spirits and infernal orders; Alcestis and the return from death; Antimony and deceptive medicine.

Vessel

The bounded place in which images become operations
vaisseau, vessel; *vaisseaux*, vessels; *tête de l'alambic*, head of the alembic

At a Glance

The word. A vessel is the receptacle in which matter is cooked, dissolved, raised, condensed and fixed. Its head, sides and bottom provide positions through which the manuscript explains mountains, clouds, maidens, dragons and flowing water.

In the manuscript. Vessels are among the practical things first taught in veiled language. Their spatial relations later let the reader locate distinct portions of the same philosophical matter and observe its changing forms.

In this edition. Vaisseau is rendered vessel. The edition preserves descriptions of wooden supports, ashes and the philosophical egg, and does not silently turn every metaphorical container into the same apparatus.

A place to read. Manuscript 23r, scan 65: Andromeda above, mercurial water below and the acting solar spirit give a clear example of a figure mapped into the vessel.

Meaning

The vessel makes the work a bounded field of relations. A substance at the head can differ from what remains below; spirits can rise along the sides, fill the enclosure or return as water. These positions are integral to the explanation. Calling several figures one philosophical subject does not make their places or states irrelevant.

The term can also designate an outer support. At 29r, scan 79, the oak and cross are interpreted as a wooden vessel half full of ashes containing the philosophical egg. That arrangement differs from the alembic's head and body, although both belong to the work's vessels. The witness does not provide enough dimensions or construction details to reconstruct an exact apparatus from the names alone.

Vessel can move between visible instrument and interpreted matter. In scan 79 the author unexpectedly calls the vessel the matter to be digested and corrupted. The lexicon records this identification locally rather than making every use a confusion or automatically correcting the noun. A receptacle, an emblematic support and the subject of digestion can overlap within this account.[177]

[177] Scan 79 calls the vessel the matter that must be digested and corrupted within an irregular rhetorical construction. The canonical translation retains the identification and explains its syntax instead of silently replacing either noun.

Use in the book

At 3v, scan 20, the attributed teacher depicts vessels, indicates degrees of heat and teaches the colors that succeed during cooking. This compact statement ties visual instruction to practical process. It also places the images under secrecy and oath: the vessel belongs to knowledge transmitted in a veiled language, rather than to an uncontextualized laboratory inventory.

The king's blood emblem at 7v, scan 28, includes a very large vessel where Sun and Moon bathe. Its later explanation treats the blood as extracted inward spirit and the bath as a means of renewing the bodies. Size and reception are part of the represented scene; they do not make it an instruction to use literal human blood.

At 16v–18r, scans 52–55, vapors raise sulfur to the top, spirits rise along the sides and mercurial water ascends and descends. The account distinguishes dissolution, during which no vapor rises, from the later filling of the vessel with vaporous spirits that resolve into water. The container enables a temporal as well as a spatial explanation: the same interior has different activity before and after the body's opening.

At 19v, scan 58, eagle brood is universal sulfur generated above. At 23r, scan 65, the white sulfur in the alembic's head becomes Andromeda attached to a rock; water at the bottom becomes her dragon. The hero acts within the prepared sulfur. The apparent landscape is therefore also an account of where the material's parts are and what can act upon them.

At 24r, scan 67, the fire-breathing bulls are vapors that must cease rising into the head. At 27v, scan 76, the vessel fills during corruption, then reveals shining matter after those vapors disperse. Its enclosure supplies the conditions for appearance and concealment throughout the sequence.

Finally, at 49r, scan 125, the lineage of Atlas and his brothers is said to enclose the secret of vessel, furnace and fire. The text moves immediately to mineral spirit, vegetative spirit and celestial fire. The claim links apparatus and natural powers without assigning each brother an explicit one-to-one apparatus identity. The entry keeps the statement's extent rather than manufacturing a diagram more exact than its wording.[178]

Places to read

Manuscript 3v; scan 20 Vessels, heat and successive colors form the initial veiled teaching. [H001-S020]

Manuscript 7v; scan 28 The emblematic bath receives blood and the Sun and Moon. [H001-S028]

[178] Scans 125–126 announce the secret of vessel, furnace and fire within the brothers' lineage. They do not explicitly allocate the three apparatus terms individually to Atlas, Hesperus and Prometheus.

Manuscript 16v, 17v, 18r; scans 52, 54, 55 Top, sides and bottom locate the changing spirits and their circulation. [H001-S052; H001-S054; H001-S055]

Manuscript 19v, 23r; scans 58, 65 Eagle brood and Andromeda are the sulfur generated or sublimed above. [H001-S058; H001-S065]

Manuscript 24r, 27v, 29r; scans 67, 76, 79 Filling with vapors, digestion and the wooden vessel containing the egg. [H001-S067; H001-S076; H001-S079]

Manuscript 49r, 49v; scans 125, 126 The genealogy of spirits is said to contain the secret of vessel, furnace and fire. [H001-S125; H001-S126]

Translation in this edition

Vessel translates *vaisseau*; alembic translates *alambic*. Their ordinary English meanings remain visible, while the local gloss states when a mountain, cross or royal bath signifies one. 'Head' keeps the source's recurrent upper region, and 'bottom' marks what remains after rising or sublimation.

The translation retains the strained syntax of scan 79's vessel–matter identification with a local note. Descriptive phrases do not become missing measurements, temperatures or construction instructions. The lexicon explains the role the instrument plays in the text, while the entry on regulated heat addresses the conditions of cooking more directly.

Attested forms

vaisseaux

Attested: H001-S020. The practical receptacles depicted in the initial teaching.

haut du vaisseau

Attested: H001-S052; H001-S058; H001-S076. The upper region associated with raised or generated sulfur.

fond du vaisseau

Attested: H001-S054; H001-S065; H001-S068. The lower region retaining mercurial water after sublimation.

vaisseau de bois à demi plein de cendres

Attested: H001-S079. The explicit oak-support interpretation containing the philosophical egg.

See also

Alembic, ascent and descent; Egg, matrix and gestation; Fire and the furnace; Coction and regulated heat; Figures, emblems and mysteries; Septenary and the book's arrangement.

Weapons, combat and the artist

The visible instruments of penetration and change
armes, arms or weapons; *épée*, sword; *massue*, club; *pique*, pike

At a Glance

The word. Weapons express powers of striking, piercing, corrupting, dissolving and fixing. The manuscript interprets particular arms through philosophical water, fire and prepared sulfurous or mercurial spirits.

In the manuscript. Hercules's club, Perseus's sword, Mercury's caduceus, Pallas's spear, Cadmus's lance, Saturn's sickle and Vulcan's axe can enter the same account of action. Their distinct narrative uses still matter.

In this edition. The edition keeps the visible object and the accompanying physical gloss together. It preserves the differences between force, armed protection and Jason's prudence instead of making every hero's method identical.

A place to read. Manuscript 10r–10v, scans 35–36: striking is directly explained as corruption and resolution into moisture, followed by the catalogue of instruments.

Meaning

The basic interpretive rule is that an instrument's action discloses a material power. A point penetrates; an edge divides; a blow corrupts or dissolves; a club can express growth through its wood; a mirror congeals by its shining sulfurous virtue. The figure gives the reader a concrete relation between agent and recipient before the author names the operation.

Weapons therefore belong to a broad family of tools, including plowshare and cross-nails. A plow opens earth, teeth bite and are sown, nails fasten a subject for digestion. They can share a dissolving or confining power without losing all differences in use. The manuscript's own explanation determines which feature is being selected.

Combat also has an order. The practitioner must be prepared, know the dangerous agent, and bring the right power to bear. Hercules, Perseus and Jason do not simply provide interchangeable images of force: strength, armor and prudence are contrasted. Their common philosophical subject has several preparations and effects.

Use in the book

At 10r, scan 35, the young man strikes his iron helmet with a wand. The author immediately says that striking in the poets means corrupting and resolving into moisture. Hercules's club, the spirit of sticky water, extends that rule. At 10v the pike, caduceus, club, sword and sharp lance are all instruments signifying corruption, striking and dissolution, belonging to philosophical water and physical fire. The account is explicit rather than an inference from an isolated symbol.

At 20r–20v, scans 59–60, Perseus requires prepared equipment before combat. Wings make volatility and sublimation visible; steel helmet and breastplate signify Mars's tincture; sword and mirror subsequently divide dissolving from congealing action. One weapon does not supply all stages. The story's precautions belong to the knowledge needed for a dangerous preparation.

At 21v–22r, scans 62–63, the author compares Hercules's relatively simple club and lion covering with Perseus's extensive armament and Jason's stratagem. Jason seeks Medea's medicine and advice. The three heroes nevertheless represent one fire or philosophical water considered under different substances and preparations. Their contrasting methods are therefore evidence of diversity within the work, not a contradiction that must be erased.[179]

At 24r, scan 67, plowshare and serpent teeth both signify mercurial water's dissolving power opening sulfurous earth. At 37v, scan 100, the king's cutlass gathers the older weapons and cross-nails under the water or celestial, generative fire. At 59r–59v, scans 145–146, the double-edged sword of an adverse spirit joins sulfur's combustibility with mercury's penetration. Here the common sharpness serves destructive rather than perfected action.

The apocalyptic figure at 76r, scan 181, bears a sword from his mouth. The manuscript gives the visible biblical attributes before defending its claim that natural figures disclose religious mysteries. At 85r–85v, scans 199–200, an angel's arrow and shield return to the earlier weapons of Perseus, Hercules, Mercury, Mars, Pallas and Cadmus. They express the penetrating natural spirit and its action in the prepared matter. The connection is asserted by the author while the scriptural and physical figures retain their respective contexts.[180]

The later armed king and riders continue this pattern: weapons make a changing balance of power visible. The figure may signal the destruction of

[179] Scan 63 explicitly makes the heroes one philosophical fire or water while distinguishing the substances and preparations under which it is considered. Their different methods are therefore part of the stated interpretation.

[180] Scan 181 gives the apocalyptic figure's attributes and scan 200 recalls the earlier heroic weapons. The manuscript asserts an interpretive correspondence; the lexicon does not claim that the source passages historically originated as laboratory descriptions.

foreign colors, the breaking of a material prison or the overcoming of a dragon. A reader should identify the stated combatants and result before assigning a power to the weapon.

Places to read

Manuscript 10r, 10v, 11r; scans 35, 36, 37 The direct rule for striking and the catalogue of dissolving instruments. [H001-S035; H001-S036; H001-S037]

Manuscript 20r, 20v, 23r, 23v; scans 59, 60, 65, 66 Perseus's prepared equipment and the complementary sword and mirror. [H001-S059; H001-S060; H001-S065; H001-S066]

Manuscript 21v, 22r; scans 62, 63 Strength, armament and prudence distinguish the three heroes' preparations. [H001-S062; H001-S063]

Manuscript 24r, 37v; scans 67, 100 Plowshare, teeth, royal cutlass and cross-nails extend the instrument family. [H001-S067; H001-S100]

Manuscript 59r, 59v; scans 145, 146 The adverse double-edged sword joins combustibility and penetration. [H001-S145; H001-S146]

Manuscript 76r, 85r, 85v; scans 181, 199, 200 Scriptural sword, arrow and shield are related to the earlier physical explanations. [H001-S181; H001-S199; H001-S200]

Translation in this edition

Arms and weapons translate *armes* according to the sentence. Sword, saber, pike, lance, cutlass, club and wand preserve the particular object rather than replacing the full catalogue with one generic weapon. Striking, piercing, opening and dissolving remain distinct verbs even when the author brings them under one operative power.

The edition likewise keeps a weapon's material specification, such as steel, iron or wood. These details often supply the interpretation: steel relates to Mars, wood to growth, and a sharp edge to penetrative action. The lexicon records the connection the source actually makes without treating every decorative feature as an independently specified ingredient.

Attested forms

corrompre et résoudre en humide

Attested: H001-S035. The author's direct explanation of striking in poetic fables.

massue d'Hercule

Attested: H001-S035; H001-S063; H001-S100. The club associated with sticky water and the hero's operative power.

la vertu dissolutrice de l'eau

Attested: H001-S067. The shared physical meaning of plowshare and serpent teeth.

un glaive tranchant des deux côtés

Attested: H001-S181. The apocalyptic figure's mouth-sword before the interpretive defense.

une flèche et d'un bouclier

Attested: H001-S200. The angel's arms linked back to preceding physical instruments.

See also

Hercules and the labours; Perseus, Minerva and the rescued maiden; Jason and the Golden Fleece; Cadmus and the dragon's teeth; Mars, Vulcan and the Cyclopes; Fire and the furnace.

Winds, Aquilon and flight

The motion and changing qualities of mercurial spirit

aquilon, north wind; *Borus*, Borus, source name for the northern wind; *notus*, Notus, southern wind; *vent*, wind

At a Glance

The word. Wind expresses vaporous, volatile and carrying power. Aquilon is the north wind whose cold mercurial water opens compact gold; southern wind imagery describes the later abundance of vapors and their resolution into water.

In the manuscript. Wings, winged horse and the wind's belly show matter made capable of ascent. The qualities attached to quicksilver change with preparation, so north and south belong to a temporal account as well as a directional contrast.

In this edition. The edition renders aquilon as north wind while retaining the source's Borus and Notus as names. It preserves the awkward changes of quality rather than harmonizing them into one stable meteorology.

A place to read. Manuscript 16v–17v, scans 52–54: north wind, two named winds and subsequent vaporous circulation receive their fullest explanations.

Meaning

Wind is a name given to a material spirit by virtue of its subtlety, motion and capacity to carry another principle. The axiom that wind bears it in its belly accompanies sulfur raised by mercurial fumes to the vessel's top. Wind is therefore neither a purely decorative breeze nor automatically ordinary moving air in every sentence. The author explicitly translates it into mercurial water and prepared spirit.

Cold and warmth belong to successive conditions. The north wind first opens the fixed and compact body, making it crude again and capable of dissolution. The later southern wind accompanies open bodies, rising spirits and clouds resolving into water. Direction makes a change of operative quality vivid; the text's sequence supplies the explanation.

Wings intensify this same capacity. Perseus's buskins and Pegasus mark sublimation and volatility, while the winged horse's speed later represents mercurial spirits called winds, vapors or clouds. The author explicitly says he is speaking of these spirits rather than horses. Speed and elevation are thus properties attributed to the philosophical subject.

Use in the book

The mountain flower at 15r, scan 49, is beaten by aquilon. At 16v, scan 52, the golden tree or branch is sulfur carried upward by mercurial fumes. The very compact gold cannot become spirit before the cold mercurial water acts upon it, dissolves it, raises it and spiritualizes it through rarefaction. The names smoke, vapor, wind and soul of bodies follow from that change.

At 17r, scan 53, Borus blows from the north and Notus from the south. Both become air or cloud and finally water, like comets resolving into golden and silver rain. Their favorable breath brings Jason's ship to harbor. The first is explained as gold's dry, hot spirit that gilds; the second as mercury's silvery, hot, moist water that tinges. The source then says quicksilver begins very cold and dry and passes through dry, moist and hot conditions. Its repeated dry state is retained rather than corrected to a neater progression.[181]

At 17v, scan 54, cold north wind clears clouds, while hot, moist south wind fills air with clouds resolving into rain and fiery atmospheric phenomena. In the material explanation, no vapor rises during dissolution because the mercurial wind is then cold. After dissolution, the vessel fills with vaporous spirits resolving periodically into water. Gold and mercury are opened, and spirits rise along the sides, first whiter than snow, then bluish and red-spotted. Their changed behavior follows the preparation.

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[181] Scan 53 says quicksilver begins cold and dry, is converted into dry, then moist, then hot. The edition retains the awkward repetition and the stage-dependent qualities rather than replacing them with a regular four-quality circuit.

At 44r–44v, scans 115–116, sulfur feeds on air, smoke and wind raised to the alembic's head, then returns below in watery form. This ties wind to the circulating nourishment of a subject that can be water, corrupted fetal matter, air or fire at different stages. The name does not abolish those changing states.

At 72r, scan 171, the contrast becomes weight and volatility. The quicksilver described as exceptionally heavy is also said to sublime at slight solar warmth and to travel on the wings of winds more swiftly than air. The wind-axiom returns. The author uses the paired properties to support his account of a subject that is body and spirit, while its claimed penetrating power remains part of his philosophical argument.

At 100v–101r, scans 234–235, Pegasus's wings become greater speed in mercurial spirits. The white horse signifies the most volatile part and air; the crowned rider makes fixed parts volatile and raises them to the vessel's head. This late explanation confirms that flight is an operative capacity. The Greek-looking etymological sequence for Pegasus remains uncertain and is preserved by facsimile rather than converted into secure linguistic proof.[182]

Places to read

Manuscript 15r, 16v; scans 49, 52 Aquilon beats the flower and cold mercurial water opens and raises compact gold. [H001-S049; H001-S052]

Manuscript 17r; scan 53 Borus and Notus, golden and silver rain, and Jason’s successful voyage. [H001-S053]

Manuscript 17v; scan 54 The contrast of dissolution with later vaporous circulation. [H001-S054]

Manuscript 44r, 44v; scans 115, 116 Wind nourishes the subject above before its watery return. [H001-S115; H001-S116]

Manuscript 72r; scan 171 Weight and asserted volatility coexist in the quicksilver argument. [H001-S171]

Manuscript 100v, 101r; scans 234, 235 Pegasus and the white horse express speed and volatilizing power. [H001-S234; H001-S235]

Translation in this edition

North wind renders aquilon where its function is clear; the distinctive Latin-derived term can remain visible in discussions of the source. Borus is not silently changed to Boreas, since the witness supplies that form. Notus renders notus as the southern wind's name.

[182] Scan 234’s Greek-looking Pegasus etymology is uncertain and retained in a facsimile detail. The secure explanatory point is the author’s explicit identification of wings with the greater speed of mercurial spirits.

Wind, vapor, smoke, cloud and spirit retain their separate words even when the source groups them. Its own account explains how they relate. The edition likewise keeps winged equipment and flight as visible images, while recording the explicit material meaning. The unstable Greek sequence at scan 234 supports the history of the witness's etymologizing, not a confident reconstruction of its Greek.

Attested forms

aquilon

Attested: H001-S049; H001-S052; H001-S053. The north wind interpreted through cold mercurial dissolution.

vent Borus

Attested: H001-S053. The manuscript's name for the wind blowing from the north.

notus

Attested: H001-S053. The southern wind named in contrast to Borus.

Le vent l'a porté dans son ventre

Attested: H001-S052. The attributed Hermetic axiom accompanying mercurial carriage of sulfur.

ailes des vents

Attested: H001-S171. The asserted swift carriage of quicksilver despite its weight.

See also

Sublimation; Water and spiritualization; Alembic, ascent and descent; Jason and the Golden Fleece; Fixation, fixity and volatility; Names, Greek glosses and etymology.

Achelous, Alpheus and mutable water

Changing forms and differing powers of dissolution

Achelous, Achelous; *Achéloüs*, Achelous; *Acheloüs*, Achelous; *Alphée*, Alpheus

At a Glance

The word. Achelous names water whose successive forms demand repeated labor. Alpheus occurs with the Styx in a comparison describing destructive dissolving waters.

In the manuscript. Achelous can be Medea's enriched mercurial fluid, matter's changing operations and colors, or the water that washes blackness from laton. The two river names do not establish one identical preparation.

In this edition. Variant spellings of Achelous receive the same English name. Their local descriptions remain distinct, especially where dissolution serves generation and where it disperses seminal power.

A place to read. Manuscript 49r, scan 125: the river's changing courses are directly explained by matter's successive operations, forms and colors.

Meaning

The mutable river offers an image of continuity through change. Achelous is not defeated once while remaining in one form: the destruction of one appearance introduces another and renews Hercules's danger. At 49r the author identifies this succession with the operations, forms and colors of matter throughout the work. The river's identity holds the sequence together while its transformations show why a single successful action is insufficient.

Its water also has definite material uses. At 24v the enriched fluid remaining after sublimation is called Achelous; at 50r–50v it is needed to wash blackness from laton or sulfur. Alpheus appears instead among waters compared with corrosive spirits at 65r. That latter passage concerns dissolution that destroys seminal powers. River imagery is shared, but the effect described decides its local sense.[183]

Use in the book

The first extended use, scan 68, joins Achelous to Medea's juice and enriched vapor: gold has been dissolved and cooked in the mercurial water remaining below. Scan 76 places Hercules's victory and the removal of a

[183] Compare the contrasting contexts of scans 68 and 157. The former describes incorporation of cooked solar substance in a medicinal water; the latter describes dispersal of seminal powers. Similar dissolving language does not justify equating their results.

milk-producing horn beside the creation of first white sulfur. These connections give the river a part in preparation and nourishment.

At 35r, scan 93, an elusive serpent's water takes several forms of earth or humors, as Achelous does. At 49r the forms become a direct interpretation of the entire operational succession. Then scan 127 requires Achelous for the difficult purification of mercury, completed by the washing described on scan 128. Water changes appearance and also acts upon what must become pure.

At 65r, scan 157, the Styx and Alpheus illustrate waters that dissolve metals and mercury, though not the sun, returning things to first matter or chaos. The paragraph's hostility to bodily life distinguishes this destructive use from corruption ordered toward new generation. Finally, at 105v, scan 244, Achelous returns as the chemists' sea, the dissolution and resolution of matter, repeatedly changing form and demanding vigorous labor.

Places to read

Manuscript 24v and 27v; scans 68 and 76 Enriched mercurial fluid, the river's defeat and its milk-producing horn. [H001-S068; H001-S076]

Manuscript 49r–50v; scans 125, 127–128 Changing operations and colors, then the washing of blackness from laton. [H001-S125; H001-S127; H001-S128]

Manuscript 65r; scan 157 Alpheus and Styx illustrate corrosive dissolution that disperses generative powers. [H001-S157]

Manuscript 105v; scan 244 Achelous is the chemists' sea and perpetually renewed struggle with changing matter. [H001-S244]

Translation in this edition

Achelous renders the witness's several spellings without changing their referent. Alpheus renders *Alphée*. 'Forms' preserves *formes* whether the sentence concerns appearances, material states or successive operations. The entry follows the author's own distinctions instead of converting these river names into modern chemical synonyms.

Attested forms

fleuve d’Achelous

Attested: H001-S068. A name for enriched mercurial water associated with Medea's juice. Lemma: Achelous.

Achéloüs

Attested: H001-S125; H001-S244. The changing river interpreted through material operations and successive appearances. Lemma: Achéloüs; forme.

différentes formes

Attested: H001-S125. The changing river interpreted through material operations and successive appearances. Lemma: Achéloüs; forme.

eaux du Styx ou de l'Alphée

Attested: H001-S157. A comparison for destructive dissolving powers in the discussion of corrosive spirits. Lemma: Styx; Alphée.

See also

Hercules and the labours; Medea and medicinal art; Water and spiritualization; Solution and reduction; Separation, washing and purification.

Alcestis and the return from death

Mercurial water recalled to a better life
Alceste, Alcestis; *Admète*, Admetus

At a Glance

The word. Alcestis is the wife of Admetus who dies in his place and is brought back by Hercules. The manuscript explicitly calls her mercurial water and her husband sulfur.

In the manuscript. Her return accompanies the final conversion of white sulfur into red, the end of destructive combat, and the promise of a new and better life for the matter.

In this edition. The edition uses Alcestis for Alceste and Admetus for Admète. It retains the personal sacrifice and prison imagery through which the author explains the material change.

A place to read. Manuscript 50v, scan 128: the entire local interpretation names wife, husband, death and return.

Meaning

Alcestis expresses the connection of two principles through substituted death and restored life. Her husband's sulfur lives at the cost of her mercurial water's death; Hercules then recalls her from the prisons of death and hell. The passage's own identification makes the story an account of transformation within the work. It preserves the relation of wife and husband while explaining what each represents.

The return is more than recovery of the starting condition. The author calls it another, new and better life and places it after white sulfur becomes red. The value of the image lies in passage through an irreversible trial toward completion. It is therefore related to the manuscript's recurring language of resurrection without becoming, merely by that relation, an identification of Alcestis with Christ or a sacrament.[184]

Use in the book

The episode occurs at the close of the dedicated explanation of Hercules's labors. The pure spirit has had to be separated and laton's blackness washed away. The final combat converts white sulfur into red; thereafter remain profound repose and perfect joy. Hercules has killed the eagle consuming Prometheus's renewed liver and brought Alcestis back after defeating the underworld's monsters. The sequence makes her restored life a positive image of a completed victory.

The author explains that she accepted death to free her husband and extend his life, then writes: 'Alcestis is our mercurial water'. Her husband is immediately glossed as sulfur. No independent inquiry is needed to establish those two meanings: they are explicit in the witness. What requires attention is the relationship, since neither a detached definition of water nor one of sulfur conveys the substituted death and subsequent restoration.

The passage ends by introducing Virgil's saying about easy descent into the underworld and difficult return. That literary transition generalizes the problem of re-emergence. It belongs to the continuous exposition, rather than a second definition of Alcestis. Read the following unit with scan 128 to preserve the quotation's full contrast.

Places to read

Manuscript 50v; scan 128 Alcestis and Admetus are directly glossed as mercurial water and sulfur in the conclusion of Hercules's labors. [H001-S128]

Translation in this edition

'Underworld' renders the narrative descent, while 'death and hell' preserves the intensified prison phrase in the explicit material interpretation. The translation keeps 'new and better life' because the point is renewed perfection after the operation, not a simple return to the previous state. The name itself remains a person within the story even when her material referent is stated.

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[184] Scan 128 explicitly identifies Alcestis with mercurial water and her husband with sulfur. The source's broader parallels between material renewal and Christian resurrection do not authorize adding a more specific theological identity to this particular sentence.

Attested forms

Alceste

Attested: H001-S128. The source's explicit relation of wife and husband to mercurial water and sulfur, followed by her recall from death. Lemma: Alceste; eau; soufre.

eau mercurielle

Attested: H001-S128. The source's explicit relation of wife and husband to mercurial water and sulfur, followed by her recall from death. Lemma: Alceste; eau; soufre.

son mari

Attested: H001-S128. The source's explicit relation of wife and husband to mercurial water and sulfur, followed by her recall from death. Lemma: Alceste; eau; soufre.

son soufre

Attested: H001-S128. The source's explicit relation of wife and husband to mercurial water and sulfur, followed by her recall from death. Lemma: Alceste; eau; soufre.

See also

Hercules and the labours; Resurrection; Corruption, putrefaction and mortification; Whitening, reddening and imbibition; Conjunction, marriage and Rebis.

Atlas, Prometheus and celestial fire

A genealogy of spirits and the removal of destructive action
Atlas, Atlas; *Prométhée*, Prometheus; *Hespérus*, Hesperus

At a Glance

The word. Atlas, Hesperus and Prometheus are presented as brothers whose lineage encloses the secret of vessel, furnace and fire. They are glossed respectively as the greatest mineral spirit, vegetative spirit and celestial fire.

In the manuscript. Their family expresses a multiplicity of fires underlying corruption. Prometheus also appears as the victim of a devouring eagle that Hercules must kill at the work's completion.

In this edition. The witness's genealogy and name Japeth are retained. Prometheus's liver and the eagle remain concrete images where the author interprets their material force.

A place to read. Manuscript 49r–49v, scans 125–126: the lineage and three explicit identifications are stated.

Meaning

This genealogy connects kinds of spirit with the instruments and conditions of the work. The source announces vessel, furnace and fire, then names mineral spirit, vegetative spirit and celestial fire. It does not explicitly allocate one brother to each of the three apparatus nouns in a one-to-one table. Its secure claim is that their lineage contains the secret and that a multiplicity of fires produces universal corruption.[185]

Prometheus has a second relation to corruption. His repeatedly renewed liver is consumed by an eagle, while Hercules's killing of that eagle belongs to final completion. The victim's renewal makes the destructive action recurrent; the victory ends it. At 60v the eagle is explicitly raw quicksilver, hostile to lead. The narrative carries an account of activity that returns until an overcoming power arrests it.

Use in the book

At 49r, scan 125, Atlas is named the son of Japeth, himself the son of Heaven and Earth. The sentence continues at 49v with the nymph Asia and the birth of Atlas, Hesperus and Prometheus. The author immediately supplies the mineral, vegetative and celestial glosses. The explanation then moves to universal corruption, placing the lineage inside the account of how material principles lose and receive life.

At 50v, scan 128, Hercules has killed the eagle devouring the ever-renewing liver of Prometheus bound upon the Caucasus. This stands beside conversion of white sulfur to red and the return of Alcestis. At 60v, scan 148, the eagle is raw quicksilver in the discussion of destructive spirits. At 64r, scan 155, the liver-eating image reappears amid deadly powers composed of quicksilver, sulfur and vitriol. The local material explanation, not a general biography of Prometheus, gives each recurrence its place.

Places to read

Manuscript 49r–49v; scans 125–126 The lineage encloses vessel, furnace and fire, and the brothers receive their explicit spiritual meanings. [H001-S125; H001-S126]

Manuscript 50v; scan 128 Hercules ends the eagle's destructive action in the account of final completion. [H001-S128]

Manuscript 60v; scan 148 The eagle is explicitly interpreted as raw quicksilver hostile to lead. [H001-S148]

Manuscript 64r; scan 155 Prometheus's devoured liver returns in the description of infernal and pernicious powers. [H001-S155]

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[185] Scans 125–126 state the three apparatus terms and the three brothers' glosses, but do not expressly say Atlas equals vessel, Hesperus equals furnace and Prometheus equals fire. The entry leaves that tempting extra correspondence unstated.

Translation in this edition

Atlas, Hesperus and Prometheus are recognizable English forms of the witness's names. Japeth remains its spelling rather than becoming a silently corrected Iapetus. *Esprit minéral*, *esprit végétatif* and *feu céleste* remain mineral spirit, vegetative spirit and celestial fire. These phrases state differences in the manuscript's natural philosophy; they are not replaced by modern physical substances.

Attested forms

Atlas

Attested: H001-S125; H001-S126. The source's genealogy and explicitly glossed mineral, vegetative and celestial powers. Lemma: Atlas; Japeth; Hespérus; Prométhée.

Japeth

Attested: H001-S125. The source's genealogy and explicitly glossed mineral, vegetative and celestial powers. Lemma: Atlas; Japeth; Hespérus; Prométhée.

Hespérus

Attested: H001-S126. The source's genealogy and explicitly glossed mineral, vegetative and celestial powers. Lemma: Atlas; Japeth; Hespérus; Prométhée.

Prométhée

Attested: H001-S126. The source's genealogy and explicitly glossed mineral, vegetative and celestial powers. Lemma: Atlas; Japeth; Hespérus; Prométhée.

foie renaissant de Prométhée

Attested: H001-S128; H001-S148. The renewing victim of the devouring eagle, which is raw quicksilver in scan 148. Lemma: foie; Prométhée.

See also

Hercules and the labours; Fire and the furnace; Vessel; Eagle and lion; Punishment, desire and restless motion.

Cadmus and the dragon's teeth

Dissolving water, sown sulfur and elemental conflict

Cadmus, Cadmus; *dents du serpent*, serpent's teeth; *dragon de Lerne*, dragon of Lerna, the source's identification

At a Glance

The word. Cadmus is the armed opponent of a dragon whose teeth can be sown. The manuscript associates his lance and the teeth with dissolving power, and later identifies the teeth with sublimed sulfur.

In the manuscript. The Cadmus episode crosses into Jason's trial, the serpent fastened to an oak, and the death and cleansing of philosophical laton. Seven companions swallowed by the dragon become the seven metals.

In this edition. The names Cadmus, Argenor and Lerna follow the witness. The entry distinguishes the teeth's local meanings rather than replacing them with a single standardized equivalent.

A place to read. Manuscript 24r and 27v–28v, scans 67 and 76–78: sowing, dissolution, sulfur and the armed crop are interpreted in sequence.

Meaning

The serpent's teeth join violence and generation. A tooth pierces and consumes; sown teeth behave as seed. The author uses both features. At 24r, scan 67, plowshare and teeth mean the water's dissolving power, which opens and tears the sulfurous earth. At 27v, scan 76, the teeth are the sulfur sublimed into the upper vessel, to be sown with the remaining mercurial fluid. These glosses describe different relations in one operation: the power that opens matter and the prepared substance brought into union with another.

The story's military continuation carries the same duality. The sown teeth generate soldiers who fight one another; the soldiers signify vapors or parts of the elements. Their conflict ends as they coagulate and fix in white sulfur. An appearance of new life is therefore followed by mutual destruction, while the result is a stable product. The source's generation proceeds through corruption, and the teeth make that proposition visible.

Cadmus's own weapon has a more general use. Along with Hercules's club, Perseus's sword, Pallas's pike and Mercury's caduceus, it signifies the power of philosophical water and physical fire to strike, corrupt and dissolve. The entry's narrower sowing episode belongs within that larger interpretation of tools and arms.

Use in the book

At 10v, scan 36, Cadmus receives a lance with a sharp steel point. The surrounding catalogue interprets all the heroes' instruments by their power

to dissolve. At 20v, scan 60, the teeth of his serpent become part of Jason's trial, kept by Minerva for the dangerous sowing. The author moves from one hero to another because the material subject, rather than a continuous mythographic narrative, governs the exposition.

The direct interpretation follows at 24r. Mars's earth is the sulfur to be opened; the mercurial water that remains is the means of corrupting and tearing it. The teeth and plowshare share that dissolving action. At 27v the sulfur is already sublimed above, and its union with the fluid enriched by the solar viper is required for further corruption and generation. The teeth are not merely a sign of danger: they also bear the seed-like part of the work.

A related exposition at 25v–26v, scans 72 and 74, associates Cadmus with the serpent pierced in the throat and fixed to an oak, then returns to the serpent crucified with two nails. Its blue back and variegated belly express the colors of the philosophers' copper or laton. This material is volatile gold or silver not yet ripe. It must be cleansed by repeated digestions and mercurial imbibitions until blackness, venom and foul smell give way to shining fixed sulfur. The serpent's death thus has a precise relation to preparation and purification.[186]

At 28r–28v, scans 77–78, the sown teeth become a troop confronting Jason. Their mutual combat is the opposition of active and passive elemental qualities. The stone thrown among them points toward the fixation that arrests those actions. At 29r, scan 79, the old oak and oak cross are explained as a wooden vessel half full of ashes containing the philosophical egg. The emblem links the slain serpent to the sustained heat and digestion of the matter, including an explicitly stronger fire at the preparation's beginning.

The later account of destructive spirits at 60v, scan 148, gives the dragon another emphasis. It is born in cold, muddy water and has swallowed Cadmus's seven companions, 'who are the seven metals'. The eagle of Prometheus, raw quicksilver, follows in the same account. Here the episode describes hostile resistance to germinative action. Its position matters: the author is not merely repeating the earlier account of teeth, but selecting the devouring dragon to express a different destructive relation.

The manuscript names this creature the dragon of Lerna and gives Cadmus's father as Argenor. Those are recorded facts about this witness. The explanation remains intelligible without silently revising its proper names to a reconstructed standard version. The change from serpent to dragon likewise follows the local sentence and does not by itself establish two different substances.[187]

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[186] The clause about the dragon's pierced throat begins on scan 72 and continues across the intervening source passage. The later scan 74 starts with a continuation before describing the nailed, colored serpent. Read the continuous edition rather than treating isolated search excerpts as complete sentences.

Places to read

Manuscript 10v; scan 36 Cadmus's sharp lance belongs to the catalogue of dissolving instruments. [H001-S036]

Manuscript 20v and 24r; scans 60 and 67 The teeth enter Jason's trial and are glossed with the plowshare as dissolving power. [H001-S060; H001-S067]

Manuscript 25v–26v; scans 72 and 74 Cadmus's dragon and the nailed serpent lead to the account of immature laton and repeated cleansing. [H001-S072; H001-S074]

Manuscript 27v–28v; scans 76–78 Sublimed sulfur is sown; the resulting soldiers express elemental conflict ending in fixation. [H001-S076; H001-S077; H001-S078]

Manuscript 29r; scan 79 The oak support is interpreted as the wooden vessel holding the philosophical egg and ashes. [H001-S079]

Manuscript 60v; scan 148 The dragon's seven swallowed companions are explicitly identified with the seven metals. [H001-S148]

Historical parallels

Ovid's *Metamorphoses* 3.88–130 provides a close narrative comparison for the dragon fixed through its neck against an oak, Minerva's command to sow its teeth, and the armed men who fight one another. This helps distinguish the shared story from the manuscript's interpretations of water, sulfur, laton and elemental qualities. Ovid's account names Cadmus as Agenor's son; the witness here has Argenor.[188]

Translation in this edition

The edition retains Cadmus and uses Lerna for *Lerne*, while recording that this is the source's identification. *Dents* remains teeth, whether its local gloss is dissolving water or sublimed sulfur. *Semer* remains sow, preserving the agricultural action that permits the image to move from piercing to generation. The source's *soc* is plowshare and *pique* pike or lance according to the object described.

The related words *corrompre*, *ouvrir* and *déchirer* remain corrupt, open and tear apart. Their force should not be softened into a vague preparation, since the manuscript needs destruction to explain generation. Conversely,

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[187] The readings Lerne at scans 72 and 148 and Argenor at scan 72 are retained in the canonical transcription. The lexicon distinguishes source forms from historical comparisons; it does not correct the facing text through its explanatory prose.

[188] Ovid, Metamorphoses 3.88–130; compare 3.3–5 for Agenor. The oak, sowing and armed crop are verified narrative parallels. No direct dependence of this witness on Ovid's wording is established.

'soldiers' and 'combat' do not license a literal military interpretation after the author has named their elemental meaning. The lexical form remains visible while the exposition states its function.

Attested forms

Cadmus

Attested: H001-S060; H001-S067. The source attaches the sown teeth to Cadmus and places them within Jason's trial. Lemma: Cadmus; dent.

dents du serpent, de Cadmus

Attested: H001-S060. The source attaches the sown teeth to Cadmus and places them within Jason's trial. Lemma: Cadmus; dent.

dents du serpent

Attested: H001-S076; H001-S077. The sulfur sublimed above and subsequently sown; the armed crop is explained on scan 78. Lemma: dent; serpent; dragon.

dents du Dragon

Attested: H001-S077. The sulfur sublimed above and subsequently sown; the armed crop is explained on scan 78. Lemma: dent; serpent; dragon.

dragon de Lerne

Attested: H001-S072; H001-S148. The witness's dragon-name; the later passage interprets its seven victims as the seven metals. Lemma: dragon; compagnon.

sept compagnons de Cadmus

Attested: H001-S148. The witness's dragon-name; the later passage interprets its seven victims as the seven metals. Lemma: dragon; compagnon.

chêne

Attested: H001-S079. The serpent's oak support, directly explained as the wooden vessel containing ashes and the philosophical egg. Lemma: chêne; croix.

croix de bois de chêne

Attested: H001-S079. The serpent's oak support, directly explained as the wooden vessel containing ashes and the philosophical egg. Lemma: chêne; croix.

See also

Jason and the Golden Fleece; Dragon and serpent; Laton; Moses, the brazen serpent and the oak cross; Egg, matrix and gestation; Weapons, combat and the artist.

Hercules and the labours

Strength, purification and successive operations
Hercule, Hercules; *travaux*, labors; *massue*, club

At a Glance

The word. Hercules is the conquering solar or sulfurous spirit whose labors represent the work's difficult operations. His enemies express volatile powers, impure substances, changing colors and obstacles to fixation.

In the manuscript. A dedicated 'short and physical explanation' unfolds the cradle serpents, lion, Hydra, boar, birds, stag, horses, Antaeus and other combats as transformations of matter. The final victory leads from white sulfur to red and from restless labor to repose.

In this edition. The source's order, numbering and combined episodes are retained. They are an operational sequence constructed by this witness, rather than an imposed canonical list of twelve labors.

A place to read. Manuscript 46v–50v, scans 120–128: the dedicated exposition connects the hero's equipment and victories with preparation, purification and completion.

Meaning

Hercules gives strenuous action a recognizable person. At 47r, scan 121, the solar spirit is 'the true Hercules'; the red or reddish sandy earth is its cloak, and the powerful vegetable water drawn from that earth is its club. The agent, its covering and its instrument are differentiated within one figure. Strength is therefore materially conditioned: the solar spirit needs what clothes it and supplies its operative power.

His labor is not merely force applied to a resistant object. The author uses different episodes for separation, sublimation, conflict of qualities and purification. Some enemies must be lifted, others arrested, others cleansed away or made to destroy one another. The correct mode of victory determines the operation. This makes the sequence a guide to discrimination as much as an image of exertion.

The victorious figure can also name a fixing spirit. At 45v, scan 118, Hercules, Perseus and Jupiter are the fixed sulfurous spirit that coagulates and overcomes everything. That identity must be read with the particular operation in view. It does not make every monster the same material in the same state, and the manuscript repeatedly locates changed effects within different preparations.

Use in the book

The dedicated exposition begins at 46v with the serpents sent by Juno into Hercules's cradle. They signify what the practitioner must first undertake: mortification of mercurial or vitriolic serpent through sublimation. As in the caduceus, the serpents devour and strangle one another. Removing their venom makes possible sovereign medicine and theriac. The earliest combat thus introduces the reciprocal death of active principles and the medicinal value of purification.

The Nemean lion supplies the hero's red covering. At 47r the Hydra's multiplying heads then express mercury, the seven metals and the changing colors of the work. Torch and iron weapon signify fire and sulfur of Mars. The source does not leave the reader with a merely visual resemblance between heads and multiplicity; it says what must overcome that multiplicity and why the operation is dangerous.

The boar at 47v is the philosophers' dissolving vinegar. Its destruction of Adonis becomes action upon Venus's sulfur; bringing it to the king introduces the living, fixed sulfur. The next episode turns Stymphalian birds into vapors fluttering through the vessel during corruption, obscuring the Sun until fixing spirits, figured as arrows, coagulate them. Several distinct motions therefore belong beneath the general language of combat.

At 48r the stag's golden antlers express an aurific spirit whose volatility lets it escape even more readily than volatile mercury. Hercules's pursuit arrests it. Diomedes's four horses signify elemental faculties and qualities feeding upon metallic spirits. At 48v Antaeus's renewed strength from touching earth becomes fixed gold sulfur's attachment to its mother. Raising him into air means subliming the subject to the alembic's head and reducing it to quintessence. The least bloody victory is among the greatest because it requires a precise removal from the sustaining ground.

Achelous at 49r supplies successive forms, courses and colors. The threefold monsters at 49v lead to a difficult statement about reciprocal generation and corruption of sulfur, mercury and salt. The text announces a triple substance but gives an ambiguously coordinated list, which the edition retains.[189] At 50r the Centaur represents a participation in pure and impure natures; the cleaning of Augeas's stables requires separation of the pure spirit from black, moist, corruptible substances. Achelous becomes the washing agent needed to complete that labor.

The conclusion at 50v, scan 128, names the final combat: white sulfur becomes red, followed by 'profound repose and perfect joy'. Hercules defeats Cygnus even after the change into a white bird, kills Prometheus's devouring eagle, and returns Alcestis from the underworld. The episodes

[189] Scan 126 announces a triple substance but reads 'water or sulfur, salt or mercury'. The entry does not turn that ambiguous coordination into a standardized three-principle formula; the reciprocal life and death in the next sentence remain the secure interpretive point.

gather the removal of destructive action and the restoration of mercurial water to a new life. Repose is earned through completed transformation, not simply the hero's exhaustion.

The manuscript's list includes a jump to item seven after the horses and places additional episodes between numbered items. The boar is also made the killer of Adonis, and Augeas's stables are emptied in three days. The lexicon preserves these local facts because they belong to the witness's explanatory arrangement.[190]

Places to read

Manuscript 22r–22v; scans 63–64 The three heroes are joined under one philosophical agent; Hercules's lion covering and wooden club explain his strength. [H001-S063; H001-S064]

Manuscript 46v–47r; scans 120–121 The dedicated exposition begins with cradle serpents, red lion and Hydra. [H001-S120b; H001-S121]

Manuscript 47v–48r; scans 122–123 Boar, birds, stag and horses explain dissolution, vapors, volatility and elemental qualities. [H001-S122; H001-S123]

Manuscript 48v–49r; scans 124–125 Antaeus explains sublimation; Achelous explains successive forms and colors. [H001-S124; H001-S125]

Manuscript 49v–50r; scans 126–127 Threefold monsters and Augeas's stables lead to reciprocal corruption and purification. [H001-S126; H001-S127]

Manuscript 50v; scan 128 The white-to-red conclusion brings repose and the return of Alcestis to life. [H001-S128]

Translation in this edition

Travaux becomes labors where it refers to Hercules's named feats; *travail* can remain labor or work in the operational explanation. *Hercule* is Hercules, while the headings and local numbering follow the manuscript. *Végétal* in the powerful water concerns nature's productive action and is retained as vegetable; it does not by itself identify a plant-derived extract.

Anthée in the victory over the earth-born giant is rendered Antaeus because the episode identifies the intended figure. Other unusual names, including Enyée and Menelas, remain as the source gives them. The expression 'true Hercules' signals an explicit material identification, while 'our Hercules' can carry the acting principle through later applications. The

[190] The printed numbering and episodes are those of scans 120–128. They are not silently supplied with missing numbers, reordered into another mythographic sequence, or adjusted to a different duration for Augeas's cleaning.

entry gives those phrases their local force without constructing an independent allegorical system.

Attested forms

travaux d'Hercule

Attested: H001-S120b. The heading identifies the numbered explanation as a physical and Hermetic reading of the labors. Lemma: travail; Hercule.

sens hermétique philosophique

Attested: H001-S120b. The heading identifies the numbered explanation as a physical and Hermetic reading of the labors. Lemma: travail; Hercule.

véritable Hercule

Attested: H001-S121. Solar spirit and the powerful water drawn from its red earth covering. Lemma: Hercule; massue.

massue

Attested: H001-S121. Solar spirit and the powerful water drawn from its red earth covering. Lemma: Hercule; massue.

Anthée

Attested: H001-S124. The earth-born opponent interpreted through fixed gold sulfur and sublimation. Lemma: Anthée; soufre.

soufre d'or fixe

Attested: H001-S124. The earth-born opponent interpreted through fixed gold sulfur and sublimation. Lemma: Anthée; soufre.

travail d'Hercule

Attested: H001-S128. Necessary final labor and the repose following conversion of white sulfur into red. Lemma: travail; repos.

profond repos

Attested: H001-S128. Necessary final labor and the repose following conversion of white sulfur into red. Lemma: travail; repos.

See also

Weapons, combat and the artist; Eagle and lion; Colors and chromatic change; Achelous, Alpheus and mutable water; Atlas, Prometheus and celestial fire; Alcestis and the return from death.

Prudent preparation and the permanent treasure
Jason, Jason; *Toison d'or*, Golden Fleece; *troupe*, company or troop

At a Glance

The word. Jason is the prince who wins the Golden Fleece with Medea's aid. In the material explanation he represents a sulfurous and mercurial spirit; the Fleece is the fixed and permanent matter called the philosophers' stone.

In the manuscript. His voyage, bulls, plowing, sown teeth and hostile soldiers form an account of preparation, volatile conflict and fixation. His prudence is as significant as another hero's weapon.

In this edition. The Fleece is capitalized as the recurring legendary treasure. The edition preserves the manuscript's separate uses of Jason as an agent, an example of prudence, and a name within later composite images.

A place to read. Manuscript 23v–24r, scans 66–67: the author defines Jason's spirit, names the Fleece as fixed matter and explains the bulls and plowshare.

Meaning

The Golden Fleece is the prize of an accomplished transformation. At 23v, scan 66, its meaning is stated alongside the philosophers' stone: spirits are joined in an eternal marriage so that they become fixed and permanent matter. The name does more than praise gold. It presents possession as the end of a difficult undertaking and gathers knowledge, skill, resistance and success into a single memorable figure.

Jason himself is distinguished from his prize. He is a spirit similar to the preceding sulfurous and mercurial spirit but different in nature and effect, as fixed as the other is volatile. The victor and victory are related without being identical grammatical objects. Elsewhere he stands with Hercules and Perseus as one philosophical fire or water considered through different substances and preparations. The reader must follow the stated stage rather than treating a heroic name as an unchanging material label.

The Fleece also broadens into the value and use of the completed treasure. It promises health and extraordinary material powers, but possession creates duties. The successful artist at 79v, scan 188, receives it as a treasure God grants. The image thus moves from the process of obtaining a subject to the ethical question of what its possessor should do with it.[191]

[191] The thought at scan 188 continues onto scan 189a, where the artist is warned about buying offices and instructed toward charity. Consult the dedicated entry on the artist's duties for that continuation; the Fleece here marks the possession that makes the question urgent.

Use in the book

Jason's ship first enters the discussion of winds at 17r, scan 53. Favorable breath carries it to harbor; the two winds are explained through gold's dry, hot spirit and mercury's silvery water. Successful arrival becomes a figure of material passage through altered qualities. This early use prepares a reader to understand the voyage within the author's account of a philosophical subject rather than as geographical travel.

At 20v–21r the Fleece joins the explanation of Perseus's fixing power. Jason must yoke bulls, plow Mars's earth and sow the serpent's teeth. Medea helps him avoid the bulls' breath and overcome the vigilant dragon. At 21v, scan 62, the author emphasizes his stratagem, advice and prudence. The contrast gives the undertaking a practical intelligence: an agent is effective through preparation and appropriate assistance, not merely through violent strength.

The direct exposition at 23v calls the prize 'a fixed and permanent matter'. Minerva and Medea are required because joining the spirits needs extreme skill. The bulls at 24r are vapors rising in corruption; the work continues until their rise ceases. Plowing opens the sulfurous earth by the remaining mercurial water, and the teeth signify dissolving power. The account deliberately transfers an agricultural and military story into conditions within the vessel.

At 28r–28v, scans 77–78, the sown teeth become a troop of soldiers. They stand for vapors or elemental parts that fight until fixed as stone. Jason's thrown stone turns their violence against themselves. The explanation states that active elemental qualities continue acting on passive ones until coagulation as white sulfur. Here the stone is the means or image of ending conflict, whereas the Golden Fleece names the attained permanent treasure. The related images should not erase this difference in their roles.

Later the Fleece appears as a sought treasure in the interpretation of rich purple clothing at 87r, scan 205. At 127r, scan 289, it is declared more precious than jewels, gold and silver because its possessor can multiply crystal into precious stones and imperfect metals into gold or silver. These are the author's claims about perfected matter. The account links the treasure to the true Lion, promised land, river of life and tree of life, extending the heroic prize into Christian images of completion.

The name can also occur in a morally or narratively difficult setting. Scan 98 places Jason's cutting of Apsyrtus among acts of cruelty used to introduce the blood emblem; scan 228 joins him with the Hesperides' dragon. Neither occurrence supplies a reason to revise the local witness. They demonstrate how an author reuses names and episodes for selected features rather than maintaining a continuous heroic biography.

Places to read

Manuscript 17r; scan 53 Jason's vessel reaches harbor under winds explained through gold and mercury. [H001-S053]

Manuscript 20v–21v; scans 60–62 The tasks and Medea's help introduce Jason's dependence on prudence and stratagem. [H001-S060; H001-S061; H001-S062]

Manuscript 23v–24r; scans 66–67 Jason, permanent matter, the Fleece, vapors and plowing receive direct explanations. [H001-S066; H001-S067]

Manuscript 28r–28v; scans 77–78 The dragon's teeth and self-destroying soldiers are explained by elemental conflict ending in fixation. [H001-S077; H001-S078]

Manuscript 79v; scan 188 Possession of the Fleece becomes the beginning of the successful artist's obligations. [H001-S188]

Manuscript 127r; scan 289 The Fleece's exceptional value is expressed through claimed powers of multiplication and transmutation. [H001-S289]

Historical parallels

Ovid's *Metamorphoses* 7.100–158 joins the fire-breathing bulls, plowing, serpent's teeth, earth-born warriors and sleep of the guardian dragon. That sequence helps identify the narrative material being interpreted. The manuscript's elemental conflict and permanent sulfur are its own explanatory register, not meanings that the comparison proves Ovid intended.[192]

Translation in this edition

Toison d'or is Golden Fleece throughout, preserving a recognizable recurring prize. *Troupe de Jason* is Jason's company; its surrounding explanation is about the spirits and operations, so it should not be expanded into a catalogue of Argonauts that the witness does not give. *Industrie* here is skill, and *artifice* stratagem, expressing purposeful practice rather than industrial manufacture or mere deception.

The translation keeps 'marriage compact', 'fixed' and 'permanent' together at scan 66 because their relation defines the Fleece locally. The later language of possession and multiplication is retained as the manuscript's assertion, with its religious and ethical setting. A reader should consult the corresponding entries on medicine, fixation and the artist's duties for those distinct aspects of the treasure.

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[192] Ovid, Metamorphoses 7.100–158. Narrative comparison only. The elemental and alchemical definitions are expressly supplied by the manuscript's exposition, especially scans 66–78.

Attested forms

Jason

Attested: H001-S053; H001-S060; H001-S066. The voyaging prince and the spirit whose preparation is unfolded through the Fleece story. Lemma: Jason.

prince Jason

Attested: H001-S053; H001-S060. The voyaging prince and the spirit whose preparation is unfolded through the Fleece story. Lemma: Jason.

Toison d'or

Attested: H001-S066; H001-S188; H001-S289. Fixed, permanent matter; later the completed treasure and its claimed extraordinary value. Lemma: toison.

prudence de Jason

Attested: H001-S063. Prudent assistance and the company interpreted by the author, rather than a full catalogue of the hero's companions. Lemma: prudence; troupe.

troupe de Jason

Attested: H001-S066. Prudent assistance and the company interpreted by the author, rather than a full catalogue of the hero's companions. Lemma: prudence; troupe.

See also

Medea and medicinal art; Perseus, Minerva and the rescued maiden; Cadmus and the dragon's teeth; Stone, elixir and medicine; Fixation, fixity and volatility; Charity, treasure and the artist's duties.

Jupiter, Juno and celestial order

Paternal air, ordering powers and mythic conflict
Jupiter, Jupiter; *Junon*, Juno; *foudre*, thunderbolt

At a Glance

The word. Jupiter names a celestial father and ordering power, associated with pure air and, in the metallic correspondences, tin. Juno appears as the sender of Hercules's serpents and the figure replaced by a cloud in Ixion's union.

In the manuscript. The figures explain Mercury's origin, Pallas's birth, celestial impressions, and the relations among pure and impure material

natures. Jupiter can also join the victorious sulfurous spirit that overcomes monsters.

In this edition. The edition retains the manuscript's genealogies and combinations rather than imposing one consistent mythological family tree on every passage.

A place to read. Manuscript 33r–34r, scans 89–91: pure air explains Jupiter as Mercury's father, while Mercury's excessive terrestrial fire prevents reception of his impression.

Meaning

Jupiter gives a personal form to elevated origin and governing action. In the Mercury exposition his fatherhood is explained by the purest substance of air and the gods' serene dwelling above disturbances. His thunderbolt and scepter express powers that Mercury seeks but cannot simply seize. The celestial relation therefore involves fitness to receive an impression, not only physical distance from the ground.

Juno contributes different relations to this explanatory practice. The serpents she sends to the infant Hercules become mutually destructive mercurial and vitriolic principles. The cloud substituted for her beside Ixion becomes the Centaurs' divided nature. She is not explicitly assigned one universal material equivalent in these passages. Her narrative position supplies the particular relation that the author wants to explain.

The manuscript also limits the theological use of Jupiter's name. At 52r, scan 131, it recalls the saying that everything was full of Jupiter, then says that the ancients took the figure for the thing itself and did not recognize the Creator. The created image and the creating divinity must remain distinct. This qualification matters wherever the planetary god is used to express a real natural power.[193]

Use in the book

The early weapons catalogue at 10v, scan 36, says Vulcan caused Mercury and Pallas to emerge from Jupiter's head by striking it. The manuscript's grouping is retained, although the action's immediate purpose is to explain striking as corruption and dissolution. Juno's cradle serpents follow, demonstrating the opposed powers of mercury and sulfur rather than a family quarrel alone.

At 32r Mercury would steal Jupiter's thunderbolt and scepter. At 33r his fatherhood is explained by pure air, while the author's mother-name for Mercury is matter. At 34r the attempted theft is checked: Mercury is swollen with a fire too terrestrial and thick to receive Jupiter's impression. The comparison distinguishes the first mixtures in the heavens from

[193] Scan 131 expressly criticizes taking the figure for the thing itself. The natural or celestial meaning of Jupiter's name is therefore not an unqualified identification of the created power with the Creator.

operations in the earth's center. Both are called meteorizing, but their relation depends on a suitable recipient.

Pallas's birth returns at 43r, scan 113. The goddess is sulfur or earth conceived in Jupiter's brain, directly explained as the belly or vapor of mercury and the head of the alembic. Her origin is solar and vitriolic sulfur united through mercury. The celestial father-image and the vessel's upper region cooperate in one explanation; the passage should not be expanded into an assertion that all celestial air is literally alembic vapor.

At 45v, scan 118, Jupiter's thunderbolt represses Typhon and sends him into Etna. The author identifies Hercules, Perseus and Jupiter as the fixed spirit of sulfur that coagulates and fixes everything. The god here carries the victorious agent's force, as the other heroes do. In the dedicated Hercules section Juno's serpents signify first mortification, while at 50r, scan 127, Ixion's cloud and the Centaurs explain bodies participating in pure and impure natures. The useful interpretation depends on purification by Hercules.

The hierarchy at 55r, scan 137, gives Jupiter's fourth sphere the functions and organs of vital, animal, sensory and nutritive spirits and respiration, constituting accidental form. Scan 140 begins the parallel in which tin performs among metals what Jupiter performs above. The later spirits of niter claim Jupiter's dominion by raising storms and lightning. The repeated name thus ranges across generation, bodily function and contested meteorological power; its exact sense is supplied by the accompanying operation.[194]

Places to read

Manuscript 10v; scan 36 Jupiter's head and Juno's serpents enter the interpretation of striking and reciprocal material powers. [H001-S036]

Manuscript 32r, 33r, 34r; scans 87, 89, 91 Mercury's fatherhood, attempted theft and inability to receive the celestial impression. [H001-S087; H001-S089; H001-S091]

Manuscript 43r; scan 113 Pallas's birth is explained through the union of sulfurs and the alembic's head. [H001-S113]

Manuscript 45v, 50r; scans 118, 127 Victory over Typhon and the cloud substituted for Juno explain fixation and mixed purity. [H001-S118; H001-S127]

Manuscript 52r; scan 131 The author distinguishes a created figure from its divine Creator. [H001-S131]

[194] Scan 137's animal, sensory, nutritive and respiratory spirits are functional terms in an account of accidental form. Their use differs from the manuscript's discussions of individual natural spirits and demons.

Manuscript 55r, 56v, 61r; scans 137, 140, 149 Jupiter's sphere, bodily functions, tin and the contested dominion of storm powers. [H001-S137; H001-S140; H001-S149]

Translation in this edition

Jupiter and Juno render *Jupiter* and *Junon*. The edition preserves Pallas as a name where the source uses it, rather than automatically changing it to Minerva. *Foudre* is thunderbolt, and *impression* remains impression in the discussion of what a material recipient can receive.

The term 'animal spirits' in scan 137 concerns bodily functions, as the adjoining sensory, nutritive and respiratory terms show. It does not mean a population of animal-shaped beings. The hierarchy's numbering proceeds from the first mobile and starry heaven, so Jupiter's fourth place should be read within the manuscript's stated count rather than substituted with another astronomical ordering.

Attested forms

Jupiter

Attested: H001-S089; H001-S091; H001-S137; H001-S140. Father from pure air, celestial impression and planetary order.

Junon

Attested: H001-S036; H001-S120b; H001-S127. Sender of cradle serpents and the figure represented by Ixion's substituted cloud.

quatrième sphère de Jupiter

Attested: H001-S137. The sphere assigned bodily functions and accidental form.

foudre et son sceptre

Attested: H001-S091. The powers Mercury attempts to steal but cannot receive in its dense terrestrial condition.

See also

Mercury and the caduceus; Angels, intelligences and hierarchy; Celestial influences, spheres and the first mobile; Metals, planets and correspondences; Hercules and the labours; Creator, creation and divine ideas.

Mars, Vulcan and the Cyclopes

Iron, operative fire and the workshops of nature
Mars, Mars; *Vulcain*, Vulcan; *Cyclopes*, Cyclopes

At a Glance

The word. Mars expresses iron-related and sulfurous power; Vulcan represents operative heat and its instruments. The Cyclopes can name nitrous spirits associated with violent atmospheric and subterranean effects.

In the manuscript. Mars's arms and sulfur help dissolve and overcome matter, while Vulcan's tongs and axe figure hot operation and striking. The same names also appear in an account of destructive rivalry and uncontrolled consuming fire.

In this edition. The edition preserves these changing functions. It does not replace every Mars with ordinary iron or every Vulcan with a literal furnace, although the source makes definite material connections.

A place to read. Manuscript 10r–11r, scans 35–37, and 62r–62v, scans 151–152: compare useful dissolving instruments with the later account of tyrannical sulfurous spirits.

Meaning

Mars and Vulcan distinguish features of action rather than two complete recipes. Mars's iron armor, sword and sulfur point to penetration, tincture and dissolution. Vulcan supplies fire and hot instruments by which nature works. The text can put their attributes into other figures' hands because the operative power, not exclusive possession of a divine emblem, governs the interpretation.

Their relations also change with the quality of the material. Useful sulfur of Mars and fire overcome the Hydra's colors; elsewhere Mars's proud sulfurous spirits strip lead, tin and quicksilver of their qualities. Vulcan's consuming offspring takes what it lives upon and finally destroys itself. The difference between productive work and destructive expenditure is stated through effects, not guaranteed by a name alone.

The Cyclopes make the workshop image collective. At 65v, scan 158, they are the nitrous spirits filling air and earth with violent phenomena and furnishing an arsenal of war. They belong to the account of natural agents whose destructive capacities are pictured as guards, soldiers and executioners. The passage's pronouns are irregular, but its association of nitrous spirits with Vulcan's Cyclopes is explicit.

Use in the book

At 10r, scan 35, the young man's iron breastplate may resemble crocus of Mars, vermilion when rusted, or quicksilver when polished. The same prepared subject receives names through appearance and distillation. At 10v

Vulcan's axe splitting Jupiter's head joins a catalogue of weapons whose striking signifies corruption and dissolution. Mars's material power therefore appears both in the armor's condition and in the general action of arms.

At 11r Mercury is imprisoned by Vulcan in iron or bronze chains. Fire or sulfur drinks moisture, while mercurial moisture penetrates and dissolves the body. The account holds together confinement and dissolution as reciprocal relations. Vulcan's instrument can operate usefully without making every fiery action beneficial.

Mars's earth and the philosophical plow appear in Jason's preparation at 20v and 24r. At 23r Perseus's solar spirit is impregnated with the tincture of Mars, expressed by steel helmet and breastplate. At 43r Pallas carries Mars's spear and sword and takes her origin from solar and vitriolic sulfur united through Mercury. The transferred arms signify the operative qualities of prepared sulfur, not a claim that the mythical figures have become interchangeable persons.

Vulcan's tongs, stolen by Mercury, are interpreted at 34r as a hot instrument with which nature performs everything created in the universe. A later unnamed poet's speech at 28r ends by nourishing the many-colored and whitened bird until it can undergo Vulcan's rage. The completion must endure the test of fire; the sequence gives heat a role beyond initial dissolution.

The darker account at 59r, scan 145, makes Mars lay down his arms before antimonial spirits that deprive bodies of their properties. At 62r his own sulfurous spirits wage war against Saturn, Jupiter and Mercury, explicitly paired with lead, tin and quicksilver. He enslaves Vulcan and the Cyclopes. The continuation identifies Cacus, Vulcan's son, with sulfur living upon theft like consuming fire, ultimately destroyed by rust. This self-consumption supplies an exact reason for the destructive metaphor.[195]

At 65v the nitrous Cyclopes inhabit air and earth and fill them with thunder, lightning, hail, disease and whirlwinds. At 112v, scan 260, the regulus of Mars appears in a different, favorable context: pure and closely mixed metallic elements are said to contain abundant germinative spirits and to renew more readily. The source supplies no recipe there. The use illustrates how an iron-related preparation can serve an account of perfection while other Mars passages describe destructive competition.[196]

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[195] Read scans 151–152 continuously: the description of Cacus begins on scan 151 and identifies him as Vulcan’s son and consuming sulfur on scan 152. The account ends in destruction by rust, not an assertion of an endlessly self-sustaining fire.

[196] Scan 260 names the regulus of Mars but gives no preparation recipe. The visible star-form discussed immediately before it and the subsequent argument about germinative spirits belong to the author’s account of metallic renewal.

Places to read

Manuscript 10r, 10v, 11r; scans 35, 36, 37 Iron appearance, striking instruments and Vulcan's confinement of Mercury. [H001-S035; H001-S036; H001-S037]

Manuscript 20v, 23r, 24r; scans 60, 65, 67 Mars's earth, tincture and the action of the philosophical plow. [H001-S060; H001-S065; H001-S067]

Manuscript 28r, 34r; scans 77, 91 Vulcan's fiery test and tongs as nature's hot instrument. [H001-S077; H001-S091]

Manuscript 43r; scan 113 Pallas's arms and the solar-vitriolic union. [H001-S113]

Manuscript 59r, 62r, 62v, 65v; scans 145, 151, 152, 158 Defeat, tyrannical sulfur, self-consuming fire and nitrous Cyclopes. [H001-S145; H001-S151; H001-S152; H001-S158]

Manuscript 112v; scan 260 The regulus of Mars belongs to an account of abundant metallic germinative power. [H001-S260]

Translation in this edition

Mars, Vulcan and Cyclopes render the familiar divine names; the edition preserves *crocus de Mars* as crocus of Mars and *régule de Mars* as regulus of Mars. These are historical preparation names whose exact composition is not supplied merely by translating them.

Feu physique is natural or physical fire according to the sentence, and *végétable* can express productive or generative power. 'Vulcan's rage' keeps the source's personal image for the strong fiery trial. The entry describes the stated operations without upgrading their historical claims into modern chemical analysis.

Attested forms

Mars

Attested: H001-S035; H001-S065; H001-S113; H001-S145; H001-S151. Iron-related appearance, tincture, sulfur and competing metallic power.

Vulcain

Attested: H001-S036; H001-S037; H001-S091; H001-S151; H001-S152. The striking axe, imprisoning fire, hot instrument and consuming lineage.

cyclopes de Vulcain

Attested: H001-S158. The explicitly named nitrous spirits in the account of destructive natural effects.

régule de Mars

Attested: H001-S260. The metallic preparation named in the renewal argument.

See also

Regulus of Mars; Vitriol; Fire and the furnace; Weapons, combat and the artist; Metals, planets and correspondences; Hercules and the labours.

Medea and medicinal art

Experience, protection and prepared sulfur

Médée, Medea; *suc mixtionné*, mixed or mingled juice; *vapeur engraissée*, enriched vapor

At a Glance

The word. Medea is Jason's adviser and medicinal helper. The manuscript also identifies her with the sulfur of nature when it has become medicine and with the practical art required to reach that state.

In the manuscript. She gives protective counsel, a draught and sleep-inducing juice. Her art is explained through the joining of spirits, management of vapors, and mercurial water enriched by dissolved solar substance.

In this edition. Medea remains a person in the story even where the author makes her a substance or a practitioner. 'Mingled juice' and 'enriched vapor' retain the language of incorporation rather than replacing it with an assumed chemical formula.

A place to read. Manuscript 23v–24v, scans 66–68: Medea is called the companion of experience, and her medicinal identity is directly explained.

Meaning

Medea brings together a prepared material and the knowledge of how to handle it. Minerva is the mother of Knowledge; Medea is the companion of experience. Their cooperation is needed to unite sulfurous and mercurial spirits in a permanent marriage. The pairing gives experience a definite task. It is the tested skill that makes an otherwise fugitive or dangerous subject capable of producing a fixed matter.

At 24v, scan 68, the source answers its own question about Medea and her art: she is sulfur of nature because it is then called medicine suitable for every disease. It consequently personifies that sulfur as 'the practitioner of all medicine or natural magic'. This unusual formulation makes the active material itself an artist. It should be read alongside the actual human

practitioner who must manage the work, without merging the two grammatical subjects.[197]

Medea's juice has a related but distinguishable description. It is mercurial water left at the bottom after sublimation, in which the body of gold has been dissolved and cooked. The liquid receives the flesh of the solar serpent or viper and becomes theriac, enriched vapor and the river of Achelous. The same name can therefore designate the medicinal sulfur and associate a prepared liquid with her assistance. The author makes the connections locally rather than presenting a modern ingredient list.

Use in the book

Medea first appears at 20v, scan 60, as the daughter of King Aeetes who loves Jason and directs him toward Minerva and the tasks required for the Fleece. At 21r, scan 61, her experience in medicine gives the hero three forms of help: a draught against the bulls, advice to avoid their deadly breath, and a juice that makes the watchful dragon sleep. Knowledge of danger accompanies the remedy. The assistance is not reduced to one magical object.

The comparison of heroes at 21v–22r distinguishes Jason's prudence from Perseus's armor and Hercules's strength. Jason consults the enchantress when wounded and turns to stratagem rather than force. The next page places all three heroes under one philosophical fire or water considered through several preparations. Medea therefore belongs to the practical discrimination of those preparations, not to an independent story appended for decoration.

At 23v, scan 66, her association with experience appears at the point where spirits must become fixed and permanent matter. The following page calls the victory bloodless and translates the fire-breathing bulls into vapors raised during the third work of corruption. The subtle practitioner must continue cooking until no vapor rises into the alembic's head to fill the vessel. The narrative's danger becomes a problem of volatile action within the work, and medicinal art becomes skill in bringing that action to its end.

The explanation then returns to the juice. At 27v, scan 76, it is the fluid remaining with mercury, called Medea's mingled juice because the flesh of the solar viper has been cooked in it. Its corruption is required for generation. The vessel fills with vapors, which must dissipate before the matter appears shining like a drawn sword or talc. These successive descriptions prevent the word 'medicine' from being read as a finished remedy present unchanged from the beginning.

Medea returns at 97v, scan 228, in a compressed catalogue of serpents, bulls and changing vapors. Here the manuscript combines Jason and her

[197] At scan 68 the French says l'artiste de toute la médecine. The edition retains 'the practitioner of all medicine', rather than substituting a smoother material noun. This personification is consequential for the entry's account of agency.

poisoned drug with the dragon guarding the Hesperides' apples. The entry retains the combination and concentrates on its declared purpose: the author is gathering several figures into an account of the two sperms and their corruption. A familiar name does not make every detail a standard mythographic version.[198]

Places to read

Manuscript 20v–21r; scans 60–61 Medea supplies counsel, protective medicine and a sleep-inducing juice. [H001-S060; H001-S061]

Manuscript 21v; scan 62 Jason's reliance on stratagem and Medea's medicine is contrasted with other heroes' arms. [H001-S062]

Manuscript 23v; scan 66 Minerva's knowledge and Medea's experience are required for the permanent union of spirits. [H001-S066]

Manuscript 24r–24v; scans 67–68 Vapors explain the bulls; sulfur of nature explains Medea; the remaining mercurial water explains her juice. [H001-S067; H001-S068]

Manuscript 27v; scan 76 The juice is enriched by the solar viper and placed in the sequence of corruption and whitening. [H001-S076]

Manuscript 97v; scan 228 Medea's drug returns in the manuscript's combined dragon imagery. [H001-S228]

Historical parallels

In Ovid's *Metamorphoses* 7.74–158 Medea provides magical assistance for the bulls and the guardian dragon. This is a narrative parallel to the manuscript's remedies and protection. The identification of Medea with sulfur of nature and of her juice with prepared mercurial water is the manuscript's explicit physical interpretation, not an explanation stated by Ovid.[199]

Translation in this edition

Médée becomes Medea; *médecine* remains medicine with its historical breadth. *Art* concerns a practiced method and power, while *expérience* supplies the tested familiarity needed to apply it. 'Companion of experience' keeps the personification and its relation to Minerva. It would be misleading

[198] Scan 228 names the Hesperides, Jason and Medea together. The witness's combination is retained; the local explanation concerns the two sperms and the changing colors of vapors.

[199] Ovid, Metamorphoses 7.74–158. The comparison concerns protective assistance and the dragon's sleep; it is not evidence of an immediate source or of an alchemical explanation in Ovid.

to turn these two figures into interchangeable synonyms for theoretical knowledge.

Suc mixtionné is rendered mixed or mingled juice according to its sentence, and *vapeur engraissée* as enriched vapor. The latter literally gives a vapor a fattened condition; the passage itself explains the incorporation of cooked serpent substance. *Thériaque* remains theriac where it names the compound medicine. The lexicon follows those descriptions without equating the preparation with an ordinary drug or offering a reconstructed recipe.

Attested forms

Médée

Attested: H001-S066. Medea as the experiential assistance required to join spirits into fixed matter. Lemma: Médée; expérience.

compagne de l’expérience

Attested: H001-S066. Medea as the experiential assistance required to join spirits into fixed matter. Lemma: Médée; expérience.

science et l’art de Médée

Attested: H001-S067. The consulted knowledge and skill immediately applied to arresting the vapors represented by bulls. Lemma: science; art.

suc mixtionné

Attested: H001-S068; H001-S076. Prepared mercurial fluid associated with the dissolved and cooked solar serpent. Lemma: suc; vapeur.

vapeur engraissée

Attested: H001-S068; H001-S076. Prepared mercurial fluid associated with the dissolved and cooked solar serpent. Lemma: suc; vapeur.

See also

Jason and the Golden Fleece; Perseus, Minerva and the rescued maiden; Sun; Achelous, Alpheus and mutable water; Experience, trial and testimony; Stone, elixir and medicine.

Mercury and the caduceus

The messenger, the material and reciprocal destruction
Mercure, Mercury or mercury; *caducée*, caduceus; *baguette*, wand

At a Glance

The word. Mercury names the messenger god and a philosophical material whose motion, penetration and relation to sulfur are pictured by the caduceus. The two serpents make reciprocal action visible.

In the manuscript. A winged young man, a striking wand and mutually devouring serpents express sublimation, dissolution, coagulation and the first operations. Later Mercury steals other gods' attributes and carries tinctures and souls.

In this edition. Capitalized Mercury usually preserves the personified figure; mercury and quicksilver serve the material exposition. The surrounding gloss, rather than capitalization alone, determines the referent.

A place to read. Manuscript 10v–11r, scans 36–37: the two serpents and the wand receive a direct account of sulfur's and mercury's opposed powers.

Meaning

The caduceus is a relation drawn as an instrument. Its winding serpents do not merely accompany a god: one power dissolves what another fixes. Mercury's cold moisture makes sulfur raw again; sulfur's hot fixity holds, imprisons and coagulates mercurial water. Each can be called the other's death. Their mutual violence therefore gives a shape to the change of state through which the work proceeds.

The young man and the material also share one grammatical life. Mercury descends, steals, hides things in his belly and is imprisoned; mercury becomes vapor, incorporates sulfurous vapors, grows heavy and fixes as metal. The narrative is continually translated into operations. A reader must attend to the change of register without assuming that every mythic action conceals an additional unmentioned ingredient.

Mercury's name is broader here than ordinary running quicksilver. The source explicitly names running quicksilver at 33v, but also describes prepared mercurial water, spirits, a medium of tinctures and a governing planetary power. Those local descriptions distinguish senses within the manuscript's vocabulary. The entry on quicksilver treats the material name more directly.

Use in the book

The first model at 6v–7r shows a young man in a cloud, wearing iron armor and wings at his heels, striking his helmet with a serpent-entwined caduceus. The threatening old figure introduces time and Saturn. At 8r,

scan 31, another wand bears serpents twisting to devour each other and a winged helmet above. The repetition makes the instrument an organizing figure of the represented book, not an incidental attribute.

At 8v, scan 32, winged equipment signifies a dissolving power and subtlety more vaporous than other waters. At 10r the striking of the helmet becomes a rule for reading poetry: striking means corrupting and resolving into moisture. The next page gathers the weapons of several heroes under that action, then explains the serpents as cold mercurial moisture and hot fixing sulfur. The visible combat supplies the polarity required to understand the changing subject.

At 11r, scan 37, Vulcan's imprisonment of Mercury is placed beside water's penetration of bodies. Mercury's wand is then compared with Moses's rod, the devouring serpent, water from rock and oil from stone. The author says the serpents show the first principles and first operations. He is asserting continuity between different image traditions through a shared physical power, while retaining their recognizable objects.[200]

The sustained mythographic exposition at 32r–34v begins with Mercury's mother, whom the author calls matter. His thefts include Apollo's cattle, Neptune's trident, Mars's sword, Vulcan's tongs and Venus's girdle. At 33v the hidden cattle become sulfurous vapors that enrich quicksilver after a slight heat makes it spirit. At 34r the stolen objects receive cutting, dissolving and germinative meanings. Vulcan's tongs are a hot instrument of nature; Jupiter's thunderbolt remains beyond a Mercury too swollen with terrestrial fire to receive its impression.

Argus's death at 34v means the mortification of shining quicksilver, whose brightness resembles an eye or mirror. The cock represents inward sulfur's power to coagulate moisture. Later, at 39r, scan 103, the mercurial medium is a carrier of tinctures and souls, and three pairs of soldiers distinguish killing, receiving and carrying. At 102r, scan 237, Mercury's doubtful, amphibious nature enters the warning against indiscriminate material marriages. The messenger's capacity to connect things does not remove the requirement to recognize and separate their natures.

Places to read

Manuscript 6v, 7r; scans 26, 27 The winged youth and threatening old man introduce the first model. [H001-S026b; H001-S027]

Manuscript 8r, 8v; scans 31, 32 The serpent-wand, wings and cloud signify reciprocal action and volatile subtlety. [H001-S031; H001-S032]

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[200] The Moses comparison is the manuscript's own interpretive juxtaposition at scan 37. It collects the devouring staff-serpent, water and oil imagery in one account; the lexicon does not infer a historically identical origin for the images.

Manuscript 10r, 10v, 11r; scans 35, 36, 37 Striking, weapons, opposing serpents and Moses's rod explain first principles and operations. [H001-S035; H001-S036; H001-S037]

Manuscript 32r, 32v, 33r; scans 87, 88, 89 Mercury's mother is matter, and his stolen attributes introduce material powers. [H001-S087; H001-S088; H001-S089]

Manuscript 33v, 34r, 34v; scans 90, 91, 92 The thefts, belly, circulation, Argus and cock receive explicit physical interpretations. [H001-S090; H001-S091; H001-S092]

Manuscript 39r, 102r; scans 103, 237 Mercury carries tinctures, but legitimate conjunction still requires discrimination. [H001-S103; H001-S237]

Translation in this edition

The edition retains Mercury's personification rather than replacing every appearance with a single substance-name. *Caducée* is caduceus, *baguette* wand, and *verge* rod in the Moses comparison. *Se météorise* is translated through becoming a meteor and immediately becoming spirit, following the author's own gloss.

At 34r the source cancels céleste and leaves terrestre in the description of Mercury's obstructive fire. The English accordingly says terrestrial, and the French discloses the cancellation. That correction matters: the failed theft of Jupiter's power is explained by a fire too dense and earthly, not by an excess of the very celestial impression sought.[201]

Attested forms

caducée

Attested: H001-S026b; H001-S036; H001-S088. The serpent-entwined instrument and a general emblem of dissolving action.

baguette de Mercure

Attested: H001-S036; H001-S037. The wand whose serpents show first principles and operations.

se météorise

Attested: H001-S090; H001-S091. Becomes a meteor or spirit; the source explains the term through release from bodily bonds.

voiturier des teintures et des âmes

Attested: H001-S103. The carrying function of the mercurial medium.

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[201] Scan 91 visibly cancels céleste before terrestre. The edition follows the uncancelled word and records the rejected reading in the source transcription.

See also

Quicksilver; Sulfur; Dragon and serpent; Weapons, combat and the artist; Conjunction, marriage and Rebis; Hermes and Trismegistus.

Osiris, Isis and Typhon

Dismemberment and the reciprocal life of matter

Osiris, Osiris; *Isis*, Isis; *Typhon*, Typhon; *Tysiphone*, Tysiphone, provisional reading

At a Glance

The word. Osiris and Isis occur among figures of material dismemberment, while Typhon names a destructive power and an opponent overcome by fixed sulfur. The source does not assign all three one permanent substance.

In the manuscript. Their deaths and defeats join other stories explaining corruption, extraction of inward spirit and removal of combustible or hostile matter. Osiris is paired with Adonis in the blood emblem.

In this edition. The edition retains the source's provisional Tysiphone as the destroyer of Isis in one passage, and Typhon in others. It does not harmonize those names into a reconstructed version.

A place to read. Manuscript 38r–38v, scans 101–102: the deaths of Adonis and Osiris are directly explained by mercurial dissolution and corruption.

Meaning

The important common feature is the breaking of a body so that its inward power is released or its previous condition ended. At 28v, scan 78, Isis torn apart appears beside Adonis killed by a boar and mutually strangling dragons. All illustrate the operation in which elemental conflict ends in fixed white sulfur. At 38r–38v the tearing of Adonis and Osiris is explicitly glossed as dissolution and radical corruption of gold.

Typhon has a corresponding but changing role. His claw can signify the subtle spirits performing dissolution; his defeat beneath Etna can signify overcoming combustible corruption. The same name is usable for action and defeated resistance because the author selects an aspect of the story within each explanation. A universal chemical identity would obscure those stated differences.

Use in the book

At 28v the named destroyer of Isis is provisionally read Tysiphone. The passage belongs to a long comparison of soldiers, elemental qualities and coagulation. It supplies neither a full Egyptian narrative nor an independent

historical genealogy. Its purpose is to place dismemberment beside other forms of corruption.[202]

The blood emblem at 36v begins with a catalogue of cruelty, including Typhon and Tisiphone. At 38r a boar's tusk and Typhon's claw explain the deaths of Adonis and Osiris. The continuation at 38v identifies the tearing spirits with the natural water or fire that dissolves gold; armed soldiers express mercurial power. The connection is therefore operative and local rather than a claim that all named victims are one mythological person.

At 45r–45v, scans 117–118, fiery rivers and marshes signify corruption of combustible substances, followed by Typhon's defeat and Jupiter's fixing thunderbolt. At 62v, scan 152, Typhon under Etna is compared with sulfurous fire consumed by rust. At 64v, scan 156, Typhon is sulfur in the adverse genealogy assigned to Venus, followed by a three-bodied monster and four handwritten signs. The lexicon follows the explicit sulfur gloss but leaves the signs' identities unassigned.[203]

Places to read

Manuscript 28v; scan 78 Isis's dismemberment belongs to the comparisons for elemental conflict and fixation. [H001-S078]

Manuscript 36v, 38r, 38v; scans 98, 101, 102 Typhon, Tisiphone and Osiris enter the blood emblem and its explanation of dissolution. [H001-S098; H001-S101; H001-S102]

Manuscript 45r, 45v; scans 117, 118 Fiery corruption and the victory of fixed sulfur are expressed through Typhon's defeat. [H001-S117; H001-S118]

Manuscript 62v, 64v; scans 152, 156 Self-consuming sulfur and the adverse genealogy reuse Typhon with local material glosses. [H001-S152; H001-S156]

Translation in this edition

Osiris, Isis and Typhon retain their names. The different provisional form Tysiphone at scan 78 is recorded rather than silently converted to Typhon; Tisiphone occurs elsewhere as written. *Dépecer* is tear to pieces, expressing disruption of the body, while the accompanying verbs dissolve and corrupt supply the material interpretation. The four signs at scan 156 remain visual evidence in the main edition's register rather than being translated into invented formulae.

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[202] The canonical reading Tysiphone at scan 78 is provisional. The author's operation is clear from the surrounding account, but the uncertain name does not support an independent attribution of a standard Isis story.

[203] Scan 156 explicitly glosses Typhon as sulfur. The following four handwritten signs do not have secure individual chemical identities; the facsimile sign register preserves the source evidence.

Attested forms

Osiris

Attested: H001-S101; H001-S102. The victim paired with Adonis and explained through dissolution of gold.

Isis

Attested: H001-S078. The dismembered figure in the account of corruption; its destroyer's name is provisional.

Tysiphone

Attested: H001-S078. The provisional source reading, retained without harmonization.

Typhon

Attested: H001-S117; H001-S118; H001-S152; H001-S156. Destructive or defeated sulfurous power according to each passage's explicit explanation.

See also

Venus, Adonis and generation; Corruption, putrefaction and mortification; Blood, milk and nourishment; Hercules and the labours; Mars, Vulcan and the Cyclopes.

Pan and the nymphs

A common origin expressed through several waters

Pan, Pan or all; *Écho*, Echo; *Pithis*, Pithis, source spelling; *Syrinx*, Syrinx

At a Glance

The word. Pan is the mercurial water interpreted through the Greek word for all. His mixed attributes and beloved nymphs express its reach through mineral, vegetable and animal nature and the diversity of its substance.

In the manuscript. The seven-holed flute marks metals; Echo, Pithis and Syrinx receive separate material glosses. The multiple waters nevertheless have one origin.

In this edition. The edition retains Pithis rather than silently replacing the name with a more familiar spelling. The specific glosses remain distinct within the common origin.

A place to read. Manuscript 45v–46r, scans 118–119: Pan and his attributes are followed immediately by the nymphs' material meanings.

Meaning

Pan's name gives the author a way to unite variety without removing distinctions. The figure is born of Mercury and Venus, named as general beginnings; he is mercurial water, and the Greek pan supplies the sense all. The argument depends on the name's stated scope and then distributes that scope among attributes. It is an explicit interpretation by the manuscript, not an independent proof of its cosmology.

His pine crown, wooden wand and goat's body show mineral, vegetable and animal participation. His love of nymphs expresses several substances or waters. The sequence does not say that every nymph is the same thing in the same condition. Each receives a particular explanation before the author reunites the threefold water through Neptune's trident and one origin.

Use in the book

At 45v, scan 118, Pan enters after the fixed sulfurous spirit has been described through Hercules, Perseus and Jupiter. His flute's seven holes begin a sentence that continues with the seven metals on scan 119. The figure is therefore connected with the material kingdom through an exact numerical attribute, not simply through a pastoral setting.

At 46r Echo names the stone-forming spirit drawn from rocks. Pithis names volatile mercurial water drawn from mountains, explicitly explained as the alembic's body. Syrinx names muddy, sulfurous water generated during corruption. The next sentence enumerates volatile mercurial, fixed solar and thick vitriolic water. These explanatory sequences stand beside one another; the lexicon does not force a one-to-one identity between every nymph and every adjective in the second list.[204]

At 51r, scan 129, Pan reappears in an attributed Orphic saying within the new discussion of angels and divine images. There the author writes all, Pan and the uncertain epithet Tepher amid assertions of divine unity and elemental qualities. This use belongs to that theological argument. It should be read with the entry on names and Greek glosses rather than used to erase the concrete distinctions in the earlier water exposition.

Places to read

Manuscript 45v, 46r; scans 118, 119 Pan's origin, flute, mixed attributes and nymphs express the breadth and diversity of mercurial water. [H001-S118; H001-S119]

Manuscript 51r; scan 129 Pan appears in the source's attributed Orphic language of allness and divine unity. [H001-S129b]

[204] Scan 119 explicitly gives each nymph a gloss, then presents a threefold list of waters. The lists are related but their wording does not fully establish a one-to-one correspondence, especially for Echo's stone-forming spirit and fixed solar water.

Translation in this edition

Pan remains Pan where it is the figure's name; the explanation supplies all where the source appeals to the Greek word. *Saxifique* is stone-forming, retaining Echo's specific action. Pithis is the witness's name, with its uncertainty of identification disclosed. *Bourbeuse* is muddy, a property of Syrinx's water that should not disappear into a general label of impurity.

Attested forms

Pan

Attested: H001-S118; H001-S129b. Mercurial water through allness, and a later name within the attributed theological saying.

Écho

Attested: H001-S119. The stone-forming spirit drawn from rocks.

Pithis

Attested: H001-S119. The volatile water drawn from mountains, interpreted as the alembic's body.

Syrinx

Attested: H001-S119. Muddy sulfurous water generated in corruption.

See also

Water and spiritualization; Mercury and the caduceus; Venus, Adonis and generation; Alembic, ascent and descent; Names, Greek glosses and etymology.

Perseus, Minerva and the rescued maiden

Dissolution, sublimation and the power to fix

Persée, Perseus; *Minerve*, Minerva; *Andromède*, Andromeda; *miroir*, mirror

At a Glance

The word. Perseus is the armed deliverer in the manuscript's account of a maiden exposed to a dragon. Minerva supplies wisdom and the mirror whose power turns the monster to stone. Andromeda names the white sulfur raised above the mercurial water.

In the manuscript. The rescue becomes an account of matter distributed within a vessel: white sulfur at the head, mercurial water below, and a solar spirit acting within the sulfur. Wings express spiritualization and volatility; sword and mirror distinguish dissolving from congealing power.

In this edition. The translation retains the source's changing identifications. It also retains its later name Hesione beside Perseus rather than silently replacing it with Andromeda.

A place to read. Manuscript 23r–23v, scans 65–66: the maiden, dragon, hero and mirror receive their most explicit material explanations.

Meaning

These names organize relations rather than a list of separate ingredients. Andromeda is a white body in danger of being consumed; the dragon is the mercurial water that threatens it; Perseus is the power by which the encounter is brought to a different result. Minerva is both the source of intelligent guidance and the possessor of a particular instrument. Her mirror represents a shining sulfur capable of coagulating quicksilver. The account therefore gives the reader a spatial arrangement, a sequence of transformations and the powers needed to complete them.

The hero's identity is deliberately qualified. At 22v–23r the author distinguishes Perseus from the preceding mercurial water and calls him permanent, fixed water, the first sulfur of nature. At 23r his winged equipment signifies a solar spirit rendered spirit or quintessence through sublimation. At 23v Jason is said to be as fixed as the former figure is volatile. These statements belong to successive explanations and cannot be compressed into an invariant equation of Perseus with either fixedness or volatility.[205]

Use in the book

The narrative begins at 19v, scan 58, after an account of eagles protecting their brood from dragons. The royal eagle, or white body of nature, becomes the naked maiden fastened to a rock. The youth comes with sword, mirror, helmet, buskins and a winged horse. Each detail is potentially readable. The author does not ask the reader merely to admire a deliverance: the ornaments and weapons will reveal the constitution and action of the philosophical subject.

Preparation precedes combat. At 20r, scan 59, the hero must consult Minerva or the nymphs of wisdom, avoid the monster's poison, and sever Medusa's head. The eye and tooth signify a clear mercurial substance with dissolving power. Medusa's beheading is glossed as dissolution of gold's metallic spirit, from which the source's Crisaes and Pegasus are born as spirits of gold and quicksilver. The operation must have its proper knowledge and prepared agent before its apparent victory can occur.

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[205] Read scans 64–66 consecutively. The source first contrasts Perseus with mercurial water, then interprets his wings through sublimation, then contrasts Jason's fixed spirit with the preceding volatile one. The entry preserves that movement rather than imposing a single fixed/volatile label.

At 20v, scan 60, wings become an explanatory bridge. Gold must first be reduced to quintessence or a very volatile spirit, represented by winged buskins and horse. It must then become luminous sulfur of nature, represented by the mirror or drawn sword. The latter stage can fix quicksilver. The same figure thus contains movement toward volatility and the acquisition of a power to fix. This is why the equipment matters as much as the hero's name.

The fullest explanation places the story inside the alembic. At 23r, scan 65, Andromeda is the white sulfur sublimed into its head, stone-like and attached above. The water remaining below is the scaled dragon born from the philosophers' sea. Perseus is the solar spirit hidden in the white sulfur and impregnated with the tincture of Mars; steel armor makes that relation visible. The sword cuts a part of the monster by dissolving power, while the mirror congeals the remainder. The next page calls the mirror sulfur so clear that it 'gleams like a drawn sword'. The apparent opposition of weapons joins two powers of the work.

At 27v, scan 76, the hero's action stands beside Hercules defeating Achelous, the dragon consuming its tail, and the yoking of the bulls. All culminate in the first white sulfur. Later, at 84v, scan 198, the rescued maiden is called Hesione. The subject is again prepared Mercury or white sulfur, and the dragon now emerges unharmed from flame. The recurrence shows how the author carries a figure into a new explanatory setting without keeping every narrative name constant.[206]

Places to read

Manuscript 19v–20r; scans 58–59 The maiden, winged deliverer, sword and mirror are introduced, followed by the required preparations. [H001-S058; H001-S059]

Manuscript 20v; scan 60 Volatile quintessence is followed by luminous sulfur with the power to fix quicksilver. [H001-S060]

Manuscript 22r; scan 63 Hercules, Perseus and Jason are declared representations of one philosophical fire or water under different preparations. [H001-S063]

Manuscript 23r–23v; scans 65–66 The positions within the vessel and the complementary powers of sword and mirror are explained. [H001-S065; H001-S066]

Manuscript 27v; scan 76 Perseus's petrification joins several other victories at the production of first white sulfur. [H001-S076]

[206] The source at scan 198 actually names Hésione beside Persée. Its own earlier account names Andromède. These distinct attestations are part of the witness, not variant names supplied by this lexicon.

Manuscript 84v; scan 198 The later rescue names Hesione and returns to prepared first principles and the seven-headed dragon. [H001-S198]

Historical parallels

Ovid's *Metamorphoses* 4.663–739 offers a useful narrative comparison: Andromeda is chained to a rock, Perseus flies with wings on his feet, and a sea monster approaches. The manuscript's material placements and the fixing power assigned to Minerva's mirror are its own stated interpretation. This comparison identifies shared narrative elements; it does not establish which version the compiler read.[207]

Translation in this edition

The edition uses Perseus, Minerva and Andromeda for *Persée*, *Minerve* and *Andromède*. It keeps Pallas where the source writes Pallas. *Congeler* and *congélative* are rendered through congealing or freezing according to the sentence; in the mirror passage the point is the passage of mercurial water into a fixed body. 'Turns everything to stone' preserves the visible story as well as its operational interpretation.

The source's Crisaes and its provisional Oralie remain named as written and qualified in the edition's local notes. They should not become confident mythological or bibliographical identifications through their appearance in a lexicon. The manuscript also assigns eye and tooth to the Medusa preparation; the entry follows the passage's own mercurial gloss rather than rewriting the narrative from another telling.

Attested forms

Andromède

Attested: H001-S058; H001-S065. The exposed maiden; explicitly the white sulfur sublimed at the alembic's head in scan 65. Lemma: Andromède.

Persée

Attested: H001-S060; H001-S065; H001-S198. The solar or philosophical agent represented as a winged, armed deliverer. Its preparation determines the immediate sense. Lemma: Persée.

Minerve

Attested: H001-S059; H001-S066. Wisdom consulted before the work, and the shining congealing power represented by her mirror. Lemma: Minerve; miroir.

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[207] Ovid, Metamorphoses 4.663–739, especially the chained maiden, winged feet and approaching sea monster. Narrative parallel only; no immediate textual dependence is asserted.

miroir de Minerve

Attested: H001-S059; H001-S066. Wisdom consulted before the work, and the shining congealing power represented by her mirror. Lemma: Minerve; miroir.

Hésione

Attested: H001-S198. The later name of the rescued maiden in the source's own account; retained without harmonizing it with the earlier Andromeda. Lemma: Hésione.

See also

Medea and medicinal art; Jason and the Golden Fleece; Dragon and serpent; Weapons, combat and the artist; Alembic, ascent and descent; Stone, elixir and medicine.

Punishment, desire and restless motion

Unattained objects, circulation and the persistence of passions
Tantale, Tantalus; *Sisyphe*, Sisyphus; *Ixion*, Ixion; *Midas*, Midas

At a Glance

The word. Poetic punishments and frustrated desires supply images for elusive matter, repeated circulation, fixed confinement and passions persisting after death. Their shared feature is activity that cannot reach rest or secure its object.

In the manuscript. Tantalus fails to obtain water and fruit around him; Sisyphus circulates or is fastened in matter; Ixion contributes to the Centaur explanation and later torment. The same image family moves from material operations to imagination and moral suffering.

In this edition. The edition retains each local explanation and distinguishes the successful circulation toward metal from the later image of destructive bondage. Punishment is not a single chemical operation.

A place to read. Manuscript 34r, scan 91, and 114r, scan 263: compare Sisyphus's material circulation with poetic torments used to explain the tyranny of imagination.

Meaning

These figures explain a relation between activity and an obstructed end. A seeker can possess or stand amid the desired material and still fail to recognize or grasp it. A moving substance can repeat a circuit before fixation. A soul can remain occupied by images it cannot dismiss. The resemblance lies in the shape of the experience, while the thing undergoing it changes with the explanatory context.

Tantalus particularly marks failure in the presence of apparent abundance. Water is sought among waters; fruit escapes the hand. The manuscript applies the image both to disappointed seekers in a pleasant garden and to opponents who despise what they cannot attain. It therefore functions as an interpretation of failed access and as a polemical judgment.

Sisyphus can signify repeated movement that ends in a perfect metal, natural coagulation within stones, or hard bondage in earthy sulfur. These are not identical outcomes. The lexicon follows the explanatory verb and its subject: circulating, being condemned within coagulation, or being fastened so tightly that separation is difficult. An image of recurrence may lead toward a result or portray an obstruction to it.

Use in the book

Mercury at 34r, scan 91, grows bulky and heavy after incorporating hot sulfur. Imprisoned in rocky cavities, it rolls its stone by continual circulation 'like another Sisyphus' and becomes fixed as a perfect metal. Here repeated motion is part of attaining a product. The image does not mean that every circulation is useless or eternally condemned.[208]

At 35r, scan 93, Tantalus explains seekers who cannot secure the water and apples in the garden. The water runs through underground channels, disappears into the earth and escapes even the keenest observer. Its several names follow: serpent's water, the sea, Venus's water, dawn, mutable Achelous and green Quenech. The figure ties frustrated desire to a problem of recognizing an elusive philosophical subject.

At 50r, scan 127, Ixion's union with a cloud substituted for Juno produces Centaurs, understood as the double pure and impure nature of Mercury and sulfur. The episode belongs to the argument for purification; the name's significance is not yet a postmortem punishment. At 60v, scan 148, Sisyphus's rolling of the rock is expressly interpreted as natural condemnation within the coagulation of stones. At 62v, scan 152, he is fastened on a rock, an image of material strongly bound by earthy sulfur. The changing story detail serves the changing explanation.

The polemic at 109v, scan 254, compares opponents with the fox despising inaccessible grapes and then with people even more unfortunate than Tantalus. They run after water and fruits that escape them. The accusation is not simply ignorance: they belittle what they cannot reach. The nearby claim about the source of immortality remains grammatically and conceptually strained in the witness; the punishment image does not resolve it by supplying a missing negative.[209]

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[208] Scan 91 expressly ends the Sisyphus circulation with fixation as a perfect metal. It should not be paraphrased as a purely fruitless eternal task within that material explanation.

[209] Scan 254 reads a source other than the universal spirit while immediately assigning that spirit a unique unifying office. The canonical edition records this tension; the surrounding Tantalus comparison supplies no textual authority to reverse the sentence.

At 114r, scan 263, the register changes to imagination. Strongly impressed species persist after death and contribute to happiness if good, misery if bad. The source names Tantalus's hunger, Midas's desire, Sardanapalus's shameful fires, and the punishments of Sisyphus and Ixion. They illustrate images and passions exercising tyranny over the soul. Here no stone in a vessel is being identified: the comparison concerns lasting inner occupation and its moral consequence.

This final use gives the image family a definite psychological role. Imagination stands between soul and senses and retains something of bodily representations. Because those impressions endure, the remembered object can continue to torment. The poetic names make the kinds of unsatisfied appetite vivid, while the author's theory of species supplies the explanation of their persistence.

Places to read

Manuscript 34r; scan 91 Sisyphus's continual circulation leads to fixation as a perfect metal. [H001-S091]

Manuscript 35r; scan 93 Tantalus expresses failure to obtain the elusive water and fruit in the garden. [H001-S093]

Manuscript 50r; scan 127 Ixion's cloud and Centaurs explain participation in pure and impure natures. [H001-S127]

Manuscript 60v, 62v; scans 148, 152 Sisyphus becomes coagulation within stones and bondage in earthy sulfur. [H001-S148; H001-S152]

Manuscript 109v; scan 254 Frustrated appetite is used against opponents who scorn what they cannot attain. [H001-S254]

Manuscript 114r; scan 263 The named poetic torments illustrate persistent images and passions after death. [H001-S263]

Translation in this edition

Tantalus, Sisyphus, Ixion and Midas are the edition's English forms of the names. *Supplices* is punishments or torments according to the sentence; *désir* remains desire where Midas is named. *Fantaisie* becomes fantasy or imagination, preserving the faculty's connection to received representations rather than reducing it to falsehood.

The word *espèces* in the postmortem argument means species as likenesses or representations. Its persistence is the author's explanation of suffering. The entry consequently distinguishes a figure's material use from its later use for imagination, even when the same hero or punishment appears in both.

Attested forms

Tantale

Attested: H001-S093; H001-S254; H001-S263. Frustrated access to water and fruit, then an example of continuing appetite.

Sisyphe

Attested: H001-S091; H001-S148; H001-S152; H001-S263. Circulation, coagulation, rocky bondage and poetic torment according to context.

Ixion

Attested: H001-S127; H001-S263. The cloud-union in the Centaur explanation, and a later figure of punishment.

désir de Midas

Attested: H001-S263. Desire among the examples of passions that torment imagination.

See also

Manes, shadow and imagination; Sensible species and knowledge; Underworld, rivers and mineral places; Fixation, fixity and volatility; Soul; Garden, rosebush and fountain.

Saturn, the scythe and lead

Time, fixed matter and the power of the sickle

Saturne, Saturn; *faux*, scythe or sickle; *Saturniaux*, Saturnian spirits

At a Glance

The word. Saturn is the old, threatening figure of time and the more fixed, thicker part of the matter. His scythe also signifies mercury's dissolving and corrosive power. In the celestial-metallic correspondences he is associated with lead.

In the manuscript. Hourglass, blue garment, devouring serpent, swallowed children and the scythe supply different explanations. Later good Saturnian spirits and harmful leaden spirits are explicitly distinguished.

In this edition. The translation keeps these local senses. Saturn does not automatically mean a harmful substance, nor does every appearance of lead designate the same preparation.

A place to read. Manuscript 9v, scan 34: Saturn's clothing, hourglass, sand and scythe are explained through fixed and thick matter.

Meaning

Saturn joins duration with material resistance. The first old man tries to cut the young man's legs and devour him; his hourglass and advanced age announce time. At 9v, scan 34, the figure distinguishes the thick, fixed portion from a rawer, more watery and volatile one. The old man's clothing and red sand express the material's changing appearances and preparations, so age is tied to an account of process.

The scythe can then carry a different emphasis. At 40v it is the dissolving, corrosive, striking spirit of mercury. A sharp curved instrument cuts; this visible action places it with other heroic weapons as an image of physical power. The source therefore does not limit Saturn to inert weight. Fixed matter and an active cutting instrument are separate features selected from one figure.

Saturn's connection with lead is explicit in the later hierarchy, but the moral valence is divided. Good Saturnian spirits contribute to generation, while impure spirits called Saturnian or leaden act like infernal examiners and destroy metals apart from the sun and moon. The difference concerns the described spirit and action, not a blanket judgment on every celestial or metallic occurrence.

Use in the book

At 7r, scan 27, the old man is described before the ensuing exposition names Saturn. He is blue-clad, winged at the shoulders, bears an hourglass on his head, and threatens the winged youth. At 8v the source adds Saturn because water is both beginning and final matter: compounds return to moisture through corruption and begin from it again. His self-devouring serpent links the two ends of this cycle.

At 9v the thicker material is represented by blue clothing, the half-full hourglass with red sand and the scythe. Its inward color changes with preparation. The exposed lower part and lack of wings help explain a material that becomes heavy and sticky. Some source phrases are awkward or uncertain, but the explicit distinction between fixed and volatile matter is secure.[210]

The swallowing of children at 28v, scan 78, explains the colors of metals that ought to appear during corruption. Saturn's wife gives a stone in Jupiter's place; if the colors fail to appear, the metals are said to have devoured their children. The image concerns generation becoming visible or being withheld. It is related to the self-devouring serpent without being the same narrated event.

At 39v, scan 104, Saturn's cutting of his father's generative parts and the resulting sea-foam introduce Venus's birth. The parts mean prolific power;

[210] Scan 34 has an uncertain phrase about the old man's image and the unusual apparent wording soleil étoilé. Both are disclosed in the edition. The direct fixed/thick versus volatile/watery distinction is independently explicit in that same unit.

foam means aphronitre, through which generative virtue is communicated to niter. At 40v the sickle is directly glossed as mercury's dissolving spirit, while the foam becomes salt or niter rising from the corruption of the gods. The passage gives a productive consequence to an act of separation.

At 56v, scan 140, Saturn's sphere, the third angelic order and lead occupy corresponding positions. At 60r the impure Saturnian spirits examine metals like crimes and reduce others to ashes, recognizing the sun and moon's sovereign property. The following page describes resistance to germinative spirits, harmful coldness and a scythe marking extermination. Scan 149 then gives Saturn a serpent that devours and regenerates itself. These later passages sustain both the destructive and cyclical aspects of the figure, while retaining the distinction between good and adverse spirits.[211]

Places to read

Manuscript 7r, 8v; scans 27, 32 The old figure and devouring serpent introduce time, return and beginning. [H001-S027; H001-S032]

Manuscript 9v, 10r; scans 34, 35 Clothing, sand and exposed body distinguish thick matter and altered preparation. [H001-S034; H001-S035]

Manuscript 28v; scan 78 Saturn's swallowed children and substitute stone explain the appearance of metallic colors. [H001-S078]

Manuscript 39v, 40v; scans 104, 106 The cutting and sea-foam are interpreted through generative power, niter and dissolution. [H001-S104; H001-S106]

Manuscript 56v; scan 140 The sphere, angelic order and lead are explicitly correlated. [H001-S140]

Manuscript 60r, 60v, 61r; scans 147, 148, 149 Good and harmful spirits, the scythe and self-renewing serpent distinguish their actions. [H001-S147; H001-S148; H001-S149]

Translation in this edition

Saturn renders *Saturne*, and Saturnian renders *Saturniaux*. The edition uses scythe or sickle for *faux* according to the described instrument; the difference does not create two separate principles. Lead is *plomb*, while philosophers' lead at scan 35 belongs to a list of prepared appearances and must be read there in its own setting.

At scan 34 the apparent phrase soleil étoilé is retained as 'starry sun', with a local note. The entry does not rest an additional cosmology on that

[211] Scans 147–148 mention Saturn's good spirits as well as harmful Saturnian impurities. The entry preserves that opposition instead of attributing every destructive property to the planet or metal without qualification.

anomalous phrase. The clear account of weight, thickness and preparation provides the more secure basis for defining the image.

Attested forms

Saturne

Attested: H001-S032; H001-S034; H001-S104; H001-S140. The old figure, cutting father-figure and planetary correspondence.

faux de Saturne

Attested: H001-S106. The explicitly dissolving, corrosive and striking mercurial spirit.

Saturniaux

Attested: H001-S147. Leaden spirits in the account of harmful material impurities.

serpent qui se dévore lui-même et qui se régénère

Attested: H001-S149. A devouring and self-renewing figure held by Saturn.

See also

Mercury and the caduceus; Metals, planets and correspondences; Dragon and serpent; Number, measure and duration; Niter; Demons, central spirits and infernal orders.

Venus, Adonis and generation

Generative form, tincture and contrary offspring
Vénus, Venus; *Adonis*, Adonis; *Uranie*, Urania

At a Glance

The word. Venus names generative power, shaped matter and several distinct sulfurous natures. Adonis is repeatedly called her son and is explained as solar or golden sulfur exposed to dissolution.

In the manuscript. The manuscript distinguishes celestial, terrestrial and natural Venuses, interprets her girdle through germination, and places her with Adonis at the garden's entrance. Adverse copper spirits later reverse her favorable generative action.

In this edition. The edition preserves Adonis as the source's son of Venus and records its provisional Anthée in the later contrary genealogy. It retains the several Venuses rather than merging them.

A place to read. Manuscript 39r–39v, scans 103–104: the three Venuses and Adonis are explained through the multiplicity of sulfur and generative power.

Meaning

Venus is a name for nature's capacity to give things life, proportion and form. At 55r, scan 137, her power traces the varied figures of parts through vegetation. At 64r, scan 155, she presides over generation, arranges the organic and similar parts hidden in seed, and gives their proper positions and colors. These are positive, particular functions rather than a general invocation of love.

Her several identities follow the multiplicity of sulfur. At 39r the celestial, chaste Urania joins the Sun as mother of Sun and Moon; the terrestrial androgynous Venus born from foam joins Mars, Vulcan and Mercury as a principle of plants, minerals and metals; the natural Venus joins Sun and Mercury to produce Adonis. The continuation calls Adonis a hidden, invisible spirit of gold, vitriol and mercury. These local relations are more precise than a single Venus-equals-copper formula.

The correspondence with copper becomes explicit elsewhere, particularly in the adverse spirits at 63v. But those spirits are opposed to favorable heavenly Venus and good copper spirits. The same natural field contains constructive and destructive powers, distinguished by their action and preparation. Their common planetary name does not cancel that opposition.

Use in the book

Mercury's theft of Venus's girdle at 32r is explained at 34r as the power of his water to cause germination. The next page discusses the bird of Mars and the chaste loves of Sun and Venus, while the cock expresses inward sulfur's power to coagulate moisture. These images join germination and fixation without making their operations indistinguishable.

At 36r, scan 97, Venus and beloved Adonis guard the garden, whose roses can be gathered only by a philosopher who knows its entrance. Adonis's blood changes white roses red. The garden is thus a field of access, tincture and recognition, not merely pleasant scenery. The following blood emblem makes his death one of the comparisons through which the extraction of inward sulfur is explained.

At 38r–38v, scans 101–102, a boar's tusk and Typhon's claw signify subtle spirits that tear Adonis and Osiris apart. The author expressly glosses the action as dissolving and radically corrupting gold, or Adonis, Venus's son. Mercury alone draws Venus's true tincture. The figure names what is

subjected to extraction as well as the generating power from which it comes.[212]

The several Venuses then appear in the exposition of sulfur's multiplicity at 39r. At 39v, Saturn's cutting and sea-foam introduce aphronitre and niter as recipients of generative virtue. At 40v the androgynous Venus is called Ziniar, explained by the manuscript as light and beauty, and associated with an eighth Day and Heaven. These are source claims to be preserved and investigated, not independently established Arabic etymology.[213]

At 42v–43r the dissolution of Adonis by the boar serves future fertility; Pallas is then born from solar and vitriolic sulfur through Mercury. At 63v–64v the adverse spirits reverse the favorable picture. They resemble Furies and contrive death rather than generation. The source gives Venus a provisionally read Anthée in Adonis's place, names her Medusa and assigns her a terrible origin. Four handwritten signs occur in that account. The edition keeps the names qualified and reproduces the actual marks in its sign register rather than inventing a standardized chemical genealogy.[214]

Places to read

Manuscript 32r, 34r, 34v; scans 87, 91, 92 The stolen girdle, germinative spirit and coagulating inward sulfur. [H001-S087; H001-S091; H001-S092]

Manuscript 36r; scan 97 Venus and Adonis guard access to roses and the vitriolic garden. [H001-S097a]

Manuscript 38r, 38v; scans 101, 102 Adonis's death is explained as dissolution of gold and extraction of tincture. [H001-S101; H001-S102]

Manuscript 39r, 39v, 40v; scans 103, 104, 106 The three Venuses, generative foam and the source's Ziniar explanation. [H001-S103; H001-S104; H001-S106]

Manuscript 42v, 43r; scans 112, 113 Present destruction serves future fertility and the birth of prepared sulfur. [H001-S112; H001-S113]

Manuscript 63v, 64r, 64v; scans 154, 155, 156 Favorable generation is contrasted with destructive spirits and the qualified contrary genealogy. [H001-S154; H001-S155; H001-S156]

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[212] The relation Adonis–son of Venus is explicit in scans 102 and 155. The entry retains this witness's genealogy rather than quietly substituting another account.

[213] Scan 106 claims that Ziniar is Arabic and means light and beauty. The claim is attributed to the source; it has not been used as independent linguistic evidence.

[214] Scan 156's Anthée is provisional, and four alchemical signs follow the three-bodied monster. Consult the main edition's sign register and local reading note; no exact identities are assigned to those marks here.

Translation in this edition

Venus and Adonis retain the witness's stated relationships. *Physique* in the third Venus is natural, expressing the author's physical interpretation; *végétation* concerns growth and productive life. *Teinture réelle* is true tincture in its immediate claim of mercurial extraction, without adding a modern analysis.

The provisional Anthée in scan 156 is rendered Antheus and remains qualified. It should not be silently treated as the Antaeus of Hercules's separate earth-born-giant episode. Ziniar likewise remains the source's technical name and asserted derivation. The lexicon records what those claims do locally while keeping their independent historical verification open.

Attested forms

Vénus

Attested: H001-S091; H001-S103; H001-S137; H001-S155. Germinative power and the several material or celestial natures described locally.

Adonis

Attested: H001-S101; H001-S102; H001-S103; H001-S155. The source’s son of Venus, associated with solar sulfur, gold and generative spirit.

Uranie

Attested: H001-S103. The chaste celestial Venus in the threefold account.

Ziniar

Attested: H001-S106. The source’s name for androgynous Venus, glossed as light and beauty.

Anthée

Attested: H001-S156. Provisionally read name in the adverse genealogy, distinct from a secure independent identification.

See also

Generation, nutrition and seminal forms; Sulfur; Tincture; Garden, rosebush and fountain; Osiris, Isis and Typhon; Metals, planets and correspondences.

Adam, sin and the material stain

faute d'Adam, Adam's fault; *péché originel*, original sin; *tache originelle*, original stain; *tache*, stain

At a Glance

The word. The stain names inherited disorder or impurity, applied both to human sin and to the heterogeneous condition of elemental matter.

In the book. The book explains hostile metallic powers, purification, baptismal washing, and renewal through this related vocabulary.

In this edition. Sin remains a moral and theological term; material impurity is not silently made identical with personal guilt.

A place to read. Read scan 151 for the extension to insensible things, 245 for the operative stain, and 284 for the water-and-fire distinction.

Meaning

The manuscript explicitly extends Adam's fault into insensible nature. Its account of corruption imagines disorder spreading through the elemental world, where poisonous and hostile powers resist generation and harmony. Tache consequently connects a moral history with the condition of material mixtures. The same vocabulary makes purification an operative and a religious task. These relations are asserted by the source; they should not be modernized into a scientific account of contamination or adopted as the editor's explanation of matter.

The operative stain appears as heterogeneity: elements or substances contain differences, impurities, and contrary powers that obstruct the intended union. The artist must overcome them rather than simply add another ingredient. Yet the author does not say that metals commit moral sins in the same manner as human beings. Personification and comparison carry the account across different kinds of subject, while the kinds themselves remain distinct.

Use in the book

At scan 151 the writer declares that Adam's fault has passed into things without sensation and that the malignity sustaining human sin runs through nature. Contagious corruption multiplies as mud, pus, and death. Mars and its sulfurous spirits then exemplify pride and aggression, attacking other planets and metals and stripping them of qualities. The passage explains antagonism in the material world through a vocabulary of tyrannical self-assertion. It does not ask the reader to separate the moral

rhetoric from its operative application; both belong to the author's account.[215]

The metals retain this double presentation throughout the sequence of adverse spirits. Their powers can destroy or preserve according to preparation and the condition of their subject. The original stain is therefore not a permanent verdict that nothing natural can be purified. The book's whole operative project assumes that harmful heterogeneity can be removed and a more homogeneous, stable, and life-giving body produced.

Scan 245 identifies the monsters conquered by Hercules, Perseus, Jason, and Cadmus with heterogeneous things arising in mercury from the first original stain of the elements. The hero's battles become the work of whitening and mortification. Many-headed dragons, furious lions, ravaging boars, and other adversaries represent obstacles within the work. The end is discrimination and purification, not the multiplication of terrifying images for their own sake.

The redemptive analogy at scans 218–222 relates the poison of sin and a nearly dormant germ of immortality to Christ's work as mediator and physician. Human beings cannot accomplish the needed purity unaided. The metallic spirit likewise requires an industrious artist to free it from impurities. The analogy makes the need for assistance intelligible, while the text distinguishes the divine source of redemption from the mortal artist's finite power.

Scan 219 prevents the reader from treating sin as the sole cause of the Incarnation in this author's theology. He explicitly holds that the mystery was decreed before creation and independently of Adam's fault, as a pledge of divine love and an increase of grace and glory. The stain is central to the explanation of corruption and remedy, but does not exhaust the purpose of the Word's assumption of humanity.[216]

At scan 284 baptism begins purification of original sin through water, while the later resurrection and glorification require fire in the comparison. The author places the initial cleansing beside regeneration and the final renewal beside the universal conflagration. Water and fire thus mark distinguishable stages. The material sequence supports the religious analogy, but baptism is named as a sacrament rather than reduced to an ordinary wash of a laboratory subject.

Places to read

Manuscript 62r; scan 151 Adam's fault extended to insensible things and illustrated through hostile Mars. [H001-S151]

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[215] Hogart Manuscript 3, scan 151. The extension of Adam's fault to insensible things is the author's express assertion, not a modern explanation supplied by the lexicon.

[216] Hogart Manuscript 3, scan 219. The independence of the Incarnation from Adam's sin is an explicit position adopted by the writer and must accompany an account centered on stain and redemption.

Manuscript 93v; scan 218 The poison of sin, mediation, and the awakening of the germ of immortality. [H001-S218]

Manuscript 94r; scan 219 The Incarnation explicitly decreed independently of Adam's sin. [H001-S219]

Manuscript 95v; scan 222 Removal of the old sin and its ferment within the path to renewal. [H001-S222]

Manuscript 106r; scan 245 The original elemental stain as the source of operative heterogeneity and monsters. [H001-S245]

Manuscript 124v; scan 284 Baptismal cleansing by water distinguished from final glorification through fire. [H001-S284]

Translation in this edition

Tache is stain, preserving the visual and moral resonance of an impurity impressed upon a subject. Original stain remains distinct from original sin when the French distinguishes them. Faute is fault, not always sin, although the source places Adam's fault within the same theological history.

The translation retains the violent and medical imagery of contagious corruption rather than replacing it with a neutral abstraction. It also preserves the qualification at scan 219 and the distinction of water and fire at 284. These details stop the general language of purification from flattening the manuscript's particular theological and operative claims.

Attested forms

faute d'Adam

Attested: H001-S151. The fault explicitly said to have reached insensible nature.

péché originel

Attested: H001-S284. The baptismal object of initial purification by water.

tache originelle

Attested: H001-S245. The elemental stain associated with heterogeneous obstacles in mercury.

tache

Attested: H001-S245; H001-S284. The recurring image of impurity in operative and sacramental settings.

See also

Incarnation and nativity; Baptism and washing of the stain; Poison, remedy and protection; Purity, homogeneity and heterogeneity; Separation, washing and purification; Corruption, putrefaction and mortification.

anathèmes, anathemas; solemn curses; *Maranatha*, the formula retained in the manuscript

At a Glance

The word. Anathema names a solemn condemnation. Maranatha is used by this manuscript as a repeated curse protecting secrecy.

In the book. The opening warning attaches disasters to disclosure of the art; a later passage explains why forbidden knowledge was clothed in figures.

In this edition. Maranatha is retained, and the manuscript's own linguistic gloss is translated rather than silently corrected.

A place to read. Read scans 15 and 241 together: the initial curse and the later explanation of concealed teaching.

Meaning

This is a narrow but consequential entry because the unusual formula stands at the threshold of the manuscript. The attributed Jewish priest demands reverent secrecy and condemns those who expose the art to unworthy recipients. Anathema is not a technical substance or operation. It defines the conditions under which the book expects its knowledge to circulate. Maranatha intensifies that prohibition through repetition and through its association with harm to the offender's household and livelihood.

The manuscript calls the expression Greek and Arabic and explains it in the register of a curse. That explanation belongs to the source. It should be distinguished from the invocation of the Lord represented by the expression at 1 Corinthians 16:22, where the surrounding verse also contains a condemnation. The proximity of these elements helps explain the manuscript's use without making its linguistic gloss reliable.[217]

Use in the book

At scan 15 the repeated formula moves from city and countryside to children, livestock, barns, and houses. Secrecy is described as a religious obligation whose breach brings comprehensive disorder. The catalogue resembles the covenant curses of Deuteronomy 28. Its force is to make publication of the secret an act of sacrilegious disobedience, rather than a merely imprudent disclosure. The appeal to the silence of Pythagoras and Hippocrates places this injunction within the book's own composite genealogy of sacred and learned restraint.[218]

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[217] 1 Corinthians 16:22. The expression is conventionally understood as an invocation of the Lord, with the alternative division yielding "Our Lord has come"; the manuscript's gloss as Greek and Arabic is not adopted as a linguistic fact.

At scan 241 the writer returns to the prohibition after describing the separation of pure from impure by a celestial fire. The secret is called a doorway into physics, astrology, medicine, and theology. Because open publication was forbidden under anathemas and terrible curses, the sages used types, characters, figures, and enigmas. The opening threat thus supplies a later explanation for the form of the whole work: its obscurity is presented as the consequence of an obligation to veil knowledge while allowing the wise to recognize it. This does not prove the antiquity or historical existence of the transmission claimed by the writer.

Places to read

Manuscript 1r; scan 15 Repeated Maranatha formula and curses against profanation of the art. [H001-S015]

Manuscript 104r; scan 241 Anathemas explain the sages' use of figures, characters, and enigmas. [H001-S241]

Translation in this edition

The edition keeps Maranatha and renders the attached explanation in full. It does not substitute a corrected invocation inside the translated sentence. A note distinguishes the manuscript's interpretation from the biblical usage. Anathema remains anathema where the solemn formula matters; curse translates the broader word malédiction. This preserves the text's rhetorical escalation without presenting its explanation as independent philological evidence.

Attested forms

anathèmes

Attested: H001-S015; H001-S241. Plural condemnations attached to disclosure of the secret.

Maranatha

Attested: H001-S015. Repeated formula, glossed by the manuscript as a curse; its linguistic explanation is preserved with qualification.

See also

Secrecy, oath and the recipient; Teaching, inheritance and secret schools; Prayer, exorcism and holy names.

[218] Compare Deuteronomy 28:16–22 for city and countryside, offspring, produce, livestock, and diseases. The manuscript adapts the biblical curse pattern to secrecy about the art.

baptême, baptism; *tache du péché originel*, stain of original sin; *purification*, purification

At a Glance

The word. Baptism is invoked through water's first purification of the stain of original sin. The reference provides a sacramental comparison for an initial washing in the work.

In the book. The passage joins reduction to water and first renewal, then distinguishes the fire associated with resurrection and glorification.

In this edition. Baptism and original sin retain the expressly Christian terms. The comparison is explained in its sequence rather than expanded into a complete theology of the sacrament.

A place to read. Read 124r–v, scans 283–284, across the page break: water and the shoreless sea lead directly into baptism and the later work of fire.

Meaning

The baptismal reference is brief but structurally important. It identifies an initial purification and gives that beginning a sacramental counterpart. The surrounding account of water, renewal, fire, and glorification supplies the sense in which the comparison operates.

The stain of original sin is a theological expression here. Elsewhere the original stain of the elements describes a material condition. The book brings those vocabularies together, but their relation must be followed through the stated figure and operation rather than made into an unexplained identity.

Use in the book

On 124r, scan 283, the author describes matter's reduction into water and quotes Ovid's sea without a shore. He leaves open whether the poet intended an operation representing beginnings or a universal flood, then asserts that nothing receives its first purification except through water. The sentence continues onto the next side with the sacrament of baptism. Reading across the break preserves the inferential link.

On 124v, scan 284, water first purifies the stain of original sin in baptism. The author immediately asks whether knowledge of the stone can allow people to conclude, or at least anticipate, what will occur on the Last Day. His confidence and his qualification coexist: concluding everything is

proposed, then softened to anticipating something. The lexicon retains that distinction.[219]

The same side says that first purification and renewal through regeneration begin in this way, while resurrection and glorification call for fire. A sacred king with fiery eyes, crowns, army, mouth-sword, and a lake of fire supplies the next figure. Water and fire occupy successive explanatory roles; the brief baptismal comparison should not be detached from that transition.

The entry's limited scope follows its evidence. Baptism appears here as a comparison that makes the beginning of purification intelligible. The passage does not furnish an extended account of baptismal practice, an independent rite for the work, or a list of material ingredients. Its importance is the ordered movement from first washing to renewal and final purification.

Places to read

Manuscript 124r; scan 283 Reduction to water and the shoreless sea lead to the assertion of first purification. [H001-S283]

Manuscript 124v; scan 284 Baptism supplies the comparison before the transition from water to glorifying fire. [H001-S284]

Translation in this edition

Baptism translates baptême; stain of original sin follows tache du péché originel. First purification, renewal, regeneration, resurrection, and glorification retain the separate source nouns. Their grouping does not make them synonyms.

The English preserves the alternative 'or at least anticipating something' in the claim about the Last Day. It also follows the source's transition to fire without inserting a procedure between the two stages.

Attested forms

baptême

Attested: H001-S284. The sacrament is invoked for the initial purification through water.

tache du péché originel

Attested: H001-S284. The phrase names the stain in the theological comparison.

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[219] Manuscript 124r–v, scans 283–284. The baptismal sentence crosses the page break. The writer then proposes knowledge of the Last Day while qualifying the claim as at least an anticipation.

purification

Attested: H001-S284. First purification is distinguished from resurrection and glorification through fire.

See also

Corruption, putrefaction and mortification; Solution and reduction; Water and spiritualization; Trinity and Holy Spirit; Celestial influences, spheres and the first mobile; Separation, washing and purification; Perfection, renewal and glorification; Horsemen, eclipse and the Euphrates; Scriptural miracles and multiplication.

Charity, treasure and the artist's duties

trésor, treasure; *hôpitaux*, hospitals; *pauvres*, the poor; *jugement futur*, future judgment

At a Glance

The word. Charity is the English grouping for the uses the writer prescribes for the artist's acquired treasure. The source states those duties through concrete recipients and actions.

In the book. The successful artist is to build hospitals, feed the poor, receive strangers, and share with widow and orphan, while remembering future judgment.

In this edition. Treasure and the named charitable acts follow the French. Charity is an editorial headword here, not a claim that charité occurs in this paragraph.

A place to read. Read 79v–80r, scans 188–189a, across the break from acquiring treasure to accounting for its use.

Meaning

The treasure is the successful work's gift as the author understands it. Its acquisition brings an obligation concerning use. The account of abundance therefore contains a rule for conduct as well as promises of contentment, knowledge, and freedom from infirmity.

The artist's duties are expressed through specific acts. Hospitals, food, hospitality, and sharing identify who should benefit. The final remembrance of judgment presents possession as something for which an account must be given.

Use in the book

On 79v, scan 188, the author imagines a person content even alone, possessing everything, needing nothing, free from disease, ambition, and fear of losing riches. Knowledge of nature and religion accompanies this fortunate condition. He asks whether such a person enjoys eternal pleasures

in advance. The promised contentment sets the context for the rule about treasure.

The same side turns to the artist who has won the Golden Fleece and received the treasure God grants. A sentence begins by refusing its use to purchase honorable offices, farms, and lordships. It continues on 80r, scan 189a, with the positive duties. Reading across the break keeps the contrast between private advancement and prescribed public benefit intact.

The artist is directed to build hospitals, feed poor people, receive strangers, and share with widow and orphan. These acts are concrete consequences of successful possession. The passage does not merely praise generosity in the abstract; it states how the treasure is to be employed.[220]

The writer then directs attention toward the glory of God, Mary, and the Catholic, apostolic, Roman edifice, and toward the future judgment at which so great a treasure must be accounted for. The specifically confessional setting belongs to the text. The ethical rule should retain both its named beneficiaries and its stated religious ground.

This passage also qualifies the book's rhetoric of secrecy and abundance. Restricted teaching is supposed to protect the work, while acquired wealth is supposed to support others. The lexicon records this conjunction without inferring a wider institutional program beyond the duties actually stated.

Places to read

Manuscript 79v; scan 188 Promised contentment leads to the artist's acquired treasure and the beginning of the rule for its use. [H001-S188]

Manuscript 80r; scan 189 Hospitals, food, hospitality, sharing, and future judgment complete the rule. [H001-S189a]

Translation in this edition

Treasure translates trésor. Hospitals, the poor, strangers, widow, and orphan retain the passage's concrete nouns. Future judgment follows jugement futur. The source's artist is the successful practitioner of the work.

Charity is used as a convenient thematic headword for those prescribed acts. It should not be counted as an attested French lemma in these passages. The attested forms below name the actual words through which the duty is expressed.

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[220] Manuscript 79v–80r, scans 188–189a. The rule begins on the first side and ends before a new exposition on the second. H001-S189a identifies that concluding portion; the following unit has a different subject.

Attested forms

trésor

Attested: H001-S188; H001-S189a. The acquired gift must be used and finally accounted for.

hôpitaux

Attested: H001-S189a. Building hospitals is the first positive prescribed use.

pauvres

Attested: H001-S189a. The poor are named as recipients of nourishment.

jugement futur

Attested: H001-S189a. The artist is to remember the account owed for the treasure.

See also

Art, nature and the work; Cabala and cabalistic science; Stone, elixir and medicine; Multiplication; Teaching, inheritance and secret schools; Corpse, ashes and returning forms; Jason and the Golden Fleece.

Creator, creation and divine ideas

créateur, Creator; *créatures*, creatures; created things; *idée*, idea; *exemplaire divin*, divine exemplar

At a Glance

The word. The Creator is known through created works, but an image or effect is not identical with its first cause.

In the book. The book links natural signs, formative ideas, creation from nothing, and the intelligible exemplar of the visible world.

In this edition. Creator, creature, idea, and exemplar remain distinct; nature's revelatory role does not erase its created status.

A place to read. Read scan 130 for the warning against taking effects for God, and 307 for the divine-exemplar statement.

Meaning

The manuscript's natural theology rests on a double claim. Every part of nature can indicate God under a veil, yet the created image remains a gross or partial representation. The error attributed to ancient thinkers is not that they noticed divine traces in things, but that they took effects for their first

cause. This distinction sets the terms of the book's inquiry: the artist seeks the maker through the work without promoting the work into the maker.

Ideas and exemplars explain the relation of visible order to its intelligible source. The book speaks of ideas of forms emerging from chaos and of the visible world made according to a divine inward model. These expressions belong to different levels of formation. The presence of a form in a seed or compound is not simply the same as the divine idea named in the final quotation. Their connection is proposed through resemblance, reception, and ordered production.

Use in the book

Scan 130 says that nothing in created nature fails to indicate God in some manner, even the bad angels whose vestiges have been defiled. It attributes to Democritus, Orpheus, and Pythagoras a recognition of divine power throughout the world, then criticizes the naming of its effects as gods. The alleged views are transmitted through the manuscript's own synthesis. The entry describes their argumentative use rather than certifying every attribution to the named ancient authors.[221]

Scans 131–133 distinguish created images and ministers. The world, angels, and natural spirits have different modes of likeness and service. God creates the ministers from nothing, and the angelic offices include giving existence, drawing ideas of forms from chaos, and impressing forms upon things. The natural mediator must not be confused with intellectual beings. Thus creation, differentiation, and material formation belong to an ordered account rather than an unqualified emanation of all things as divine substance.

At scan 190 the Incarnation becomes a manifestation accommodated to human understanding. Nature is a large volume in which religious mysteries and hidden natural wonders can be read through operations. The author's claim is not that nature independently invents its own sacred meaning. Its maker has placed signs within it, and knowledge of its workings discloses those signs. This makes experimental inquiry a form of reading created works.

Scan 253 answers those who would condemn such inquiry. To know the worker by the work and the Creator by the created thing is presented as legitimate. Nature points out a royal road toward a mortal way of knowing, loving, honoring, and glorifying God. The phrase according to our mortal manner is significant: the knowledge is real within the author's project but remains finite. It does not make the investigator equal to the object known.

Scans 306–307 bring together natural principles, faith, and the divine exemplar. The writer rejects an exclusive dependence on authors' opinions

[221] Hogart Manuscript 3, scan 130. The rejection of taking effects for first cause is the immediate limit on the passage's expansive language of divine traces.

and appeals to the relation of creatures to Creator, while acknowledging that mysteries are received by faith. Under Trismegistus' name he says that God is the first idea of things and that the visible outer world is made according to the divine intelligible inner exemplar. The edition preserves the attribution without claiming a securely identified verbatim Hermetic source for the two sentences.[222]

The final declaration that one matter is plant, stone, metal, body, soul, element, heaven, and star is the culmination of the account of created unity. It does not cancel the distinctions of Creator and creature stated throughout. The manuscript ends with A Dieu, returning the completed exposition to its religious destination. The unity asserted within nature must therefore be read with the repeated limit that God does not enter an equal comparison with his work.

Places to read

Manuscript 51v; scan 130 Created vestiges indicate God, but effects must not be mistaken for their first cause. [H001-S130]

Manuscript 53r; scan 133 Creation from nothing and the offices that bring forms into differentiated existence. [H001-S133]

Manuscript 80v; scan 190 God's mysteries manifested through the book of nature. [H001-S190]

Manuscript 109r; scan 253 The legitimacy of knowing the worker through the work. [H001-S253]

Manuscript 134v; scan 306 Natural principles and the relation of creatures to Creator in the defense of the method. [H001-S306]

Manuscript 135r; scan 307 God as first idea and the intelligible exemplar of the visible world. [H001-S307]

Manuscript 140; scan 316 One created matter under many predicates, followed by the closing A Dieu. [H001-S316]

Translation in this edition

Creature can mean any created thing, not only an animal. Where that range would otherwise be missed, created things makes the English sense clear. Idea and exemplar retain their philosophical force rather than becoming thought and example in every sentence.

The edition also preserves the writer's attributions to ancient authorities as attributions. A reported sentence under Trismegistus' name is not silently turned into a verified quotation from a particular Hermetic treatise. The distinction allows the manuscript's reception of authorities to remain visible without making the apparatus promise a textual identification it has not established.

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[222] Hogart Manuscript 3, scans 306–307. The exact sources of the two sentences attributed to Trismegistus are not securely established by the manuscript's wording alone.

Attested forms

créateur

Attested: H001-S130; H001-S253; H001-S306. The first cause known through, but not identified with, created effects.

créatures

Attested: H001-S306. Created things in their relation to the Creator.

idée

Attested: H001-S307. The first idea of things in the statement attributed to Trismegistus.

exemplaire divin

Attested: H001-S307. The intelligible inner model according to which the visible world is made.

See also

Form, idea and species; Matter, chaos and first principles; Book of nature, characters and veils; Jesus Christ and the Word; Universal spirit; Faith, reason and proof.

Eucharist and transubstantiation

Eucharistie, Eucharist; *transsubstantiation*, transubstantiation; *hostie*, host; sacramental wafer

At a Glance

The word. The Eucharist is the sacramental mystery to which the final multiplication of the stone is compared.

In the book. The author defends the reality of Christ's presence and the transformation of substance, while calling the stone a figure or sample of that mystery.

In this edition. Eucharist, transubstantiation, substance, and accidents are retained so the argument's distinctions remain visible.

A place to read. Read scans 292–296 before the later claim at 305: the text itself states the limit between the finite figure and the divine mystery.

Meaning

This entry concerns the manuscript's final Christian interpretation of the work. The stone's capacity to communicate its virtue and multiply serves as a natural figure of the Eucharist. The author does not consequently identify every operation performed upon the stone with sacramental consecration. He calls the physical work an image, symbol, or sample and

distinguishes it from the divine reality that it represents. That distinction is central to his polemic against opponents who treat the sacrament itself as merely figurative.

Transubstantiation appears explicitly at scan 305, but the relevant distinction is already stated at scan 293: the substance of bread and wine is transformed into Christ's body and blood, present under their accidents. The text combines this assertion with the incarnate, risen, and glorified Christ. The sacrament thus gathers together mysteries treated separately in the earlier exposition. This entry reports the author's reasoning and does not turn his claim of a natural proof into an independently established demonstration.

Use in the book

Scans 290–291 introduce the Eucharistic interpretation through a catalogue of wonders. The multiplication of food and oil, the revival of a child, Moses' rod, manna, Cana, and the feeding miracle become anticipations or testimonies. The author presents these as a connected history of divine power rather than as isolated marvels. Some details differ from the scriptural narratives; the translation preserves the catalogue instead of normalizing it into a harmonized biblical summary.[223]

At scan 292 the writer makes a conspicuous reservation: there is no progression from the finite to the infinite. The chapter can expose only rough traits, shadows, and models of the mystery in the stone. This caution coexists with strong claims elsewhere that the art supplies certain proofs. The tension should be retained. The writer regards nature as a witness to divine possibility while acknowledging that the mystery exceeds the witness and the witness's interpreter.

Scan 293 explains the motivation for the search as knowledge, love, and service of God rather than the accumulation of wealth. Nature is invited to answer those who reject Scripture or Christ's words. It contains a symbol of the mystery, whose sacramental reality includes transformation of substance beneath enduring accidents. The word accidents here has a precise argumentative role: what appears does not determine the substance present. The text is therefore not merely comparing two objects that happen to look alike.

The polemic at scans 294–296 distinguishes the stone as a figure of the sacrament from the claim that the sacrament is only a figure of Christ. The author argues that Christ's words are full of spirit and life and identifies the sacramental reality with Christ himself. Created nature remains a visible character or type of invisible things. He then returns to the stone's acquired qualities and its capacity to communicate life and perfection. The force of

[223] Hogart Manuscript 3, scans 290–291. The child's designation and the quantities in the feeding miracle are the manuscript's wording; they should be checked against the biblical texts rather than silently harmonized.

the analogy is directed toward the opponent's assertion of impossibility: something achieved by a creature should not be denied to the Creator.[224]

The experimental assertions at scans 301–302 support this argument through the writer's reported transmutation and the repeated multiplication of a mercurial liquor. These are claims of witnessed experience within the manuscript. They are not independently replicated results supplied by the edition. At scan 305 multiplication and transubstantiation are explicitly named together. Scan 307 again calls the stone an image and a sample of the Eucharist, and scan 308 describes the sacrament as a miracle beyond angelic comprehension. The sequence closes the natural argument by returning to the extraordinary divine reality that exceeds it.

Places to read

Manuscript 127v; scan 290 The transition from the perfected medicine to the Eucharist and its earlier testimonies. [H001-S290]

Manuscript 128v; scan 292 The author acknowledges the limit between finite models and the infinite mystery. [H001-S292]

Manuscript 129r; scan 293 Bread and wine, substance and accidents, within the statement of sacramental reality. [H001-S293]

Manuscript 129v; scan 294 The distinction between the stone as a figure and the sacrament as merely figurative. [H001-S294]

Manuscript 133v; scan 302 Reported multiplication of the liquor becomes an argument about divine possibility. [H001-S302]

Manuscript 134r; scan 305 Transubstantiation and multiplication explicitly joined. [H001-S305]

Manuscript 135r; scan 307 The stone called an image and a sample of the Eucharist. [H001-S307]

Translation in this edition

The edition uses transubstantiation for the source's explicit noun and transformation where it uses transformation. These choices preserve a theological distinction without imposing the specialized noun on every natural change. Host translates hostie, with the immediate context making its sacramental use clear.

Figure and image remain available for the stone even where the author insists that Christ's presence is real. The two propositions occupy different levels of the argument. Flattening both into symbolism would erase the

[224] Hogart Manuscript 3, scans 292–296. The finite-to-infinite reservation and the polemic against a merely figurative sacrament are parts of the same sequence and must be interpreted together.

controversy; replacing every comparison with identity would erase the writer's reservations about the finite and infinite.

Attested forms

Eucharistie

Attested: H001-S290; H001-S305; H001-S307. The sacramental mystery interpreted through the final multiplication of the stone.

transsubstantiation

Attested: H001-S305. The explicit theological noun in the claim concerning the stone's evidentiary force.

hostie

Attested: H001-S292; H001-S308. The small host within which the text says the immense Christ is present.

See also

Multiplication; Jesus Christ and the Word; Analogy, representation and identity; Scriptural miracles and multiplication; Accident and quality; Perfection, renewal and glorification.

Herod and the massacre emblem

Hérode, Herod; *sang*, blood; *soldats*, soldiers; *baignoire*, bath

At a Glance

The word. Herod's massacre emblem presents a king, suffering mothers, children, soldiers, and a blood-filled bath. The writer explicitly interprets its violence through metallic spirits and operations.

In the book. The soldiers act in three pairs: killing, receiving blood, and pouring it into the bath. The differences among persons express differences of substances, powers, and functions.

In this edition. The English retains the disturbing description and the express rejection of human blood as the intended material. It keeps the source's numbers and changing sulfur designations.

A place to read. Read 37r, scan 99, for the interpretive limit, then 38v–39r, scans 102–103, for the three pairs' operative meanings.

Meaning

The emblem is a representation with an outer rind and hidden secrets. Its persons are differentiated parts of a material account. The king, mothers, children, soldiers, Sun, Moon, and blood cannot be understood by assigning the entire scene one undivided meaning.

Herod connects the image with biblical massacre, but the bath and its operative interpretation belong to this alchemical exposition. The author's explicit statement that he does not mean human blood is essential evidence for the way he expects the figure to be read.

Use in the book

The new exposition begins on 36r, scan 97b, and continues on 36v, scan 98, with Herod's cruelty compared with a series of violent fables. Some names and narrative combinations are difficult. They are retained as this witness's transmitted comparisons. Six soldiers are divided into pairs: two kill children, two receive their blood, and two pour it into a large bath in which Phoebus and spouse or sister are washed and renewed.[225]

On 37r, scan 99, the author directly warns that the philosopher does not mean human blood. The emblem is not to be taken merely as it appears, without preparation. Blood means mercurial, sulfurous, or metallic spirits. Vulcan's bathing of the Sun to remove leprosy is compared with biblical healing in water, though the source combines Naaman and the stirred pool. The explicit physical interpretation controls the scene's use.[226]

The king's golden diadem and throne signify sulfur of gold, the principal substance and foundation of the work. His purple robe signifies quicksilver's outward color clothing the royal spirit. The costume is also said to mark the figure's inventor as the Jewish philosopher. The author therefore uses the same visible detail both for a material relation and for an attributed cultural origin.

On 38r, scan 101, the children are the seven parts of sulfur, formed from vitriol's pure substance; their blood is called the metallic spirit of perfect bodies. Blood and milk supply an analogy of nourishment. Sulfur is nourished within the mother by red vitriol's spirit, then reared through frequent imbibitions and finally strengthened by a metallic body through fermentation. The maternal scene is part of a developmental sequence.

On 38v, scan 102, the armed soldiers signify mercurial spirit's dissolving power and the extraction of Venus's true tincture. Their number corresponds to the children when the king is counted. Two mothers signify two kinds of sulfur. The three pairs mark mercury's quantity as well as the effects and properties of the work. Numerical arrangement and functional difference are expressly connected.

On 39r, scan 103, the functions are completed. The killing pair signifies dissolution and calcination; another pair receives tinctures and the medium carrying them; the last pair expresses the carrier of tinctures and souls by

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[225] Compare Matthew 2:16–18 for Herod's massacre. The three paired actions and the renewing bath are features of this manuscript's emblem and physical interpretation.

[226] Compare 2 Kings 5:10–14 for Naaman in the Jordan and John 5:2–9, with its textual tradition of the stirred pool, for the separate healing narrative. The witness combines them on scan 99.

pouring blood into the vessel. The different persons display substances contained in the matter: sulfur's body, golden and metallic sulfur, sulfur's dissolving spirit, and mercury's spirit represented by the weapons. The explanation is more precise than a general statement that everything in the scene is mercury.

The passage also links the emblem to Adonis, Osiris, and several Venuses. Those comparisons extend the same vocabulary of dissolution, corruption, nourishment, and generation. The lexicon's related entries provide those further contexts while this essay keeps the bath's differentiated actions in view.

Places to read

Manuscript 36r; scan 97 The new massacre exposition begins on the same side as preceding prose. [H001-S097b]

Manuscript 36v; scan 98 The king commands the three pairs of soldiers and the renewing bath. [H001-S098]

Manuscript 37r; scan 99 Human blood is expressly excluded from the intended material sense. [H001-S099]

Manuscript 38r; scan 101 The children, vitriol, nourishment, and imbibition are explained. [H001-S101]

Manuscript 38v; scan 102 The soldiers and two mothers mark powers, quantities, and kinds of sulfur. [H001-S102]

Manuscript 39r; scan 103 The three pairs' functions and the different substances are distinguished. [H001-S103]

Translation in this edition

Herod follows Hérode. Blood, soldiers, and bath retain sang, soldats, and baignoire while the prose gives their physical meanings. The translation does not suppress the initial description or omit the author's explicit explanation that human blood is not meant.

The source's Phoebus, Sun, Moon, spouse, sister, and several sulfur designations are followed in their immediate sentences. The Naaman-and-pool combination is preserved with a note identifying the different biblical narratives. This keeps the adapted comparison distinct from the biblical wording.

Attested forms

Hérode

Attested: H001-S098. The king introduces the massacre emblem.

sang

Attested: H001-S098; H001-S099; H001-S101. Blood receives an explicit metallic interpretation and a nourishing role.

soldats

Attested: H001-S098; H001-S102; H001-S103. The soldiers' differentiated actions express operative functions.

baignoire

Attested: H001-S098; H001-S102. The bath receives the blood for the renewing action.

See also

King and royal imagery; Solution and reduction; Sulfur; Poison, remedy and protection; Tincture; Vitriol; Number, measure and duration; Blood, milk and nourishment; Venus, Adonis and generation; Scriptural miracles and multiplication; Distillation, calcination and recovery from ashes.

Horsemen, eclipse and the Euphrates

cavaliers, riders or horsemen; *éclipse*, eclipse; *Euphrate*, Euphrates

At a Glance

The word. Eclipse and armed riders express corruption, dissolution, volatility, and the removal of foreign qualities. The Euphrates supplies another image of matter resolved into water and spirits released through corruption.

In the book. The book moves from darkened luminaries and falling stars to white, red, and black horsemen, then to the four bound spirits and troops of fiery riders.

In this edition. The English retains the witness's three initial horsemen and its blending of the black rider with Death. The later troops and four spirits belong to a further apocalyptic comparison.

A place to read. Read 101r–v, scans 235–236, for the three riders' physical meanings, and 105v–106v, scans 244–246, for the Euphrates and later troops.

Meaning

These images explain changes occurring through the work, rather than one substance with a permanent pictorial name. Eclipse can indicate a hidden divine light in the religious comparison and the corruption of solar sulfur in the physical account. Riders give actions, colors, weapons, and effects to different aspects of mercurial matter.

The sequence combines material interpretation with adapted biblical descriptions. A careful reading keeps the witness's order and count while distinguishing a close scriptural parallel from the details the manuscript combines or changes.

Use in the book

On 96r, scan 225, darkened Sun, bloody Moon, and convulsed earth introduce the death-and-resurrection comparison. The incarnate Word's light is described as suffering an eclipse without the divinity itself being affected. The following side gives the physical sense: entire solar eclipse signifies true corruption of solar sulfur, with gold's sulfur and mercury becoming blacker than a raven. The lunar subject receives a bloody-red tincture through their dissolution and association. The source's description of that Moon as a more fixed substance of gold is retained rather than corrected into ordinary silver.[227]

On 97r, scan 227, falling stars are particles of solar sulfur falling upon mercurial earth and into the work's sea. Winds from four quarters signify varied mercurial vapors, filling the vessel's upper part with little clouds. Kings and princes hiding in rocky hollows designate solar and lunar spirits. The religious catastrophe becomes an account of an enclosed subject's corruption and movement.

On 98v, scan 230, mounted combat follows the peace of formerly opposed elements. Three riders appear: white with bow and crown, red with sword, and black with balance. The black rider is also called Death and followed by Hell. Revelation distinguishes the black horse from the subsequent pale horse and Death; the French witness combines details, and the source illustration likewise shows three mounted horsemen.[228]

On 101r, scan 235, the white horse signifies air and the rider mercury's most volatile, fugitive, spiritual part. Its conquest is making fixed matter volatile and raising it toward the vessel's head. The red horse expresses mercurial water's fieriness; its sword expresses dissolving power. On 101v, scan 236, the black horse and balance display complete corruption. Successive imbibitions then whiten laton. The uncertain term acgor is retained as a reading difficulty, rather than being made into an identified substance by its position in the operation.[229]

On 105v, scan 244, the writer argues that the second work can be explained through troops of riders and asks about angels released from the Euphrates. Chemists' sea is the dissolution and resolution of matter. On the next side the four spirits are pure metallic spirits chained in that river before corruption. Their release gives them destructive power. This is a distinct apocalyptic comparison from the initial three colored horsemen.

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[227] Manuscript 96v, scan 226. The lunar subject is called a substance of more fixed gold. The companion edition retains the wording and notes its unusual character.

[228] Compare Revelation 6:1–8. The manuscript's scan 230 associates Death with the black horse and balance; its inserted rider illustration shows three mounted horsemen. The reading edition preserves both textual and visual evidence.

[229] Manuscript 101v, scan 236. Acgor is uncertain in this witness. Its place beside complete substances and successive imbibitions does not establish an identification.

On 106r–v, scans 245–246, the spirits' battles are compared with many mythological monsters. The target is the heterogeneous matter arriving in mercury through the elements' original stain. Sulfurous vapors are represented by riders with fiery, sulfurous, and hyacinth breastplates, and by horses with lions' heads and serpents' tails. The slaughter signifies the extermination of foreign colors arising from foreign moisture, ending in whiteness when that moisture is consumed.[230]

The controlling relation is therefore operative: fixed matter is raised, bodies dissolve, corruption reaches completeness, imbibitions whiten, and foreign moisture and colors are removed. The violent figures give visible form to these changes. Reading them alongside their stated physical meanings preserves the author's method without treating the images as an independent instruction to reproduce their literal violence.

Places to read

Manuscript 96r; scan 225 Darkened luminaries and convulsed earth introduce a religious comparison. [H001-S225]

Manuscript 96v; scan 226 Solar eclipse is interpreted as sulfur's corruption and blackening. [H001-S226]

Manuscript 97r; scan 227 Falling stars, winds, clouds, and hidden kings receive vessel-based meanings. [H001-S227]

Manuscript 98v; scan 230 Three riders combine the black horse and Death in this witness. [H001-S230]

Manuscript 101r; scan 235 White and red riders signify volatilization, fieriness, and dissolution. [H001-S235]

Manuscript 101v; scan 236 Black horse and balance signify complete corruption before whitening. [H001-S236]

Manuscript 105v; scan 244 Euphrates and liberated angels introduce matter's resolved sea. [H001-S244]

Manuscript 106v; scan 246 The later troops signify sulfurous vapors and removal of foreign colors. [H001-S246]

Translation in this edition

Riders and horsemen render cavaliers according to the sentence. Eclipse follows éclipse; Euphrates follows Euphrate. The English preserves the adapted biblical account and its material explanation rather than supplying a fourth rider to the witness.

The uncertain acgor remains qualified in the apparatus. Hyacinth is retained among the breastplate descriptors without identifying an unprovided modern color or mineral recipe. More fixed gold remains the

[230] Compare Revelation 9:14–19 for the Euphrates angels and the later horsemen. The material meanings follow the French exposition, particularly scans 244–246.

source's unusual lunar description. These decisions keep consequential evidence available for interpretation.

Attested forms

cavaliers

Attested: H001-S234; H001-S244; H001-S246. Riders appear in the questions about the figure and the second work.

éclipse

Attested: H001-S225; H001-S226. The term moves between the religious comparison and solar sulfur's corruption.

Euphrate

Attested: H001-S244. The river's bound angels receive a metallic-spirit interpretation.

See also

Winds, Aquilon and flight; Whitening, reddening and imbibition; Dragon and serpent; Fixation, fixity and volatility; Moon; Septenary and the book's arrangement; Solution and reduction; Purity, homogeneity and heterogeneity; Colors and chromatic change; Saint John and apocalyptic interpretation.

Incarnation and nativity

Incarnation, Incarnation; *Verbe incarné*, incarnate Word; *naissance*, birth; nativity

At a Glance

The word. Incarnation names the Word's assumption of human nature; nativity concerns the birth used in the virgin-and-child analogy.

In the book. The mystery supplies a central pattern for the conjunction of a pure incorruptible principle with a receptive prepared substance.

In this edition. Incarnation, generation, conception, and birth remain distinct, even when the book brings their analogies together.

A place to read. Read scans 196–197 for the operative comparison and scan 219 for the author's explicit position on its relation to Adam's sin.

Meaning

The Incarnation is called the base and support of wonders at scan 189b. The author regards it as attested by prophecy, emblem, the Evangelists, miracles, and nature itself. His argument does not proceed only from a narrated biblical event toward a convenient material analogy. He claims that

the mystery is inscribed within created things and that the operations of art make those characters visible. This is a major statement of the book's purpose.

The manuscript nevertheless acknowledges that the mystery stands above human and angelic understanding. The mercurial comparison is offered as a way of approaching its arguments through nature, not as an exhaustive reduction of divine generation to a metallic recipe. Eternal generation, human conception, and the birth of the prepared child need to be distinguished even where the prose deliberately places them close together.

Use in the book

Scans 189b–190 move from prophetic and historical testimony to the book of nature. God accommodates mysteries to human understanding and manifests himself through his works. The mystery's characters are described as visible on the exterior and within the marrow of things. The material depth of the image matters: revelation is not confined to a decorative resemblance upon the surface. The art's operations disclose a structure that the writer believes already belongs to nature.

At scan 196 the text brings together the Son's eternal generation and his conception from a pure virgin by the Holy Spirit. It then turns to the gold body, pure, incorruptible, and homogeneous, which cannot be dissolved or altered through imperfect metals. A pure incorruptible substance must receive it. The next scan makes this substance a friend and spouse, capable of a chaste conception and painless birth. The mercurial spirit is compared with the immaculate Virgin. The point is the fitness and purity of the medium, not an assertion that an ordinary mixture reproduces the divine event.[231]

The woman-and-child figure and its apocalyptic setting give the comparison visible form. At scan 197 the author says that the figure expresses the Virgin's conception and birth and argues that nature and the art of Hermes illuminate what otherwise remains veiled. Faith, nature, and art are made mutually explanatory within his project, even though their powers are not simply identical. The writer's exhortations at scan 211 rebuke Christians who ignore the mysteries allegedly known to pagan sages. Christ is the true triangular stone and the Incarnation the sacred seal of the Almighty.

The sequence at scans 216–218 connects incarnation with death and resurrection. The gold spirit clothes itself in quicksilver so that it can be dissolved, corrupted, and brought to a greater harvest. Christ assumes mortality and brings about reconciliation and eternal life. The author

[231] Hogart Manuscript 3, scans 196–197. The sentence about the required pure substance continues across the scan boundary. Its marital and maternal predicates should be read together.

distinguishes the necessity of an artist's intervention in the material work from the divine work of redemption, but uses the relation between them to explain why an incorruptible principle enters a corruptible condition.

Scan 219 states a position that must not be omitted: the Incarnation was decreed before creation and independently of Adam's sin. The writer expressly joins theologians whom he associates with Hebrew Cabala in this view. He explains the mystery through divine love and the increase of human grace and glory, rather than solely as a remedy for a crime not yet committed. The lexicon records this as the source's theological position without assigning it to a named school that the passage itself does not identify.[232]

At scan 282 the discussion distinguishes moral death through sin, metaphysical renewal through grace or resurrection, and physical regeneration by nature or art. A nobler form is introduced, but the qualification concerning what is destroyed and what is preserved remains. The Incarnation argument thus develops into an account of renewed form; it should not be isolated from the book's subsequent treatment of death and glorification.

Places to read

Manuscript 80r; scan 189 The incarnate Word called the base and support of all wonders. [H001-S189b]

Manuscript 80v; scan 190 The mystery inscribed in the book of nature and disclosed through operations. [H001-S190]

Manuscript 83v; scan 196 Virgin conception compared with the pure medium required by incorruptible gold. [H001-S196]

Manuscript 84r; scan 197 The spouse and child in the interpretation of the apocalyptic figure. [H001-S197]

Manuscript 93r; scan 217 Incarnation, death, and resurrection joined to the metallic harvest. [H001-S217]

Manuscript 94r; scan 219 The author explicitly adopts an Incarnation independent of Adam's sin. [H001-S219]

Manuscript 123v; scan 282 Different kinds of renewal and the introduction of a nobler form. [H001-S282]

Translation in this edition

Verbe is Word in the theological phrase; translating it as speech would weaken its personal reference. Incarnation is retained as the named mystery. Naissance can be birth or nativity according to context, while génération is not automatically replaced by either. The source's proximity of divine and

[232] Hogart Manuscript 3, scan 219. The author explicitly says that he shares the position described; the edition does not infer a particular named theologian or school from that declaration alone.

physical generations is preserved without harmonizing their different predicates.

The edition keeps the emphatic qualifications about Creator and creature and about what exceeds human powers. It also preserves the unusual statement at scan 219. A translation that silently restricted the Incarnation to a consequence of sin would alter the argument the author actually chose to make.

Attested forms

Incarnation

Attested: H001-S196; H001-S219. The named mystery, including the author's explicit position on its decree before Adam's sin.

Verbe incarné

Attested: H001-S189b. The Word made incarnate as the foundation of the book's Christian exposition.

naissance

Attested: H001-S282. Birth within the late distinction between the forms preserved and destroyed in renewal.

See also

Virgin, mother and child; Jesus Christ and the Word; Adam, sin and the material stain; Resurrection; Creator, creation and divine ideas; Conjunction, marriage and Rebis.

Jesus Christ and the Word

Jésus-Christ, Jesus Christ; *Verbe incarné*, incarnate Word; *fils de l'homme*, Son of Man

At a Glance

The word. Christ is the personal and theological center of the book's Christian interpretation, not merely one emblem among other figures.

In the book. The Word's Incarnation, death, resurrection, and sacramental presence organize the later exposition of the work.

In this edition. Word, Christ, and Son of Man retain their distinct source forms; operative likenesses are read with their stated limits.

A place to read. Read scans 187–190 for the announced program, and 294–296 for the distinction between a created figure and Christ himself.

Meaning

The title-page salutation places the book under Jesus Christ before any operation is explained. The later exposition describes nature as bearing characters of his mysteries and the stone as a privileged sample of their intelligibility. Christ is Creator, incarnate mediator, exemplar, and sacramental reality in different parts of the argument. These roles are related but not interchangeable. The source can call a metallic figure a model of Christ without making a prepared metal the uncreated Word.

The Word names the divine personal subject, while his words also acquire argumentative force. At the end, divine speech and divine works are joined: a command of the Creator accomplishes what nature obeys. The book's confidence in natural signs thus rests within an explicitly Christian account of their maker and interpreter. Its use of pagan fables is directed toward this purpose rather than placed outside it.

Use in the book

At scan 9 the salutation in Jesus Christ accompanies the attributed Jewish author and the promise to explain poetical fables, Christian mysteries, chemistry, and pharmacy. This combination belongs to the transmitted framing and should not be taken as a secure historical identification of an ancient Jewish author. It establishes the composite religious and learned voice through which the manuscript addresses its reader.

Scan 184 calls knowledge of the stone a model of Jesus Christ and the foundation of magic and Cabala among the sages. Metallic spirits are exalted as governors after God, but remain classified by fixed and volatile natures. The phrase after God is a significant hierarchy. The work's agents can produce extraordinary effects without taking the place of their Creator.[233]

At scan 194 the mercurial spirit appears as a young man on a cloud resembling the Son of Man. Its pure generation with sulfur gives access to the mystery in which God becomes human and the Creator his work. The language is deliberately strong and moves rapidly between operative and theological predicates. The following exposition differentiates divine generation, human conception, and the pure material medium. Readers should follow that development rather than decide from the first parallel alone that the text teaches a simple identity of Christ with mercury.

Scans 208–220 expand the personal implications of the Incarnation. Christ enters human mortality and shares suffering, while humanity receives him as brother, kinsman, and guarantor. The author consequently calls for imitation, love, and zeal. The comparison is not only an intellectual device

[233] Hogart Manuscript 3, scan 184. The exalted account of metallic spirits explicitly places them after God and distinguishes fixed from volatile kinds; the comparison does not remove their created status.

for explaining matter. It supplies a reason for moral and religious action. The gold spirit's entry into a corruptible medium is set beside the assumption of mortality, but divine reconciliation remains the greater work.

At scans 280–281 the difficult account of change ends by asserting that divine nature is present and hypostatically united with mortal nature in one subject. The preceding clause about not remaining and perishing is apparently contradictory; the edition does not silently insert a negative to repair it. Death removes transient mortal conditions before the introduction of glorified bodily conditions. This is a crucial qualification of the book's change-of-form vocabulary. The terms used to describe a physical transformation cannot simply replace the personal and theological relation the author states.[234]

The Eucharistic polemic at scans 294–296 distinguishes Christ's reality from the figures that point toward it. Nature is a visible type of invisible things; the stone's multiplication is a faithful figure of a mystery that the author insists is Christ himself. His words are full of life and spirit, and divine power is not to be denied because the reader finds it difficult. The physical figure serves the argument about what is possible, while the named person remains the foundation of faith. This distinction gathers together the book's many emblems without making them equal in status to their subject.

Places to read

Manuscript Title page; scan 9 The Christian salutation frames the attributed book and its mixed subjects. [H001-S009]

Manuscript 77v; scan 184 The stone as a model of Christ; natural governors remain after God. [H001-S184]

Manuscript 82v; scan 194 The mercurial youth on a cloud and the mystery of the incarnate Word. [H001-S194]

Manuscript 94v; scan 220 Christ as brother, guarantor, and participant in human suffering. [H001-S220]

Manuscript 122v; scan 280 Hypostatic union asserted after the apparently contradictory clause about not remaining and perishing. [H001-S280]

Manuscript 129v; scan 294 The stone's figure distinguished from the sacramental reality. [H001-S294]

Manuscript 130v; scan 296 Christ himself and the natural symbol offered to the reader's faith. [H001-S296]

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[234] Hogart Manuscript 3, scans 280–281. The explicit hypostatic-union language follows the apparently contradictory clause mais afin qu'elle ne s'y trouve plus, et qu'elle périsse. Both are retained; the assertion of presence does not authorize silently supplying an unexpressed negative earlier in the sentence.

Translation in this edition

Verbe is translated Word, while paroles remains words. The distinction lets readers follow the relation between the personal Word and the efficacy of divine utterance. The abbreviated J. C. is expanded in English where needed for clear reading, without changing its referent.

Son of Man follows the source's biblical title where the figure is said to resemble him. Model, image, figure, and sample are not routinely replaced by identity. Equally, the author's assertions of reality in the sacramental polemic are not weakened into merely symbolic language. The translation preserves the different levels on which the book speaks of Christ and his created signs.

Attested forms

Jésus-Christ

Attested: H001-S009; H001-S184; H001-S220. The named person under whose mysteries the work is interpreted.

Verbe incarné

Attested: H001-S194; H001-S208; H001-S220. The Word in the account of Incarnation and human participation.

fils de l'homme

Attested: H001-S194. The title attached to the cloud-borne youth in the figure.

See also

Incarnation and nativity; Resurrection; Eucharist and transubstantiation; Creator, creation and divine ideas; Virgin, mother and child; Analogy, representation and identity.

Moses, the brazen serpent and the oak cross

Moïse, Moses; *serpent d'airain*, brazen serpent; *croix de bois de chêne*, oak-wood cross

At a Glance

The word. Moses' healing serpent becomes a figure of the passage from poison to medicine; the oak cross also receives an operative interpretation.

In the book. The author combines scriptural narrative, the dragon of Cadmus, philosophical laton, and the controlled corruption of the philosophical egg.

In this edition. Brazen or bronze follows airain; laton remains distinct. The cross's scriptural and operative uses are both retained.

A place to read. Read scans 71–74 for poison and laton, then 79 for the vessel and its regulated heat.

Meaning

The figure contains several explanatory levels. A serpent fixed upon a cross evokes the remedy given through Moses, the medicinal transformation of a dangerous subject, the pierced dragon of Cadmus, and a material arrangement for digestion. The author regards these as converging revelations of a secret, but the lexicon distinguishes their respective claims. The bronze serpent of the biblical narrative is not itself a recipe for the philosophical medicine, and the cross's operative interpretation does not exhaust its religious meaning.

The source describes the figure's support as a cross, whereas the scriptural account names a standard or pole. That difference belongs to the manuscript's Christianizing interpretation and should remain visible. The oak's material properties, meanwhile, supply a reason for its operative selection: density and hardness are associated with an enduring gentle heat. The figure therefore moves from religious recognition to a particular account of preparation.

Use in the book

At scan 71 the heading Corruption follows the completion of the image's description. The writer says that Hebrew masters revered the cross because it contains the secrets of physics, magic, and religion. Moses makes a brazen serpent that protects those who look upon it. The author then relates this to physicians' use of serpent flesh against venomous bites. His point is the paradox of a remedy concealed within poison; the medical assertion is the source's historical claim and is not offered as practical advice.[235]

Scan 72 identifies the greatest poison within the philosophers' laton with the first universal medicine. The serpent's dangerous nature is compatible with its use in a sovereign remedy or alexipharmic. A brazen vessel of Minerva and the fable of Cadmus enter the same exposition. The combination is not a straightforward retelling of any one classical story. It reflects the writer's attempt to read several received figures through one operation.

At scan 74 the dragon's blue back and yellow-red belly are connected to the copper or brass of the philosophers, an amber composed of volatile, not fully matured gold or silver. The source calls this subject sulfur or gold before its complete cooking and fixation. Its darkness, volatility, and stench explain the name laton. The proverb about washing laton and tearing up books directs attention toward repeated digestion, irrigation, and

[235] Numbers 21:4–9 describes the bronze serpent upon a standard; John 3:14–15 gives the Christian comparison. Hogart Manuscript 3, scan 71, explicitly uses a cross in its retelling.

imbibition with mercurial water. The serpent's poison is removed through a process, not by giving it a more favorable symbolic name.[236]

The oak becomes explicit equipment at scan 79. The old trunk and oak-wood cross mean a wooden vessel half filled with ashes and containing the philosophical egg. Its role is to maintain a light, equal, continuous fire. The subject must be digested and corrupted, and the serpent's head and tail indicate a difference between the heat required at the beginning and later in preparation. This is one of the clearest examples of an emblem carrying information about apparatus, timing, and the state of matter.

The same scan also connects the cross with paying the penalty of a crime and undergoing death. The operative corruption is therefore not isolated from the Christian application developed later in the manuscript. The figure binds harmful matter, purification, death, and renewed power together. Reading only the biblical reference would miss the vessel; reading only the vessel would miss the author's reason for treating the operation as an image of redemption.

The surrounding text supplies a useful limit to interpretation. The cross's elemental and Christian significance is reiterated at scan 80, but the book does not identify every serpent, tree, or vessel with exactly the same subject in every later occurrence. Their local properties and relations remain necessary. The several levels are coordinated through this particular figure, its colors, its support, and the operation attached to it.

Places to read

Manuscript 25r; scan 71 Moses' protective serpent introduces the paradox of a remedy hidden in poison. [H001-S071]

Manuscript 25v; scan 72 The serpent and philosophical laton become figures of the universal medicine. [H001-S072]

Manuscript 26v; scan 74 Colors, volatile sulfur, and repeated washing explain the serpent's transformation. [H001-S074]

Manuscript 29r; scan 79 The oak cross signifies the ash-filled vessel holding the philosophical egg. [H001-S079]

Manuscript 29v; scan 80 The cross's elemental virtues and the death of Christ are explicitly joined. [H001-S080]

Translation in this edition

Brazen translates the traditional material adjective without silently identifying the alchemical laton as a modern standardized brass. The manuscript itself explains what it means by the philosophers' copper or

[236] Hogart Manuscript 3, scan 74. The writer defines philosophical laton through its state and preparation; the term should not be resolved solely by a modern dictionary identification of brass.

laton. Oak-wood cross preserves the support's material identity, since its weight and hardness enter the operative explanation.

The edition translates the manuscript's cross in its account of Moses and notes the distinction from the biblical wording. It does not repair the narrative by replacing cross with pole inside the source translation. Likewise the combined Cadmus narrative remains as transmitted, allowing readers to distinguish the source's synthesis from the separate classical traditions.

Attested forms

Moïse

Attested: H001-S071. The scriptural lawgiver in the protective-serpent account.

serpent d'airain

Attested: H001-S071; H001-S072. The bronze serpent interpreted through poison and medicine.

croix de bois de chêne

Attested: H001-S079. The support interpreted as the regulated wooden vessel and its heating arrangement.

See also

Dragon and serpent; Poison, remedy and protection; Laton; Vessel; Egg, matrix and gestation; Cadmus and the dragon's teeth.

Patriarchal blessings and transmission

bénédiction, blessing; *bénédictions*, blessings; *serment*, oath

At a Glance

The word. The patriarchal blessings adapt scriptural promises to the recipient who undertakes to guard and use the secret reverently.

In the book. They follow instruction in vessels, heat, colors, and transmutation, and precede a prayer for protection.

In this edition. The biblical names and difficult transmitted wording are retained; the passages are not silently replaced by a standard Bible translation.

A place to read. Read scans 20–22 continuously to see how the blessings turn inheritance into a charge to the new reader.

Meaning

The blessings mark an act of transmission. A teacher has explained the art in a veiled local language and has required a promise of silence. The

recipient is then addressed directly, whether priest or sage. The text draws upon the blessings of Noah, Abraham, Isaac, Jacob, Judah, and Joseph to place the new bearer of the secret within a language of increase, fertility, authority, and enduring inheritance.

This is an adaptation rather than a continuous quotation of one biblical chapter. Several speakers and recipients are brought together, and names or wording sometimes become unstable. The purpose is to extend the authority of the scriptural pattern to the custodian of the art. That literary operation can be described without accepting the manuscript's attributed book or secret lineage as a documented patriarchal transmission.

Use in the book

Scan 20 begins with concrete teaching. The recipients learn transmutation, vessels, degrees of heat, and colors succeeding one another in cooking. The oath is therefore attached to operative knowledge, not only to a general confession of faith. The blessing follows the oath and addresses the person into whose hands the secret falls. This direct appeal turns the reader from observer into a possible inheritor charged with discretion.[237]

The Noah blessing concerns growth, multiplication, dominion, and food. The Abrahamic material adds numerous descendants, the stars of heaven, a promised land, and the covenant. These themes overlap with the work's generative vocabulary, but the passage does not explicitly turn every biblical animal or grain into an ingredient. The first function of the sequence is benediction. Its material images can resonate with the later work without requiring an exhaustive code.

Scans 20–21 continue with Isaac's blessing of Jacob: a fragrant field, heavenly dew, the fatness of earth, grain, wine, and submission of peoples. The source's phrase about becoming the God of one's brothers is unusually strong and differs from the familiar wording of lordship. The translation preserves the transmitted phrase with a note rather than silently restoring a less difficult Bible text. Such details are important evidence for the manuscript's particular reception of Scripture.[238]

The Judah blessing follows at scan 21. Lion, prey, rest, scepter, lawgiver, vine, wine, and blood of the grape establish an imagery that will recur elsewhere in the book, often under explicit alchemical interpretation. Here the promised authority culminates in the coming of one expected by the nations. The Christian reading of patriarchal prophecy fits the book's later conviction that ancient figures anticipate Christ and sacred mysteries. The later material interpretations of lions, wine, milk, and blood do not license a

[237] Hogart Manuscript 3, scan 20. The oath follows instruction in vessels, heat, and colors; its object is therefore the guarded operative teaching as well as its sacred interpretation.

[238] Compare Genesis 9:1–3; 15:5; 27:27–29; and 49:8–12, 22–26 with scans 20–22. The manuscript combines and adapts these passages, and its unusually strong wording at scan 21 is not silently harmonized.

retrospective substitution of ingredient names for these blessings. Their recurrence creates a field of associations; each later explanation must establish its own operative meaning.

Scan 22 turns to Joseph, whose fruitfulness, strength, and divine assistance are joined to blessings above and below, breasts and womb, and the desired eternal hills. The sequence ends by directing these blessings upon Joseph's head and upon one distinguished among his brothers. Immediately afterward a new prayer invokes the incarnate Word. The transition links inherited blessing with present Christian protection, while the preceding oath continues to govern the transmission of knowledge.

The paired curse and blessing at the threshold of the manuscript establish two possible relationships to the secret. Profanation draws anathemas; reverent custody draws abundance and protection. The lexicon should not treat the blessings as extraneous devotional filler. They state what kind of recipient the work imagines and what obligations accompany its promised benefits.

Places to read

Manuscript 3v; scan 20 Teaching of operations and colors, the oath of silence, and the opening blessings. [H001-S020]

Manuscript 4r; scan 21 Isaac and Jacob, heavenly dew and earthly abundance, followed by Judah's lion and scepter. [H001-S021]

Manuscript 4v; scan 22 Joseph's fruitfulness and blessings above and below. [H001-S022]

Manuscript 4v; scan 22 The blessing sequence gives way to invocation of the incarnate Word. [H001-S022b]

Translation in this edition

The translation uses blessing for bénédiction and oath for serment, preserving the difference between a benefit pronounced over the recipient and a promise demanded from the recipient. The successive changes of biblical speaker and subject are followed as transmitted, with notes where identification is uncertain.

The edition does not substitute a modern biblical translation for the manuscript's paraphrase. Doing so would erase both its unusual wording and its deliberate combination of passages. Conventional biblical references help readers compare the adaptation, while the translated main text remains the wording of this manuscript.

Attested forms

bénédiction

Attested: H001-S020; H001-S021; H001-S022. The benefits pronounced over the new custodian through adapted patriarchal promises.

bénédictions

Attested: H001-S020; H001-S022. Plural benefits whose sources and recipients accumulate through the sequence.

serment

Attested: H001-S020. The promise of secrecy required before the teacher bestows blessings.

See also

Secrecy, oath and the recipient; Anathema and Maranatha; Teaching, inheritance and secret schools; Abraham the Jew and the attributed book; Prayer, exorcism and holy names.

Prayer, exorcism and holy names

prières, prayers; *excommunications*, excommunications; *Τετραγράμματον*, Tetragrammaton; *alpha et omega*, alpha and omega

At a Glance

The word. The protective prayer invokes Christian authority and commands hostile spirits to leave a named recipient.

In the book. Its holy names, crosses, scriptural figures, and comprehensive prohibitions connect the custody of the art with spiritual protection.

In this edition. The formula is translated as a historical text, including its placeholder N.... and the transmitted signs and names.

A place to read. Read scans 22b–25 continuously: the prayer begins before the leaf break and ends by grounding the command in divine authority.

Meaning

Prayer and exorcism describe the function of this passage rather than a single repeated technical noun. The speaker asks the incarnate Word and the saints to preserve a creature and then addresses infernal demons directly, commanding their withdrawal. The force of the command is explicitly attributed to divine authority. Holy names, titles, signs of the cross, and recalled sacred events reinforce that authority throughout the formula.

The placeholder N.... leaves room for the recipient's name. It is a feature of the source's reusable formula, not a name that the editor should complete. The crosses likewise belong to its written presentation. The text's protection encompasses bodily, imaginative, temporal, natural, and spiritual activities. Its exhaustive language aims to exclude every avenue through which harm might reach the recipient.

Use in the book

The opening at scan 22b invokes the Word incarnate, crucified, and seated at the Father's right hand. Scan 23 adds the merits of the Virgin and the prayers of saints. The cross is called life and resurrection and the confusion of sorcery and demons. The movement from petition to command is then explicit: the speaker conjures hostile spirits of any nature, present or absent, whether summoned, sent, or brought by magical art.[239]

The formula gathers biblical types around Christ. The one sacrificed in Isaac, sold in Joseph, slain in the lamb, and crucified in humanity is invoked as the source of victory. These are not separate deities or an accidental accumulation of unrelated names. They present a continuous sacred authority disclosed through earlier figures and fulfilled in Christ. Michael's battle and the blood of victory bring apocalyptic imagery into the same protective setting.

Scan 24 enumerates states in which the creature is to be free of disturbance: within or outside the body, by vision or terror, day or night, waking or sleeping, eating or praying. The threat against the demons includes curse, excommunication, torment, and destruction in the lake of fire and sulfur. The words are part of the command's rhetoric. They should not be treated as a separate operative recipe merely because sulfur elsewhere has an alchemical meaning.

The same scan cancels hostile obligations created through worship, incense, inundation, herbs, words, elemental stones, divine or angelic names, characters, and specified times. Explicit and tacit pacts and oaths are all annulled. This catalogue recognizes a broad field of practices in order to deny their hold over the recipient. It does not endorse every listed practice as a technique recommended by the book.

At scan 25 Father, Son, and Holy Spirit are invoked through power, wisdom, and goodness. Further titles include the one who is, was, and will come, the Almighty, holy and immortal, Tetragrammaton, Jesus, alpha and omega, beginning and end. The signs of the cross and the invocation of heavenly orders and saints gather the formula toward its closing command. The reference to Sarah, Raphael, and burned fish material recalls the deliverance in Tobit, though the manuscript's details do not match the biblical narrative exactly.[240]

The conclusion states that the command does not belong to the speaker personally but to the one sent from the Father. This supplies the theological frame for the formula's performative language. Its position between the patriarchal blessings and the first figures also matters: the protected

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[239] Hogart Manuscript 3, scans 22b–25. The prayer begins within the preceding physical side, so the scan boundary must not be mistaken for the beginning of a wholly separate formula.

[240] Compare Tobit 6:7–8 and 8:2–3. The biblical remedy uses fish heart and liver, while the manuscript refers to gall and gives its own account of Raphael's relation to the event. The source wording is retained.

custodian is prepared to receive a secret whose misuse has already been condemned. The prayer belongs to the manuscript's account of transmission, obligation, and religious purpose.

Places to read

Manuscript 4v; scan 22 The protective prayer begins by invoking the incarnate and crucified Word. [H001-S022b]

Manuscript 5r; scan 23 The Virgin, saints, cross, biblical types, and direct command to demons. [H001-S023]

Manuscript 5v; scan 24 Comprehensive protection and annulment of hostile pacts or operations. [H001-S024]

Manuscript 6r; scan 25 Trinitarian attributes, sacred names, heavenly invocations, and the final grounding of authority. [H001-S025]

Translation in this edition

The edition preserves the formula's direct second-person commands and its first-person assertion of cancellation. It also retains the named creature's placeholder rather than supplying a recipient. The signs of the cross are reproduced as written signs, while the sequence of titles remains a sequence rather than being condensed into a general invocation.

Tetragrammaton is transliterated and explained as a title referring to the four-letter divine name. The source's Greek form remains available in the facing French text and here among the attested forms. Differences from the scriptural stories are noted instead of corrected inside the translated formula. This lets readers distinguish the prayer's transmitted wording from the biblical passages it recalls.

Attested forms

prières

Attested: H001-S022b; H001-S023. Prayer within the invocation of Christ and the saints.

excommunications

Attested: H001-S024. Part of the threatened sanctions against hostile spirits.

Τετραγράμματον

Attested: H001-S025. Greek-written title in the sequence of sacred names.

alpha et omega

Attested: H001-S025. The beginning-and-end title applied within the invocation.

See also

Patriarchal blessings and transmission; Anathema and Maranatha; Trinity and Holy Spirit; Jesus Christ and the Word; Demons, central spirits and infernal orders.

Purgatory, beatitude and eternal suffering

purgatoire, purgatory; *lavatoire*, washing place; *béatitude*, blessedness; *tourments*, torments

At a Glance

The word. Purgatory names a place of purification before complete blessedness. Eternal suffering is explained through a different conjunction: susceptibility to pain joined to incorruptibility.

In the book. The writer reads blessed and suffering bodies through qualities, agents, capacities, and the testimony he attributes to nature. Purification prepares a lasting union of pure subjects.

In this edition. Blessedness and beatitude express béatitude. Passibility means capacity to suffer; it must not be confused with the incapacity to suffer denoted by impassibility.

A place to read. Read 70v, scan 168, for the two contrary conjunctions, and 75r, scan 177, for purification before complete blessedness.

Meaning

The book gives incorruptibility different consequences according to what accompanies it. Joined with impassibility it permits unending goods; joined with passibility it permits unending suffering. Incorruptibility alone is therefore insufficient to identify a blessed condition.

Purgatory appears in an account of purification and reunion. Bodies desire union with their souls, and pure, incorruptible substances are said to make an eternal alliance. The washing-place expression makes the preparatory function explicit. This limited use should be read in its actual paragraph rather than expanded into a complete map of the afterlife.

Use in the book

On 69r, scan 165, the writer invokes nature, natural philosophers, experience, and truth as witnesses to what orthodox faith proposes concerning punishment. The compound under discussion is said to display the matter as in a mirror. Bodies of the damned acquire qualities opposed to those of the just: opacity, heaviness, density, and passibility. These qualities give the author a vocabulary for degrees and kinds of suffering.

On 69v, scan 166, suffering becomes eternal because passibility and incorruptibility coexist. The author intensifies the account by joining darkness and density with penetrability, subtlety, and darkening light.

Qualities capable of receiving pain are said to be infinitely multiplied in one body. The unusual combinations are part of the argument's difficulty; they should not be smoothed into an uncomplicated opposition of heavy matter and harmless spirit.[241]

On 70r, scan 167, the writer openly asks how opacity and passibility can occur in bodies made of pure, luminous elemental qualities, and how incorruptible bodies can endure diseases and torments throughout their parts. The questioning form matters. The author is presenting a problem for natural reasoning and claiming an answer through the subject, not simply reciting an uncontested classification.

On 70v, scan 168, the central contrast is explicit. Impassibility with incorruptibility gives a continual absence of evil and an unending abundance of goods. Passibility with incorruptibility gives successive, continual death and a labyrinth from which unhappy souls cannot escape. The subject's capacity to receive an impression then explains the intensity of punishment. More gathered powers and penetrability allow stronger action of elements or agents.

On 71r, scan 169, the suffering can include simultaneous cold, burning, waters, and diseases of body and spirit without the possibility of dying. The author then asks how material fire can act on immaterial souls, or how an immaterial fire can act on bodies. The next side turns to quicksilver as a figure of Christ, the Demon, and quintessence. The material comparison is meant to address the preceding question; it should be followed through the page break rather than detached from it.[242]

On 75r, scan 177, desire and purification take another direction. Bodies long to reunite with souls after separation. The clearer and purer the substances to be joined, the more ardent the desire. Purification in the natural or supernatural order aims at this union. The writer contrasts eternal nuptials of pure, incorruptible things with momentary marriages of impure, corruptible substances.

The same paragraph calls the place appointed to make souls radiant before complete blessedness purgatory or washing place, purifying them of vices. Its function is preparation for the intended union. This is a different relation from the unending labyrinth of punishment. The lexicon retains the distinction while tracing the common vocabulary of purification, quality, permanence, and capacity.[243]

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[241] Manuscript 69r–70v, scans 165–168. The source combines qualities in ways it expressly presents as difficult. The lexicon preserves that difficulty rather than supplying a harmonized doctrine.

[242] Manuscript 71r–v, scans 169–170. The fire-and-soul question continues into the quicksilver comparison. The same material is called a figure of different sacred and opposed subjects.

[243] Manuscript 75r, scan 177. The purgatory reference concerns purification before complete blessedness and follows the desire for reunion. It should be distinguished from the preceding account of unending punishment.

The account therefore depends on combinations and sequences. Purification prepares; qualities determine receptivity; agents impress; incorruptibility supplies permanence; impassibility or passibility changes what that permanence means. Following these relations is more accurate than treating every luminous or incorruptible subject as already blessed.

Places to read

Manuscript 69r; scan 165 The qualities of suffering bodies are introduced through an appeal to nature's testimony. [H001-S165]

Manuscript 69v; scan 166 Incorruptibility and passibility are joined to explain unending pain. [H001-S166]

Manuscript 70r; scan 167 The writer raises the difficulty of luminous, incorruptible bodies suffering. [H001-S167]

Manuscript 70v; scan 168 Contrary conjunctions explain unending goods and unending torments. [H001-S168]

Manuscript 71r; scan 169 The action of fire on bodies and souls becomes a direct question. [H001-S169]

Manuscript 71v; scan 170 Quicksilver supplies the proposed material comparison. [H001-S170]

Manuscript 75r; scan 177 Purgatory or washing place prepares souls for complete blessedness and union. [H001-S177]

Translation in this edition

Purgatory translates purgatoire; washing place follows lavatoire. Blessedness and beatitude render béatitude in the companion edition's religious contexts. Their wording refers to the state described, not to an additional source category.

Passibility retains the capacity to undergo suffering; impassibility its absence. Darkening light follows the unusual lumière ténébrante. The English keeps the source's paradoxical conjunctions and its questioning sentences, since those difficulties are central to the proposed natural explanation.

Attested forms

purgatoire

Attested: H001-S177. The place purifies before complete blessedness.

lavatoire

Attested: H001-S177. The paired term emphasizes washing or purification.

béatitude

Attested: H001-S177. Complete blessedness follows the described purification.

tourments

Attested: H001-S165; H001-S166; H001-S168. Torments are explained through qualities and the subject's permanence.

See also

Agent and patient; Agility, subtlety and penetration; Light, brightness and darkness; Fixation, fixity and volatility; Passibility and impassibility; Quicksilver; Resurrection; Purity, homogeneity and heterogeneity; Separation, washing and purification; Perfection, renewal and glorification; Punishment, desire and restless motion.

Resurrection

résurrection, resurrection; *rénovation*, renovation; renewal; *régénération*, regeneration

At a Glance

The word. Resurrection names renewed life after death, but the text differentiates theological resurrection from the returns and improvements produced by nature or art.

In the book. The manuscript develops the comparison through glorious bodily qualities, dying grain, released seminal powers, and the introduction of a nobler form.

In this edition. The separate terms resurrection, renewal, and regeneration remain separate even where their definitions overlap.

A place to read. Read scans 280–282 for the late clarification of different senses and the important qualification concerning form.

Meaning

The book makes resurrection a central goal of its Christian natural philosophy, while also recognizing a labyrinth of related terms. A body may be renewed, a form may return, a germinative power may awaken, and a person may be resurrected; these are not interchangeable descriptions. The material examples are supposed to make the higher mystery intelligible, but the author repeatedly distinguishes body, shadow, spirit, and rational soul to prevent a partial return from being mistaken for the whole event.

The desired resurrection includes a change in bodily conditions. Subtlety, brightness, agility, and impassibility characterize the blessed body in the early theological exposition. Incorruptibility alone is insufficient, since the account of damnation joins it to passibility. The state of a renewed

body must therefore be specified by its capacities and its relation to the soul, not merely by the absence of final dissolution.

Use in the book

Scan 160 states that clarification is possible and connects the body's acquired qualities with those of natural spirits. It then lists the conditions of the blessed body. Scan 175 describes a final clarification of created works and the indissoluble reunion of purified souls and bodies. The physical purification of elements becomes an explanatory companion to this theological prospect. The text treats natural tendency and divine completion as corresponding without giving them identical powers.[244]

At scan 187 the author announces the Christian program of the figures: the Word's birth, death, and resurrection, the sacrament of the altar, and the end of the ages. Resurrection is consequently not a late decorative application added to a self-contained manual. It is part of the stated reason for explaining the figures and principal preparations.

Scans 216–217 use the dying grain to connect the corruptible condition with the emergence of greater life. The spirit of gold clothes itself in quicksilver, is resolved and corrupted, and produces an abundant harvest. The Incarnation would be incomplete in this argument without Christ's death and victory over death. The analogy is stronger than a similarity of shape, but its terms remain unequal: the source still distinguishes created spirits, human mortality, and the divine work of reconciliation.

At scan 249 the remains of death and corruption contain seeds of a better life. Impure heterogeneous qualities are destroyed, leaving the possibility of renewal. Scan 260 turns from such claims toward a formal distinction among renovation, regeneration, and resurrection. The following discussion of poetic shadows and persistent forms prevents the apparent return of an image from becoming an adequate definition of resurrection. An image drawn from ashes does not by itself amount to the restored rational human being.

The late exposition at scans 280–282 brings the problem of form to the foreground. Death, corruption, life, and resurrection can be described through alteration, destruction of qualities, and the introduction of another form. The Incarnation comparison ends by asserting that divine nature is present and hypostatically united with mortal nature in one subject. The preceding clause about not remaining and perishing is apparently contradictory and is preserved as a difficulty rather than silently repaired. In resurrection the transient and mortal conditions of humanity are removed and the nobler condition of a glorified body is introduced. Moral death

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[244] Hogart Manuscript 3, scans 160–175. The bodily gifts are used throughout this exposition; incorruptibility must not be confused with impassibility, since the damned are also described as incorruptible.

through sin and renewal through grace are then compared with physical corruption and generation under another relation.[245]

The qualification at scan 282 says that an inferior, failing form is destroyed while the form taken at birth is preserved. The compressed formulation resists an easy paraphrase, but its purpose is to preserve continuity through renewal rather than make resurrection an unrelated replacement. The lexicon therefore follows the actual distinctions, including the difficult sentence, rather than manufacturing a single formula that would settle every relation among matter, soul, and form.

Places to read

Manuscript 66v; scan 160 The glorious qualities through which a blessed body is clarified. [H001-S160]

Manuscript 74r; scan 175 Purification and final indissoluble reunion of souls and bodies. [H001-S175]

Manuscript 79r; scan 187 Resurrection named in the announced Christian program of the figures. [H001-S187]

Manuscript 93r; scan 217 The golden harvest and Christ's victory over death. [H001-S217]

Manuscript 107r; scan 249 Seeds of better life in the remains of corruption. [H001-S249]

Manuscript 112v; scan 260 The author announces distinctions among renovation, regeneration, and resurrection. [H001-S260]

Manuscript 123r; scan 281 The mortal condition gives way to the nobler glorified body. [H001-S281]

Manuscript 123v; scan 282 Different relations of moral, metaphysical, and physical renewal; form preserved and form destroyed. [H001-S282]

Translation in this edition

The translation keeps resurrection for résurrection even where a physical application sounds unusual. Replacing it everywhere with regeneration would remove the comparison that the writer intends. Conversely, regeneration and renewal are not automatically heightened into resurrection. The book's own effort to distinguish them is an object of interpretation.

The phrase hypostatically united is retained in the account of the divine and human natures. It marks a distinction the surrounding natural analogies cannot replace. The edition preserves the syntax and qualifications

[245] Hogart Manuscript 3, scans 280–282. The manuscript's account of form is syntactically compressed. The awkward clause about not remaining and perishing precedes an assertion of hypostatic presence; the apparent contradiction is retained, without supplying an unexpressed negative. The distinction of different relations at scan 282 must also accompany any summary.

of the later form argument, with notes where its relations are difficult, instead of silently turning the passage into a standardized theological definition.

Attested forms

résurrection

Attested: H001-S160; H001-S175; H001-S217; H001-S282. The theological mystery and its explicitly compared physical applications.

rénovation

Attested: H001-S260. One of the related processes that the writer undertakes to distinguish.

régénération

Attested: H001-S260; H001-S282. Renewed generation, distinguished by the relation under which it is considered.

See also

Death, incorruptibility and immortality; Perfection, renewal and glorification; Soul; Corpse, ashes and returning forms; Incarnation and nativity; Universal conflagration.

Saint John and apocalyptic interpretation

Saint Jean, Saint John; *Apocalypse*, Apocalypse; *figures*, figures

At a Glance

The word. Saint John names the authority whose apocalyptic figures the writer interprets. Apocalypse is the book of visions received here as a source of sacred images and natural correspondences.

In the book. John's figures introduce a new stage of the exposition: prepared material principles are read through lampstands, the Son of Man, the woman and dragon, eclipse, and riders.

In this edition. Apocalypse retains the historical French designation. The English distinguishes the biblical figure, the manuscript's adaptation, and the physical meaning the author proposes.

A place to read. Read 75v–76r, scans 178 and 181, where John's figures are introduced and their power to dispel interpretive shadows is asserted.

Meaning

The manuscript's apocalyptic interpretation is a way of reading sacred images through the art's operations. It treats nature as a source of visible evidence for mysteries of faith while continuing to call those mysteries

greater than physical secrets. The relation is argued through particular figures and prepared conditions of matter.

Saint John functions as the author of the figures invoked. The lexicon need not settle historical questions of Johannine authorship to explain that role. Its immediate subject is the French writer's attribution and interpretive method.

Use in the book

On 75v, scan 178, the writer moves from seeds of immortality to the hidden secrets of making spirits radiant and essentializing them. He adds that such secrets are depicted in the figures Saint John presents in Holy Scripture. These are said to differ from the book's earlier tables. The transition marks a change of explanatory setting, rather than an abandonment of the material subject.[246]

The first figure begins with seven golden lampstands and the likeness of the Son of Man. On 76r, scan 181, the description continues through robe, belt, white hair, fiery eyes, furnace-like feet, many waters, stars, sword, and solar face. The writer immediately claims that its power will bring both natural secrets and religious mysteries into daylight. Removing shadows is presented as disclosure of an inherent relation, not as permission to assign any meaning one pleases.

The response to arbitrary interpretation develops through the principles and spirits explained in the following pages. On 78v, scan 186, the lampstands and stars signify gold's fixed spirits and the sevenfold correspondence of metals and planets. On 82v, scan 194, the mercurial spirit takes the form of the young man resembling the Son of Man. Different aspects of the art's subject therefore receive different parts of the sacred representation.

On 84r–v, scans 197–198, the Virgin's mystery is said to require illumination by nature and Hermes' art. Theory, reason, judgment, and a mirror comparison explain how prepared subjects disclose truth through fire. The author contrasts principles now worked according to art with the raw principles of earlier tables. The biblical interpretation has a material chronology: it depends upon what has been prepared and what operation is being represented.

On 86v–87r, scans 204–205, the exposition moves from the chaste mother and child toward an impure woman and illicit marriages. It explains the changed roles through sulfur, Venus, mercurial water, and multiplication. The writer explicitly forbids a literal reading of the illicit unions. The transition gathers different apocalyptic images into the work's

[246] Manuscript 75v–76r, scans 178 and 181; compare Revelation 1:12–18. The lexicon discusses how this witness introduces and interprets the imagery.

sequence; the reader should not assume that every detail belongs to one continuous biblical scene.[247]

On 87v, scan 206, the writer insists that poetic fables are not merely entertaining inventions because nature's mysteries lie hidden before everyone's eyes. He then demands precise examination of the Apocalypse's present figures and their physical applications to divine mysteries. This instruction binds the preceding fables to the sacred images through a common interpretive discipline.

The later riders and Euphrates exposition shows the same method. On 105v, scan 244, sacred emblems remain greater than physical secrets, yet the author argues that they may be adjusted together so that knowledge of the latter leads to the former. The rule preserves an ascent between related subjects while the proposed natural application remains open to inspection in its particular passages.

Places to read

Manuscript 75v; scan 178 Saint John's sacred figures are distinguished from the earlier tables. [H001-S178]

Manuscript 76r; scan 181 The Son of Man description leads into the claim of dispelling shadows. [H001-S181]

Manuscript 78v; scan 186 The lampstands and stars receive a metallic interpretation. [H001-S186]

Manuscript 82v; scan 194 The mercurial spirit is represented through the young man. [H001-S194]

Manuscript 84r; scan 197 Nature and Hermes' art illuminate the Virgin's mystery. [H001-S197]

Manuscript 86v; scan 204 The change from chaste to impure figure follows the work's order. [H001-S204]

Manuscript 87v; scan 206 The writer demands precise examination of apocalyptic figures. [H001-S206]

Manuscript 105v; scan 244 The higher rank of sacred mysteries is maintained while correspondences are defended. [H001-S244]

Translation in this edition

Saint John follows Saint Jean. Apocalypse translates Apocalypse as the source's historical book-name; biblical notes may use Revelation for the same canonical book. This naming difference should not suggest two sources.

The English retains the author's terms figure, image, emblem, and physical application rather than flattening them into an asserted identity.

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[247] Compare Revelation 12:1–6 and 17:1–6 for the distinct woman-images adapted in the exposition. The manuscript's transition is part of its interpretive sequence, not a continuous quotation from a single biblical scene.

Where the manuscript adapts or combines biblical details, the reading text preserves the adaptation and the apparatus directs readers to the biblical comparison.

Attested forms

Saint Jean

Attested: H001-S178; H001-S204. The name identifies the authority of the interpreted sacred figures.

Apocalypse

Attested: H001-S197; H001-S206. The visions supply figures whose natural applications are examined.

figures

Attested: H001-S178; H001-S206. Figures belong to an ordered disclosure of hidden meanings.

See also

Figures, emblems and mysteries; Faith, reason and proof; Theory, judgment and the royal road; Analogy, representation and identity; Seven lamps, stars and the Son of Man; Woman, child and seven-headed dragon; Horsemen, eclipse and the Euphrates; Hermes and Trismegistus.

Scriptural miracles and multiplication

miracles, miracles; *multiplication*, multiplication; *manne*, manna

At a Glance

The word. Scriptural miracles supply figures, indications, and testimonies through which the writer explains purification, renewal, multiplication, and the Eucharist.

In the book. Healing waters, oil and grain, a restored child, a transformed rod, manna, Cana, and multiplied food are brought into the account. Their roles differ and some details are combined or altered.

In this edition. The English translates this witness's wording and quantities. Biblical parallels identify comparisons without silently making the manuscript conform to a standard narrative.

A place to read. Read 127v–128r, scans 290–291, for the concentrated sequence, then 130r, scan 295, for the argument about figures and sacramental reality.

Meaning

A miracle in this exposition can serve as an image or anticipatory testimony of a mystery. The writer relates changes of substance, multiplying nourishment, healing, and restored life to the powers of the stone and to the sacrament of the altar. The terms figure, indication, testimony, and reality must remain distinct.

Multiplication has several settings. A reported natural preparation multiplies; biblical food supplies a miracle of abundance; Eucharistic doctrine concerns the sacrament. Their connection is the writer's argument, whose particular comparisons should be inspected rather than replaced with one general equivalence.

Use in the book

On 37r, scan 99, the renewing bath is compared with Naaman's seven immersions and with the pool stirred by an angel. Those belong to different biblical healing accounts. The manuscript combines them while defining the emblem's blood as mercurial, sulfurous, or metallic spirits. The comparison concerns purification and healing, and its transmitted combination remains visible.[248]

On 127v, scan 290, enjoyment of the blessed tree and divine nectar is said to anticipate future blessedness. The author then praises the Eucharist's power in every age and invokes the ancient philosophers of the first testament. He introduces multiplication of oil and grain by Elisha and the raising of the Naamatite woman's son. The name Naamatite is preserved with a note comparing the Shunammite narrative; it is not quietly corrected in the translation.

On 128r, scan 291, the prophet's limbs are placed against the child's limbs. The narrative comparison with Elisha's restoration of the Shunammite's son is clear enough to locate while the source's name remains distinct. The writer next invokes Moses' rod becoming a serpent and devouring the others, and manna kept in the tabernacle with whatever taste was desired. He gathers transformation, overcoming, preservation, and nourishment as signs of the same elevated mystery.[249]

Christ is then named both author and prophet of the mystery. Cana's change of water to wine and the limitless multiplication of one loaf and one or two small fish are said to leave certain signs. The manuscript's numbers differ from the familiar Gospel feeding accounts. Its wording is retained

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[248] Compare 2 Kings 5:10–14 and John 5:2–9 with its stirred-pool textual tradition. The manuscript combines distinct healing accounts on scan 99.

[249] Compare 2 Kings 4:1–7 for oil, 4:32–37 for the restored Shunammite child, and 4:42–44 for multiplied barley loaves. The witness's Naamatite designation and its combined wording are retained. The manuscript attributes the swallowing rod to Moses; Exodus 7:10–12 attributes that act to Aaron's staff. See also Exodus 16:32–34 for preserved manna; Wisdom 16:20–21 supplies the desired-taste comparison.

because the essay explains how this witness makes the comparison, not a reconstructed Gospel quotation.[250]

The passage amplifies the sacrament's majesty through angelic awe and the limits of speech. This rhetorical force belongs to the author's argument for belief. It should be described as his response to a hidden mystery, rather than treated as a separate evidential account of a material operation.

On 130r, scan 295, the miracles of Elisha, Moses, and Christ return in a polemic about figures of the sacrament. The writer asks whether they could become figures of figures if the sacrament were merely a representation. He expressly says that created nature is a visible, sensible type of invisible things and is not Christ himself. The distinction is decisive: nature's figurative capacity is used to support, rather than replace, the asserted sacramental reality.

The same side invokes what the Son, Father, and Holy Spirit could accomplish through a single word, then dwells upon Christ's words as spirit and life. The miracle sequence consequently supports more than a theme of abundance. It leads toward an argument about divine agency, effective speech, and the relation of sign to reality.

The lexicon follows these different functions through the passages. A healing comparison, a transformed rod, a preserved food, a multiplication, and a returned life may meet in the author's sacramental exposition without becoming indistinguishable events. Preserving their names, quantities, and occasional conflations lets the reader examine both the shared argument and the witness's particulars.

Places to read

Manuscript 37r; scan 99 Healing waters are combined within the bath's metallic interpretation. [H001-S099]

Manuscript 127v; scan 290 Oil, grain, and a restored child introduce concentrated sacramental testimonies. [H001-S290]

Manuscript 128r; scan 291 Rod, manna, Cana, and multiplied food extend the sequence. [H001-S291]

Manuscript 130r; scan 295 The miracles return in the distinction between figures and sacramental reality. [H001-S295]

Translation in this edition

Miracles, multiplication, and manna follow miracles, multiplication, and manne. Elisha and Moses are customary English forms. Naamatite retains the source's designation while the note compares the Shunammite account.

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[250] Compare John 2:1–11 for Cana and Matthew 14:13–21 for feeding the multitude. This witness says one loaf and one or two small fish; the Gospel comparison does not authorize silently replacing those quantities.

The one loaf and one or two fish likewise remain the manuscript's quantities.

Figures of figures follows the polemical phrase figures des figures. The English preserves the explicit statement that created nature is not Christ himself. A reader can therefore follow the author's use of natural images without attributing to him an identity that this passage rejects.

Attested forms

miracles

Attested: H001-S295. The miracles return in the argument about figures of the sacrament.

multiplication

Attested: H001-S290; H001-S291. The word concerns biblical abundance within the sacramental exposition.

manne

Attested: H001-S291. Manna supplies preservation and desired nourishment as a testimony.

See also

Eucharist and transubstantiation; Multiplication; Trinity and Holy Spirit; Faith, reason and proof; Analogy, representation and identity; Herod and the massacre emblem; Baptism and washing of the stain; Hermes and Trismegistus.

Seven lamps, stars and the Son of Man

chandeliers d'or, golden lampstands; *sept étoiles*, seven stars; *fils de l'homme*, Son of Man

At a Glance

The word. The lampstands, stars, and Son of Man form the first sacred figure introduced after the account of immortality. Their numbered and bodily details become objects of physical interpretation.

In the book. Golden lampstands signify fixed spirits of gold; gold contains the seven metals virtually and eminently. The young man also represents an incorruptible yet volatile mercurial spirit.

In this edition. Lampstands renders chandeliers in the biblical scene. The English preserves virtually and eminently, and distinguishes the fixed gold spirits from the volatile mercurial spirit.

A place to read. Read 78v, scan 186, beside 82r–v, scans 193–194, for the source's two related kinds of spirits.

Meaning

The image unites a sevenfold arrangement with the qualities of a central humanlike figure. Its explanation depends on the author's distinction between a fixed, incorruptible principle and another incorruptible principle that remains volatile and subject to alteration.

The number seven is not merely decorative. It connects metals, planets, stars, and the containment of their powers in gold. Yet the author qualifies the containment as virtual and eminent: the passage should not be converted into a modern recipe containing seven separately measurable ingredients.

Use in the book

On 75v–76r, scans 178 and 181, seven golden lampstands surround the likeness of the Son of Man. Robe and golden belt, white hair, fiery eyes, glittering feet, watery voice, seven stars, two-edged sword, and a solar face provide the description. The sequence closely adapts Revelation's first vision, while the author's following sentences claim that the figure removes the dark veils covering natural and religious mysteries.[251]

On 78v, scan 186, the physical reading asks what the lampstands and stars could mean except gold's fixed spirits. Gold contains the seven metals virtually and eminently, and the metals correspond to planets and stars as roots and parents. The exposition joins a theory of contained powers to a celestial correspondence. Keeping both qualifications prevents the sevenfold image from becoming a simplistic list of substances.

The young man's attributes are then repeated as questions, followed by the saying of the first and last, the living one who died and lives through the ages. The repeated questions make the biblical description a subject to be explained through the preceding account of incorruptibility. The lexicon follows this transition from description to interpretation rather than assigning each feature a meaning the text has not yet supplied.

On 82r, scan 193, the first species of incorruptible spirits is expressly identified with gold's fixed spirits. They represent the incorruptible, perfect, eternal, infinite, immense, and incomprehensible and have been designated by the golden lampstands. Before natural mixture, spirits from the same mercurial source retain two contrary natures. Their preparation and composition explain different kinds and names.

On 82v, scan 194, the second spirits participate in mercury's incorruptible essence while remaining volatile, spiritual, and subject to alteration. They serve corruption, generation, nourishment, and increase, yet their homogeneous substance is said not to suffer corruption in generation. The source represents this mercurial spirit by the young man

[251] Compare Revelation 1:12–18 for the first vision. The metallic meanings in the entry follow this manuscript's exposition, not an assertion that those meanings are supplied by the biblical passage itself.

seated on the cloud, resembling the Son of Man in the first and second figures.[252]

This second explanation leads into an unstained generation of a fixed solar spirit through mercurial spirit and nature's sulfur as spouse. The mystery of the incarnate Word is then said to be visible beneath the coarse exterior. The material relation and the religious figure are associated, while the source's adjectives continue to distinguish the participants.

The image therefore works through a set of relations: fixed gold spirits, sevenfold contained powers, volatile mercurial spirit, preparation, generation, and the promised disclosure of divine mysteries. The changing grammatical subjects matter. Gold, the golden spirits, mercury's spirit, and the central young man should not be merged into one undifferentiated referent merely because the same sacred figure gathers them.

Places to read

Manuscript 75v; scan 178 The seven lampstands and the likeness of the Son of Man are introduced. [H001-S178]

Manuscript 76r; scan 181 The figure's bodily and celestial attributes are described. [H001-S181]

Manuscript 78v; scan 186 Lampstands and stars signify fixed gold spirits and sevenfold contained powers. [H001-S186]

Manuscript 82r; scan 193 The first kind of spirits is fixed gold, designated by the lampstands. [H001-S193]

Manuscript 82v; scan 194 The young man represents an incorruptible, volatile mercurial spirit. [H001-S194]

Translation in this edition

Lampstands follows the scene's chandeliers rather than suggesting a modern hanging light. Son of Man renders fils de l'homme. The customary capitalization helps identify the sacred image while the young man remains the manuscript's description of its represented form.

Virtually and eminently translate virtuellement et éminemment. They are important qualifications of gold's containment of the seven metals. Fixed, incorruptible, volatile, and subject to alteration likewise remain distinct expressions: the source assigns incorruptibility to more than one condition of spirit.

[252] Manuscript 82r–v, scans 193–194. The two kinds of spirits share an incorruptible source but differ in fixity, volatility, preparation, and function. The source's distinctions explain the image more precisely than a single unqualified equation.

Attested forms

chandeliers d'or

Attested: H001-S178; H001-S186; H001-S193. The lampstands are described and then interpreted as fixed spirits of gold.

sept étoiles

Attested: H001-S181; H001-S186. The stars in the figure's hand enter the sevenfold correspondence.

fils de l'homme

Attested: H001-S178; H001-S194. The likeness is associated with the young man and mercurial spirit.

See also

Fixation, fixity and volatility; Gold; King and royal imagery; Moon; Quicksilver; Sun; Metals, planets and correspondences; Perfection, renewal and glorification; Saint John and apocalyptic interpretation; Woman, child and seven-headed dragon.

Trinity and Holy Spirit

Trinité, Trinity; *Saint-Esprit*, Holy Spirit; *père*, Father; *fils*, Son

At a Glance

The word. The Trinity names Father, Son, and Holy Spirit within the book's Christian invocation and account of divine action.

In the book. The source associates power, wisdom, and goodness with the three persons, and the Spirit with the Virgin's conception and illumination.

In this edition. Holy Spirit is distinguished from natural or mercurial spirit through the named subject and context.

A place to read. Read scans 24–25 for the invocation and 295 for the indivisible Trinity in the Eucharistic argument.

Meaning

The Trinity is not presented here as an encrypted list of three laboratory ingredients. The manuscript explicitly names the Christian Father, Son, and Holy Spirit, and invokes their authority in the protection of the recipient. Natural triads occur elsewhere, but resemblance of number alone does not establish an identification. The text's predicates, acts, and personal names must govern the interpretation.

The Holy Spirit also appears within the Incarnation exposition as the agent of conception and the divine light under whose shadow Mary bears

the Word. These statements connect the persons through one mystery while distinguishing their named roles. The same word esprit appears throughout natural philosophy, but Saint-Esprit is a specific theological title. Its translation should preserve that specificity.

Use in the book

At scan 24 the demons are threatened with expulsion and torment by order of the Holy Trinity and through Michael's ministry. Divine authority and angelic service are thereby distinguished: Michael acts as minister, while the command is grounded above him. The formula does not treat the invoked persons and heavenly servants as interchangeable sources of power. The distinction fits the later classification of created intelligences serving the Creator.[253]

Scan 25 assigns creation of the world to the Father's power, redemption to the Son's wisdom, and goodness to the Holy Spirit. The three clauses form a coordinated invocation, followed by sacred titles and signs. The word by has a performative function: the speaker grounds the annulment of hostile pacts in divine attributes. This context should be retained before a reader generalizes the triad into an abstract cosmological formula.

The Incarnation passage at scan 196 places conception from a pure virgin through the Holy Spirit beside the Son's uncreated divine generation. The prose immediately asks how a son can be born without the ordinary mingling of seeds and how a virgin can remain chaste. The mercurial analogy is offered to approach the difficulty. The Holy Spirit is not replaced there by the mercurial medium: the latter is expressly called an image of the Virgin. Keeping the roles distinct prevents an attractive but unsupported one-to-one decoding.

At scan 208 the Mother of God is illuminated by the divine light of the Holy Spirit and sheltered under his shadow. Her purity, sacred flesh, and child are then praised in language of extraordinary exaltation. The surrounding physical comparison concerns the mutual relation of gold and mercury, but the next scan limits its likeness to God. The theological role of the Spirit and the operative exchange of material conditions belong to connected levels of discourse, not to one identical process.[254]

Scan 295 returns to Father, Son, and Holy Spirit in the defense of the Eucharist. Christ is called the Word of the indivisible Trinity and wisdom full of spirit and life. The question is what divine power can accomplish by one word, not which physical proportions will reproduce it. The author

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[253] Hogart Manuscript 3, scans 24–25. The formula distinguishes the Trinity's authority from Michael's ministry; neither should be read as an unnamed natural ingredient.

[254] Hogart Manuscript 3, scans 196–209. The mercurial spirit is identified as an image of the Virgin, while the Holy Spirit's divine operation is named separately. The closing limitation on comparison is integral to the sequence.

uses created multiplication to challenge a denial of possibility, while affirming a divine unity that exceeds the created example.

The entry thus helps readers discriminate two kinds of recurrence. Spirit is a common natural-philosophical term with many material qualifications; Holy Spirit is a named divine person in explicitly Christian sentences. Threefold classes of angels and natural spirits are ordered created arrangements; the indivisible Trinity is not another threefold created hierarchy. The manuscript's ambition to discover correspondences across the world makes these distinctions more necessary, not less.

Places to read

Manuscript 5v; scan 24 The Holy Trinity authorizes the protective command, with Michael acting as minister. [H001-S024]

Manuscript 6r; scan 25 Father's power, Son's wisdom, and Holy Spirit's goodness in the formula. [H001-S025]

Manuscript 83v; scan 196 Conception through the Holy Spirit beside the uncreated generation of the Son. [H001-S196]

Manuscript 88v; scan 208 Divine illumination and overshadowing of the Mother of God. [H001-S208]

Manuscript 130r; scan 295 The Word of the indivisible Trinity in the argument about sacramental power. [H001-S295]

Translation in this edition

Trinity and Holy Spirit are retained as theological names. Capitalization in English helps identify the referent but is not used to erase the source's varying graphic forms. Father and Son follow the personal relation when the sentence identifies them; the same common nouns retain ordinary or operative senses elsewhere.

In passages about natural spirits, the edition does not capitalize Spirit as though every occurrence denoted the Holy Spirit. Conversely, the explicit title Saint-Esprit is not reduced to a generic vital principle. The relation of natural image to sacred mystery remains available for interpretation only if the translated terms first preserve their distinct subjects.

Attested forms

Trinité

Attested: H001-S024; H001-S295. The named divine unity invoked in protection and sacramental argument.

Saint-Esprit

Attested: H001-S025; H001-S196; H001-S208. The divine person associated with goodness, conception, and illumination.

père

Attested: H001-S025; H001-S295. Father in the explicit divine invocation and Eucharistic passage.

fils

Attested: H001-S025; H001-S196; H001-S295. Son in the account of redemption, generation, and divine speech.

See also

Jesus Christ and the Word; Incarnation and nativity; Virgin, mother and child; Prayer, exorcism and holy names; Spirit; Angels, intelligences and hierarchy.

Universal conflagration

embrasement universel, universal conflagration; *feu universel*, universal fire; *épurement universel*, universal purification

At a Glance

The word. The final universal fire is a work of separation, clarification, and renewal, not only destruction.

In the book. The author extends the argument from metallic purification to the future condition of the created world.

In this edition. Conflagration renders embrasement; purification and glorification remain distinct aspects of the stated result.

A place to read. Read scans 274–278, including the warning that corruptible individuals do not remain unchanged.

Meaning

The manuscript's universal conflagration is the final transformation toward which natural purification points. It destroys corruptible impurity while clarifying what can endure. The writer connects this event with the resurrection of bodies and the renewal of created kinds. His argument distinguishes fixed matter and germinative species from present individuals composed of corruptible constituents. Universal therefore names the scope of the process, not a guarantee that every current object survives in its existing form.

The account also distinguishes the blessed and the condemned. The final purification separates pure from impure and incorruptible from corruptible. The good is gathered toward life and happiness; the impure is associated with the lake of fire and the bad angels. The same fire vocabulary can consequently carry favorable and punitive effects according to the condition of its subject. It should not be translated as a uniformly destructive catastrophe or as a universal abolition of suffering.

Use in the book

At scan 222 the writer joins the remedy of the soul through Christ with the relief of bodily imperfections through knowledge of the stone. The new human being attains final bodily glorification in the universal fire where every creature is clarified together with humanity. This is an anticipatory statement: the full explanation is deferred to the discussion of resurrection. The operative and eschatological scales are already coordinated.

Scan 258 makes the bridge explicit. Metals require long periods to purify naturally, but art can assist, imitate, and in some respects surpass nature. The incorruptible essence contains the flower and germ of the metal, imprisoned in impurity. Its release supplies the author with an analogy or proof of the renovation of a race and a prediction of the final fire that renews and rectifies all. The future event is approached through a change that the writer believes can be observed on a smaller scale.[255]

At scan 274 the qualities of the stone are projected upon the renewed world: luminosity, subtlety, spirituality, and fixity. The world is said to endure without alteration, corruption, or death. The passage then raises an objection concerning elements, plants, animals, minerals, and even heaven and stars. Scans 275–276 answer through a distinction between created species containing seeds of immortality and their present corruptible envelopes. The author explicitly warns against supposing that the same individuals composed of corruptible things will remain. What endures is described through the germinative spirit and fixed matter under a celestial rather than terrestrial condition.[256]

Scan 277 speaks of the kinds of animals, plants, and minerals renewed as luminous, incorruptible, fixed, spiritual bodies. They contribute an accidental cause of happiness to blessed spirits who contemplate divine works. The same page attributes the separation of good and bad in the universal fire to scholastic theologians. This attribution is the writer's general statement, not a precise citation of a named theologian or a demonstration of unanimous historical doctrine.

Scan 278 returns to the pattern of physical separation: good from bad, pure from impure, and incorruptible from corruptible. The purification is established by God, confirmed by Christ, and proclaimed by art and nature. The author then emphasizes that mortal humanity could not acquire the causes of glorification unaided; the God made human introduces seeds of resurrection and glorification. Natural analogy thus coexists with a declared need for divine action. The physical process is explanatory evidence within

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[255] Hogart Manuscript 3, scan 258. The prediction is explicitly derived from the author's account of assisting natural metallic purification; it is not supplied here as independently verified knowledge of future events.

[256] Hogart Manuscript 3, scans 275–276. The distinction of germinative species and fixed matter from corruptible individuals controls the scope of the later statements about renewal.

the book's project, not an assertion that an artist can bring about the final judgment.

Scans 279–280 relate the final renewal to birth, death, resurrection, and the transformation of form. The writer expresses hesitation about unveiling the future too fully. This reservation belongs to the book's wider discipline of secrecy. It also makes the final account a qualified exposition rather than a chronological prediction with dates or a detailed map of every future creature.

Places to read

Manuscript 95v; scan 222 Human glorification and the clarification of every creature through universal fire. [H001-S222]

Manuscript 111v; scan 258 Metallic purification supplies an analogy for final renovation. [H001-S258]

Manuscript 119v; scan 274 The stone's glorious qualities attributed to the world's future condition. [H001-S274]

Manuscript 120r; scan 275 Created species and the corruptible envelopes containing seeds of immortality. [H001-S275]

Manuscript 120v; scan 276 The explicit warning that corruptible individuals do not remain unchanged. [H001-S276]

Manuscript 121r; scan 277 Renewed creatures and the separation of good and bad. [H001-S277]

Manuscript 121v; scan 278 Universal purification and the necessary role of Christ in human glorification. [H001-S278]

Translation in this edition

Embrasement universel is universal conflagration, preserving both the fire and the total scope. Épurement universel is universal purification, since this later phrase emphasizes separation and clarification rather than simply combustion. Neither is silently replaced by annihilation.

The translation preserves the distinction between species, individual, spirit, and fixed matter in scans 275–276. These are the terms through which the author qualifies survival. His claim that all is renewed must be read together with that qualification, and with the separate account of the impure and condemned. The edition does not convert the passage into an unqualified doctrine of every individual creature's restoration.

Attested forms

embrasement universel

Attested: H001-S258; H001-S274; H001-S277; H001-S280. The final fire interpreted as renewal, clarification, and separation.

feu universel

Attested: H001-S222. The fire in which the body and created things are said to be clarified.

épurement universel

Attested: H001-S278. The comprehensive purification described through the separation of pure and impure.

See also

Resurrection; Perfection, renewal and glorification; Death, incorruptibility and immortality; Corpse, ashes and returning forms; Purity, homogeneity and heterogeneity; Purgatory, beatitude and eternal suffering.

Virgin, mother and child

Vierge, Virgin; *mère de Dieu*, Mother of God; *enfant*, child; *vierge*, virgin; pure prepared subject in the physical comparison

At a Glance

The word. The Virgin, mother, and child form a theological and operative pattern of pure conception, reception, and birth.

In the book. The mercurial medium, white sulfur, solar spirit, and philosophical child receive related but changing roles through the sequence.

In this edition. Virgin and mother are retained with their local subjects; a single fixed material equivalence is not imposed on every stage.

A place to read. Read scans 196–209, especially the qualification at 209 and the distinction of operative stages at 204.

Meaning

The manuscript interprets a virgin mother through the reception of a pure incorruptible gold principle by a fitting mercurial substance. It also interprets the apocalyptic pregnant woman as white sulfur of nature. These descriptions must be followed through the stages of preparation rather than collapsed into an invariant code. A material can be mother, spouse, or child according to its relation and condition within the work.

The theological subject remains Mary, Mother of God, whose virginal conception and birth are praised as exceeding human understanding. The book uses physical figures to approach that mystery but sometimes makes extraordinary rhetorical assertions about her purity. Those assertions belong to the author and should be translated with their immediate qualifications, not converted into an approved doctrinal formula or silently weakened into conventional devotional language.

Use in the book

The Virgin first appears in the protective prayer at scan 23, where her merits join the intercession of saints. The later operative exposition begins at scans 196–197: the mercurial spirit is an image of the immaculate Virgin, and the pure substance becomes the gold's friend and spouse, conceives chastely, and gives birth without pain. The analogy addresses purity and fitness for union. It does not make every visible mingling of substances a virgin conception.[257]

At scan 200 the pregnant winged woman, clothed with the sun, standing upon the moon, and crowned with stars signifies precious white sulfur of nature. The pure earth of mercurial water is impregnated by the incorruptible germinative spirit of the sun or gold. Scan 203 explains its ascent in the alembic as volatile spiritual earth, represented by a white eagle. Although white, it tinges gold because of the solar spirit it carries. The remaining water is silver-like, lunar, and mercurial; the crown gathers other metallic and astral spirits.

The threatened child at scan 204 explains what follows in the work. Remaining mercurial water, figured as the serpent ready to devour the fruit, must dissolve the sulfur, corrupt it, receive it through repeated imbibitions, and multiply it. The child is called sulfur or the philosophers' stone. The threat is consequently interpreted as an operation necessary to the sequence, not merely as an external danger to be avoided.

The same passage abruptly asks why Saint John represents a corrupt rather than chaste woman. Scans 204–205 turn to improper marriages and a richly adorned figure in the Apocalypse. The writer explicitly insists on a physical interpretation of these otherwise criminal relations. The lexicon must preserve this movement between different apocalyptic female figures and different operative states. It cannot treat every woman in the section as one uncomplicated depiction of Mary.[258]

Scans 207–208 return to the Virgin's purity before, during, and after birth. The mercurial spirit's emergence from impure elemental parents supplies a comparison for a pure nature arising from an impure root. The rhetoric then calls the Mother of God almost a female God and a virgin Christ, immediately qualifying the expression as impossible to say and inconceivable. The edition preserves the unusual wording and qualification. It neither suppresses the phrase nor presents it as the lexicon's own description.

At scan 209 the analogy is deliberately reduced. The mutual exchange of fixed golden and volatile mercurial conditions is a coarse example with very

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[257] Hogart Manuscript 3, scans 196–197. The required incorruptible substance and its maternal predicates form one sentence across the scan boundary.

[258] Hogart Manuscript 3, scans 204–209. The corrupt woman and improper marriages belong to a different operative application; the closing limitation of the Creator-creature comparison must be retained.

little relation to God; the Creator does not enter comparison with his work except lightly. This restriction is indispensable after the preceding exaltation. The manuscript claims that nature offers a sample of divine mystery while also declaring the disproportion between the sample and its subject.

Places to read

Manuscript 5r; scan 23 The Virgin's merits invoked within the protective prayer. [H001-S023]

Manuscript 83v; scan 196 The pure mercurial spirit as an image of the immaculate Virgin. [H001-S196]

Manuscript 84r; scan 197 The pure substance's chaste conception and painless birth. [H001-S197]

Manuscript 85v; scan 200 The sun-clothed pregnant woman interpreted as white sulfur. [H001-S200]

Manuscript 86r; scan 203 White eagle, solar tincture, lunar remainder, and star crown. [H001-S203]

Manuscript 86v; scan 204 The child's apparent devouring explains dissolution and repeated imbibition. [H001-S204]

Manuscript 88v; scan 208 The extraordinary praise of the Mother of God and its immediate qualification. [H001-S208]

Manuscript 89r; scan 209 The author calls the physical comparison coarse and slight in relation to God. [H001-S209]

Translation in this edition

The translation follows changes of subject rather than fixing virgin as mercury in every occurrence. At one stage the mercurial spirit is the receptive medium; at another white sulfur carries the solar child. Capitalization distinguishes the named theological subject where the context does so, but does not replace the needed explanatory reading.

The unusual phrase at scan 208 and the limitation at 209 are both preserved. Rendering the former without the latter would misrepresent the scale of the author's claim. The distinction between pure virgin and corrupt operative woman also remains; it records the sequence's actual complexity.

Attested forms

Vierge

Attested: H001-S196; H001-S197; H001-S200. The theological subject and the physical figure connected through pure reception and birth.

mère de Dieu

Attested: H001-S207; H001-S208. The explicitly Marian title in the exposition of purity.

enfant

Attested: H001-S197; H001-S204; H001-S208. The child in the chaste-birth comparison and the philosophical product threatened by the serpent.

See also

Incarnation and nativity; Woman, child and seven-headed dragon; Conjunction, marriage and Rebis; Sulfur; Quicksilver; Jesus Christ and the Word.

Woman, child and seven-headed dragon

Vierge, Virgin; *enfant*, child; *dragon à sept têtes*, seven-headed dragon

At a Glance

The word. The woman, child, and dragon form a connected sacred and physical image. Pregnancy, whiteness, solar tincture, lunar water, stars, wings, and devouring express different parts of the work.

In the book. The Virgin can signify white sulfur or pure mercurial earth; the child is philosophers' sulfur or stone. The dragon and devouring serpent concern mercurial water and further preparation.

In this edition. The English preserves the changing roles and the source's numbers. It marks the distinction between a figured mystery and the physical operations used to explain it.

A place to read. Read 85r–86v, scans 199–204, for the heads, horns, tail, pregnant Virgin, white wings, lunar residue, crown, and devouring serpent.

Meaning

The figure is an ordered relation among subjects at particular stages. The same broad mercurial vocabulary can concern the dragon, pure earth, remaining water, and a spirit participating in generation. Their local conditions and actions determine the sense.

The woman's purity and pregnancy allow a comparison with the Virgin's mystery. The source's physical exposition then follows sublimation, tincture, resolution, corruption, imbibition, and multiplication. Reading the sequence prevents the sacred image from being reduced to one static identification.

Use in the book

On 84r, scan 197, a chaste spouse becomes pregnant independently of intercourse and bears a pure child without pain. The writer presents the fourth figure as an especially expressive account of the blessed Virgin's mystery. Nature and Hermes' art are said to illuminate what lies beneath the

Apocalypse's veil. The claim establishes the sacred application before the detailed material explanation.

On 84v, scan 198, the principles are no longer raw but prepared according to art and formed into Mercury or white sulfur. Mercury is the horrible seven-headed dragon emerging unharmed from flame. A fable of Perseus rescuing Hesione precedes this explanation, preserving the witness's conflation of classical narratives. Preparation and the source's transmitted names remain part of the evidence.[259]

On 85r, scan 199, the seven heads signify metals contained in mercurial water. Seven horns express dissolving power; golden horns express making gold and silver. The tail signifies the celestial powers drawn down by that water, and wings indicate volatility. The source's horn-count differs from Revelation's dragon. Its own reading and explanation are retained rather than silently replaced with the biblical count.[260]

On 85v, scan 200, the pregnant Virgin with eagle wings, solar surrounding, lunar footing, and crown of stars signifies nature's precious white sulfur. Pure, uncorrupted earth of mercurial water is impregnated with the Sun's germinative spirit, identified as gold. The river vomited by the monster is glorious water capable of attracting the King and his daughter. The figure therefore gathers attraction and impregnation alongside combat.

On 86r, scan 203, the subject rises to the alembic's top as a volatile, highly spiritual earth. White eagle feathers explain its appearance. Though white, it tinctures gold because of the solar spirit it carries; the remaining water is lunar, mercurial, and silvery. A crown of twelve stars is interpreted through the spirits of the six other stars and metals. The lexicon preserves the relation as the writer states it, without inventing an unprovided numerical rule.

On 86v, scan 204, the serpent poised to devour the child becomes the remaining mercurial water. The sulfur must be dissolved, corrupted, drunk through repeated imbibitions, and multiplied within it. The apparent devouring thus expresses the continuation of the work. The child is named philosophers' sulfur or stone. Birth does not end the operation; it introduces another condition in which the product is further worked.[261]

The exposition then changes from the chaste figure to an impure woman and explains male sulfur's union with Venus as spouse and sister. On 87r, scan 205, illicit marriage-language is expressly confined to its physical sense.

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[259] Manuscript 84v, scan 198. The witness names Hesione with Perseus. The companion edition preserves that conflation while its apparatus distinguishes the classical narratives.

[260] Compare Revelation 12:3 for seven heads and ten horns. This witness's exposition says seven horns, including golden horns. Its numerical adaptation is retained as source evidence.

[261] Manuscript 86v, scan 204. The devouring is explained through remaining mercurial water, resolution, corruption, successive imbibitions, and multiplication; it is not left as an unexplained death of the product.

Later, scans 207–208, pure mercurial spirit and the mutual conversion of gold and mercury provide further comparisons with the Mother of God. Those developments show why the local role of mother, spouse, male, female, and child must be traced through the sentence rather than assigned permanently to one material name.

Places to read

Manuscript 84r; scan 197 The chaste spouse and child introduce the Virgin's mystery. [H001-S197]

Manuscript 84v; scan 198 Prepared Mercury or white sulfur is represented through the dragon. [H001-S198]

Manuscript 85r; scan 199 Heads, horns, tail, and wings receive material meanings. [H001-S199]

Manuscript 85v; scan 200 The pregnant Virgin is interpreted as pure white sulfur or mercurial earth. [H001-S200]

Manuscript 86r; scan 203 White eagle form, solar tincture, lunar residue, and the crown follow sublimation. [H001-S203]

Manuscript 86v; scan 204 The devouring serpent represents further resolution, imbibition, and multiplication. [H001-S204]

Manuscript 87r; scan 205 The changing marriage-language receives an explicit physical limit. [H001-S205]

Manuscript 88v; scan 208 The Mother of God comparison proceeds through gold and mercurial spirit. [H001-S208]

Translation in this edition

Virgin and child follow Vierge and enfant. Seven-headed dragon translates the actual phrase and the seven horns remain the source's count. White sulfur, mercurial water, pure earth, remaining water, and philosophers' stone retain their qualifications.

The English preserves the change of role when white sulfur acts as male and Venus as spouse and sister. It also retains the apparent devouring while translating the operation that explains it. The note apparatus identifies biblical and classical differences without rewriting the manuscript's figure.

Attested forms

Vierge

Attested: H001-S197; H001-S200. The sacred figure is associated with unstained birth and white sulfur.

enfant

Attested: H001-S204. The child is apparently devoured and named sulfur or stone.

dragon à sept têtes

Attested: H001-S198. Mercury is represented through the seven-headed dragon.

sept cornes

Attested: H001-S199. The source's seven horns signify dissolving power.

See also

Whitening, reddening and imbibition; Dragon and serpent; Medea and medicinal art; Quicksilver; Conjunction, marriage and Rebis; Sublimation; Sulfur; Creator, creation and divine ideas; Alembic, ascent and descent; Egg, matrix and gestation; Saint John and apocalyptic interpretation; Seven lamps, stars and the Son of Man.

Angels, celestial orders and natural spirits

Angels, intelligences and hierarchy

anges, angels; *intelligences*, intelligences; *hiérarchie*, hierarchy; *chœurs*, choirs

At a Glance

The word. Angels or intelligences are created immaterial ministers; hierarchies and choirs arrange their different offices.

In the book. The writer compares their order with planets, metals, and natural spirits, while rejecting confusion of intellectual beings with material agents.

In this edition. Intelligence retains its historical sense of an intellectual being, not merely a degree of cleverness.

A place to read. Read scans 131–134 before 139–140: the definitions and reservations govern the later correspondences.

Meaning

The manuscript calls angels immortal, impassible, incorruptible, immaterial, and simple. Their office is to serve the Creator and govern under his command, mediating between created things and the divine order. Intelligences names such intellectual beings, especially where the account concerns celestial governance. The term does not denote a modern impersonal faculty or a measure of reasoning ability.

The text arranges these beings through a threefold distinction subdivided into nine. It then compares that order with spheres, planets, metals, and natural spirits. The resemblance provides a method for reading the lower world. It does not mean that a metal literally becomes an

immaterial angel. Indeed, the writer explicitly criticizes the confusion of celestial bodies with the intelligences that govern them and of intellectual species with the universal spirit.

Use in the book

Scans 131–132 introduce angels as a more express created image of divinity than the lower world. The first class is above celestial things, free of matter and absorbed in the vision of God. The second governs stars and spheres. The third distributes powers among lower things. The exposition reports ancestral teaching but also corrects it where it confuses the bodies of stars with their governing intelligences. This corrective voice is part of the passage, not an objection supplied by the editor.[262]

Scan 133 states that God created these ministers from nothing. The three divisions are subdivided into hierarchies or choirs, with offices assigned to each. The sequence attributed to Hebrew theologians moves from first existence to the emergence of ideas of forms, the impression of forms, individual power, the drawing forth of elements, and the generation of metals, plants, and animals. The ninth order is called human beings' teacher, defender, and guardian, although the transmitted opening construction awkwardly entrusts care of that order to human beings.

Scan 134 then qualifies the entire excursus. The writer says that the arrangement is not his own opinion and may appear remote from the immediate subject, but he includes it so that a similar order can be recognized in natural elemental things. This is a methodological use of inherited classification rather than an unreserved declaration that every reported detail is his own settled doctrine. The royal road depends upon comparing orders while attending to their purposes.[263]

The natural counterpart at scans 139–140 has three classes and nine distinctions. The highest favorable spirits are incorruptible and free of impure material envelopes; mercurial spirits follow; the lowest are described as Tartarean or quasi-satyr-like central powers. Their offices imitate those of intellectual essences and planetary spheres. The first mobile, starry heaven, Saturn, lead, Jupiter, and tin become successive points of correspondence.

This arrangement makes angelic classification useful to the exposition of matter, but the source repeatedly insists upon the difference of mode. The natural spirits are elemental and only called spirits under a qualified use of the word. Intellectual beings are not to be derived mechanically from a metallic substance simply because their offices correspond to a metal's operation. The error of confusing a governing intelligence with the

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[262] Hogart Manuscript 3, scan 132. The text criticizes the confusion of stellar bodies with their governing intelligences while reporting the inherited classification.

[263] Hogart Manuscript 3, scan 134. The author expressly distances himself from the reported arrangement but retains it as a comparative model for natural order.

governed body is the same kind of error the author elsewhere finds in mistaking an effect for its first cause.

The hierarchy also establishes a scale of service. Created ministers have offices under divine command; the lower orders sustain forms of generation and conservation. The work's artist seeks knowledge of that order so as to cooperate with nature. The classification is therefore practical within the book's ambitions, but does not confer upon the artist the status or unlimited authority of the higher agents.

Places to read

Manuscript 52r; scan 131 Angels defined as immaterial created intelligences and an express image of divinity. [H001-S131]

Manuscript 52v; scan 132 The three classes and the correction of bodies confused with their governors. [H001-S132]

Manuscript 53r; scan 133 Creation from nothing and the subdivision into choirs with formative offices. [H001-S133]

Manuscript 53v; scan 134 The final offices and the author's reservation concerning the reported arrangement. [H001-S134]

Manuscript 56r; scan 139 The natural threefold counterpart introduced through attributed Egyptian teaching. [H001-S139]

Manuscript 56v; scan 140 Ninefold correspondences among intellectual essences, spheres, planets, and metals. [H001-S140]

Translation in this edition

Intelligences is retained for the historical class of beings, and the explanatory context makes its personal or substantial sense clear. Choir and hierarchy translate the source's own alternative classifications. The edition does not silently replace its offices with a standard list of angelic names from another text.

The writer's reservations are translated alongside the classification. His statement that the arrangement is not his own opinion limits what can be inferred about his commitment to it. At the same time, his decision to use it as a model remains consequential. A faithful reading preserves both the distance and the operative use.

Attested forms

anges

Attested: H001-S131; H001-S132; H001-S133; H001-S134. Created intellectual ministers with differentiated offices.

intelligences

Attested: H001-S131; H001-S132; H001-S140. Intellectual beings, especially in celestial governance.

hiérarchie

Attested: H001-S133; H001-S139. The ordered grouping of ministers and the corresponding natural model.

chœurs

Attested: H001-S133. The alternative term for the subdivided angelic orders.

See also

Demons, central spirits and infernal orders; Celestial influences, spheres and the first mobile; Universal spirit; Genius and natural spirit; Form, idea and species; Agent and patient.

Celestial influences, spheres and the first mobile

premier mobile, first mobile; *sphère*, sphere; *influences pures des astres*, pure influences of the heavenly bodies; *ciel étoilé*, starry heaven

At a Glance

The word. The celestial order distributes movement, formative powers, and sustaining influences through spheres corresponding to intellectual and natural orders.

In the book. The first mobile, starry heaven, and planetary spheres have distinct functions in the organization of sublunary things.

In this edition. Sphere and the conventional Latin primum mobile preserve the historical cosmological vocabulary in the main edition; influences are not converted into modern radiation.

A place to read. Read scans 136–140 for the ordered correspondences, then 172–174 for reception and purification of influences in matter.

Meaning

The first mobile is the source of the first movement associated with life and initial existence in this account. The starry heaven contains confused ideas bearing the seeds of things. The planetary spheres then perform differentiated offices of separation, vital function, nourishment, form, and conservation. The sequence is an explanatory arrangement within the manuscript's cosmology, not a current astronomical model.

Influence names the passage of celestial powers into the lower world. Its effects are received according to the condition of a material subject. The book's emphasis falls on reception, envelopes, mixture, and eventual purification. It does not treat celestial action as a single homogeneous force operating identically everywhere. The correspondence between sphere and metal concerns office and nature within the created order.

Use in the book

Scan 136 places the first mobile beside the first intelligences and assigns it the initial movement of life and existence. The starry heaven corresponds to the second intellectual species through its confused seminal ideas. Saturn's sphere follows with the separation and concretion of forms. The next page states that without this ordering the forms would remain confused in chaos or limbo. The scheme therefore moves from first activity through differentiation toward functional life.[264]

Scan 137 associates Jupiter with the organs and operations of vital, animal, sensitive, nutritive, and respiratory spirits. Mars receives elemental powers concerning nutrition, vegetation, and increase. The solar sphere distributes vital spirits and balsamic breath. Venus traces differentiated organic forms, while Mercury presides over elemental moistures and nutritive or vegetative humors. These assignments follow the manuscript's own order. They should not be silently replaced by a more familiar astrological table.

Scan 138 concludes with the ninth class's conservation of sublunary things and care of generation. It then warns that the lowest natural spirits are not spirits in the strict theological sense because they are composed of elemental substance. Their delicacy and penetrability justify the name under a qualified usage. The distinction separates the lower embodiment of a power from the immaterial intelligence with which it is compared.

The metallic counterpart at scan 140 makes lead correspond to Saturn and tin to Jupiter; the first mobile and starry heaven also have analogues in the world of the stone. The writer is arranging several orders in parallel rather than asserting that a sphere and a metal occupy one physical place. The correspondence makes a lower operation a legible sign of a higher function, provided their different modes remain acknowledged.

At scan 172 quicksilver receives powers from every heavenly body and impressions from natural agents. It takes many forms and undergoes numerous alterations without losing its first form or homogeneous substance. The receptive subject is thus capable of great variability while maintaining identity. At scans 173–174 purification separates accidental impurities, and pure astral influences are described as clothed in envelopes of corruptible matter. They fulfill the laws of alteration, corruption, and generation until their work reaches clarification and rest.[265]

This movement from reception to purification gives celestial influence an operative consequence. The artist must attend to the state of the material medium, not merely name the planet associated with it. The same power

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[264] Hogart Manuscript 3, scans 136–138. The order of offices is the transmitted arrangement and is not normalized to another planetary system.

[265] Hogart Manuscript 3, scans 172–174. The text distinguishes reception and alteration from loss of first form, and celestial purity from the corruptible envelopes in which influences operate.

can be obscured in an impure envelope or more fully displayed by purified unity. The cosmological arrangement therefore becomes a way of interpreting the work's capacities and its claim to reveal hidden celestial order in lower nature.

Places to read

Manuscript 54v; scan 136 First mobile, starry heaven, and Saturn's separating office. [H001-S136]

Manuscript 55r; scan 137 Jupiter, Mars, the sun, Venus, and Mercury in the ordered distribution of functions. [H001-S137]

Manuscript 55v; scan 138 Conservation and generation; the qualified material sense of lower spirits. [H001-S138]

Manuscript 56v; scan 140 The first mobile and planetary spheres mirrored in the stone and metals. [H001-S140]

Manuscript 72v; scan 172 Quicksilver receives celestial powers while retaining its first form. [H001-S172]

Manuscript 73v; scan 174 Pure astral influences clothed in corruptible envelopes and moving toward clarification. [H001-S174]

Translation in this edition

Premier mobile is rendered primum mobile in the main edition; first mobile is its English gloss here. It denotes a specific cosmological level and movement, rather than a vague first cause, while God remains the Creator of the order. Starry heaven translates ciel étoilé, distinct from an individual planetary sphere.

The translation uses influence for influence and power or virtue for vertu according to context. It does not translate them into an identified modern physical mechanism. The source's distinction between receiving a power and retaining a first form is also preserved, since alteration without complete corruption is essential to the mercurial example.

Attested forms

premier mobile

Attested: H001-S136; H001-S140. The first moving level in the celestial and corresponding natural arrangements.

sphère

Attested: H001-S137; H001-S140. A differentiated celestial order with an assigned office.

influences pures des astres

Attested: H001-S174. Celestial powers entering material envelopes.

ciel étoilé

Attested: H001-S136; H001-S140. The starry heaven containing confused seminal ideas.

See also

Angels, intelligences and hierarchy; Metals, planets and correspondences; Universal spirit; Form, idea and species; Quicksilver; Accident and quality.

Demons, central spirits and infernal orders

Démons, demons; *Centraux*, central spirits; *Cacodémons*, Cacodemons; *esprits infernaux*, infernal spirits

At a Glance

The word. The infernal classification concerns hostile intellectual powers and their analogues among destructive natural spirits.

In the book. Central spirits are confined within matter, where contrary qualities produce corruption, injury, and resistance to generation.

In this edition. Demon, infernal, central, and the source's special names are retained with their different contexts.

A place to read. Read scans 134–143 before the particular metallic examples: the distinction of classifications prevents a flat identification of every harmful substance with a demon.

Meaning

The manuscript gives infernal order a paradoxical beginning: there is no order in the underworld, yet demons have assigned offices and can be divided into ranks. This juxtaposition should be preserved. The first statement denies harmonious order; the subsequent classification names recurrent functions of disorder. It allows the author to compare bad powers with the differentiated offices of good angels without calling their moral character good.

The central spirits are a lower natural counterpart. They are said to be chained in the center of matter, a dark prison or sulfurous dwelling. Their elemental composition and destructive operations distinguish them from immaterial intellectual beings. Infernal language interprets their properties and effects within the author's Christian natural philosophy. It should not remove the description of the substances and mixtures through which those effects are explained.

Use in the book

Scans 134–135 set out nine functions, beginning with false gods and spirits of lies and moving through harmful sciences, crimes, deceptive

wonders, aerial powers, discord, accusation, and temptation. The sequence is followed by a possible sevenfold classification according to mortal sins. The author regards this alternative as compatible with faith and directs the reader to Agrippa. He does not supply a single immutable infernal table accepted in every later passage.[266]

The natural counterpart at scans 140–141 includes the lowest Tartarean or quasi-satyr-like central spirits. The text compares favorable spirits to glorious angels and adverse spirits of fields and woods to Cacodemons. Their places make them fiery, watery, earthy, or airy. This geographical and elemental differentiation matters: the spirits are recognized through where and how they operate.

Scan 142 places Pluto upon a sulfurous seat from which the four underworld rivers flow, interpreted as four worst elemental qualities. These sow enmity, antipathy, war, corruption, and death. Pluto's rivalry with gold ends in dark confinement, yet his powers remain violent against subjects exposed to him: cooling the warm, burning the cold, breaking the hard, drying the wet, and condensing airy bodies. The account joins moral punishment with a catalogue of contrary natural actions.

The following metallic examples specify the harm. Common quicksilver mixed with sulfur or salts becomes especially destructive. Antimonial spirits at scan 145 are called vessels of iniquity, appear to offer a benefit, but deprive other things of their powers; Mars lays down its weapons before them. The dragon's lethal breath and the double-edged blade are then interpreted through poisonous vapor and combustible sulfur. The specific descriptions should accompany the demonological names rather than be replaced by them.[267]

At scan 158 nitrous spirits, figured as Vulcan's Cyclopes, fill air and earth with storms, disease, violent motion, and the equipment of war. Their destructive reach is extended through both nature and art. The writer condemns the shedding of human blood under demonic sacrifice while also describing powers available within material processes. The resulting rhetoric is intentionally comprehensive, but it does not eliminate differences among niter, mercury, sulfur, and antimony.

This account also prepares the later explanation of suffering. A body can remain incorruptible while receiving harmful impressions from many agents. The infernal condition depends on the relation of the subject to those powers, not solely on the existence of a substance called evil. The artist's favorable task is to discriminate, separate, and prepare, overcoming heterogeneous obstacles while avoiding deceptive medicines. The demons

[266] Hogart Manuscript 3, scans 134–136. The ninefold and sevenfold classifications occur together; the reference to Agrippa is the source's attribution, not a verified quotation assigned here to a particular chapter.

[267] Hogart Manuscript 3, scans 143–145. The harmful functions are explained through named common materials and mixtures, including quicksilver, sulfur, salts, and antimonial spirits.

and central spirits are consequently part of the book's account of failed union and adverse agency as well as its religious warning.

Places to read

Manuscript 53v; scan 134 The paradoxical introduction: no infernal order, yet differentiated offices follow. [H001-S134]

Manuscript 54r; scan 135 Nine ranks described through hostile functions. [H001-S135]

Manuscript 56v; scan 140 The lowest natural spirits identified as central and Tartarean or quasi-satyr-like. [H001-S140]

Manuscript 57r; scan 141 Cacodemons and spirits confined within elemental matter. [H001-S141]

Manuscript 57v; scan 142 Pluto, the four rivers, and contrary elemental powers. [H001-S142]

Manuscript 59r; scan 145 Antimonial spirits as deceptive medicines and opponents of Mars. [H001-S145]

Manuscript 65v; scan 158 Nitrous spirits, violent phenomena, and the equipment of war. [H001-S158]

Translation in this edition

Central is retained as a technical spatial designation, not translated as important or principal. It refers to confinement in matter's center. Tartarean and quasi-satyr-like preserve the writer's mythological classification without silently replacing it with a modern list of elemental beings.

The edition distinguishes moral demonological agents from their material analogues where the text distinguishes them. It also preserves the author's rhetoric of vice and punishment. A translation confined to neutral chemical properties would suppress the reason for the infernal comparison, while an exclusively supernatural paraphrase would suppress the operative explanation.

Attested forms

Démons

Attested: H001-S134. The beings whose infernal classification opens the adverse counterpart.

Centraux

Attested: H001-S141. Spirits chained in the center of matter.

Cacodémons

Attested: H001-S141. The name for bad or infernal spirits followed by lower natural agents.

esprits infernaux

Attested: H001-S141; H001-S145. Hostile powers in the correspondences of natural and infernal orders.

See also

Angels, intelligences and hierarchy; Genius and natural spirit; Poison, remedy and protection; Antimony and deceptive medicine; Purgatory, beatitude and eternal suffering; Adam, sin and the material stain.

Genius and natural spirit

génie, nature; disposition; genius according to context; *esprits naturels*, natural spirits; *bon génie*, good character or genius

At a Glance

The word. Genius can suggest an individual disposition or characteristic power; natural spirit names a class of subtle created agents.

In the book. The book relates natural spirits to celestial orders, elemental mixtures, and the characteristic operations of living or metallic subjects.

In this edition. The edition follows context: not every génie is rendered as a separate personal spirit.

A place to read. Read scans 139–141 for natural orders and scan 192 for action according to a subject's own génie.

Meaning

This headword groups related language without declaring its members synonymous. The manuscript's esprits naturels are agents distributed throughout the universe, with different offices and ranks. Génie can describe the characteristic nature or inclination of a subject: the disposition of a place, the resemblance borne by a body, or the manner in which a compound operates. A good genius appears within the comparison of favorable spirits with glorious angels, but the word does not require a separately existing guardian in every sentence.

The title therefore invites a double reading. One must distinguish the being under discussion from the characteristic tendency ascribed to it. The book frequently personifies natural powers, yet it also uses ordinary language of character and faculty. Its natural spirits participate in matter, whereas intellectual beings and the rational soul are distinguished from them. Calling all these subjects spirits is part of the vocabulary; treating them as one undifferentiated immaterial order would contradict the exposition.

Use in the book

At scan 139 the natural spirits are spread through the universe and carry out ministries appropriate to their nature and elevation. The writer claims Egyptian authority for this arrangement and says that Greek and Arabic learning draws from the same source. These are the manuscript's historical assertions. The entry can describe their role in legitimating the system without claiming independent proof of such a lineage. The lower natural orders are arranged by analogy with the celestial orders already explained.[268]

Scan 141 develops the correspondence between metals, planets, and intellectual essences. Favorable spiritual spirits bear the character and good genius of glorious spirits and angels. In the opposite direction, spirits of fields and woods follow inferior or infernal spirits called Cacodemons. The text assigns them fiery, watery, earthy, and airy conditions according to their places. Central spirits are confined within matter and act destructively. The account combines a classification of agents with an account of the properties of their material setting.

The word génie is especially instructive at scan 163. A body resembling opaque, heavy, dense, corruptible things shares their genius and character. Here the parallel nouns indicate nature or disposition more directly than an individual personal being. At scan 192 compounds operate by their own movement, inclination, and genius, regenerate, and possess many faculties. The sentence serves the argument that such things cannot be denied life and soul. Its language attributes characteristic agency to the compound rather than supplying a name for a particular guardian.

The wider natural context appears in the account of a terrain's génie at scan 110. The heat, metallic moisture, mineral vapors, and poisonous animals together explain the disposition of that place. This does not settle all other occurrences, but it shows why a mechanically uniform translation would be misleading. The sense develops through a described environment. The book is interested in what a place or compound produces and how it tends to act.

Scan 192 then calls upon experience to reveal an incorruptible spirit under different names in different kingdoms: a fiery water of life, a subtle essence, or a metallic quintessence. Natural spirit is consequently not confined to a mythological population in a landscape. It also belongs to the explanation of operative powers in compounds. The favorable or destructive result depends on preparation, purity, and elemental participation. The distinction from the rational soul remains important,

[268] Hogart Manuscript 3, scans 139–141. The Egyptian, Greek, and Arabic genealogy is presented as the writer's account of authority, not as an independently verified history of transmission.

since a subtle material spirit may mediate or serve without becoming the soul that uses it.[269]

Places to read

Manuscript 41v; scan 110 The génie of a terrain is explained through its heat, moisture, minerals, and animal life. [H001-S110]

Manuscript 56r; scan 139 Natural spirits distributed through the universe and arranged by analogy with celestial orders. [H001-S139]

Manuscript 57r; scan 141 Good genius, favorable spirits, Cacodemons, and central destructive spirits. [H001-S141]

Manuscript 68r; scan 163 A body shares the génie and character of dense corporeal things. [H001-S163]

Manuscript 81v; scan 192 Compounds act according to their génie; experience reveals their incorruptible spirit. [H001-S192]

Manuscript 116v; scan 268 The material mediator remains distinct from the rational soul. [H001-S268]

Translation in this edition

The edition's nature or character at some occurrences of génie expresses a contextual judgment, not the removal of all historical resonance. Genius may be retained when the formulation draws attention to that resonance, while disposition is useful when the text describes a tendency to act. The French forms remain visible here so that readers can follow the alternatives.

Esprit naturel is natural spirit, not nature spirit in the narrower modern sense of a folkloric being. The manuscript's class includes powers whose operations are discussed through metals and preparations. Likewise good genius should be read with character in scan 141 rather than automatically expanded into a guardian angel. Angelic resemblance and angelic identity are different claims.

Attested forms

génie

Attested: H001-S110; H001-S163; H001-S192. Disposition or characteristic nature of a place, body, or self-operating compound.

esprits naturels

Attested: H001-S139. The distributed lower agents whose arrangement the writer attributes to Egyptian teaching.

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[269] Hogart Manuscript 3, scans 163 and 268. The intermediate spirits participate in matter; the rational soul's distinction from its instruments is explicitly maintained.

bon génie

Attested: H001-S141. A favorable character compared to that of glorious spirits and angels.

See also

Spirit; Universal spirit; Angels, intelligences and hierarchy; Demons, central spirits and infernal orders; Celestial influences, spheres and the first mobile; Life, vegetation and the three kingdoms.

Universal spirit

esprit universel, universal spirit; *esprit universel du monde*, universal spirit of the world; *véhicule de l'âme*, vehicle of the soul

At a Glance

The word. The universal spirit is the natural mediator joining elemental and celestial powers, not simply a name for God or for an angel.

In the book. The author uses it to explain attraction, the reception of forms, living union, and the difference between natural and intellectual orders.

In this edition. Universal spirit and vehicle of the soul are retained; the word universal does not erase the text's classifications.

A place to read. Read scan 131 for its mediating function, and 133 for the warning against confusing it with intellectual beings.

Meaning

The universal spirit of the world is introduced as a middle term between soul and body and between celestial and terrestrial extremes. It is also called a certain quintessence and is said to derive from the incorruptible species of the elements. Its task is to attract celestial and immortal fire, bind life, and draw heavenly virtues into compounds. These descriptions make it a created natural mediator whose effectiveness depends on affinity and attraction.

The word universal concerns distribution and common source, but it does not turn this spirit into an unlimited divine agent. The manuscript distinguishes the first created image of divinity from the Creator, and intellectual angels from the natural mediator. The distinction remains necessary even where the spirit's operations are exalted. An incorruptible or extremely subtle natural principle is not therefore immaterial in the same sense as an intellectual substance.

Use in the book

Scan 131 begins with a warning about mistaking poetic representations of divinity for the Creator. It then describes a pure, simple created image capable of receiving forms and invokes a poetic spirit that nourishes from

within. In the ensuing account, the ancients require a vehicle or bond joining the extremes of a compound. The universal spirit performs this work and is compared to a magnet attracting celestial virtues. The imagery emphasizes a continuing relation: the compound's life depends upon a union sustained by the mediator.

Scan 133 directly criticizes the confusion of intellectual beings with the universal spirit. The natural order bears elemental qualities that are corruptible and mortal, whereas intellectual ministers belong to another classification. The same passage asserts their creation from nothing. This makes the limit theological as well as natural. The source is not presenting the universal spirit as an uncreated alternative to God or as an undifferentiated substance from which angels and matter are equally fashioned.[270]

The account at scan 138 develops the lower spirits from a pure mercurial source and explains why they are called spirits despite their elemental composition. It also describes the attraction holding rational soul to an appropriate bodily instrument. These powers give the universal term an operative setting. Its universality does not prevent different preparations, degrees of purity, and contrary effects from appearing in particular compounds.

Scan 221 introduces a darker perspective. The diffusion and functions of the universal spirit are discussed alongside the pervasive movement of alteration, corruption, and death. The source relates this multiplicity and contrariety to the spirit of Antichrist and refers the reader to an alleged Monas of hieroglyphs. This is a reference within the manuscript, not evidence that the edition has identified or recovered that separate book. The passage complicates a purely favorable reading of universal natural agency.

The wording at scan 254 requires particular care. The writer says that seeds of immortality and incorruptibility flow from another source than the universal spirit, while also assigning to that spirit the work of marrying elements in an enduring union. The following scan explains its attraction and retention of seminal forms and its relation to celestial formation. The sentence is not silently repaired into a simple declaration that every seed comes only from the universal spirit. Its distinction, and the tension it creates beside other claims about a universal source, remain visible.[271]

Together these passages make the universal spirit a central explanatory link, but not a substitute for all the book's other agents. Soul, intellectual form, elemental qualities, prepared mercury, divine action, and the germinative powers of particular things retain their respective places.

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[270] Hogart Manuscript 3, scans 131–133. The successive created images of divinity and the distinction between natural and intellectual beings prevent a simple identification of the universal spirit with God or angels.

[271] Hogart Manuscript 3, scans 254–255. The French explicitly introduces another source than the universal spirit; this entry preserves that difficulty rather than silently rewriting the relation.

Readers can follow the spirit's repeated mediating function without forcing the entire cosmology into a single-substance doctrine that the manuscript does not consistently state.

Places to read

Manuscript 52r; scan 131 Universal spirit as vehicle, bond of life, and magnet of celestial virtues. [H001-S131]

Manuscript 53r; scan 133 The writer rejects confusion of the universal spirit with intellectual beings. [H001-S133]

Manuscript 55v; scan 138 Natural spirits and the attraction joining soul to bodily instrument. [H001-S138]

Manuscript 95r; scan 221 Diffusion of the universal spirit within the account of contrariety and mortality. [H001-S221]

Manuscript 109v; scan 254 The difficult distinction concerning the source of seeds of immortality. [H001-S254]

Manuscript 110r; scan 255 Attraction and retention of seminal forms in prepared compounds. [H001-S255]

Translation in this edition

The edition uses universal spirit consistently for esprit universel. It does not replace the term with world soul, since the manuscript also distinguishes soul from spirit and calls the spirit a vehicle of soul. World soul may belong to other traditions, but substituting it here would decide an equivalence the source does not simply grant.

The translation preserves the distinction at scan 254 rather than harmonizing it with the nearby universal-source language. Where the text calls the spirit a father, guardian, magnet, or bond, each predicate is retained as part of the explanation of its work. No one metaphor is expanded to govern every occurrence.

Attested forms

esprit universel

Attested: H001-S131; H001-S133; H001-S221; H001-S254. The natural mediator considered in its cosmic distribution and functions.

esprit universel du monde

Attested: H001-S131. The fuller expression in the account of the union of extremes.

véhicule de l'âme

Attested: H001-S131. The spirit's mediating role, distinguished from identity with the soul.

See also

Spirit; Soul; Sympathy, antipathy and magnetic attraction; Angels, intelligences and hierarchy; Generation, nutrition and seminal forms; Monas and the author's other books.

Authorities and transmission

Abraham the Jew and the attributed book

Abraham Juif, Abraham the Jew; *bénédiction d'Abraham*, blessing of Abraham

At a Glance

The word. Abraham Juif is the authority named at the head of the manuscript. Abraham also occurs within the patriarchal blessing invoked for its recipient; that biblical occurrence has a different function.

In the book. The attributed teacher's priestly and philosophical titles authorize a guarded art. His address to the Jewish nation is joined to a Christian greeting, and the opening narrator interprets his threats and blessings within an explicitly Christian account.

In this edition. Abraham Juif is rendered Abraham the Jew. The edition preserves the source's name and titles without supplying a biography or treating the attribution as proof of authorship.

A place to read. Read the title at scan 9 alongside the account of teaching and blessing on 3v, scan 20.

Meaning

The title begins Abraham Juif and follows it with Prince, prêtre, Lévite, astrologue et philosophe. These titles join political, sacerdotal, celestial, and philosophical authority in one attributed person. The title then addresses the Jewish nation scattered through Gaul and offers a greeting in the name of Jesus Christ. The juxtaposition is written into the witness and belongs to its self-presentation.[272]

The name alone does not settle the historical identity of a compiler, the date of an underlying composition, or the relation between this witness and other books attributed to an Abraham. The catalogue's placement under Abraham Juif records the attribution under which the manuscript is described. The lexicon uses attributed teacher when a distinction between the literary authority and the present writer is necessary.

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[272] Getty Research Institute, finding aid for accession 950053, Box 1, Hogart manuscript 3. The date of approximately 1800 and the catalogue attribution describe the surviving witness.

Use in the book

The title's sequence of offices prepares the book's range. A philosopher can explain the first agents of nature; an astrologer can discuss celestial powers; priestly titles can authorize access to mysteries. The extended title promises explanations of poetic fables, Christian mysteries, chemistry, and pharmacy according to numbers. Its authority is consequently made to stand at the meeting of the subjects the treatise will connect.

The opening prose speaks about this teacher in the third person. On 3r, scan 19, the narrator refers to 'our Jew' and explains the curses with which he supposedly threatened his nation. The narrator also speaks of Christian chemists. That movement of voice is important: the name at the title is not a guarantee that every sentence in the treatise is represented as Abraham's first-person speech.

The account on scan 19 includes a Christian anti-Jewish accusation that suffering is punishment for the crucifixion. This is the manuscript's polemic and part of the evidence for its interpretive setting. It supplies no historical explanation of Jewish suffering. An account of the attributed authority must preserve the passage's voice while keeping the accusation attributable to that voice.[273]

The next side describes the teacher's practice more concretely. He explains metallic transmutation in the country's language but in a veiled manner, depicts vessels, marks degrees of heat, and teaches the colors that succeed one another in cooking. Priests and scribes are especially bound to silence. The authority therefore transmits observable features of a work within a system of restricted disclosure, rather than merely possessing a prestigious name.

The blessing that follows turns directly to whoever may receive the secret. It combines Noah's increase and food, Abraham's descendants and the stars, and Isaac's blessing of Jacob. Abraham here is the patriarch whose blessing is invoked. The two uses of the name should not be collapsed: the title names the attributed teacher, while the blessing places the new recipient within a scriptural pattern of increase and inheritance.[274]

Places to read

Manuscript Title page; scan 9 The attributed name, offices, address, greeting, and extended title. [H001-S009]

Manuscript 3r; scan 19 The narrator's account of the teacher's curses and consolations. [H001-S019]

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[273] Manuscript 3r, scan 19. The accusatory account of Jewish suffering is the narrator's Christian anti-Jewish polemic; its attribution should remain explicit.

[274] Compare Genesis 9:1–3, 22:17, and 27:27–29 for the Noah, Abraham, and Isaac/Jacob blessings gathered in manuscript 3v and its continuation. The manuscript combines and enlarges these scriptural patterns.

Manuscript 3v; scan 20 The account of veiled instruction, oath, vessels, heat, colors, and patriarchal blessing. [H001-S020]

Translation in this edition

The title heading Abraham the Jew translates Abraham Juif directly. Prince, priest, Levite, astrologer, and philosopher retain the separate offices listed below it. Their accumulation is part of the source's authorization of the book; the translation does not substitute a single descriptive label.

In the running account 'our Jew' follows notre juif and preserves the narrator's wording. The historical attribution is kept distinct from the biblical name in 'the blessing of Abraham.' Neither occurrence is expanded into an identification the text does not supply. The lexicon's headword makes the attributed book available for discussion while preserving that limit.

Attested forms

Abraham Juif

Attested: H001-S009. The name is attested in the source heading, not merely supplied by the modern catalogue.

Abraham

Attested: H001-S020. The biblical name occurs in the blessing invoked upon the recipient of the secret.

See also

Cabala and cabalistic science; Patriarchal blessings and transmission; Secrecy, oath and the recipient; Teaching, inheritance and secret schools; Egyptians, Hebrews and cultural lineages; Philosophical and medical authorities.

Cabala and cabalistic science

cabale, cabala; *cabale chrétienne*, Christian cabala; *cabalistes*, cabalists

At a Glance

The word. Cabale names a guarded body of knowledge and a manner of transmitting it through figures, trials, and inherited principles. Its Christian qualification becomes decisive in the book's stated order of learning.

In the book. The royal road begins with nature and alchemy, passes through magic, and comes to rest in Christian cabala. The same natural principles are said to underlie the cabalists' figures and the book's explanation of Christian mysteries.

In this edition. Cabala preserves the source's historical term. The qualification Christian is translated wherever it is supplied; uncertain related designations are not silently regularized into cabalist.

A place to read. Read the connected sentence on 13r–v, scans 43–44, where the three teachers and their different modes of instruction are expressly named.

Meaning

The manuscript uses cabale both for a tradition and for the knowledge to which that tradition gives access. A cabalist possesses, guards, or expresses it. The word therefore concerns transmission as well as doctrine: its figures can preserve knowledge while withholding their explanation from an unprepared recipient.

The source's qualifications distinguish several uses. Its phrases tradition cabalistique, science des juifs, and cabale chrétienne are related within its argument, but each contributes something different. Tradition describes inheritance; science names the knowledge being sought; Christian identifies the end of a proposed ascent. The book supplies this sequence, rather than presenting every occurrence as the name of one uniform historical institution.[275]

Use in the book

On 13r the author says that the Jews left their successors a cabalistic tradition drawn with art and subtlety. Understanding it requires several trials in their cabala and in the first agents of nature. The first agents are called the keys and gateway to both natural magic and Christian religion. The requirement of trial matters: the figures are not presented as a vocabulary that an outsider can decipher by substituting one word for another.

The same page then gives the order of learning. Alchemy is the first royal road to the Egyptian sciences because it discloses nature's hidden secrets. It leads onward to magic and Christian cabala. The author says that one must begin with nature, proceed to magic, and find rest in Christian cabala. This is a sequence of instruction whose stages are connected but retain their own teachers.

The continuation on 13v makes that distinction explicit. Nature instructs by working; angels teach magic by speaking; Jesus Christ teaches Christian cabala by communicating himself through sacramental grace. The source links bodily operations, angelic speech, and sacramental participation without describing them as interchangeable acts. Its claim that one path discloses the fables, Egyptian figures, philosophy, medicine,

[275] Manuscript 13r–v, scans 43–44. The hierarchy of nature, magic, and Christian cabala is explicit in this witness; it should not be replaced by a general account of cabala drawn from a different author.

astronomy, and mechanical arts explains why cabala appears in a book so concerned with material processes.

On 76v the argument returns to first and last principles. Nature and art are said to have the same principles, unchanged since creation. Upon them the cabalists established their foundations. Philosophers valued this knowledge so highly that they left it in models, riddles, characters, and figures. The striking conclusion is that the science has been transmitted rather than known. Transmission is therefore not yet comprehension: the inherited sign must be understood through its subject and operation.

On 89v a renewed appeal to Egyptian cabala and Hebrew practitioners introduces the defense of visible natural evidence. What people see and hold in their hands is offered as support for Catholic faith. The source's lineages serve an argument about access to knowledge. They should be read as the author's claims of authority, with their Christian setting kept visible, rather than as an independently established history of how these sciences passed from one people to another.[276]

Places to read

Manuscript 13r; scan 43 The cabalistic inheritance, trials in the first agents, and the royal road through alchemy. [H001-S043]

Manuscript 13v; scan 44 Nature, angels, and Christ instruct by operation, speech, and sacramental grace. [H001-S044]

Manuscript 76v; scan 182 The cabalists' foundations are identified with the unchanging principles of nature and art. [H001-S182]

Manuscript 89v; scan 210 Egyptian cabala and a qualified Hebrew designation introduce the defense of visible natural knowledge. [H001-S210]

Translation in this edition

The English normally uses cabala and cabalistic for the source's cabale and cabalistique. Christian cabala retains the express religious qualification. In two passages, scans 219 and 221, the companion translation uses the spelling Kabbalah: the Hebrews' Kabbalah and Christian Kabbalah. These English spelling variants render the same French word; they do not establish two distinct source terms. The lexicon uses cabala as its common headword and follows each passage's stated qualification.

Related names require separate decisions. The earlier mécabales is retained as a source designation in the English. The later [mucabals?] remains bracketed because its written form is uncertain. Both belong in the discussion of the claimed Hebrew transmission, but their irregular forms are

[276] Manuscript 76v and 89v, scans 182 and 210. These are statements of the manuscript's own transmission narrative and defense of knowledge. They do not establish the date or historical identity of its compiler.

evidence in their own right. Neither is silently replaced wherever a familiar term would make the argument smoother.[277]

Attested forms

cabale

Attested: H001-S043; H001-S182. The noun concerns both inherited teaching and its grounding principles.

cabale chrétienne

Attested: H001-S043; H001-S044. The phrase names the culmination of the stated royal road.

cabalistes

Attested: H001-S182. The practitioners are credited with establishing their foundations upon nature's first and last principles.

See also

Art, nature and the work; Chemistry and alchemy; Abraham the Jew and the attributed book; Secrecy, oath and the recipient; Book of nature, characters and veils; Teaching, inheritance and secret schools; Natural magic and alchemical access; Egyptians, Hebrews and cultural lineages.

Egyptians, Hebrews and cultural lineages

Égyptiens, Egyptians; *Hébreux*, Hebrews; *Arabes*, Arabs; *Grecs*, Greeks

At a Glance

The word. These collective names organize the book's account of the origin and transmission of hidden knowledge. They function as attributed authorities and inheritors within that account.

In the book. Egyptian hieroglyphs, Hebrew teachers, Greek and Arabic learning, poetic fables, and Christian mysteries are connected through a claimed common source in nature.

In this edition. The lexicon reports the lineage the author constructs. Uncertain designations for Hebrew teachers remain distinct from the secure collective name Hebrews.

A place to read. Read 104v, scan 242, where the author explains his use of foreign sacred figures and expressly limits the mysteries he means to discuss.

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[277] The companion edition records mécabales at scan 27 and the provisional [mucabals?] at scan 210. The distinction preserves a consequential difference in the written evidence.

Meaning

A cultural lineage in this manuscript is a narrative of who possessed, received, concealed, and transmitted knowledge. It gives ancient authority to the interpretation of natural operations and to the claim that those operations disclose religious mysteries. The collective names identify positions in that narrative; they seldom identify a particular document or individual teacher.

The relation changes with the subject. Egyptians are credited with a method of arranging natural spirits. Hebrew doctors are credited with teaching the presence of seeds of immortality. Poets are said to have concealed inherited secrets in fables. A responsible reading follows the exact attribution instead of treating the groups as interchangeable.

Use in the book

On 13r–v, scans 43–44, alchemy is the first royal road to the Egyptian sciences, followed by magic and Christian cabala. Nature teaches operation, angels speech, and Christ sacramental communication. The claimed succession is also a progression of kinds of knowledge. It gives the work a Christian destination while assigning an ancient basis to its natural principles.

On 25v, scan 72, perfect knowledge of Egyptian hieroglyphs is said to be necessary for understanding the poets' fables. The writer leaves open whether poets knew antiquity's secrets or had them disclosed, yet insists that their concealment makes literal interpretation inadequate. His Cadmus example contains names and narrative details that do not fit neatly together. Those details remain evidence of this witness's transmission rather than being corrected to make its cultural history smoother.[278]

On 56r, scan 139, the writer says that only the ancient Egyptians discussed natural spirits arranged in the proposed manner. Arabs and Greeks are said to have drawn from the same source. A corresponding order is then sought between celestial and natural spirits. This is an assertion of origin supporting a particular arrangement; the passage supplies no named Egyptian, Arabic, or Greek document from which the arrangement can be independently reconstructed.

On 79r, scan 187, the Jews' hieroglyphic figures and the poets' fables derived from them lead, with the principal preparations of the stone, toward Christianity's chief mysteries. The direction of derivation is expressly stated. Birth, death, resurrection, the altar's sacrament, and the end of the ages become the subjects that the inherited images are supposed to illuminate.

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[278] Manuscript 25v, scan 72. The companion edition preserves Argenor and Lerna in this witness while noting their difficulties in the Cadmus narrative. A classical parallel does not erase those transmitted forms.

On 89v, scan 210, Egyptian cabala and the Hebrews' uncertainly written [mucabals?] are joined to a common source of divine and natural knowledge. The author opposes direct sight and handling to a lifetime explaining Aristotle's difficulties. Cultural authority and experiential evidence cooperate here: earlier teachers are credited with transmitting the secrets that present readers can inspect in nature.[279]

On 94r, scan 219, the Hebrews' cabala is said to follow several theologians who affirm an incarnation independent of Adam's sin. The writer declares his agreement. This is his reported theological alignment, with no named Hebrew text furnished. It should not be expanded into a claim about the uniform teaching of all historical Jewish traditions.

On 104v, scan 242, the writer defends turning sacred images toward physics. He says that he uses foreign figures drawn from the Hebrews' provisionally read mecubales, glossed as the Egyptians' masters and teachers, while excluding hidden mysteries unrelated to his subject. He immediately identifies himself as a child of the Catholic Church. The difficult designation and unusual relation between Hebrews and Egyptian teachers are preserved. The declared limitation is as important as the expansive claim of inheritance.

On 107r, scan 249, all Hebrew doctors and masters are credited with finding seeds of immortality and glorification in things and inferring resurrection from them. No individual authority is named. This collective testimony carries the book's transition from corruption to renewed life. The lexicon explains its place in the argument while leaving the assertion attributed to the writer.[280]

Places to read

Manuscript 13r; scan 43 The royal road leads through Egyptian sciences to Christian cabala. [H001-S043]

Manuscript 25v; scan 72 Egyptian hieroglyphs are made a key to the poets' concealed meanings. [H001-S072]

Manuscript 56r; scan 139 Egyptian priority and Arabic and Greek reception authorize an arrangement of spirits. [H001-S139]

Manuscript 79r; scan 187 Jewish figures and derived poetic fables lead toward Christian mysteries. [H001-S187]

Manuscript 89v; scan 210 A common source is defended through sight, handling, and inherited teaching. [H001-S210]

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[279] Manuscript 89v and 104v, scans 210 and 242. The first teacher-name remains uncertain; the later mecubales is accompanied by the author's own explanation. These are related contexts, not a warrant to normalize every written form identically.

[280] Manuscript 107r, scan 249. The attribution is collective and unnamed. The essay reports the book's claim without supplying an inferred Hebrew author or treatise.

Manuscript 94r; scan 219 An unnamed theological position is attributed to the Hebrews' cabala. [H001-S219]

Manuscript 104v; scan 242 The author limits his use of foreign figures and states his Catholic identity. [H001-S242]

Manuscript 107r; scan 249 Hebrew doctors collectively authorize seeds of immortality and resurrection. [H001-S249]

Translation in this edition

Egyptians, Hebrews, Arabs, and Greeks retain the source's collective designations. Jews follows Juifs where that word occurs. The English does not replace one collective with another merely to make the asserted lineage more familiar.

The irregular teacher-designations mécabales, [mucabals?], and mécubales require their own reading decisions. The companion English preserves them or their qualified equivalents. They are discussed in relation to cabala, but neither an uncertain name nor the author's explanatory gloss identifies a particular historical school by itself.

Attested forms

Égyptiens

Attested: H001-S072; H001-S139. Egyptian authority concerns hieroglyphic understanding and an arrangement of natural spirits.

Hébreux

Attested: H001-S210; H001-S242; H001-S249. The collective accompanies teachers and claims of transmitted mysteries.

Arabes

Attested: H001-S139. Arabic reception is part of the asserted common lineage.

Grecs

Attested: H001-S139. Greek learning is said to derive from the same source.

See also

Cabala and cabalistic science; Figures, emblems and mysteries; Abraham the Jew and the attributed book; Secrecy, oath and the recipient; Book of nature, characters and veils; Names, Greek glosses and etymology; Teaching, inheritance and secret schools; Hermes and Trismegistus; Philosophical and medical authorities.

Hermes and Trismegistus

Hermès, Hermes; *Trismégiste*, Trismegistus; *disciples d'Hermès*, disciples of Hermes

At a Glance

The word. Hermes is an authority for the art's maxims and a name connected by the source with Mercury. Trismegistus speaks as an authority on God, the intelligible exemplar, and the visible world.

In the book. The names connect correspondence between worlds, mercurial operations, the interpretation of sacred figures, and the claim that nature makes divine wisdom knowable.

In this edition. Hermes and Trismegistus follow the manuscript's forms. A maxim can be compared with a verified Hermetic text without assigning every unnamed saying to that text.

A place to read. Read 14v, scan 46, for the carefully qualified correspondence of above and below; then 16v, scan 52, for the wind carrying the subject in its belly.

Meaning

Hermes serves several related purposes in the work. He lends a name to Hermetic science, supplies authoritative axioms, and identifies a community of disciples whose figures require interpretation. The source's association of Hermes with Mercury brings the authority into contact with its metallic and mercurial subject.

Trismegistus appears near the close as a speaker on the world's divine origin and intelligibility. These statements reinforce the proposition that the visible world can disclose the invisible. The local attribution is clear; the precise ancient or early modern textual route is not always supplied.

Use in the book

On 14v, scan 46, Hermes' thought that what is above is like what is below receives an immediate qualification. Celestial things are on earth in a terrestrial manner; terrestrial things are in heaven in a celestial manner. Correspondence does not make the modes identical. The author proceeds through model, intelligible and rational worlds, celestial order, and elemental microcosm, then through nested kingdoms.

On 16v, scan 52, the axiom that the wind carried the subject in its belly explains the golden tree. Earth or sulfur is borne to the top of the vessel by mercurial fumes or vapors. The violent north wind is then interpreted through very cold mercurial water that dissolves, raises, and spiritualizes

fixed gold. The quotation's meaning in this book is developed through its stated operation.[281]

On 71v, scan 170, all followers of Hermes are credited with testifying that quicksilver is heavier than every body except gold, and that only gold sinks within it. This is a claim of collective testimony within the manuscript. It accompanies quicksilver's comparison with Christ, the Demon, and the quintessence; it does not turn a historical material statement into an independently checked modern property.

On 73v, scan 174, the source calls separation of pure from impure by fire chemistry, then derives Hermetic science from Hermes, its inventor, whose name signifies Mercury. The partly legible Greek remains qualified. The explicit French connection between name and art is retained without completing the difficult expression from expectation.

On 84r, scan 197, nature and the art of Hermes are said to enlighten understanding of the Virgin's mystery beneath the Apocalypse's figures. Art and theory make the subject perceptible through prepared matter and fire. Hermes' art thus operates within the book's Christian demonstration, rather than remaining confined to its opening poetic fables.

On 87r, scan 205, the disciples' language of unequal or illicit marriages supplies a direct instruction about interpretation. Brother and sister, father and daughter-in-law, mistress and slave belong to the physical sense of the work. The author condemns taking those expressions literally. The connection with Hermes therefore includes a rule for reading the community's symbolic speech.[282]

On 134r, scan 305, the divine Trismegistus is credited with saying that God created the world to be seen and known within it. On 135r, scan 307, sayings attributed to him identify God as the first idea of things and the visible world as formed according to an intelligible, inward exemplar. These attributions close the circuit begun by the correspondence of above and below: nature's perceptible works are made to support the knowledge of divine mysteries. The source does not provide a treatise and chapter for these closing sayings, and this entry does not supply one by conjecture.

Places to read

Manuscript 14v; scan 46 The maxim of above and below is qualified by differing modes of presence. [H001-S046]

Manuscript 16v; scan 52 The wind-in-the-belly axiom is interpreted through mercurial vapors and sublimation. [H001-S052]

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[281] Manuscript 16v, scan 52. The source combines tree-of-life and tree-of-knowledge language. The companion edition retains that combination while noting the distinction in Genesis.

[282] Manuscript 87r, scan 205. The writer explicitly rejects a literal interpretation of the illicit marriages. The passage provides its own interpretive limit.

Manuscript 71v; scan 170 Followers of Hermes authorize a historical claim about quicksilver and gold. [H001-S170]

Manuscript 73v; scan 174 Hermetic science is derived from Hermes beside partly legible Greek. [H001-S174]

Manuscript 84r; scan 197 The art of Hermes illuminates the interpretation of the Virgin's figure. [H001-S197]

Manuscript 87r; scan 205 The disciples' marriage-language expressly requires a physical interpretation. [H001-S205]

Manuscript 134r; scan 305 Trismegistus authorizes knowing God through the created world. [H001-S305]

Manuscript 135r; scan 307 Attributed sayings connect the first idea and the visible world's exemplar. [H001-S307]

Historical parallels

The Tabula Smaragdina in Newton's Keynes MS 28, fol. 2r, contains both the correspondence of above and below and the wind bearing the subject in its belly. These two points help identify the textual tradition of the manuscript's axioms. The French exposition adds its own account of terrestrial and celestial modes and its own interpretation through mercurial vapors. The comparison establishes shared maxims, without identifying the French compiler's immediate source.[283]

Translation in this edition

Hermes translates Hermès; Trismegistus follows Trismégiste. Their relation is explained through the source's uses rather than by substituting one name everywhere. Hermetic science retains the author's derivation, with the difficult Greek marked.

The English keeps the decisive qualification in the above-and-below maxim. Likewise, wind, fumes, vapors, and mercurial water remain the words through which the golden-tree passage develops its physical sense. These contextual explanations should accompany a quotation of the isolated axiom.

Attested forms

Hermès

Attested: H001-S046; H001-S052; H001-S174. The authority supplies maxims and the name of the art.

[283] For comparison, Isaac Newton's translation of the Tabula Smaragdina, Keynes MS 28, fol. 2r, preserves both the above-and-below correspondence and the wind carrying the subject. This is a parallel witness to the axioms, not evidence that this French manuscript used Newton's copy.

Trismégiste

Attested: H001-S305; H001-S307. The name accompanies statements about God and the visible world.

disciples d'Hermès

Attested: H001-S205. Their marriage-language is expressly assigned a physical sense.

See also

Winds, Aquilon and flight; Mercury and the caduceus; Figures, emblems and mysteries; Philosopher and Hermetic science; Philosophical tree and flower; Conjunction, marriage and Rebis; Book of nature, characters and veils; Analogy, representation and identity; Names, Greek glosses and etymology; Egyptians, Hebrews and cultural lineages.

Monas and the author's other books

Monas, Monas; *cabale de la foi des chrétiens et des philosophes*, cabala of the faith of Christians and philosophers

At a Glance

The word. Monas and the cabala of the faith of Christians and philosophers are names or descriptions attached to other discussions to which the writer refers.

In the book. One reference concerns universal alteration, corruption, and death; the other appears in the discussion of represented species and glorification.

In this edition. The names are retained without identifying a particular surviving book where the witness does not provide enough information.

A place to read. Read 95r, scan 221, and 121r, scan 277, for the two references and their immediate subjects.

Meaning

A reference to another book can reveal the author's intended intellectual setting even when the book itself is unidentified. These passages tell us what topics the writer assigns elsewhere: the dissemination of the universal spirit and mortality, and the relation of species, representation, and heavenly happiness.

Monas can function as a title-element. Its occurrence does not alone identify John Dee's Monas hieroglyphica or establish that this witness quotes it. The fuller phrase in the manuscript and the subject assigned to it are the evidence available here.

Use in the book

On 95r, scan 221, the author explains a continual movement of alteration, corruption, and death spreading through the universe. Contrariety and the spirit of Antichrist are joined to this harvest of mortality and transience. He says that the matter is explained at length in a book called the sole Monas of the hieroglyphs of physics, magic, and Christian cabala. The cross-reference belongs to the exposition of nature's fallen condition, immediately before divine mercy supplies a remedy.[284]

The phrase gives a distinctive combination of subjects, but no author, date, or other bibliographic detail. It should therefore be preserved as the witness's designation. An identification would require comparison with an actual candidate text and evidence that its content fits the referral.

On 121r, scan 277, the writer says that he has discussed the matter in 'our Cabala of the Faith of Christians and Philosophers.' The preceding optical argument distinguishes a representation from the species of a planet. The same side proceeds to the renewal and glorification of animal, vegetable, and mineral species as accidental causes of blessed spirits' happiness. The possessive our is a claim by the transmitted speaker; it does not establish the modern identification or survival of the named book.[285]

Together, the references show that the present treatise presents itself as part of a wider explanatory enterprise. They also give useful limits. A reader can locate the subject sent elsewhere, while the absence of a securely identified other book leaves that further exposition unavailable. The lexicon records both the invitation and the limit rather than filling the gap with a familiar title.

Places to read

Manuscript 95r; scan 221 The Monas reference concerns universal alteration, corruption, mortality, and the universal spirit. [H001-S221]

Manuscript 121r; scan 277 The author's other cabala is named between an optical distinction and the glorification of species. [H001-S277]

Translation in this edition

Monas remains Monas. The companion English renders the longer description as the sole Monas of the hieroglyphs of physics, magic and Christian Kabbalah. That English spelling variant corresponds to the source's cabale and should not be made into another French term.

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[284] Manuscript 95r, scan 221. The witness supplies the longer Monas designation without an author or date. A familiar title-element is insufficient to identify a particular surviving work.

[285] Manuscript 121r, scan 277. The first-person possessive belongs to the transmitted author. This entry does not infer authorship of an independently identified book from that possessive alone.

Cabala of the Faith of Christians and Philosophers follows the phrase at scan 277. Its capitalization in English makes the book-reference readable while leaving its bibliographic identification open. The uncertain optical word vitines remains qualified as vitreous(?) in the preceding sentence.

Attested forms

Monas

Attested: H001-S221. The title-element occurs in a reference to a fuller discussion of mortality and alteration.

cabale de la foi des chrétiens et des philosophes

Attested: H001-S277. The speaker refers to an earlier or separate discussion under this designation.

See also

Cabala and cabalistic science; Stone, elixir and medicine; Sensible species and knowledge; Abraham the Jew and the attributed book; Names, Greek glosses and etymology; Corpse, ashes and returning forms; Perfection, renewal and glorification; Philosophical and medical authorities.

Philosopher and Hermetic science

philosophe, philosopher; *science Hermétique*, Hermetic science; *art Hermétique*, Hermetic art

At a Glance

The word. Philosopher names a possessor or interpreter of the art's principles. Hermetic associates that art with Hermes or Mercury and with the purification and transformation of matter.

In the book. The ideal philosopher knows causes, understands the first agents, and can assist or hasten nature's work. The title and the royal-road passage join philosophical knowledge to astrology, medicine, natural magic, and religious understanding.

In this edition. Philosopher retains the source's wide historical range. Hermetic science follows the manuscript's own derivation from Hermes; an uncertain Greek sequence in that explanation remains qualified.

A place to read. Read 14r, scan 45, for knowledge through causes, and 73v, scan 174, for the source's explanation of Hermetic science.

Meaning

The book's philosopher is concerned with nature's principles and with the art that works through them. The term can identify an authoritative teacher, a class of writers, a successful practitioner, or an aspirant whose

claim to knowledge may be judged. Its qualified phrases—philosophers' mercury, philosophers' lead, or philosophical water—often place a material name within a particular account of preparation.

Hermetic is explained by the source through Hermes, whose name it identifies with Mercury. This gives the word a personal authority and a material connection within the same exposition. It should be followed through the book's explanation, without treating every substance called philosophical as an ordinary material under a decorative adjective.

Use in the book

The title at scan 9 calls its attributed authority philosopher alongside priest, Levite, and astrologer. These offices prepare the book's expansive subject. On 13v, scan 44, the writer wishes to become a true philosopher, true astrologer, and wise physician. Philosophy belongs to an ideal of accomplished knowledge that reaches from natural operation to angelic familiarity and divine favor.

The continuation on 14r, scan 45, defines the ambition through causes. The learner is to possess true knowledge through causes rather than effects and to complete quickly, through art and industry, what nature takes hundreds or thousands of years to accomplish. The philosopher's distinction is therefore not simply familiarity with a collection of sayings. Causal understanding is supposed to permit an effective participation in nature's work.[286]

The same passage requires a subtle, penetrating mind and describes the single thing whose acquisition leaves nothing more to seek. Its philosophical competence is joined to the duty of silence. Knowledge and custody are associated: the successful possessor must understand the fitting together of the thing that gives birth to everything visible and is enclosed within everything.

Material names show how the adjective functions. On 10r, scan 35, the author gathers philosophers' steel and lead, vermilion, quintessence, and spirit under changing appearances and preparations. The group is difficult to reconcile into one modern substance. The text's own distinctions of color, surface, distillation, and condition explain why a qualified name cannot be detached from the passage in which it occurs.

On 30r, scan 83, the first principles of the Hermetic art have been explained through trembling quicksilver extracted from metallic bodies; the next operation is a reduction into the form of water. Hermetic here names an art with an operative sequence. On 31v, scan 86, the philosophers' water is expressly compounded, viscous, heavy, tincturing, dry, and non-wetting. The qualification differentiates the subject within the source's account.

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[286] Manuscript 14r, scan 45. The claim that art can accelerate nature's long operations depends upon the author's stated knowledge of causes; it is retained as his account of philosophical competence.

The explanation on 73v, scan 174, describes chemistry as the separation of pure from impure through fire and derives Hermetic science from Hermes, its inventor, whose name signifies Mercury. A partly legible Greek expression accompanies this explanation. The clear French gloss can be discussed without turning the uncertain letters into a reconstructed Greek authority.[287]

The manuscript also criticizes incomplete philosophical judgment. On 91v, scan 214, half-philosophers are accused of mistaken boasting about a material transformation as proof of the soul's immortality. Near the close, scan 306, the author refuses to make a natural demonstration depend upon authors' opinions. The ideal philosopher's knowledge is consequently measured by principles, operations, and sound judgment, even while prestigious philosophical names authorize much of the exposition.

Places to read

Manuscript Title page; scan 9 Philosopher is among the attributed teacher's offices. [H001-S009]

Manuscript 10r; scan 35 Qualified philosophical material names depend upon appearance and preparation. [H001-S035]

Manuscript 13v; scan 44 The author's ideal joins the true philosopher, astrologer, and physician. [H001-S044]

Manuscript 14r; scan 45 Knowledge through causes is supposed to hasten nature's operations. [H001-S045]

Manuscript 30r; scan 83 The Hermetic art proceeds from metallic quicksilver to reduction into water. [H001-S083]

Manuscript 73v; scan 174 The source derives Hermetic science from Hermes beside a qualified Greek sequence. [H001-S174]

Manuscript 91v; scan 214 Half-philosophers' claim about immortality is challenged. [H001-S214]

Manuscript 134v; scan 306 First principles and demonstrations are defended against reliance on authors' opinions. [H001-S306]

Translation in this edition

Philosopher translates philosophe without restricting the term to a modern academic occupation. Philosophical follows the source's adjective, particularly in qualified material names. Those names retain their immediate descriptions rather than receiving an inferred modern equivalent.

Hermetic science and Hermetic art follow science Hermétique and art Hermétique. In the etymological passage the English gives the French

[287] Manuscript 73v, scan 174. The companion edition reproduces a source detail of the partly legible Greek sequence. The French explanation supplies Hermes and Mercury, while the Greek is not silently reconstructed.

explanation and marks the intervening Greek as partly legible. Natural philosophers translates physiciens where the source distinguishes investigators of nature from médecins, physicians, in the same list. That distinction prevents the book's two kinds of expertise from being merged.

Attested forms

philosophe

Attested: H001-S009. One of the offices attached to Abraham the Jew in the title.

philosophes

Attested: H001-S182. The collective is credited with transmitting knowledge in models and figures.

science Hermétique

Attested: H001-S174. The name is explained through Hermes or Mercury.

art Hermétique

Attested: H001-S083. The art is introduced through its first principles and a stated operation.

See also

Art, nature and the work; Cabala and cabalistic science; Chemistry and alchemy; Pharmacy and medicine; Quicksilver; Experience, trial and testimony; Theory, judgment and the royal road; Hermes and Trismegistus; Philosophical and medical authorities.

Philosophical and medical authorities

auteurs, authors; *Pythagore*, Pythagoras; *Hippocrate*, Hippocrates; *Agrippa*, Agrippa; *Aristote*, Aristotle

At a Glance

The word. Authorities are named teachers, attributed sayings, and collective bodies of learned testimony. They support rules of conduct, accounts of nature, and interpretations of the work.

In the book. The author can appeal to ancient names, correct their conclusions, direct readers to Agrippa, or insist that first principles need no proof from authors' opinions.

In this edition. A reference to an author is kept distinct from a verified quotation and from an inferred source. Unnamed ancient sages remain unnamed.

A place to read. Read 134v, scan 306, where Aristotle is invoked while the need for authors' proofs and opinions is expressly rejected.

Meaning

Authority in this book is an activity as much as a list of names. A teacher can command silence, supply an image, lend a maxim, or offer a book for further reading. Those functions have different evidential force. A name attached to a rule does not identify a surviving passage by itself.

The writer also ranks and judges authorities. Ancient teachers can perceive traces of divinity while mistaking effects for their first cause. The value assigned to experience and first principles limits what a reader should infer from prestigious names alone.

Use in the book

At the opening on 1r, scan 15, Pythagoras and Hippocrates exemplify silence about the art. On 14r, scan 45, the demand returns beside knowledge through causes and the fitting together of the single thing. Their names authorize the custody of knowledge. The medical authority of Hippocrates is therefore present through a rule of discretion here, without a cited medical text or a clinical recipe.[288]

On 45r, scan 117, places described by Philostratus offer comparisons for the work's multiple waters: green meadows and fountains, clear lakes, and fiery marshes. The comparison concerns a range of appearances and preparations. The witness gives no precise work or section, so the entry explains the supplied description without treating a guessed literary location as established.

On 51r–52r, scans 129b–131, the oracle of Serapis, Orpheus, Democritus, Pythagoras, Porphyry, and Zoroaster contribute to an account of divine traces and the world's mediating spirit. Reception is selective. The writer praises what he reads as consonant with orthodox faith, condemns taking effects for their first cause, and calls Zoroaster more enlightened. These judgments are part of his Christian exposition, rather than neutral summaries of every named thinker's doctrine.

On 54v, scan 136, an explicit direction to Agrippa's Secret Philosophy follows discussion of demonic orders, mortal sins, and places of punishment. This is a stronger bibliographic cue than a passing ancient name: a named work is recommended for fuller treatment. The local passage does not give a chapter, and its preceding arrangement should not be assigned to a precise chapter without checking the comparison.

On 77v, scan 184, Solomon authorizes calling metallic spirits the fathers and governors of the world after God. The writer then compares their double nature with the cherubim over the mercy seat. The passage's biblical

[288] Manuscript 1r, scan 15, and 14r, scan 45. These references associate Hippocrates and Pythagoras with silence but supply no individual work or passage.

imagery can be located separately from its attributed Solomonic saying; identifying the cherubim does not locate the saying itself.[289]

On 89v, scan 210, a lifetime spent explaining Aristotle's difficulties is contrasted with seeing and holding nature's evidence. On 114v, scan 264, readers are again referred to Agrippa, this time for different opinions about the human being after death. The first reference challenges a kind of scholastic labor; the second offers a learned discussion that can extend the immediate account. Authors' names do not have one fixed function throughout the book.

On 134v, scan 306, the author anticipates the objection that his claims lack reasons authorized by authors. He answers with Aristotle's thought that a knower knows the thing cannot be otherwise, then declares that demonstrations upon first principles need neither authors' proofs nor their opinions. This is not a simple dismissal of learning: an attributed philosophical criterion is being used to defend another ground of assent. The appeal to senses, art, faith, and natural works remains difficult and should be read through its complete sentence.[290]

The lexicon therefore follows what each authority is made to do. It distinguishes a command, a reported doctrine, a corrected conclusion, an identifiable book, and a resemblance to another text. This lets the reader inspect the author's argument without turning a crowded list of names into an unsupported genealogy of sources.

Places to read

Manuscript 1r; scan 15 Pythagoras and Hippocrates authorize silence about the hidden art. [H001-S015]

Manuscript 14r; scan 45 The command of silence returns beside causal knowledge. [H001-S045]

Manuscript 45r; scan 117 Philostratus supplies comparisons for varied waters and landscapes. [H001-S117]

Manuscript 51v; scan 130 Ancient teachers are criticized for taking effects for their first cause. [H001-S130]

Manuscript 54v; scan 136 Agrippa's Secret Philosophy is expressly recommended. [H001-S136]

Manuscript 77v; scan 184 Solomon and the cherubim serve distinct roles in the metallic-spirit comparison. [H001-S184]

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[289] Compare Exodus 25:18–22 for the cherubim covering the mercy seat. The separately attributed Solomonic designation of metallic spirits is not furnished with a biblical location by this witness.

[290] Compare Aristotle, Posterior Analytics 1.2, 71b9–23, for knowing through the cause and knowing that the matter cannot be otherwise. The manuscript gives an attributed thought, not a verbatim Greek quotation.

Manuscript 114v; scan 264 Agrippa is named for posthumous opinions. [H001-S264]

Manuscript 134v; scan 306 Aristotle is invoked in rejecting dependence upon authors' proofs. [H001-S306]

Translation in this edition

The English uses conventional forms such as Hippocrates, Pythagoras, Philostratus, Porphyry, Zoroaster, and Aristotle. Agrippa remains Agrippa. Secret Philosophy follows the manuscript's title Philosophie secrète; bibliographical discussion identifies the relevant work without rewriting the source's title in every occurrence.

Natural philosophers translates physiciens in contexts distinguished from médecins, physicians. The same historical person can function as an authority beyond a modern disciplinary boundary. A source statement introduced by an ancient name remains attributed speech when the exact original passage has not been established.

Attested forms

auteurs

Attested: H001-S306. Authors' reasons, proofs, and opinions are addressed in the closing defense.

Pythagore

Attested: H001-S015; H001-S130. The name serves both silence and a reported cosmological claim.

Hippocrate

Attested: H001-S015. The name authorizes silence.

Agrippa

Attested: H001-S136; H001-S264. Two explicit directions concern demonic orders and opinions after death.

Aristote

Attested: H001-S210; H001-S306. The name appears in criticism of disputation and in a criterion of knowledge.

See also

Philosopher and Hermetic science; Secrecy, oath and the recipient; Faith, reason and proof; Experience, trial and testimony; Book of nature, characters and veils; Teaching, inheritance and secret schools; Egyptians, Hebrews and cultural lineages; Hermes and Trismegistus; Poets, quotations and poetic testimony.

poètes, poets; *Virgile*, Virgil; *Lucrèce*, Lucretius; *Ovide*, Ovid; *Claudien*, Claudian

At a Glance

The word. Poetic testimony includes fables, named sayings, and passages presented as quotations. The writer uses them to describe nature and to distinguish forms of life, death, and renewal.

In the book. Poets can conceal a physical operation, lend memorable language to a cosmological claim, or supply distinctions that the author incorporates into Christian natural philosophy.

In this edition. A named attribution is first evidence of what this witness says. Verified parallels can identify a passage or its circulation while leaving the compiler's immediate source undecided.

A place to read. Read 112v–113r, scans 260–261, where Lucretius and Ovid introduce distinctions among flesh, shadow, manes, and spirit.

Meaning

The book's poets are interpreters and veilers of nature as well as sources of narrative. Their names can introduce a quotation, but their authority depends on how the writer reads the words. A physical explanation often follows an image that would be misleading if taken literally.

Poetic testimony also differs from an exact bibliographic citation. A passage may be introduced by a poet's name without a work or line number. Identifying a close primary parallel is useful; inferring that the French compiler directly consulted a particular edition is a separate claim requiring separate evidence.

Use in the book

The conclusion of Hercules' labors on 50v–51r, scans 128–129, invokes Virgil's contrast between easy descent into the underworld and difficult return. The preceding explanation identifies Alcestis with mercurial water recalled to a new and better life. The quotation gives a memorable form to the distinction between destruction and successful renewal. A parallel lies in Aeneid 6.126–131; the French witness adapts the thought to its completed work.[291]

On 51r, scan 129b, Orpheus is made to speak of the one, perfect creator in accordance with the writer's orthodox faith. The surrounding oracle of Serapis gives a cosmic body to divinity, while the following pages criticize taking effects or figures for their first cause. Ancient poetic speech is therefore received through an explicit Christian judgment. Approval of a

[291] Virgil, Aeneid 6.126–131, for descent and return; 6.726–727, for the spirit nourishing from within. These are textual parallels to the manuscript's translated and adapted expressions.

saying does not imply approval of every account of divinity associated with its attributed author.

On 52r, scan 131, an unnamed poet's expression about a spirit nourishing and animating from within explains the lower world as a created image of divinity. Its close Virgilian parallel is Aeneid 6.726–727. The writer places the saying beside the need for a bond between souls and bodies, celestial and terrestrial things. The quotation serves his account of the universal spirit and quintessence; its presence should not erase the source's distinction between creator and created image.

On 61v, scan 150, Claudian's saying that the universe falls silent at a voice accompanies a violent description of opposed qualities, thunder, and claims of sovereignty among spirits. The witness supplies the name but no work and line. The lexicon retains that attribution and explains its role without inventing a precise location for it.

On 112v–113r, scans 260–261, Lucretius and Ovid are introduced to lead the reader out of a labyrinth of renewal, regeneration, and resurrection. One passage returns earthly things to earth and heavenly things to heaven. The next distributes the human being among manes, flesh, spirit, and shadow, assigning each its place. The prose then insists upon distinguishing corpse from shadow and spirit from soul. The poetic passages set up distinctions to be developed, rather than concluding that every surviving representation is a bodily resurrection.[292]

The headings in this witness assign the first passage to Lucretius and the second to Ovid. A close sequence occurs in Agrippa's discussion of diverse opinions concerning the human being after death. That parallel is particularly useful because the manuscript itself names Agrippa a few pages later. It suggests a route worth investigating, while leaving direct dependence unproved.

On 124r, scan 283, Ovid's sea without a shore accompanies the reduction of the subject to water. The author expressly leaves open whether the poet meant an operation representing the beginnings of things or a universal flood. The parallel in Metamorphoses 1.291–292 belongs to the flood narrative; the alchemical alternatives and their religious application are the French author's interpretive work.[293]

These passages show why quotation and interpretation must be read together. The manuscript can adapt a famous line, employ an unnamed poetic expression, or receive a traditional attribution through another writer. Places to read preserves the local evidence; a historical parallel supplies a comparison rather than silently replacing the witness's wording.

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[292] Manuscript 112v–113r, scans 260–261. The headings divide the Lucretius and Ovid attributions. The companion edition preserves the fourfold distribution without deciding the independent authorship of the second passage.

[293] Ovid, Metamorphoses 1.291–292. The flood narrative supplies a close parallel to the sea without a shore. The manuscript expressly entertains two interpretive subjects.

Places to read

Manuscript 50v; scan 128 Virgil's descent-and-return saying begins after Alcestis's material interpretation. [H001-S128]

Manuscript 51r; scan 129 The saying concludes with the difficult ascent granted to favored heroes. [H001-S129]

Manuscript 51r; scan 129 Orpheus is received through the author's declared orthodox faith. [H001-S129b]

Manuscript 52r; scan 131 A spirit nourishing from within accompanies the universal intermediary. [H001-S131]

Manuscript 61v; scan 150 Claudian's voice-saying amplifies the conflict of spirits and qualities. [H001-S150]

Manuscript 112v; scan 260 Lucretius and Ovid introduce distinctions of renewal and resurrection. [H001-S260]

Manuscript 113r; scan 261 The fourfold human distribution leads into body, shadow, spirit, and soul. [H001-S261]

Manuscript 124r; scan 283 Ovid's shoreless sea receives two proposed interpretive settings. [H001-S283]

Historical parallels

Agrippa's De occulta philosophia 3.41 places an earth-and-heaven distribution attributed to Lucretius beside a fourfold distribution attributed to Ovid. This resembles the sequence on scans 260–261. The manuscript later directs readers to Agrippa on posthumous opinions, making the comparison relevant. It remains possible that the compiler received this material through another intermediary; the resemblance does not identify the edition consulted.[294]

Translation in this edition

Poet and poets follow poète and poètes. Virgil, Lucretius, Ovid, and Claudian are the customary English forms of the names. A quoted saying is translated from this manuscript's French, so it need not reproduce an existing English translation of the classical work.

The manes, flesh, spirit, and shadow remain four source terms in the passage assigned to Ovid. Replacing them with a familiar modern division would destroy the distinctions the following exposition undertakes to explain. An attribution that has not been independently located remains identified as the manuscript's attribution.

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[294] Agrippa, De occulta philosophia 3.41, in the historical English translation printed as Of Occult Philosophy. The sequence pairs an earth-and-heaven saying under Lucretius with a fourfold human distribution under Ovid. A shared sequence warrants comparison, not a demonstrated direct source.

Attested forms

poètes

Attested: H001-S072; H001-S229. Poetic fables conceal meanings that the author seeks to explain.

Virgile

Attested: H001-S128. The name introduces descent and difficult return from the underworld.

Lucrèce

Attested: H001-S260. The poet is named before the earth-and-heaven distribution.

Ovide

Attested: H001-S260; H001-S283. The name occurs in the discussion of renewal and the shoreless sea.

Claudien

Attested: H001-S150. The name accompanies the saying about the silent universe.

See also

Figures, emblems and mysteries; Manes, shadow and imagination; Quintessence; Spirit; Analogy, representation and identity; Egyptians, Hebrews and cultural lineages; Underworld, rivers and mineral places; Hercules and the labours; Alcestis and the return from death; Philosophical and medical authorities.

Teaching, inheritance and secret schools

tradition, tradition; *enseigner*, teach; *successeurs*, successors

At a Glance

The word. Teaching in the book is the transmission of a guarded knowledge to a qualified recipient. Its words include tradition and successors as well as acts of showing, instructing, and revealing.

In the book. The teacher communicates vessels, heat, and colors under an oath of silence. Later, nature, angels, and Christ become three teachers, while the author distinguishes the transmission of a science from its being understood.

In this edition. Teaching and instruction retain the source's changing agents. Tradition means a handing on in this argument; it does not by itself identify a documented institution or succession of teachers.

A place to read. Read scans 43–44, where the different modes of instruction are stated, and scan 182, where transmission is distinguished from knowledge.

Meaning

The opening account gives teaching a practical object. The recipient is shown vessels and told about degrees of heat and successive colors. An oath controls the disclosure of what has been learned. Tradition therefore joins content and obligation: to receive knowledge is also to accept a rule about its further transmission.

The text's successors inherit an art represented in figures. Their inheritance is not simply a succession of identical words. To understand the signs, the reader must have made trials upon the first agents of nature. The difficulty lies in moving from the preserved figure to the operation and principle it expresses.

Use in the book

On 3v, scan 20, the attributed teacher explains transmutation in the local language, but veils it. The same paragraph describes vessels, heat, and changing colors, then returns to the silence required of priests and scribes. Veiling and instruction occur together. The reader is being taught something observable, although the conditions for receiving and repeating it are restricted.[295]

On 13r, scan 43, the Jews are said to have left their successors a cabalistic tradition drawn with art and subtlety. The author makes successful comprehension depend on trials in that cabala and upon the first agents. The inherited model requires an activity of inquiry. Possessing the record and having understood it are consequently different achievements.

The royal-road passage changes the scale of instruction. Nature will instruct in chemistry, an angel or presiding spirit in magic, and Jesus Christ in Christian cabala. The continuation specifies operation, speech, and sacramental grace as their modes. These distinctions explain why a lesson in nature can lead beyond a written proposition: the kind of teaching depends on the teacher and the subject being communicated.

The author also describes the aspirations of the learner. On 13v he wishes, like the attributed philosopher, to become a true philosopher, astrologer, and wise physician, to merit familiarity with angels, and to become pleasing to God. Knowledge is measured through a changed relation to nature, other people, spiritual beings, and God. The ambitions of the student are part of the book's portrait of its art.

On 76v, scan 182, the history of transmission receives its sharpest qualification. Philosophers are said to have left their knowledge only in

[295] Manuscript 3v, scan 20. The vessels, heat, and colors are the stated objects of the instruction; the lexicon does not reconstruct an additional recipe from their mention.

models, riddles, characters, and figures. The author concludes that this science has been transmitted to human beings rather than known. A chain of signs can thus preserve the subject while leaving its meaning obscure. The exposition undertakes to make that inherited knowledge available, even as it repeats the conditions of reserve.[296]

This account should govern the use of the word school. The manuscript can imagine a guarded community of priests, scribes, philosophers, and successors without establishing the organization of a historical school. The passage gives a model of how knowledge ought to be entrusted and acquired. A biography of teachers or an institutional lineage would need evidence beyond those assertions.

Places to read

Manuscript 3v; scan 20 Veiled instruction communicates vessels, heat, and colors under an oath. [H001-S020]

Manuscript 13r; scan 43 Successors inherit a cabalistic tradition that requires trials in the first agents. [H001-S043]

Manuscript 13v; scan 44 The three teachers act through operation, speech, and sacramental communication. [H001-S044]

Manuscript 76v; scan 182 Models and figures transmit a science without guaranteeing that it is known. [H001-S182]

Translation in this edition

In the royal-road passage instruire is rendered instruct and enseigner teach where the sentence gives those verbs. The English keeps the agents explicit: nature, angels, and Christ. It also retains the source's distinctions between operating, speaking, and communicating, so that the kinds of learning do not merge into one general claim of revelation.

Tradition remains tradition; successors translates successeurs. Neither English word is supplied with a historical specification absent from the witness. The phrase 'has been transmitted ... rather than known' retains the author's contrast at scan 182. That distinction is indispensable to understanding why an explanatory manuscript can still call its subject secret.

Attested forms

successeurs

Attested: H001-S043. The inheritors of the cabalistic tradition.

[296] Manuscript 76v, scan 182. The claim that the science has been transmitted rather than known belongs to the author's explanation of deliberate obscurity. It does not amount to evidence for a documented succession of secret institutions.

tradition cabalistique

Attested: H001-S043. The guarded knowledge described as drawn with art and subtlety.

enseignera

Attested: H001-S044. Christ's teaching of Christian cabala, distinguished from the instruction given by nature and angels.

transmise

Attested: H001-S182. The science's transmission is expressly distinguished from its being known.

See also

Cabala and cabalistic science; Abraham the Jew and the attributed book; Secrecy, oath and the recipient; Faith, reason and proof; Experience, trial and testimony; Theory, judgment and the royal road; Book of nature, characters and veils; Egyptians, Hebrews and cultural lineages.

English Headword Index

Abraham the Jew and the attributed book — Abraham the Jew and the attributed book

Accident — Accident and quality

Accident and quality — Accident and quality

Achelous, Alpheus and mutable water — Achelous, Alpheus and mutable water

Adam, sin and the material stain — Adam, sin and the material stain

Agent and patient — Agent and patient

Agility — Agility, subtlety and penetration

Agility, subtlety and penetration — Agility, subtlety and penetration

Alcestis and the return from death — Alcestis and the return from death

Alchemical art — Art, nature and the work

Alembic, ascent and descent — Alembic, ascent and descent

Analogy, representation and identity — Analogy, representation and identity

Anathema — Anathema and Maranatha

Anathema and Maranatha — Anathema and Maranatha

Andromeda — Perseus, Minerva and the rescued maiden

Angels, intelligences and hierarchy — Angels, intelligences and hierarchy

Antimony and deceptive medicine — Antimony and deceptive medicine

Aquilon — Winds, Aquilon and flight
Armoniac — Armoniac
Art, nature and the work — Art, nature and the work
Atlas, Prometheus and celestial fire — Atlas, Prometheus and celestial fire
Balm — Balm and balsamic life
Balm and balsamic life — Balm and balsamic life
Baptism and washing of the stain — Baptism and washing of the stain
Blood, milk and nourishment — Blood, milk and nourishment
Body — Body
Book of nature, characters and veils — Book of nature, characters and veils
Brightness — Light, brightness and darkness
Cabala and cabalistic science — Cabala and cabalistic science
Cabalistic — Cabala and cabalistic science
Cadmus and the dragon's teeth — Cadmus and the dragon's teeth
Caduceus — Mercury and the caduceus
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Chemistry and alchemy — Chemistry and alchemy
Coagulation, condensation and corporification — Coagulation, condensation and corporification
Coction — Coction and regulated heat
Coction and regulated heat — Coction and regulated heat
Colors and chromatic change — Colors and chromatic change
Conjunction, marriage and Rebis — Conjunction, marriage and Rebis
Corpse, ashes and returning forms — Corpse, ashes and returning forms
Corruption — Corruption, putrefaction and mortification
Corruption, putrefaction and mortification — Corruption, putrefaction and mortification
Creator, creation and divine ideas — Creator, creation and divine ideas
Dealbation — Whitening, reddening and imbibition
Death, incorruptibility and immortality — Death, incorruptibility and immortality
Demons, central spirits and infernal orders — Demons, central spirits and infernal orders

Distillation, calcination and recovery from ashes — Distillation, calcination and recovery from ashes
Dragon — Dragon and serpent
Dragon and serpent — Dragon and serpent
Eagle and lion — Eagle and lion
Egg, matrix and gestation — Egg, matrix and gestation
Egyptians, Hebrews and cultural lineages — Egyptians, Hebrews and cultural lineages
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Elements and elemental qualities — Elements and elemental qualities
Elixir — Stone, elixir and medicine
Emblem — Figures, emblems and mysteries
Eucharist — Eucharist and transubstantiation
Eucharist and transubstantiation — Eucharist and transubstantiation
Experience, trial and testimony — Experience, trial and testimony
Faith, reason and proof — Faith, reason and proof
Figure — Figures, emblems and mysteries
Figures, emblems and mysteries — Figures, emblems and mysteries
Fire and the furnace — Fire and the furnace
Fixation — Fixation, fixity and volatility
Fixation, fixity and volatility — Fixation, fixity and volatility
Form, idea and species — Form, idea and species
Fusibility — Fusibility
Garden, rosebush and fountain — Garden, rosebush and fountain
Generation, nutrition and seminal forms — Generation, nutrition and seminal forms
Genius — Genius and natural spirit
Genius and natural spirit — Genius and natural spirit
Germinative spirit — Generation, nutrition and seminal forms
Glass, crystal and precious stones — Glass, crystal and precious stones
Gold — Gold
Heat, moisture and tempering — Heat, moisture and tempering
Hercules and the labours — Hercules and the labours
Hermes and Trismegistus — Hermes and Trismegistus
Hermetic — Philosopher and Hermetic science
Herod and the massacre emblem — Herod and the massacre emblem
Horsemen, eclipse and the Euphrates — Horsemen, eclipse and the Euphrates
Imbibition — Whitening, reddening and imbibition
Impassibility — Passibility and impassibility
Incarnation — Incarnation and nativity
Incarnation and nativity — Incarnation and nativity
Jason and the Golden Fleece — Jason and the Golden Fleece

Jesus Christ and the Word — Jesus Christ and the Word
Jupiter, Juno and celestial order — Jupiter, Juno and celestial order
King — King and royal imagery
King and royal imagery — King and royal imagery
Laton — Laton
Life, vegetation and the three kingdoms — Life, vegetation and the three kingdoms
Light — Light, brightness and darkness
Light, brightness and darkness — Light, brightness and darkness
Manes — Manes, shadow and imagination
Manes, shadow and imagination — Manes, shadow and imagination
Maranatha — Anathema and Maranatha
Marcasite — Marcasite
Mars, Vulcan and the Cyclopes — Mars, Vulcan and the Cyclopes
Matter — Matter, chaos and first principles
Matter, chaos and first principles — Matter, chaos and first principles
Medea — Medea and medicinal art
Medea and medicinal art — Medea and medicinal art
Mercury — Mercury and the caduceus
Mercury and the caduceus — Mercury and the caduceus
Metals, planets and correspondences — Metals, planets and correspondences
Microcosm and macrocosm — Microcosm and macrocosm
Mirror of Minerva — Perseus, Minerva and the rescued maiden
Monas and the author's other books — Monas and the author's other books
Moon — Moon
Mortification — Corruption, putrefaction and mortification
Moses, the brazen serpent and the oak cross — Moses, the brazen serpent and the oak cross
Multiplication — Multiplication
Mystery — Figures, emblems and mysteries
Names, Greek glosses and etymology — Names, Greek glosses and etymology
Natural magic and alchemical access — Natural magic and alchemical access
Niter — Niter
Number, measure and duration — Number, measure and duration
Nutrition — Generation, nutrition and seminal forms
Oak cross — Moses, the brazen serpent and the oak cross
Operation — Operations and preparation
Operations and preparation — Operations and preparation
Orpiment — Orpiment

Osiris, Isis and Typhon — Osiris, Isis and Typhon
Pan and the nymphs — Pan and the nymphs
Passibility — Passibility and impassibility
Passibility and impassibility — Passibility and impassibility
Patriarchal blessings and transmission — Patriarchal blessings and transmission
Perfection, renewal and glorification — Perfection, renewal and glorification
Perseus, Minerva and the rescued maiden — Perseus, Minerva and the rescued maiden
Pharmacy — Pharmacy and medicine
Pharmacy and medicine — Pharmacy and medicine
Philosopher — Philosopher and Hermetic science
Philosopher and Hermetic science — Philosopher and Hermetic science
Philosophical and medical authorities — Philosophical and medical authorities
Philosophical tree — Philosophical tree and flower
Philosophical tree and flower — Philosophical tree and flower
Physical stone — Stone, elixir and medicine
Poets, quotations and poetic testimony — Poets, quotations and poetic testimony
Poison, remedy and protection — Poison, remedy and protection
Prayer, exorcism and holy names — Prayer, exorcism and holy names
Preparation — Operations and preparation
Punishment, desire and restless motion — Punishment, desire and restless motion
Purgatory, beatitude and eternal suffering — Purgatory, beatitude and eternal suffering
Purity, homogeneity and heterogeneity — Purity, homogeneity and heterogeneity
Putrefaction — Corruption, putrefaction and mortification
Quenech — Quenech
Quicksilver — Quicksilver
Quintessence — Quintessence
Rebis — Conjunction, marriage and Rebis
Reduction — Solution and reduction
Regulus of Mars — Regulus of Mars
Resurrection — Resurrection
Saint John and apocalyptic interpretation — Saint John and apocalyptic interpretation
Salt — Salt
Saturn, the scythe and lead — Saturn, the scythe and lead

Scriptural miracles and multiplication — Scriptural miracles and multiplication

Secrecy, oath and the recipient — Secrecy, oath and the recipient

Seminal form — Generation, nutrition and seminal forms

Sensible species — Sensible species and knowledge

Sensible species and knowledge — Sensible species and knowledge

Separation, washing and purification — Separation, washing and purification

Septenary — Septenary and the book's arrangement

Septenary and the book's arrangement — Septenary and the book's arrangement

Seven lamps, stars and the Son of Man — Seven lamps, stars and the Son of Man

Shadow — Manes, shadow and imagination

Solution — Solution and reduction

Solution and reduction — Solution and reduction

Soul — Soul

Spirit — Spirit

Spiritualization of waters — Water and spiritualization

Stone of the philosophers — Stone, elixir and medicine

Stone, elixir and medicine — Stone, elixir and medicine

Sublimation — Sublimation

Subtlety — Agility, subtlety and penetration

Sulfur — Sulfur

Sun — Sun

Sympathy, antipathy and magnetic attraction — Sympathy, antipathy and magnetic attraction

Tacamaque — Poison, remedy and protection

Teaching, inheritance and secret schools — Teaching, inheritance and secret schools

Theory, judgment and the royal road — Theory, judgment and the royal road

Tincture — Tincture

Trinity and Holy Spirit — Trinity and Holy Spirit

Underworld, rivers and mineral places — Underworld, rivers and mineral places

Universal conflagration — Universal conflagration

Universal spirit — Universal spirit

Venus, Adonis and generation — Venus, Adonis and generation

Vessel — Vessel

Virgin — Virgin, mother and child

Virgin, mother and child — Virgin, mother and child

Vitriol — Vitriol

Water — Water and spiritualization

Water and spiritualization — Water and spiritualization
Weapons, combat and the artist — Weapons, combat and the artist
Whitening, reddening and imbibition — Whitening, reddening and imbibition
Winds, Aquilon and flight — Winds, Aquilon and flight
Woman, child and seven-headed dragon — Woman, child and seven-headed dragon
Work — Art, nature and the work

French Headword Index

Abraham Juif — Abraham the Jew and the attributed book
accidents — Accident and quality
Achelous — Achelous, Alpheus and mutable water
Achéloüs — Achelous, Alpheus and mutable water
Acheloüs — Achelous, Alpheus and mutable water
Admète — Alcestis and the return from death
Adonis — Venus, Adonis and generation
agents — Agent and patient
agilité — Agility, subtlety and penetration
Agrippa — Philosophical and medical authorities
aigle — Eagle and lion
aigles blancs — Eagle and lion
aimant — Sympathy, antipathy and magnetic attraction
alambic — Alembic, ascent and descent
Alceste — Alcestis and the return from death
alchimie — Chemistry and alchemy
alexipharmaque — Pharmacy and medicine; Poison, remedy and protection
alpha et omega — Prayer, exorcism and holy names
Alphée — Achelous, Alpheus and mutable water
altération — Corruption, putrefaction and mortification
âme — Soul
âme raisonnable — Soul
âmes — Soul
anathèmes — Anathema and Maranatha
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anges — Angels, intelligences and hierarchy
ans — Number, measure and duration
antimoine — Antimony and deceptive medicine
antimoniaux — Antimony and deceptive medicine
antipathie — Sympathy, antipathy and magnetic attraction
aphronitre — Niter

Apocalypse — Saint John and apocalyptic interpretation
aquilon — Winds, Aquilon and flight
Arabes — Egyptians, Hebrews and cultural lineages
arbre métallique — Philosophical tree and flower
arbre philosophique — Philosophical tree and flower
argent — Metals, planets and correspondences
argentée — Moon
argentine — Moon
Aristote — Philosophical and medical authorities
armes — Weapons, combat and the artist
armoniac — Armoniac
art — Art, nature and the work
art Hermétique — Philosopher and Hermetic science
artiste — Art, nature and the work
Atlas — Atlas, Prometheus and celestial fire
auteurs — Philosophical and medical authorities
baguette — Mercury and the caduceus
baignoire — Herod and the massacre emblem
balsamique — Balm and balsamic life
baptême — Baptism and washing of the stain
baume — Balm and balsamic life
béatitude — Purgatory, beatitude and eternal suffering
bénédiction — Patriarchal blessings and transmission
bénédiction d'Abraham — Abraham the Jew and the attributed book
bénédictions — Patriarchal blessings and transmission
blancheur — Colors and chromatic change
blanchir — Whitening, reddening and imbibition
bon génie — Genius and natural spirit
Borus — Winds, Aquilon and flight
cabale — Cabala and cabalistic science
cabale chrétienne — Cabala and cabalistic science; Natural magic and alchemical access
cabale de la foi des chrétiens et des philosophes — Monas and the author's other books
cabalistes — Cabala and cabalistic science
Cacodémons — Demons, central spirits and infernal orders
cadavre — Corpse, ashes and returning forms
Cadmus — Cadmus and the dragon's teeth
caducée — Mercury and the caduceus
calcinante — Distillation, calcination and recovery from ashes
calcination — Distillation, calcination and recovery from ashes
caractères — Book of nature, characters and veils
cavaliers — Horsemen, eclipse and the Euphrates
cendres — Corpse, ashes and returning forms

Centraux — Demons, central spirits and infernal orders
chaleur — Heat, moisture and tempering
chandeliers d'or — Seven lamps, stars and the Son of Man
chaos — Matter, chaos and first principles
chaux — Distillation, calcination and recovery from ashes
chemin royal — Theory, judgment and the royal road
chimie — Chemistry and alchemy
chimie spagirique — Chemistry and alchemy
chœurs — Angels, intelligences and hierarchy
ciel étoilé — Celestial influences, spheres and the first mobile
circulation — Sublimation
clarification — Light, brightness and darkness; Perfection, renewal and glorification
clarté — Light, brightness and darkness
Claudien — Poets, quotations and poetic testimony
coagulation — Coagulation, condensation and corporification
coaguler — Coagulation, condensation and corporification
coction — Coction and regulated heat
complexion — Heat, moisture and tempering
condensé — Coagulation, condensation and corporification
conjonction — Conjunction, marriage and Rebis
corporifier — Coagulation, condensation and corporification
corps — Body
corps glorifiés — Body
corruption — Corruption, putrefaction and mortification
couleurs — Colors and chromatic change
créateur — Creator, creation and divine ideas
créatures — Creator, creation and divine ideas
cristal — Glass, crystal and precious stones
croix de bois de chêne — Moses, the brazen serpent and the oak cross
cuivre — Laton; Metals, planets and correspondences
Cyclopes — Mars, Vulcan and the Cyclopes
dealbation — Whitening, reddening and imbibition
Démons — Demons, central spirits and infernal orders
démonstrations — Faith, reason and proof
dents du serpent — Cadmus and the dragon's teeth
diadème — King and royal imagery
disciples d'Hermès — Hermes and Trismegistus
distillation — Distillation, calcination and recovery from ashes
distillé — Distillation, calcination and recovery from ashes
dragon — Dragon and serpent
dragon à sept têtes — Woman, child and seven-headed dragon
dragon de Lerne — Cadmus and the dragon's teeth
eau — Water and spiritualization

eau mercurielle — Water and spiritualization
eau métallique — Quicksilver
eau pesante — Water and spiritualization
eau-de-vie ardente — Quintessence
Écho — Pan and the nymphs
éclipse — Horsemen, eclipse and the Euphrates
Égyptiens — Egyptians, Hebrews and cultural lineages
éléments — Elements and elemental qualities
éléments actifs — Elements and elemental qualities
élixir — Stone, elixir and medicine
emblème — Figures, emblems and mysteries
embrasement universel — Universal conflagration
enfant — Virgin, mother and child; Woman, child and seven-headed dragon
enfers — Underworld, rivers and mineral places
enseigner — Teaching, inheritance and secret schools
épée — Weapons, combat and the artist
épreuves — Experience, trial and testimony
épurement — Separation, washing and purification
épurement universel — Universal conflagration
espèces — Form, idea and species
espèces sensibles — Sensible species and knowledge
esprit — Spirit
esprit de mercure — Spirit
esprit germinatif — Generation, nutrition and seminal forms
esprit solaire — Sun
esprit universel — Universal spirit; Quintessence
esprit universel du monde — Universal spirit
esprits de l'or — Spirit; Gold
Esprits de l'orpiment — Orpiment
Esprits d'armoniac — Armoniac
esprits infernaux — Demons, central spirits and infernal orders
esprits naturels — Genius and natural spirit
essence subtile — Quintessence
étain — Metals, planets and correspondences
étymologie — Names, Greek glosses and etymology
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Euphrate — Horsemen, eclipse and the Euphrates
excommunications — Prayer, exorcism and holy names
exemplaire divin — Creator, creation and divine ideas
expérience — Experience, trial and testimony
fantaisie — Manes, shadow and imagination
fantômes — Sensible species and knowledge
faute d'Adam — Adam, sin and the material stain

faux — Saturn, the scythe and lead
fer — Metals, planets and correspondences
fermer — Coagulation, condensation and corporification
feu — Fire and the furnace
feu tempéré — Coction and regulated heat
feu universel — Universal conflagration
feuillets — Septenary and the book's arrangement
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figures — Saint John and apocalyptic interpretation
figures hiéroglyphiques — Figures, emblems and mysteries
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fils de l'homme — Jesus Christ and the Word; Seven lamps, stars and the Son of Man
fixation — Fixation, fixity and volatility
fixe — Fixation, fixity and volatility
fixité — Fixation, fixity and volatility
fleur — Philosophical tree and flower
foi — Faith, reason and proof
fontaine — Garden, rosebush and fountain
forme accidentelle — Accident and quality
formes — Form, idea and species
formes renaissantes — Corpse, ashes and returning forms
formes séminales — Generation, nutrition and seminal forms; Form, idea and species
foudre — Jupiter, Juno and celestial order
fourneau — Fire and the furnace
froid — Heat, moisture and tempering
fulgidité — Tincture
fusibilité — Fusibility
fusibilité mercurielle — Fusibility
fusion vitrificatoire — Glass, crystal and precious stones
fœtus — Egg, matrix and gestation
génération — Generation, nutrition and seminal forms
génie — Genius and natural spirit
glorification — Perfection, renewal and glorification
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Hébreux — Egyptians, Hebrews and cultural lineages
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hermaphrodite — Conjunction, marriage and Rebis
Hermès — Hermes and Trismegistus
Hérode — Herod and the massacre emblem
Hespérus — Atlas, Prometheus and celestial fire
hétérogénéités — Purity, homogeneity and heterogeneity

hiérarchie — Angels, intelligences and hierarchy
Hippocrate — Philosophical and medical authorities
homogène — Purity, homogeneity and heterogeneity
hôpitaux — Charity, treasure and the artist's duties
hostie — Eucharist and transubstantiation
humide — Heat, moisture and tempering
idée — Creator, creation and divine ideas
idées de formes — Form, idea and species
image — Sensible species and knowledge
imagination — Manes, shadow and imagination
imbibitions — Whitening, reddening and imbibition
immortalité — Death, incorruptibility and immortality
impassibilité — Passibility and impassibility
impassible — Passibility and impassibility
impuretés — Purity, homogeneity and heterogeneity
Incarnation — Incarnation and nativity
incinération — Distillation, calcination and recovery from ashes
incorruptible — Death, incorruptibility and immortality
industrie — Art, nature and the work
influences pures des astres — Celestial influences, spheres and the first mobile
intelligences — Angels, intelligences and hierarchy
Isis — Osiris, Isis and Typhon
Ixion — Punishment, desire and restless motion
jardin — Garden, rosebush and fountain
Jason — Jason and the Golden Fleece
Jésus-Christ — Jesus Christ and the Word
jugement — Theory, judgment and the royal road
jugement futur — Charity, treasure and the artist's duties
Junon — Jupiter, Juno and celestial order
Jupiter — Jupiter, Juno and celestial order
lait — Blood, milk and nourishment
laiton — Laton
laton — Laton
lavatoire — Purgatory, beatitude and eternal suffering; Separation, washing and purification
laver — Separation, washing and purification
Léthé — Underworld, rivers and mineral places
levain — Multiplication
lier — Coagulation, condensation and corporification
lion — Eagle and lion
Lion Rouge — Eagle and lion
livre de la nature — Book of nature, characters and veils
lucidité — Light, brightness and darkness

Lucrèce — Poets, quotations and poetic testimony
lumière — Light, brightness and darkness
lunaire — Moon
lune — Moon
magie — Natural magic and alchemical access
magie naturelle — Natural magic and alchemical access
manes — Manes, shadow and imagination
manne — Scriptural miracles and multiplication
Maranatha — Anathema and Maranatha
marcasites — Marcasite
marcassite vitriolique — Marcasite
marcassites — Marcasite
mariage — Conjunction, marriage and Rebis
Mars — Mars, Vulcan and the Cyclopes
massue — Hercules and the labours; Weapons, combat and the artist
matrices — Egg, matrix and gestation
médecine — Pharmacy and medicine
médecine universelle — Stone, elixir and medicine
Médée — Medea and medicinal art
Mercure — Mercury and the caduceus
mère de Dieu — Virgin, mother and child
métaux — Metals, planets and correspondences
microcosme — Microcosm and macrocosm
Midas — Punishment, desire and restless motion
minéral, végétal et animal — Life, vegetation and the three kingdoms
Minerve — Perseus, Minerva and the rescued maiden
miracles — Scriptural miracles and multiplication
miroir — Perseus, Minerva and the rescued maiden
mixtion — Conjunction, marriage and Rebis
mois — Number, measure and duration
Moïse — Moses, the brazen serpent and the oak cross
Monas — Monas and the author's other books
monte et descend — Alembic, ascent and descent
mort — Death, incorruptibility and immortality
mortification — Death, incorruptibility and immortality; Corruption, putrefaction and mortification
multiplication — Scriptural miracles and multiplication; Multiplication
multiplier — Multiplication
mystères — Figures, emblems and mysteries
naissance — Incarnation and nativity
nature — Art, nature and the work
nitre — Niter
nitreux — Niter

nombres — Number, measure and duration
noms grecs — Names, Greek glosses and etymology
notus — Winds, Aquilon and flight
nutrition — Generation, nutrition and seminal forms; Blood, milk and nourishment
ombre — Manes, shadow and imagination; Corpse, ashes and returning forms
opacité — Light, brightness and darkness
opération — Operations and preparation
or — Gold
or métallique — Gold
orpiment — Orpiment
Osiris — Osiris, Isis and Typhon
Ovide — Poets, quotations and poetic testimony
pages — Septenary and the book's arrangement
Pan — Pan and the nymphs
passabilité — Passibility and impassibility
passibilité — Passibility and impassibility
passible — Passibility and impassibility
pauvres — Charity, treasure and the artist's duties
péché originel — Adam, sin and the material stain
pénétrabilité — Agility, subtlety and penetration
pénétrer — Agility, subtlety and penetration
père — Trinity and Holy Spirit
perfection — Perfection, renewal and glorification
permanence — Fixation, fixity and volatility
Persée — Perseus, Minerva and the rescued maiden
petit monde — Microcosm and macrocosm
Pharmacie — Pharmacy and medicine
philosophe — Philosopher and Hermetic science
Phlégéton — Underworld, rivers and mineral places
pierre des philosophes — Stone, elixir and medicine
pierre philosophique — Stone, elixir and medicine
pierre physique — Stone, elixir and medicine
pierreries — Glass, crystal and precious stones
pique — Weapons, combat and the artist
Pithis — Pan and the nymphs
planètes — Metals, planets and correspondences
plomb — Metals, planets and correspondences
Pluton — Underworld, rivers and mineral places
poètes — Poets, quotations and poetic testimony
poids — Number, measure and duration
poison — Poison, remedy and protection
premier mobile — Celestial influences, spheres and the first mobile

première matière — Matter, chaos and first principles
première opération — Operations and preparation
premiers principes — Matter, chaos and first principles
préparation — Operations and preparation
preuves — Faith, reason and proof
prières — Prayer, exorcism and holy names
principe agent — Agent and patient
principe patient — Agent and patient
Prométhée — Atlas, Prometheus and celestial fire
pur — Purity, homogeneity and heterogeneity
pureté — Purity, homogeneity and heterogeneity
purgatoire — Purgatory, beatitude and eternal suffering
purification — Baptism and washing of the stain
purifier — Separation, washing and purification
putréfaction — Corruption, putrefaction and mortification
Pythagore — Philosophical and medical authorities
qualité — Multiplication
qualités des éléments — Elements and elemental qualities
quantité — Multiplication
Quenech — Quenech
queue du paon — Colors and chromatic change
quintessence — Quintessence
raison — Faith, reason and proof; Theory, judgment and the royal road
Rebis — Dragon and serpent; Conjunction, marriage and Rebis
réduction — Solution and reduction
régénération — Resurrection; Perfection, renewal and glorification
régule de Mars — Regulus of Mars
remède — Pharmacy and medicine
renouvellement — Perfection, renewal and glorification
rénovation — Resurrection
représenter — Analogy, representation and identity
résolu — Solution and reduction
résolution — Solution and reduction
ressemblance — Analogy, representation and identity
résurrection — Resurrection
Roi — King and royal imagery
rosier — Garden, rosebush and fountain
rougeur — Colors and chromatic change
rubification — Whitening, reddening and imbibition
Saint Jean — Saint John and apocalyptic interpretation
Saint-Esprit — Trinity and Holy Spirit
sang — Blood, milk and nourishment; Herod and the massacre emblem
Saturne — Saturn, the scythe and lead
Saturniaux — Saturn, the scythe and lead

science fournaine — Fire and the furnace
science Hermétique — Philosopher and Hermetic science
science hermétique — Chemistry and alchemy
sec — Heat, moisture and tempering
seconde opération — Operations and preparation
secret — Secrecy, oath and the recipient
sel — Salt
sel nitreux — Salt
sels — Salt
sels de mercure — Salt
semaine — Number, measure and duration
séparation — Separation, washing and purification
séparer — Separation, washing and purification
sept étoiles — Seven lamps, stars and the Son of Man
septenaire — Septenary and the book's arrangement; Number, measure and duration
serment — Patriarchal blessings and transmission; Secrecy, oath and the recipient
serpent — Dragon and serpent
serpent d'airain — Moses, the brazen serpent and the oak cross
signifie — Names, Greek glosses and etymology
silence — Secrecy, oath and the recipient
Sisyphe — Punishment, desire and restless motion
solaire — Sun
soldats — Herod and the massacre emblem
soleil — Sun
solution — Solution and reduction
soufre — Sulfur
soufre blanc — Sulfur
soufre de nature — Sulfur
soufre d'or — Gold
soufre solaire — Sun; Sulfur
soufre vitriolique — Vitriol
soufre volatil — Sulfur
sphère — Celestial influences, spheres and the first mobile
Spirituation des eaux — Water and spiritualization
Styx — Underworld, rivers and mineral places
sublimation — Alembic, ascent and descent; Sublimation
sublimations réitérées — Sublimation
sublimé — Sublimation
subtilité — Agility, subtlety and penetration
suc mixtionné — Medea and medicinal art
successeurs — Teaching, inheritance and secret schools
Syrinx — Pan and the nymphs

Tacamaque — Poison, remedy and protection
tache — Adam, sin and the material stain
tache du péché originel — Baptism and washing of the stain
tache originelle — Adam, sin and the material stain
Tantale — Punishment, desire and restless motion
teignantes — Tincture
teinture — Tincture
teinture réelle — Tincture
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tête de l'alambic — Vessel
théorie — Theory, judgment and the royal road
thériaque — Pharmacy and medicine; Poison, remedy and protection
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travaux — Hercules and the labours
trésor — Charity, treasure and the artist's duties
Trinité — Trinity and Holy Spirit
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troisième opération — Operations and preparation
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troupe — Jason and the Golden Fleece
Typhon — Osiris, Isis and Typhon
Tysiphone — Osiris, Isis and Typhon
une même chose — Analogy, representation and identity
Uranie — Venus, Adonis and generation
vaisseau — Vessel
vaisseaux — Vessel
vapeur engraissée — Medea and medicinal art
végétation — Life, vegetation and the three kingdoms
véhicule de l'âme — Universal spirit
venin — Poison, remedy and protection
vent — Winds, Aquilon and flight
Vénus — Venus, Adonis and generation
Verbe incarné — Incarnation and nativity; Jesus Christ and the Word
verre — Glass, crystal and precious stones
vert Quenech — Quenech
vertu bénéfique et aimantine — Sympathy, antipathy and magnetic attraction
vie — Life, vegetation and the three kingdoms

Vierge — Virgin, mother and child; Woman, child and seven-headed dragon

vierge — Virgin, mother and child

vif-argent — Quicksilver

vif-argent tremblant — Quicksilver

Virgile — Poets, quotations and poetic testimony

vitriol — Vitriol

vitriolique — Vitriol

voie royale — Theory, judgment and the royal road; Natural magic and alchemical access

voiles — Book of nature, characters and veils

volatil — Fixation, fixity and volatility

Vulcain — Mars, Vulcan and the Cyclopes

œuf philosophique — Egg, matrix and gestation

œuvre — Art, nature and the work

Τετραγράμματον — Prayer, exorcism and holy names

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Note on this lexicon

Prepared for Diotimos Editions in 2026. The entry structure and typography follow the supplied Lexicon of the Charmides, adapted to the French witness and the subjects of the Book of Hieroglyphic Figures. The essays, passage descriptions, and lexical explanations were prepared with AI assistance from the companion edition and checked against its stable source references. Selected difficult readings retain the qualifications recorded there.

This is a companion to a single-witness reading edition. It does not supply a systematic collation of the comparable Amsterdam and Paris manuscripts, an exhaustive French concordance, or an identification of every material and uncertain sign. The passage references and selected attestations allow readers to inspect the evidence and refine an interpretation. Verified historical parallels are distinguished from source statements and from editorial proposals.

The title The Manly Hall Manuscript Collection names the Diotimos series. Volume I identifies this publishing sequence, while Hogart Manuscript 3 preserves the bibliographical identifier used in the Getty inventory. The archive's collection title and accession remain separately stated so that the modern book can be traced to its witness.