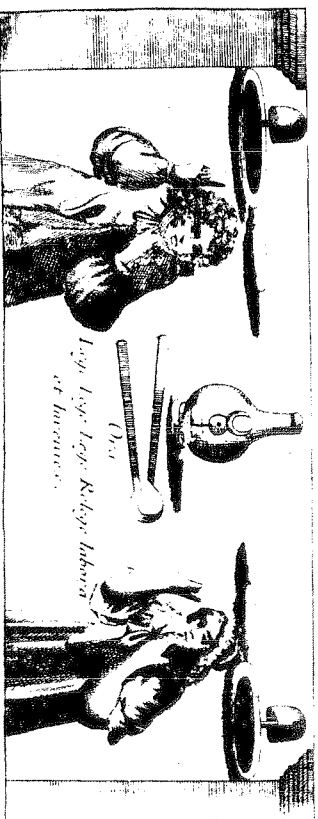


several such dreams in cases of young people who were uncertain whether to study natural science, for instance medicine, or something else. You can thus actually prove by the material of modern people that the drive towards interest in the material aspect of outer nature very often springs from the constellation of this archetype, which is the dynamism behind natural science. If the biblical story evaluates this imparting of knowledge to man as a catastrophe, or as unlucky, that certainly can be compared to the fact that natural science, including mathematics, has tended from the very beginning to possess people in an autonomous way, to possess their interest in a totalistic way to such an extent as to give them a demonic drive, upsetting not only their personal balance but also, to some extent, the balance of civilization.

This excessive drive of natural science and its destructive aspect is nowadays such a banality that I do not need to enlarge upon it, but it springs from the fact that one archetype is, as it were, moving out of the general instinctual order. Therefore you can say that the myth of the origin of natural science is partly the myth of an instinctual dissociation; *homo faber* is already dissociated, or is in a dangerous way estranged from its natural instinctive roots. That is what the biblical myth says, while this Isis myth, on the contrary, lauds the same event as an enormous progress. If there are two myths, one of which is more or less the opposite of the other, or the same thing with a different evaluation, we can only conclude that there is a basic uncertainty in the human being, and even in his consciousness; the problem is real and not invented, and we have to look at it from both angles.

The angel bears on his head a vessel not caulked with pitch and which contains shining water. This absolutely transparent or clean water, the Greek text says, is in alchemy the symbol of the mysterious basic matter *par excellence*. The idea of the eternal water is, as you know from Jung's innumerable amplifications, and associations from other texts, one of the very greatest alchemical symbols. It is the divine water which is naturally not H₂O, but is actually a symbol for the most basic matter of the world, the *prima materia*. So in this image it is said that the angel bears the mystery of the basic material—of the cosmos we would say—and that is exactly what these alchemists, just like modern physicists, had in mind: that possibly all material phenomena went back to one basic material, the search for which was their great *fascinosum*, for with it goes the



15. The alchemist and his assistant make the sign of the secret, in accord with the experience that much of what happens in a relationship between two people cannot be shared with others.

feeling that if this basic material could be discovered, one would, in a way, look into the divine fabric of the cosmos.

Isis insists on getting the secret, after which the text continues with the oath by which Horus is conjured not to disclose it. This accords with the style of the mystery and late religious initiations in general. In the Hellenistic world it is an emphasis which shows that now the great thing has been imparted, and therefore Isis' son, Horus, has to realize that the secret is for him only and nobody else, and that he must never talk about it.

We have in this oldest text something which we shall meet again and again throughout the history of alchemy, namely the motif of the great secret which cannot be just scientifically told and imparted from one individual to another. In the history of alchemy and chemistry this has always been regarded as a trick to make the whole thing appear important and mysterious, and to veil secrets. Naturally, there is a certain amount of truth in that, because, as you know, at this time alchemy was also chemistry and therefore knowledge as to how to make alloys, etc., was a trade secret for the very banal, financial reason of keeping the upper hand. In our modern industries the same thing goes on; there is even a system for spying out the secrets of industrial management and metallurgy, for such knowledge means power and money, as it did in olden times. If, for instance, you could make an alloy which looked like gold, thanks to the very indifferent police control at that time, false money could be made and a fortune quickly acquired, so that naturally the secret would only be imparted to one's best friends.

But this banal aspect does not explain the whole phenomenon. Consider what happens in an analytical situation. Perhaps you all have experienced that certain things can only be said, or explained, or done, with one other person, and generally, if an analysis goes deep enough, there comes a point where analyst and analysand share the secret which both know could not be shared with anybody else and which therefore establishes a unique relationship.

This is experienced by people in the surroundings exactly in the same way as was felt about alchemy, namely that there must be something dirty connected with it, for otherwise it could be spoken of straight out. But it is quite impossible to say and do certain things except with one person; that is the uniqueness and exclusiveness of every real human relationship, and of every real meeting with the unconscious. That is why it is so difficult, and in a way misleading, to report on case material, for certain things come up which cannot be told, not for reasons of discretion or because they have to do with sex, or concern a divorce, or marriage, or have something to do with finances, or some kind of indiscreet dirt—which people always think is the case—but because the thing is *ineffable*.

Sometimes the relationship or analysis goes on in half-said words which are understood in a specific way by the other person, but which you cannot repeat when speaking of the case. You can tell the dreams, and repeat what you told the analysand about their meaning, but you know perfectly well that you are telling only half the story. There are also things which cannot be told because they happen without your knowing. Somebody may say later: "I don't remember what you said at the time, but you laughed in a certain way which suggested something to me." That can happen without either party noticing at the time, and such effects cannot be helped and cannot be spoken of, though in actual fact they may form the basis of the analytical and therapeutic process.

There is also the sympathy between two people, the *sympathia*, which means that they suffer together, the two are impressed together, and this condition of "togetherness," which comes from participating in the same experience, cannot be explained—not because one *wants* to make a secret of it, but because it is inexplicable and irrational and very complex. So you can say that in every process of analysis there is a secret, and generally one cannot talk about it. If, therefore, you report a case, you only report it in part; it is a unique thing, but usually people go home and think that

now they know how the process of individuation works, and then they are completely off the track, because their process of individuation could be guaranteed to go quite differently. *Per definitionem*, it is an individuation, which means something unique. Therefore it is even misleading to recount a unique case for involuntarily people generalize about it, thinking that they now understand how therapy is conducted but they are already barking up the wrong tree. There is a real secret, for as soon as you touch the uniqueness of the process, or of the individual, it cannot be talked about any more. Often, when asked to speak on case material, when looking through my cases I think that it would be wrong to give any of them. Generally, one can only speak of slight cases, or of those which go wrong—which is humiliating to one's vanity—but at least such a case can be talked about.

Remark: Isn't Isis referring to something like that when she says: "You are me and I am you," after which there is nothing more to be said?

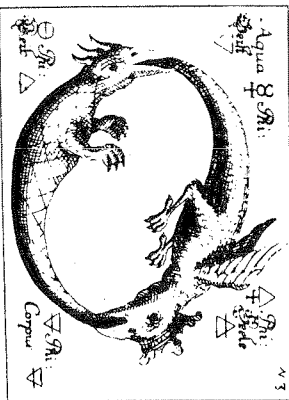
Dr. von Franz: Yes, exactly, that is what I am driving at. There is the "I am you and you are me," in it, and that is the element which cannot be told. That is the *unio mystica*, the thing which happens at the bottom of what we try to push off with the word "transference," thus making it a technical thing. But it is a real mystery, a mystical experience, one which therefore can never be imparted or shared with another person.

Isis swears first in the name of Hermes, which is probably the Greek translation for Thoth, the moon god and ape god, then in the name of Anubis, which has not been translated and therefore is recognizable in its Egyptian form, and also in the name of Kerkoros—the howling of Kerkoros, referring to the howling of the dog Kerberos. In the parallel text the name is Kerkourboros. Ouroboros is the snake which eats its own tail, so it must refer to a doglike demon which has been confused with this snake and is here described as the snake and the guardian of the underworld. So this is a mixture of the figure of Kerberos, therefore "Ker" in the first syllable, with certain guardian figures of the Egyptian underworld, among which we very often find the snake which eats its own tail.

I will now read the text which speaks of the Ouroboros snake, as depicted on certain Egyptian tombs. In the tomb of Sethi the First, for instance, there is a drawing of a house with two sphinxes outside,



16. The Ouroboros, the snake that eats its own tail, as crowned dragon and as winged and wingless serpents (compare winged and wingless birds, page 124).



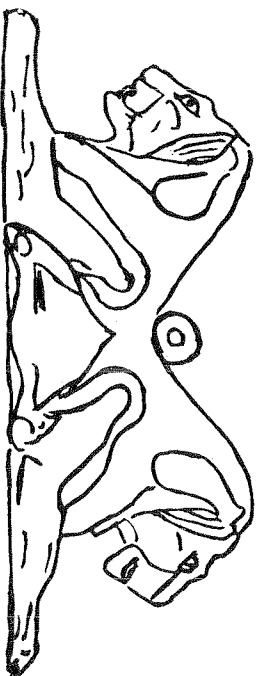
which is a kind of schematic representation of the underworld, where the resurrection of the sun god takes place. Just before his resurrection, the sun god is represented as an ichthyophallic man lying on his back with erect phallus and around him is the snake which eats its own tail. The inscription merely says: "This is the corpse." You see therefore that in the underworld when the sun god has reached the moment when death and resurrection meet, when he is in his tomb at the depth of the underworld, he is represented as surrounded by this snake. According to the Egyptian text, the snake which eats its own tail is considered to be the guardian of the underworld and it is probably this snake which is invoked here.

The text continues: "I conjure you also in the name of the ferryman Acheron." And later: "Go to the peasant Acharontos and he will tell you the whole secret." One thinks first, naturally, of the Greek underworld stream Acheron, but since obviously the translation represents Egyptian ideas and images, we have to see what underworld godhead or figure might have given rise to such a name.

In this connection I have found some very interesting amplifications. There is an Egyptian god, or concept, called Aker, or sometimes Akerou. This god is represented by two lions sitting back to back, with sometimes the disc of the sun between their two backs. That is called Rwti, or the double lion, and that is how the god, or the word Aker, is represented. He is shown as the double lion, or the double dog, or as Yesterday and Tomorrow, because in Egyptian mythology this whole picture represents the moment of the resurrection of the sun god. Yesterday he was dead, tomorrow

he will be alive again. Midnight, when the sun is at its lowest point and begins to rise again, is the turning point from death to life, from yesterday to the next day. This lowest moment of the enantiodromia and of the resurrection is Aker, for Aker means "that moment."

In these late languages and in primitive old languages, Aker means not only the moment, but also the place and situation, the situation of death and resurrection, of yesterday and tomorrow, of the resurrection and regeneration of the sun god. Sometimes Aker is not represented as this deepest point of the underworld, but as the door to the Beyond to which the double lions are the doorkeepers, so there is an admixture of two ideas; it is the entrance to the Beyond, the *limen*, or the deepest point in the underworld itself. In the tombs of Tut-Mosis III and Amenophis II there is the same scene as in the tomb of Sethi the First.



17. Rwti, the Egyptian double lion with the disc of the sun, representing Aker, the moment when the sun reappears after its journey through the underworld, i.e., the rebirth of consciousness after the "night sea journey."

I will now read you some of the invocations. In the Book of the Caverns, one of the books of the dead in the many Egyptian variations, the sun god when in the underworld says: "Oh, Aker, I went your way, you whose forms are mysterious, open thy arms before me. Here I am, those who are within you call to me." When he says "those who are within you call to me," Aker is simply the whole underworld, the space in the underworld, and those who are in the underworld are the spirits of the dead and the god of the dead, and the spirits call the sun god when he plunges into the underworld. The text continues: "I have seen thy mysteries, my sun disc and Geb, the earth god, are those whom I carry on my back."

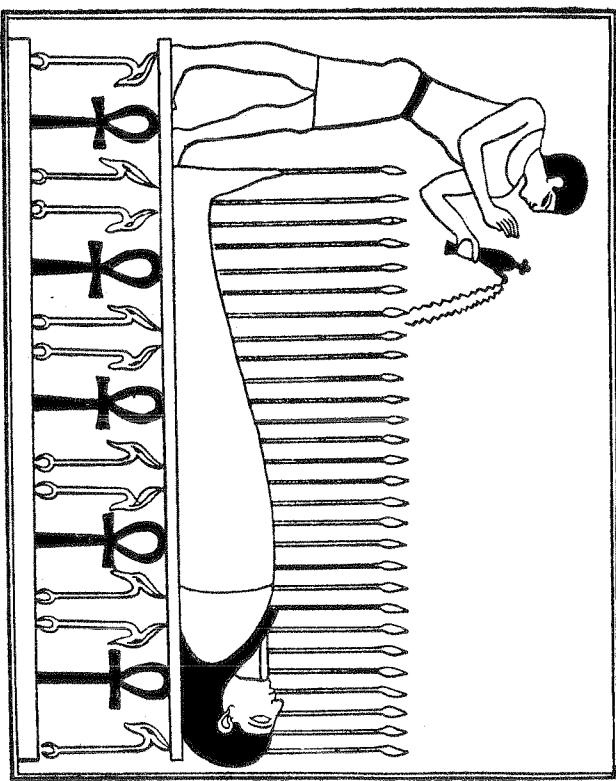
Chepera is now inside his envelope.” Chepera is the resurrecting form of the sun god who is now as in the egg, he is in the envelope and next moment will appear over the horizon. “Open thy arms, receive me. Here I am, I will chase away your darkness.”

In the tomb of Rameses VI, Aker is depicted by the two lions and beneath them are the words: “See what this god looks like. Geb, the earth god, and Chepera, the scarab, watch the images which are within him.” So Aker is a space which contains the dead, or the images of everything which exists. He is not only the double lion, or the door to the Beyond, but that mysterious space in the underworld in which are the dead people and the images. He watches them and has them in his arms. This great god stays below in the underworld and speaks with the great image which carries his corpse. Aker is the great image which carries the corpse or body of the sun god, as can be understood from the drawing. The sun god sheds light on everything lying in the arms of Aker, who brings about the reunion of the bones of the god—he re-collects the scattered bones of the corpse.

One of the great motifs of the Book of the Dead in Egypt is that the dead are dismembered, as was Osiris, and must therefore be reassembled before they can resurrect; they must be put together again so as to be able to rise from the underworld. Aker is the agent in re-collecting the bones and members of the god.

Another representation found in the tomb of Rameses VI is of the double lion standing between the primordial waters. Underneath the inscription is “Aker” and then an ellipse, which in this connection symbolises the underworld, or the world of the dead; and the inscription says that Aker and Shu, the air god, are the two creators of the world. Thus you see that Aker is not only the agent in the resurrection of the sun god and the whole underworld, but also one of the agencies in the creation of the world. Sometimes the double lions are replaced, as I mentioned above, by two of Anubis’s jackals, two doglike animals, and then the inscription below is: “These are the openers of the way, the agents of resurrection.”

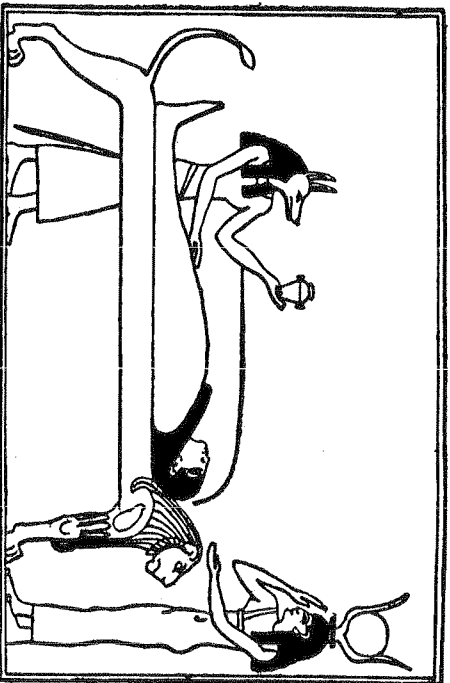
I think, therefore, it would not be too far-fetched to conjecture that Acharon, or Acharontos, alludes to this Egyptian god, for, as you know, the main content of the great secret imparted by Isis to Horus is that a lion generates a lion, barley generates barley, wheat generates wheat, and so on; therefore a man is only generated in the same way, and, it is also especially said, a dog a dog.



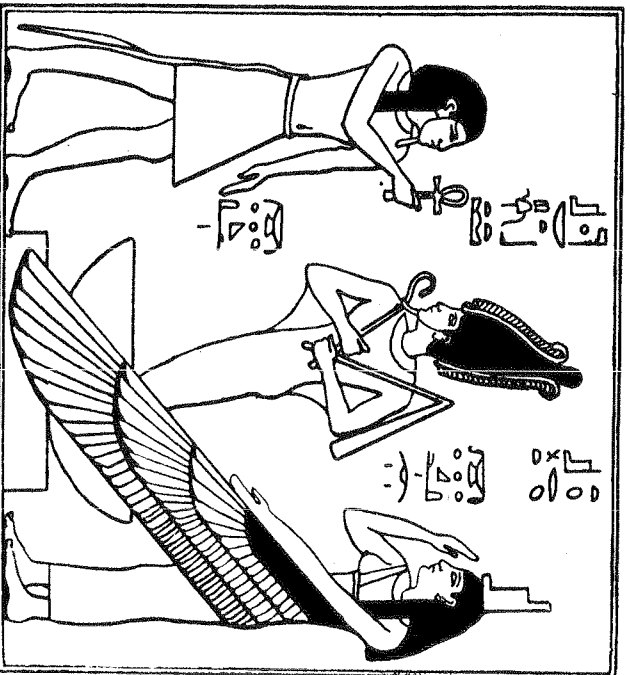
18. Osiris with wheat or corn sprouting from his body.

So what at first seems a completely banal statement of nature, namely the secret of sexual generation, and of the germs, and plant generation, reveals itself as having, in the late antique Greek and Egyptian of that time, a completely other net of associations. These images were all connected or associated with the idea of the resurrection of the dead, of the re-creation of the sun god, and of the re-creation of the world; that is a secret allusion in the text.

As you know, the resurrection of Osiris has very often been represented by the simile—though it is more than a simile—of the resurrection of the corn. In late antiquity, for instance, in many Egyptian towns there were rituals during which a pine tree was cut down and hollowed out, representing the body of Isis, or the coffin—the coffin is the mother goddess, as you know. Wheat, or corn or barley, was then put in and watered and the grain sprouted when put in the sun, and so represented a spring ritual of resurrection. In the museum in Cairo, this corn mummy can still be seen. In a kind of flat box with sand in it, corn was sown in the form of Osiris’s mummy. It was sprinkled with water, sprouted, and then



19. Anubis anointing the mummy of Osiris, with Isis giving directions.



20. The resurrection of Osiris, attended by Nephthys and Isis.

withered. Such things were known as Osiris gardens and represented the resurrection of the dead. The process was repeated at every classical Egyptian funeral: corn was placed inside the bands of the mummy of the corpse and sprinkled with water, and when the corn began to sprout, that was a sign that the dead had now resurrected. In this typical primitive and magic form all these rituals were performed completely literally on the mummy of the corpse. So the process of the death of the corn in the earth and its resurrection as wheat or barley was closely connected in the minds of the people with the idea of the resurrection, first of the god Osiris, and later of every human being.

Now what on earth has this to do with alchemy? Clearly it seems to refer to certain late antique mysteries of the dead in the Hellenistic Egyptian world, and we can recognize the connection with the famous archetypal mystery of the death and resurrection of the young spring god. But why does that come as the essential explanation of the whole alchemical mystery? And why on earth, in the text I read you last time, after this explanation, are there such completely banal recipes? I think in order to understand what these people had in mind one must first of all be extremely naive, and follow a naive thought.

Let us assume that you think of your own resurrection if you hope for one, even though you may not believe in it. Naturally the first thing that occurs to you is the corpse and what happens to it. The worms eat it, or in the crematorium it is burnt to ashes. If we are naive and honest, we cannot detach our minds from the immediate sight of what remains of us after death, and therefore in all human civilizations the corpse is treated with great care and all kinds of rituals because it represents a mystery. The form of the human being who lived is still there, but something is lacking, or has changed. Naive feeling still takes what lies before you as your father, or your friend, or whoever it may be, and if not, what is it? If you hope for resurrection, you think that if there is such a thing, then the body which has disintegrated must somehow be put together again. If you continue to follow that thought naively you will think that if one knew the basic matter from which the whole complex phenomenon of the body is built up, then it could be remade.

Don't imagine I am preaching that to you as something true! I only want to show you that it would be an idea likely to occur to a

naive mind, and in trying to discuss the problem of resurrection with people, I have often seen that they do think along these lines. They speak of the glorified body—but there might be a basic matter, or substance. We do not know what matter is, so from that basis, which we do not know and which is God's own secret, why should He not remake the whole body again? That is a common belief among many Christians who have not thought too deeply but who, in an effort to understand, have a general idea of the resurrection of the body, and I think that similar naive thoughts were behind these texts. Namely, that the problem of resurrection is somehow linked with the problem of what matter is and that if it has a basic form, it can be transformed.

Now if there is a basic matter which can be transformed into something else, then that basic matter is immortal and can never be dissolved. That is even the idea of the atom—that which cannot be split further—that is, the most basic particle, or material, which is what the word means. It also means the individual, the last unit. It cannot be split or disintegrate, and is therefore immortal, so there one touches an eternal thing and if one gets to the bottom of that then one has the secret of resurrection and of immortality, and of how God made the world.

That was the trend of thought and the reflection behind the ideas contained in this text, which accounts for the investigation into the basic composition of cosmic matter. That the problem of the resurrection of the dead was for these people bound up with such thoughts shows that the hope for immortality, the whole tremendous emotional drive man feels in his longing for immortality, went at that time into alchemy, which explains how the imagery of the process of individuation got projected into this problem. So far, I have only asserted and amplified the above with a few Egyptian texts, but afterwards I am going to read you a completely different 5th century text from which you will see that such thoughts really existed. Up to now they have only been alluded to, so that we have to reconstruct from other texts.

After the allusion to the statement that a lion generates a lion and a dog a dog, the text continues: "Having been fortunate in participating in the divine power we can now proceed with the preparation of other things. Therefore take quicksilver..." and so on. Then the text goes on with the recipes, which I cannot interpret because I simply do not know what they mean. Some, like the urine

of an uncorrupted boy, can be amplified, for we know that this played a role in late antique magic. What other substances refer to we don't know, and historians of chemistry conjecture and quarrel as to their probable meaning, most of which have not been definitely established. We only know that they are mixtures of metals, etc., principally used in the manufacture of alloys, and that there were certain procedures of melting or of slow corrosion by acids. While still giving such recipes, Isis says: "Now, my child, you know the mystery which is the elixir of the widow." That sentence shows that some of the recipes refer to healing elixirs, to some powerful medicines, in the African sense of the word, rather than to the production of some kind of metal. How does that link up if you think of it naively?

I had an experience in my childhood which might elucidate this. When I was about ten years old I frequently had to stay away from school because of illness and went to school only in the mornings. In the afternoons, when my sister was at school, I was alone and very bored and had nobody to play with. So at the back of the hen house I established what I called my laboratory. I had once read that amber was formed by resin falling into sea water and solidifying after many years. So I thought I would make amber. Promptly, in my fantasy, amber became a yellow pearl, and I thought I would make a round yellow pearl of amber.

By means of endlessly climbing and falling from fir trees, I collected a quantity of resin, but then thought that I had to produce sea water. From the dictionary I discovered what sea water consisted of, and I stole salt and iodine from the bathroom and mixed, as completely as one would at that age, something which I called sea water. Then, thinking that the amber had to be purified before the yellow pearl could be produced, I started to melt and cook it so as to get rid of the dead ants and such things in it and while doing this, and watching the amber being heated up and melted, in my loneliness, I started to feel pity for it, thinking that it was being burnt and that I must propitiate it. So I started talking to the resin, saying that it should not be unhappy if I burnt it for in the end it was to become a wonderful yellow pearl, and it must just bear being tortured with the fire now.

In this way, I got into a whole fantasy about producing this yellow pearl, the idea of which had originated quite rationally from something I had read. But in the loneliness of the task, the thing

became amplified into a complete alchemical opus with prayers for its success. I prayed to the amber, begging it not to be angry with me for cooking it, and promised to make it into a pearl, and so on. That is primitive or infantile mentality and we must suppose that these people had a similar attitude. It must be remembered that at that time it was very dangerous to make chemical experiments, because then you were looked on as a witch doctor—with all the consequences that entailed. You were respected, but also hated and feared and therefore such things had to be done secretly and in loneliness, which always brings up the unconscious.

You could describe this childhood occupation, which lasted for over a year, as play or something like active imagination, performed with chemical substances—which to a great extent is what alchemy is. Active imagination can be done with colours; nowadays we do it chiefly by painting, or by writing stories, but it can also be done another way—by collecting substances and mixing them. That is what these people did and thus went a little bit off the track of producing only a chemical experiment into producing one in which fantasy material was predominant, just as I rationally began by wanting to make amber and, in the process, fell into the fantasy of producing a yellow pearl.

Synchronistic events do happen in these as much as in other fields of experiment; they are experienced as miracles, and naturally confirm such fantasies. That this still continues in modern chemical laboratories is evidenced by a story I heard of a scientist who tried to produce a certain vitamin in a chemical form. He had everything figured out, and knew that the product should be produced, but it did not seem to want to crystallize. *When* something crystallizes depends on very irrational factors. Of course the weight and heat and form of the mixture all play a part, but there are still nowadays factors which cannot be overlooked in chemical manufacture, but one does not know upon what they depend. So the wretched thing, contrary to all expectations, did not crystallize. He watched it day and night, saying it ought to crystallize, but it just remained liquid. The scientist became sick of watching it and got a helper to carry on and keep the heat at a certain temperature and himself went home and fell asleep and had the most amazing alchemical dream in which a voice said: "Now go, and you will see that it has crystallized!" He got up and telephoned, and it was true, it had crystallized! So the unconscious of this man was actually connected to, or informed

about, the chemical process going on in the retort.

You can label that as synchronicity, but in doing so you have not explained anything. It is simply a fact. And it shows that we do not know how the unconscious is connected with matter, but only that it is, and that it has a knowledge of such things; how we do not know, for our scientific knowledge in this respect has come to an end, for the time being. Apparently chemistry, even in the most modern times, still has a connection with the unconscious of the person performing the experiment, even to the extent of such things happening as I have described. There again we touch on a secret, and that kind of experience, but on a more primitive and crude basis, was generally at the back of the alchemists' experiments.

If we sum up the text we have just discussed, not from a psychological but from an historical standpoint, we see that in alchemy there are religious ideas and conceptions which lead back to Hellenized Egypt with its early admixture of Greek and late Egyptian religions. I cannot read you all the texts, but in others there are traces of Jewish and Gnostic symbolism and many other religions of that time. The other element, connected in thought but disconnected as far as the texts are concerned, is that of the recipes, obviously remnants of secret craft traditions, which originated with African medicine men and were concerned with the making of love charms, medicines to ensure beauty, and with the making of alloys and so on. All such recipes were the secrets of the smith craftsmen and medicine men. During the Egyptian civilization they were probably handed down by certain classes of priests who had monopolies on the manufacture of their particular alloys or medicines, which they obtained through the ruling Pharaoh and probably kept in secret books stored in the temples.

In the same way, there is now in the museum in Cairo a papyrus which has been dug up and which contains all the recipes for the embalming of corpses. The instructions for this very complicated procedure are given in a purely technical and chemical way. That was the secret of the class of the Anubis priests, and constituted knowledge imparted only to initiated priests. That probably goes back to the oldest kind of primitive African medicine men's tradition and can still nowadays be unearthed in Africa in a more simple form, the psychological attitude and secret at the back of such procedures being still unchanged.

My next Greek text introduces a third element into these early

chemical writings, namely Greek natural philosophy. Perhaps one of the greatest historical events of late antiquity was that in Greek natural philosophy, the pre-Socratic philosophy, men like Democritus, Heraclitus, and Thales of Miletus, Anaximenes, and Anaximander, speculated on established theories about nature and were the creators of such technical terms as time, space, atom, matter, and energy.

All the basic concepts of modern physics go back, as you know, to Greek philosophy, for the Greeks were the creators of these concepts in the specific, natural scientific meaning, though they did not experiment with matter to a great extent. They had few or no laboratories and most of their theories about nature came from speculative intuition, though they sometimes used practical examples to explain what they meant. For instance, if Democritus says that the atom has different forms—let us say like a little pyramid with corners like hooks by which they are connected—that would be the kind of materialistic model of his idea of the atom. Round atoms would be the soul, and there are also fire-atoms which roll through the spaces of the atom, that is Democritus's model of reality.

Such things the Greeks never thought of proving or demonstrating by experiment, as is common scientific procedure nowadays; if you have such a speculative model, you try to prove it by practical experiment, showing that it does or does not fit the facts. This the Greeks did not do. But then Greek thought—naturally, and unfortunately in a very watered-down phase—met the Egyptian secret sciences, which consisted entirely of an age-old practical craft tradition about the behaviour of matter. The Egyptians knew a great deal from the practical angle. They knew how to make enamel and invisible ink, and all sorts of complicated alloys, and when these two worlds met, in Ptolemaic Egypt, that was enormously fertile for both, because what in Egyptian tradition consisted of recipes and religious thought now met with the accurate scientific thought of the Greeks.

We could call that the moment of the birth of alchemy, when the thought models of Greek philosophy met with the experimental practices of Egyptian traditions. To give you a little more insight on this point, I would like to read a brief outline of a very long text by a later alchemist, Olympiodoros, whose name you have certainly come across in Jung's writings.

Olympiodoros was a Minister and official at the Byzantine Court in the 5th century A.D. He went as a member of a delegation to Atila, king of the Huns, and wrote a rather famous history of his time which he published in 425. Some of his biographers say that at the same time he was known as a great magician and medicine man at the Byzantine Court and, according to the texts, was much occupied with alchemical experiments. However, in the histories of alchemy this is said to be not true, for he did not possess much practical knowledge, and even if he did perform such experiments it is certain that he was more interested in the theoretical or symbolic aspects of alchemy.

He claimed that the aims of alchemy could not be achieved in a rational way, that you could follow the recipes as much as you liked but would never get anywhere without the help of magic and magical powers. So he began to have a double attitude about what could be called serious or practical sciences and magic, a split with which we have not met in the earlier texts. The reason for this is that Olympiodoros had a Greek philosophical education which he tried to apply to his knowledge. I would like to give you the text, as I did that of Isis, namely in its strange literal confusion, so that you may get your own personal impressions. I will take a section from Chapter XXX on the Sacred or Divine Art and then go on from Chapter XLI, which gives, as it were, the essence of his writings.

In Chapter XXX, Olympiodoros speaks of lead, and quotes the Prophetess Maria who is reported to have said that black lead must be considered as the basis of the work. He then comments on this. The theme is continued in Chapter XLI which says:

Now see how black lead is prepared. As I said before, common lead is black from the very beginning, but *our* lead becomes black, which at the beginning it was not. Experiments will teach you, and by them you will discover the real demonstration and proof. Opinions worthy of credence are unanimous on this matter. I will now try to approach our goal. If the Asem [an alloy like silver, though exactly what is not known] does not become gold, or could not become gold though it is a work, one should not despise what the old people said, namely that the letter kills but the spirit brings to life. [“...for the letter killeth, but the spirit giveth life.” II Cor. 3:6.]

Now this is in complete harmony with everything said by the old philosophers and points to the same end, to the saying of the Lord. [Olympiodoros was a Christian and quoted the Bible, pointing out that one must not take alchemical texts and the recipes literally, for that killed, but one must understand the spirit of the text and what *that* meant.] The

oracles of Apollo are also in harmony with what we mean for they mention the tomb of Osiris. [This amplifies our other text.] But what is the tomb of the tomb of Osiris? There is a corpse, swathed in linen mummy bands, with only the naked face visible, and, interpreting Osiris, the oracle says: "Osiris is the suffocated coffin in which are hidden his limbs and whose face only is visible to mortal beings. Hiding the bodies, nature is astonished. He, Osiris, is the original principle of all moist substances. He is kept down as a prisoner by the sphere of the fire. He, therefore, has suffocated all the lead."

Another oracle by the same author says:

Take some gold which is called the male of the Chrysokolla [whatever that substance is] and a man who has been kneaded together. The gold of the Ethiopian earth produces it from its drops. A certain species of ant brings the gold to the surface of the earth and enjoys it. Put him together with his wife of vapour, till the divine bitter water comes out. When it has thickened, or colored red [red copper] with the juice of the golden vine of Egypt, then smear over it the leaflets of the light-bringing goddess [that must be the moon] and also of the red copper ["cypris" can stand for either copper or Venus] or of the red Venus [probably Venus is meant] and then thicken it until it coagulates into gold.

Now the philosopher Petasios, who speaks about the beginning of the alchemical world, is in complete harmony with this, and he also means our lead when he says that the sphere of the fire holds down and suffocates through the lead. Then, interpreting his own sayings, he says: "All that comes from the male, or the arsenic water."

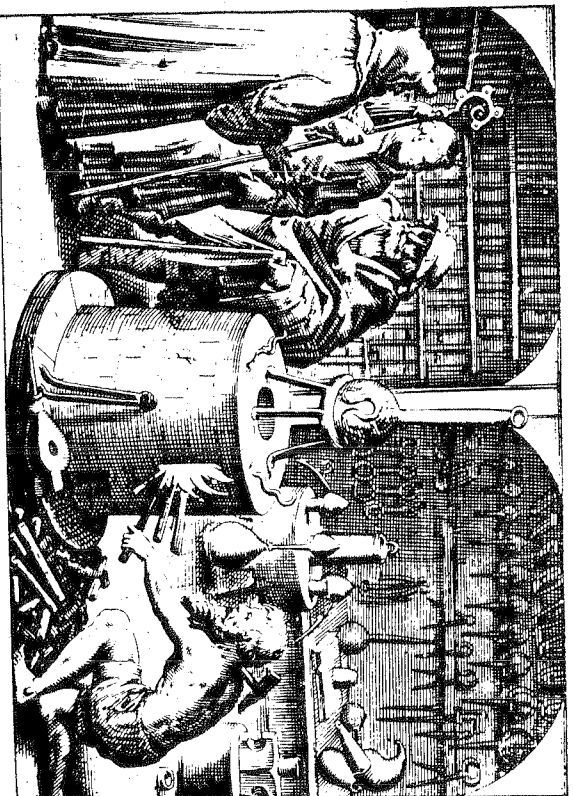
The word "arsenic" means male; it is not the arsenic we know, but refers to all substances which have a dynamic drive in them which affects other substances. Everything which seems to affect another substance was male because it was active, so it is not to be confused with what we call arsenic. Arsenic is what he is referring to when he speaks of the sphere of the fire.

The lead is so possessed by devils and is so shameless that those who want to learn about it fall into madness on account of their unconsciousness.

[You will have met that saying in Dr. Jung's books for he often quotes it.]

Now I will explain about the chemical elements and then this will become clear. They call lead the egg—I mean the egg of the four elements—that is what Zosimos says, and by that he really always means lead. If they explain its shape, they really in secret allude to the whole thing; because, as Maria says, the four elements are one. When you hear the word "sands" you must understand that that means "shapes" or ideas [in Greek it can mean either one or the other]. If you hear "eide" [shapes, forms, ideas], that really means "the sands"—the type of sand—because the four bodies, or the four elements, are also the four "bodiness" [that is an invented word, but it is also in the Greek].

Zosimos explains the four-bodiness in the following way: Now the poor



21. The double face of alchemy—laboratory and library—corresponds to the twofold nature of the individuation process: the active participation in outer reality and relationships, together with the process of inner reflection.

[In Greek the adjective is feminine] thing falls into the four-body in which it is chained, and at once changes from one colour to another, all the colours into which the technique wishes to bind it: white, yellow, or even black, or first black, then white, and then yellow, and when this feminine thing has evidenced all these colours, and has rejuvenated, it continues into old age and then dies in the four-body, which means iron, tin, bronze, and lead, with each of which she dies in the *rubedo*—the state of becoming red—and so is completely destroyed so that she cannot run away, which fact is very satisfactory to the alchemists, for now she cannot escape. And then one repeats the whole thing, by which her persecutor is also chained [the one who persecutes this woman is also chained], all of which takes place outside the round vessel. What is the round vessel? Either the fire or the round form of the vessel prevents her from running away. Just as though, in an illness, the blood had been destroyed and was now renewed, so in her silver state she is seen to have red blood, and that is the gold.

That is a long literal passage of real alchemy, from which you can see how charitable Dr. Jung has been in selecting passages and publishing them together in chapters, because if you read the original text you too might go into the madness of the lead. When

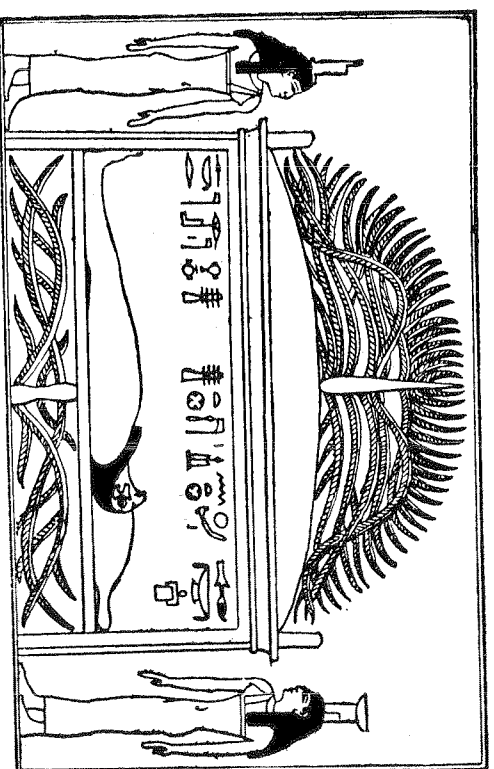
you read Dr. Jung's books you think it is impossible to understand the thing, it is all so complicated, but actually he has enormously simplified it, and has made a tremendous effort to get the pearls out of the dunghill and bring some form into it, for the original material was like the above. If you have once accustomed yourself to follow this line of thought, you will find that the whole thing is completely logical, it has the same logic as a dream and can be taken as such. The first time you hear a dream you could think it completely crazy, but if you read this material as you would a dream you will get to its meaning.

For example, Olympiodoros speaks of the black lead and it is clear that this is the original substance and is therefore the mystery of which we have already spoken—the *prima materia*—the basic substance of the world in which lies God's secret of life and death. He speaks of it as "our lead," which in the beginning is not black, and contrasts it with the common lead, by which he means that what ordinary craftsmen called lead (such as is used in the manufacture of pipes, for at the time of the Roman Empire lead was used to make water pipes) is not what they—the alchemists—are referring to when they speak of lead. It is a different kind of lead, a more basic substance with which you must experiment, he says, to discover what earlier writers meant.

He then quotes the Bible, saying that the text must not be taken literally, which is also understandable, and says that the transformation of the lead is a secret. Then he quotes an oracle of Apollo, which must be in an older writing which has been lost, and says that this is Osiris's coffin.

To understand this you must know the legend, according to which Seth killed Osiris by first making a leaden coffin and then getting people when drunk at a party to enter it under the pretext of finding out whom it would fit. But when Osiris got into the coffin, Seth promptly put the lid on, covered it with lead, and threw it into the sea. Therefore it could be said that Osiris was suffocated in lead, so you can think of the tomb of Osiris as a lead coffin, or a coffin sealed up with lead within which lies the dead god, or the divine spirit, in the form assumed in death.

That is the meaning he is trying to convey. Osiris lies as a mummy in the coffin, with only the face visible. You have seen mummies swathed in linen bands with the mask showing the face. The meaning of this is not clear, but one could say that there was

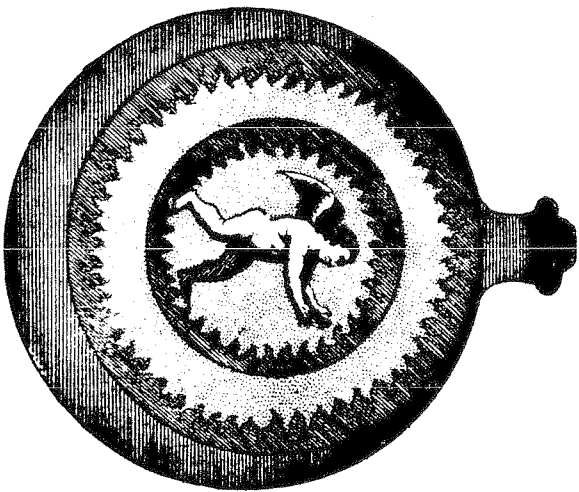


22. Osiris in the cedar coffin covered with lead, representing the eclipse of consciousness, i.e., depression.

something human and something inhuman in it, for if you were to interpret it symbolically, as a dream, you would say that it must refer to a semihuman being; if the face is human, then part can be understood from the human aspect, but part one cannot understand.

Olympiodoros continues by saying that Osiris himself is the suffocated coffin, or tomb, which conceals his limbs and shows only the face to human beings. *Brotois* is a specific name for human beings and means "the mortals." Osiris is immortal, or the mortal immortal one; to mortals he only shows his human face, while the rest of his body is a secret. "Hiding the bodies, nature marvelled, or was astonished." I cannot entirely understand this, except that it must mean it is partly understandable because there is a human face, and partly a mystery, about which even nature marvels. I cannot give any further explanation. "That is the beginning of all moist substances"—i.e., basic matter, original matter, the starting point (*Arche*). The moist substance stands for the basic material of the cosmos, being caught in the sphere of the fire.

From what takes place later it can be seen that there was the following connection: matter was put into a bottle which was securely sealed and then cooked, and this was considered to be an exact parallel to the divine spirit, Osiris, the god man, lying dead in



23. The alchemical sealed vessel (here containing Mercurius as symbol of the spirit imprisoned in matter) is comparable psychologically to a basic attitude of introversion which acts as a container for the transformation of attitudes and emotions.

his lead coffin, for the matter in the bottle was in exactly the same state.

That was precisely what I felt when I tortured my resin in my early childhood, for I felt it to be tortured by fire in its bottle, so to speak; it could not run away, that means it could not evaporate, for I also had closed my bottle. Therefore it is caught and I have it in hand and am doing something with it. The analogy is Seth catching Osiris, and now because he has been caught by Seth, by the powerful principle of evil, he is transformed and resurrected. That was probably their association. So he has suffocated all the lead. I do not understand this, but it seems to me that this imprisonment in a coffin, or in an alchemical vessel, would represent a process of suffocation, the death of the *prima materia* by suffocation.

Obviously there is here an analogy to what we do when we stop a human being from naively projecting, and force that person to look only at him or herself—that would be like suffocation, for one wants to go to the analyst and say “that is how my mother brought

me up.” To which the analyst replies that one should see the part played by one’s own complex, and then one has to accept everything for which one had previously blamed God and Fate, parents and husband. That all has to be taken back, and it is like suffocation, a kind of death, for the drive to project everything onto the outside is stopped.

The vessel is a symbol for the attitude which prevents anything escaping outside; it is a basic attitude of introversion which, on principle, does not let anything escape into the outside world. The illusion that the whole trouble lies outside oneself has to come to an end and things have to be looked at from within. That is how we now “suffocate” the *mysterium* of the unconscious. We do not know what the unconscious is, but we suffocate it through this concentrated treatment by which all projection is stopped, intensifying the psychological process. It is also the torture of fire, because when the flow of intensity of the psychological processes becomes concentrated, one is roasted, roasted in what one is. Therefore the person in the tomb and the tomb itself are the same thing, for you roast in what you are yourself and not in anything else; or one could say that one is cooked in one’s own juice, and is therefore the tomb, the container of the tomb, the suffocated one, and the suffocator, the coffin, and the dead god in it.

The one within is naturally not the ego, but your whole being, for you are looking at your whole being and not your ego which would run away. Now this is so painful that we all try to escape. I think I have not analysed for years and years anyone who has not from time to time flirted with the idea of dropping it all and returning to so-called normal life. Therefore I think it is very understandable that the text, after a time, speaks of the woman who always tries to escape and who has to be bound into the fourfold body, or the four-body.

Returning to the text, Olympiodoros says to take some substance, i.e., the golden stone, which is called the male part of the Chrysokolla—probably he had some specific material in mind—and a moulded man.

Now who is the moulded man, or the man who has been kneaded into shape? Olympiodoros is a Christian, and that is a definition of Adam! It simply means to take two chemical substances (which we do not know) and make Adam. The connection for a man of that time would be that Adam was made from clay and therefore,

according to the Bible, clay is the *prima materia* of man, the basic secret of man. They were no longer referring to clay, they knew then that it could not mean clay; their knowledge of biology and physiology was sufficient to know that the man made of clay was simply a simile. Therefore clay stood for the *prima materia*.

The man formed out of clay was therefore Adam, who at that time was a symbol of the Self, or, one could say, the man who has just come from the hands of God, the unspoilt man, the man who has not yet passed through the process of corruption. Uncorrupted man straight from the hands of God, that is the man who has been kneaded, and that is why he does not speak of Adam, for Adam is associated with sin and corruption and Eve, etc. In alluding to Adam in this way he means Adam in his original, unspoilt form, when just created by God. Obviously this refers to the *prima materia* which we call the Self, which is why in Zen Buddhism it is said: "Show me thy original face." In one of the *koans*, one of the Masters gets enlightened when another Master says that to him.

The gold of the Ethiopian earth generates it—i.e., the man—out of drops and there some species of ant brings it up to the surface of the earth and enjoys it.

That refers to the famous Arimasps who also are mentioned in Goethe's *Faust* (in English, Arimaspians). There was a legend in late antiquity that in India there existed at one time enormous ants, as big as human beings, which dug up gold. For the Greeks, India was the land of wisdom and riches, it was the Paradise where gold was to be found on the trees and in the streets and everywhere else, and where wise men walked about. In descriptions of India at that time there was mention of these Arimasps, huge legendary ants who brought gold up out of the earth and that was supposed to be the secret of India's great wealth. Therefore when Olympiodoros says this, he is referring to the ants.

If you go into the symbolism of the ant at that time, you find that according to certain versions ants resurrected the sun by pushing it every morning over the horizon, so that they were a complete parallel to the Egyptian scarab who every morning pushes the disc of the sun over the horizon and makes it rise. The scarab is a symbol of the rising sun and of the resurrection. This legend of the scarab was in late antiquity replaced in certain traditions by huge ants which have exactly the same function. Therefore the reference here is again to the resurrection of the sun, or that moment of the very



24. The creation of Adam from clay.

first creation of the sun god, which, according to our interpretation, would be the symbol of consciousness.

In psychological language one would say: "Go back to the original human being within you, go back to that place where the nervous sympathetic reactions (or your unconscious) link up with the origin of your consciousness." Put more accurately, it means: "Go back to the original point of your consciousness, try to return to the place from which your consciousness comes, to the threshold of the unconscious."

Then put this "Adam" together with his wife, the vapour, till the bitter divine water issues. This means that this Adam, the original

thing, is united with its opposite, which seems to be a vapourlike substance, and the two together then give birth to a bitter, watery substance. That is the motif of the *coniunctio*, the bringing together of the opposites, and the result is the mystical divine water, the bitter water.

Psychologically that would mean: Put yourself in an attitude of reflection in which you ask yourself where your conscious processes come from, link that with the fantasy material—the vapour which comes up from the unconscious—and that creates a living insight which is bitter. The insight we obtain by looking at ourselves is generally very bitter, which is why so few people do it; it is *pikros*—bitter—for it corrodes and is very disagreeable to the illusions of consciousness. That is why we speak of ‘bitter knowledge’ and ‘bitter realization’ and ‘bitter truth,’ for self-knowledge is a bitter experience at the beginning.

Thus, if you read the text psychologically, if you take it like a dream, it is not rubbish, but completely logical. One of the great merits of Jung is that he gave us a key to these texts which are looked upon officially by historians of chemistry as absolute nonsense, for to them they mean nothing at all. But to us it is clear what Olympiodoros is driving at, namely an inner experience, an introverted religious experience which those people had in their meditations and experiments with material phenomena. That was the basis of alchemy.

Question: Does the reference to Adam refer to him before or after the Fall?

Dr. von Franz: I think before the Fall, because otherwise the text would say Adam, and not use this peculiar expression of the moulded or kneaded man. The kneaded man refers rather to one aspect of Adam, namely his creation; the fact that he is made out of clay is what is emphasized and therefore I would say the man made out of clay is what should be in one’s mind when thinking of him, and *not* the fact that he was with Eve and the snake, etc. I think that can be corroborated by the fact that Olympiodoros knew Zosimos, who had a Gnostic theory about Adam being the unspoil original man, before the Fall. One can therefore be pretty sure the reference is to Adam before the Fall.

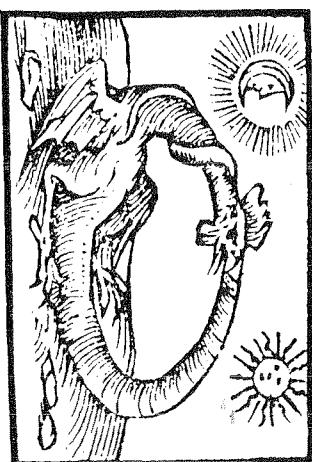
So the sphere of the fire keeps the lead and suffocates it, says Olympiodoros, and that is the male thing, and the lead is so

demonically possessed, so shameless, that those who wish to investigate it fall into madness through their unconsciousness, through their lack of knowledge of Gnosis.

Chemically, that probably alludes to the fact that lead is usually poisonous. That would be its chemical aspect, and naturally it coincides with the fact that at the beginning (of an analysis, for instance), when one looks at the unconscious such strong instinctual drives and emotions generally come up that one goes through states which could lead to madness. Alchemists frequently assert that many of them have gone off their heads, which may be taken literally.

Many years ago I had an interesting experience showing that here in Switzerland there are still mad alchemists. When I was working on these texts in the Central Library, one of the officials asked me whether I was studying alchemical texts, and when I said I was he told me that I had a colleague to whom he would introduce me. He thought that would be a great joke and he went over to a little, shrivelled up old man sitting in the Central Library poring over an alchemical text and introduced me, saying I was a specialist in alchemy. I looked at this man, whose name I have forgotten, and when I saw his eyes I saw at once that he was completely schizophrenic.

I sat down beside him and after a while he said: ‘‘Have you got the secret?’’ I said: ‘‘No, not yet.’’ And then he said: ‘‘I am very near it, I think I shall have it in another two or three months.’’ I said that was marvellous, and then he asked me if I knew Greek, because his trouble was that he didn’t know Greek, and that if I could help him with the Greek we could get it. I said: ‘‘Yes, yes, but not now!’’ That was a real alchemist who had fallen into the *mania* of the lead.



Name: _____

Questions:

Adamic approach to knowledge: _____

Isis approach to knowledge: _____

O Siris: _____

Crocodile Penis: _____

Lead/Depression: _____

Hermeticism: _____

Ouroboros: _____

pared to admit, and I have already admitted, that, before its preparation, Antimony is a poison, and nothing else. Nevertheless, you Doctor, or Master of Arts, or Bachelor of Arts, or whatever your title, on the strength of which you speak ignorantly and arrogantly about things which you do not understand: listen carefully to my words, and hearken to what I have to say to you.

Antimony, you affirm, is a poison: therefore let every one beware of using it! But this conclusion is not logical, Sir Doctor, Magister, or Baccalaureus; it is not logical, Sir Doctor, however much you may plume yourself on your red cap. Theriac is prepared from the venom of the viper, the most deadly poison in the world. Does it therefore follow that Theriac ought not to be used as a Medicine? You know that it is so employed; and, similarly, Antimony can be so freed of its poison by our Spagyric Art as to become a most salutary Medicine, just as the viper's poison acquires medicinal properties after its conversion

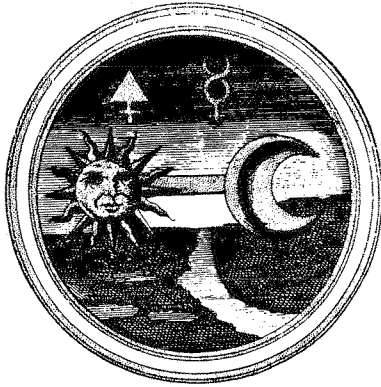
into Theriac. Without preparation, indeed, Antimony can do no good, but only harm.

Whoever desires to become a disciple of Antimony, let him, after earnest prayer and calling upon God, betake himself to the school of Vulcan (fire), who is the Master and Revealer of all arcana. This teacher is scorned and despised by the wise of this world, because, through their own carelessness and stupidity, they have learned nothing of him. Yet no medicine can possibly be prepared without Vulcan, whatever any persons, in their ignorance and senseless arrogance, may affirm to the contrary.

But I must now proceed to declare the processes by which Antimony is prepared. I know that I shall meet with loud and sustained opposition. But I do not care; I will ask my opponents one question, and one only: Can they produce anything that is better than Antimony, seeing that from Antimony it is possible to prepare medicines equal to those



1. The coniunctio, union of opposites, as harmonious interplay between male water and female fire.



28. The water of life flows between the opposites: the masculine (sun consciousness, here represented as sulphur) and the feminine (moon consciousness, symbolised by Mercurius, spirit of the unconscious).



32. King and queen holding eagle and swan, symbols of the volatile spirit. Saturn, whose positive aspects are self-discipline and endurance, is in the foreground.

which exist in gold and mercury, with the exception of the Star of Sol? From this can be prepared potable gold (against leprosy), spirit of mercury (that sovereign remedy for the French disease), and many other medicines. I pity the ignorance of our adversaries, for they speak of those things which they do not understand, and, therefore, no weight whatever can attach to their words. In vain would the stable boy attempt to teach the donkey to tune his voice to sweet harmonious music, for he cannot learn. In our Art only those are qualified to deliver a sound opinion who have listened to the voice of experience. Any other person, whatever high-sounding title may be attached to his name, is no better than an ignoramus and a charlatan.

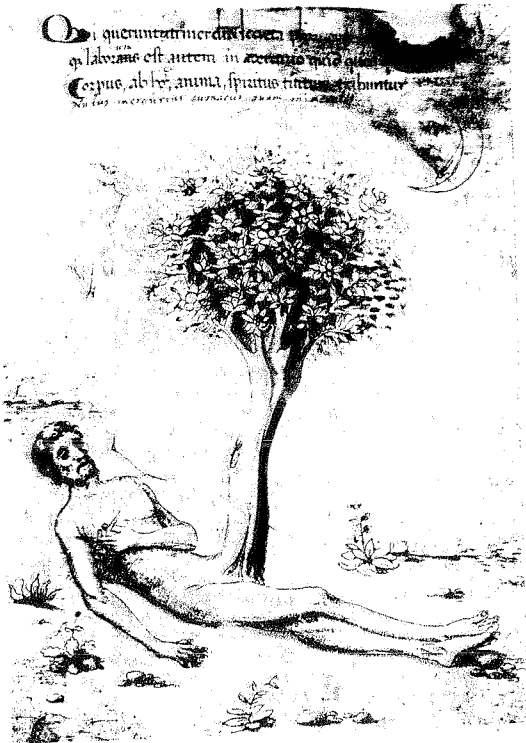
But, before I go on to the practical part of this treatise, someone may ask: How minerals and metals come to contain poison? What poison is? How anything can be purified, and have its envenomed nature removed? These and similar

enquiries I desire first to answer briefly and clearly.

The origin of poison is either natural or supernatural. One reason why God has implanted poison in created things was His purpose to shew us His wonders, and to teach us how to distinguish good from evil—how to choose the good and eschew the evil.

In the same way the tree of life was set in Paradise. Its proper use would have tended to our benefit. Its abuse brought about our fall, and all the suffering that has followed from it.

The second reason that there is such a thing as poison is God's purpose that we should thereby learn the ugliness and hatefulness of evil, and conceive a desire to substitute that which is good in its place. For God hates nothing that He has made, but rather desires our moral and physical amendment. By eschewing poison we are to be taught how to avoid the evil and choose the good.



26. The fallen Adam as prima materia, showing the phallus, the creative masculine, as a living tree.

now, here is some of Basil Valentines "Triumphal Chariot of Antimony", illus. w/ images from von Franz's Book



30. The alchemical "green lion" devouring the sun relates to the experience of consciousness being overwhelmed by violent, frustrated desires (often masked by depression).

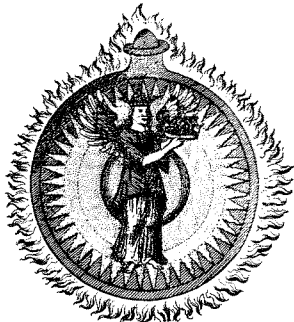
Poison is also produced by contrary oppositions and conjunctions among the stars, which infect the elements, and are the cause of the plague and other contagious diseases in this nether world. This is clearly seen in the case of comets.

Poison is further occasioned by hostile extremes—for instance, by excessive anger, or by drinking cold water when you are very hot. Deadly weapons may also be enumerated among causes of poison, though when used in self-defence, they are rather of the nature of medicines.

The natural origin of poison is as follows. Whatever is repugnant to Nature is poison; as, for instance, if anyone takes food which does not agree with him, that food is poison, because repugnant to his nature. Yet to another with whom it may agree, it is medicine.

But poison is specially attracted to bodies in the earth, where a certain crude, undigested mercurial essence (I speak of mineral poisons), which has not yet undergone any proper coction, so

pervades the whole body as to make it a crude, immature, undigested mineral. For instance, if a man were to eat raw grain, his stomach would be too feeble to digest it, because it has not sufficient natural heat. Grain which is first digested by the fire of the great world, must be still further digested by the little fire, in order to be easy of digestion in our little world. It is the same with raw meat—and, similarly, crude Antimony is not yet sufficiently digested to be capable of assimilation by a feeble human stomach. All cathartics, both animal and vegetable, as well as mineral, contain a certain volatile, undigested Mercury. This volatility is the cause that all other things in the human stomach are expelled by a cathartic, though the root of the disease itself is left untouched, and can be removed only by a fixed medicine. Only fixed medicines can cope with fixed diseases, but these purgatives are like water dashed on the pavement, which cleans the stones outwardly, though it does not enter them. Fixed medicines



38. The transformation of Mercurius, as *prima materia*, in the heated, sealed vessel is comparable to cooking the basic instinctive drives in their own affect until their essential fantasy content becomes conscious. "Instead of arguing with the drives which carry us away, we prefer to cook them and...ask them what they want.... That can be discovered by reality but imagination, or through a fantasy, or through experimenting in reality but always with the introverted attitude of observing objectively what the drive really wants."—von Franz.



36. The Wisdom as virgin and tree of life.

attack the seat of the disease, and are not content with a mere external washing away of impurities. Hence we admonish all and sundry that Antimony has to be freed of its crudeness and poisonous indigestibility before it can be safely applied as a medicine; and this transformation is effected by fire, and by fire only. Vulcan is the only arbiter of such a purifying process. What Vulcan (fire) of the upper sphere has left crude and unfinished is accomplished by the Vulcan of the lower world. He matures the immature, digests the crude with his heat, and separates the pure from the impure. By the separation and fire which perfect fixation, its poisonous nature is removed, and all that is evil in Antimony is changed into something good. Fire purges away the deadly nature of our medicine, as is known only to those who have fraternally co-operated with Vulcan, and have seen the bride cleansed of all impurity in the fiery bath, which enables her to lie in the bridal bed with her chosen spouse.

Woe unto you, who neither understand, nor care to understand my words! If you knew the meaning of fixation and volatility, and of the separation of pure and impure, you would cease from your foolish occupation and follow me alone. It is I, Antimony, that speak to you. In me you find mercury, sulphur, and salt, the three great principles of health. Mercury is in the regulus, sulphur in the red colour, and salt in the black earth which remains. Whoever can separate these, and then re-unite and fix them by art, without the poison, may truly call himself blessed; for he has the Stone, which is called fire, and in the Stone, which can be composed out of Antimony, he has the means of perfect health and temporal subsistence.

In Antimony you will find all colours, black, white, red, green, blue, and an incredible number of mixed tints (besides grey and yellow), which must all be severally known, and used in their own proper order.

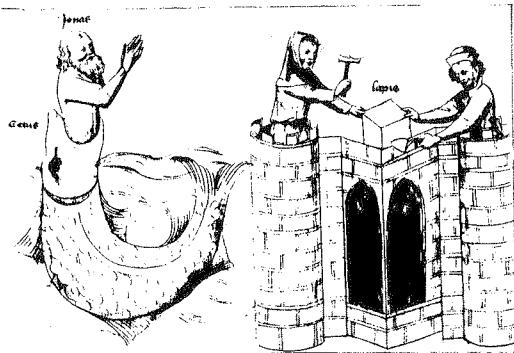
Now I will declare how the medi-



31. Statue of wise old man (Hermes Trismegistus) holding tablet, from Senior's *De chemia*. (Detail on page 124.)



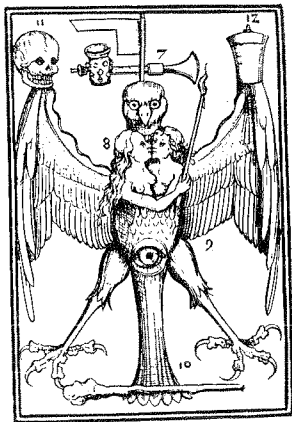
33. Frustrated expectations and desires, arising partly from the phenomenon of projection, are the basic material of analytical work. The emotional reactions involved in the process of withdrawing projections may be likened to the alchemical image of the salamander, as *prima materia*, roasting in the fire.



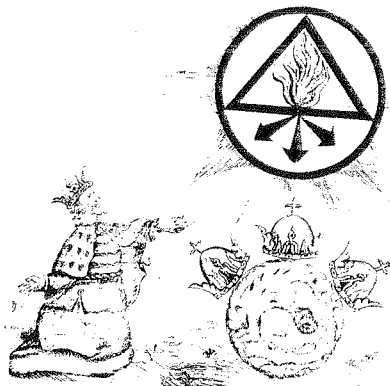
42. Jonah emerging from the belly of the whale, and alchemists fitting the *lapis angularis* (cornerstone, a symbol for Christ), indicating that the goal of the "night sea journey"—psychologically a state of conflict and depression in which one is forced to pay attention to the unconscious—is equivalent to the philosopher's stone.



40. Alchemist conferring with God. "That is the great contrast between psychology and theology. We think of God as a reality who can speak in our psyche. One never knows what God may ask of an individual. That is why every analysis is an adventure, because one never knows what God is going to ask of this particular person."—von Franz.



41. The *coniunctio* as a fantastic monstrosity, comparable psychologically to the unconscious union of masculine and feminine, i.e., an undifferentiated personality.



39. Alchemist as king, worshipping the fiery red sulphur ("the wingless bird"). "Sulphur is the active part of the psyche, the part which has a drive, or something else.... The wingless bird, the red sulphur, is an underlying factor of the inner psychic life and is always what one has first to unearth, for it is the *prima materia*."—von Franz.

cine should be prepared and fixed, and how all that is good in it may be increased, and all that is bad diminished and destroyed.

Here let me advertise the lover of art that the virtue of Antimony is not one among many precious stones, but it combines the virtues of all other precious stones, as is sufficiently evidenced by its colours. Its red represents carbuncle, pyropus, and coral; its white, diamond and crystal; its blue, sapphire; its green, emerald; its yellow, jacynth; its black, granite. As to the metals, its black corresponds to Saturn, its red to iron, its yellow to gold, its green to copper, its blue to silver, its white to mercury, its mixed colours to tin. And not only does Antimony contain the colours, it also contains the virtues and qualities of all other stones and metals, only human life is too short for any one to learn how to educe all the potencies that lie concealed in the heart of Antimony. You may get from it, by distillation, an acid humour, like pure vinegar. By another way, you

may prepare a red pellucid substance, as sweet as refined sugar or honey—or you may obtain a bitter substance, like asynth—or an acid substance, like salt oil. At one time it is red, yellow, or white, and is borne upward like a flying eagle. Then, again, it exhibits various colours, and is driven downwards, and, by reverberation, becomes a metal, like lead. Sometimes it looks like transparent glass of a red, yellow, black, white, or variegated colour. All of these it is inadvisable to use in medicines unless they have been subjected to some other test. It may also become a variety of suble oils, whose medicinal virtue transcends their outward appearance; their use is chiefly for applications to wounds and ulcers. The manifold variations which it undergoes might puzzle the oracle of Delphi.

Out of it we may evolve living mercury, and sulphur which burns like common sulphur; moreover, a grey powder can be prepared from it, with real natural salt and many other things.



46. Saturn as *Sol niger*, shadow of the sun (or dark side of God) devouring his children. "When the Self is not supported it sends a neurosis, i.e., the shadow of the Self comes into action and God and nature become enemies to man."—von Franz.

We will therefore now speak of its preparations, its magistery, arcanum, and tincture, its elixir, and its special essence, which you will be able to extract when I have told you about the Fire-Stone and its preparation, and many other arcana and secrets, of which the wise men of this world know nothing, and to which too little attention has been paid since the decay of the Egyptians, Arabs, and Chaldeans. These truths are of the greatest importance in the study of the true medicine.

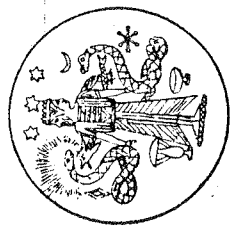
Take care that the different operations shall follow each other in the exact order in which I declare and describe; for if the result is to be perfection, every part of the work must be properly attended to. Now, fixed medicines expel and eradicate fixed diseases; but Antimony, in its crude state, is only a purgative, which does not touch the real root of the disease.

I will therefore declare the preparation of all things which belong to Antimony; I will deliver up the keys

thereof, and earnestly ask the student to bear in mind that fire is the sure key by which access is obtained to most of the secrets of our Art. This mineral preparation of Antimony is prepared in various manners by the regimen of fire and by a multiple manual operation, whence its medicinal activity, virtue, potency, and colour flow and emanate.

As Antimony is distinguished by a crude, black colour, variegated with white, I will now speak of the first operation to which the substance is subjected, viz., calcination, or incineration, which is carried out in the following manner:

Take best Hungarian Antimony, or any kind you can get; pulverize it as finely as possible, spread thinly on an earthenware dish (round or square) provided with a low margin; place the dish on a calcinatory furnace over a coal fire, which should at first be moderate. As soon as you see smoke rise from the Antimony, stir it about with an iron spoon, and continue doing so till there is no more smoke, and the Antimony sticks together



60. Union of king and queen as androgynous god holding male serpent with sun, and female serpent with moon.

in the shape of small globules. Remove it from the fire, pulverize again into a fine powder, place it on fire, and calcine, as before, till there is no more smoke. This calcination must be repeated not only till the Antimony gives out no more smoke, but does not conglomerate into globules, and has the appearance of pure white ashes. Then has the calcination of Antimony been successfully completed.

Place this calcined Antimony in a crucible, such as goldsmiths use for melting gold and silver, and set it over a violent fire, either lighted in a wind furnace or increased by means of the bellows, till the Antimony becomes liquid like pure water. To test whether Antimony has acquired its proper glassy transparency, dip in it an oblong piece of cold iron, and examine the Antimony which clings to it carefully. If it be clear, pure, and transparent, it is all right, and has attained its due maturity. The tyro, or beginner, should know (these remarks are addressed to beginners who are students of the Spagyric



53. Union of opposites as hermaphrodite.

96 *The Triumphal Chariot of Antimony.*

broad copper dish over the fire, pour into it the Antimony in as clear and thin a state as possible, and you will have pure, yellow, pellucid glass of Antimony. This preparation of what I call the glass of Antimony is the simplest, best, and most efficacious with which I am acquainted.*

* This is a now familiar way of preparing glass of Antimony. It is serviceable in many cases of illness, but (so precarious a thing is the human constitution) its use may now and then, in one case out of a hundred, be attended with fatal results. I once saw a man who had taken a quantity give up the ghost after much vomiting and violent purging. Such casualties give a handle to the enemies of Alchemy, but the medicine in question is administered only by unscrupulous pseudo-Alchemists, who do not mind how many people they kill, so long as they cure some, and gain for themselves the reputation of great doctors. The fact is, that the emetic virtue of Antimony inheres in its salt, which salt harbours all its poisonous qualities. Hence feeble persons derive more harm from its poison than good from its medicinal properties. But if Antimony produces beneficial results even when it still has an admixture of poison, how much more beneficial is it when the poison has been removed. The following is a recipe for the glass of Antimony, which may be used without any fear of fatal results:

Take the pure glass of Antimony (of Basilus), melt in crucible till one-third part evaporates, pound into fine powder, pour on it best rectified spirit of wine, which must cover the powder to the height of three inches, close, allow to circulate for three months, and extract spirit of wine by distillation. If the tincture be red, as it will be invariably should the operation have been rightly conducted, decant it

Art) that glass, whether prepared from metals, minerals, or any other substance, must be subjected to heat, till it has attained to maturity, and exhibits a clear and pellucid transparency. Let all and several remember that that maturity and this transparency are performed solely by Vulcan operating on the secret and concealed nature. Otherwise, it is unprofitable for any further medicinal development.*

When Antimony has become vitrified in the way described, heat a flat,

* It is obvious that Basilus is here writing for beginners—so clearly and circumstantially does he describe the very rudiments of the work. Yet even veterans may now and then find it no easy task to put his directions into practice. In such difficulties I hope that my commentary may prove useful. I have paid for the experience which it contains with much time, labour, and expense; and therefore I have thought it my duty to warn and instruct those who after me should travel the same road. I cannot say that I greatly pity people whose minds are set only on wealth; but I do wish to help those who have undertaken this study for the sake of their suffering neighbours. Such persons I exhort to read my commentary: for one word from me may often save them endless trouble and expense. Such a warning in time might frequently have been worth several thousand florins to me. I do not undertake to give elementary instructions to the beginner, but only to remove certain obstacles out of the way of the student.

The Triumphal Chariot of Antimony. 97

Glass of Antimony may also be prepared with an admixture of borax, as follows:

Take one part of crude Antimony and two of Venetian borax; pound finely, place in crucible, melt them together in a reverberatory furnace, or by a fire kept up with the bellows, pour into hot copper dish, and prepare as before; you will then have a beautiful, pellucid Antimony like pyropus.*

The redness of this Antimony may be extracted by means of spirit of wine.†

and set it apart as an excellent medicine. Once more place the body which remains in a crucible, and melt and mould into whatever manner you please. In artistic shapes it may be worn as an ornament on a ring. This substance, when dissolved overnight in a glass of wine, will act as a gentle purgative or emetic if taken by a sick person the next morning. The dose (two ounces or less) must be adapted to the strength of the patient.

* This colour is only obtained by a very powerful fire.

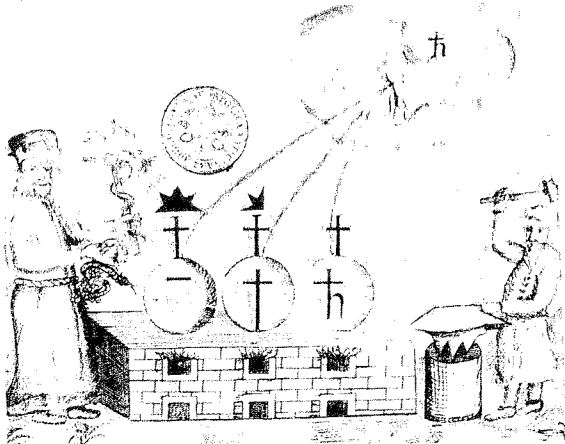
† Not common spirit of wine, which would be useless for this operation, but that of the Sages, which is prepared as follows for the extraction of this tincture: Take four ounces of thrice-sublimed salt of ammonia; of spirit of wine distilled over salt of tartar, so that it is quite clear—ten ounces; place in phial over digestive fire till the spirit of wine is filled with the fire or sulphur of the salt of ammonia, distil thrice in the



76. In alchemy the mercurial serpent devours itself in fire water, just as a destructive emotion has to burn itself out, i.e., be suffered through.



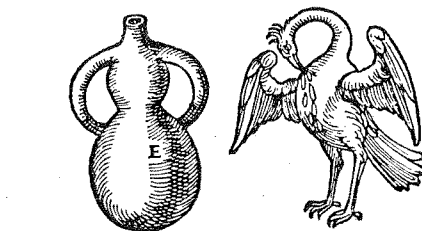
67. Alchemist meditating in the initial *nigredo* state, corresponding psychologically to the self-reflection induced by conflict and depression.



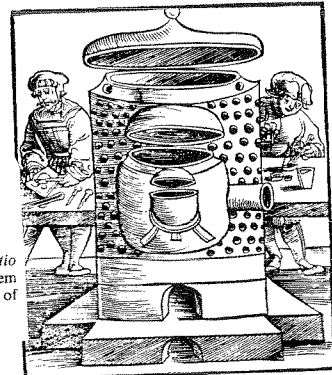
9. The alchemical image of the "pissing mannikin," and the use of "the urine of an uncorrupted boy" as a solvent, relate to the psychological reality that the unconscious is more responsive to the naive and spontaneous attitudes associated with childhood.



80. The alchemist enclosed in a state of *nigredo* (depression), likened in the "Aurora consurgens" to a bridegroom in a tomb, awaiting his bride (his lost soul).



77. The Pelican, alchemical vessel in which takes place the *circulatio* (circular distillation), comparable to the circumambulation of a problem from different points of view and at different stages of life—the essence of the individuation process.



79. Alchemical furnace. The work of transformation can be spoiled with too much heat, just as the process of individuation cannot be forced but depends on time, balance, and patience.

Transparent white glass of Antimony, after its commixture, is further prepared as follows: Pound, together, one part of Antimony till it becomes a fine powder, and four parts of Venetian borax; melt in crucible till the substances are in flux, when they will become first yellow, and then white as glass, for, under the continuous regimen of the fire, the yellow here gives place to the white, and a beautiful glass results. The white colour is matured as before, and is tested, in like manner, by the insertion of a piece of cold iron.

There are many other ways in which Antimony may be vitrified.* I only describe the results of my own practical experience, and the first way of preparing Antimony, or glass of Antimony, is

alembic, and you have our true menstruum, whereby the red colour is extracted out of glass of Antimony. The tincture of this glass is also extracted by means of its own vinegar, and thence, in this last operation, is obtained a most excellent medicine.

* The curious reader may find such methods in Hartmann, Crollius, Beguinus, and others.

Pour over the Antimony some highly rectified vinegar, subject to digestive fire, or, in summer, expose to the rays of the sun, shaking it once and again every day.*

Let this slow digestion be continued till the vinegar assumes a yellow, or rather a reddish, colour, like that of well purified gold. Then pour off this clear and pure extracted substance, add more vinegar, and repeat the same process till no more gold-coloured Tincture can be extracted. Mix all the extract, filter, place in cucurbit, put on lid, distil the vinegar in S. Mary's Bath, till there remains at the bottom a gold-coloured powder approaching red; pour on this powder distilled rain water; let it evaporate by distillation, add more rain water,

* When I followed this latter direction literally, the substance became solid like a stone, and stuck to the bottom of the vessel, so that I could not get it off. At length, being warned by experience, I shook the vessel five or six times daily, stirring the substance with a wooden spoon, and you will be wise if you profit by my experience in this matter, not only as regards the present experiments, but in the preparation of the glass, and in every extraction of the tincture of Antimony.

the very best that can be conceived for all practical purposes. We thus purge out the black colour, which has evaporated in a volatile form through the chimney. Nevertheless, the Antimony still retains a considerable amount of its poisonous nature, and I will now proceed to declare to you how the poison is separated from the medicine, the pure from the impure, in return for which instruction I expect the everlasting gratitude of all my readers, and the approbation of all discerning men in every part of the world.

The first separation of sulphur from its body, and the extraction of the Tincture from its salt, are performed as follows:

Take pure glass of Antimony prepared in the first way, and uncombined with any foreign matter; pound it as fine as the finest flour, and place in a broad-bottomed glass vessel, called Cucurbit.*

* In order that the powder may be as fine as required, mix the Antimony with some distilled vinegar into a thickish paste, and pound in a mortar of porphyry.

and repeat this till all the acidity is washed out, and there remains a sweet and pleasant powder.*

This sweet powder you should pound in a hot marble or glass mortar, place in cucurbit, pour on it best highly rectified spirit of wine till it covers the powder to the height of three inches; expose to gently digestive heat, as above, and there will be extracted a beautiful red Tincture with an earthy sediment at the bottom.

* The Author's directions are correct, but if you have much extract, you must take a large vessel; yet the vessel should not be larger than the quantity of the extract requires—else the fire necessary to bring about the distillation will have to be fiercer than the Tincture can bear. When two-thirds of the Tincture have evaporated, change the vessel, and distil the remaining Tincture in a smaller vessel, till there is left a thickish paste. If you drain the powder altogether of moisture, it will be burned. The method by which you may know whether the powder is as sweet and free from acid taste as it should be, is to taste a little of the water which you have drained off by evaporation. If you are not careful, however, you may still make a mistake, and spoil everything. For you must distinguish carefully between the acidity of the vinegar and the acidity of the Antimony; else you may go on with the distillation after all the acidity of the vinegar has been removed, and distil all the acidity, *i.e.*, all the strength out of the Antimony.

The extract is sweet and pleasant to the taste; the sediment still retains its poisonous character, but the Tincture is a wonderfully potent external Remedy, both for man and beast, passing almost the possibility of belief in any one who is inexperienced in this matter.

Three or four grains of this medicine will cure leprosy, and the new French disease. It purifies the blood, dispels melancholy, resists every poison, removes asthma and all chest complaints, including difficulty of breathing, and relieves the stitch in the side. Moreover, this Remedy cures many other diseases, if it be properly applied.*

The yellow powder mentioned above, from which the extract has not yet been

* This Medicine, which has no violent cathartic or purgative effects, acts gently on our spirits, imparting to them the Universal Spirit of Nature, and insensibly restoring the whole organism to perfect health. But before its purification it is like a jewel on a dung heap, and utterly unable to manifest or exhibit its virtue. The Tincture spoken of in the text has all the virtue ascribed to it by the Author. But its use should be continued for some time, in order to secure its full benefits.

and neglected of ulcers, even those that are alive with worms cannot withstand it.*

I am acquainted with two methods of reducing the glass of Antimony to an oil by means of distillation in the alembic. Take glass of Antimony, just as it is, composed from the minera of Antimony, pound to fine powder, extract its tincture by means of distilled vinegar, remove all traces of acidity (as above), add spirit of wine, and circulate in a pelican vessel, well closed, for a month; dexterously

* If our Surgeons believed the words of Basilius, how eager they would be to obtain this balm of Antimony! And, indeed, the Author rather underrates the virtues of this remedy than otherwise, as I myself can testify. A woman of 40 years had for seven years suffered from a hard malignant swelling in her left breast. All the Doctors and Surgeons whom she consulted declared her disease to be an aggravated case of cancer. A most celebrated physician said that the only means of cure was the amputation of the breast. To this doubtful and desperate course the woman would not consent, and, as a last resource, she came to me. I thought that, in an extreme instance like this, where one breast was twice as large as the other, and filled with cancerous matter, I might venture to employ the balm of Antimony, even for a disease in which Basilius does not authorize its use. The upshot of the matter was that, in less than two months, the woman was restored to perfect health.

made by means of spirit of wine, should be pounded on a hot stone, and placed in an egg, boiled hard, from which the yolk has been taken out; leave the powder in a humid place, till it is dissolved into a yellow liquid. This Tincture, used as a liniment, is an excellent remedy for all fresh wounds and bruises. The wound should be painted with it by means of a soft feather, and then bandaged with clean linen. The cure will be effected without putrefaction, inflammation, or suppuration, and that so completely as to call forth adoration and thanks unto Him who hath created heaven and earth, and hath permitted such a medicine to exist therein.*

You may use this extract or balm of Antimony for the cure of all inveterate, inflamed, or corrosive wounds, and it will never fail you; lupus and cancer yield to it; so does caries, and the most malignant

* Take care, in removing the yolk, not to tear or disturb the thin pellicle which separates the white from the yolk—or else your Tincture will get mixed with albumen and the greater part will be lost to you.

distil it,* without adding anything, and you will have a red oil, from which the Fire Stone is afterwards formed, which, also, is a sweet, pleasant, and wonderful Medicine.

This oil is the quintessence, or the highest form of Antimony. There must be four preparations before Antimony is perfect, and the fifth point of consideration is its USES and its APPLICATION to the human body. The first preparation is calcination and liquefaction into glass;

* The great difficulty which puzzled me for many years, is how to bring about this dexterous distillation. Shall I describe it to you in a riddle? Haste slowly; "a bitch in a hurry brings forth blind pups." By mean of Bacchus, Juno, and Vulcan, you must give your substance wings, but restrain it from flying away. Let Mercury instruct it in the Art of flying. Hold it at first by a string, lest it rise upward beyond your reach before the time and fall headlong, like Icarus, with scorched wings. In due season, you may suffer it to spread its wings, for then it will wing its flight to the Isles of the Blest. Do you accuse me of mocking you after the manner of Tantalus? What would you have? I may not cast pearls before swine, or lightly make the mystery of mysteries the common property of fools and knaves. Those who understand the Art, understand me. If you do not understand me, ponder, read, and study the books of the Sages; compare their parables with mine, and you will see that I have shed much additional light on the subject.

the second is digestion, by which the extract is perfected; the third is coagulation; the fourth is its distillation into an oil, the subtle being separated from the gross. Then follows fixation by the last coagulation, and thereby you obtain the pellucid fiery Stone—which can operate on metals only when it is fermented, and rendered penetrative. Even so, it can only act in a particular manner, as I shall explain further on, when I speak of the Fire Stone.

The distilled oil, of which I have spoken, accomplishes all purposes for which it can be employed by the physician.*

* If I did not know that Basilius is here declaring no more than the bare truth, I should take him for one of the quacks and mountebank charlatans of the market place. But experience has taught me that he rather understates than exaggerates his case. If you do not believe me, the way is open for you to try. I repeat that this Oil, if properly used, is truly an Universal Medicine. The body must, however, first have been purged of its gross humours by means of general remedies. Moreover, there are some diseases which are incurable, and I do not say that our Oil is of any avail against these. I have the most irrefragable evidence that this medicine acts like magic in all fevers, and especially the quartan fever, the reproach of the old system. In 1665 I cured a

mother's blood, and from one fountain of vitalizing health.*

No one need be afraid that this oil of Antimony, distilled with vinegar, afterwards with the purest spirit of wine, then most skilfully extracted, and, lastly, though of all most important, exalted by means of fire, will ever act as a purgative; it purifies the body by means of perspiration, and by means of urinary and salivary excretions.

Common glass of Antimony is pulverized; six grains or more are absolved in warm wine overnight; in the morning the wine is drunk without the sediment, and purges, both by laxation and vomiting, on account of the poisonous crudeness which still remains in glass of Antimony.† It is impossible

* The gold and the Mercury here spoken of are not the common metals, but the gold and Mercury of the Sages, more precious by far than is any ordinary metal, more powerful than all other Mercury, that even which was fabled to restore the dead to life. Therefore, I advise you not rashly to spend your money on that which cannot profit.

† This emetic is now commonly used by all quacks, but not always with happy results. It is as with the sword of brave Scanderbeg, the Castriot. The Sultan Mahomet

The proper dose of this oil before coagulation is eight grains dissolved in pure wine. It restores youth and dispels melancholy; the hair and the nails are renewed, and the whole frame is renovated, as the Phoenix is said to be renovated by fire. It destroys all adverse symptoms like a consuming fire, but itself cannot be consumed by fire; its action is as universal as that of potable gold. The Star of the Sun, if properly fixed, alone excels all other remedies; for the Star of the Sun and the Star of Mercury arise from one

very bad case of dropsy (a girl of twenty-one) by two doses of this medicine daily for twenty days; at the end of that period the body had been reduced to its proper dimensions by means of profuse perspirations and other modes of excretion. Notice, O lover of learning, should you chance to prepare it yourself, or to receive it prepared by another, that this oil does not imitate the operation of other diaphoretics, the first dose of which provokes perspiration. But if it be placed in a body obstructed by humours, the first dose effects nothing, except slowly opening the pores; on the second day it gently stimulates perspiration; on the third day there is profuse sweating; on the fourth day water is removed from the system in large quantities. But this is a matter for the physicians; the Key of Hercules is useless if it be not in the hands of Hercules.

that I should be acquainted with all the secrets of Antimony, as my life is short, and I am only a man; but even in the grave I will praise you, if by careful study and experiment you succeed in improving upon and supplementing my discoveries. Common glass of Antimony may be reduced into an oil, which will be quite safe, and of great value, in epileptic cases, as I shall at once proceed to explain.

Pound the glass of Antimony into as fine a powder as possible, add omphacium, digest for some days in a broad-bottomed cucurbit well-closed with clay,

desired to see this miraculous sword which had wrought such wonders in the battlefield. But when it was sent to him, he could perceive nothing remarkable about it. "No wonder," said a courtier, "for Scanderbeg has sent his sword, but he has not sent his arm." The best medicine in unskilled hands may produce fatal results. In order to be quite safe, I prepare this emetic as follows: R. Four ounces of pure glass of Antimony, and half-an-ounce of Venetian borax; melt them together, when you will have a green glossy substance like emerald; pound fine, and put into French wine; keep it in a warm place for some days; then give to the patient, according to his strength, one to two ounces of this mixture. This emetic is quite safe, and if you pour more wine on the sediment it will be just as efficacious an emetic as the first.

till all the moisture is abstracted ; pound with a double quantity of clarified sugar, moistened with spirit of vinegar ; place in a retort, and distil, in the name of God, at the end, with a strong fire ; you will then have a red oil—which must be clarified to transparency with spirit of wine.*

To this oil add a little spirit of salt, and pour the whole into a subtle preparation of "calx of gold," which has previously been prepared with its water, after a manner which I have laid down in my other writings ; it will then transcend the alembic. When they are thus distilled together, it assumes the Tincture of gold, and leaves the body intact.†

* This process is somewhat difficult. Basilus would say that the oil must be carried across the alembic. It is the "dexterous distillation" which I explained to you above.

† Do you understand the riddle, my friend ? You cannot understand it, unless there come an *Œdipus* to solve it for you, or an *Alexander* to cut the *Gordian Knot*. The difficulty lies in the fact that all solvents by which tinctures are extracted must themselves be colourless ; for, unless they are so, how can you know whether you have really extracted the Tincture, or only recovered your solvent ? I will tell you briefly how I carried out this operation in the year 1665. I rectified the red oil in the retort, and obtained a white oil of

gently and philosophically consider the subject, will discover fresh virtues in this Medicine every day, and will learn more from its use than from his whole *Pharmacopœia* beside.

When you have prepared Antimony to this point, you may justly boast that you have solved the enigma of the Sages, and that you have learned the Magistry which is known only to few.

This Magisterium, when mixed with a solution or tincture of corals, and taken in some cordial water, heals all diseases which proceed from some impure condition of the blood, strengthens the nerves, promotes chastity and goodness, and makes a man fit for every business which he takes in hand.

We should, therefore, at all times thank the Creator for implanting such wonderful virtues in created things, and for supplying us with the means of dispelling every disease and weakness.

We will now briefly continue our instruction concerning the Arcana of Antimony.

When this fermentation has taken place, the medicine which results is so wonderfully efficacious that I might fill several books with an enumeration of its virtues.

But any physician, who will dili-

a pleasant acid taste ; I poured to it half as much spirit of salt, digested the two together for a month in a retort, in order to effect their conjunction, and then still further amalgamated them by distillation ; then I poured them on the calx of gold, and digested the mixture for a month, till it was of a golden colour, approaching red. Thereupon, I gently poured out the tincture, and softly removed the moisture after it had been placed in a retort. A reddish powder then remained at the bottom, which I sweetened with distilled rain water, and again extracted the Tincture with spirit of wine. Then I restored that winged red dragon, gave him his tail to eat for six whole months, and obtained a most sweet and pleasant Tincture, ten or twelve grains of which remove, by means of perspiration, the morbid matter of every curable disease. The solvent which is employed must not only be sweet and free from corrosive properties, it must also be of a nature homogeneous with that of the substance on which it is poured, in order that it may extract from the mercury of the body a good and pure sulphur. Rectified spirit of wine is the most congenial to the sulphur of our substance, which does not amalgamate with the spirit of salt. But as to the Tincture which is obtained in this way, you must not suppose for a moment that it is the Potable Gold of the Sages. That would be a serious mistake. The Tincture is most precious, but it has only the colour, and not the weight of potable gold. About this potable Tincture of Gold it is not my business to speak in this place.

Take one part of finely pulverized Antimony, and pulverized salt-armoniack,* so called because it comes from Armenia ; mix these together, place in a retort, and distil together.† On the product of this distillation pour hot, distilled (common) rain water, removing thereby every salt and acrid taste. Then the Antimony will be of a pure, brilliant, and feathery white ; dry with subtle heat, place in the circulatory vessel called pelican, pour to it highly rectified spirit of vitriol, and circulate till they are properly amalgamated.‡ Then distil

* The quantities of the two should be equal.

† The retort should be of the kind exhibited on page 114, consisting of A Furnace, B Retort, C Receiver, D Tube, between Receiver and Alembic E. F is a furnace which sublimes by its moderate heat all that is in the Receiver into Alembic E ; and so the substance which is distilled from the Retort B is immediately sublimed by the fire of the furnace F. This retort is useful in every kind of sublimation.

‡ This union must be so close that in distillation the two shall rise together, otherwise you will lose both your oil and your labour. Amalgamation in Alchemy is not merely mixing two liquids : the union must be inseparable, and the ingredients must really change and modify each other. The union should be like that of male and female seed, which produces a real organism, that is, something more than a mere mixture of the two ingredients. Later on in

MODERN PORTATIVE

JEFFERY CHIPLIS



DEDICATION
FRIDAY, MARCH 11, 1983
8:00 P.M.

SPACES GALLERY

CREDITS:

Material Contributions: Holtkamp Organ Company,
Tom Kofron, Bert Lindhardt, Rich Nelson

Pipe Donors: Triangular Flute - First Christian Church,
Columbus, Indiana; Open Diapason, Flute, Flageolet,
Mixture - Holtkamp Organ Company; Gedickt, Reed
-Bert Lindhardt; Rohrflute - Sharon Lynch; Principal
Chorus, Pedal Chorus - Tom Wood, Goulding and
Wood Pipe Organ Company.

Voicing: Chris Holtkamp

Assisted by Jeffrey Harrison

Design/Joyce Nesnadny Photography/Mark Schwartz

MODERN PORTATIVE

This instrument is the result of my five year involvement in the pipe organ building industry. "Modern Portative" is a collection of components I salvaged during that time and parts given to me that all added up to the realization of this project.

The history of the portative organ dates back to medieval times when they were carried in parades and played at other festivities. In my modern version of the portative I have tried to incorporate irony and humor to elucidate its unconventional nature.

Builder and Recitalist,
Jeffry Chipplis

OPUS ONE AND ONLY

DESCRIPTION: One Manual of seven keys; sixteen pipes (twelve interchangeable) on three stops. Approximately 2.75 inches of unsteady wind.

