

— DICTIONARY OF —  
**A**LCHEMICAL  
P H I L O S O P H Y

**Written by Kamala-Jnana**  
**Introduction by Pierre Deleuvre**  
**Translated and Edited by Lenny Pedersen**

*'The Great Work is for those called discrete and not for the outcasts or those whose tongues are too loose.'*

*'At present, the Holy Science is in your hands like a disjointed puzzle. Know how to reconstruct it and go forth, crowned with wisdom by the Master of the Universe. To conclude, we hope that our work will be the instrument of your success; also, it is with great optimism that we say to all: good luck and Godspeed.'*

—Kamala-Jnana, Superior of the Alchemical Temple of Ajunta

*'This classical treatise by Kamala-Jnana is an indispensable work to understanding and carrying out the Great Work according to the Via Cinnabaris of the F.A.R.+C. It is indeed a veritable key to comprehending the other treatises on this alchemical Labor, written by the Adepti of the Ajunta Temple, and thus also to the unlocking of the secrets of this amazing Path.'*

—Anonymous European alchemist

*'The Dictionary of Alchemical Philosophy is an important reference for anyone engaged in the study of alchemical literature, especially that of*



The author, Kamala-Jnana, was the Superior of the Alchemical Temple of Ajunta of the Rosicrucian Order, F.A.R.+C. and the author of several of the Fraternity's official papers on the study & practice of alchemy. The *Dictionary of Alchemical Philosophy* was his principal work, but in addition to this he also wrote several other texts, all of which were subsequently published by the Grandmaster of the Order, Roger Caro, in the books *Alchemical Pleiade* and *Alchemical Concordances*.



The translator, Lenny Pedersen, is a Danish alchemist with more than two decades invested in this ancient and noble Art & Science, more than half of which having been dedicated to the Cinnabar Path of the F.A.R.+C. He has also been a passionate student, ever since his early twenties, of the LPN/PON alchemy teachings written by the late Jean Dubuis and Mr. Pedersen is furthermore an Initiate of various occult Orders.

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Brother in the Art. My best wishes for your labors in this Via Cinnabaris. And, at the same time, please continue to enrich the world with your beautiful alchemical artwork. Your amazing recreation of the Ripley Scroll for the AMORC Alchemy Museum... we need more like that!

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The Toronto Hermetic Society for its honest and most admirable zeal in disseminating knowledge and teachings of the ancient and noble Art & Science of alchemy as well as all other areas of esotericism, to all with a sincere interest therein. May your honorable goals for the future of the Hermetic Sciences plant solid roots which will blossom into a true Rose of the Mysteries, sharing its magical fragrance with all who but stop to draw it in.

Finally, may my heartfelt thanks pass beyond the borders of Assiah to Kamala-Jnana for providing his fellow alchemists of the world with the treasure that is his alchemical treatises, and his brother Pierre Deleuvre for his dreams of seeing the present treatise published and thus giving something truly precious to mankind. And likewise, to the last Grandmaster of the Rosicrucian Order,

Frères Aînés de la Rose+Croix, Roger Caro, for his love & passion for alchemy, leading him to publishing the sacred writings of the alchemical teachings of his Fraternity so that the rest of the world's Neophytes and Adepts alike may take part in the wonders of this amazing Path.



## Translator's Foreword

**T**he names of Roger Caro and Kamala-Jnana are not at all unfamiliar to alchemists of today. This is largely due to a famous book entitled *Tout le Grand Œuvre Photographié*,<sup>1</sup> which presented, by way of color photographs, one of the Paths, namely that commonly referred to as the Way of Cinnabar, toward confecting the Philosopher's Stone. There are a variety of methods for achieving the Magnum Opus, the Great Work of alchemy, some of the most well-known among these being the Dry Way of Antimony and the Wet Way of the Acetates. The Cinnabar Path—also known as the Path of the Red Dragon—is one that is far from as famous as the other two, at least in terms of the classical alchemical treatises of the western world (the importance of cinnabar in the Royal Art had always been much greater in the eastern teachings), but has today become a well-known approach to confect the Lapis Philosophorum, solely as a result of the work of Kamala-Jnana and Roger Caro and the writings they provided which speak of this particular procedure.

While the abovementioned title is doubtlessly the most famous book with regard to this Way of Cinnabar, there are

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1 Caro, Roger, *Tout le Grand Œuvre Photographié*, Éditions de Massanne, 2008. English edition translated by Lenny Pedersen and published under the title *The Entire Great Work Photographed* by Lapis Publications, 2013.

others dealing with the process in more intimate detail; *The Entire Great Work Photographed* was to be a guide to the individual wishing to conduct this work, by clearly illustrating how it would appear when executed, as well as a beacon of light to the aspiring alchemist by showing how the confection of the legendary Stone of the Wise is Work that is still being undertaken, and achieved, in this day and age. The actual mechanics and operative details behind the process, however, remained veiled outside of the Rosicrucian Order, Frères Aînés de la Rose+Croix,<sup>2</sup> of which Roger Caro was Grand Master. For the contemporary alchemist interested in working with the Way of Cinnabar, however, three other books were released by the Order; three titles which are vital for proper comprehension of the method. One of these is the present work: Kamala-Jnana's *Dictionnaire de Philosophie Alchimique—Dictionary of Alchemical Philosophy*.

In various instances, the aforementioned photographic presentation of the Path makes reference to this dictionary; different terms, conditions and specific operations, which are elaborated upon herein. For one to truly understand that of which *The Entire Great Work Photographed* speaks, the present dictionary must be consulted. Now, as I personally find the works of the F.A.R.+C. most intriguing, I decided some time ago to eventually make all books of this Rosicrucian Order dealing with the alchemical work on cinnabar, available to the non-French speaking population within the alchemical community. *Tout le Grand Œuvre Photographié*, while never having been released in an official translation before, has been available in English as an online work under the title *The Complete Great Work Photographed*,<sup>3</sup> for

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2 Elder Brothers (Brethren) of the Rose+Cross. The original French name is commonly abbreviated as F.A.R.+C.

3 At the time of writing, still readily available at [www.rexresearch.com](http://www.rexresearch.com).

quite some time; yet none of the other works of Roger Caro and Kamala-Jnana, essential to understanding the actual procedure of the cinnabar method, have ever been translated and made readily available outside of the French alchemical community. This was therefore a task I humbly yet dedicatedly set out to achieve, for the benefit of all alchemists of our time who might share my personal interest in the matter.

Upon study of the photographic work compiled and commented upon by Mr. Caro, the reader learns that the three literary “Keys” to this Way toward the Magnum Opus are:

- *Dictionnaire de Philosophie Alchimique* (1961)
- *Pléiade Alchimique* (1967)
- *Concordances Alchimiques* (1968)<sup>4</sup>

According to the background information of the present dictionary, the first of these works was penned long before the other two, by the alchemist Jean Deleuvre whose Initiate name was Kamala-Jnana. It thus felt only natural for me to choose the *Dictionary of Alchemical Philosophy* as the first of the so-called Three Keys, immediately following the introduction of this particular Path in the form of *The Entire Great Work Photographed*. While everything needed to know about the mechanics and operative procedure of the Way of Cinnabar is technically found within the pages of the present work, there is

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<sup>4</sup> As for the two latter titles, Roger Caro’s *Pléiade Alchimique* is now available in English under the title *Alchemical Pleiade*, published by Lapis Publications, 2015, while Mr. Caro’s *Concordances Alchimiques* is currently available only in its original French edition, published by Éditions de Massanne, 2009. An English translation of this title, however, is underway and will be released by Lapis Publications in the near future.

an intimate “partnership” between the *Dictionary of Alchemical Philosophy*, *Alchemical Pleiade* and *Alchemical Concordances* by way of one treatise elaborating on what another covers more superficially, and vice versa. Thus, if the student of this Path were to read only one of these, the work necessary to comprehend it all and be able to apply it practically would be even harder than it already is. Yet if he/she were to study all three together, and let one expand further upon that which is mentioned in another, the student would find the puzzle needing to be solved a much more linear process—though not without its arduous labor, of course. Nothing in this world comes for free, especially not the Divine Gift of the Philosopher’s Stone.

It was therefore my intention to work on all three of these texts one after another undisturbed by other translation work so that the alchemist sincerely interested in the study & practice of the Way of Cinnabar of the F.A.R.+C. would have them at his/her disposal as soon as possible. At the time of writing, *Alchemical Pleiade* is now available and *Alchemical Concordances* is not far from completion.

Alchemy has always been one of the most secretive of the occult sciences and the Rosicrucian Fraternity of Kamala-Jnana remained true to this tradition in every way. Originally, the teachings of the Cinnabar Path were shared only with fellow Initiates of the Order, and that even only bit by bit as one advanced within the Degrees thereof. Much study on one’s own was also demanded of the apprentice alchemist, not only to ensure that he/she would show the dedication, passion and persistence necessary to become worthy of this Divine knowledge, but also to bring about the internal or spiritual alchemical transmutation caused by the study, intellectual comprehension and eventually inner understanding of the Great Work. Alchemy has nothing to do

with mere chemistry and does not operate on the dead principles of simply following mechanical procedures and thus inevitably bringing about the desired result. The Royal Art operates on the etheric mechanics of the Cosmos, of Creation, of Life; it works on the application of the etheric, or beyond-physical, energies of existence by way of physical matter and thus, for the operator to be able to carry out work on such a level of reality, he/she needs to be able to do so. This is what lies at the heart of the old teachings of the alchemist needing to be “pure”, “chosen”, “an elect of God” etc., all of these terms being expressions of the spiritual or etheric state of the operator.

Thus, in the F.A.R.+C. teachings, the spiritual development of the alchemist by means of how the knowledge and internal understanding of the Magnum Opus would transmute him/her was paramount to success in confection of the Stone. This attitude is seen among many other alchemists of the 21st century such as the French group Les Philosophes de la Nature, or LPN (Philosophers of Nature, PON), founded by noted alchemist Jean Dubuis in the 1970s. In the teachings of this group, one was also taught the importance of the spiritual alchemical transmutation of the alchemist in order for him/her to succeed in the more advanced alchemical workings which were of a higher vibratory nature and thus required the operator to be of at least the same level. Hence the progressive study & practice curriculum of the LPN to not only let the alchemist acquire basic knowledge and technical skill in a safer and more secure fashion, but also develop gradually in terms of his/her etheric constitution.

The Initiates of the F.A.R.+C. were therefore expected to reach a certain level of understanding of the Work on his/her own, only being guided and corrected as necessary by Adepts in the Order until proper knowledge and understanding was attained, and the

Initiate thus ready to actually carry out the Great Work in the laboratory.

As part of the Initiate's study curriculum was the *Dictionary of Alchemical Philosophy*. As such, this particular work was considered an official Order document, originally written by one of the Adepts of the Brotherhood, Kamala-Jnana, based upon what he had learned from other more ancient sources. As one will read in the introduction signed Pierre Deleuvre, and as I also mentioned earlier, Kamala-Jnana was the Initiate name of a French alchemist whose real name was Jean Deleuvre. It has long been speculated by some that Kamala-Jnana was in fact none other than Roger Caro merely writing under a pseudonym. The reasons for this were several, one of them being that among the pictures given in *The Entire Great Work Photographed*, one of them features Roger Caro, and Portuguese alchemist Rubellus Petrinus (Telémaco Pissarro) finding this odd, due to all of these photographs supposedly having been taken by Kamala-Jnana during one of his executions of the Magnum Opus, thus began considering whether these two gentlemen were in fact one and the same person.

Another indication that this theory might have some substance to it was how Daniel Caro, the son of Roger Caro and inheritor of the copyright of all his father's publications, wrote as follows in his preface to Roger Caro's final book, *Bible, Science & Alchimie*:<sup>5</sup>

‘I still remember our meetings in Chinese clothing for the Adepthood graduations after the theoretical and practical exams. This was where you named me “Télétourgos”’

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<sup>5</sup> Caro, Roger, *Bible, Science & Alchimie*, Éditions de Massanne, 2004. Lapis Publications is planning an English translation of this work under the title *Bible, Science & Alchemy*.

‘...then you produced books on Alchemy, under your real name or under the pseudonyms Kamala Jnana and Pierre Phoebus...’

To some, this would appear to be actual proof and not merely further speculation on this matter of the mystery regarding Kamala-Jnana’s true identity. Not only based on the mentioning of the pseudonym, but also because Kamala-Jnana dedicated an alchemical paper entitled *How God Created the Universe* to his son Teletourgos.<sup>6</sup> However, this particular paragraph in Daniel Caro’s preface strikes me as a bit strange. It appears too “forcefully placed”, for lack of a better expression; as if it was put there specifically to make a point. This makes me wonder whether he was trying to either make people aware of this connection, or possibly mislead them for some reason.

The F.A.R.+C. had always been highly secretive and even now, well beyond the official disbanding of the Order, people who were once members or students of former members are very quiet about their own work and also have a tendency to be very selective about who they speak with regarding the alchemical teachings of their Rosicrucian Brotherhood. There is thus the possibility that due to people outside of the Order being eager to find out who Kamala-Jnana was, Daniel Caro may have sworn to his father, the last Grandmaster of the F.A.R.+C., to keep secret his identity as well as those of other Initiates who wished to remain nameless shadows. This could have been reason for him wishing to deceive the world, making it believe that his father and the Adept alchemist Kamala-Jnana were one and the same, thus causing everyone to leave it at that.

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6 This paper is published in Roger Caro’s *Alchemical Pleiade*.

All of this is naturally nothing more than speculation on my part, but I have various reasons for believing that Kamala-Jnana and Roger Caro were in fact two different people. Firstly, if one reads the present work as well as the official Order papers by the former in works such as *Alchemical Pleiade* and compare these with documents and books by the latter, there is a significant difference in writing style. There is also the matter of how other Initiates of the F.A.R.+C. writing official papers on the Cinnabar Path are referred to as Adepts whereas Roger Caro is only ever presented as an honorary member of the Temple (in spite of being the Grandmaster of the Order—something clearly without merit with respect to that of being an Adept alchemist in the Fraternity); and Kamala-Jnana carries the title of Superior of the Temple of Ajunta. Granted, this could merely be a smoke screen, but with my own personal intimate familiarity with occult Orders and esoteric Fraternities, there is little reason to veil things in such a fashion from fellow Adepts as everything stays within the “inner circle”, as it were, in any case. And on the political side of things (and politics are ever present in secret societies of any kind), attempts to deceive fellow Brethren of the same Grade or hierarchical status could have severe consequences for the Order. Thus further motivation for doing no such thing.

In addition to all of this, there is also the simple fact that Kamala-Jnana was an alchemist who clearly succeeded in the Magnum Opus—and more than once, at that—following the teachings exactly as he gave them to his Brethren; this, it seems, was also the case of the other Adept alchemists of the Ajunta Temple (most likely the very thing that made an Initiate of the Ajunta Temple an Adept was the successful completion of the Great Work). However, we know by way of one of Roger Caro’s own private letters that he, at least in the early 1970s, had not

himself carried out the Separation part of the Work:

‘I have likewise written, many times, that personally I have never practiced the Preparation—I have seen it done one time by Magister D’Ossa and all I can say is that he barely poured the equivalent of three thimbles of liquid salt into his retort for everything to work as planned. It is no less true that his MP<sup>7</sup> was practically free of stones and earthiness.’<sup>8</sup>

Kamala-Jnana was supposed to be the Superior of the Temple of Ajunta as well as one of *the* Masters of this Path, and thus the most experienced of all the Brothers, so the idea that Roger Caro and he were the same makes little sense in this regard. How could Roger Caro, with not yet having carried out the Preparation stage himself (at least then—whether he actually conducted the Separation later in life is another matter, but nevertheless not relevant with regard to the subject at hand), possibly be the same as someone who not only intimately knew the details of this operation, but had clearly demonstrated it being carried out, as well? And his Adept students—Kamala-Jnana apparently having been the front figure of disseminating the Cinnabar Path teachings in the Order, and was thereby most likely the other Initiates’ teacher thereof—had this experience as well? From where would they have learned it if Roger Caro was supposedly the originator of this Work, but had yet to carry it out to its completion himself?

All of this is, naturally, with all due respect to Roger Caro as this gentleman should absolutely be commended for his contributions to the alchemical community by publishing the

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7 Materia Prima, or First Matter—in other words, his Primordial Mineral.

8 A letter dating April 15th, 1972. From the translator’s private collection.

Cinnabar Path teachings of his Order and making them available to the alchemical community at large. Had it not been for him, all of this might have disappeared along with the Order when it closed its doors. I merely want the reader to have an idea of the origins of this particular Path within the F.A.R.+C. and thereby clear up some unfortunate common misconceptions that are brought about as a result of people believing that Roger Caro was Kamala-Jnana and thus the “creator” of this particular Path.

There are other details of all of the above which we could look further into regarding what causes me to honestly believe that these two gentlemen were not one and the same person, but as I have already written more on this in my foreword to the *Alchemical Pleiade* in relation to various Order documents presented therein, I pray that the reader forgive me for letting the matter rest here, lest this foreword becomes a far too elaborate investigation into the identity and background of one of the head Adepts of the F.A.R.+C. Let this part be concluded in saying that we still do not know the true identity of the original author of the *Dictionary of Alchemical Philosophy*, nor do we know much about his general background beyond what we read in the introduction to the present work and what we can piece together from the various documents of the F.A.R.+C. as found published by Roger Caro (such as Kamala-Jnana’s real name being Jean Deleuvre, that he passed away in an accident and that he left behind a brother by the name of Pierre; that he had a son who was another Adept of the Ajunta Temple known by the Initiate name Teletourgos; and that Kamala-Jnana’s wife was likewise an Adept carrying the name Mustagogos). Everything beyond that will always remain nothing more than speculation, regardless of whether this would support one theory or another. One may thus wonder about the purpose of this secrecy and the motivations behind it—not

unlike the case of the famous French alchemist Fulcanelli—and thereby humbly conclude, as I personally do regarding the matter, that this obscurity is present for a reason and therefore ought to be respected and left alone. Hence my general look into it for purposes of an overall understanding of the teachings and their origin, but my personal lack of desire to venture beyond that out of respect for Kamala-Jnana’s true identity and the tradition of secrecy to which he and his Brethren so dedicatedly adhered.

As to the origin of this particular Path of the Magnum Opus, according to other literature of the F.A.R.+C., this Order stretches far back in time—as far as the Knights Templar, in fact—and if the core element in the occult teachings of this Rosicrucian Brotherhood has always been alchemy, and the Way of Cinnabar more specifically, then Kamala-Jnana could obviously not have been the individual who brought the teachings of this Path into the Order (at least if we follow the legend), because the Initiation Ceremonies of the F.A.R.+C. follow a structure that is centered around this Path. And even if the Order is not as ancient as it claims (which is most likely the case), if it is at least older than Kamala-Jnana, then this Path would naturally also predate the author of the present dictionary. However, according to the introduction, it appears that he did indeed learn of it through other sources and then brought this knowledge with him to the Rosicrucian Order, in which it then—regardless of when, prior to this, the Fraternity was possibly founded—became a central element and thus the Initiation Ceremonies were designed with this Path of the Great Work as their focal point. It is also wholly possible that the F.A.R.+C. was simply a Rosicrucian society founded upon these teachings, and was thus a “new” Order which took the form of what one might refer to as a resurrection of an older line (at least in legend) of Rosicrucianism; not unlike present day Rosicrucian

Orders such as the S.R.I.A. or AMORC, which are but a century, or a bit beyond that, old, yet are based upon something that dates back to at least the publication of the *Fama Fraternitatis* in 1614.

This would explain the core of the F.A.R.+C. tradition being this Cinnabar Path of the Magnum Opus. But what then was the origin of this? From where did Kamala-Jnana learn what caused him to write teachings on this Work? What were the supposed Egyptian origins of this Path as mentioned by Père la Taupe in the introduction?

We may never know the actual origins of Kamala-Jnana's knowledge of the alchemical cinnabar work, but various references to Chinese alchemists in the literature of his Order points to this as very likely being at least part of the origin. We know for a fact that historically, cinnabar was a central substance in Chinese alchemical teachings, much in the same way as antimony is in the western tradition. There are even old Chinese treatises that gives cinnabar as the core substance in the confection of the Philosopher's Stone. It is also interesting to see how vulgar mercury—quicksilver, chemical formula Hg—a product mainly derived from cinnabar (called mercury sulfide, or mercuric sulfide, chemical formula HgS), has been held in high regard in various alchemical workings in the old western treatises. While some alchemists have argued, and some still do, that there is no alchemical value to be found in common mercury, others have always insisted that if one speaks of living mercury and not the dead, crude mercury extracted by vulgar fire, which kills the alchemical principles of life in the matter, there are powerful etheric properties therein which are of immense value in the confection of the Philosopher's Stone.

The general operating procedure of the Cinnabar Path is entirely western, but the base of the Work itself may indeed be found in eastern sources. Though there are also certain western sources that

apparently lie at the heart of this Work as we hear references in the introduction to various qabalistic elements along with the author of the present work making references to his translation of the treatise *Siphra di Tzeniutha*.<sup>9</sup> It appears, based on what we read of the exchange between Père la Taupe and the gentleman to whom he lent the book around which their conversation is centered, that this particular work consisted of more than simply the present dictionary. Seemingly, the entire text was a larger alchemical treatise divided into five parts of which one was the *Siphra di Tzeniutha* and another the dictionary, the remaining three then doubtlessly being certain papers later printed in Roger Caro's *Alchemical Pleiade* (more specifically the three treatises written by Kamala-Jnana: *How God Created the Universe*, *Alchemical Genesis* and *Zodiacal Life of Moses Applied to Alchemy*).

While this is all very interesting to see, it still does little to shed further light on the origin of the Way of Cinnabar as practiced in the F.A.R.+C. It is entirely possible, however, that Kamala-Jnana actually put together this Path himself based on these various teachings of both western and eastern origin and thus essentially created something new from something old. We may never know, however, whether he in fact "created" this Way to the Stone, as other Paths were created by other alchemists of old, or merely reproduced what had already been practiced by others for centuries; but on the other hand, while this whole matter is intriguing from a historical point of view, from the purely practical perspective it is of no importance.

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9 Published by Roger Caro and today available through Éditions de Massanne under the title *Traduction Alchimique du Siphra di Tzeniutha de Moïse* (*Alchemical Translation of Moses' Siphra di Tzeniutha*). This work will also be translated into English and published by Lapis Publications in the future.

To return to the present work itself, along with this dictionary was written, as indicated previously, various other official papers—also to be studied by the Initiates of the F.A.R.+C.—by the same author as well as other Adepts of the Alchemical Temple of Ajunta, all of them following the same literary “style” which was one of veiled and heavily symbolic language. Not only to conceal the secrets from the unworthy but also to make even those worthy prove themselves as such by unlocking the mysteries of the Magisterium through dedication and diligent study, as well as raise their vibratory state to that necessary to actually carry out alchemical labor of this magnitude. Making one’s way through the material to full comprehension of its internal working as well as operative procedure is then a veritable puzzle, but obviously for good reason. Yet each of the three so-called keys contain all one needs to know and compliments each other in such a way that what needs to be stressed is repeated in all of them, often in more than one way, and what needs to be kept obscure to let the alchemist find the answer for him/herself is only given partially in one text and then again partially in another, but from a different angle or with additional information so that one will provide what the other does not and thus together bring greater understanding of the matter altogether.

While this should make it perfectly clear to the reader that the intimate study of all three of the aforementioned publications of the F.A.R.+C. is of great importance, the present dictionary is without a doubt the most central of these and the alchemist wishing to learn this Way of Cinnabar will find it an indispensable work consulted again and again, back and forth, as well as in tandem with the other writings of the Order

As not only alchemists but also as Initiates of a Mystery Order, a secret society dedicated to the study & practice of the esoteric

sciences, the members of the F.A.R.+C. took various sacred oaths to keep the alchemical secrets that would unlock the Great Work from the uninitiated. Thus, when Roger Caro sought the blessing of the rest of the Rosicrucian Order to publish its official documents in the form of printed and bound books, in order to share the teachings of the F.A.R.+C. with Brethren alchemists in the world outside of the Fraternity, besides the obvious and common veiled language of the teachings to make one work for the secrets they contain, there were three things that were not to be given openly in the publications, as mentioned in the preface:

1. The name of the Materia Prima, or First Matter
2. The name of the Primordial Agent
3. The name of the Secret Fire

There are sufficient hints, however, within the present work as well as the other publications of the Order to allow the reader to find all of the above and thus one is never left in the dark—at least not in that kind of dark to which one cannot provide the light oneself to chase it away.

While some people today may argue that these writings of the F.A.R.+C. on the Cinnabar Path are “outdated” and obsolete due to other alchemists studying & practicing this Work having already revealed to the world the names of the three aforementioned secrets of the Rosicrucian Order, as well as many of the other more obscure parts in the writings, my humble yet firm opinion is that these texts of the Fraternity are still as relevant as ever—if not more. The value they bring with them in terms of inner comprehension of this Work by means of dedicated study of their allegories, symbolism, and connections to mythology and religious teachings, cannot be denied. I myself have experienced

tremendously profound revelations on an internal level (not something as mundane as understanding of mechanical aspects of the operative procedure) through my own study of these texts, in spite of my having learned years prior to those experiences the secrets kept so well within the obscure language of the writings. I therefore speak from personal experience when I attest to the value of the classical treatises of the F.A.R.+C. and the importance of not shoving these aside for preference for more “open” writings on the Way of Cinnabar.

The reason for my saying ‘if not more’ in terms of the relevance of these treatises is due to the numerous misconceptions that regrettably litter the alchemical community now regarding the Cinnabar Path of the F.A.R.+C. Too many individuals today have never studied the original writings of the Rosicrucian Order sufficiently and thus leave with no more than a superficial understanding of this Path and the rest substituted with personal ideas, theories and guesswork. Sadly, such individuals then proceed to teach this “knowledge” of theirs to others who know even less of this Path and thus, naturally, have no choice but to trust the source of the information. Thereby are inaccurate teachings of the Way of Cinnabar of the F.A.R.+C. spread throughout the alchemical community and everything ultimately results in people not knowing all of the details of this Path, not having achieved inner understanding of its structure and mechanics and conducting incorrect work in their laboratories which turns out fruitless, and thus this beautiful and profound Path is condemned as being false.

For too long have the original writings of the Elder Brothers of the Rose+Cross been restricted to the French-speaking alchemical community, and it is my sincere hope that these translations of mine into English will aid in proper education in and thereby

understanding of the Cinnabar Path, while also showing Brethren alchemists the profound nature of not only this particular method but the Magnum Opus in general as illustrated in the treatises of this Rosicrucian Order. The *Dictionary of Alchemical Philosophy* is my third contribution to this goal.

As mentioned earlier, the present work is one of the key treatises in disseminating the theoretical, philosophical and operative teachings of the Cinnabar Path, and while this dictionary is written in an encyclopedic form, it is far more than a mere reference work and should not be viewed as only being such. It ought to be read thoroughly from beginning to end, contrary to what one would usually expect to do with a dictionary, and the alchemist could do worse than work on finding the “pattern”, the beginning, middle and end, of the process and the exact way to go about each and every step, as he/she is studying everything more carefully a second time. A great aid in this, and one of the original intentions behind its publication, is the accompanied study of the photos and commentaries in Roger Caro’s *The Entire Great Work Photographed*. This casts much light on many visual things described in the dictionary, just as the more intimate information of the latter, in reverse, unveils what one is seeing in the pictures of the former.

The operational, and additionally cultural, importance of the present work as it is, as well as the other writings of Kamala-Jnana and Roger Caro, has made me resist the temptation to add commentaries throughout the original text. I have therefore limited myself as much as possible in this regard by only adding endnotes of a translational and editorial nature, omitting any and all personal comments or elaborations on certain matters discussed within the pages to follow. While the desire to add a brief explanation of certain mythological or religious references,

or additional information on the origins of various quotations, is ever present, it was my decision to let the book be and allow the reader to look up unknown elements on his/her own, seek out references, check quotations etc. as I did myself when I originally began studying *Dictionnaire de Philosophie Alchimique* years ago.

One final thing I would like the reader to please allow me the liberty of speaking of briefly is the subject of editing. While I have adhered rather strictly to the original text, I deemed it fit to change the overall layout and method of presentation of the work. But nothing has been altered in the text itself and everything is a true English rendition of the original French. However, one obvious change that had to take place was the organizing of the alphabetically listed entries due to the language differences. As an example, the French “acier”, while obviously found under the “A” entries will, of course, have been placed under “S” in the present work due to the word meaning “steel”. Such instances are the only ones, though, where the English translation varies somewhat from the original work. A necessary evil in the world of translation.

All imagery in the book has also been left unedited from the French edition with the exception of a few minor additions such as a figure representing the S.H.I. symbol in the relevant entry. Also, the original illustration of alchemical symbols under the “SYMBOLS” entry has been changed to fit the re-editing of the present work as the French edition published by Éditions de Massanne had these as a single image file along with the terms for each symbol. Thus this had to be reworked, which I trust the reader understands.

Now, please allow me to conclude this foreword by expressing how honored I am to be able to present the world with, for the first time ever, an official English translation of Kamala-Jnana’s *Dictionnaire de Philosophie Alchimique*. May it be as fascinating

and educational to the reader as it has been to me throughout these many years.

Lenny Pedersen – Ôsaka, 2016



## Introduction

hance is a great teacher. Who could deny this, facing the story of what happened to me?

Yesterday, trading, my business was slow because of my health and I was planning to close the doors of my establishment when Providence suddenly opened its arms to me. Abruptly, it charged me with a mission, completely unexpected, and somehow anointed me “mystical publisher”.

Here is how things went:

On November 29th, 1959, while I was strolling along the storefronts in the small city of A..., and I was about to head up a rather tough street, the shrill squeaking of a badly oiled wheel made me turn. It was a poor, very old wretch, a rag picker, with the appearance of a bum, who, harnessed to a cart overloaded with bags of torn and greasy paper, was about to proceed up the hill. He paused for a moment, as if to take a breath, and then he headed off. At his side, two fine dogs seemed to be helping him pull. Alas, they had not taken three steps when the old man stopped again. His every limb trembled and he was sweating profusely despite the cold season. That image filled me with pity and sadness; and then, as he departed, I do not know what prompted me, but I went down the sidewalk and began to pull the cart with him. I helped him cross one hundred meters to the side, as well.

The good old man was stifled by this providential aid. In fact, my natural gesture seemed surprising to the highest degree and it



was this irrational, spontaneous act which was the beginning of a flood of recognition, from which you in turn will benefit.

Thus, reaching the top, as I was about to reach my car, which was not far away, the old man hailed me, panting for breath:

*'Hey... sir.'*

I walked towards him.

*'Père la Taupe<sup>1</sup> is indebted to you; this is the first time he has been assisted by a commoner; yet I have traveled all over France. Yesterday, I turned ninety-three.'*

Quite uncomfortable now, I confess, I stammered that my gesture was nothing special and I was convinced that for such a light toil, the first passerby would have done the same.

*'Oh, nay, I know that no one has ever helped me and I also know that it is easier to give money or a room to an unfortunate than to make the gesture that you did... let me look at you; you must not be built like others.'*

His eyes, bright black, shone like carbuncles. They penetrated me when he looked at me keenly; I had the feeling of being completely stripped of all my thoughts. Suddenly he said:

*'You, you love old things; grimoires, enigmas?'*

*'Yes, that is right; I do have such a hobby. I love reading old texts; sometimes one finds stories or formulas that are truly savory and even unbelievable.'*

*'Do you have your afternoon free?'*

Surprised by this unexpected question, I stammered:

*'Yes... no... if it comes to it, I could make myself available, if necessary.'*

*'Well then, if you like, please have a seat somewhere and you can*

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1 Literally translated, "Père la Taupe" means "Mole Father", but as this is the name by which this individual was known to the author of this introduction, I have decided to keep it in its original French wherever it occurs in the text.

*take all the notes you wish of a book that I am going to pass to you.'*

With that, he thrust half his body into greasy paper bags and pulled out an iron cookie box. He untied the string that held it closed, opened it and took out a book of venerable appearance, covered with large, heavy parchment, yellowed, shriveled, blackened by traces of fire, and a packet of photographic film.

*'This book', he said, 'is a gift from Pierrot, an old friend of mine, who died a few months ago. His parents were good people. His brother, Jean, who died shortly before him, was a scholar; he wrote books using a machine; he conducted a lot of experiments. He traveled a lot and belonged, it seemed, to a secret society. Pierrot often spoke to me of his brother, whom he met with from time to time. It was he who wrote this book.'*

He handed it to me. I opened it. The interior was not old. It was a collection of typed sheets that had been sewn together. Actually, there appeared to be five books, if I judged by the different cardboard separations followed by new prefaces. Inside, one could see the Hebrew alphabet, drawings, color photographs, maps etc.

I read avidly from here and there and everything seemed to be of great interest. In addition to definitely reestablishing lost sacred texts, it seemed to interpret these texts alchemically. After about ten minutes, I returned his manuscript.

*'Your friend or his brother, has he printed this?'*

*'No, Pierrot's brother died in an accident, returning from a trip, sometime after the completion of this writing.'*

*'Your book certainly has value, although I am quite incompetent in Hebrew and alchemy. It would have been a pleasure to take notes, but the work forming a whole, fragments taken left and right would not yield anything. If, one day, you had to part with it, do not be fooled by the booksellers. Its unprecedented character should be*

*considered.'*

With these words, he interrupted me:

*'What? You are interested in this manuscript, it is unprecedented, it is expensive... and you tell me? Well, you are right. This document Pierrot called the Pentateuch; I do not know why it is unique. Here, you see under the name "Adept of the Alchemical Temple Amenhotep IV", which means that Jean Deleuvre had found the secret of the Egyptian Alchemists of the time of Moses; and I can tell you that this is true because Pierrot saw his brother change lead into gold. Oh, there was hardly any each time, only a few grams, but nevertheless, it was there, all the same. This is why Pierrot had scruples about destroying it; perhaps I needed to meet you... as he would say. Here, copy what you want.'*

*'Thank you. This would be a job as tedious as useless, but I am happy to know that the Great Work, so maligned, and in which I only half believed, is not a myth or a dream. Please believe that you have given me a hundredfold the help I was able to give you.'*

It was 14:30.

*'You know, I like you a lot; this book is a sacred trust. When I think of Pierrot, I cannot help but be sad because he was truly a nice guy. He was a bum, but in the end he was not; I never heard him swear, I never saw him steal; however the good God did not spoil him. 'Père la Taupe', he said to me, 'you will see that one day my kidneys will play a dirty trick on me. There are days where I writhe to urinate.' One day, he writhed more than usual and insisted on not going to the hospital; he took me aside and said: 'Père la Taupe, you have always been like a brother to me so I would like you to reverently preserve my book. It contains a great secret. I wish to entrust it to you. This was my treasure to me. It came from my brother Jean, you know, and he was a real genius, a Hebrew scholar and a great philologist. He was also a great qabalist. Swear to me, my old chap*

*la Taupe, that you shall never separate from it, even as you burn. You see, I have had scruples about destroying it myself, because it is not possible that the good Lord would have this grand secret found only for it to disappear without having served.'*

*'Of course, all of this was said with a groan and often in gasps. Moved, I swore never to separate from it. He gave something like a sigh of relief and his head, wet with sweat, was bathed in light... I even checked to see if some kid was playing with a mirror. But no, there was no one there and it was raining. Suddenly, without saying anything, he crossed himself, muttered a few unintelligible words and died in my arms, looking at the sky and smiling.*

*'His book, sir, I have read many times, but I do not understand it; however, instinctively I always thought it contained great virtues.'*

*'Your story is touching, Père la Taupe, but to reproduce such a manuscript, it would be necessary to work for at least five days without stopping, as its value lies precisely in the assembly of all its parts. See what the author says in his preface to the Siphra di Tzeniutha: '... we decided to break our work into four parts and these four parts are inseparable in the understanding of all.'"*

*'Yes, I know. Well, I trust you and I am certain that Pierrot would approve from up high. Take this manuscript, copy it in its entirety and return it to me next week.'*

It was my turn to be amazed.

*'What? You entrust your book to me even though you do not even know me?'*

*'Me, perhaps; but the good Lord, surely. Go, and do not waste time.'*

I took the book, thanking him, but I stayed, nevertheless, to show him my identity.

Seven days passed and I returned to A... Père la Taupe was there. When he saw me coming, he arose. I had copied everything

completely and I had even photographed certain Hebrew passages, the drawings, the texts and the maps.

*‘Père la Taupe, here is your property.’*

I took the opportunity to pass it along with half a chicken, a few white bread sandwiches and a bottle of red wine; all accompanied by some money and a large pack of gray for his pipe.

*‘Such kindness. Thank you. I am overwhelmed... and my book. Did you like it?’*

*‘The five books are amazing. I went on to type together with my wife. We typed even throughout part of the night... but tell me, who is Kamala-Jnana?’*

*‘It was Jean Deleuvre, Pierrot’s brother. Kamala was his Adept name; it was given to him by the Egyptian Temple when he was received as an Alchemist. ‘You see’, Pierrot said to me, ‘if I was rich, I would publish this book and I would make a nice introduction. Too bad I do not know the operations of the Magisterium.’*

*‘Your friend wanted to publish his book?’*

*‘Yes, that was his hobby. He kept repeating ‘the time has come.’ He wanted to print it.’*

*‘Well, if you will allow me, I shall publish all five of them in full one day, without changing so much as a comma. However, as this kind of work is still published under a pseudonym, I will sign the introduction with your friend’s name to honor his memory.’*

At these words, Père la Taupe turned pale.

*‘What did you say? You will publish these books and sign them Pierre Deleuvre... ? How about that... just as Irma had said.’*

*‘Who, you say?’*

*‘Irma, an old friend of ours; clairvoyant in her spare time. ‘Little one’, she said to Pierrot, ‘you shall definitely write a book, because I see your name on a beautiful cover.’ He dreamed of it ever since.’*

However, with these words Père la Taupe became very anxious.

He picked up paper, an inkwell and wrote very conscientiously and focused. For a few moments, he allowed his lines to dry, took a document from his box and placed it inside a newspaper along with his writing. When he had folded everything up, he handed me the package.

*'This may be helpful. Put it in your pocket.'*

I obeyed like an automaton. At home, I noticed that Père la Taupe had given me all property rights of the manuscript.

Need I say more? After again having chatted for a while, the good old man dived back into his cart and pulled out a bulky package.

*'Here', he said to me, 'I wish to give this to you; it was part of Pierrot's legacy. These are some old books on what you are passionate about: Geber's Summa, Nicolas Flamel, The Creed, The Alchemical Tarot, The Alchemical Revelation of St. John, The Ten Archidoxes of Paracelsus and two others of which I cannot remember the names. Take everything, and be careful not to lose the photographic film that I have attached.'*

It seemed to me that the voice of Père la Taupe had begun to tremble. My emotions were intense. Today, I am unable to specify what our last words were and how we parted. In any event, nothing can make me forget the moments I spent with Père la Taupe.

What lessons he had given me in such a short time: lessons of wisdom, loyalty, posthumous friendship, gratitude and tactfulness.

May Heaven protect and attend to him. Where is he today? On what road in France is he pushing his squeaky cart? Does he still possess the manuscripts? So many mysteries.

His mission is over, mine is fulfilled. This collection is to be published because such a promise was made. The Lord (as Jean Deleuvre would have said) places this book in the hands of his predestined and his Elects. Heaven always helps those who are

pure in heart and ally themselves with Him.

Now, no more lines shall be written by me. Let each reader receive the illumination he deserves and let this book embody on earth the words of Christ: *'Et verbum caro factum est.'*

Pierre Deleuvre



## Note from the Alchemical Temple of Ajunta

**W**hen publication of the alchemical works of our Brother Kamala-Jnana was decided upon, there was great excitement among the Adepts of our devoted Temple. Some cried scandal, the others sang *'Hallelujah for the Earth!'*

Should we deliver these writings to the public? Cruel expectation.

It was decided to rely upon Heaven. So, the Adepts present made a pilgrimage to the Sacred Rock; then, after having prayed, they laid down the manuscripts of Kamala-Jnana. A few moments later, the sky became very cloudy and remained so for several days, allowing a ray of sunshine to pierce through just above the Rock, while a swirling column of fire appeared on the Sacred Stone. A series of lightning flashes emitted from the column and struck the cover page of the manuscripts.

The name of the Lord was printed thereon in letters of fire. It was the imprimatur of the Almighty. A soft and fatherly voice was then heard, coming from the Heavens:

*'Peace be upon ye, my Children of Light; the day of revelation hath come and my judgment hath been delivered in accordance with what is written in Psalm 82:1: 'God standeth in the assembly of the*

*almighty and among the gods, He casteth his judgment.*"<sup>1</sup>

Indescribable well-being overwhelmed us as we all received the blessing of the Lord.

That is why, on behalf of our Temple, we gave our unanimous approval (entirely and unreserved) to our brother, Kamala-Jnana.

Amen.

Prince Huien-Huien

1st Adept of the Alchemical Initiatic Temple of Ajunta




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1 This, as well as all subsequent biblical quotations in the present work, have been translated directly from the French edition of Kamala-Jnana's dictionary in order to adhere as closely to the original text as possible—including whenever these quotations differ somewhat from how they are found in English translations of *The Holy Bible*. It is my hope that the reader who discovers these inconsistencies between biblical passages cited in the present work and their appearance in classical English versions such as the *King James* or the *Douay-Rheims*, will understand and appreciate this desire of mine to represent the original French treatise of Kamala-Jnana as authentically as possible.



‘For there is nothing secret, that shall not be revealed, nor anything hidden, that shall not be known and made public.’

(Luke 8:17)

‘Who is like unto thee among the gods, O Ieve.’

(Exodus 15:11)

‘Behold, man has now become as one of us.’

(Genesis 3:22)

To the divine Guide who opened the heavens to me and gave me wisdom.

*Kamala-guana*

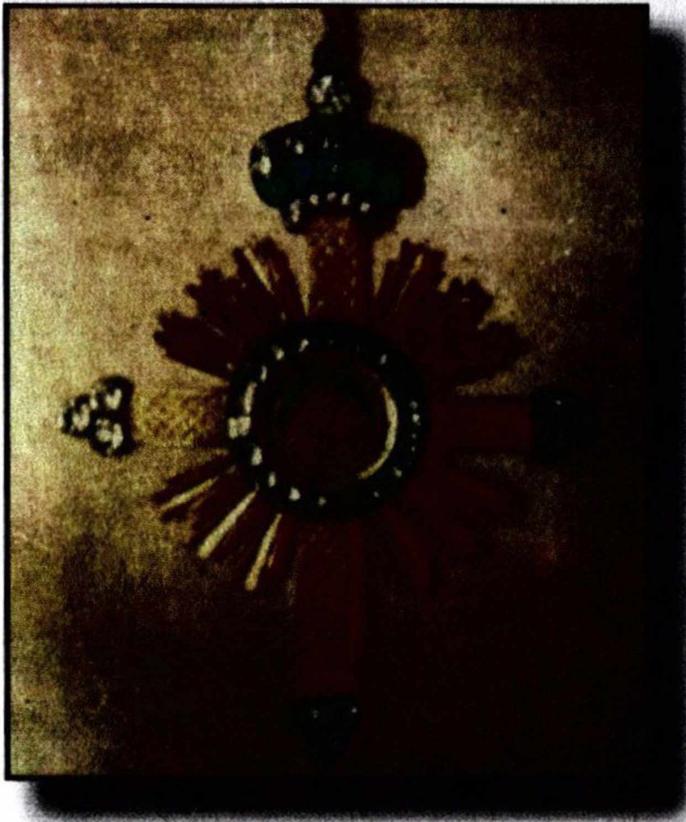


יְהוָה יְהוָה



**PREPARATION:** And God said: 'Let us make man in our image...,' and God breathed into the nostrils of Adam who, in an instant, was then like his creator.

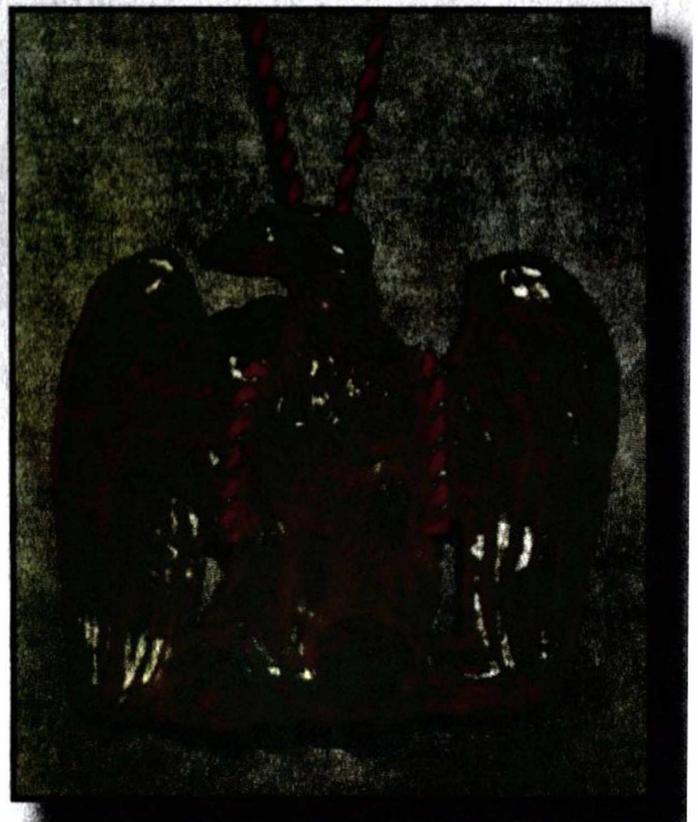
Magnification of the end of the retort above. One should note the superposition of the Two Bodies due to their difference in density. Interpreted on the biblical level, the receptacle represents Adam, or the Microprosopus, while the retort symbolizes the Lord, or the Macroprosopus.



Rosicrucian jewelry with a “pelican” in the center.

In the center of the reverse side of this same jewelry is the † and the rose.

Eagle holding a “garnet” Granule in its left talon. This coat of arms is the emblem of the Alchemical Temple of Ajunta.



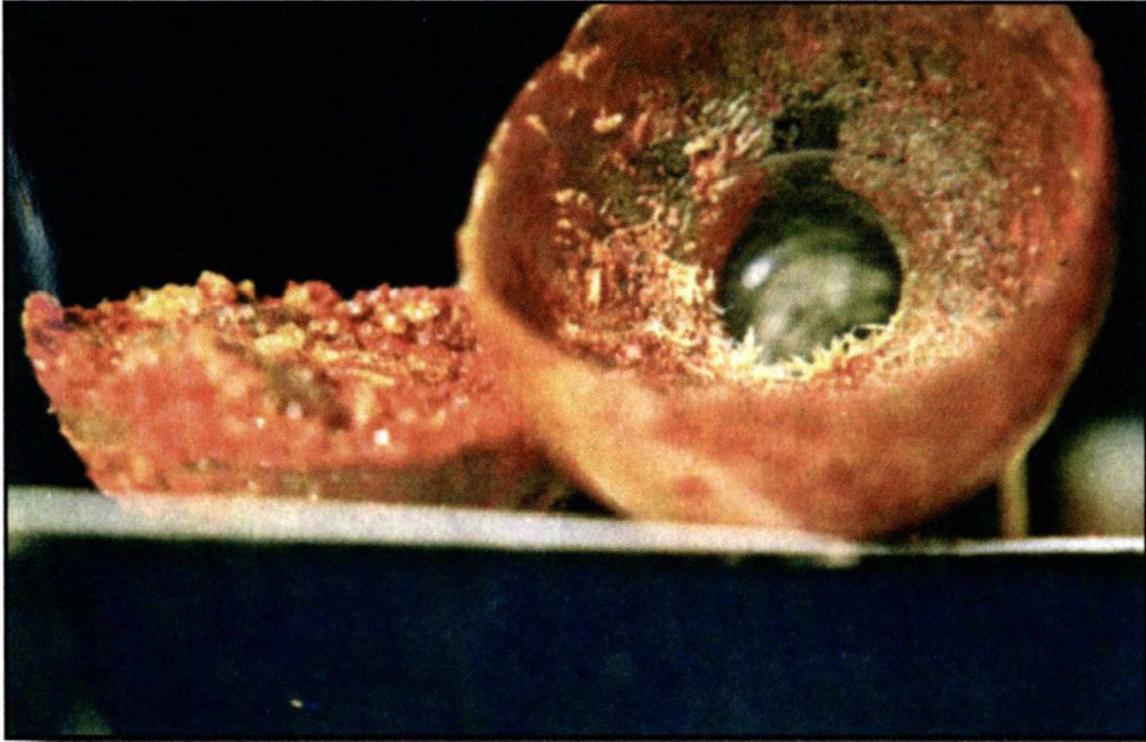


**ELIXIRS:** ‘...and the leaves will serve to heal.’

(Rev. XXII)



Facsimile of an Adept's diploma by the highly secret Temple of Ajunta, after practical and theoretical examinations.



**HAIR:** Having reached yellow (Sacerdotal Way), the interior of the flask is covered with crystallizations that are reminiscent of a brown-blond pilous system. These crystallizations should not be confused with the capillary formation referred to as “Beard of the Lord”. Here we were permitted to break a flask in order to provide proof.



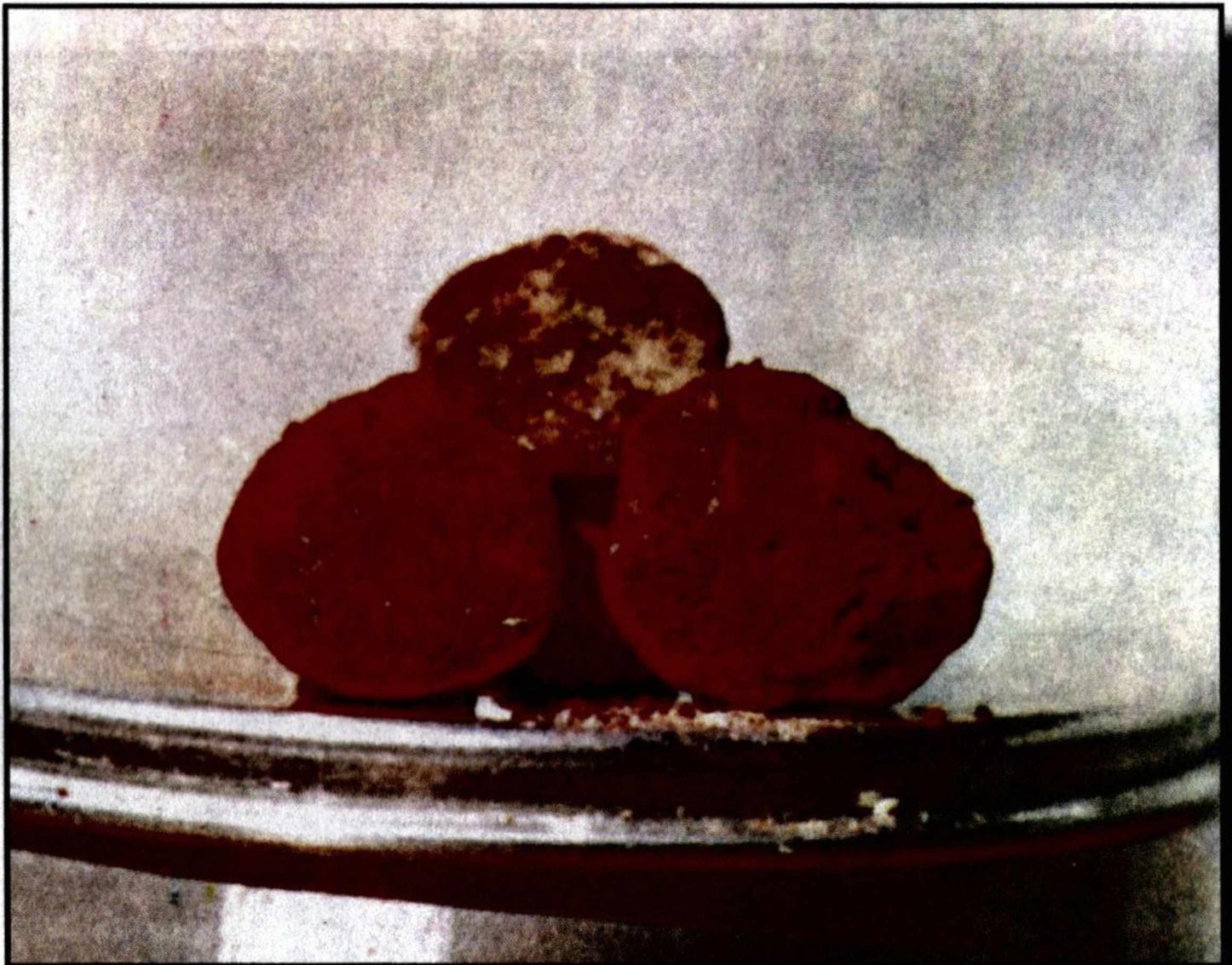
**WHITE BEARD:** Exposed to air, the Primordial Agent of the Sages presents the appearance of tenuous and white filaments which resemble a curly and very fine whitish pilous system.

The kabbalist-chemists have not failed to compare this saline formation to the Beard of the Lord.



**COAGULA:** A Red Stone in the Coagula stage still possesses superficial traces of corruption (visible after drying); black marks. Used as is, it would not work; that is why one must purify it further through successive “Multiplications”.

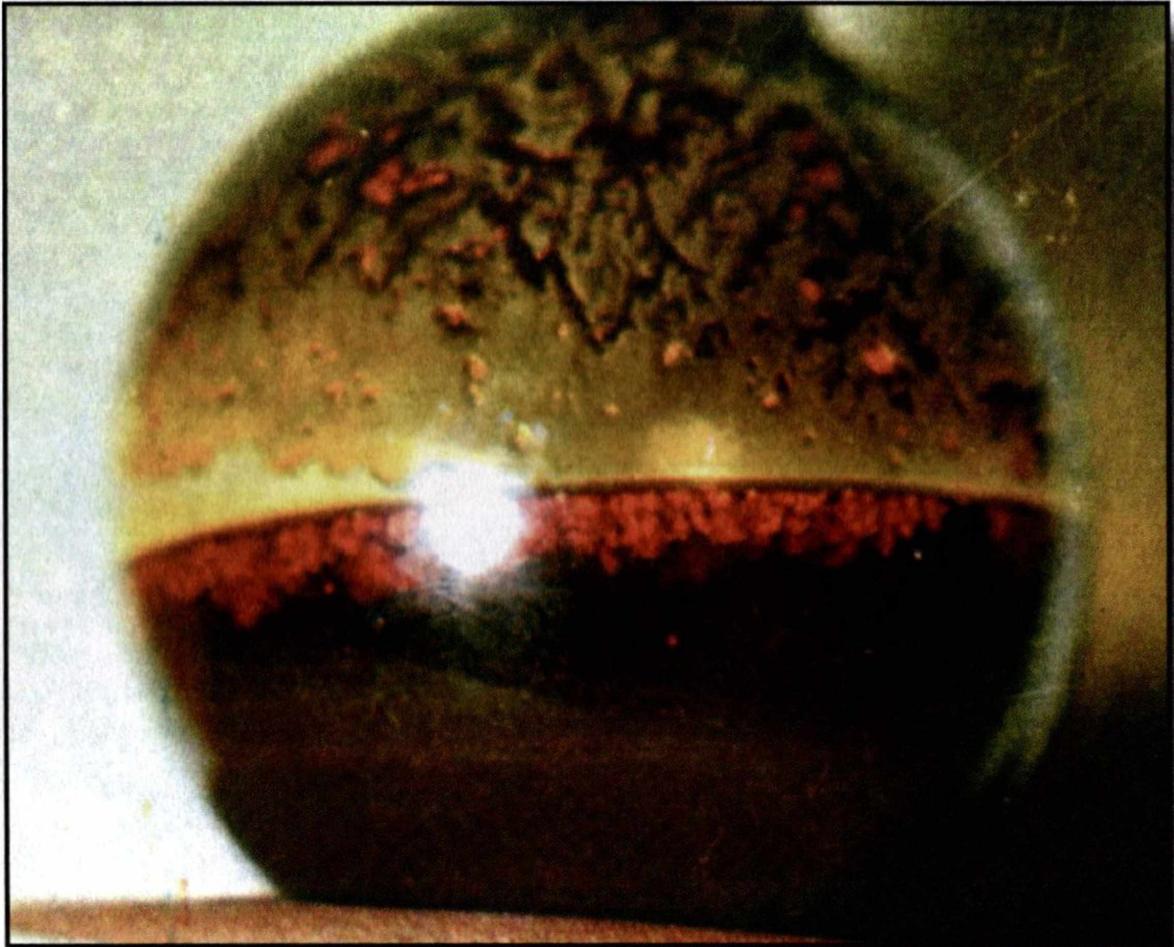
Note the difference in color with the Powder of Projection (on the right) derived from the Sacerdotal Way.



**MULTIPLICATION:** Red Granulation cut in half (the Granules above) when it has reached the “Multiplication” stage. It should be noted that inside the cut-through Granule is the color of dirty sulfur, mixed with small, bright dots of mercury; only the “granular” surface is tinted red.

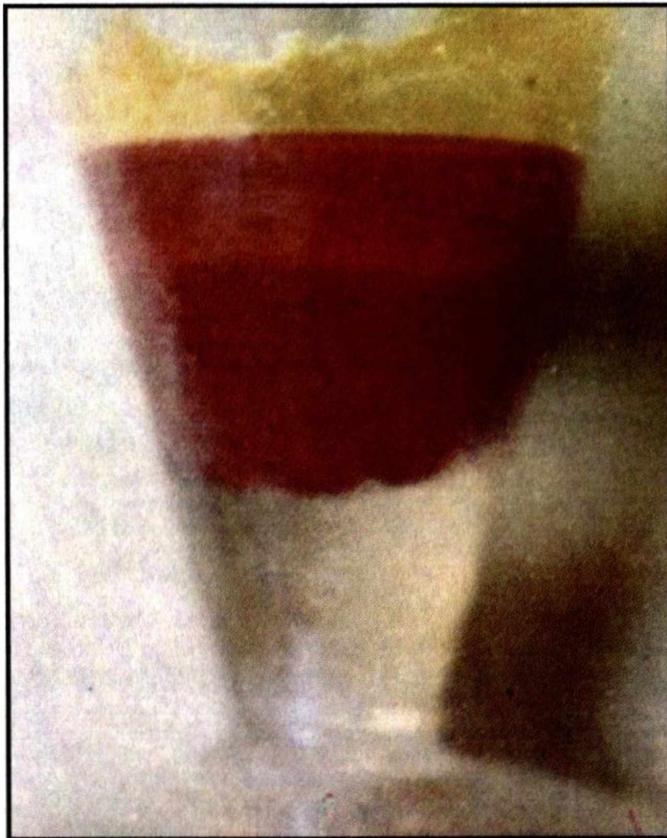
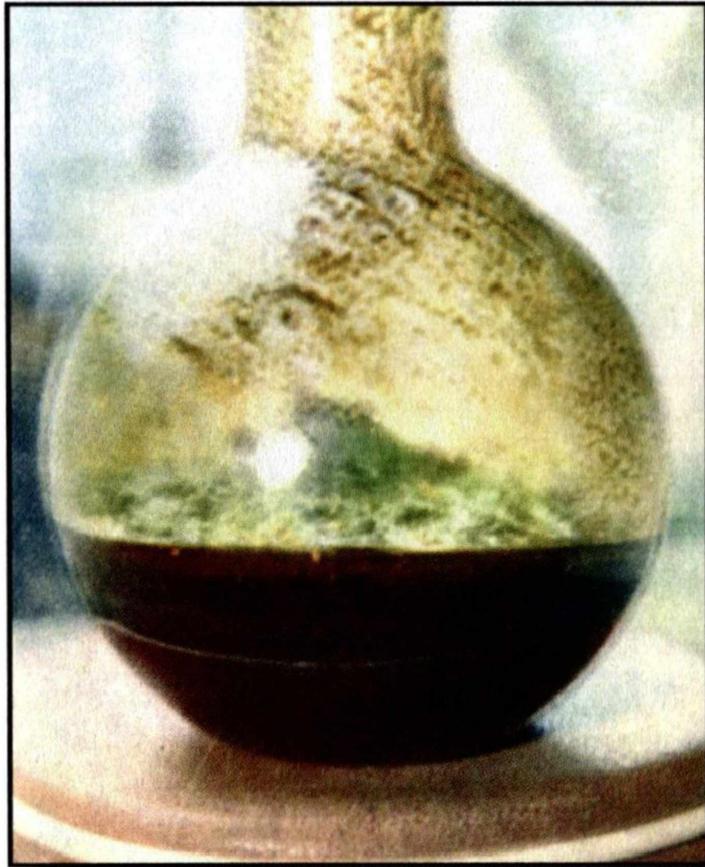


**POWDER OF PROJECTION:** Powder obtained after a second Multiplication by the Wet Way. Note the difference in color between the Granulation that has not yet been crushed (red) and the Powder derived from the same pulverized Granulations (yellow). The reader will note with interest that we find the same phenomenon in the photograph representing the “Blood of the Dragon”.



**PEACOCK'S TAIL:** The Peacock's Tail, the Golden Crown, the Blood of the Dragon and the Crow, at the end of Solve.

**FROG SPAWN :**  
Matter in the  
“Vegetation” Stage.  
This color appears as  
soon as the Head of the  
Crow has been cut off.

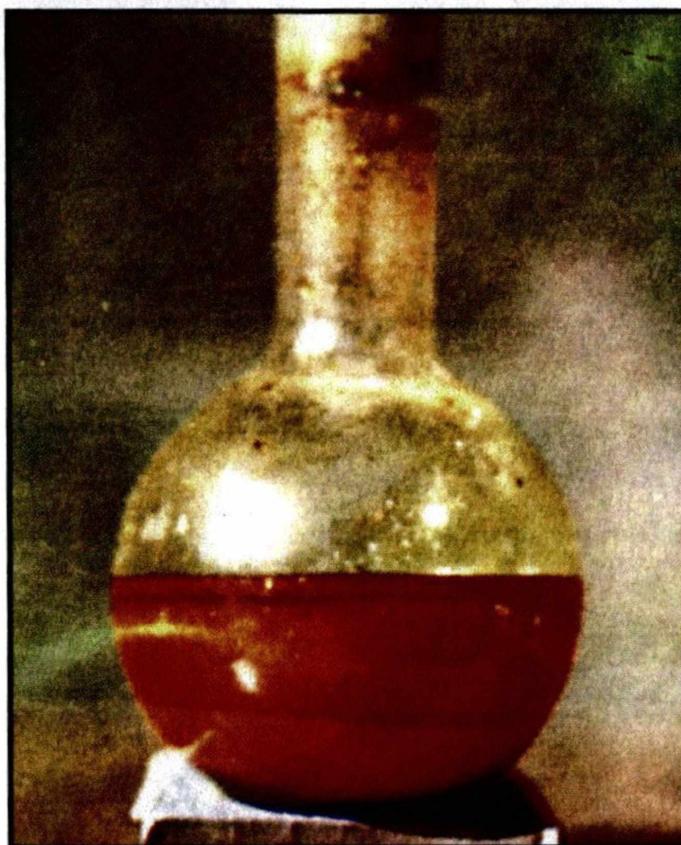


**BLOOD OF THE DRAGON:** Philosophical Tincture Mercury. Note that the liquid (red when in compact mass) becomes yellow when spread (see the wall of the glass). This phenomenon explains why the Powder of Projection remains “yellow” on the inside, when dealing with the Wet and Dry Ways.



**JUPITER:** The “gray” matter, or reign of Jupiter.

**ORANGE:** When the “matter” appears in this hue before the black, it is an indication that one has pushed the Fire too much at the outset. Everything has to be redone.





## Preface

**F**skato Bebeloi and maranatha to perjurers and those who have left the true Path after having entered it.

Writing the present work in the form of a dictionary, this we have done in order to aid our Brothers in the Holy Science. We attest therefore that all which is written is the absolute truth. We did not include any traps or any falsehood; if, by chance, an error had come to slip in, it would have been against our will and despite our vigilance.

However, to avoid this risk again, we have communicated our work to a group of Adepts, forming the areopagus of the Initiatic Center in the Art of Alchemy. Our work has been approved with warmth and enthusiasm.

However, three things which are forbidden (under penalty of curses) were omitted voluntarily, these being: the names of the Materia Prima, the Primordial Agent and the Secret Fire. Despite this, any perceptive mind will be able to penetrate their identity and come to know their mystery, because we have labored in such a way that one has this opportunity.

Naturally, it was never our intention to write clearly on the great mystery which so many sages have concealed; however, many books that have dealt therewith are so disparate, so varied, so dense and sometimes so contradictory that we wanted to clean the "Augean stables" by creating harmony between the texts. In doing so, we only had one goal which was to collect various

appellations to restore their true value, in order to enlighten the true researcher<sup>1</sup> who is usually submerged beneath the jumble of alchemical terms. We have especially given to explain the origin and the whys of these abstract terms; indeed, who is the researcher who can claim to possess the “good texts” when so many charlatans throughout the centuries came to mix in their detrimental prose? We have therefore made a sorting of terms specific to certain prominent authors, such as Hermes, Geber, Flamel, Bacon, Lully, Albertus Magnus, Paracelsus, Ripley, Trevisan, the Cosmopolite etc., etc. In short, we have quoted only expressions derived from authors of the Science which provide us with certainty. In any case, we have always given an explanation of operations, phases and actual stages beyond the nicknames we have given them. Thus, the Neophyte will be equally as comfortable to meditate, seek and understand, as the most fortunate of bibliophiles in the Art of Alchemy.

Each will find his own and may glean at leisure all the fruits of the Science which God will place within his reach.

However, there is still something that we shall take care to inform the researcher... this is that it would be impossible to

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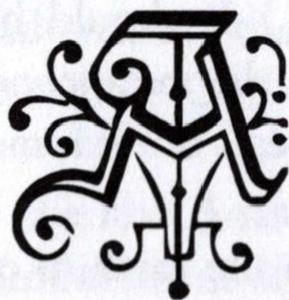
1 The term used here in the original French is “chercheur” which translates into “seeker” as well as “researcher”. This word is used repeatedly in the F.A.R.+C. literature and while translating the term with “seeker” in some instances might be the more appropriate choice, there are simultaneously other cases where “researcher” would convey the correct meaning of this expression better. However, in order to maintain a certain consistency throughout the present work, as well as the other writings of this Rosicrucian Order, I have decided to generally translate “chercheur” with “researcher” (unless the alternative is specifically called for to convey its meaning more accurately in particular situations). I do want the reader to be aware of this dual meaning, however, so that he or she will read the term, when encountered, with that in mind.

unravel the great mystery if it were to be in serious misconduct to the Lord, or if one cannot keep a secret.

The Great Work is for those called discrete and not for the outcasts or those whose tongues are too loose.

At present, the Holy Science is in your hands like a disjointed puzzle. Know how to reconstruct it and go forth, crowned with wisdom by the Master of the Universe. To conclude, we hope that our work will be the instrument of your success; also, it is with great optimism that we say to all: good luck and Godspeed.

K.J.



**ACACIA:** We will, of course, not go into the arboricultural sense; acacia, in alchemical terms, is a tree containing a lot of specific calories to nourish the Secret Fire of the Sages.

**ADAM:** The incontestable superiority which alchemy possesses over other sciences arises from the fact that it is the only one capable of explaining and demonstrating (through experiments) all of God's Work... and that, from the Creation of the worlds to the resurrection of the flesh, passing through the original sin, the fall of Adam, the transmigration of the soul, general Salvation etc., etc.

Thus, in the case of Adam, if we are to believe St. Paul in Corinthians 15:44, we learn that: 'It is sown a material body and it is raised with a spiritual body.' And further, in verse 47: 'The first man from the earth is earthly while the second comes from Heaven.'

These two verses are quite confusing, commenting on the Genesis of Moses; we will, however, find a natural explanation in the operations of the Great Work.

1. 'It is sown a material body and it is raised with a spiritual body.' Alchemically translated, this means that the *Materia Prima*, contaminated by earthiness, sublimates and forms a "fluidic" body in the vapors that rise. (See RESURRECTION;

REINCARNATION.) It should be noted that this new fluidic body possesses the same constitution as the Mineral from which it originates... but it is more ethereal.

2. 'The first Adam, from the earth, is earthly while the second comes from Heaven.' Here is another sentence with a very heavy meaning. The first Adam is the one who had been fashioned of clay by our Heavenly Father and received the Breath of Life. The first Adam is furthermore the one who had sinned and defiled his body through the original sin; the first Adam is, finally, "the first Being" to have possessed a body, a soul and a spirit.

Alchemically, the first man is the Mineral of the Sages, including therein a sulfurous body, a mercurial soul and a saline spirit, all imprisoned by a gangue of earthiness which symbolizes sin; it is moreover because it has this gangue, that this mineral is heavy and cannot remain sublimated. It therefore represents the first Adam of St. Paul.

However, the second, we are told, comes from Heaven and possesses a life-giving spirit (verse 45). What is the significance thereof?

This second Adam who comes from Heaven is nothing other than this revitalized and vivifying fluidic Granulation which arises from the union of the three vapors present in the "top" of the flask... or Heaven. Now, just as Adam was expelled from the earthly Paradise after having tasted the fruit of Knowledge, the Granulation becomes "heavier" and falls into the non-amalgamated Compost. This "fall" represents the image of Adam cast to earth; however, as this Granulation gradually hardens

and *is embodied*,<sup>1</sup> it is only natural that we have thought of also comparing this to Adam, whom God covered with a garment of skin.

To summarize it all: the first Adam (contaminated mineral) changes into a second (similar to one of the gods—Genesis 3:21);<sup>2</sup> however, as he still lacks Eternal Life (having been expelled from the highest spheres), this second Adam cast to earth can redeem himself only by purifying and vivifying everything around him. That is why the second Adam “from Heaven” falls to earth and possesses a Vivifying Spirit.

The sacred scripture is thus justified through alchemical experiment, because it is the Wisdom of God.

**ADEPT:** A person illuminated by God; Son of the Holy Science who has succeeded with the Grand Magisterium; that is to say, having been able to penetrate the mysteries of the Art which link the macrocosm and the microcosm. In short, the Adept knows the separation of the body, soul and spirit on all planes (physical, mental and spiritual), to transmute them into a substance as pure as the essence of our Heavenly Father.

**AIR:** Air is one of the Four Elements of Nature. The Philosophers have often used this word in the sense of the wind, because the wind is nothing other than moving air. By Air, the Sages have likewise sometimes referred to vapors which rise in the vase before falling back down in a fecundating fine rain upon the Compost.

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1 The French used here (which literally means “takes body”) also translates into “takes shape”.

2 The reference here to how Adam becomes like the gods is technically found in Genesis 3:22; in the *King James*, the opening part of this passage reads as follows: ‘And the LORD God said, Behold, the man is become as one of us...’

**ALBIFICATION:** Action of whitening the Stone with the philosophical salt.

**ALCHEMIST:** Adept who has received the illumination of our Heavenly Father. When the alchemist receives his teachings from an initiatory Temple, he makes a promise during a moving ceremony.

The alchemist is not just a person who can transmute a base metal into gold. He is, above all, commissioned by Heaven. Some, like Flamel, have a mission to assist the unfortunate by founding hospitals or asylums; others, such as the Cosmopolite, travel the world anonymously in order to spread the foundation of the Holy Science. In all cases, the alchemist must be able to keep his secret and remain humble.

**ALCHEMY:** Science dating back to the remotest antiquity (Thoth-Hermes). Materialists, seeing only the profitable side of this Science, have frequently maligned it greatly (unable to access it). God does not grant His Wisdom to those who do not respect the earthly treasures. The term *alkimia* (black earth), which designated ancient Egypt, appears to stem from the Arabic roots *al* and *kimia*, signifying *chemistry*. In our opinion, *al-chemistry* has a much more noble and ancient etymology. We know that *al* and *el*, Arabic and Hebrew, designates the Supreme Being, the *Almighty*, the *al* from *Al-lah* and the *el* in *El-oïm*, *Etern-el*,<sup>3</sup> *Rapha-ël* etc. The word *al-kimia* thus has had to, in the earliest times, designate the Science of God, or: the chemistry of *al*. This denomination is especially pertinent and logical for alchemy is truly the chemistry of God.

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3 French meaning "Lord".

**ALEIM or ELOIM or AELOIM:** In Moses' Genesis, the word Aleim is employed several times; translations have given it as the name of God, but this term was essentially one of an archaic Hebrew meaning, signifying *the gods* of the time of Moses. It breaks down into *al* or *ale*, which means "gods", and *im* which means "*the*". Now, as these gods each represent a manifestation of Ieve, the kabbalist-chemists hid their secret in the ideological letters which make up these names (see our translation of the *Siphra di Tzeniutha*).

**ALKAHEST:** Paracelsus gave this name to the Secret Fire potentially contained in rotten oak, acacia and fern.

**ALLEGORY:** Pictorial narrative which instructs a fact. Example: the story of the Trojan horse is an allegory of the Great Work. The alchemists have relied heavily on fables to hide the confection of the Philosopher's Stone from the profane.

**ALUDEL:** Vase required for the Great Work.

**ALUM:** Name that certain alchemists gave their Salt because of its translucency; but one must take care not to work with such a product because failure would be certain.

**AMALGAMATION:** Operation which allows the union of two or more bodies. The Magisterium consists of first de-amalgamating the matter by dissolving it after sublimation, to subsequently re-amalgamate it (once purified) into a coagulant.

**ANAGRAM:** The manner of giving a whole new meaning to

a word or phrase by different placing of the same letters which compose the given word or phrase. The alchemists did not fail to naturally employ such a procedure. One of the most characteristic anagrams is given by Basil Valentine, which transforms “pure vitriol of the sages” into “very hungry gray wolf”.<sup>4</sup> As one might thus easily understand, the researcher needs to always be alert.

**ANALOGY:** There is an analogy between two things when they may be situated with one or more direct common points. As an example: orpiment and realgar have many things in common. The Philosophers have thus used this method in describing the Secret of Secrets. It is for this reason that we were prompted to also publish the names of several minerals (sometimes unknown to researchers), because they all have an analogy with the Philosopher’s Stone or with some of its reactions.

**ANALYSIS:** When one wishes to take the trouble to examine carefully what the red and white Stones are, one is forced to understand why there are “two Elixirs”, one lunar and the other solar.

If we analyze a white Granule, we see that it is essentially composed of a purified triple extract containing Philosophical Salt, Sulfur and Mercury. The White Stone thus only draws its virtues from a very pure, white hot saline-mercurial-sulfide concentrate.

As for the Red Stone, it is different. The analysis finds “the

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<sup>4</sup> Only in the original text of Kamala-Jnana’s dictionary will this make sense as the first phrase referred to reads as follows in French: “Vitriol pur des sages”. The anagram thereof is “Loup gris très avide”, an almost perfect transpositioning of the letters with the exception of an additional “s” from the former not fitting with the latter.

same” natural proportions of Philosophical Salt, Sulfur and Mercury as in the white Stone... but it reveals, in addition, the *Quintessence* of the Three Bodies mentioned above. Now, it is precisely this *Quintessence* edulcorated by the Fifth Fire which is the great Universal Medicine. We therefore make a mistake (at the time of our gropings) by putting into the same flask the gold and silver forming the Elixirs. This is entirely understandable given that each Stone is amalgamated in natural proportions.

The less powerful White Elixir mixed with the Red Elixir can only weaken the power of the latter. The following reasoning could not better demonstrate it to us:

The White Stone, perfectly balanced = Philosophical Salt + Sulfur + Mercury.

The Red Stone, perfectly balanced = Philosophical Salt + Sulfur + Mercury + *Quintessence*

The mixture of the two imbalances the Solar Elixir since one obtains: *Salt*<sup>2</sup> + *Sulfur*<sup>2</sup> + *Mercury*<sup>2</sup> + *Quintessence*. The quintessential contribution, *valid* for one *unity* of each Body, is consequently seen as weakened since it always remains with the *One* power.

One liter of alcohol at 45° mixed with one liter of alcohol at 90° does not give more than two liters at 67.5°. <sup>5</sup> This blending which ennobles the Lunar Elixir lessens the Solar Elixir. This analysis thus shows us why the Holy Scriptures are always speaking of two trees (lunar and solar—Revelation 22 and Ezekiel 47:12)... and the Hermetic Writings always two Elixirs (white and red—Paracelsus, Geber, Valentine etc.).

**ANCESTOR:** God is called the Great Ancestor in certain

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5 As the author of the *Dictionary of Alchemical Philosophy* was French, all degrees given in the present work are, of course, in Celsius.

Jewish texts, because He represents the *Supreme Being* of all eternity. However, as God is *One in Three individuals*, certain Philosophers have compared the Stone to the *Eternal Being*, because of it representing a *Triune Unity*; Three Bodies of the same consubstantiality and the same essence.

**ANDROGYNE:** Also referred to as Hermaphrodite. These two nicknames which the alchemists have given to their male and female First Matters (Sulfur and Mercury), arise from the fact that these Two Bodies are sufficient in themselves and unite easily, becoming one, the Salt or Sperm of Nature being included in the male, of course.

**APOCALYPSE:**<sup>6</sup> The Apocalypse of St. John is nothing other than an alchemical work for those who know how to interpret it.

**APOLLO:** Mythological god symbolizing the sun and beauty, Apollo roamed the sky in a chariot of fire; but was it not a chariot of fire which carried off the prophet Elijah during his lifetime to bring him up to Heaven? The Talmud, for its part, does it not contain a certain *Maaseh Mercabah* (*Work of the Chariot*)?<sup>7</sup> We thus urge the researcher to exhaust this question by studying these accounts with a critical mind.

**APPARITIONS:** This term, which could be confused with the “*apport*” of occultists, represents a phenomenon which is found quite often in the Scriptures, in both the Old and New Testament. These include simply the angelic apparitions and the “ram” of

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6 Or “Revelation”, as this biblical text is designated in the *King James* version.

7 מעשה מרכבה, commonly transliterated with *Ma'aseh Merkabah* and translated into *Works of the Chariot*.

Abraham in the Old Covenant, the episodes of Philip (Acts 8:39-40) and Jesus appearing to his disciples in a closed room (John 20:26) in the New Covenant.

Naturally, manifestations of this kind raised a lot of ridicule and skepticism among atheists and logicians who found these things impossible.

We must feel sorry for such people and not hold it against them as they spoke out of ignorance. Had they known of alchemy, not only would they have known that *to God everything is possible*, but also that there are *immutable laws governing the Great Work* which experimentally prove the phenomena of apparitions. Who could say that *solid* bodies will “appear” in a closed flask when the latter contains only fumes derived from the Three Bodies destroyed by Fire? These more or less dense vapors provide no granular appearance that may remind of the original Mineral containing the Salt, Sulfur and Mercury of the Philosophers. However, little by little, “*vaporous*” spherical bodies emerge in the fumes and this stage (where the nascent Granulation comprising a body, a soul and a spirit is still in the fluidic state) can be compared to an *angelic apparition* or a *celestial apport*.

It is the same when the Granulation, initially gelatinous, hardens under the effect of cooling... it can be compared to a *materialization*, and, in fact, it is indeed a true materialization and even a *re-materialization*, perfectly explaining the phenomena of apports.

The *Solve* phase demonstrates once more, in an undeniable way, the principal stages of an apparition: disintegration of a solid body, the path of this disintegrated body in the ether constituting the atmosphere and *reintegration* of the cells of this disintegrated body. This phenomenon is thus nothing extraordinary. Moreover, is it not reproduced on a daily basis (in another form) by television,

for example? A part of an image thereof (a motion picture) is overlapped on the carrier waves of the disintegrated images of the film and *rematerializes* on a screen. Between the captured image in the studio and the image arriving on the screen, there is a “space-time” during which the image is no longer visible, although it travels through space. Its reproduction on a screen is nothing other than an apparition. We shall go even further: starting with a single image, multitudes will be created during this “space-time”, because every atom of the atmosphere is a *unity* that resembles the *universal whole*. In alchemy, it is the same; starting with a Mineral composed of Philosophic Salt, Sulfur and Mercury, it results in the *quantities of Granules*, individually similar to the destroyed Primordial Mineral. The Sacerdotal Art demonstrates once again a great mystery recounted by many religions. Note finally that all bodies which have emerged according to the process described above have always been recognized as *warm, luminous and magnetic*; now, it will be noted that these three characteristics could not be applied better than to the Philosopher’s Stone, which is a *Fire, a Light* and an *Electra Mineral*.

**APPLES OF GOLD:** Several alchemical authors have compared their Stone to the “Golden Apples of the Garden of the Hesperides”, because of their red Granulations sometimes giving the appearance of small spherical apples, capable of transmuting base metals into gold.

**APPORTS:** See APPARITIONS.

**ARCHEUS OF NATURE:**<sup>8</sup> It is the spagyric Philosophers who have designated their Universal Agent thus, because this body

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8 Also spelled “Archaeus” in various other alchemical writings.

puts everything in motion in Nature. In the Great Work, it is this which initiates the violent reactions; it separates the Three Bodies from their Mineral in the Preparation and re-amalgamates them in Solve.

**ARIES:** Zodiacal constellation representing the month of April. This alchemical sign is often displayed at the top of the works. It signifies that this month is conducive to the collecting of the Mineral.

**ARK OF THE COVENANT:** This is the Red Stone, as it is in all respects similar to the Ark of the Covenant which contained God and His Laws. The Stone, indeed, is *One in Three*, and its final perfection shows that none of the Divine Ten Commandments (alchemically translated) have been violated.

**ARSENIC:** Its chemical symbol is As. These are very rare crystals, ordinarily in a compact grainy mass; its color is tin-white or gray, dark gray. It volatilizes with the release of a garlic odor. Placed upon burning coal, it yields a white deposit.

**ART AND INDUSTRY:** These two qualities are indispensable to any researcher of the Magisterium. In the Preparation, for example, to obtain the Separation of the Three Constituents without the aid of vulgar fire, one must truly be a brilliant Artist and a good worker to succeed.

**ARTIST:** Name given to the Adept when he has achieved the Philosopher's Stone. It is said, 'The Artist knows how to Separate the subtle from the gross, whereas the puffer (the one who seeks in vain) is wasting his time and money.'

**ASCENSION:** See LEVITATION.

**ASAFOETIDA:** Foul odor which escapes from the Philosophical Mercury.

**ASH:** Dusty residue derived from the calcination of wood and which, formerly, was used to make detergents. Its color being dark gray, the Philosophers have given the name ash to their Compost during the reign of Saturn and of Jupiter because of these hues.

**ASSUMPTION:** See LEVITATION.

**ATHANOR:** In chemistry terms, the athanor is a furnace beside which is found a kind of tower that communicates with it through a pipe. In alchemy, the Athanor takes its name only by analogy and not by allegory. The conception thereof is the same without the construction being similar.

**AXIOMS:** They are numerous in alchemy. Here are some of the most valuable:

‘Make Water Earth by means of Fire and make Earth Water by means of Air.’

Or also:

‘Volatilize the fixed and fix the volatile.’

‘The crow of the mountain cries, ‘I am the white of black, the yellow of white and the red of yellow.’”

‘Any heat activated in a humid environment produces the black color and in a dry environment the white, then the red.’

‘Cooking, washing and dyeing are the same operation.’

‘The Light of the Sages is drawn from the Chaos.’

**AZOTH:** This name designates the Head of the Crow.



**BAIN:**<sup>1</sup> Baths are called the Seven Waters of Purification, which permit that of the Stone passing from the Vegetation stage to the Lunar stage.

**BEAST:** This term has several meanings. In Solve, the male beast, or Sulfur of the Philosophers, is referred to as the Red Lion in contrast with the Philosophical Salt, which is named the Green Lion (not because of its color but by the acidic virtue it possesses and that reminding one of something unripe). As for the female beast, or the Mercury of the Philosophers, it is called the Eagle by reason of its volatility.

Sometimes, the Sulfur and Mercury are also referred to as Dragons and the Salt, Dog of Armenia. From their fight to the death, the Quintessence, or Blood of the Innocents, is born. Finally, at the end of Solve, the Granulation is sometimes called the Phoenix, because it seems to be reborn from the ashes of the Compost, of which it has the same origin. It would be interesting for the researcher to read the chapters of the Revelation of St. John where the beast is described with a great wealth of detail.

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1 "Bain", the French word for "bath". Bain being a rather commonly employed term in English-language alchemical teachings—such as in "Bain Marie" (literally translated, "Mary-Bath"), the expression used to denote a water bath—I humbly decided to give this entry as is rather than translating it into "BATH".

**BELLOWS:** Wind device used to activate the fire during the preliminary operation of the Great Work and during the transmutations.

**BELLY:** If we are to believe Hermes: ‘The Sun is the Father, the Moon the Mother...’, but it is ‘...the Wind which carries it in its Belly...’ (*The Emerald Tablet*). Let us try to analyze what is actually happening and we shall see that Hermes spoke the truth.

Here, it matters not to us who the Father and Mother of the Granulation are; what is important is “the Belly”. We know that by “Wind”, two very distinct things are meant: either the air in movement or vapors. Now, how does this lapidary conception occur? It is, in truth, quite simple. Under the action of the spermatic Fire of the male element, the matricial Fire of the female awakens. A chain reaction begins: this is, first of all, the Sublimation of the Three Bodies, Sublimation resulting in elevation of the vapors into the top of the vase. Subsequently, these three vaporous Bodies, finding between one another a natural attraction, become married to each other. Now, as one of these tends to curl up into a ball when it is separated from its mass, it results in small spheres forming at the center of the vapors.

As one can see, it did not take much for the great Ancestor of Hermiticism to take pregnancy as a metaphor for lapidary conception. Let us therefore admit that his words were true for it is indeed the Wind which carries the Stone in its Belly.

**BENEDICTIONS:** When the Artist has overcome all obstacles and has reached the perfect Stone, we then say he is blessed by God, because he has become a Child of His Science and of His Light.

**BILOCATION:** Phenomenon which consists of seeing a person or an object in several places at once. This phenomenon, characterized as abnormal, is summarized, in short, as the multiplication of an individual or an object transported by “levitation” or “apport” according to the processes we described under APPARITIONS.

Alchemy provides yet another experimental testimony to demonstrate the reality of bilocation. Part of a mineral, the Granulation multiplies and disperses in the flask in various states: fluidic, gelatinous and solid. (See LEVITATION and APPARITIONS.)

**BIND:** To retain, to bring together several parts to give them cohesion. In alchemy, binding is fixing; this term represents Coagula. In hermetic philosophy, binding thus signifies amalgamating, coagulating, just as “unbinding” means dissolving and volatilizing (in Latin: *Solvere*).

**BLACK:** First coloration appearing in Solve. This color corresponds to the First Degree of Fire. This blackness is referred to in various ways: Calcination, Darkness, Death, Putrefaction, Night etc.

**BLOOD:** Nickname given to the Philosophical Mercury because of its blood color.

**BLUE:** In alchemy, blue is the symbol of the night; hence, blue is equal to black.

**BOY:** This is the sulfurous element, the male element figured in

the alchemical drawings.

**BRONZE:** The Bronze of the Philosophers is the Philosophical Salt. (See STEEL and MAGNET.)

**BROTHER:** This term should not be understood as a family relationship, but in a broader sense meaning: of same spirit, of similar constitution. In certain texts, Brother designates the Sulfur of the Philosophers. He is then married to his sister (Mercury of the Philosophers) and of this incest is born the “Child King”, or Auric Granulation.

Finally, Brother is a qualifier used to describe members of a Fraternity. The most well-known are the Brothers of the Rose Cross. However, it should be emphasized that the Frères Aînés de la Rose+Croix *alone* are keepers of the Great Secret.



**CALCINATION:** Stage of Putrefaction. The black and gray Compost resembles ash; yet, as the Compost of the Work has a purifying effect, this term was chosen by the Philosophers by comparison and analogy.

**CALX:** Mineral product contained in all bodies of any kind.

**CAVERNS:** In the beginning of Solve, while the Deluge has not yet covered the Earth, the matter creases, opens up, cracks and warps. The Sages then refer to these manifestations by the name of caverns, chasms and abysses.

**CENTURIES:** A work by Nostradamus of which a part only represents the Great Work, when one knows how to choose and order the verses which compose it.

**CHAOS:** Name given to the crushed Mineral, for use in the Preparation. That is why it was written: 'And there was Light, drawn from the Chaos.'

**CHARIOT:** Means of transportation that served men from the earliest antiquity. Also, when one reads in the Old Testament that the prophet Elijah was taken up 'alive, in a chariot of fire', which ascended to the heavens, one is confounded with admiration

before the explanation which alchemy is able to provide on this biblical episode.

Elijah, or Elias, could not be illustrated otherwise than by a sublimated Granulation; the Solve phase explains this ascension to us in a masterful way. Let us not allow it to be forgotten that the Jewish kabbalists make much of the *Work of the Chariot* which is recounted in the *Babylonian Talmud* and called *Maaseh Mercabah*.

What, then, is happening exactly in the stoppered flask at the beginning of Solve? We have already seen several times: under the effect of an excitation produced by the contact of the Salt, Sulfur and Mercury of the Philosophers, a powerful caloric energy release sublimates the Three Bodies and projects them into the top of the flask. Dense vapors form and gradually we see created, in the midst of these fumes, “*a fluidic Granulation*” which seems sustained, held, ascended with the volatile *non-amalgamated* sulfurous part.

Now, the Sulfur (male element) represents the Fire; it is thus a sulfurized Fire, rising in vapors that support, carry along—a vehicle transporting—the appeared “*Granulation*”.

Unsettling parallels are now clearly established between the odyssey of Elijah (taken up into Heaven with his body, in a chariot of fire) and the nascent Granulation (composed of a sulfurous body, a mercurial soul and a saline spirit), elevated, carried by the fierce heat coming from the surplus Sulfur.

Thanks to alchemy, another great biblical enigma is explained and disappears.

**CHASM:** In the spagyric Art, these are the cracks that form in the moistened Compost, subjected to Fire. The appearance of dark brown Compost, bumpy and cracked at the same time, provides

the same image as a chasm in Nature.

**CHRONOS:** Name of Saturn in Greek. He symbolizes the color black and lead in alchemy.

**CINNABAR:** Mercuric sulfide ore from which is extracted the sulfur and mercury sold commercially. This sulfur and this mercury are dead bodies, killed by the fire which served to separate them from their gangue.

Some Philosophers (such as Hermes) have cited it as *Materia Prima*, but it must be understood only as an “object of comparison”, the Mineral of the Sages not being processed in the same manner; analogous but not the same, similar but not identical.

**CLAVICLES:** Small keys. In occultism, the keys also serve well to keep a secret that opens the door of the mysteries. There are several manuscripts referred to as the *Clavicles of Solomon*, but the most authentic, in our opinion, are those registered under the numbers: MF 24.244 and MF 25.314 in the Bibliothèque Nationale in Paris.

**CLOUDS:** Vapors that rise in the vase from the first cooking. It is these that—falling back down in rain showers—fertilize the Compost prior to causing the Deluge.

**COAGULA:** Third phase of the Magisterium. It comes directly after Solve and contains three Degrees of Fire, during which the colors white, orange and red appear. Its duration is sixteen Philosophical Months.

It is at the end of this stage that the first Red Stone appears. However, for this Stone to have some notable virtues, it needs to

pass through the fourth phase which is Multiplication.

**COHOBATION:** Action of circulating the Matters in the vase in order to promote Sublimation aimed at uniting the purified elements, and this in a correct proportion of Nature.

**COLORS:** There are four major colors, which are: black, white, orange and red; and three transitory colors: the gray that comes after the black, the green which appears after the gray and finally the yellow that comes after the white.

**COMMANDMENTS:** See DIVINE LAWS.

**COMPOST:** Pestilential mud that arises from impurities, and from the part of the Sulfur of the Philosophers unable to amalgamate. It is in this muddy Earth that the Granulation gains its strength and hardens. The Compost provides several colorful aspects: dark brown from the initial cooking, going toward the black, the gray and finally the green. It should be noted that this change of color has often given it several names: Putrefaction or Calcination when it is black, Vegetation when it is green, etc.

**CONSUBSTANTIALITY:** The Salt, Sulfur and Mercury of the Philosophers have the same consubstantiality. This is the reason behind the comparing of the Philosopher's Stone (perfectly multiplied) to our Heavenly Father, who is *One* in *Three* individuals.

**COOK:** Passing the Matter through all the colors of the Work by applying the Five Fires and the Four Degrees of Cooking.

**CORAL:** Vegetative animal which becomes stone when severed. It exists in two colors: white and red. The red color always refers to the finite and fixed Stone.

**CORPORIFY:** This is to unite the Three Primordial Bodies in order to create the Granulation.

**CREATION:** The alchemist worthy of the name is capable of creating in the Three Kingdoms with the express permission of the Father. To create is to microcosmically realize the Genesis of Moses; it is “creating” the Stone.

**CREED:** The Catholic *Creed* in its original Greek version is a prayer that fits the Great Work.

**CROCODILE:** This animal symbolizes the Philosopher’s Stone, because like the auric ferment, this animal lives in the water, in the mud and on land.

**CROSS:** This word has several meanings in alchemy; sometimes its four arms symbolize the Four Elements; sometimes it designates the Fire as its Latin etymology “Crucis” is the same as that designating the crucible.

**CROW:**<sup>1</sup> Very dark black compost.

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1 The French word “corbeau” translates into raven as well as crow and one likewise sees this interchanging of bird classification within various English-language alchemical treatises. I have here (as well as wherever else encountered in the present work) chosen “crow”, however, as this is the most frequently encountered with regard to alchemical teachings.

**CROW, CUTTING OFF THE HEAD OF THE:** Action of unsealing the black Compost.

**CROW, HEAD OF THE:** Naturally, this is not about the bird but the black matter; also, when Flamel and many others have written that they had cut off the Crow's Head, they meant nothing other than to remove the upper part of that which is in the flask.

**CROWN:** Auric circle of a beautiful golden yellow which is in the shape of a meniscus on the Blood of the Dragon during Putrefaction.

**CRUCIBLE:** Earthenware or cast-iron container, bowl-shaped, used to melt certain bodies or metals in the art of chemistry. However, the Philosophers do not intend such an accessory when they talk about their Crucible. Theirs is earthen and of the same substance as their Compost.

**CUCURBIT:** Secret Athanor of the Philosophers. It is in the Cucurbit that the Primordial Matter is divided into Three Bodies of equal necessity.



**DARKNESS:** Term designating the 1st stage of Putrefaction.

**DART:** This is the crystallization of the Philosophical Salt in the appearance of small white needles. This crystallization is quite dangerous to handle by reason of its harmfulness; hence its appellation, dart.

**DELIQUESCENCE:** Concerns calcined or moistened things that dissolve upon cooling; which fall, in deliquescence, to the bottom of the vase.

**DELUGE:** It comes from the condensation which forms in the flask when, under the effect of cooling, the vapors fall as rain; the excess liquid covers all of the Matter and the Sages then speak of the Deluge.

**DESICCATION:** Operation which consists in drying out the matter so as to render it capable of absorbing the liquor that will be imposed by Imbibition.

**DEW OF MAY:** This is the Philosophical Salt at the time it liquefies, each crystallization forming as a drop of water under the effect of the humidification of the air.

**DIADEM:** Jewelry serving to adorn the head of the chief. In the Great Work, certain Philosophers also call it (by analogy) the Golden Crown, because a yellow circle appears as a meniscus on the top of the Tinged Mercury.

**DIANA WHOLLY NUDE:** White Matter stripped of its robe of mud and leprosy; it occurs after the seventh Bath, at the beginning of Coagula.

**DIET:** There are many kinds of diets in the art of alchemy. An alimentary diet of the Stone (Virginal Milk and meaty food), a diet of Fire corresponding to the four seasons, and finally a progressive and continuous diet in the operatory sense. The Neophyte will therefore have great interest in understanding what diet this is, in the course of his readings.

**DIGESTING:** Put a liquid body with a juice or a fluid to extract the Quintessence. By these means, we volatilize the fixed.

**DISTINCTION:** This paragraph will perhaps seem superfluous to some readers, but the opportunity is too good to not present our point of view on a subject that is close to our hearts. Indeed, we have often found that too many people confuse “chemistry, hyper-chemistry and alchemy”. But there is an enormous difference between the three.

Thus, when chemistry aims to create a new metal, for example, it uses two or more metals to amalgamate. Tin and copper will yield bronze as an alloy. To do this, chemistry must employ the fire of the forge to obtain the fusion. In recent years, the atomic branch of chemistry succeeded in transmutation by changing platinum to gold, thanks to the equipment and a fantastic nuclear

energy expenditure. Such a transmutation approach is more one of hyper-chemistry than alchemy. Through this process, one additionally obtains only traces of gold.

Hyper-chemistry does not proceed by alloying. It will try to take gold from, for example, the sulfide arsenic associated with antimony and orpiment, the whole subjected for many months to various combinations of electrolysis, acidulated baths, spargings etc. These processes still have nothing to do with alchemy. They likewise yield only traces of gold. Also, we were greatly surprised to see that an individual was able to acquire the title of “President of the Alchemists of France” by operating in this manner.

Alchemy, at last, is, above all, the Art of elevating the “self” before thinking of transmuting base metal into gold. This is even an imperative requirement if you want to succeed. The explanations which we give in the REINCARNATIONS entry prove it superabundantly.

On the physico-chemical level, alchemy is distinguished mainly by the fact that it requires only *one* single Matter and *one* single vase to sublimate, dissolve, coagulate, wash and dye.

We shall therefore conclude that whenever a researcher follows an operating procedure different from that which has just been described, that is to say, mixes a “foreign” body with his Stone or submits it to vulgar fire, he will head for certain failure and thus cannot claim the title of alchemist. Whereas if he were to piously observe and slavishly copy Nature, then he would obtain, through his projections, remarkable transmutations where gold would manifest in ingots of 24 carats.

**DIVINE LAWS:** In alchemy, as in everything, there are laws to be observed under penalty of otherwise wandering miserably one’s whole life on the path of experimental research. We can say

from experience that the Divine *Ten Commandments* applied on an alchemical level, are the only Laws which direct the Great Work. Here is the transposition of the *Ten Commandments*:

BIBLICAL	ALCHEMICAL
<p style="text-align: center;"><b>I</b></p> <p style="text-align: center;">Thou shalt have no other Aleim than me.</p>	<p style="text-align: center;"><b>I</b></p> <p style="text-align: center;">Thou shalt take no other Mineral than that representing my Triune Unity.</p>
<p style="text-align: center;"><b>II</b></p> <p style="text-align: center;">Thou shalt not make any graven image, or any likeness of any thing that is in Heaven or on earth.</p>	<p style="text-align: center;"><b>II</b></p> <p style="text-align: center;">Thou shalt not manufacture the First Matter by taking my Divinity or Nature as model.</p>
<p style="text-align: center;"><b>III</b></p> <p style="text-align: center;">Thou shalt not take in vain the Name of the Lord, thy God.</p>	<p style="text-align: center;"><b>III</b></p> <p style="text-align: center;">Thou shalt not divulge to the commoner the name of thy Mineral.</p>
<p style="text-align: center;"><b>IV</b></p> <p style="text-align: center;">Thou shalt sanctify the day of Sabbath.</p>	<p style="text-align: center;"><b>IV</b></p> <p style="text-align: center;">Thou shalt respect the phases of the Great Work governed by seven.</p>
<p style="text-align: center;"><b>V</b></p> <p style="text-align: center;">Honor thy father and thy mother, that thy days may be long upon the land which Aleim has given thee.</p>	<p style="text-align: center;"><b>V</b></p> <p style="text-align: center;">Appreciate the Sulfur and Mercury of the Philosophers which the Lord giveth thee, so that in having been able to extract their Quintessence, thou mayest find the Elixir of Life.</p>

<p><b>VI</b> Thou shalt not kill.</p>	<p><b>VI</b> Thou shalt not destroy the Germ of Life of thy Stone.</p>
<p><b>VII</b> Thou shalt not commit adultery.</p>	<p><b>VII</b> Thou shalt not mix any foreign body with thy Stone.</p>
<p><b>VIII</b> Thou shalt not steal.</p>	<p><b>VIII</b> Thou shalt subtract no operations (even if they appear of little importance to thee).</p>
<p><b>IX</b> Thou shalt not bear false witness.</p>	<p><b>IX</b> Thou shalt not falsify thy Matters by proceeding against Nature.</p>
<p><b>X</b> Thou shalt not covet the property of others.</p>	<p><b>X</b> Thou shalt desire nothing for thyself.</p>

**DOVE OF DIANA:** Stage of the Stone having reached the white.

**DRAGON:** The Sulfur of the Philosophers is so called, because it holds within it a prodigious male force as well as a very violent internal Fire. It is for this reason that we cannot employ vulgar sulfur. It is, furthermore, within this that the quintessential Tincture of the Stone resides.

**DROUGHT:** This is the great quality of Coagula: make Earth through Air, that which has been Water through Fire.

**DRY WATER:** Substance derived from the acacia, oak and fern

through a certain manipulation. This body, having the property of being dry and wet ad libitum, has therefore been called “Dry Water” by the Adepts by virtue of its opposing dual quality.

**DULCORATION:** Action of washing the calx off of metals to remove the corrosion that the fortified waters have given them.



**EAGLE:** The eagle depicted in the alchemical hieroglyphs always symbolizes the volatile part of matter. We know that the entire operation of the Great Work consists of volatilizing the fixed and fixing the volatile.

**EARTH:** Silt which originates in the heterogeneous parts of the Mineral; it is this primitive silt that begets the Granulations and is the nurse thereof. It is this silt which is seen covered with the Blood of the Innocents and wearing the Golden Crown of the martyrs.

**EARTH, ADAMIC:** *Materia Prima*. It is from this the Philosophers derive the Body, Soul and Spirit of their Stone.

**EARTH, FOLIATED:** Contrary to the assertions of Dom Pernety,<sup>1</sup> Foliated Earth is not Putrefaction. The Foliated Earth is the Philosophical Salt in the phase where it begins to melt. All the crystals agglutinate on each other and form successive layers. Now, let us take care not to forget that the Philosophical Earth “is the Salt”.

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<sup>1</sup> Reference to the famous treatise *Dictionnaire Mytho-Hermétique* (*Mytho-Hermetic Dictionary*) by Dom Pernety—real name Antoine-Joseph Pernety—originally published in 1758.

**EARTHINESS:** The (non-amalgamated) sulfurous parts, which contain the impurities of the Mineral, we call “earthiness”. This earthiness, very useful in Solve, is hereafter referred to as “superfluous”.

**ECHENEIS:** Small fish in the shape of a slug, with the power to stop, fasten and sink the largest ships, if we believe Pliny, the naturalist (book 9, Chapter 25; and book 32, chapter 1).<sup>2</sup> The alchemists have given this name to their white Granulations, resembling these slugs, to show that it is at this stage their “Vessel of Earth” has stopped and disappears.

**EGYPT:** Its primitive denomination was “Black Earth”. Some Philosophers have thus called their black Compost, Earth of Egypt. In addition, Egypt, via Thoth-Hermes, was the cradle of alchemy, or the Science of the gods.

**ELECTRA MINERAL:** Nickname given to the Granulations at the time of their formation during the sublimation of their three components, the latter uniting together as if attracted by a magnet.

**ELEMENTS:** There are four Elements in Nature: Air, Water, Earth and Fire. However, the Sages speaking of these Elements do not want to designate them but are implying “their Primordial Matter”, or “Secret Agent”, which may, at their discretion, be transformed into Water, into Earth, into Air or into Fire.

This ultimately amounts to saying that when they talk about

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<sup>2</sup> Pliny the Elder’s *Naturalis Historia* (*Natural History*), originally published circa AD 77-79.

one of these Elements, they are always speaking of the same thing, only it is presented in four different aspects. It is Earth when it is in the form of salt, it is Water when it melts, it is Air when it rises in vapors and it is Fire when it is excited.

**ELEMENTS, CONVERSION OF THE:** Many have believed in confecting the Stone with vulgar water, air, earth and fire, attempting to proportion them according to the stage in which they were operating (Solve or Coagula). This is not how it is.

The Primordial Agent is *One* and it is this, and *this alone*, which is converted to one of the Four Elements according to the need of the moment. It is through this only that the conversion of the Elements is done. It is the Grand Arcanum of the entire Work.

**ELEMENTS, SEPARATION OF THE:** This operation occurs in the beginning of Solve at the time when the matter tends to darken, moving toward black. It begins, in fact, once the Primordial Agent is placed in presence of the Sulfur and Mercury of the Philosophers. The Earth becomes Water under the action of the Fire, which changes into Air to once again become Earth.

Under no circumstances should one confuse “Separation of the Elements” and “Separation of the Three Philosopher’s Matters”.

**ELIJAH – ELISHA:** The biblical lives of these two Prophets explain the operations of the Great Work.

**ELIXIR, LUNAR:** This Medicine is manufactured with a “very finely laminated metal”, originating from a transmutation carried out with the White Stone.

It is advantageous, naturally, to make use of a Lunar Stone from a Multiplication and not a Lunar Stone from the first Coagula

stage. The latter being merely the “image” of the former, it would be ineffective if it was employed.

**ELIXIR, SOLAR:** This Elixir is manufactured in the same way as the Lunar Elixir, but with a “very finely laminated metal” originating from a transmutation obtained with the Red Stone. By Red Stone, we mean, of course, a multiplied Red Stone; that is to say, fixed and completed.

**ENERGY:** Caloric force which emerges as soon as the Salt, Sulfur and Mercury of the Philosophers are brought together and undergo the action of the 5th Fire.

The power which then externalizes is so strong that if we were to not take the precaution of leaving 2/3 of the vase empty, the vase would suffer a loud explosion under the pressure of the gases.

Personally, we are convinced that it is a natural chemical reaction of this kind which produces earthquakes, volcanic explosions, sprays of molten lava etc.

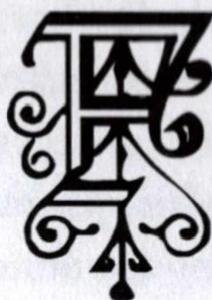
Moreover, the examination of a photo (taken at that time) shows two quite distinct aspects:

- a.) The energetic presence of gaseous mushrooms, with a resemblance to mushroom clouds.
- b.) The formation of dozens of gaseous translucent bubbles, which, upon cooling, become the Granulations.

We therefore urgently recommend, to all researchers, to exercise extreme caution in their manipulations, because without going as far as the danger of explosion, the danger of burning subsists permanently.

In the beginning of our fumbings, when God had not yet

opened his arms to us, we saw a Pyrex flask redden before our very eyes and completely burn the cloth on which it was placed. Thus, caution should be exercised with the utmost rigor.



**FABLES:** These are more or less historical legends whose accounts constitute an allegory of the Great Work.

The Egyptian Hierophants and the Sages of Greece had thought this an ingenious subterfuge to obscure their Secret while making it public.

Consequently, only a few keywords were needed to remember it. These words were transmitted by word of mouth. It was enough for the new Initiate to know that Juno was Mercury, for example, and Sulfur the King, in order to know what was to be done... since the fable taught it to them.

Among these fables are included: the lives of Isis, Osiris, Horus, Orpheus, the Golden Fleece, Pegasus, Ulysses... and, in general, the history of all the gods of Greek mythology.

**FALSE PROPHETS:** It is the Apocalypse of St. John—in chapter 19—which cites this term to us. A Prophet, we know, is a man of God who is generally revealed to the multitude by a series of miracles; here, by miracles, we do not mean the “enchantments” or “tricks of illusionism”, the latter being reserved for false prophets (Exodus 3:8).

Now, if we study St. John alchemically, we find that at some point the researcher, unsuspecting, is faced with a dilemma. Also, to emphasize his warning and show the error to be avoided, St. John employs the term False Prophet to designate the first Tingt

Mercury. Doing so, the Evangelist has but one goal: to warn the Neophyte so that he does not effect transmutation with the first Mercury, this one being able to deceive because of its extreme resemblance to the second which is multiplied. The first (similar to a false prophet) would bring about no miracle; the second (true Prophet) will enable wonders in the three Kingdoms.

**FANGS:** This name is often followed by the word “poisonous” to emphasize that the salt crystals, sharp as needles, are extremely harmful.

**FAT OF NATURE:** So we call the black Compost because it resembles a very dark, very viscous, fatty substance.

**FECES:** Non-amalgamated sulfide residue which remains at the bottom of the flask with the impurities.

**FEMALE:** The female principle is the Mercury of the Philosophers and not the Mercury of the Sages. The first is taken from the Primordial Mineral; the second is the Quintessence enabling the Auric Tincture.

**FERMENT:** Here, we touch upon one of the mysterious points of the Magisterium, because it updates the error of certain anti-chemist authors. In fact, the latter wanting to demonstrate that Albertus Magnus, bishop of Regensburg, was not an alchemist, have relied on this statement made by the Adept: ‘Our gold is not the vulgar gold.’ Thus, according to them, the pious bishop admitted that alchemical gold was not common gold.

These authors were wrong to think so and Albertus Magnus had reason to express himself in this way. The Auric Ferment or red

Granulation is not, in fact, a piece of gold but the very principle of gold... and, indeed, the difference is great; throw a piece of gold into lead and you will get, at most, an alloy (this operation being a normal chemical process), whereas if you throw in a grain of this red Granulation (which is not gold and which does not contain any, being merely the principle), you will obtain a mass of genuine gold.

This is why the Sages say: ‘...our gold (the Red Stone) is not vulgar gold.’ Who could say that a sperm cell represents a perfectly constituted man or woman? For the ferment of gold, it is the same.

**FERMENTATION:** Stage corresponding to Putrefaction, namely the black and First Degree of Fire. Has nothing in common with the Ferment.

**FERN:** See ACACIA and OAK.

**FILTER:** In chemistry, this is a piece of chamois leather or a special paper used to separate two different bodies; example: filtering water is to purify by separating it from the earthiness it may contain. However, a filter may equally serve to “unite”; example: one makes a good cup of coffee by pouring boiling water over the ground coffee, through a filter. During this process, water joins with caffeine and passes under a new appearance, possessing new properties.

**FIRE, FIFTH:** This is the energetic Secret Fire which leads the entire Magisterium.

**FIRE, GRADUATION OF:** There are four Degrees of Fire which correspond to the four colors: black, white, orange and red.

The first appears in Solve, the other three in Coagula.

**FIRE, SECRET:** This is an energy which drives all matter and always maintains it at the same temperature. It is also called the Fifth Fire. It is this that makes use of the wind to temper the atmosphere and allows the circulation of the Elements.

**FIRST MATTER:** The First Matter (singular) refers to the Mineral of the Sages, that Mineral which contains their Salt, Sulfur and Mercury. When this denomination is in plural, then it is the Salt, Sulfur and Mercury of the Philosophers; in other words, the Three Bodies separated from their gangue.

**FISH:** See ECHENEIS and FISH EYES.

**FISH EYES:** The White Stone. In fact, after the 7th Bath, the Granulation appears as small beads of white porcelain, or eyes of cooked fish. The resemblance is indeed striking.

**FIX:** This is stopping, but in alchemy it is also “cooking” to “stabilize” the volatile and make a malleable body. In other words, it is to transform a volatile salt into a solid salt by means of a liquid salt subjected to Fire.

**FLASK:** Chemistry instrument of glass comprising a ball-shaped body surmounted by a long neck.

**FLASK, CLOSED:** Flask stoppered by any means whatsoever.

**FLASK, OPEN:** Flask whose opening is devoid of any closure.

**FLASK, SEALED:** Container which does not have to be luted. Note, however, that when Philosophers talk about their hermetically sealed vase, they make no reference to their “flask”. They imply their vase, which is not of glass but of earth.

**FLOS-FERRI:**<sup>1</sup> One of the coralliforms that aragonite assumes. Heated, it decrepitates and divides into a great number of crystals. The aragonite transforms into amorphous calcium by calcination to red. In the matras,<sup>2</sup> it swells and disintegrates.

**FLOS-FLORI:** Name of a very good alchemical work which means “The Flour of Flowers”, in other words, *The Philosopher’s Stone*.

**FOREIGN BODIES:** By this term, the Philosophers intend everything that is not their Sulfur, their Salt and their Mercury. We know that the Stone is sufficient in itself.

**FORMULAS:** In physics or in chemistry, this is the expression of a law... it is stated by employing conventional letters: O = Oxygen, C = Carbon etc., and these letters are immutable. To the alchemists, on the contrary, the formula is nothing more than a memory aid; thus, in various formulas, the letter “C”, for example, can signify: Calcination, Cohobation or Coagula.

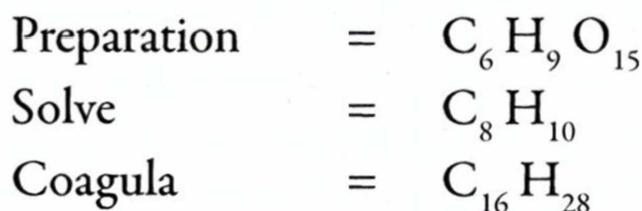
That having been said, here are three formulas of which we can

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1 Latin meaning “Flowers of Iron”.

2 The French term employed here is given as is due to it having no equivalent in the English language, with the exception of the word “matras”—an old expression for a spherical-bodied, long-necked flask—which, however, is not the item described in the present work, as the reader will discover in the relevant entry. See MATRAS.

guarantee the value and veracity:



**FORTY YEARS:** The number forty is a key of the Old Testament. In our *Alchemical Life of Moses*,<sup>3</sup> we have seen, indeed, that God “commutes” 40 days into 40 years as punishment. It is undoubtedly this passage which has given the idea to Hebrew alchemists to conceal the time of perfection of their Stone. This is how the Philosophical Months arose, which have nothing in common with the months composing a normal year.

**FOUR:** This figure indicates the Four Elements which govern everything in Nature. In alchemy, the Secret Primordial Agent is what is symbolized by this number, because this body can be transformed as desired into Earth, Air, Water or Fire, depending on the needs at the time.

**FROGSPAWN:** The Sages call their Granulations thus at the Vegetation stage, because their Matter resembles frog eggs coated with green slime.

**FRUITS:** In St. John, Ezekiel, Ovid and Hercules, in Pernety etc., we are told that the Tree of Life gives fruit which serve to nourish and leaves which heal the nations. Of the word “leaves”, we have given our opinion suggesting that the fruit were none other than

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3 As mentioned in the foreword, this treatise—which is technically entitled *The Zodiacal Life of Moses*—is found in Roger Caro’s *Alchemical Pleiade*.

the white or red Granulation. Naturally, it is not our intention to suggest that the Granulations are eaten. This assertion is said only as a parable and following a logical consequence. Indeed, the White and Red Stones being capable of alchemically providing gold and silver, the fruits to be used to nourish should only be understood as that of food (derived from the fruits or Granulations) purchased with this gold or silver... just as it says: 'the earth and the work nourish man.'

**FURNACE:** Heating apparatus fueled by wood, coal, oil<sup>4</sup> etc. This word, properly understood, is furthermore a key. It is especially important not to confuse *Fire* and *Furnace*. When the Philosophers speak of *Fire* during the preliminary stage in the Preparation, they speak indeed of the vulgar fire; but as soon as they speak of the Work, the *Furnace* is no longer an ordinary furnace. It symbolizes their "Secret Fire".

In other words, the vulgar fire can be used three times: first, to eventually reconstitute their Mineral; second, to extract the calories contained in acacia, oak and fern; and third, to effect the final transmutations. Apart from this, the Five Fires they employ have nothing to do with the common fire. The researcher is thus to keep in mind that the common fire serves to reconstitute the Principal Bodies, and the Secret Fire to dissociate, purify and coagulate them.

**FUSIBILITY:** The White or Red Stone, completely fixed, should melt without smoke when placed on a red-hot copper blade.

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<sup>4</sup> The term employed here in the original French also translates into "petroleum".



**GANGUE:** In alchemy, this word can have two meanings, one as equally valid as the other. Actual meaning: it is the earthiness that holds the Three Bodies (Salt, Sulfur, Mercury) prisoner; and an allegorical meaning to designate the “superfluous” holding captive the three purified and re-amalgamated Philosophical Bodies.

**GARMENT:** This name is given to the saline whitish pellicle which coats the Granulation in the Lunar stage. This is the “Garment” of Linen of which Flamel and other authors spoke.

**GARNET:** When the Stone becomes crimson or garnet at the end of the Multiplication, this is an indication that one has reached the end of the Great Work.

**GEHENNA:** The word Gehenna has the same significance as “prison”, but it is mostly employed to refer to the Compost holding the Granules prisoner.

**GIRL:** The alchemical drawings always illustrate a female character to designate the element Mercury, which enters their *Materia Prima*.

**GODS:** The Philosophers have made use of mythology to hide their secrets. This is how Saturn corresponds to lead and to their

black matter; Isis, lunar goddess, to silver and their white matter; Jupiter, to tin and to their gray matter; Venus, copper and to their yellow matter; and finally Mars, to alchemical gold and to their red matter.

**GOLD OF THE PHILOSOPHERS:** Sulfur of the Philosophers extracted from its mineral. The Sages speak then of uniting gold and silver, silver being their Mercury. This expression has deceived many researchers who have tried in vain to extract the Quintessence of vulgar gold and silver in order to mix them.

**GOLD, PHILOSOPHICAL:** The fixed Red Stone is an Auric Ferment. This gold is not gold, nor does it contain any, but *'it is a seed of gold'*.

**GOVERN:** In the alchemical sense, to govern is to know how to pass from one "regime" to the other.

**GRANULATIONS:** Stone of the Wise. They are formed in Solve, finish in Coagula and acquire strength in the multiplications. They are called Granulations because they are spherical (initially), like small pearls.

It is their shape which causes them to further be called "Small Worlds and Eggs".

**GRAY:** This color does not concern the Stone, strictly speaking, but the Compost. It is the reign of Jupiter which dominates it.

At this stage, the Philosophers also call it "Ashes", as the said gray Compost resembles a pile of tightly packed dust.

**GRAY WOLF:** This colorful name indicates that the phase of

which is spoken is happening during the reign of Jupiter; now, as the name to which this term refers designates a wild animal, a carnivore, it is easy to realize what happens in the flask. This is the phase where the gray Compost is devoured, torn to pieces and bleeds under the incisive action of the Philosophical Salt, which we furthermore call “Fangs”, “Teeth” etc., when it is employed in crystalline form, as in the Dry Way, for example.

**GREAT WORK:** Contrary to what materialists believe, the Great Work does not have as its primary purpose that of manufacturing gold. The Great Work is something else entirely: it is the art of understanding the Genesis of worlds in order to create, naturally on a Microcosmic scale. In short, it is to be the confidant of the Father. The Great Work is, above all, the crowning of knowledge and *understanding*. Through it, the Sage knows the “becoming” of the world and understands the mysteries.

It is the application of this spiritual conception, brought upon the physical plane, which leads the Elect to achieve the transmutation of metals; the purification of our “*self*” goes hand in hand with the process of the Great Work.

**GREEN:** This transient color makes its appearance as the Head of the Crow is severed. It completes the Solve operation. At other times, this color employed in the masculine (*vert*)<sup>1</sup> designates the Salt of the Philosophers or the Philosophical Salt by comparison

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1 This is a reference solely to the use of the word in French. The form employed in the entry title is “VERTE” and the masculine mentioned afterward is “vert”, as written in the parenthesis—which I chose to keep in the original French to help illustrate things more efficiently to the reader. Both forms mean “green” when translated into English and both carry further connotations of immature, unripe and young.

with unripe fruit. Green, then, refers to something acidic (the Green Grape<sup>2</sup> of Lully, for example).

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2 “Raisin Vert” in French; note here the use of the masculine form just mentioned.



**HAIRS:** Tenuous crystallizations of blond color which attach to the interior of the flask. These crystallizations, which seem to rise and grow, first appear on the upper walls of the container, reaching the base of the neck.

The characteristic of these crystallizations is that they are all of the same magnitude at the end of their formation. Viewed in a group, they give the impression of stars.

**HARMONIAC ACID:** The Philosophers, eternally hunted, camouflaged their "*acid*" through a play on words. This here is not an ammonia acid but a Philosophical Acid which is in harmony with all phases of the Great Work. In other words, it is the substance which serves them from the beginning to the end. Finally, note that this word would be meaningless given that ammonia is a base and not an acid.

**HEAD:** The Head of the Dragon represents the Mercurial Spirit that dissolves the fixed, which is why the Sages say the Dragon eats its tail.

As for the Dead Head, this is the non-amalgamated residue which remains at the bottom of the flask after the Sublimation of Solve.

**HERMAPHRODITE:** The Sulfur and Mercury of the

Philosophers, closely united by the saline Sperm, were compared to the Son of Mercury and Venus because as with this fable, the two Primordial Matters are sufficient in themselves.

**HERMES:** Father of alchemy and all the Arts in general. This word also means “mercury” in chemical language; example: Hermes-Sulfur is nothing other than mercury sulfide.

In addition, Thoth-Hermes having written all his works in an abstract manner in order to conceal the meaning from the profane, the word Hermes gave rise to the term “hermetic”... being all things hidden, closed or vague. In alchemy, the word Hermes equally produced the “Seal of Hermes”.

This designation has deceived all non-illuminated researchers; thus they lute their flask, sometimes up to melting the extremity of the neck (to weld it) so that it is firmly closed.

They have thereby worked very foolishly and quite uselessly as the Philosophers did not write that, but said: ‘Our vase must be hermetically sealed so that no air shall enter’, which is not at all the same as the vase of which they are talking is of earth and *not glass*.

**HONEY:** Towards the end of the Putrefaction, a gold crown appears on top of the Compost. This crown (thickening progressively through the cooking and alimentation of the black Stone) gives the impression of a very blond honey.

Now, as this auric circle floats on top of a very acidulous liquid, we are told by the angel in the Apocalypse of St. John: ‘...eat this book; it will be as sweet as honey in thy mouth, but will make thy belly bitter...’

**HORN OF AMALTHEA:** Cornucopia<sup>1</sup> that can be applied

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1 Latin meaning “Horn of Plenty”.

to the Philosopher's Stone. Thanks to this, in fact, the Sages can possess everything: health, riches, honors etc.

**HYLE:** This word is employed by Paracelsus in his ten *Archidoxes*. Certain translations have implied that this is the start of the Magisterium; such is not the case. *Hyle* is the beginning and the end of the Work. It is that which may be represented by the Ouroboros. It signifies the complete cycle.



**IGNEOUS:** That which contains a Fire in itself, or which has a fiery nature.

**ILLUMINATED:** Being who receives the Lord's Kiss of Peace simultaneously with the inspiration of the phases of the Magisterium. Only an illuminated man can achieve the Great Work, because it is solely through enlightenment that he may know the name of the First Matters, the operative procedures, the proportions, the Fires and the Degrees of Fire.

**IMAGE:** An image is an exact reflection of a thing. This term will help us to reveal a great secret. May your perspicacity help you understand the role of the rotten oak in the Great Work.

Take the image of a man. His body is composed of flesh, blood, bone, water, fat etc. Could we say, for example, that the water which is in his tissues may enable him to, on a daily basis, appease his thirst and perform his ablutions? No, man needs to take water from outside of him so that he can quench his thirst and wash. At no time, moreover, would we carry the notion of seeing him absorb nitric acid or wash with vitriol. Why? Because these two corrosive liquids are in antipathy with his constitution and do not agree with him. It is the same for the Stone. Its Primordial Water is not sufficient to quench its thirst, to nourish, to wash or to cook it. The Artist must therefore search in Nature for "a source

identical” to that contained in his Mineral; he thus turns toward the rotten oak, acacia and fern to address this deficiency.

**IMBIBITIONS:** These are the operations which consist in dyeing in the Coagula stage. We imbibe with Red to obtain the Sun and we imbibe with White to obtain the Moon.

**IMPRESSION:** Feeling which is sometimes to see certain things in a different aspect of reality. In alchemy, for example, impression has enabled many allegories; this is how, in the *Genesis of Moses*, it was written “the Waters” (to designate the dual coloration of the same liquid), because the latter provides a visual impression of two superimposed liquids and of different density.

**INCARNATION:** This mystery finds its alchemical explanation in the word REINCARNATION.

**INCEST:** The Philosophers making use of the *Epistle of Aristaeus* (at the end of the *Turba Philosophorum*) to compare their First Matters (Sulfur and Mercury of the Sages) to the marriage of Beya and Gabertin, who were brother and sister.

In doing so, they allude to the union of their two First Matters, which are consubstantial with each other.

**INCLINATION:** The inclination is made whenedulcorated matter falls to the bottom of the vessel. It is then poured by inclining the liquid from above, which is separated easily from the heavier matter remaining at the bottom of the vase.

**I.N.R.I.:** These four letters are not to be taken in the religious Latin sense which signifies ‘*Iesus Nazareth Rex Iudeorum*’, but in

its alchemical sense indicating that the natural Fire renews all, or: *'Igne Natura Renovatur Integra'*.

**IRIDESCENT:** Phenomenon which manifests between the black and the green. The flask then assumes, on several occasions, fleeting colors that iridesce the glass.

**IRON:** See STEEL and SWORD.

**IRRESPIRABLE:** When the Matter is at the stage of Putrefaction, that is to say in the middle of the Solve phase, its odor is so foul and venomous that it is impossible to breathe. It is this nauseating smell which caused it to be given so many nicknames: Sepulcher, Cesspool, Augean Stables etc.



**JANUS BIFRONS:** God of fable having two opposite faces on the same head.

In a book regarded as being the oral tradition of the Sepher of Moses, namely the *Siphra di Tzeniutha*, it says: ‘In the beginning, the face does not look at the face’, wishing to indicate thereby two very distinct things:

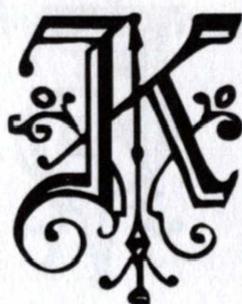
1. That the Mineral of the Sages contains two Bodies united in *one*.
2. That this Mineral has the same exterior appearance on all its faces.

**JOHN’S BLACKBIRD:** A single Philosopher has called his Black Matter thus. It is the color of the bird, reminiscent of the Calcination stage, which one should remember, of course.

**JUDGMENT:** This is the final result, which serves as judge. If the lead remains lead at the time of Projection, whether White or Red, the researcher is nothing but a puffer; whereas if the lead is transmuted, either into silver or into fine gold of 24 carats, then the researcher becomes a veritable “Alchemist” because God has entrusted His Secret to him.

**JUPITER:** Gray matter in the Solve stage, also called “ash”

because of its dusty appearance of very fine sand. Its metal is tin.



**KERMES:** The vegetable Kermes is a red fruit that can be seen on oaks towards the months of April and May. Many researchers are duped by this due to the various coincidences (color, oak, month etc.) it represents. Kermes, in alchemy, is none other than the Mercury of the Philosophers, because it is rutilant and appears mainly in April-May, that is to say in the months where it is less evaporated.

The Kermes mineral is a monoclinic antimony oxysulfide. Its chemical formula is:  $2 \text{Sb}_2 \text{S}_3 + \text{Sb}_2 \text{O}_3$ . It is cherry red and occurs as elongated needles. It is fusible by candle flame and volatilizes. Heated in an open tube, it releases volatile antimony oxide as well as sulfurous acid vapors. Placed on a piece of coal, it melts very quickly and ends up yielding a white coating. Mixed with sodium, it forms white globules, brittle as glass. Its etymology “Stibium” signifies antimony.

**KEYS:** One of the principal keys in alchemy is the phonetics of certain words. This key is a veritable passe-partout.<sup>1</sup>

**KINGS:** The fact of being governed royally does not imply that

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<sup>1</sup> While the French word “passe-partout” (literally meaning pass or go anywhere) is also used in the English language, it additionally translates into “master key”.

all kingdoms are led in the same way. There are some monarchs who are more or less gentle, others more or less violent, others, finally, more or less glorified. A single common point between all such States is that each kingdom is subject to well-established laws.

These laws form the legislative backbone of each of these kingdoms and the application of these laws is called governing. This is to say that each “king” represents a form of government; also, that which is true in the political sense is so in alchemy, as well.



**LABORATORY:** Room furnished for conducting experiments of physics or chemistry. The laboratory of an alchemist includes: a furnace, a basin, bellows (if the fire is coal or wood), a funnel, a retort, two flasks, stoppers, a mortar, pestle, filter, a sieve and a crucible or matras.

**LABYRINTH:** The most famous was that of Heracleopolis in Egypt. It was a building filled with chambers and corridors where you came from one into the other without being able to discover the exit. Woe unto anyone who entered.

Allegorically, no more was needed for the Sage-chemists to compare the manufacture of their Stone to this building. All their secrets were so well mingled and tangled that the operations would become a veritable labyrinth for those who wished to attempt to carry them out.

**LAMINATE:** Beating certain metals into leaves of varying thickness. Gold and silver, being very ductile, allow very thorough laminating.

**LAUDANUM:** Name which Paracelsus gave an Elixir composed of gold of pearls and of coral. It was a specific against all inflammatory conditions and fevers. We wish to note that we have not written gold, pearls and coral in three words, but gold of pearls

and of coral, which means, ultimately, that it specifically consisted of “a gold of transmutation” derived from a red Granulation (pearl and coral).

**LEAVES:** In chemistry, these are very finely laminated metals. In the alchemical legend of Hercules quoted by many Philosophers, we are told that not only the apples in the garden of the Hesperides were made of gold, but the entire tree with its leaves was of this metal. Ovid in his *Metamorphoses* 1, 4, Flamel in his *Hieroglyphic Figures* and the Cosmopolite in *Parables* equally use this language. The latter even wrote: ‘...one bore fruits that shone like the sun, and its leaves were as gold. The other produced fruits of a whiteness which surpassed lilies and its leaves resembled the finest silver.’ Finally, Pernety said that Neptune called the first “Solar Tree” and the other “Lunar Tree”.

We still find the term of “Arbor Solaris” in the *Chemical Theater* of Khunrath. Finally, in chapter 22 of the Apocalypse of St. John, we read: ‘...then he showed me a pure river of water of life, shiny as crystal, proceeding from the throne of God and the Lamb. In the midst of the town square, and on both sides of the river, was a tree of life that bore fruit twelve times a year, and the leaves of these trees served to heal the Nations.’ We find, moreover, such indications in Ezekiel 47:11-12: ‘...its tides and pits will be left for salt, because they will not be cleaned. By the torrent, on its banks, on both sides will grow fruit trees. Their leaves will not wither, their fruit will not come to an end and they will ripen every month, because the waters shall flow from the Sanctuary. Their fruits will serve to nourish and their leaves will serve as remedies.’<sup>1</sup>

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1 As mentioned in an earlier footnote, there are several cases here in the original French where the words employed in the quoting of Sacred Scripture do not coincide with the more common versions of the French translation of *The*

These last two quotations, do they not give us the key to the leaves of gold and silver included in the composition of a certain Solar and Lunar Elixir?

**LEOPARD:** This appellation is given by St. John in his Apocalypse 13:2, because the Compost shows (at this point) the same spots as a leopard. Certain authors having translated this animal with “panther”, unintentionally distorted the meaning of the text for the very simple reason that a panther is striped and not spotted. However, we emphasize, the Compost is indeed spotted in the Solve stage described by St. John.

**LEPROSY:** The Superfluous which defiles and infects the Granulation in the Solve stage.

**LETON:**<sup>2</sup> The leprous Granulation is what is meant by this designation; that is why Flamel says in his *Book of Washings*:

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*Holy Bible.* While this may simply have been due to Kamala-Jnana personally having employed another edition with slightly different wording, it is equally likely that he was actually making use of a play on words, a thing so common in alchemical literature (the present work included), and thereby linking certain biblical terminology with that of alchemy. Hence my decision to translate biblical quotations like the one above directly as found in *Dictionnaire de Philosophie Alchimique* without attempting to direct them toward the official English translations of the Bible. However, for the sake of comparison, I here present the reader with Ezekiel 47:11-12 as found in the King James version: 11 – ‘But the miry places thereof and the marishes thereof shall not be healed; they shall be given to salt.’ 12 – ‘And by the river upon the bank thereof, on this side and on that side, shall grow all trees for meat, whose leaf shall not fade, neither shall the fruit thereof be consumed: it shall bring forth new fruit according to his months, because their waters they issued out of the sanctuary: and the fruit thereof shall be for meat, and the leaf thereof for medicine.’

2 In English also called “Laton”; in French “Léton”, “Laton” or “Laiton”.

‘Blanch the leton and tear up your books’,<sup>3</sup> by which suggesting that when the researcher has been able to achieve the whiteness, he no longer needs advice because he knows what to do, the cooking being the same until the end.

**LEVITATION:** When a body sublimates, it always tends to rise into the air. It is thereby that numerous Saints in ecstasy felt they were torn from the ground to literally hover above their stunned companions. This phenomenon, often called “paranormal”, finds, however, its explanation and testimony in alchemy. Is this not indeed what happens in the stoppered flask when the pulverized Mineral is destroyed by Fire? Do we not see, floating in the vapors of the Granulation, the image of the “mortified and sublimated” Mineral? Is this image not that of a solid body containing Philosophic Salt, Sulfur and Mercury, that is to say the image of a body constituted like Man (body, soul, spirit)?

Levitation is thus possible as soon as we can be released from sin and we “possess faith that moves mountains”. Knowing how to spiritually exteriorize, this is to sublime in spirit by freeing one’s body of the heavy material envelope which rivets it to the ground. The alchemical Sublimation of Solve is clear proof of the reality of Levitation. Let us add, finally, that this title also explains the dogmas of Assumption and Ascension.

The simple feeling of lightness (which does not lead to levitation) is what we would like to see experienced by our

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3 Although it is entirely possible that Kamala-Jnana simply had in his possession a particular edition of said text in which the quotation in question was actually found, according to copies of treatises by Nicolas Flamel that I have in my own library, the above quotation is not from his *Livre des Laveures* but *Le Désir Désiré* (*The Desired Desire*). This particular passage is quoted again in Roger Caro’s *Alchemical Concordances* (see bibliography), there correctly referenced, however.

Brothers: this will be a sign, to them, that their spirit is communing with the Almighty.

**LIGHT:** If we take the first chapter of Genesis, we see that there are two Lights: the first appearing on the first day under the guise of an “auroral” Light (Aour, in Hebrew, in the text); and the second appearing on the fourth day at the time of the creation of Luminaries. In alchemy, it is the same: there are two Lights, an auroral color contained in the Mineral, which is the Salt of the Philosophers, and the second, the white color, potentially contained in the acacia, oak and fern, which is the Philosophical Salt.

**LOVE:** Love is a gift of self up to the sacrifice of one’s life. Thus Jesus was crucified by love for mankind.

The Holy Spirit, the consubstantial emanation of the Father, is a Fire which heats, sets ablaze, purifies, sublimates... but does not destroy. Love is nothing other than that; it is not a flame that devours, eats and burns, but a blaze of energy which finds its oxygen in the faith and zeal that consume the Saints.

Contrary to “passions” which are depressing, destructive, devastating Fires, the “flames devouring the body before reducing it to ashes”... the sublimated Celestial Love exalts, itself, by a prodigious source of internal heat, by a vital caloric breath. Alchemy demonstrates it easily.

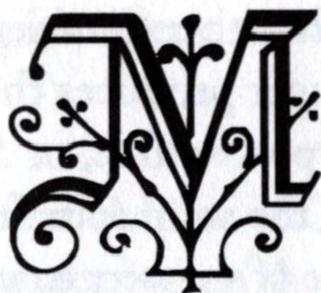
The First Matters having been placed in a stoppered flask are then excited by the 5th Fire... it all begins to boil and rise in vapors under the intense temperature that is triggered. Only, as the proportion of Sulfur is greater than that of Salt and Mercury, the first Body is seen divided into two unequal parts. One unites with Salt and Mercury by Sublimation (this is the amalgamation

in natural proportions); the other (unable to find its equivalent of Salt and Mercury) no longer produces that heat, which tends to diminish rapidly. The surplus sulfide, or *Superfluous*, thus passes from the gaseous state to the solid state (under an appearance of ashy Compost). Therefore, if we were to image love and passions, we would say that love is represented by the Granulation (born from the Sublimation of the Three Bodies and *conveyed* by the intense heat that has propelled it to the top of the flask...) while the passions would be represented by the non-amalgamated Sulfur... which, after a very short combustion and exaltation (called Flash in the Pan), falls heavily back down into the bottom of the flask in an ashy appearance.

**LUMINARIES:** Whatever the Luminaries which provide light in the universe are, one must not confuse Light and Luminaries, the former being the manifestation of the latter.

In alchemy, the name of Luminary is not given to the Salt of the Sages but to the white Granulation. This is the reason for which the Philosophers call their White Stone "Purest Moon".

**LUTING:** Operation which consists of closing a vase by making use of a sort of paste or putty, so that the opening is properly closed.



**MACROCOSM:** The worlds of the Universe.

**MACROPROSOPUS:** The God of gods, the Alei of Aleim; the Being which breathes Life into all that is.

**MAGNET:** This term was given to the Stone as an allegory, because it attracts to it (at any stage) the Secret Agent which cleans, washes, cooks and dyes it. This is also the reason that, as a consequence, this Secret Agent has been referred to by the name of Steel.

**MALE:** Sulfur of the Philosophers derived from its Primordial Mineral.

**MARRIAGE:** Union of the Sulfur and Mercury of the Philosophers by means of the Philosophical Salt called "Sperm of Nature".

**MARS:** Mythological god symbolizing war, blood. By definition, it is the image of all that is choleric, irritable.

In alchemy, the Red Stone is under the sign of Mars for two reasons: the first because of its color, the second due to the great "excitement" it had to give to the Fifth Fire to perfect it. The metal of Mars is iron.

**MATERIALIZATION:** See APPARITION.

**MATRAS:** Crucible of cast-iron or burnt clay. The alchemists use it during their transmutations and not to manufacture their Stone.

**MATTER, RED:** See MARS.

**MATTER, WHITE:** See MOON.

**MEASUREMENTS:** Getting to know them is to understand the Three Formulas.

**MEAT ALIMENT:** Some Philosophers have written: 'In the beginning, nourish the young Infant with Virginal Milk; then, when it has gained strength, give it a Meat Aliment.'

Saying this, they allude to the change of "diet" which occurs in Coagula. Having reached this stage, they abandon their Primordial Agent in its primitive form to make use of the Oil of Saturn. However, as the latter has the appearance of blood, they called it "Meat Aliment" due to its coloration.

**MEDICINE:** Two Medicines exist: the first acts on lunar diseases, the second on solar diseases. One is the White Elixir, which cures all inflammations, dropsy and fevers; the other is the Red Elixir, which cures all ailments related to blood, tumors and injuries.

**MEDIUM:** Salt of the Philosophers, or Sperm of Naturing Nature. This is it, the link, the element which contributes to the two Primordial Bodies.

**MENISCUS:** Concave or convex surface of the upper part of a liquid in a capillary tube; said in another way, this is the rising of a liquid (on the walls of a vase) due to the capillary action.

**MENSTRUUM:** Liquor used in chemistry to help pull out and extract all sorts of spirits, essences, tinctures, salts etc. There are several kinds thereof, depending on the nature of the things we want to extract or corrupt: Spirit of Wine, Spirit of Dew, Fortified Waters etc., as the Artist deems appropriate.

**MERCURIAL WATER:** Philosophical Salt at the time when it will trigger the first chemical reaction in the Solve stage.

**MERCURY OF THE PHILOSOPHERS:** Body similar to vulgar mercury, but possessing all its natural qualities—not having suffered attacks of common fire at the time of its separation.

**MERCURY, PHILOSOPHICAL:** This Mercury has nothing to do with the previous one; it possesses in itself, on the contrary, the Quintessence of the former. Its appearance is red, its acidity extremely penetrating. Its particularity is to change color as soon as it stretches over a flat surface of glass. From red, when in a compact mass, it passes to the most beautiful golden-yellow-red when it is spread out and watched in transparency.

**MERCURY, SOLIDIFIED:** When the Granulation is sufficiently cooled and solid (Vegetation stage), it can be cut. It can then be seen that the interior consists of a yellow body that has a very clear metallic reflection; this is an amalgam of Philosophic Sulfur and Mercury. In this state, the granular substance is malleable and the

Solidified Mercury can take any form you want to give it.

**METALS:** There are seven metals in alchemy, but these metals have nothing to do with those sold commercially.

The seven metals of the Work simply designate the seven colors and correspond to the seven planets: Saturn for lead, Jupiter for tin, Venus for copper, the Moon for silver, Mars for iron, Mercury for quicksilver and the Sun for gold.

**MICROCOSM:** Creation similar to the Work of our Heavenly Father, but on the scale of Man.

**MICROPROSOPUS:** Adam, image of God receiving the Breath of Life and permission to create on his scale.

**MILK CURD:** Philosophical Salt in a semi-liquid state.

**MILK, VIRGINAL:** The same Salt as the previous, but completely melted.

**MIRACLE:** It is customary to interpret this term as a “Divine phenomenon” going against natural laws. We immediately take issue with definitions of this kind saying that a miracle is a natural phenomenon seeming, “a priori”, to go against the known laws.

Quite often, moreover, the miracle is nothing other than the accomplishment of a natural law occurring providentially for those who call for it. It is this providential aid, arriving at the appropriate time, which is the miracle and not the phenomenon that manifests and surprises. So true is this that Christ said: ‘Everything I can do, all of you can do and more’ (John 14:12); yet, Jesus performed miracles. If, therefore, the Son of God had

carried out his “Works” only by virtue of his divinity, one could believe that he was mocking his Apostles when addressing them in that manner. We know that this is not so since they themselves, and many other thaumaturgists, conducted veritable wonders after Him.

Miracles are therefore perfectly natural phenomena and alchemy confirms this, because everything is *One* in the Universe as we have demonstrated in the UNITY entry.

Finally, to think that a miracle might be the result of an exception to natural laws would be as difficult to admit to believe as that of God wishing us harm... however, this is what would inevitably happen if a Macrocosmic factor “against Nature” occurred on the orders of the Lord. Would God still remain good and charitable, and thus, would God still be God? Such a thing being unthinkable, miracles can only be natural facts whose laws are temporarily ignored, and there, we know pertinently that alchemy would solve more than one on the scientific level.

**MIRROR:** The Philosophers say that when they have successfully completed their White Stone, they have before their eyes what is like a mirror in which is reflected all of the past and future of the world. In speaking thus, they refer to their Knowledge regarding the formation of the Universe, the conduct of the Elements and Creation in the Three Kingdoms; in short, all that affects birth, life and death in Nature. And this is true because their Stone, of a spherical structure of a small world, is created in the same way, has traversed all the phases of heat, carries with it the Seed of Life of the Three Kingdoms and came out victorious over death by an eternal operative recommencement.

**MIXED:** Combining multiple homogenous or heterogeneous

bodies. The Three Kingdoms of Nature (mineral, vegetable, animal) are included in the mixed according to the difference of mixture.

**MORNING STAR:** White Granulation. It is so called because in the morning, the Stars whiten.

**MOSES:** The Cosmic life of the great Jewish Prophet, taken from the *Pentateuch*, explains the Great Work. (See our work: *The Alchemical Life of Moses*.)

**MOON:** The moon is a satellite of the earth. It has no luminosity in itself, but reflects the light it receives from the sun. As such, it is a luminary and presides over the night. In alchemy, the image is identical in everything. The Granulation, which has the shape of a small sphere in motion, gives the impression of a satellite; furthermore, it possesses no luminosity in itself, but receives it from an external agent called the Light of the Sages. This Light is a white pellicle which coats the Granule and gives it the nickname Moon. Finally, being the result of a resurrection (the whiteness born from a black Compost), it presides rightly over the Night.

**MORTAR:** Vessel of stoneware, cast-iron, porcelain or glass, used for grinding the intended body, reducing it to powder. This accessory is used in the Preparation stage, at the end of Coagula and for the multiplications.

**MORTIFY:** This is to pulverize, beat, crush. In a nutshell, it is to transform, change the shape of a matter. By extension, the alchemists were hiding a certain "cooking" in this epithet, because their Primitive Matters change shape under the action of their

Fire.

**MOTHER NURSE:** Black and green Compost. It is in this that the “Child King”, or Granulation, is strengthened and developed.

**MOUNTAINS:** At the beginning of Solve, while the earthiness is subjected, on the one hand, to an increased humidification, and, on the other hand, to a continuous Fire, a boiling in vacuum occurs which has the effect of triggering two laws: first, volatilizing the fluidic elements of the Salt, Sulfur and Mercury of the Philosophers; second, allowing the union of these three elements. However, as the intense heat tends to progressively decrease, the three volatile spirits properly united re-condense in spherical form and fall into the non-solidified Compost. We then clearly get the impression of seeing a lumpy soil like a chain of miniature mountains.

**MULTIPLICATION:** Final phase of the Magisterium. It consists of further purifying the Matter by regarding the Granulation (end of Coagula) exactly as if it were the original Mineral. Note that the more you repeat the number of multiplications, the more we augment the strength of the Powder of Projection. Also note that the manufacturing time is increasingly reduced.

**MUSIC:** Quite often, the Philosophers (such as, for example, Basil Valentine and Khunrath) have placed various musical instruments (either string or wind instruments) in their hieroglyphs. *A priori*, it is reasonable to ask what they may want to signify by these musical instruments as applied to the Great Work. As always, it must be seen as the allegorical symbol of “harmony” which must reign between Nature and the Great Work. However, be careful:

a wind instrument can only mean, for example, that of a phase in harmony with air, wind or vapors. For all the others, a finesse may equally be hidden.

**MYSTERY:** Dom Pernety tells us in his dictionary (p. 318)<sup>1</sup> that the Philosophers have called the confection of the Great Work thus, because they took care to hide their secrets in the most absconded writings; secrets which were uncovered, sometimes, only by their most intimate friends or their experienced disciples.

**MYSTERY OF THE HOLY TRINITY:** This Divine Mystery can naturally be solved only with the permission of the Lord; this is why, having received this grace, because pressed for time, we will try to identify the principal idea by superimposing the comments of the Fathers on the Nicene Creed (from the original Coptic text) on the Mineral of the Sages.

We will then be amazed to see the accuracy and parallelism that manifest between the Nicene Text and the Philosopher's Stone. Here is the translation of these texts, as published by M. Eugène Revillout in his *Concile de Nicée*, page 23, printed in Paris in 1873. It should be noted that the author was tied to the Egyptian Museum of the Louvre.

Page 23:

'As a consequence of the Faith which was initially established, we anathematize the faith of Sabellius who said that the Father, Son and Holy Spirit are the same; because it is misleading to say that the Father is the Son, and that the Son is the Father and equally the Holy

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1 'MYSTERE' entry in *Dictionnaire Mytho-Hermétique*, p. 317-318.

Spirit, ensuring that these three names are only one single person. These things are foreign to the faith because we recognize the Father for the Father, the Son for the Son and the Holy Spirit for the *Holy Spirit*, although the three have only one single royalty and one single essence.’

Naturally, this explanation of the Fathers is quite difficult to assimilate, without an image, especially when we read in a catechism that ‘The mystery of the Trinity is the mystery of a *single* God in *three* distinct and equal persons.’ (Catech. for the use of the Dioceses of France. Ed. Tardy, imprimatur of the Archbishop of Bourges.)

The mystery is at the very least impenetrable. Only alchemy, which is the Science of *Unity*, can give an idea of what is meant by all of these abstract statements.

The Mineral of the Philosophers is a compact mineral, the analysis of which allows identification of three distinct Bodies, “although possessing one same consubstantiality”: it is moreover because these Three Bodies have a similar nature that they attract and unite when they are sublimated together.

The Salt is indeed salt, the Sulfur is indeed sulfur and the Mercury is indeed mercury; however, as soon as all three of them are united, they form a new Body in which the three participate but which is no longer of Philosophic Salt, Sulfur or Mercury. As one can see, alchemy illustrates marvelously the declaration of Nicaea: the Father is indeed the Father etc., although all three have only one single royalty and one single essence. The Council was therefore correct to anathematize the faith of Sabellius, which supported ‘*that the Father, Son and Holy Spirit were the same.*’

Thanks to the Great Work, we know that the Mineral is not *one* Mineral possessing three virtues, but *one* Mineral composed of three very distinct Bodies, when they are separated, and of

equal necessity.

As one can see, at no time does the Salt become Sulfur or Mercury, any more than Mercury becomes Salt or Sulfur.

The Mineral of the Sages represents neither the one nor the other. It is a very special natural ore which has neither the color, the appearance nor the properties of any of its three constituents. The Sages could not have described their First Matter better than by comparing it to the Mystery of the Holy Trinity.

**MYTHOLOGY:** See FABLES.



**NAAMAN THE LEPER:** The Bible tells us that Naaman was covered with leprosy. The prophet Elisha was kind enough to heal him so he sent him to bathe seven times in the waters of Jordan and Naaman was healed.

This passage reflects, and nothing could have done so better, the “White” precursor stage; the Philosophers have called their green Granulations Naaman the Leper because it takes Seven Baths of Purification for their Stone to be able to dispose of its Garments of Mud.

**NATURE:** This word has been much employed concerning the composition of the Stone. One of the great axioms of its manufacturing is, in fact, that ‘Nature enjoys its nature’; this means that the Artist must know how to use his Mineral and strictly use *it*, without adjoining to it any body foreign to its nature. Any addition not in accordance with this maxim leads straight to failure; this cannot be repeated enough.

**NATURED NATURE:** Granulation “Seed” in the Primal Chaos. Reign of Saturn.

**NATURING NATURE:** First Matters giving rise to the Granulation in the Sublimation of Solve.

**NAZARENE:** Adept voluntarily bound by oath to God and accepting in advance all missions entrusted to him.

**NET:** More or less tight mesh snares which one plunges into the sea to catch fish; on a small-scale model, it can only represent a dip net. In this, we think that any reader even slightly perceptive will understand the operation to be performed in the beginning of Coagula.

**NIGHT:** Stage of Putrefaction.

**NITER:** Refers also to Saltpeter. Its chemical formula is  $\text{KNO}_3$ . It is colorless or whitish gray, has a vitreous luster and its flavor is salty. It is soluble and melts quite easily.<sup>1</sup>

**NOSTOCH:** Viscous, gelatinous plant species that lives somewhat like a sponge. It is found in woods and meadows as long as the sun does not get too hot.

One can collect it from June to August. It is perforated, reddish, small; it swells during the night with dew water and will dry out under heat. It has fooled many researchers.

The nostoch has nothing to do with the Great Work. We only cite it to cry out danger to the imprudent who would want to use it.

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1 I thought it interesting to note that in the original French text the formula for this particular chemical is written differently. While the current formula for saltpeter (potassium nitrate) in France is the same as that seen above, it was written  $\text{KAzO}_3$  in Kamala-Jnana's original treatise. The reason for this difference is simply that in French, K is potassium, Az is azote (the French word for nitrogen) and O is oxygène (oxygen). However, due to the relevance with regard to the English translation as well as present day use, I decided to give the formula in the main text according to how it is seen today.

**NOSTRIL:** Moses tells us in Genesis that God breathed the Breath of Life into Adam's nostrils. Echoing this image, certain kabbalist rabbis had the stage of Preparation represented by this allegory (see our interpretation of the *Siphra di Tzeniutha*). It is at this stage of Preparation that the *Materia Prima* is transformed into three very distinct living Bodies. As these Bodies have not suffered death by vulgar fire, but on the contrary have received the natural vivifying spirit (the vital breath being *a heat and not a fire*), they are full of life and strength to achieve the Great Work.

**NOURISHMENT:** At its birth, the Stone is fed with Milk; then, becoming stronger, more solid, more resistant, it is nourished with a Meat Aliment. Naturally, these two nourishments have nothing to do with any milk, meat or blood. The first refers to the Philosophical Virginal Milk and the second, the Tinging Mercury.

**NUMBER OF COLORS:** There are four primary colors, which are: the black in Solve, the white, orange and red in Coagula. There are also three intermediate colors: the gray and the green in Solve, the yellow in Coagula.

**NUMBER OF DAYS:** The main authors dealing with this issue seem to contradict each other: some speak of a week, others a lunation, others still a year. Yet all are correct.

Those who say a week think of the seven gods who govern the seven days (or their seven colors), those who speak of a lunation allude to the twenty-eight lunar phases of the Hindu zodiac, and those who speak of a year refer to the four seasons, which correspond to the Four Degrees of Fire, symbolizing winter,

spring, summer and autumn. In reality, it should be twenty-eight Philosophical Months for the Wet Way and twenty-four for the Dry Way.

**NUMBER OF DEGREES OF FIRE:** There are four Degrees of Fire which correspond to the four primary colors of the work: black, white, orange and red. These four degrees of temperature are a reflection of the temperatures reigning in the four seasons.

**NUMBER OF FIRES:** There are five Fires: the smoldering Fire within the Sulfur of the Philosophers, the smoldering Fire within the Salt and the smoldering Fire within the Mercury; the three Fires together which form a fourth, and the permanent energetic Fire.



**OAK:** As with acacia and fern, this tree contains within it a lot of calories serving to stoke one of the Fires of the Sages.

**ODORS:** From its inception until white, the Stone smells terribly like that of a cesspool, of Putrefaction. Having reached the beginning of Coagula, the White Stone takes on a sweet smell; then, by repeated imbibitions with the Tingt Mercury, it resumes its foul odor, only to lose it again when it reaches the fixed red.

**OIL OF SATURN:** Name given to the Seal of Hermes. It is a fatty liquid which floats on the Compost at the stage of Putrefaction. It acts as a tight, insulating and impermeable cover.

**OIL, TINGENT:** Mercury of the Sages which covers the Crow.

**OLD MAN:** They are three in number. These are the Three Bodies derived from the Primordial Mineral. They are sometimes also called "the Old Kings". It is said that they die in order to resurrect full of life, strength and youth. In this case, it alludes to the Salt, Sulfur and Mercury of the Philosophers which are mortified during the Preparation. This Mortification, or grinding called "Death", is followed shortly thereafter by a Sublimation which reconstitutes these three purified Bodies. This Sublimation

is thus truly a resurrection for these three Matters which, stripped of their earthiness, find a new visage and new strength.

**OPERATIONS:** The Magisterium is divided into six operations: a Pre-Preparation which is strictly chemical, the Preparation, Solve, Coagula, the Multiplication and the Projection. The last five are rigorously alchemical.

**ORANGE:** Third primary color of the Work, corresponding to the Third Degree of Fire. It is the color which precedes the red very closely. However, when this color appears before the black, it is an indication that one has pushed the Fire too much. The Matter is lost and it is necessary to start over.

**ORPIMENT:** This mineral has led Neophytes into error due to the etymology of its name “*Auri pigmentum*”, which means “color of gold”; its chemical formula  $As_2S_3$  was even given by Goethe in a veiled manner in his *Green Snake*<sup>1</sup> when he speaks of artichokes. Unfortunately, this indication is false. Orpiment, which is a type of arsenic, is formed from short and irregular crystals. It is fusible and volatile, soluble in aqua regia and also in potash lye. Heated in a tube, it emits sulfur vapors and gives, in the cold parts of the tube, a crystalline coating of arsenious acid.<sup>2</sup> Placed on coal, it emits white fumes, spreading a smell of sulfur and arsenic. These are the reasons for which the real Mineral has been mistaken; we wanted to report them so that researchers do not fall into the trap.

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1 Johann Wolfgang von Goethe's *Das Märchen* (*The Fairytale*), known as *The Green Snake and the Beautiful Lily* in English; originally published in 1795.

2 The French term employed here translates into “arsenious acid”, which is, it should be noted, also called “arsenous acid” in English.

**OUROBOROS:** It is represented by a coiled serpent, biting its own tail. Also, the Sages made it a symbol of their Stone since the latter is sufficient in itself in an eternal operative recommencement. It also symbolizes the Wheel Fire.<sup>3</sup>

**OWL:** Symbol of the night. Popular superstition also wanting its cry to be a harbinger of death, the Philosophers have taken this animal to represent their Black Matter or Putrefaction. Planetically, this animal corresponds to Mercury.

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3 Or "Fire of the Wheel". See WHEEL FIRE entry.



**PARTS:** When analyzing a Mineral, we see that, for every 100 grams of the Matter, the Mercury of the Philosophers is 300 parts, the Sulfur of the Philosophers 114 parts and the Salt 75 parts.

But we must be wary, because these parts represent only a finished body and not one to be made. Now, what is important to know first and foremost is the number of parts to include: 1st the proper amalgamable proportions to induce the granular creation, and 2nd, the residual proportion allowing the indispensable formation of the Compost.

**PASSIONS:** See LOVE.

**PATER:** Christian prayer that can be applied allegorically to the operations of the Philosopher's Stone.

**PEACOCK'S TAIL:** Colorful phenomenon which iridesces the upper part of the flask at the last stage of Putrefaction. There is such a variety in the colors that their view is reminiscent of the shimmering of a peacock's tail or of magnificent fireworks.

**PEARL:** This word has two meanings. The first refers to the Philosophical Salt in its semi-liquid state; it is then called "Dew of May", because at the time of its liquefaction, the humidifying salts resemble drops of water.

The second is the Granulation at all stages. When the Pearl is of a coral color, it designates the fixed and finite Stone. It is the latter which allows for the transmutations and obtaining the gold used in the composition of the Elixir.

**PEAT:** “Peat” is found as a result of fossil coals. It is an imperfect and vile fuel. This word has been quoted by the Philosophers due to its black color.

There is also a very well-known and highly sought after alchemical work entitled *Turba Philosophorum*.<sup>1</sup>

**PELICAN:** Instrument of chemistry allowing circulation of the elements in a shut vase and a closed circuit.

**PELICAN OPENING THE SIDES:** Leaving aside its spiritual symbolism, which embodies the love of sacrificing oneself, we will consider only its alchemical sense. First, its name reminds us of a certain “circulatory vase” existing in chemistry; then the shape of its beak is reminiscent of a certain pipe built into the athanor. Finally, the three sanguine substances escaping from the side to nourish three little ones in a nest, remind us of the Three Philosophical Bodies which constitute the Salt, the Sulfur and the Mercury of the Philosophers.

**PELLICLE:** Saline matter which adheres to the Granulations

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1 In French, the title of this famous alchemical treatise is *La Tourbe des Philosophes*, carrying the same meaning as the original Latin title (*Assembly of the Philosophers*). Additionally, however, the French word for peat is “tourbe”. The reader may therefore wish to ponder on whatever possible significance the author of the present work might have been insinuating with the above wordplay.

during the Baths and gives them a strong whiteness as well as a sweet odor.

**PENTACLES:** Talismanic images. The *Ten Archidoxes* of Paracelsus and the Keys of Solomon, for example, are of alchemical pentacles.

Presented in a magical aspect of preservation, death, union, healing, etc., each pentacle represents, in reality, the piece of a well-defined alchemical puzzle. Translating them by placing them in the order of their series is to find the Great Work.

**PHASES:** These are the various manipulatory stages that encompass the entire operation of the Magisterium.

**PHOENIX:** Legend says that the Phoenix rises from its ashes. The Sages, by comparison with this story, have called their Stone “Phoenix”, because their Granulation (the same composition as the Compost) seems to be reborn from its ashes by appearing on top of the ashy Matter during the reign of Jupiter.

**PHILOSOPHER’S:** This word is generally applied only to the perfect Stone, which is then called the Philosopher’s Stone and not Stone of the Philosophers, as several authors have written.

**PHILOSOPHER’S STONE:** Stone fully fixed and multiplied. Take care in not confusing it with the Stone of the Philosophers.

**PHILOSOPHIC:** Term which is a middle ground between the meaning of “Philosopher” and “Philosophical”. It has no other purpose than to signify that this is a non-ordinary element

or operation. Thus, in the entry “Solidified Mercury”,<sup>2</sup> we had to use it since one of the two qualifiers could not be applied simultaneously to the Sulfur and Mercury in question.

**PHILOSOPHIC EGG:** The Philosophers have given several explanations of these terms, all being equally valid. Some allude to the shape of their flask, others to the shape of their Granules which resemble small eggs; others still only look at the composition of the Granules as a link of comparison: the reddish is their Sulfur, the white their Mercury and the hull their Salt.

**PHILOSOPHICAL MONTHS:** They have nothing in common with ordinary months. The Philosophical Months represent a conventional time. They are calculated in such a way that the four quarters of a lunation, reduced to 24 hours, coincide with the four seasons of the Great Work, beginning in Winter.

**PHILOSOPHICAL SALT:** This Salt is obtained in a purely chemical way. Now, as it possesses exactly the same qualities and the same characteristics (except color) as the Salt of the Philosophers, the Sages have distinguished their Philosophical Salt from the former. Whoever deals with the Magisterium cannot ignore this Salt.

**PHLEGM:** Air or vapor which originates from all three excited latent Fires. This intense heat causes the sublimation of the subtle parts of the Three Bodies and allows them to unite in proportion to Nature in the upper part of the flask.

**PHONETICS:** If we were permitted to give a strictly alchemical

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2 MERCURY, SOLIDIFIED; p. 122-123.

explanation of the word, we would say that phonetics is the art of disguising one's thoughts in directing one's listeners or readers to an entirely different meaning than the true sense. It is thus, for example, that the word "Saltpeter" indicated by several authors as being the Secret Fire of their Mineral, has routed many researchers to the salt of niter or saltpeter. In reality, these authors did not designate niter by employing the word saltpeter, but hid their actual thoughts through a phonetic key. It should therefore not be read "saltpeter" in one word, but "Sal-Petrae", in two words, which in French means "Salt of the Stone". And, indeed, we know that the Salt of their Mineral is one of their Secret Fires. Every diligent researcher is therefore to always be alert.

**PLANETS:** Certain Philosophers, to cause confusion in the minds of their readers, have placed the operations of the Great Work under the influence of the planets. Naturally, the astral influences have nothing to do with the manipulations or with the time in which to execute or observe them.

The planets have only been images concealing their thoughts: Saturn for black, Jupiter for gray, the Moon for white, Venus for yellow, Mars for red and the Sun for gold.

**POTASH, CAUSTIC:** Caustic product which is found in detergents. The chemical formula is KOH. It takes the form of white crystals of a vitreous luster. These crystals are very brittle, fusible and soluble.

**POWDER OF PROJECTION:** The fixed Red Stone, having been comminuted. This powder needs to be wrapped in virgin beeswax at the time of its Projection into the molten metal. Indeed, it was found that its passage, however brief, through the

smoke which emerges from the molten metal is sufficient to cancel its effect if it is not protected. Note that the Stone (red when in compact mass) produces a reddish-yellow powder in the Dry and Wet Ways while it remains garnet in the Sacerdotal Way.

**PRECIPITATION:** Operation consisting of dissolving a metal in fortified water to reduce it to calx; then, with the aid of salt water, it weakens the force of said water in order to precipitate the metal into the bottom to soften it.

**PREPARATION:** First phase of the Great Work, taking into account that we have in hand all that is necessary to undertake it.

It consists of grinding the blocks of the *Materia Prima* in a mortar and putting this crushed matter, with Philosopher's Water, into the Athanor, applying the Fifth Fire. Under the violence of this heat, the Three Bodies are separated into two groups: the sulfurous Body remains in the Athanor and the saline and mercurial Bodies (volatiles) are collected after cooling in a receptacle communicating with the Athanor through a long gallery.

**PRIMORDIAL AGENT:** Secret Element, concealed by all Philosophers. This is their "Salt" which can be transformed at will into one of the Four Elements. It is this that conducts the entire Magisterium when it is well led.

**PRISON:** This word can have several meanings depending on the passage in which it is used. When this term appears in the Preparation phase, it depicts the Three Primordial Matters enclosed in their calcareous gangue. When employed in Solve, it designates the leprous Granulation retained in the Compost;

finally, when present in Coagula, it indicates that the Granulation expects to be liberated from its glass prison where it was placed to undergo the imbibitions.

**PROJECTION:** Operation which consists of casting the Lunar or Solar Powder (wrapped in pure beeswax) into molten lead or mercury.

**PROMISE OF THE SAGES:** Every Adept is subjected to alchemical tests, both practical and theoretical, by a College of Initiates. When these tests are conclusive, the newly Elected makes a promise to God, and to God alone, to follow certain rules. Here are some excerpts:

1. I promise on the salvation of my soul to respect the secrecy of the Great Work.
3. I promise not to use the Philosopher's Stone until I receive a celestial mission.
5. I promise to elevate my soul further every day to ensure that through charity, forgiveness and love, I am worthy of the name of Adept.
8. I promise to be humble in spirit.
10. I promise to be the continuator of the Sages of all ages and to not provide the investiture to my Brothers that whether they were "enlightened" by God, etc., etc.

**PROPORTIONS:** Frankly speaking, they are not calculated

by man. Certainly, we know that by analyzing we can come to know the constituents of a body, indeed knowing the weight... but, besides that, this knowledge is of no use to the alchemist; these weights prove to be wrong because they represent quantities concerning a finite matter and not one to be, which are vastly different. Who is the chemist who would commit to provide the starting proportions (on a simple analytical examination) of a piece of concrete or even a simple piece of bread? Was there not any loss of matter by the successive evaporations of water, salt, etc.?

In alchemy it is the same. A piece of the “real Mineral” would reveal nothing to the analysis regarding the proportions concerning the Manufacture stage. As an example: we know that a magnet attracts iron; can we affirm that all magnets have the same attractive force and that each attracts to it the same amount of metal filings? We say no and that for two reasons:

- a.) Because each magnet has a different magnetism.
- b.) Because the quality of the metal filings can be more or less altered (impurity in the iron, or possible alloy).

Now, if we place a magnet on a pile of metal filings laid on paper, we observe three things:

1. That part of the iron will be stuck to the branches of the magnet.
2. That part of the magnetized iron in turn attracts another portion of non-magnetized iron.
3. That a portion of metal filings remains non-attracted on the paper; and here, we thoroughly emphasize the terms “non-attracted” by clearly specifying that we do not say “non-

attractable”.

It is exactly these parts (attracted and non-attracted) which vary with each magnet. In alchemy, this is the same thing. Everything depends on the purity, freshness and intactness of the matters employed, because it is by virtue of these sole qualities that the natural dosage can be done at the time of Sublimation. The issue with Proportion is thus a point which escapes man and which ultimately depends on the purity and intactness of the First Matters, without which nothing is possible. The only secret to discover is that of Nature.

**PROXIMATE MATTER OF THE WORK:** Yellow Stone. Certain Philosophers have designated it thus, because having arrived at this color, the alchemist sees the end of his troubles. This phase is symbolized by a five-pointed star with a dot in the middle due to its analogy with the stars. It is also called Star of the Mages.

**PUFFER:** This name is given derisively to researchers of the Great Work who, deceived by the nature of the Philosophical Fire, makes use of a bellows to excite their fire.

**PULVERIZE:** The Artist needs to pulverize three times during the operation of the Great Work. Once in the Preparation to grind his Mineral, once at the end of Coagula and another time when he makes his Powder of Projection (either White or Red). Naturally, if he employs only half of his White Stone for making silver and pushes the second part to Red for making gold, it would have to be pulverized four times: Mineral, Coagula, White Stone, Red Stone.

**PUTREFACTION:** First phase of Solve. It lasts about four Philosophical Months. This is the reign of Saturn; its odor is nauseating. Everything is black, very black. It is in this phase that the Golden Crown and the Blood of the Dragon appear.

**PYROPHYLLITE:** Its chemical formula is  $\text{Al}_2\text{Si}_4\text{O}_{10}(\text{OH})_2$ . This substance dehydrates between  $700^\circ$  and  $850^\circ$  without giving off heat at  $1.000^\circ$ . It occurs as unctuous bacillary crystals.<sup>3</sup>

**PYRRHOTITE:** Or magnetic pyrite, it generally occurs in granular and compact masses. Its color is like that of bronze mixed with red. Soluble in acids. Put on coal, it yields a magnetic black mass. Its chemical formula is between  $\text{FeS}$  and  $\text{Fe}_7\text{S}_8$ . Its etymology, which is Greek, means "reddish".

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<sup>3</sup> As in the footnote to the NITER entry, the chemical formula for pyrophyllite given in the main text is the common formula of today, but in the original French work it was given thus:  $\text{H}_2\text{Al}_2\text{Si}_4\text{O}_{12}$



**QUICKSILVER:** Common mercury (extracted from cinnabar) which is sold commercially. Anyone who would work on this metal would be wasting his time and money.

**QUINTESSENCE:** Liquid substance the color of blood which floats on top of the Crow. It is also called Tingt Mercury.



**RADICAL HUMIDITY:** Philosophical Salt.

**RAINBOW:** Term given to the phase of the Work included in the fourth Philosophical Month governing Solve.

The Philosophers have given it this name due to all the colors appearing together in the vase. This is one of the most spectacular phases to behold; we observe a veritable fairyland of colors<sup>1</sup> during this cooking, which takes on the appearance of a magnificent fireworks display.

**REALGAR:** This ore is a type of arsenic. The chemical formula is  $\text{AsS}$  or  $\text{As}_4\text{S}_4$ . It is the red color of copper or the cochineal. It occurs in faceted charged crystals. It volatilizes completely in a closed tube, yielding a transparent red sublimate. This ancient term was employed by the alchemists. Its etymology is unknown.<sup>2</sup>

**REBIS or RUBIS:** Reddened twice, or cooked twice and fixed at red. Rebis equally signifies conjunction of two matters, forming only one.

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1 The French term “féerie”, which translates into “fairyland” or “enchantment”, is an expression signifying a magnificent vision or marvelous spectacle.

2 Again, in the original French one of the formulas for realgar given was written  $\text{As}_2\text{S}_2$

**RECTIFICATION:** This operation is highly necessary to render the spirits purer and more fluid, and to detach them from what earth they might have.

We rectify by boiling, depending on the nature of the thing. The more we rectify, the more we must reduce the heat, otherwise the parts that would be elevated would be too spiritual.

**RED:** This color occurring in the Fourth Degree of Fire is the last of the Magisterium. Applied to the Sea of the Philosophers, it also takes the name of “Blood”: Blood of the Dragon, Blood of the Holy Innocents etc.

**REDEMPTION:** This mystery finds its explanation in the word “Resurrection”.

**REIGN:** A reign is the period during which a King governs. Now, the alchemists, with this image in mind, have applied it to fragmented phases of Solve and Coagula because of said phases being governed by the Kings of Heaven. It is thus that Saturn reigns over the black, Jupiter over the gray, Isis over the white, Venus over the yellow, Vulcan over the orange and Mars over the red.

**REINCARNATION:** A number of religions believe and teach that man must be reborn several times in order to purify himself to gain entry to Paradise. The Roman Catholic religion, although abstaining from comments on the subject, nevertheless recognizes this fact since it lets it show through in its canons. Let us simply cite a few references taken either from the Gospels or from the writings of the early Fathers (Matthew 11:13-15, Matthew 17:10-

13) – (Corinthians I, 15:50-57) – (Letter from St. Augustine to St. Jerome) – (Ecclesiastes, St. Jerome, St. Gregory of Nyssa).

Now, as this idea of “successive rebirths” (leading man to a state of purity) can be demonstrated alchemically, we shall expand on it; it will, moreover, give us the opportunity to explain in greater detail the role of vapors in the Preparation and Solve operations.

We must, in effect, not forget that these are the “same vapors” which dissociate the elements in the first case to re-amalgamate them in the second.

What is it that is thus happening and why does an opposing phenomenon occur since the same vapors serve for it? The answer is simple: everything originates from the vase in which the said vapors rise.

In Preparation, the three Primordial Bodies, crushed and kneaded, are placed in a Philosophical Athanor, as indicated by Geber in his *Summa*. There, under the conjugated action of the Fire contained in each of them, they tend to sublimate, that is to say rise in vapors, when they arrive at their boiling point. Now, as the Salt evaporates toward 165° and the Mercury of the Philosophers toward 360°, it produces two phenomena:

1. The Salt and Mercury of the Philosophers, sublimated by the intense heat derived from the Sulfur, evaporate up into a flask attached to the Athanor. Here, under the effect of a decrease in temperature, they re-condense and superimpose by order of density.
2. However, the Sulfur of the Philosophers, not entering its boiling point until about 450°, is denied access to this temperature due to the departure of the other two Bodies, which do not excite it anymore. Therefore, it remains intact

with all its strength at the bottom of the Athanor and it is child's play to carry out the triple Separation. We note, finally, that it is because the sulfurous force remains intact, not being sublimated, that the Solve reaction can be renewed thereafter.

The first stage of a reincarnation is thus well expressed, esoterically speaking, since by grinding, the Mortification of the *Materia Prima*, followed by the Separation of the body (Sulfur and earthiness) with the soul (Mercury) and the spirit (Salt), we obtain the image of a human death. To die to be reborn ever purer, this is the Philosophical Conception.

Solve, Coagula and the multiplications will be the last phases. Thus, alchemically, the three purified Bodies—briefly certainly, but separated—are placed this time in a well-stoppered flask.

There, under the action of the 5th Fire,<sup>3</sup> the Salt and Mercury of the Philosophers sublime anew first: only as this time they cannot escape, they remain in contact with the Sulfur thanks to the 5th Fire indispensable for the brewing; it therefore follows that the temperature increases to the point where the Philosophic Sulfur can finally sublime in its turn, leaving the earthiness at the bottom of the flask.

However, as these three gaseous Bodies are of the same consubstantiality and have an irresistible attraction to each other, a natural mixture, intimately proportioned, is created within the three vapors. Also, as the temperature drops, we can see in the midst of them quantities of translucent bubbles which, little by little, thicken and harden. The new Granulation is born. It features a new body, a new soul and a new spirit most pure.

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3 In the original French text it reads "4th Fire" here, yet this is obviously a mere typographical error as it is the 5th Fire that is of relevance to the topic discussed above. I have thus corrected it accordingly.

This reincarnation, or reincorporation, is the image of a reincarnation in the ethereal spheres.

Now, as the successive multiplications repeat these same phenomena in purifying the Stone more each time, it can safely be argued that the Great Work is physical evidence of a series of human reincarnations.

May certain materialist researchers forgive us, therefore, for showing them that the Science of the Great Work does not lead exclusively to the idea of making gold, but tends above all to Philosophical Knowledge of higher spiritual areas; because it is indeed thanks to the Magisterium, and to it alone, that the Adept is aware of what represents the Macrocosm, life and death in Nature.

Now, by virtue of the hermetic adage which says ‘...that which is Below is like that which is Above...’, the Adept, through the Great Work, knows his becoming and does not fear death. He knows that one day all mankind will be saved as his Stone was.

Therefore, his singing will only be but a canticle of thanksgiving going up to his Divine Father to whom he owes everything.

**RESURRECTION:** Alchemy being a Divine Philosophy, it is very gratifying to demonstrate here, to our Brothers, that resurrection (we will further say Resurrection of the Flesh) is not an empty word in religion and that moreover, every man shall be saved.

This idea is a powerful comfort. We will demonstrate, thanks to the various phases of the Great Work, the reality of this spiritual conception.

Previously, in the “Reincarnation” entry, we embraced all of a vast Universe; these are the same phases that will serve us in justifying the reality of resurrection.

Let us consider first what happens: the old man, impregnated with sin, is symbolized by the *Materia Prima*, soiled with earthiness. To be purified, man will have only one recourse: Mortification, after having meditated at length on his state.

This phase where he will have to impose harsh sacrifices and be violent is in alchemy called Preparation. Man must be able to generate earthly attachments and learn to distinguish the three elements of which it is composed, that is to say: body, soul and spirit. When he is aware of his triple personality, then he becomes able to be perfect. This stage in alchemy corresponds to Solve.

The First Matters put in a closed vessel and the "*Spiritus Mundi*" conjugated with the Fifth Fire, depicts man wishing to convert. There, under the action of a Celestial Fire, he will raise his soul toward the Divine Essence which awaits. In alchemy, we have already seen, it is the same. The Three Bodies are brought together in a well-stoppered flask which symbolizes the Earth.

The Salt (spirit) is sublimated first, then the Mercury (soul) joins it in turn. However, as these two Bodies are connected to Sulfur by the Fifth Fire which brews everything, the Sulfur is sublimated and one can see in the higher areas of the flask new Granulations forming, always comprising Salt (spirit), Mercury (soul) and Sulfur (body).... But, does this table not represent a "Resurrection" of the Flesh? The new Granulation which is formed in the upper part of the flask, or Heaven, in a "vaporous fluidic" aspect, is it not constituted by a sulfurous Body, a mercurial Soul and a saline Spirit? The proof is thus given.

However, some would say that if nothing demonstrates better than this experiment that there will be a resurrection of the flesh, it does not demonstrate that "all men will be saved", for in equating man with the *Materia Prima*, one realizes that a residue remains in the bottom of the flask. This "remnant", does it not prove, on the

contrary, that a “part of the human race” (the wicked) will never reach Paradise, but stagnate in the mire of Putrefaction and in the darkness of ignorance? To this we answer... no; no man will perish because the “remnant” is only a quantity of non-amalgamated Sulfur and nothing else, the analysis shows.

Now, the Sulfur is the body, but is a body without soul or spirit a man? This is at best a mineral or plant. Note that we “exclude even the Animal Kingdom” from the final destruction; because, apart from metempsychosis, we know that animals too follow a law of evolution which makes them earn the higher spheres, at the time they devote themselves and sacrifice themselves for man (idea which arises from Psalm 36:7 and Pesachim), but this is another topic.

Thus, only the Granulation represents man, because it is “One in Three”... as God.

This experiment demonstrates therefore well in an indubitable manner the reality of the Resurrection of the Flesh (such as we find in the Christian *Creed*) as well as the salvation of all men.

This Philosophical certainty, which is a moral comfort, could only be demonstrated by alchemy, which is the “Chemistry of Al”, or the Wisdom of God.

Finally, for those who would like to see in this experiment only the resurrection of Jesus, we shall cite the Epistle of St. Paul to the Corinthians (I, 15:20): ‘But now Christ is risen from the dead, the firstfruits of them that are dead.’ And in verse 26: ‘The last enemy that shall be destroyed is death.’

Therefore, let us believe that through rebirth, we may enter the Kingdom of God, the whole being to know how to perfect oneself: from water to spirit, as said by St. John, 3:5 and 7.

**RETORT:** Glass instrument of chemistry composed of a large,

bulbous portion and a long neck, slightly rounded up to a point towards the mouth. This instrument is used for sublimations, distillations, separations etc.

**REVERBERATION:** Manipulation similar to Calcination with the difference that Reverberation takes place in a closed vessel while Calcination is carried out with an open flame. This operation serves to make the body more perfect.

**ROCK:** Usually the “Sacred Rock” of the Sages is their Red Stone, however some authors allegorically compare their Primordial Mineral with the Rock of Moses, alluding to their First Matter from which emerges their “Water” which does not wet the hands. This point should be mentioned, because it is very important to researchers.

**ROOSTER:** The rooster has always been the emblem of the Earth. However, in alchemy, this symbolic animal with wings signifies the volatile part of the Earth. Now, this is indeed what the Philosophers had been intending to represent when they depicted this gallinaceous bird in the image representing Solve.

**ROOT:** We will abandon the vegetable sense of the word to interpret the alchemical meaning. The Root of the Work, say the Sages, is the Tinging Mercury because it comes from two Bodies out of the same root. ‘Extracting the Root of the Work’, said the good Trévisan, ‘is to possess the Auric Tincture.’

**ROOTLESS GRASS:** The Vegetation stage (green color) has taken this denomination because the Compost has the appearance of a moldy surface and, by comparison, is reminiscent of a bright

green, miniature meadow. However, as it is only an “impression”, the figurative grass does not necessarily have roots.

**RUST:** This is a red oxidation which corrodes iron. Certain Philosophers having written ‘our matter is vile and red’, some researchers thought they had seen a designation of rust and have used it thus. This is not, of course, that oxidation. By ‘our matter is vile and red’, they imply two bodies which *in their principle are but one*. The first represents the dusty matter that gives rise to the Philosophical Salt and the second to the Salt of the Philosophers. The first is vile, the second is red, the two are but one.

**RUBIFICATION:** Last stage of the Coagula phase. Rubifying is reddening. These are the last imbibitions submitted to the energetic action of the Fifth Fire.

**RUTILARE:** Shine with a red glow.<sup>4</sup>

**RUTILE:** Mineral, its chemical formula is  $TiO_2$ . It comes in various colors; its adamantine luster tends towards reddish brown, yellow-red and black when it contains iron. It lends itself to numerous combinations. In acicular crystals, it sometimes forms tenuous filaments called “Hair of Venus” in quarts; other times, it is simply implanted in the form of small flattened red crystals. The

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<sup>4</sup> The French word employed here in the original text is “rutiler” which simply translates into “glow” or “glitter” in English. This, however, is not sufficiently accurate due to the obvious meaning of the word as seen by the previous use thereof in the present work, as well as in the following “Rutile” entry (which alphabetically preceded it in the French original, of course). Therefore, I chose to maintain its position here under its Latin origin “Rutilare” rather than attempting to translate it directly and thus needing to place it elsewhere in the dictionary.

word Rutile owes its etymology to its color.



**SABBATH:** Day of rest dedicated to the Lord. This day is Saturday, or Seventh Day. In alchemy, the day of the “Sabbath” indicates the time which separates the four operative stages governed by seven: namely four times seven Philosophical Months which complete the Work.

**SACERDOTAL ART:** This was once the Art of Alchemy par excellence. The Hierophants hid their secret in the allegory of stories of their gods. This is how the Great Work thoroughly shows in the legends of Thoth-Hermes, Osiris, Isis, Horus, Python, Amen-Ra etc.

The symbolism of the *Emerald Tablet* and the *Stele of Hermes* is masterful evidence thereof.

**SALAMANDER:** It was once believed that this small animal had the power to pass through or live in fire.

This belief became the symbol of the Philosopher’s Stone, which is born, takes strength, lives, dies and resurrects from Fire.

**SALT OF THE PHILOSOPHERS:** Shiny substance found in the Mineral of the Sages. It is there more in homeopathic doses rather than chemical status; this is the reason for certain authors speaking only of two Bodies which they call the King and the Queen, or alternatively their Sulfur and Mercury.

Yet, without the Salt that brings mineral cohesion, the Mineral would not exist. That is why, in the “Preparation” operation, Philosophical Salt must be added to compensate for the deficiency of the Salt of the Philosophers.

**SALTPETER:** See PHONETICS and NITER.

**SAPIENCE:** This is the Wisdom and Science of God. It allows the development of the Great Work; without Divine Knowledge transmitted by Illumination, no one can come to discover the Mystery of the Stone.

**SATURN:** Mythological Father of the Gods. Lead is assigned to him as attribute as well as the color black. His reign, in alchemy, lasts four Philosophical Months.

**SCALE:** Precision instrument for weighing the Body. This is why the Sages, wanting to show the proportions of their First Matters, always placed a scale in their hieroglyphs. The term, by extension, also refers to the alchemical Science, because all the work lies in the knowledge of natural proportions.

**SCARAB:** One can see the depiction of this animal in the *Stele of Hermes*. It symbolizes the perfect Stone, because along the lines of the latter, it is sufficient in itself. This animal, in fact, having no female, procreates his own species by placing its “seed” in the mire, which it transforms into pellets with its legs.

**SCUM OF THE RED SEA:** Under the effect of the Fifth Fire, the liquid Matter boils and this boiling forms a kind of emulsion of a yellow color; it is then called Scum of the Red Sea, because

this yellow foam, the color of honey, floats on the Sea of the Philosophers also referred to as “Blood of the Dragon”.

**SEA OF THE PHILOSOPHERS:** Blood of the Dragon, so named because it is in this that the “Echeneis Fish”, also called “Fish Eyes”, is based.

**SEAL:** Its true meaning is “isolating by means of a signature or mark”. To apply seals, or to seal, is to close by a sign of recognition (in general, a red wax seal). Sealing does not simply mean closing but isolating, by adjoining a means of control. Consequently, the researchers who only see in the Seal of Hermes a simple means of closing (sometimes going as far as to weld the neck of their flask) are completely wrong. In doing so, they clog their flask but do not seal it; yet we affirm that this is indeed a seal and not a vulgar closure; the flat and red surface of the liquid is reminiscent of a large red wax seal.

**SEAL OF HERMES:** Very fat, very viscous oily liquid of a golden color when extensively examined by transparency. Its oily quality has thus caused it to take this name, because it reminds of the manner of closure which is sometimes given to certain bodies to protect them from the air. In the countryside, or in Armenia, for example, the housewives confected their preserves by pouring a thick layer of olive oil on top. In doing so, they isolated, obstructed and shut their preserves in a completely natural, as much as effective, manner. This is the origin of the famous Hermetic Seal that is better than any stopper.

**SEAL OF SOLOMON:** Alchemically, when it is traced without raising the pen, it is the sign of recognition of a certain class of

Adepts. However, it is not sufficient to draw it out of a single line; one must also know the placing of the corresponding phases at their points. The downward pointing triangle represents Solve and the triangle directed upwards, Coagula. The first symbolizes the Liquefaction of the Matters, the second the Corporification of the volatile.

**SEASONS:** There are four seasons during which there are four Degrees of Temperature. The season which begins the Great Work is winter. Autumn ends the complete cycle.

It is because the year has four seasons and a different temperature ruling each of them, that the Sages have compared the time of perfection of their Stone to a normal year.

**SECRET:** Principal clause and imperative duty (*unconditional*) required of Adepts. Rather die than speak, this is the adage of the Sages. The Great Secret is not ours, they say; we are only the custodians and the Lord alone may dispose it.

However, if Geber, Valentine, d'Espagnet or Flamel dared to occasionally lift the veil, it is because they have had the Celestial mission and permission.

**SEED, AURIC:** Ferment or red Granulation.

**SEPHIROTH:** Certain kabbalist-Sages have concealed their wisdom within the ten Sephiroth which represent the ten Amorite gods, that is to say the ten Egyptian builder gods on which Moses copied his Aleim. (See our interpretation of *Siphra di Tzenituha*.)

Each Hebrew letter possessing a well-defined ideological sense, the kabbalists have thus hidden their secret in the Names of the various Divine or Sephirotic manifestations of their God.

**SERPENT:** The emblem of the alchemists is a serpent biting its tail. One finds a good allegory of the Great Work in Goethe's *The Green Snake* as a manipulation, 'but not as a denomination of Primordial substances' which he dubbed cabbage, artichokes and onions. Of course, we know very well that he never intended to designate these vegetables as First Matters... but he has hidden their symbol in their name. However, in order to penetrate his thoughts, two things must be considered:

1. His nationality.
2. Certain mineral symbols; only, this is where one realizes that one element is right and two are wrong. Now, it should not be seen as a mere coincidence of the true Matter as the other two also represent a formula of a mineral... a formula which precisely designates two minerals having misled alchemists, that is to say "orpiment" and "triplite".

Finally, when an alchemical hieroglyph depicts only a single serpent, it symbolizes the Mercury of the Sages because of its venomousness.

**S.H.I.:** Alchemical symbol which has nothing in common with the initials of Christ (which, incidentally, would be reversed). The S signifies "Sulfur"; the H, "Hermes" and the I, "Ignigerat", or in French: le Soufre et le Mercure Régénérés par le Feu,<sup>1</sup> the last being designated by the † which is in the middle of the H. The †,

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1 'Sulfur and Mercury Regenerated by Fire.'

we know, has the same Latin root as “creuset”,<sup>2</sup> i.e. *Crucis*.<sup>3</sup>

# S. H. I.

**SILVER OF THE PHILOSOPHERS:** Philosophic Mercury extracted from its Mineral in a very particular manner.

**SILVER, PHILOSOPHICAL:** The White Stone.

**SIMPLICITY:** This term will perhaps have some readers smiling. We can, however, assure them that we offer, here, the most precious of advice: ‘Do not complicate things and know to remain simple in reasoning.’ Every researcher cannot forget: that *One* must become *Three* to once again become *One*; and that by using only *one vessel* and *one Fire*. Whenever he deviates from this line of conduct (it cannot be any simpler), he shall speed toward failure and must start all over again.

**SIPHRA DI TZENIUTHA:** Aramaic work which recounts the operations relating to the Philosopher’s Stone. This is the Book of the Oral Tradition transmitted by Moses. (See our interpretation of this work.)

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2 French for “crucible”.

3 Latin meaning “cross”.

**SKY:** Upper part of the flask where the vapors sublimate and condense before falling back as rain upon the Compost.

**SNARES:** See NET.

**SODA, CAUSTIC:** Highly caustic white mineral used in the composition of detergents. It comes in the form of easily soluble white crystallizations. When one is immersed in water, it produces an intense caloric reaction so great that the liquid comes to a boil in accordance with its quantity.

**SOLVE:** Second phase of the Great Work; it is between Preparation and Coagula. It consists of two stages: the Putrefaction and the Vegetation. It is in this phase the Granulations, the Crow, the Blood of the Dragon, the Golden Crown, the Rootless Grass etc. appear. It has a duration of eight Philosophical Months. Solve is governed by Saturn and Jupiter.

**SON OF SCIENCE:** Adept having received total Illumination in the Great Work.

**SOUL:** This term has several meanings as it is employed in the Preparation stage or *Solve et Coagula* stages. In the first case, the Mineral being composed of a body or gangue, a soul (Sulfur and Mercury of the Philosophers amalgamated by Naturing Nature) and a spirit, or Salt of the Philosophers, the soul represents the union of male and female in a primitive state. In the second case, the soul is represented by the Auric Seed contained in the Granulation.

**SPITTLE OF THE MOON:** Philosophical Salt in a semi-liquid

state.

**SPRING:**<sup>4</sup> The acacia, oak and fern are the sources of this “Dry Water” which leads the entire Magisterium; this is why Nicolas Flamel has set a beautiful rose emerging from a spring originating in a hollow oak—in other words, a rotten oak.

**SPHERES:** The Granulations are spheres up to approximately the stage of Fish Eyes.

**SPHINX:** The alchemists have taken this fabulous animal as an emblem of their Primordial Agent because of its hermetic analogy with the Four Elements.

Indeed, along the lines of their “Secret Salt”, the Sphinx symbolizes the Four Elements: it is Water by its head and its chest of a woman; it is Earth by its body of the bull; it is Air by its wings and Fire by its paws and claws of the lion. The Sphinx symbolizes finally, as a whole, everything that is secret, unclear and enigmatic. It is therefore understandable that this animal has found a place in the alchemical language.

**SPIRIT:** The Salt of the Philosophers and the Philosophical Salt, which must not be confused (although being of the same nature), always play the role of mediator and spirit in the Trilogy constituting either the Mineral or man.

**SPIRITUS MUNDI:**<sup>5</sup> Salt of the Philosophers in a gaseous

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4 The word here in the original French, “source”, translates into the English “source” as well as “spring” and thus carries a dual meaning as also indicated in the entry above.

5 Latin meaning “Spirit of the World”.

state. It is this subterranean vapor that creates minerals when it encounters fertile terrain for its manifestations.

**STEEL:** Numerous authors have described one of their Secret Fires by the name of Steel, because it is attracted like a magnet by the Granulation with which it shares the same origin.

**STONE:** When the Philosophers speak simply of their Stone, without further qualification, they speak of their fully fixed and multiplied Red Stone.

**STONE IS – I, II, III, IV, V:** Enigma which has baffled quite a lot of researchers and yet it is useful to know. It is:

- I – as the Universal Mineral;
- II – because it contains dryness and moisture;
- III – because it is found in the three Kingdoms of Nature (Animal, Vegetable and Mineral);
- IV – because it can be converted into four Elements (Water, Earth, Air, Fire);
- V – because it is the Quintessence of all things.

**STONE OF THE PHILOSOPHERS:** Mineral of the Sages. It is thereof they extract, with Art and industry, their Sulfur, their Salt and their Mercury.

**STONE, RED:** At the end of the Magisterium, the Stone is red and fixed. Exposed on a red-hot blade, it should melt without smoke.

One grain of this Stone transmutes 10 into gold in the First Grade, 100 in the Second, 1.000 in the Third etc. This gold also

serves as medicine.

**STONE, WHITE:** Granulation at the Moon stage. One grain of this Stone transmutes ten times its weight of base metal into silver at the end of the First Grade. The White Stone is fixed when it melts without smoke. This silver serves as medicine.

**STOPPERED:** Closed by a stopper. Note that a stoppered vase is not necessarily sealed, and that a sealed vase is not necessarily stoppered.

**SUBLIMATION:** Way of purifying by ascension. In chemistry and in alchemy, the bodies must be reduced to a gaseous state in order to rid themselves of their earthiness. This operation is carried out for the first time in Preparation and the second time in Solve. However, it is not practiced in the same manner because of the difference of the vessel used for this operation; but the “principle” remains the same. In Preparation it separates the mixed and in Solve it re-amalgamates them.

**SUPERFLUOUS:** Sulfide residue remaining in the bottom of the flask after the Sublimation of Solve. Note that this is a “superfluity” indispensable to the Seven Baths of Purification.

**SULFUR OF THE PHILOSOPHERS:** Sulfurous matter derived from the Mineral of the Sages and extracted through a very special way.

**SULFUR, PHILOSOPHICAL:** Granulations in all stages.

**SUN:** This has two meanings, whether it is taken at the beginning

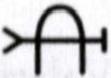
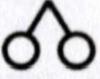
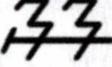
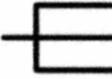
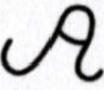
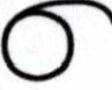
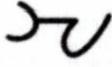
or the end of the Work. When the Sages speak of the union of the Sun and Moon, they mean the union of their Sulfur and Mercury, whereas when they speak only of their Sun, they are referring to their Auric Ferment.

**SWAN:** Granulation having reached the stage of the Moon.

**SWORD:** This is a term that has often been employed in alchemy and deceived many researchers. The Sword of the Sages is their Saline Fire. This element behaves like a piece of steel attracted to a magnet; it unites the First Matters with a strong attraction from which, by extension of this idea of “steel attracted by the magnet”, the Saline Fire has become their Sword, their Knife, their Rapier. We thus note that “cut” sometimes means “cook” in alchemy.

**SYMBOLS:** Following are some symbols designating chemical and alchemical products:

Gold .....	
Silver .....	
Mercury .....	
Fire .....	
Water .....	
Air .....	

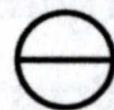
Earth .....	
Brass .....	
Impending Matter of the Work .....	
Magnet .....	
Quicklime .....	
Cinnabar .....	
Common ashes .....	
Fixed .....	
Oil .....	
Laiton, or Leton .....	
Saltpeter .....	
Retort .....	
Red Vinegar .....	
Philosophical Sulfur .....	

# DICTIONARY OF ALCHEMICAL PHILOSOPHY

Urine .....



Volatile .....



Etc., etc.



**TABERNACLE:** The Granulation in all stages, because it contains within it the Spirit of God.

**TABULA SMARAGDINA:** Or the *Emerald Tablet*. Probably the oldest of hermetic documents. It is attributed to Hermes. We shall give it in its entirety:

‘It is true, without deception and most veritable. That which is Below is like that which is Above (a rare text\* also says: ‘That which is the Beginning is like that which is the End’), and that which is Above is like that which is Below to do the Miracles of the One Thing.

‘And, as all things were and came from One, so all things are born from this One Thing by Adaptation. The Sun is the Father, the Moon the Mother, the Wind carrieth it in its Belly, the Earth is its Nurse; the Father of all, the Theleme<sup>1</sup> of the Entire World is here! Its Strength is whole if it is converted into Earth.

‘Thou shalt Separate the Earth from Fire, the Subtle from the Gross, gently and with great industry. It ascendeth from Earth into Heaven and, again, descendeth to Earth and receiveth the Power of things Superior and Inferior.

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1 See the THELEME entry and the corresponding footnote.

‘Thou shalt have, by these means, all the Glory of the World and all obscurity shalt flee from thee. This is the Force, the most powerful of all Forces, because it overcometh every Subtle Thing and penetrateth every Solid Thing. Thus was the World created.

‘From this are and shall emerge innumerable adaptations, of which the means are this. That is why I am called Hermes Trismegistus, having the Three Parts of the Philosophy of the World.

‘What I have said of the Operation of the Sun is accomplished and completed.’

\*The expression ‘That which is the Beginning is like that which is the End’, is confirmed in the Babylonian Talmud: ‘It would be better that they had not been born, those who deal with that which is Above and that which is Below, that which is the Beginning and that which is the End.’ (*Chagigah* 2:1)<sup>2</sup>

**TAROT:** Cards of which the twenty-two major plates explain the entire Great Work.

**TAURUS:** Zodiacal month corresponding to May. It is propitious for the gathering of the Mineral. This is one of the months in which the Matter is the richest in Philosophical Mercury.

**TEETH:** The Philosophical Salt in the form of Earth is similar to small sharp, very white crystals. Their shape and color have given them the name of Teeth. It is in the Solve stage (but through the

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2 The text to which is referred here is the *Mishnah Hagigah* 2:1; the above is a slight modification of the actual quotation, which reads: ‘Anyone who meddles with these four things that follow, it would be better for them that they had not come into the world: what is above, what is below, what is before, what is after.’

Dry Way) we sow these Teeth in the Compost, as Flamel says when he quotes the story of Cadmus.

**TETRACTYS:** Symbolic pyramid consisting of the figure Ten, representing the entire Work of God. Its alchemical interpretation yields:

*Chaos*

*Dry — Wet*

*Mineral — Vegetable — Animal*

*Water — Earth — Air — Fire*

**THELEME:** Primordial Agent of the Sages. It is this which conducts all of the Great Work and which represents the Four Elements of Nature.<sup>3</sup>

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3 Regardless of its meaning here in association with the Magnum Opus, and in particular the Cinnabar Path, the actual word “Theleme” is rather obscure and thus one I have been unable to pinpoint to a degree of accuracy with which I am fully satisfied. It is believed, however, that it has as its origin the Greek word “telesmós” (τελεσμός), which means “consecration”, thus producing a very sensible ‘...the Father of all, the Consecration of the Entire World is here.’ The word “telesmi” encountered here in the 16th century Latin translation of the

**THREE IN ONE:** The Three Bodies are: the Salt, Sulfur and Mercury of the Philosophers gathered in a single Mineral by Nature. Its symbolism is represented by “three small pelicans in a single nest”.

**THRONE OF GOD:** God and the Throne are one in the texts, the Throne representing the Glory, the Power, the Justice and the Mode of Government. The Throne, this is the Seat where the Divine Creator sits.

By extension, it represents the Triune Unity, or the perfect Granulation.

**TIME OF COOKING:**

- The Preparation phase requires 2 Philosophical Months;
- The Solve phase, 8 Months;
- The Coagula phase, 16 Months;
- The Multiplication phase, 2 Months.

For a total of: 28 Philosophical Months.

**TINCTURE:** Tingent Mercury used for imbibitions in Coagula.

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*Emerald Tablet* appears to be a transliteration of the plural form of aforesaid Greek. “Telesmi”, occasionally written “Thelesmi”, is sometimes translated into “perfection”—this, for instance, being the case in Sir Isaac Newton’s translation, which results in an equally reasonable ‘...the Father of all, the Perfection of the Entire World is here.’ The French form of the word, “Thélème”, occurs in a few different alchemical works, one of which being Fulcanelli’s *Les Demeures Philosophales (The Dwellings of the Philosophers)* in his rendition of the *Tablet*. There, as well, the origin and particular use of the term is never made clear, however.

**TRANSFORMATION:** We say that a body is transformed when it changes state. For example, water is a liquid in its ordinary state; subjected to a temperature of 0°, it becomes solid (ice) and, placed on a heat source at atmospheric pressure, brought to 100°, it boils and becomes gaseous as it rises in vapors.

This is how the Primordial Agent of the Sages behaves, provided that such transformations take place by themselves without being subject to temperature conditions derived from external agents (furnace, refrigerator etc.).

**TRANSMUTATION:** Art of transforming a demon into an angel and lead into gold.

**TREE OF LIFE:** This Tree, which was neighbored to the Tree of Knowledge at the time of the earthly Paradise, represents definitively nothing other than the Elixir of Life. This is why St. John, Ovid, Flamel, the Cosmopolite etc. wrote: 'The Fruits of this Tree serve to nourish and its Leaves serve to cure'.

**TRIPLITE:** Ore that occurs in crystalline masses without recognizable form, with three uneven rectangular cleavages (hence its name). Brownish black, resinous luster, yellowish brown dust. Readily fuses into a magnetic globule, it is soluble in hydrochloric acid. It is found mainly in the pegmatite of Haute-Vienne.



**UNION:** Precise moment when, during Sublimation, the Saline, Sulfurous and Mercurial vapors attract and form a new Body. This new Body is the emerging Granulation. At the time of its formation in the flask, you can see, through the vapors, a quantity of small transparent bubbles. Then, gradually as the heat decreases, the bubbles become gelatinous and finally harden little by little.

**UNITY:** A great hermetic axiom says: '*All* is in *One* and *One* is in *All*' and nothing is truer than this statement. Alchemy proves it better than anything else as its experimental phases demonstrate this great truth. Is not this, indeed, the "same manipulations" which explain in turn the Creation of Worlds, Apparitions, Vital Energy, the Fall of Adam, the Original Sin, Transmigrations of the Soul, Levitation, Reincarnations, Resurrection of the Flesh, general Salvation etc.? Is this point not already amazing enough in itself, that we can explain so many ideas so "differently" by the one and the same operation, the Great Work?

This is where we realize that the Science of God is one, simple and immutable. Also, when one wishes to take the trouble to meditate on all these issues, in quiet and solitude, one remains confounded before such grandeur and simplicity.

Yes, *All* is in *One* since *All* can be explained by the same operation; yes, *One* is in *All* since it is contained in the inner workings which form the great Total Unity and this individualized

*One* is similar to *All*. Consequently, who could not associate all these Macrocosmic and Microcosmic facts with the grand idea of Hermes: ‘...that which is Above is like that which is Below to accomplish the Miracles of the One Thing.’

Everything is intimately linked, the truth is One. No other Science than alchemy could experimentally demonstrate the philosophical point of this Universal Unity. Also, when one realizes exactly what this means, this great chain of union between the Above and the Below, the Heaven and the Earth... can one still speak of Miracles when it comes to phenomena that seem contrary to the known laws? Alchemy replies “no”, because the slightest deviation from the operative law will make the experiment fail and return to Chaos. Who is the alchemist who would dare to, of his own free will, fail an experiment? Now, would God do what an Adept, through fear and respect, would not? Is God not the first, Sole Grand Alchemist of the Universe and of Life? How can we believe then that such a profanation which unbalances the Universe could be the doing of the Lord? To think so would be a veritable sacrilege and a sin against the Spirit. Let us guard against such and instead bless the Unity which encloses us all in its simplicity.

○ An immediate consequence of this marvelous Unity is that the operations of the Magisterium occur following a perfectly defined process which is not subject to any variation, any fantasy, and, whoever declares or implies in his writings that he has created the Stone differently can only be an imposter in the Art of alchemy.

**UNITY, TRIUNE:** Certain Christian Philosophers have compared their Mineral to God the Father because of the ore containing three different Bodies while being of the same consubstantiality.

**UNIVERSAL PANACEA:** Name given to both the Lunar and Solar Elixirs due to their multiple medical qualities.

**UNIVERSAL SOLVENT:** This is the Mercury of the Sages, their Tincture Mercury. Of course, this term is exaggerated, because no vessel would be able to keep it as it would corrode. This expression should be understood only in the sense of “extremely virulent acidity”; this is a delicate product, dangerous to handle.

**URINE OF CHOLERA:** This appellation was given by the Sages to their “Blood of the Dragon” because of it being highly acidic, red and derived from a black body. We know, indeed, that one of the characteristics of cholera “morbus” is the pigmentation of the skin with black spots. The patient, then, as a result of intolerable pain, is often urinating blood. This is the analogy that exists between the acidulous and sanguine Quintessence emerging from a black Compost and the urine of cholera which has given this name to the Philosophical Mercury.



**VAPORS:** They play a very important role in the spagyric Art. In Preparation, they separate the Bodies and in Solve, they re-amalgamate them.

Anyone who would open the flask at the time when the vapors are manifesting would see his labors go up in smoke. These vapors are harmful, smell very strong and are acrid. These vapors also represent the Air of the Sages, the subtle part of the three components the wise alchemist must come to re-corporify. (See AXIOMS.)

**VASE:**<sup>1</sup> Earthenware container, in the shape of a bowl in ancient times. Certain Philosophers baptized it “Vessel”, because they felt their Philosophical Crucible from the oak could not be better compared than to the “Vessel of the Argonauts”, which was built from “Oaks of the Forest of Dodona”.

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<sup>1</sup> While the term “vase” is given here as signifying something very specific, the reader needs to be aware that the French word “vase”, frequently encountered in alchemical literature, also carries the general meaning of flasks and vessels of different kinds in the alchemist’s laboratory. Thus one needs to be aware of this little vocabulary “trickery” when crossing paths with the expression in the literature and *when* it needs to be read as one or the other. Secondly, it is important to note that the French word also translates into “vessel”, which then sheds some light on the wordplay to which the author makes reference in the above as well as in the VESSEL entry.

**VEGETATION:** Last stage of the Solve phase. The green color dominates and the Frogspawn makes its appearance.

**VENOM:** Mercury of the Sages. (See SERPENT.)

**VENUS:** Mythological figure. Venus, to whom copper is attributed as the metal, represents the color yellow. In the Work, she represents the fleeting hue between white and orange.

**VESSEL:** This word has a double meaning; it can designate either a boat or a “vase”. The alchemists have not failed to conceal their Secret under these two labels. (See ECHENEIS and VASE.)

**VINEGAR, VERY SOUR:** This is still the Philosophical Mercury, possessing the acidity and color of good wine vinegar.

**VITRIOL:** This body has nothing to do with sulfuric acid. In Latin, it is written “Vitrioleum”, or “Oil of Glass”. Now, as the Philosophers obtain their Seal of Hermes making use of a Salt that is bright, translucent and brittle like glass, they called this seal “Oil of Glass” by analogy and correspondence. The letters of the word Vitriol are further attributed to the Ancient Rose Cross that had as a maxim: ‘Visita Interiora Terræ, Rectificando que, Invenies Occultum Lapidem’, which means: ‘Visit the interior of the earth and by rectifying, thou shalt find the hidden Stone’.

**VIVIFIC SILVER:** Contrary to vulgar mercury, which is called quicksilver (although killed by fire), Vivific Silver is the Tinging Mercury, because it transmits life to the Stone. Quicksilver is that vulgar mercury while the Vivific Silver represents the

Quintessence of the Three Bodies of Salt, Sulfur and Mercury of the Philosophers. There is an abyss between the two meanings.<sup>2</sup>

**VOLATILE:** These are the subtle and vaporous parts of the Sulfur, Salt and Mercury of the Philosophers... and not “volatile alkali” as certain authors have suggested to mislead researchers.

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2 Some explanation might be necessary for the reader to fully appreciate the linguistic aspect of this particular entry. The two terms of the original French employed here are “argent-vif” (the entry title) and “vif-argent”, both carrying a literal meaning of “lively silver”. The latter, however, translates directly into “quicksilver” while the former does not; hence the difference between the terms encountered here and the significance thereof. The expression “vivific silver”, the English language equivalent of the French “argent-vif” as described in the above paragraph, is encountered in Martinus Rulandus’ classic, *Lexicon of Alchemy* (1612), on p. 46 under the “Argentum Vivum” entry.



**WASH:** An alchemical term, “wash” means “cook” because the Fire removes all earthiness and dirt from the Matter, takes away its leprosy and makes it an immaculate whiteness.

**WAY, DRY:** It is less known than the Wet Way, although four Philosophical Months faster. Its difference lies in the first Solve manipulations. The Sages then make use of their Agent in the form of Earth. Now, as it has not been altered by the humidity of the air, it is more active and cooks the matter more strongly. Its disadvantage is that it is very harmful to breathe and it takes very little to break the flask as the heat it releases is strong.

**WAY, SACERDOTAL:** It is unachievable for a man who has not been commissioned. Its practice is that of the Dry Way, but all is done entirely by itself in a chronological manner and “without any manipulation” (except for Cutting Off the Head of the Crow). Its duration is maximum one Philosophical Month.

**WAY, WET:** The Way generally followed because of it being the most described in carrying out the Great Work. Its duration is 28 Philosophical Months. The present dictionary concerns itself mainly with this Way. This is the one which is relatively easier because of being the most commented upon. It is also less toxic and less dangerous.

**WEIGHT:** When the researcher possesses his Mineral and has separated the elements, it can be observed that for every 100 grams of Matter, it generally has 50 grams of Mercury of the Philosophers, 37.5 of Sulfur of the Philosophers and 12.5 of Salt of the Philosophers. However, these weights are not good ones because they represent the weights of a confectioned Mineral and not a Mineral to reconstitute. Now, the alchemist needs to reconstitute this Mineral by purifying it further.

**WHEEL FIRE:**<sup>1</sup> This term indicates that from the beginning to the end of the Work, one needs to know how to cook, cooking being an eternal recommencement.

**WHITE:** Second color of the Work, corresponds to the Second Degree of Fire.

**WHITE BEARD:** The kabbalist-chemists designated their Primordial Agent thus. This venerable attribute, which allegorically adorns the face of our Heavenly Father, signifies several things. In the first place, the White Beard of the “Ancient of Days”, the Great Ancestor, indicates that the Primordial Agent exists for all eternity. Moreover, is not the name of this matter included in the three “Words” or Verbs? Did St. John not teach us in his Gospel 1:1: ‘In the beginning was the Word, and the Word was with God, and the Word was God. He was with God and nothing was made without Him.’

But, here lies not only this comparison; what is even more is that there is a close resemblance and similarity between the curly

---

1 Or, as already mentioned in the footnote under the OUROBOROS entry, “Fire of the Wheel”.

White Beard and the *Salt* of the Sages whenever it is treated and presented in a certain way. In effect, in the preliminary stage of the Preparation, each Salt particle, enclosed in a vase (but able to evaporate), is transformed into very white, twisted threads upon contact with air, which gives the image of a curly and white pilous system, in the upper part of the vase.

The attentive researcher shall therefore take care not to confuse this crystalline formation with the "*Blond Hair*" which appears in the Reign of Venus... the Sacerdotal Way.

**WHITE HAIR:** See WHITE BEARD.

**WHITENING:** This is removing the leprosy which dirties the Stone by subsequently covering it with a beautiful Garment of Linen.

**WINDS:** Air in movement. There are several kinds of Winds, in terms of "displacement force" as well as "temperatures"; some of them are, in fact, more or less violent and whirling; others, on the contrary, are as hot as the sirocco or as icy as the north wind. It is for the vigilant researcher to know what Wind he will trigger in the course of his operations. We can suggest to him that he thinks to grant "his Winds" unto the "Winds of the Seasons", in which he works.

**WORD:** The world, we are told, was created by the Word. Now, if we believe certain Indian and Tibetan Temples, the great Creation resided in Three Words, consequently regarded as Holy and Sacred. Here they are in the order they have been transmitted:

व ा र ऋ णी ज र र त्रि डू ष

It is quite evident that to the one who penetrates their meaning, the mystery would be greatly clarified; the first Word indicates, in fact, the Primordial Agent, the second the Secret Fire and the third the Materia Prima. Note finally that the assembly of the first letter of each Word ends to illuminate understanding. Indeed, regarding the creative Word, we urge readers to read the work of Kallid dating 1662 and is entitled *Liber Trium Verborum*.<sup>2</sup> Unfortunately, this book is very rare and written in Latin. We assume, however, that it would be kept at the Bibliothèque Nationale de Paris.<sup>3</sup>

**WORLDS:** Granulations during their formation. Their spherical shape generally disappears after the white, during successive cookings.

**WORLDIFY:** Action of creating Worlds, of facilitating their hatching. In the Sublimation of Solve, a vaporous Granulation is gradually formed; through a decrease in temperature, this Granulation takes on a gelatinous consistency, then becomes

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2 *Liber Trium Verborum Kallid Acutissimi* (*Kallid the Sharpest's Book of Three Words*). It is possible that when Kamala-Jnana mentions this treatise dating 1662, he was merely referring to a copy in his private possession or in the library of the F.A.R.+C., because there is a copy of the work which is nearly a century older. The *Liber Trium Verborum* appears between pages 377-386 in an alchemical work entitled *Aurifera Artis, quam Chemiam Vocant, Antiquissimi Authores* (*Most Ancient Authors of the Gold-bearing Art Called Chemistry*), dating 1572.

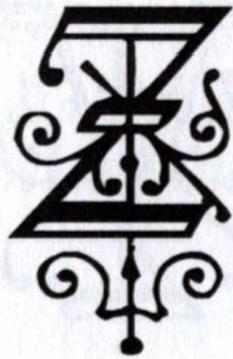
3 National Library of Paris.

## DICTIONARY OF ALCHEMICAL PHILOSOPHY

solid. The Sages then say they Worldify their Matter because the Stone takes the appearance of a miniature globe. (See our works, *How God Created the Universe* and *Alchemical Genesis*.<sup>4</sup>)



**YELLOW:** Fleeting color which appears from the first Imbibition with the Oil of Saturn. It should be pointed out, however, that (in the Sacerdotal Way) the signature of yellow concretizes through yellowish crystallizations agglomerating on the inner wall of the flask and at the base of the neck. These very tenuous crystallizations are reminiscent of blond hair.



**ZODIAC:** The houses, the signs contained in the zodiacal system, have served Philosophers well to hide their secrets. This is how they have symbolized, by means of a ram and a bull, the two favorable months for the collecting of the *Materia Prima*. The cycle of the sun passing through the twelve houses has inspired certain Sages; also, will not the researcher quit a phase of the Work only when he is sure to have exhausted all possible combinations the zodiacal alchemical hieroglyphs offer?

**ZWIESELITE:** Variety of triplite. It is this ore which has been designated in a veiled manner in *The Green Snake* of Goethe.



## Afterword

*...and since the Great Work is an eternal recommencement... re-start with:*

*AEI:*

**F**irst Divine Name that manifested itself to the attention of man. AEI was the God of Abraham, Isaac and Jacob, as we have demonstrated in the philological part which precedes our interpretation of the *Siphra di Tzeniutha*.

The idea of GOD was then represented by a IOD ' by the first Hebrews; but this sign, which breaks up into a point • (the beginning of all) to which was added a radicle (germ of all Creation), is a powerful symbol that illuminates several biblical or religious mysteries. A simple manipulation will help us to better understand.

Let us pierce the center of the point forming the IOD in order to slide in a pivot and give it a rotational direction from right to left; we see that the image which is reflected in our eyes is a circle containing two inverted IODS, one white and the other black:



Which clearly indicates that the visible matter from below is similar to the invisible matter which is above... in other words, that the created (black IOD) is the image of the uncreated (white IOD).

Note, however, that our eye will perceive the white IOD only by submitting the black IOD to a determined rotary cadence; this amounts to saying that “man” (the black IOD) can only acquire cognizance of the uncreated (white IOD) from a certain vibratory state, a state which always translates into a swirling motion.

Having arrived at this stage, man (created) comes to understand that he is indeed made in the image of God as religions have taught him. However, oddly enough, but precious, the symbol of the two inverted IODs (one white and the other black) is also found in the religions of India, Tibet, China, Japan etc., and bears the names of YIN and YANG, which shows a common point between all archaic religions. However, the study of the black IOD will take us even further by making us understand why GOD initially and Jesus subsequently said to man: ‘Ye are gods’ (Psalm 82:6-7 and John 10:31-33),<sup>1</sup> which may seem surprising at first.

Let us thus take our black IOD and augment its frequency of rotation once we have achieved the vision of the two inverted

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1 The quotation ‘Ye are Gods’ does indeed occur in Psalm 82:6, but the reference to this also being found in John 10:31-33 is not entirely correct. It is in John 10:34 that we come across the following: ‘Jesus answered them, Is it not written in your law, I said, Ye are gods?’

IODS. We will then witness a troubling phenomenon: not only the two IODS no longer being distinguished, but a circle tending toward white will have taken their place. This reasoned experiment illustrates masterfully several philosophical points and demonstrates why all sanctified men (that is to say, all men who have managed to elevate their vibrations) are obliged to merge with the Unity that is God, because God is in everything and everywhere, and from Him came the spirits and the souls (Isaiah 57:16) because, and this is what we must remember: although being part of a black IOD (material), it is the white IOD (uncreated) which prevails, which absorbs the “visible created symbol”; which cannot better show that Divine Unity absorbs anything and everything in Him. It is thus indeed matter which spiritualizes and not spirit which materializes as we tend to suggest. Let us note, however, that the circle obtained is not yet of a perfect white; the integral white belonging only to the Father (the Uncreated) who alone is absolute purity.

As no “Being” can claim to merge with the “Non-Being”, the gray color that we obtain can therefore represent only a harmonic<sup>2</sup> of the Almighty, namely that of the Aleim, or gods. This is why the sanctified man may become a god as the Holy Scriptures affirm to him. The state of purity, of sanctity, thus finds expression in a swirling motion of our Aura; the faster it turns, the greater our sanctity will be. The image of an electrical fan moreover illustrates this truth perfectly to us.

Let us represent man as an electrical fan whose propellers are his Aura. Let us assume now that all “thoughts”, good or bad, are

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2 The particular word used here, the French “harmonique”, is a term that in physics signifies ‘...an oscillation that has a frequency that is an integral multiple of a fundamental frequency’, according to the *Collins English Dictionary*. It carries the same meaning in music and thus also translates into “overtone”.

represented by balls of paper. One will thereby understand very well that the slower the propellers turn, the more easily the balls pass between the blades. At this stage, the man whose Aura gyres slowly is an “impressionable” man, for good or ill. If he has a penchant toward vice, he is headed for his own destruction, and if he is in an environment that is known to exalt him, then he can even become a fanatic to a good cause. Such a person is a plaything for his fellow man. Let us increase, therefore, the speed of rotation, to the point of making the propellers harmful; then, we will have the image of a perfect Aura: not only will the balls no longer pass through, but they will even be rejected violently back toward their starting point. Having reached this stage of spirituality, the man has become a saint or a god, capable of producing the most impressive phenomena. One can easily understand, consequently, that the enemy of a saint or a god may be struck down by the recoil of his own negative thoughts whereas a sick individual will be cured by simple projection of his faith toward this saint or god. (John 4:49-51)

The IOD, representing the Lord AEI, is thus the beginning of all that exists. Now, alchemy, Science of God, has exactly, for its single base, AEI. The A, or Aleph, is the Golden Crown; the E, or He, is the manifestation of the Being, and the I, or IOD, is the Divine Breath. Now, as we have seen in the course of the present work, these three manifestations represent precisely the most significant phases of the Magisterium: the Crown is the quintessential liquid called “Tingent Mercury”; the manifestation of the Being is the “granular creation” and the Divine Breath is that igneous Fire, or “Primordial Agent”, which directs the entire Great Work. However, all these terms having already been examined in detail (in their respective paragraphs), we will not be returning to them; but we would advise you... you... to return

to them frequently, being certain that you will glean something useful every time. Also, this last dissertation can find no better conclusion than engaging you to read and reread the *Alchemical Dictionary*.

Starting with the benediction of God, we have returned to God by an eternal recommencement.

The circle of Unity in AEI is reclosed. In Him is included the Divine Science. That is why anyone who would attempt to open it to substitute it with another conception would be a blasphemer and anathema.

AEI keep you from this temptation.

Amen

**ACACIA...**



Overlay Stole of an Adept elevated to the rank of Bodhisattva.  
Notice the gray circle formed by the two Iods in movement  
(insignia of Divinity).



Nicolas Flamel  
Author of *Book of Washings*



Mary the Jewess (Moses' sister)  
We owe the famous "Bain Marie" to her



Nostradamus  
Author of *Centuries*



**Geber (King of Arabia)**  
**One of the most brilliant alchemists**



Albertus Magnus  
(Bishop of Ratisbonne)  
Author of *De Alchemia*



Hermes Trismegistus  
The great ancestor of alchemy



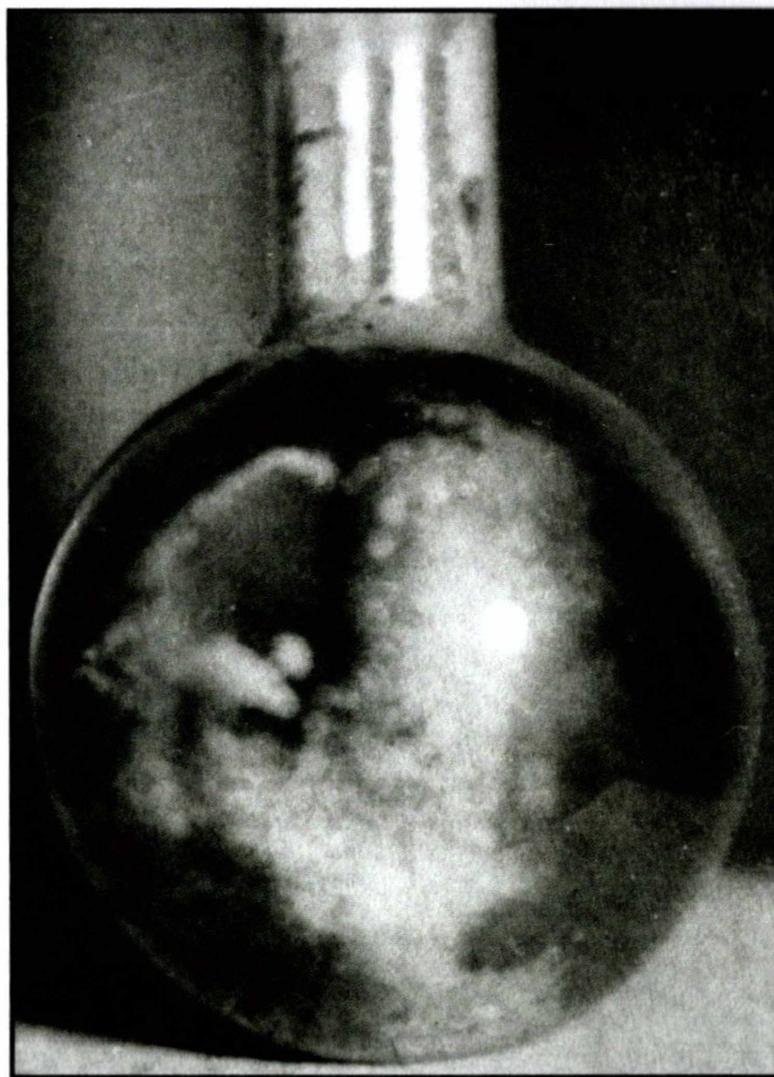
Y-Huien Y-Huien  
Alchemical Divinity



The Pelican symbol is often seen in the alchemical hieroglyphs



The Sphinx



### Energy

This photo (taken on the spot) explains “all”. In this, our readers will find the “gaseous mushrooms”, the “vapors”, the “Lord’s Pillar of Fire” and the “multiple nascent Granulations” at the still fluidic state.

This picture (succeeded in by a miracle) also explains the fall of Adam, Reincarnations, Levitations, Unity, Love, Celestial Apports, Angelic or Ghostly Apparitions and numerous biblical facts such as the narrative of the Chariot of Elijah, the Assumption, the Ascension, the Resurrection etc.

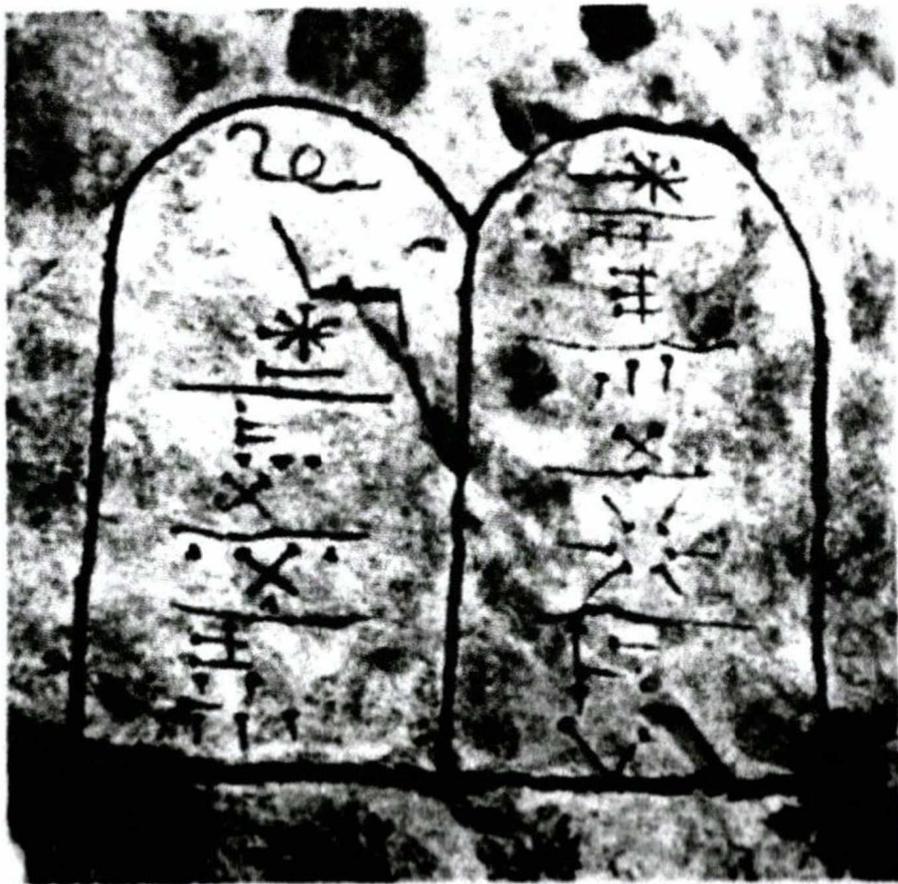
Refer to all these words to understand their meaning in **ALCHEMICAL UNITY**.

# DICTIONARY OF ALCHEMICAL PHILOSOPHY



Stele of Hermes relating all the processes of the Great Work.

Not to be confused with the *Emerald Tablet*.



The Tablets of the Law engraved in the rock of Horeb by the hands of a Prophet recalls that the success of the "Stone" depends on their observation.



## Translator's Epilogue

**W**hile I am personally a genuine lover of a good index, I have decided to go against my instincts in this particular book and thus be somewhat unorthodox in my personal approach to editing and omit an index entirely. The reason for this is the very nature of the *Dictionary of Alchemical Philosophy*. If you have read the work from beginning to end and have now arrived here at my closing words, then you will know exactly what this treatise is and how it is supposed to be studied. You will know intimately that in spite of its encyclopedic format, it is in no way limited to being exactly that and thus it should not be used as a mere reference work.

It was my thought that by refraining from making a comprehensive index in this text, the reader would be less inclined to misunderstand and treat the book as something it is far beyond. And though I realize that several students of this treatise may be wishing I would have created an index anyway, it is my sincere hope that you understand the importance of this work and the need I feel to prevent people from limiting its use to something less than what it is meant to be.

With this, I would like to leave you with a few words of advice on how to go about employing this treasure of the Cinnabar Path. As you will have seen by now if you have read it in its entirety, it contains within itself not only references to the vocabulary covered through its entries, but within these the details of this Path from

beginning to end. The encyclopedic format of the work provides it with two things: one, the ability for the alchemist to look up expressions encountered in the other F.A.R.+C. treatises and cross-reference between terms of operations, processes, substances etc. Secondly, it prevents everything from being laid out plainly as one will need to piece everything together—as one rightly should in this Work—going from one to another, and from there to still other matters associated with the former.

It is thus, fascinatingly, an aid in one's studies as well as a prevention against receiving everything served on a silver platter. It thereby gives the student of this Path all the keys to the Magnum Opus, but in a way that veils the secrets that need to be kept yet while providing enough hints for the studious alchemist to figure it all out. It is therefore my sincere recommendation that the Artist studies Kamala-Jnana's text as follows:

Read it from beginning to end to gain an overview of the Great Work in general and this Path in particular. Do not focus on taking notes or doing any in-depth research if this is your first exposure to the three key treatises of the F.A.R.+C. This is better left for your second journey through its pages, which will be far more than mere reading. It is there that one ought to go through each and every entry more thoroughly and "catalogue" them, create a form of flowchart of the Way of Cinnabar and determine where each piece fits therein. In order to fully understand the individual details, however, it is necessary to pay close attention to the different references made in the various entries; not only in terms of a direct 'See [other entry]' but likewise in how there are a variety of other expressions encountered in one entry that leads to a deeper understanding of a given subject. As an example, look carefully at the entry entitled NUMBER OF DEGREES OF FIRE (p. 133). You will notice that two additional subjects

are touched upon within this entry: the four primary colors and the four seasons. If one then were to follow these “hints” and read up on these subjects elsewhere in the dictionary, one thing would then quickly lead to another and help lay out the various connections between them.

In addition, certain subjects are also covered in a variety of ways—some directly related, some not—such as that of “Fire”. There are several “Fire” related entries such as the Secret Fire, the Degrees of Fire etc., and in connection with these follow topics such as the different seasons, the different color stages and so on as they are connected.

All of this is basically an elaborate game of “connect the dots” where one is led from A to B, eventually ending up with a complete picture of the entire thing by way of its pieces. It can therein also be likened to a map; a map that will teach one where to go and how to get there, but it is currently in pieces and thus each part needs to be looked at separately and then placed where it is believed to belong, and from there the rest are lined up until the entire puzzle is complete and the map is now able to guide the one reading it.

Besides the connections between the entries and their contents, the alchemist needs to also carefully heed the more “philosophical” and poetic parts of certain subjects covered in the dictionary; the various analogies to religious and mythological teachings should be studied carefully in combination with the knowledge one is gradually gaining through everything else in the treatise as these provide the reader with important operative details by means of how they illustrate universal principles and truths through analogies. These may at times be the more difficult things to grasp, especially if the knowledge and experience of the alchemist is as of yet somewhat lacking. But their importance in

terms of the practical execution of the Work cannot be stressed enough.

Lastly, to make full use of this alchemical dictionary, the student of this Path ought to use it in combination with the other F.A.R.+C. treatises on the Magnum Opus; many things will thus be made even clearer and hints from one subject will be understood by another elaborating further thereon. The *Dictionary of Alchemical Philosophy*, the papers in *Alchemical Pleiade* and the papers in *Alchemical Concordances* were all created as a unit and they relate to each other in various ways, making one the missing piece of the other. It is no exaggeration to say that the dictionary of Kamala-Jnana is the one that binds them all together; it is this particular treatise that is the tool with which the others are studied. Yet it is in the other two so-called keys that the various matters covered in the entries of the dictionary are further elaborated upon to make the student reach an even more profound understand of the given subject.

It is not my intention to give you a complete guide on how to go about studying and practicing the Cinnabar Path of the F.A.R.+C. as this would be well beyond the scope of this epilogue. It is my desire, however, to try and provide the alchemist-reader carrying the desire to study this amazing Path in-depth and eventually execute it in the laboratory, with a few pointers to aid him/her in how to most effectively use this treatise as well as the others of the Rosicrucian Fraternity and, through them, learn the secrets of this Way of the Magnum Opus so that another of God's Elects may emerge and the confection of the Philosopher's Stone may bless yet another Brother in this Art.

I wish you all the best in your journey through the Magnum Opus and may the Divine ever be your companion in your work in the laboratory as well as the oratory so that you always remain

on the Path and will never be led astray. With dedication, passion, persistence and patience will the secrets of Nature, the secrets of the Cosmos, the secrets of Creation gradually be unveiled to you.

Lenny Pedersen



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## About the Author

**K**amala-Jnana was the Initiate name of a French alchemist by the name of Jean Deleuvre. It is said to have been given to him by an Egyptian alchemy temple (this most likely being the Alchemical Temple of Ajunta, of which he eventually became the Superior) when he was accepted into it. This is very possibly also the said secret society mentioned by the mysterious gentleman known as Père la Taupe, which we can only deduce was the Rosicrucian Order, Frères Aînés de la Rose+Croix.



Kamala-Jnana was also a qabalist and a scholar of Hebrew, which was put into practical use especially in his translation of the *Siphra di Tzeniutha* into French. He was additionally the author of numerous alchemical treatises such as the *Dictionary of Alchemical Philosophy*, *How God Created the Universe*, *Alchemical Genesis*, *Zodiacal Life of Moses Applied to Alchemy*, *Interpretation of the Stele of Hermes* and *The Great Work through Imagery*.

As to his personal life, very little is known other than that he had a brother by the name of Pierre Deleuvre and that his spouse and son were also members of aforementioned alchemical temple and that they carried the Initiate names of Mustagogos and Télétourgos, respectively.

Year and date of birth is unknown and the only information

available concerning his passing is that of it being as a result of an accident.



## About the Translator

**F**ever since childhood, Lenny Pedersen has been involved with the occult sciences, and the esoteric disciplines of alchemy, classical western magic (the grimoire tradition), Rosicrucianism and the Golden Dawn tradition are among the greatest passions in his life and they have taken up more than 25 years thereof. He is an Initiate of various occult Orders as well as a member of certain small, private societies of alchemists in France.



While his first encounter with the ancient and noble Art & Science of alchemy was through a children's book on the subject he had discovered in his school library in his childhood town of Tårs, Denmark, more serious involvement with the Royal Art began in his mid-teens when he came across an occult/paranormal encyclopedia that had a very interesting section on the topic. From there, he found Frater Albertus' classic *The Alchemist's Handbook* and everything started to truly take off from that point.

As he was spending his time studying the writings of various "modern" authors such as Albertus, Archibald Cockren, Manfred Junius and Lapidus alongside the classical treatises of Paracelsus, George Ripley, Basil Valentine, Nicolas Flamel and the other Adepts of old, he eventually discovered the French group Les

Philosophes de la Nature, or LPN (The Philosophers of Nature, PON), founded by noted alchemist Jean Dubuis in 1979, which became Lenny's single biggest inspiration for alchemical study & practice and he has been a dedicated student of the teachings of the group ever since.

His association with the Cinnabar Path of the F.A.R.+C. occurred when he came across Roger Caro's *Tout le Grand Œuvre Photographié* and it was love at first sight. Ever since that time, Lenny's passion for this particular Path has only continued to grow and it has led to him collecting any and all teachings he could possibly find on the Way of Cinnabar and the Rosicrucian Order from which it came. Now, more than a decade later, his dedicated and persistent study & practice of this Path has made him one of the foremost authorities thereon outside of the French-speaking alchemical community.

Lenny was born and raised in Denmark, Europe, but currently resides in Ôsaka, Japan where he spends his days working on his publications as well as studying & practicing the two great loves of his life: the occult sciences and martial arts.

# *Alchemical Pleiade*

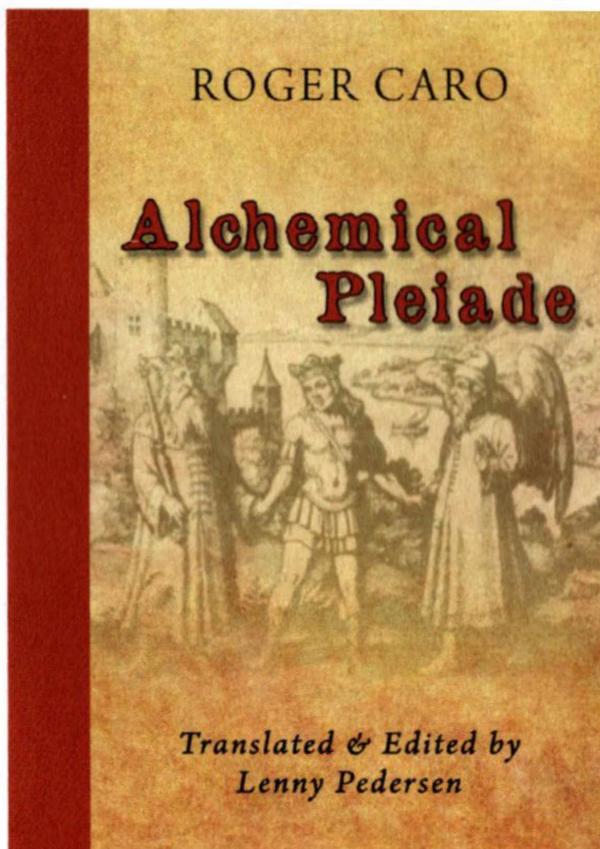
ROGER CARO

ISBN: 978-4-9906636-2-9

Format: Paperback

Size: US Trade (6 x 9 inch)

Extent: 310 pp

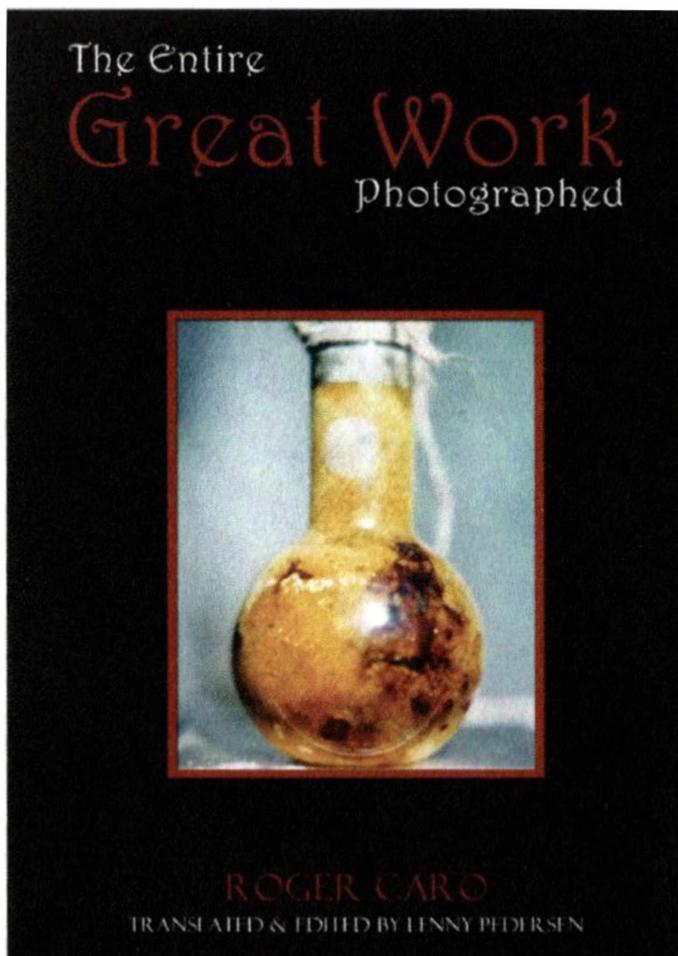


The Second of the Three Keys of the Frères Aînés de la Rose+Croix teachings on the Cinnabar Path, is a compilation of official papers written by various Adepts of the Alchemical Temple of Ajunta of the Rosicrucian Order, that conveys the secrets of this beautiful Way to confecting the legendary Philosopher's Stone.

In a most intriguing fashion, the theory, philosophy and operative procedure of the Via Cinnabaris is presented in the form of eerily accurate analogies from Holy Scripture along with numerous references to old alchemical treatises, the book culminating in a fascinating tale of an alchemist's meeting with a gathering of past Adepts on a higher plane to be initiated into the secrets of the Great Work—in which the reader finds the process laid out. The *Alchemical Pleiade* is an indispensable text to anyone studying the Cinnabar Path of the F.A.R.+C.

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*The Entire Great  
Work Photographed*  
ROGER CARO

ISBN: 978-4-9906636-0-5

Format: Hardcover

Size: A5 (148 x 210 mm)

Extent: 160 pp

One of the most significant events in modern alchemical literature was the publication of *The Entire Great Work Photographed* in France in 1968 by the Rosicrucian Order, F.A.R.+C. A work admired by many and accursed by others for showing the uninitiated what was not meant for their eyes, this little book presented to the world, for the first time in history, a complete depiction of the confecting of the Philosopher's Stone by means of a series of color photographs. It became a veritable guide to anyone wishing to study & practice the so-called Cinnabar Path.

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## OCCULTISM / ALCHEMY



The first of the Three Keys of the F.A.R.+C. teachings on the Way of Cinnabar, Kamala-Jnana's *Dictionary of Alchemical Philosophy* is not only a classic in the literature of this Path but also one of the core works studied by the Brethren of his Rosicrucian Fraternity in their alchemical labors. While it takes the form of a dictionary of operations, substances and technical jargon of the Royal Art, it is something far more profound. The book is, in fact, a treatise that lays out the Magnum Opus, by way of the Cinnabar Path, providing the reader with information on the theory & mechanics of the confection of the Philosopher's Stone as well as the operative procedure thereof. And through its encyclopedic format, it furthermore becomes an indispensable work in "piecing together" the other treatises on this Path written by the Ajunta Temple Superior, Kamala-Jnana, as well as the other Adept alchemists of his Rosicrucian Order.

This is the first time in the history of the enigmatic teachings of this Secret Society that the *Dictionary of Alchemical Philosophy* has been officially translated into English and it is the hope of the Brother alchemist responsible for this—a gentleman still dedicated to this Divine Labor—that the release of this monumental treatise in the English language may further support the past Fratres and Sorores of the Frères Aînés de la Rose+Croix in their noble quest to cause more of those called to become God's Elects.

वारा ऋषीजरर त्रिदुष