

Count Michael Maier, doctor of philosophy and of medicine, alchemist, Rosicrucian, mystic, 1568-1622 : life and writings.

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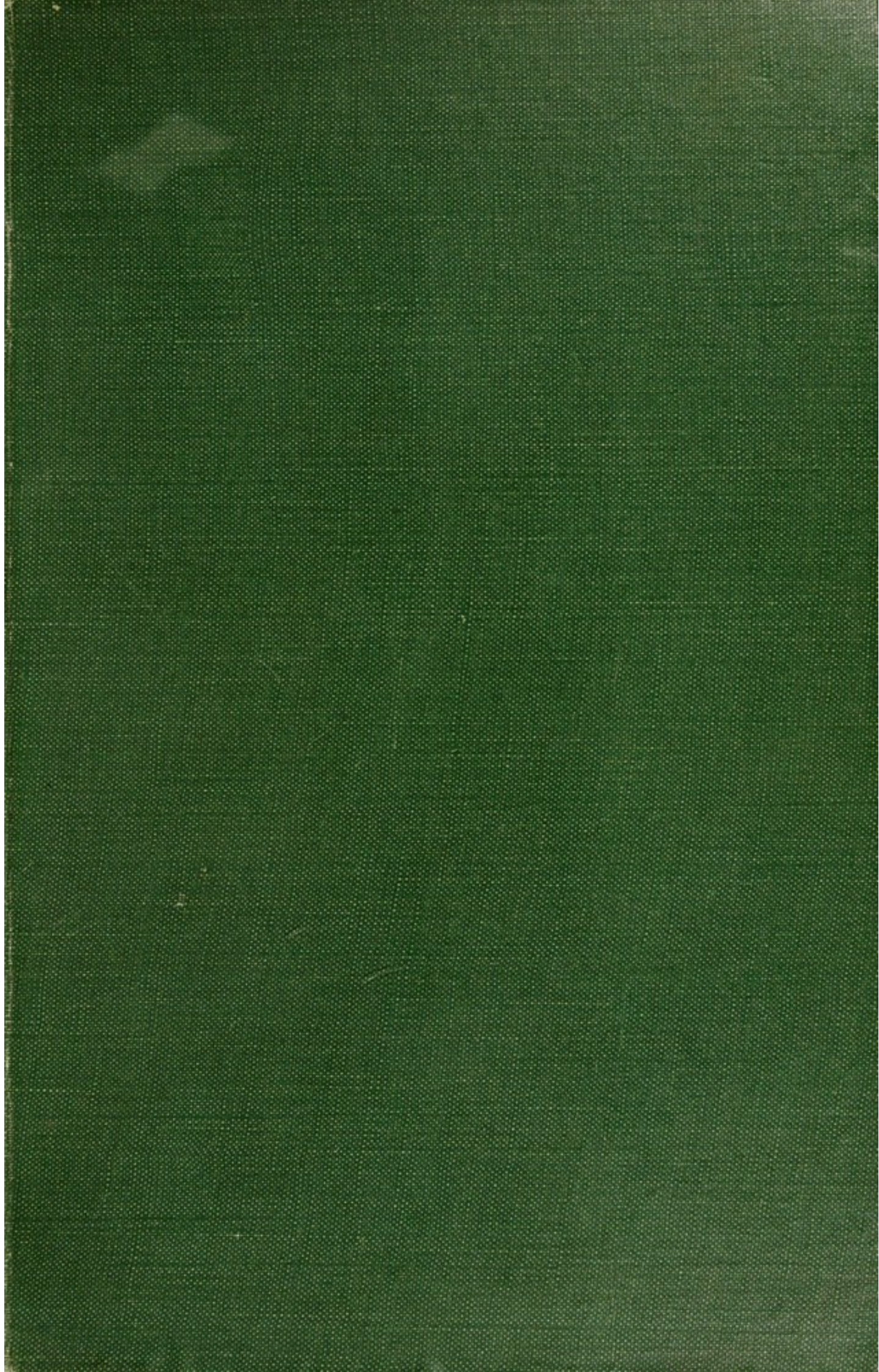
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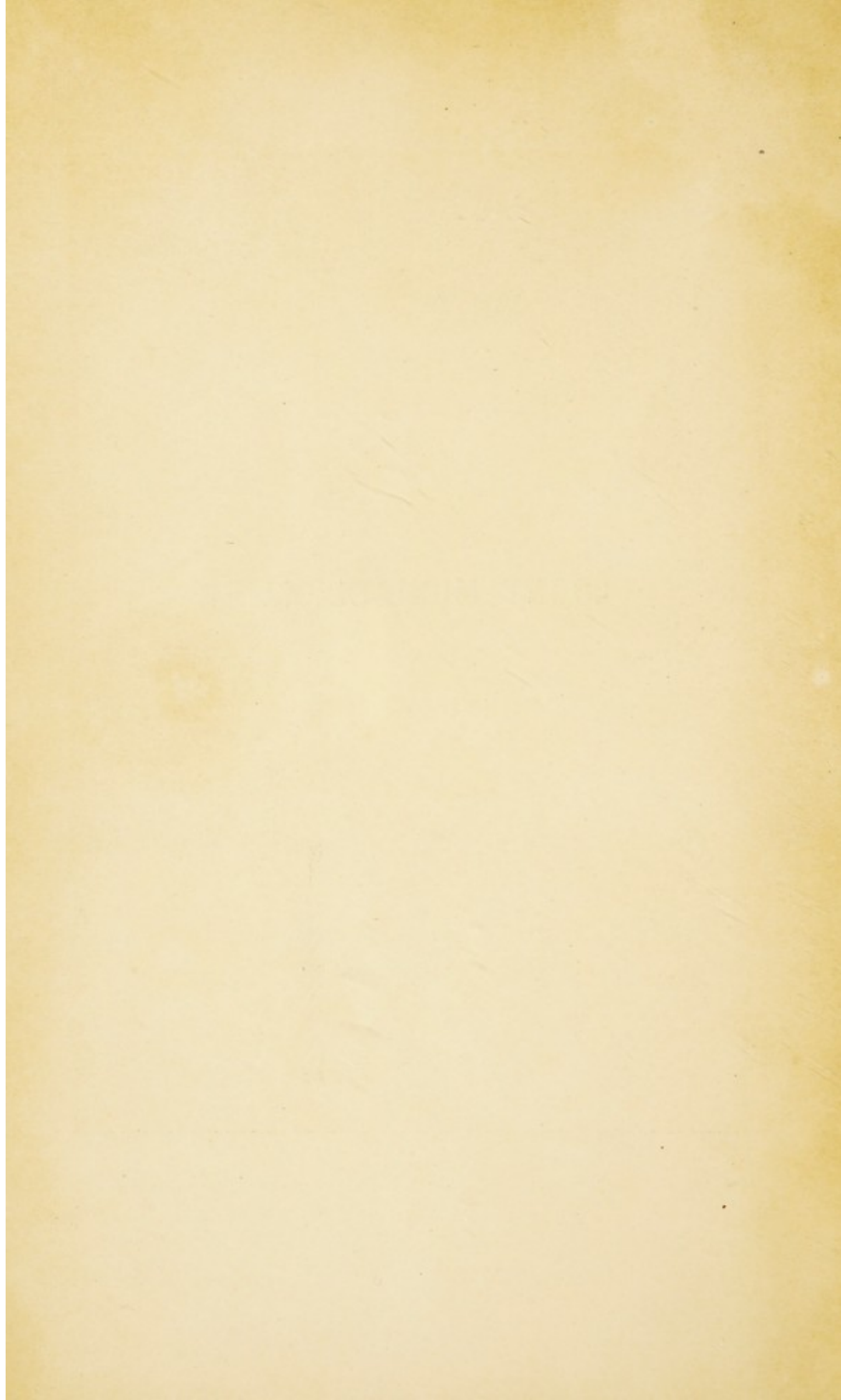
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COUNT MICHAEL MAIER





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TRES SCHOLA, TRES COESAR TITVLOS DE:
DIT; HÆC MIHI RESTANT.
POSSE BENE IN CHRISTO VIVERE, POSSE MORI.
MICHAEL MAIERVS COMES IMPERIALIS CON:
SISTORII etc. PHILOSOPH. ET MEDICINARVM
DOCTOR. P. C. C. NOBIL. EXEMPTVS FOR. OLIM
MEDICVS CÆS. etc.

COUNT MICHAEL MAIER

DOCTOR OF PHILOSOPHY AND OF MEDICINE

ALCHEMIST, ROSICRUCIAN, MYSTIC

1568=1622

LIFE AND WRITINGS

“Adamum hunc Lapidem secum portasse e Paradyso, et quemlibet eum secum habere, in me, in te, et in quolibet alio”—ut Morienus ait.

—“VERUM INVENTUM,” p. 87.

BY

THE REV. J. B. CRAVEN, D.D.

RECTOR OF ST OLAF'S CHURCH, KIRK WALL

Kirkwall

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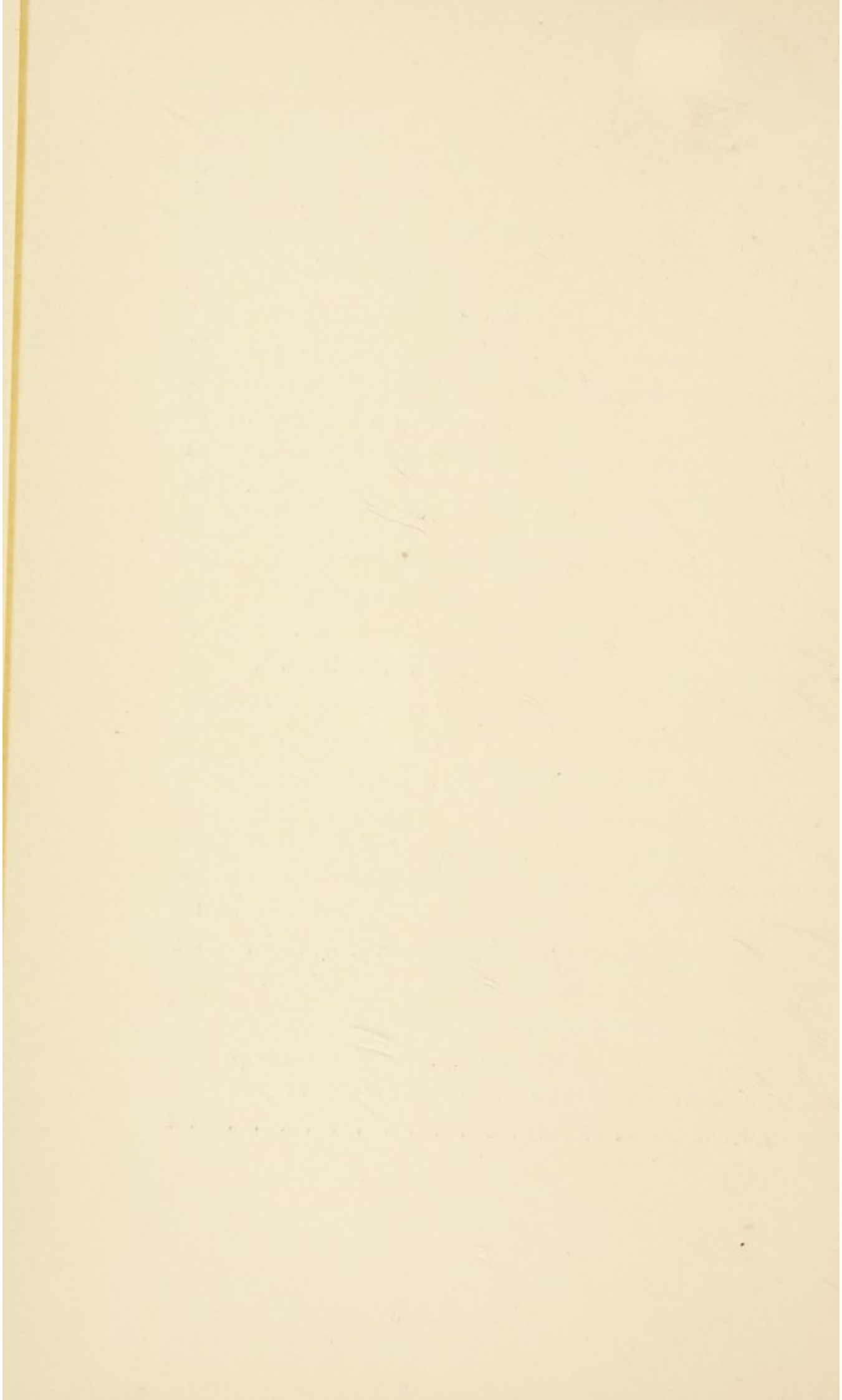
1910

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TO
THE MEMORY
OF
MY FATHER, MY MOTHER, AND MY ONLY BROTHER
ALL LONG SINCE PASSED TO
"THE UNDISCOVER'D COUNTRY FROM WHOSE BOURN NO TRAVELLER RETURNS"
BUT WHO ARE NOW IN POSSESSION
OF
"THE MYSTERIOUS SECRET OF THIS STRANGE EXISTENCE."

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LIFE OF MICHAEL MAIER.

ALL authorities agree that Michael Maier was born at Rendsburg, in Holstein, about the year 1568. The date is taken from the inscription on his portrait as prefixed to his "Symbola," "Atalanta fugiens," and "Septimana Philosophica." The picture was painted in 1617, when he was forty-nine years of age.

In one of his dedications to Frederick, Count of Holstein, he refers to the fact that "my family is well known, not only by all the nobility of Holstein, but also to your highness' father and grandfather, to whose service mine have always been faithfully attached." Rendsburg is a town on the north side of the now famous Baltic Canal, nineteen miles west of Kiel, with a population of some 15,000. Unfortunately, the Church records extend only to the seventeenth century, and therefore can yield us no information as to the birth of Maier.

On the other hand, a John Meyer or Meyger was a church official in Rendsburg in 1541—an old Lutheran clergyman in 1577. Others are found bearing the same name. There was a Grithoffe Meyer or Meyger, a revenue officer in Rendsburg—that is a tax-collector for the landed proprietors; also a John Meyer, who was a district official on the west coast—a dyke inspector.¹

Michael Maier himself tells us that he left Holstein in 1608. It was his desire to return to end his days in his native province, but his almost premature death prevented

¹ Information from Herr R. R. von Lilienstern, first Burgomaster of Rendsburg.

this being accomplished. After graduating in medicine, we find him at Rostock. Beyond the fact that he appears to have graduated at that university, the archives of Rostock throw no light upon his history.¹

At anyrate, he soon proved himself to be a man of distinction, and came under the notice of the Emperor Rudolph II. He was appointed a body physician to the Emperor. Rudolph, the son of Maximilian II. and of Maria of Austria, daughter of Charles V., was born in Vienna in 1552. His mother gave him an ardent zeal for the Roman Church, which feeling was strengthened by his early residence in Spain. Rudolph was crowned Emperor and King of Hungary in 1572, and King of Bohemia in 1575. Lutheranism had considerably increased through the allowance of Maximilian, and although Rudolph confirmed his father's privileges granted to noble Protestants, yet he banished some of their preachers and restricted their meetings. Rudolph resided at Prague, to which he summoned Maier, enobled him, making him Pfalzgraf—Count Palatine—and his private secretary. The Emperor, who was devoted to science, invited to his court the celebrated Tycho Brahe, who was greatly attached to the practices of judicial astrology and alchemy. His prognostics warned Rudolph that he would suffer great danger through a prince of his own blood. He began to lose affection for his own family, and to elude all propositions for marriage. Ceasing to show himself in public, he had covered galleries constructed in order to pass into his gardens, from a fear of assassination. He surrounded himself with "astrologers, chemists, painters, turners, engravers, mechanics, and amused himself with his botanic gardens, his cabinets of natural history and galleries of antiquities." In 1611, Matthias, his brother, arrived at Prague, when Rudolph, having called a diet, offered to resign the crown to his brother on account of his advanced age, and then dispensed his subjects from their oaths of fidelity. Matthias being

¹ Information from Dr Kohfeldt, Librarian of Rostock University.

crowned with great magnificence, Rudolph then retired to one of his pleasure houses. He was eventually allowed to inhabit the palace at Prague, and had a pension of 400,000 florins. Vexed and humiliated by what he had undergone, his sedentary life brought him to the tomb in the 60th year of his age and in the 37th year of his reign—20th January 1612. Rudolph was a man of elegant manners, affability, and easy conversation. He possessed a great knowledge of languages, both ancient and modern, and was skilled in painting and mechanical arts, in botany, zoology, and chemistry. "His century and his country owed much to this love of science and art, which caused his misfortune. His court was filled with artists and men of eminent merit. Kepler was employed conjointly with Tycho Brahe to arrange the calendars, which have thence received the name of Rudolphine. He also formed superb collections, and many of his precious stones, antiques, and pictures are now among the finest ornaments of the cabinets of Vienna."¹

Maier does not appear, however, to have been in constant attendance on the Emperor. In 1611, he tells us he was at Amsterdam, where he saw a superb collection of shells in the cabinet of a Dutch antiquary. After the death of Rudolph, Maier visited England, where he made the acquaintance of Doctor Robert Fludd, Sir William Paddy, Sir Thomas Smith, and Francis Anthony.

Maier's first publication was his "Arcana Arcanissima," which he dedicated to Sir William Paddy, physician to King James I. of England, a fellow of St John's College, Oxford, a graduate in medicine of Leyden, afterwards President of the College of Physicians of London, the friend of Laud, and a benefactor to St John's."² The "Arcana" bears no date, but is generally believed to have been printed about the year 1614.

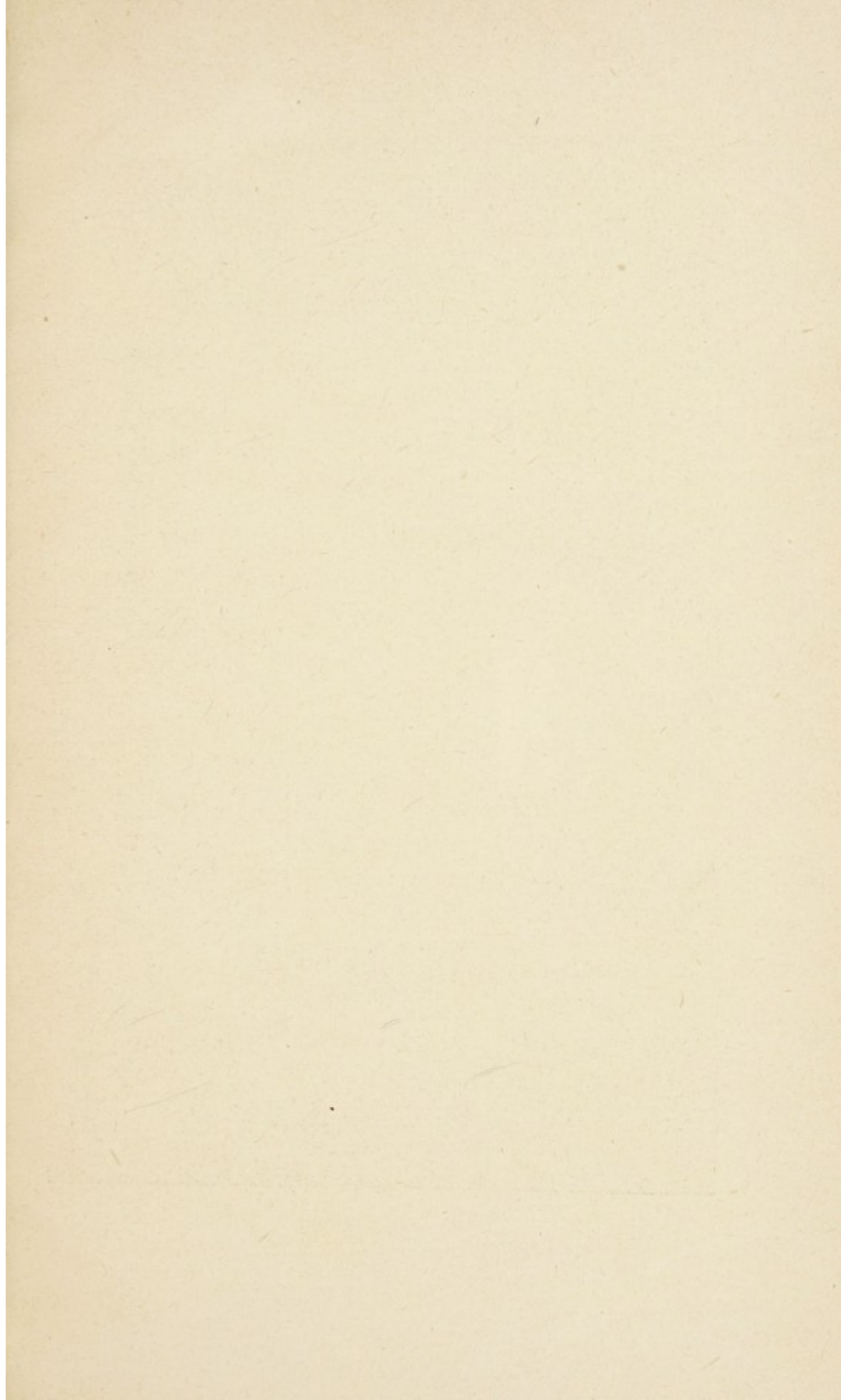
Morhof, in his Polyhistor, referring to the opinions held by Faber and Vignierius, that the chymic doctrine was

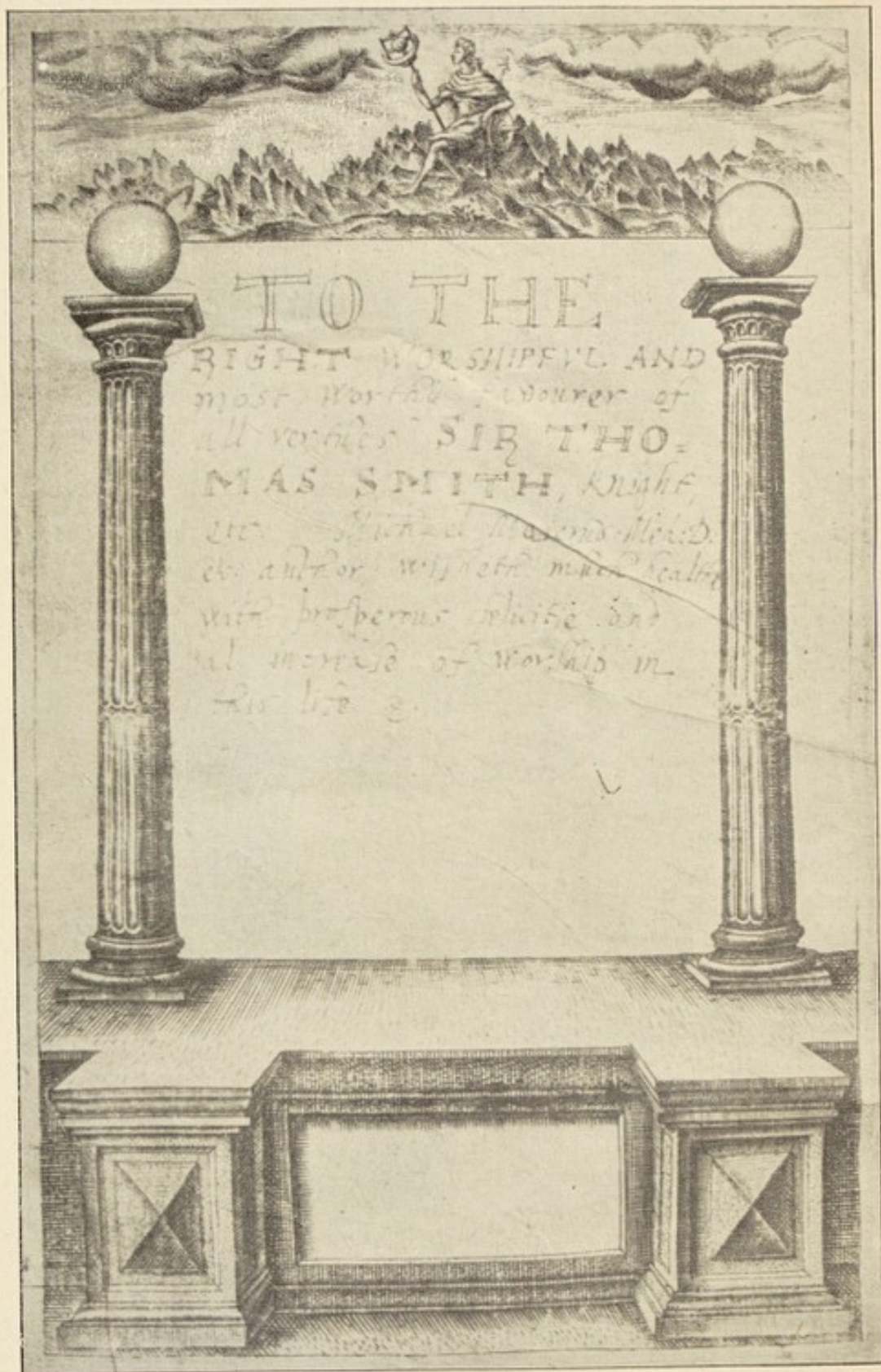
¹ Dic. Univ. Biog., *in voce*. ² Dic. Nat. Biog., xliii. 35.

hidden or embodied in many ancient inscriptions, adds that Maier advances this doctrine in his "Arcana," although he thinks (rightly) that in some respects he seems to read more into the inscriptions and hieroglyphics than can be actually found in them. As illustrating the views put forward by Maier in the "Arcana," a MS. written by him may be mentioned. It is still preserved in the library of the University of Leipzig, and bears the title, "Tractatus de Theosophia Ægyptiorum ab antiquissima sic abdita sacra." It is believed that this is the only MS. in Maier's writing which has survived the destruction of Magdeburg.¹

The writer has to thank the Rev. E. F. Scofield, B.D., lately British chaplain at Leipzig, for the following interesting description of this MS. He writes:—"It consists of 130 sheet = 260 pages, including title page and blank back of ditto; size of paper = $6\frac{1}{2} \times 8\frac{3}{8}$ in. Sheets are written in small, neat hand on both sides—doubtless easily legible to experienced eye, but to me somewhat difficult to decipher. The ink is for the most part well preserved; paper strongly yellow. The binding is merely paper of the same nature apparently as paper of body of book, with an extra large sheet of a sort of pergament paper folded over same, much as one covers a book in reading to protect cover. This outer wrapper bears the title which you have given me, fairly distinct, *i.e.*, 'Tractatus de Theosophia Ægyptiorum ab antiquissima sic abdita sacra.' There follows a good deal of writing, but in consequence of water or some stain, this is quite illegible. The title page outside cover reads thus:—'De circulo artium Coelidonia Medicina Mystica, &c. Hæc de Lapide sanitatis, philosophia, &c. Tractatus Hermeticus quo Diversas artes et Disciplinas ex una Ægyptiorum antiquissimorum chemia, tanquam fonte, pro fluxine demonstratus, et antiquitas ejus ad laudem Dei

¹ The mention of a MS. by Maier in the University of Leyden by Mr Yarker, in his "Arcane Schools" (p. 212), is a mistake. The Librarian of Leyden University assures the writer that "Leyden" was mistaken for "Leipzig."





Opt. Max. nec non utilitatem hominis clarissima afferitur, authore, Michaele Mayero Phil. et Med. D., &c.' [sic.]

"Inside first page of cover is a short note, apparently in a somewhat later but *not* recent hand, which, so far as I could decipher, reads thus:—'Eadem . . . Mich. Meiero in Arcana Arcanissima sive Hieroglyph. Ægypto-Græc. Vulgo nondum cognitur. Eum sequuntur in hoc instituto vize . . . Commentario in Philosoph. Tabulas et Peter (?) Joh. Faber in Paro (? Pavo) chymico suo V. Norhof . . . cept de Transmut. metall. p. 103, 104, 105.'

"The title page is followed by preface, but so far as I can make it out, there are no details of any sort *re* Maier's own personality, nor is any such appended at end. It concludes with a loose leaf, which appears to be brief annotations or supplementary remarks relating to statements in the body of the MS."

The dedication to Sir William Paddy of the "Arcana" is printed on an engraved page, but Maier seems to have had some copies thrown off with the dedication omitted, in place of which he inserted in manuscript inscriptions to various friends. One of these has been preserved, and as it is believed that the writing is in Maier's own hand, a facsimile is given of the page. It bears the inscription:—
 "To the Right Worshipful and most Worthy favourer of all vertues, Sir Thomas Smith, Knight, &c., Michael Maierus, Med. D., &c., author, wisheth much health and prosperous felicitie, and al increase of worship in this life, &c."¹ This Sir Thomas Smith was "so much in favour with K. James that he sent him ambassador to the Emperor of Russia, 19 March 1604." He was first governor of the East India Company, and treasurer of the Virginia Company. "He built a fair, magnificent house at Deptford, near London." In the year 1612, he was "prime undertaker for that noble design, the discoverie of the North-West passage." In his later age he retired from public life, and lies buried in the church of Sutton-at-Hone,

¹ Through the kindness of J. Rosenthal, of Munich.

Kent, where his stately monument, inclosed with iron rails, may still be seen—

“To this obscured village he with drewe ;
From thence his heavenlie voiage did persue ;
Here summ'd up all.”

Sir Thomas Smith died 4th April 1625.¹

Another English friend was Francis Anthony. To him (along with two other friends) is inscribed Maier's “*Lusus Serius*.” The dedication is dated at Frankfort, “*ex Anglia reditu, Pragam abituriens anno 1616, Mense Septembri.*” These three friends are described as most wise doctors of medicine, expert chemists, and his most jocund friends. Francis Anthony was a graduate of Cambridge, and son of a goldsmith in London. He “pretended to be the first discoverer and to make known to the world a ‘medicine called *Aurum Potabile*.’” This discovery caused considerable stir, and a number of pamphlets appeared for and against. This Dr Anthony died “in St Bartholomew's Close (where he had lived many years) on 26th May 1623, and was buried in the isle joining to the north side of the chancel of St Bartholomew the Great in London.” He appears to have been a student and rather a recluse, but “a great Paracelsian.”²

But the most distinguished friend in England whom Maier had was the famous Doctor Robert Fludd. How they became acquainted we do not know, but it appears that when in England Maier “lived on friendly terms” with Fludd. It is said that it was at Maier's instigation Fludd wrote, or at least published, in 1617 his most excellent “*Tractatus Theologo-Philosophicus*,” dedicated to the brethren of the Rosy Cross.

We are told that Maier, having become a member of this mysterious order, admitted Fludd to its privileges when in England. The whole matter is, however, buried

¹ Wood's “*Athenæ*,” ii. 54, 55.

² Wood's “*Athenæ*,” ii. 416 ; Aubrey's “*Lives*,” i. 32. For Dr Anthony's recipe for the “*Aurum Potabile*,” see “*Collectanea Chemica*,” 1893. It is entirely chemical.

in obscurity, if not in contradiction. In addition to the publication of the "Themis Aurea," a number of references to the Rosicrucian mystery will be found in Maier's works. There is, of course, the "Silentio," and in the "Symbola" he gives an account and defence of the society. A number of offered doubts are there proposed and answered. He defends the genuineness of the "Confessio," innumerable editions of which, and of the "Fama," have appeared. The "Fama" was issued in English by Thomas Vaughan in 1663, but as early as 1633, it had been translated into "braid Scots," an edition still in MS., but which I should like greatly to have printed, with some notes on earlier esoteric studies in Scotland. The idea of the society took hold on many minds, and its occult and mysterious nature (yet abiding) seemed to appeal to members who were both learned and devout. Fludd's "Apologia" is said to have been written at the instigation or request of Maier. It was published at Leyden in 1616, and again in 1617.¹

With the exception of the "Lusus Serius" and the "Themis Aurea," none of Maier's works have been translated into English. The "Lusus," of which the English edition is extremely rare, was issued in our language in 1654, translated by Robert Hegge—"a prodigy of his time for forward and good natural parts"—a native of Durham. "Half of which almost was done in one afternoon over a glass of wine in a tavern."²

Maier is said to have been wiled away from the practical path he had long followed by "some adepts," and become greatly enamoured of the discovery of the alchemic secret in its lower forms. It is said that "he scoured all Germany to hold conferences with those whom he thought to be in possession of transcendent secrets."

¹ Those who wish to pursue this subject further may consult the able paper (and authorities) by Dr Wynn Westcott in the "Ars Quat. Coron.," vii. 36., *et seq.*; and my "Life and Writings of Dr Robert Fludd."

² Wood's "Athenæ," ii. 460.

Another account declares that he sacrificed his health, his fortune, and his time in these "ruinous absurdities."¹

In 1619 he became physician to the Landgrave Moritz of Hesse, to whom he had, in 1616, from Frankfort, dedicated his little treatise, "De Circulo." But eventually he settled and practised medicine at Magdeburg, whence, in 1620, he issued his "Septimana Philosophica. It is dedicated to Christian Wilhelm, postulated Archbishop of Magdeburg and Primate of Germany, to whose celsitude he pays the deepest reverence, and subscribes himself his most obedient subject and servant. The date of this dedication is Magdeburg, 11th Jan. (old style) 1620. In August 1620, he dates the dedication of his "Civitas Corporis humani" from the same city. The volume was issued at Frankfort in 1621.

Maier was not destined to return and end his days in Holstein. He died at Magdeburg in 1622, "tempore Æstivo." We are told by his friend who published his "Ulysses" in 1624, that he passed away "piously," and before his death gave into the hands of his friend that little treatise. It is added that he was a regular attendant at the house of God, a Christian in life and conversation, and that he practised that charity exhibited in the person of Christ as shown in the parable of the good Samaritan.

The writer has taken every measure to ascertain if any monument to Maier exists at Magdeburg. Unfortunately, all the official records of that city were destroyed in the great fire of 1631. The present authorities of the cathedral state "that so far as they know, Michael Maier was not buried in the cathedral," at anyrate, "they have no trace of his tomb."² The history of the destruction of the city of Magdeburg is well known. In 1629 it was vainly beseiged for six months by Wallenstein, but in May 1631, after a heroic defence (2000 against 25,000), it was taken

¹ Waite, "Real History of the Rosicrucians," 268.

² Information kindly communicated by Mr Edgar Drake, British Vice-Consul at Magdeburg.

by Tilly and burned to the ground, the cathedral (reconsecrated to Roman Catholic worship) being almost all that remained after the three days' sack in which nearly the whole population of 36,000 perished by fire, sword, or drowning in the river Elbe. In 1646, the archbishopric was converted into a secular duchy.

In religion, Maier appears to have been a devout Lutheran. In his "Munera" there are several severe attacks upon the Roman Church and Court. In the "Symbola" he gives some account of what were apparently his impressions of the Church of England. He refers to the disuse of images and other ancient symbols of religion. These were in a great measure retained by the Lutherans. He asks on what grounds the Church of England has cast down and rejected the statues of the saints, while preserving the figures of the Lion and Unicorn in her places of Divine worship.

It is to be regretted that the materials for a life of Maier are so scanty and elusive. Much must have perished in the sack of Magdeburg. Yet the best memorials are those in his writings, the "Symbola" and "Atalanta fugiens" particularly.

His works contain, says Langlet de Fresnoy, "much curious material, and I am astonished that the German booksellers, who publish innumerable worthless works, have not condescended to perceive that a complete collection of the writings of Michael Maier would be more useful, and command a larger sale, than the trash with which they overwhelm scholars and the public generally."¹ It is much to be wished that the two works mentioned above, supplemented by the "Ulysses," were translated into English and published for the use of students. An explanatory key to some portions of the "Atalanta" would show readers how deep, how wonderful, and how learned were Maier's researches.

¹ Quoted by Waite, "Real Histy.," 249.

Some references to the opinions and criticisms of others may not be unsuitable.

Fludd, no doubt, was as deeply learned as Maier—more extensively so, perhaps. But his studies were different. They were anatomical, cabalistic, in Jewish and Christian theology. Maier, again, excelled in classical and profane learning. He had a thorough knowledge of all ancient mythology, particularly of Egypt as then known, and of Greece. The lives in the "Symbola" are really the mines from which subsequent writers have imperfectly equipped themselves. These lives are the sources from which many later authors have drawn many curious stories and quaint anecdotes of the times and doings of the ancient alchemists and nature students. Maier did not profess to be a theologian. Fludd was one. Both types were united in a third, Henry Khunrath, whose "Amphitheatrum," and "Chaos" deserve more study than they have received.

Putting aside for the time Rosicrucian stories and disputes, let us try to gather some moral and religious lessons from these three great students.

There is no treatise which breathes more love, warm and devout, to Jehovah, Greatest and Best, than the "Tractatus Theologo-Philosophicus" of Robert Fludd. The same devout spirit may be seen, though perhaps in a stiffer form, in Maier's "Ulysses."

There appears to have been little learning then known which was not studied and assimilated by Maier. He had, no doubt, great opportunities at Prague. The library of Rudolph was immense, choice, complete. Fludd's reading is, perhaps, more restricted, and Khunrath's mostly Scriptural. Yet these three complete the circle, and reveal to us eager souls, determined to master antiquity—Classic, Jewish, and Christian. Perhaps the "Ulysses," the last note struck by Maier, is the apex. After all his adventures, the great hero of antiquity returns home, there finding love and rest. Astute, eloquent, prudent, ingenious in labour, in war, in danger, ever constant and true,

Ulysses is to Maier the symbol of perfect human manhood and wisdom, that wisdom which adorns manners, gains riches, and tempers virtues.

That Maier was a searcher after the actual stone and tincture, there can be little doubt. In parts of his writings this seems clear enough. He believed (as many did) in the transmutation of metals, in the art of multiplying gold. These old naturalists believed that metals grew like plants, and therefore could be cultivated from seed. They sought to find this seed. Some believed that they did find it. Maier was not free from this gold fever, nor was Khunrath. They desired riches, and that desire at times may have drawn Maier away from higher studies. Yet the most precious gold which they all sought, the wine of the wise—these were not merely material. They really are seeking, sometimes groping after, the real experiment of Nature. In a measure they succeeded. Perhaps in this Maier stands on the lower level. His conception of the Rosicrucian Society, with all its secrets, is not a high one, nor a mysterious one. In his "Themis Aurea," the brethren appear merely as hard-working students of Nature, physicians and chemists. They "have alwaies had one among them as cheefe and governor, to whom they are obedient. They have the true astronomy, the true physicke, mathematicks, medicine, and chymistry by which they are able to produce rare and wonderful effects. They are very laborious, frugall, temperate, secret, and true."

References to Maier will be found in the following works:—

- Van der Linden, "De Scriptis Libri Duo," 1637, p. 362.
 Borel, "Bibliotheca Chimica," 1654, pp. 149-153, 267.
 Morhof, "De Metallorum Transmutatione Epistola," 1673, pp. 84, 104, 146.
 König, "Bibliotheca Vetus et Nova," 1678, p. 496.
 Mercklin, "Lindenius Renovatus," 1686, p. 817.
 Manget, "Bibliotheca Scriptorum Medicorum," 1731, ii., i., p. 128.
 "Jacob Leupolds Prodrömus," 1732, p. 96.
 Morhof, "Polyhistor," 1732, i., p. 100, 123 ; ii., pp. 169, 422, 434, 444 ; iii., p. 554.

- Kestner, "Med. Gelehrten-Lexicon," 1740, p. 503.
- Arnold, Kirchen und Ketzer-Historien, 1741, Bd. ii., p. 253 (Th. ii., B. xvii., c., xviii., sec. 24), Bd. iii., A. p. 116, sec. 3.
- Lenglet Dufresnoy, "Hist. de la Phil. Hermetique," 1742, i., pp. 384, 477; iii., pp., 47, 48, 225-230, 284.
- Moller, "Cimbria Literata," Havniæ, 1744, i., pp. 376-380.
- Vogt, "Catalogus Historico-Criticus Librorum Rariorum," Ed. 3rd, 1747, p. 430.
- Jöcher, "Allgemeines Gelehrten-Lexicon," 1751, iii., col. 329; Rotermund's "Fortsetzung und Ergänzungen," 1813, iv., col. 1106.
- Matthiæ, "Conspectus Historiæ Medicorum chronologicus," 1761, pp. 366-7.
- Guil. Francois de Bure, "Bibliographie Instructive," 1764; "Volume . . . des Sciences et Arts," Nos. 1912-1924 (gives a list of fourteen of his works).
- Haller, "Bibliotheca Botanica," 1771, i., p. 425.
- Haller, "Bibliotheca Medicinæ Practicæ," 1777, ii., pp. 470, 498.
- "Missiv an die Hoherleuchtete Brüderschaft des Ordens des Goldenen und Rosenkreuzes," Lespzig, 1783, pp. 61-63.
- "Beytrag zur Geschichte der Höhern Chemie," 1785, pp. 520, 601, 603.
- Beckman, "Beyträge zur Geschichte der Erfindungen," 1792, iii., p. 458; English translation, 1814, iv., p. 577.
- Gmelin, "Geschichte der Chemie," 1797, i., p. 516.
- Murr, "Über den Wahren Ursprung der Rosenkreuzer und des Freymaurerordens," 1803, pp. 28, 34, 44, 45, 57.
- Fuchs, "Repertorium der Chemischen Litteratur," 1806-8, pp. 115, 116, 118, 119, 121, 123.
- Chalmers, "The General Biographical Dictionary," 1815, xxi., p. 138.
- "Biographie Medicale," Paris, Panckoucke (1820-25), vi., p. 236.
- "Biographie Universelle," 1820, xxvi., p. 231, n.d.; xxvi., p. 113 (article by Weiss, contains a short biography, a list of his principal works, and a discussion on the Rosicrucians).
- Schmieder, "Geschichte der Alchemie," 1832, p. 353.
- "Nouvelle Biographia Generale," 1863, xxxii., col. 862.
- Ladrague, "Bibliothèque Ouvaroff, Sciences Secretès," 1870, No. 1127.
- Bauer, "Chemie und Alchymie in Österreich," 1883, p. 18.
- H. Peters, "Aus Pharmazeutischer Vorzeit in Bild und Wort," 1886, p. 205.
- Kopp, "Die Alchemie," 1886, i., p. 220; ii., pp. 8, 220, 323, 339, 341, 350, 354, 366-370, 375, 381, 382, 384.
- Bricka, "Dansk Biografisk Lexicon," 1897, xi., p. 67 (art. by S. M. Jorgensen).
- From "Bibliotheca Chemica," Ferguson, ii., pp. 66, 67.

INTRODUCTION.

THE ordinary vulgar idea that an alchemist was a foolish sort of man, who, greedy of gold and power, spent his strength, his wits, and his money in curious, if not fantastic, experiments, seeking to discover some powder which would, by projection upon lead or inferior metal, transfuse the substance operated upon into gold, and who, in order the longer to pursue this difficult work, sought also for a medicine, the Elixir of Life, has been the common belief of multitudes—one might say the multitude—for ages. It seems that for some time the success of these experiments was believed in—that in effect metals of the baser sort had, by some particularly clever and persevering students of the hidden art, been actually turned into gold. If so, the world has not benefited much thereby, and if the Elixir of Life has been discovered, we have not yet had a complete proof of its action. These beliefs certainly lingered on till, perhaps, the beginning of the eighteenth century, at which time, when the half of that century had passed, they began to be treated with absolute contempt. Those who, rightly or wrongly, had for years—for whole lifetimes—pursued these studies, were thenceforth regarded, not merely with a smile of scorn, but treated as impostors, if not as common swindlers. When the nineteenth century was but in its infancy, other thoughts began to prevail, and some even sought to doubt the truth of the characters, so black and nimious, bestowed upon the old alchemical students. A greater interest began to rise in these quaint, old-world studies. The forgotten works of the students of

Nature began to be read again, and what had begun in curiosity was pursued with a deeper and completer interest.

In the year 1815 was published "The Lives of Alchemical Philosophers; with a Critical Catalogue of Books in Occult Chemistry, and a Selection of the most celebrated Treatises on the Theory and Practice of the Hermetic Art." This useful work has been partly republished, with supplementary items, by Mr A. E. Waite, along with a bibliography, 1888.

In the year 1850, there was issued from the London press of Trelawney Saunders, Charing Cross, a book which may well be described as "epoch making" in the matter before us. "A Suggestive Inquiry into the Hermetic Mystery, with a Dissertation on the more celebrated of the Alchemical Philosophers, being an Attempt towards the Recovery of the Ancient Experiment of Nature." This work, anonymously issued, was subsequently recalled, and only a very few—it is said about twenty-five copies—remain in circulation. It has consequently become increasingly rare and valuable. The author, or authors, promise, in a fly-leaf at the end of the work, a further production—"The Enigma of Alchemy and Ædipus Resolved: A Poem in Five Parts."

The "Inquiry" is said to have been the work of the Rev. T. South, a clergyman of the Church of England, and his sister, and that the withdrawal of the book from circulation was due to the fears of friends that it might cause trouble to the authors. It is, indeed, much to be desired, for the sake of the students of occultism, that the work was republished, with a memoir of the authors, and some account of other manuscripts, which, it is stated, are still in existence, compiled by these accomplished writers. The "Suggestive Inquiry" is a work of the highest class. Its style—pure, cultured, and authoritative—is at once attractive, refined, and shows great mental power, knowledge of the subjects, and of antiquity. It was a bold venture.

In the year 1857 (second edition, 1865) was published in America a work of this same nature, stated to be the production of General Ethan Allen Hitchcock—"Remarks upon Alchemy and the Alchemists, Indicating a Method of Discovering the True Nature of Hermetic Philosophy, and Showing that the Search after The Philosopher's Stone had not for its Object the Discovery of an Agent for the Transmutation of Metals." This smaller work, though interesting and convincing, is much less ambitious and able than the "Suggestive Inquiry." Its author shows diligence, not learning. It is not the work of a scholar, but of a mind pretty much taken up with one idea.

And the idea of both works is in a measure the same—that the alchemists, under all their labours, their uncouth expressions, and strange, unaccustomed language, hid a deep, solid, and most important secret; that those who took the trouble to study the subject would find that beneath all was hidden a great moral truth, that Alchemy, like Freemasonry, was a system of morality, veiled in allegory, and illustrated by symbols, and that in the very heart of the alchemical treatises was hidden the greatest moral truth, the greatest moral experiment, which could be conceived; that man himself was the "Vas," that the training of his moral life was the secret hidden under the stories of the furnace, the crucible, the changing experiments; that the black state of the "work" represented man as we find him, that the red and white states were representative of his approach to and arrival at the "perfect work"; all the alchemical processes signified stages on the road to this perfection. When it is asked, Why all this elaborated imagery? the answer seems not to be so clear. Hints are thrown out that the alchemists were a sort of men who, regarding the official religion of the Middle Ages with semi-contempt, desired to hand on a purer tradition, and for that purpose employed their chemical formulæ. But this is not very satisfactorily established. It is certain enough of most of the alchemists

of whom we have authentic life particulars, that they did waste time and money in the attempts which they certainly made for the discovery of material gold. That in these experiments they made many chemical discoveries is undoubted. The progress of the world is a warfare, and they had their part in it. On the other hand, there is certainly good evidence to show that they had also an esoteric teaching to give to their more apt pupils. That from early ages secret colleges and societies existed in which this teaching was given is, it seems to me, an incontestible fact, and that many of the so-called sceptics of Italy, France, and Germany derived their views from such sources. The Hermetic Science had a secret moral teaching. It was founded both on Classic story and on Jewish Kabala. It had roots in Arabian and Saracenic learning, and had connection with Egyptian hieroglyphics and Grecian speculation. Opposed with desperate keenness by the Roman Church, in the dome of whose temple of St Peter, at Rome, runs the legend that St Peter himself was the "Vas insigne," the deeper and the broader stream of philosophic thought taught that man, everywhere, in all religions, was the "Vas insigne," and that by the "work," that "Vas" could be made, not merely the instrument, but the restored and perfected work of Nature—Nature, which taught even in the flowers, the sweetest and most perfect, the story of the red and white work in the Rose and the Lily, or, rather, in the Rose itself, by nature both red and white.

According to the highest authorities, the Smaragdine Table of Hermès "comprehends the working principle and total subject of the art."

It runs thus at the beginning:—"True without error, certain and most true, that that which is above is as that which is below, and that that which is below is as that which is above, for performing the miracles of the One Thing; and as all things were from one, so all things arose from this one thing by adaptation; the father of it is the

sun, the mother of it is the moon, the wind carried it in its belly ; the nurse thereof is the earth. This is the father of all perfection, a consummation of the whole World."

Human mind is the imperfect Embryo which, by artificial aids, is made conformable to the Divine Wisdom whence it sprang. The eye must be turned away from sensible things, and be fixed for purification on regard to the supreme Intelligible Law within. Man is an epitome of the whole Mundane Creation, and has in him the "germ of a higher faculty," which, when rightly developed and set apart, reveals the hidden Form of Manifested Being, and Secrets of the Casual Fountain, identically within himself. Chemia being derived from Cham of Egypt—the blackness of soil—gave origin to the term, the Black Art. Memphis was the city of the art, and there Pythagoras, Thales, Democritus, and Plato were, after being immured in solitude for a year, initiated in all the wisdom of the Egyptians.

The writers of the "Suggestive Inquiry" refer to our author in the highest terms—"But of all those who have connected ancient fable with philosophy, and explained them by the Hermetic Key, Michael Mayer ranks first ; and his works are more esteemed and sought after, even in the present day, than is easily accountable, since he is profoundly guarded in his revelations. Highly curious engravings and woodcuts adorn the works of these authors, and even the title-pages of many of them convey more idea and food for reflection than other modern tomes oftentimes throughout the whole of their development."

The statement of Arnold di Villanova,¹ in his "Speculum," clearly points out that the theory of Alchemy is simple—"That there abides in Nature a certain pure matter, which, being discovered and brought by art to perfection, converts to itself proportionally all imperfect bodies that it touches."² "All is in mercury which the wise men seek"—the hidden fire, the *anima*

¹ p. 55. ² p. 68.

mundi, the mighty Ether, the vehicle of light, the golden plumage of the Red Lion.

“The light of life, the vital draught
That forms the food of every living thing,
And e'en the high, enthroned, all-sparkling eye
Of ever mounting fire ; the immense expanse,
The Viewless Ether, in his general arms
Clasping the earth, Him call thou Lord and Jove.”

—EURIPIDES.

The “stone” is described by these authors as the “pure ethereality of Nature, separated by artificial means, purified and made concrete by constriction and scientific multiplication of its proper light.” Nothing is “so closely allied to the spirit as gold.” The dragon, again, is the self-willed spirit, which is externally derived from Nature by the fall into generation.¹ Maria Egypta, supposed to be one of the most ancient hermetic writers, remarks that “the vessel is a Divine secret, hidden from idolators, and without this knowledge no one can attain to the magistracy.” It is “the living temple wherein alone the wise of all ages have been securely able to raise their rejected Stone and Ens of light.”²

The question, then, is not so much of outward metals, but “there is a nearer place yet in which these three, Mercury, Salt, and Sulphur—Spirit, Body, and Soul—lie hid together in one place well known, and where they may with great praise be gotten.” These are the words of Basil Valentine.³ Morienus has said—“The thing, O King, is extracted from thee, in the which mineral thou dost even exist ; with thee it is found, by thee it is received, and when thou shalt have proved all by the love and delight in thee, it will increase, and thou shalt know that I have spoken an enduring truth.”

The fall of man assures us that “the wheel of human life has deviated from its axis into a line which terminates finally in dissolution, which nothing but their antimonial spirit, rectified by art, being in bright lines of attraction

¹ pp. 91-94, 113.

² p. 138.

³ p. 142.

and repulsion, as it were a perfect magnet in a star-like circle of irradiated circulation, can contrariate or withstand." ¹ The only mystery is *existence*. "Man, then, is the true laboratory of the Hermetic Art; his life the subject, the grand distillatory and the Thing distilled; and self-knowledge is at the root of all alchemical tradition." ² Therefore was it that on the front of the Egyptian temple was inscribed the sentence, "Man should know himself."

"The path by which to Deity we climb
Is arduous, rough, ineffable, sublime;
And the strong, massy gates through which we pass
In our first course, are bound with chains of brass;
Those men, the first who of Egyptian birth
Drank the fair water of Nilotic earth,
Disclosed by actions infinite this road,
And many paths to God Phœnicians showed.
This road the Assyrians pointed out to view,
And this the Lydians and Chaldeans knew."

—ORACLE OF APOLLO.³

This is that Augean stable that was to be cleansed, that most famous labour of the philosophic Hercules, not the least of labours to turn the current of life into another channel, and purify the natural source.

The divine *fire*—"a leaping fire enkindled in the soul—it will nourish itself; the light beaming from our eyes if directed within, discovers at last that other light which is the substance of its own, until light meeting light, apprehends itself."

The stone of the Apocalypse—that "true crystalline rock without spot or darkness"—this is the midnight sun of Apuleius, the wheel of fire of Ezekiel, the stone with a new name, that pure salt which our Divine Master mentions. It is the "supernatural centre of every living thing." ⁴ Fire "is the purest and most worthy of all elements, and its substance the finest of all; for this was first of all elevated in the Creation with the Throne of Divine Majesty." By that Divine infusion man becomes the microcosm. No eye can penetrate that fire which is in

¹ p. 147.

² p. 153.

³ p. 171.

⁴ p. 218.

the circumference of the Divinity, it is so intense. This is the "Divine Gloom" described by Dionysius. At present the fire within us is hidden, as the fire in the fuel unkindled, as gold in the ore unseen. Then the souls of the initiated being made perfect, come, after an orderly passage through the progression of intelligible causes, to a contemplation of their Highest Unity. Now they desire alone consummation with the Absolute.¹ The "discovery is this—to meet with Him, to be united to Him, and to see Him Himself, the alone with the alone. The Soul hastily withdraws itself from every other energy to Him." This is "more ineffable than all Silence"—Light meeting Light.² Paracelsus says that the "true medicine is bound up in man, as milk in a nut." Mind is the true separator. The golden bough is seen, but the tree itself is hidden. All the woes of the Iliad are true, there is but one race, one conflict—the war of Life. A second Achilles appears; the Son of Man ascends. Böehme says truly—"By death and contrition of the agent in the patient, and *vice versa*, the old life is finally crucified, and out of that crucifixion, by re-union of the principles under another law, the new life is elected; which life is a very real and pure quintessence, the Mercury so much sought after, even the Elixir of Life, which needs only the corroborative virtue of the Divine Light which it draws, in order to become the Living Gold of the philosophers, transmuting and multiplying the concrete form of that which in the dead metal we esteem."

"Deus cum solus fuisset in principio, creavit unam substantiam, hanc primam materiam nominamus." The epic circle of Hesiod is said by the Platonists to include the true philosophic secret of the Creation. The Philosopher's Stone is "Ruach Elohim," which "moved upon the face of the waters, the firmament being in the midst, conceived and made bodily, truly, and sensibly in the virgin womb of the greater world, viz., that Earth which is without form."

The whole of the Odyssey is an allegory, pregnant with

¹ p. 241.

² p. 243.

latent meaning and the recondite wisdom of antiquity.¹ This is the opinion of Maier. The Enigma of the Sphinx means, "in other words, to penetrate rationally the darkened essence of man's own understanding."²

The Genesis description of Creation in Nature must be applied to the soul of man, "and" then "there was light."³ What in physico-chemistry is called "fermentation," is the union of man reduced to the simplicity of the monad with God. This is the whole "work," the reduction of two natures into one. This is immortality consummated. "This is the work, this is the Hermetic method and its end. The line returns to form a circle into its beginning, and they join, not in Time, for their union is in Eternity. This, reader, is the true Christian Philosopher's Stone, which, if it be a chimera, then is the Universe itself not stable, of which it has been proved to be the most exact epitome, having passed the test of experimental reason not only, but analyzed to the last extremity of contrite conscience, is confirmed in operation, visibility, and luminous increase, when rising in rational supremacy over sense and finite reflection the Ethereal Hypostasis revolves in its First Cause."⁴ Life is the nucleus of the whole Hermetic Mystery, and the key thereof is Intellect. Man is the proper laboratory of the whole art, the most perfect chemical apparatus. The ancient adepts "discovered the life of man therein circulated to be a pure fire, incorporated in a certain incombustible ethereal vapour . . . and this is the greatest mystery, that man should not only be able to find the Divine Nature but to *effect it*."⁵

General Hitchcock, in language perhaps plainer, tells us the same story. "This stone is the true *Aurum potabile*, the true quintessence which we seek."⁶ Love is the Divine Nature, the Divine Stone, the white stone with the name written on it—God Himself. Love is the philosophic gold. Through this symbolic language the learned then

¹ p. 440.² p. 454.³ p. 467.⁴ p. 512.⁵ p. 516.⁶ "Remarks," p. 78.

communicated with each other all over Europe.¹ The "Roman de la Rose" is itself the most complete specimen of philosophy extant. "The Rose" is the symbol of the philosophic gold.

"Three kinds of most beautiful flowers are to be sought, and may be found in the garden of the wise—damask-coloured Violets [Love], the milk-white Lily [Purity], and the immortal Amaranthus [Immortality]. Not far from the fountain at the entrance, fresh violets do first salute thee, which being watered by streams from the great golden river, put on the most delicate colour of the dark sapphire; the sun will give thee signs. Thou must not sever such precious flowers from their root until thou makest the stone, for the fresh ones cropped off have more juice and tincture, and then pick them carefully with a gentle and discreet hand; if fates frown not, they will easily follow, and one flower being plucked, the other golden one will not be wanting. Let the Lily and the Amaranthe succeed with greater care and labour."²

"A Three-headed Dragon keeps the Golden Fleece. The first head proceedeth from the water, the second from the earth, the third from the air. It is necessary that these three heads do end in One most Potent, which shall devour all the other Dragons; then a way is laid open to thee to the Golden Fleece."³ The "open way to the shut palace of the King" is "an open way to the knowledge of God."

Thus "hermetic philosophy does not waste its strength upon insoluble problems as to the origin or the destiny of man, but taking *man as he is*, seizes upon the heart and conscience, and, burying itself there, it lives altogether in the effort to purify and perfect this source of the issues of life."⁴

In his recent work, "The Hidden Church of the Holy Grail,"⁵ Mr Waite has explained shortly the rise and meanings of the alchemical work. "Alchemy may not

¹ pp. 149-151. ² p. 159. ³ p. 171. ⁴ p. 213. ⁵ p. 533, *et seq.*

have originated much further east than Alexandria, or alternatively, it may have travelled from China when the port of Byzantium was opened to the commerce of the world. In either case, its first development, in the forms with which we are acquainted, is connected with the name of Byzantium." The records of these alchemists penetrated to Arabia and Syria. Then rose a cycle of Latin alchemy. Expositors have interpreted it as merely a process of transmutation of metals, "while others have interpreted it as a veiled method of delineating the secrets of the soul on its way through the world within." There are "schools, experimental, existing in Europe, which claim to possess the master key of the spiritual work." "The name of this correspondence is the Holy Eucharist." Maier was not unaware of this, and I shall give subsequently an account of his hint on this mysterious and awful subject. "The same exalted mystery which lies behind the symbols of Bread and Wine, behind the undeclared priesthood which is according to the Order of Melchisedech, was expressed by the Alchemists under the guise of transmutation."¹ Here, too, in the elements we have the mystic red and white. "The higher understanding of the Eucharist and the mystic side of alchemy are concerned with the same subject, that is to say, with man, his conversion and transfiguration."² "Christ is therefore the stone, and the stone in adept humanity is the union realized, while the Great Secret is that Christ must be manifested within."³

Henry Khunrath was perhaps the first who more elaborately disclosed the under secret of the alchemic mystery. Khunrath was a native of Saxony, born about 1560, and in 1588 received the degree of doctor of medicine at Basle. He practised at Hamburg, and afterwards at Dresden, where he died, 9th Sept. 1605. He published a number of works, now all rare. At Prague, in 1592, "*Observationes Zebelis regis et sapientis Arabum Vetus-tissimi*"—a work on astronomy and astrology; a treatise

¹ p. 541.² p. 547.³ p. 548.

on "Magnesia Catholica Philosophorum," issued from Strasburg, 1608; but he is chiefly remembered by his "Amphitheatrum sapientiæ æternæ solius veræ, Christiano-Kabalisticum, divino-magicum," Hanoviæ, 1609, in folio. Numerous earlier and other editions are reported, but they have been considered fictitious. In the edition of 1609, there is a preface and conclusion by a friend of the author, Erasmus Wohlfarht.¹

This work is exceedingly curious, the plates being mystical and recondite, but have not the beauty, finish, nor strength exhibited by those in Maier's works. The figures are accompanied by an introduction showing them to be illustrative of the universal and particular knowledge of Nature given in the books of Holy Scripture, the greater and the lesser world, and in theosophy and kabala. The plates illustrate the secret and mystery of the Philosopher's Stone. It is entirely moral and religious. Experience, reason, the labours of wise men, Nature, the machine of God; mind, the spark of the immortal Divinity—all lead onward to the discovery and possession of "the Stone." The Christian religion, the Holy Sacraments, and other unfathomable mysteries, lead upward. One plate shows how the world of Nature is the mother, but more the teacher, of the great school in which is to be learned what the "Lapis" really is. The divine wisdom can only be attained by labour, prayer, devout meditation. Diligence is displayed in this figure as absolutely necessary for the accomplishment of the work. Diligence in common daily labour would seem to attain this.

The "Lapis" is "Ruach Elohim," that Spirit which brooded on the chaotic waters, the internal power, form and genetrix of all things. This is the "Vapor Virtutis Dei." Chaos, vile, deformed, helpless, is vivified by the working of the physico-chemical art; so in man's being, the salt of

¹ See as to Khunrath, Ferguson's "Bibliotheca Chemica," i. 462, *et seq.*, where lists of references and works are given; article, "Biographie Universelle," 1818, xxii. 587-8, "Lives of Alch. Writers," Waite, 159, &c.

divine wisdom, the most ancient of "stones" is of universal virtue, and without it and the power of the mystic sun, all is useless.

The mystery of the stone is revealed in the heart of the true lover of wisdom. What, then, is the Ruach Elohim which broods upon the waters? The spirit, the passage, the breath of the Holy, the holy, the flame, the warmth of the power of God—omnipotent, the emanation, the vital fecundity, the first and highest, the mover, vivicator, issuing from the deepest recess of the Divine; the word by which all things have been produced, clothing earth and water; the first of all material. Yet the Ruach Elohim is the form, the internal and essential form, of all things—the soul of the universal world—"Anima Catholica Multiformis." "Meditate, therefore," says the Theosophist, "and study theosophically to reduce the Ternary by the Quaternary, through the rejection of the Binary, to the simplicity of the Monad, that thy body and soul be gathered to rest in the name of Jesus." "Lastly, after the ashy colour, and the white and the yellow, thou shalt behold the Stone of Philosophers, our King and Lord of Hosts, go forth from the chamber of his glassy sepulchre, into this mundane sphere, in his glorified body, regenerate and in perfection perfected; as a shining carbuncle, most temperate in splendour, and whose parts, most subtile and most pure, are inseparately bound together in the harmonious rest of union into one."

It appears to me that the difference between Maier and Khunrath consists in this:—Maier places the material alchemy first; Khunrath places the spiritual alchemy first. That the latter also claimed to have procured the material medicine seems evident from the following:—"I have travelled much, and visited those esteemed to know somewhat by experience, and not in vain, amongst whom, I call God to witness, I got of one the universal Tincture, and the blood of the Lion, which is the gold of philosophers—I have seen it, touched it, tasted it, smelt it, and used it

efficaciously towards my poor neighbours in most desperate cases. Oh! how wonderful is God in His works."

That Maier realised the depth of the spiritual teaching concealed under the alchemical figures is pretty evident from various passages in his works, and this is perhaps most noticeable in the later books.

Hercules is to Maier not merely typified by Samson, but by the Divine Master Himself, in his battle with Cerberus, the king of the powers of darkness. Has not the "chair of St Peter at Rome" represented on it the "labours of Hercules and the signs of the Zodiac"? Does not the "mystery of the seven stars" in the Apocalypse of St John the Divine have reference to the seven planets with their supposed ineffable gifts of wisdom, understanding, counsel, ghostly strength, knowledge, true godliness, and holy fear? The number and the character of the labours of the "twelve apostles of the Lamb," the revelation of God in the Temple, whose floor is of pure gold, its gates pearls, and its foundation precious stones, are typified by the labours of Hercules duly grouped. The twelve signs of the Zodiac were identified with the twelve tribes of Israel. "The twelve tribes were considered by the old theologians to prefigure the twelve apostles, who were said to be analogous to the signs of the Zodiac. In the first century the sun had passed from the Ram to the sign of the Fishes."¹ Thus St Peter the fisherman stands at the head of the twelve.

The red and white ornaments of the girdle of the Amazonian Queen taken by Hercules "have reference to medicines a thousand times more precious than gold."

We Christians, adds Maier at the conclusion of the "Arcana Arcanissima," have revealed to us what was hidden in these old allegorical stories. We have been brought into the full splendour of the true light. Our God has brought us the medicine for both soul and body, truly precious and golden, once by Trismegistus, and now by our "medicus," Jesus Christ, who is the stone cut without

¹ "Canon of All Arts," p. 102.

hands from the highest of mountains, and the corner-stone rejected indeed by the nations, but placed as the cope-stone—the head and glory of the Eternal Temple not made with hands, eternal in the heavens.

In his “*Symbola Aureæ Mensæ*,” Maier refers to the knowledge of the Holy Trinity as revealed by Hermes Trismegistus, and he himself was the creator of all. Moses, he tells us, knew the art, else how could he have dissolved the fragments of the golden calf in the water, and made the Israelites drink them?

But Morien was the first of Christian adepts. Thomas Aquinas has fathomed the truth of the work, for he declares that “in the true Hermetic operation there is but one Vas, one substance, one way, one only operation.”

In the seventh triad of his “*Phoenix*,” Maier clearly reveals this secret. “Its deepest secrets,” he says, “gave a lively image of our Creation and Redemption. . . . Three rivers watered Eden, so three streams water our work. . . . All Adam’s posterity being subjected to death, the Creator in mercy remembered him, and resolved to save all the human race from death by the greatest of all mysteries. He became Man, born of a Virgin, shedding his Blood, died on the Cross, crushing the head of the Dragon, taking away his poison.” Lullius in figures also displays this mystery. The pure comes to the help of the impure, and strengthens the metallic sulphur. “He who sees how Jesus Christ saved us from death, will understand the art, purification, and colour of metals. . . . The fixed bodies will never unite with the volatile, unless there is a sweet bond to bring extremes together—“a mediator must be found.”

The eleventh guest at Maier’s symposium is Melchior Cibinensis, the Hungarian. As a priest dedicated to the ministry of God, he considered himself exempted from serving in the wars against the Turk. As it was for Moses to pursue the war against the enemies of Jehovah, so it

was Aaron's place to raise his hands to God. Duly admitted into the order of priesthood, Melchior understood the hidden mysteries of the hidden science, under the sacred form of the Mass. In this service this learned man saw the true mystery of the Philosopher's Stone. In the sacred nativity and life suffering the fire; then the black and murky death; and thence the resurrection and life in a ruddy and most perfect colour; and he made this comparison with the work of the salvation of men, that is, Christ in his natural life, passion, death, and resurrection, which are all commemorated in the divine service of the altar.

"*Aperi ergo oculos tuos et vide.*" There is nothing on earth equal to this celestial work. The whole of the Christian faith is contained here. Thus is the true stone born into the light. Like the Phoenix, by a resurrection a new life is bestowed.

In the most sacred mysteries of the Consecration of the Body and Blood of Christ in the Sacrament of the Altar are hidden the highest and also the deepest secrets of spiritual alchemy.

From the time of Melchizedek, properly designated the priest not of Jehovah, but of the "most high God," we have the first intimation of this mystery, "He brought forth bread and wine"—the first time bread is mentioned in the sacred books.

And the Jews were not ignorant of this sublime secret, for the Tabernacle and the Temple of Solomon were not without its symbols—in the cakes placed on the table of shewbread, and in the wine offering made at certain times. Insomuch was this the case, that for its better observation, "in the captivity of Babylon a postcœnium was instituted by the Jews, with bread and wine for a thanksgiving and a memorial of their going out of Egypt, while being out of the land of promise they could not eat the Pascal Lamb, in imitation of which Christ instituted the Eucharist, to give thanks to God for the general deliverance of mankind,

and in memory of Himself, who was the author thereof, by the sprinkling of His blood." ¹

"The Eucharistic Bread signifies the super-substantial sustenance, and the Wine is arch-natural life. It is for this reason that the Alchemical Stone at the red has a higher tingeing and transmuting power than the stone at the white. The first matters of the alchemical work, to make use of another language of subterfuge, are sulphur, mercury, and salt; but these are the elements of the Philosophers, and not those of the ordinary kind. In other words, common sulphur and mercury correspond to the Bread and Wine before Consecration, and the philosophical elements are those which have been transubstantiated by the power of the secret words. That which is produced is called *Panis Vivus et Vitalis*, and *Vinum Mirabile*, instead of the daily meat and drink by which we ask to be sustained in the Lord's Prayer. The Salt is that which is called the formula of Consecration; it is that which salts and transmutes the natural earth. . . . It follows from these elucidations that the higher understanding of the Eucharist and the mystic side of alchemy are concerned with the same subject, that is to say, with Man, his conversion and transfiguration." ²

The sublime truth thus taught is that all Christian mysticism comes out of the Eucharistic service book, and the divineness of that service came out of the Sacred Heart. Christ is the Stone, and it is in the perfect service of the Most Holy Eucharist that the true transmutation takes place, that the union with Humanity is realised, and the true secret emerges. This is indeed "*Mysterium Fidei*." The "Great Experiment" wrought in the Eucharistic Consecration is from that conveyed in power to, and then wrought out in, the hearts and lives of the obedient disciples. Thus is it that "the exalted mystery which lies behind the symbols of Bread and Wine, behind the un-

¹ Sarpi, "Hist. of Council of Trent," Brent, 1676, p. 336.

² Waite's "Hidden Church," pp. 545-6.

declared priesthood which is according to the Order of Melchizedek, was expressed by the alchemists under the guise of transmutation." Thus Melchior, like his namesake of olden time, is one of the wisest of men. He it is who sees, amid all the turmoils of war and tumults of contending parties and sects, the highest truth revealed to man—the fact that the alchemist himself is finally the stone. The natural man, enclosed in the "Vas," as the metal is enclosed in the vessel, becomes changed into a new life, so that eventually God abides in man, "for then we spiritually eat the Flesh of Christ, and drink His Blood, then we dwell in Christ, and Christ in us; we are one with Christ, and Christ with us."

"In this stone there lieth hidden whatsoever God, and the Eternity, also Heaven, the Starres, and Elements containe, and are able to do; there never was from Eternity any thing better or more precious than this . . . he giveth us his body and blood to eate and to drinke, which the inward man borne of God receiveth, for the Body of Christ is every where present in substance; it conteineth the second Principle, that is the Angelicall World, according to which God is called Mercifull, and the Eternall Good. . . For this is the Jewel—the noble Stone. The Diety brought the flesh and blood together with the Eternall Tincture in which the soul liveth (viz., the Eternall Fire, which reacheth into the Diety after the substance of the majesty, and allayeth, filleth, and strengtheneth itselfe thereunto), and of Mary in the Virgin into the Holy Ternary, into which the Word gave itselfe (as a life in the Tincture of the Eternity), and became the spirit, life, and vertue of that flesh which sprouteth out of the Tincture of that fire of the Soule . . . so also in such a manner as this hath Christ, the true Sonne of God, our Brother, given to his Disciples his body to eate, and his blood to drink."¹

¹ Sparrow's "Behmen: Three-fold Life of Man," 207-11.

ARCANA ARCANISSIMA hoc est Hieroglyphica Ægyptio-
Græca, vulgo necdum cognita, ad demonstrandam
falsorum apud antiquos deorum, dearum, heroum,
animantium et institutorum pro sacris receptorum,
originem, ex uno Ægyptiorum artificio, quod aureu
animi et Corporis medicamentum peregit, deductam,
Unde tot poëtarum allegoriæ, scriptorum narrationes
fabulosæ et per totam Encyclopædiam errores sparsi
clarissima veritatis luce manifestantur, suæq; tribui
singula restituuntur, sex libris exposita Authore
Michaele Maiero Comite Palatii Cæsarei, Equite
exemto, Phil. et Med. Doct., &c., Cæsar. Mai. quondam
Aulico.

The title is surrounded by cuts labelled—Osiris, Typhon, Isis, Hercules, Dionysus, Ibis, Apis, Cynocephalus, and two pyramids, on which hieroglyphics are displayed. No date or place of printing. 4to. Dedication to Paddy on an entablature, p. 1. Dedication to readers, &c., pp. 8. Work itself, pp. 285. Index not numbered, 14 pp. My copy, in gilt edges, has binding in vellum, with floriated cross in centre of both boards, and four open roses at corners, all in gilt. There appears to have been two issues, with different engraved titles. One has an additional leaf preceding the preface. Copies of both, British Museum.

—AUTHOR'S LIBRARY.

The treatise is divided into six books:—

1. Treats of the Egyptian Gods, Hieroglyphics, Osiris, Isis, Mercury, Vulcan, Typhon, &c. ; the Works and Monuments of Kings.
2. Concerning the Grecian Myths, the Golden Fleece and Jason, the Apples of the Hesperides, which all have reference to the Golden Medicine.

3. Genealogies of the fictitious Gods and Goddesses shown to be really philosophic, chemical, and medicinary.
4. Concerning the ancient Festivals and Plays, in which the charm of science was commenced.
5. Concerning the Labours of Hercules and their meanings.
6. Concerning the Trojan Expedition.

The "Arcana" is dedicated to Sir William Paddy, Doctor of Medicine, and President of the London College of Physicians, the patron and friend of the author.

The "Arcana" was the first work published by Maier, and although no date appears on the title, it is believed to have been issued anno 1614, and printed at Oppenheim. The author of the "Alchemystical Writers" says London,¹ but the best authorities give Oppenheim.

Prefixed to the preface is a "Hexasticon a Momo et Mimo distinguens."

In his preface, the author, after referring to the false worships of old ascribed to the gods, and the abhorrence in which such cults are to be held by Christians, who have been taught the truth by the key-word of God, inquires whether these old stories may not have some other meaning, a meaning more secret and arcane. He desires a more original, a deeper, a truer meaning to be found in the old hieroglyphics and stories of these gods and dæmons. The stories of Homer and Heroditus among the Greeks, and those of Livy and Virgil among the Latins, together with the poetic fables, may have other meanings more concealed, and the books of Jamblicus and others have an explanation, which under these stories may unfold to us greater and more wonderful things. Egypt, the most ancient of all, full of the most precious things of God, though its history may now in a measure be involved in darkness, yet to the acute mind may shed a light upon antiquity, and form a sort of grammar which may teach men how to read and explain many interesting things.

These old allegories, stories, and adventures of the gods

¹ p. 292.

may be properly understood as referring to scientific, philosophic, and chemical secrets ; their labours and researches into the powers of Nature, and even their wars and quarrels, may have reference to the labours, the strifes, and the convulsions in Nature and natural substance, for the evolution of new births. Then the stories of Prometheus, Pallas, and Vulcan may be regarded as containing lessons, if not secrets, which may still be interesting, if not actually beneficial, to mankind. There is undoubtedly in the world "Arcana Arcanissima," which, known only to the few, and understood only by a very small number of men, appear to others either like Momus or Mimus, monkey tricks or frightful monsters, but to the wise have true though deeper meanings.

Maier, after making a solemn declaration, "In Christo Spes illa Deo mea amo Cruciatum," concludes with some epigrammatic lines :—

" Non sedeo tepidus,
Non sedeo tepidus, Fervere est Christicolarum
Non frigere animis, neve tepere suis.
Bis genita æquævi Proles veneranda Parentis
Ore quia est tepidos evomitura suo."

M. M. B. G. T. P.

The first book is "De Hieroglyphicis Egyptiorum." Diodorus Siculus has an old story that in the Thebaid, after the inundation of the Nile ceased, a multitude of mice were bred, the precursors of the human race. No trace remains of the most ancient kings, but from the earliest times we find traces of the worship of the sun and moon, Osiris and Isis. In these distant ages the science of the arcanic properties of Nature was taught, and the golden medicine—a thousandfold more precious than the ore ; and philosophic kings and priests knew this secret, hidden under the hieroglyphics of animals, which was the reason and the cause of these animals being held sacred.

Under the types of sun, moon, air, water, earth, the golden medicine was concealed. Masculine Osiris the sun ;

feminine Isis, the moon ; Mercury, and Typhon the malignant spirit, were also known and dreaded ; Vulcan-fire and Pallas, son of Thetis ; the Nile, the water-land, mother of all. From these gods, celestial and eternal, others were produced who were in a measure mortal. The first, who reigned as sovereign, was Saturn ; Dionysus and Ceres were equivalents of Osiris and Isis.

The golden temple was dedicated to Ammon. Vulcan and Mercury were greatly respected by the Egyptians for their invention of things most useful in human life. The use of fire—its value, its powers, were personified by Vulcan ; Cain and Abel and Tubalcain, in the ancient stories, knew its powers. Mercury, again, taught men rhetoric, astronomy, geometry, arithmetic, and music. Mercury is Hermes—the oil which softens the hardest substance. Vulcan and Mercury are more subterranean, that is “chemici.” Osiris has two sons—Anubis the dog, Macedon the wolf. The story of the adventures of Osiris shows really the solution of the great work, first to the Ethiopians—the *Black* Sea, after to the *Red* Sea ; and the Story of the Poppy is both necessary and arcane. At death, caused by Typhon, Osiris is divided into twenty-six parts.

Osiris’ expedition was really in search of material for the Golden Medicine—his scattered fragments, collected by Isis and united, showing the completion of the work.

Observe the nature of Typhon. He is a spirit, fiery and furious. Isis and Osiris—brother and sister—are androgyne. Bulls were offered in memory of Osiris. The pudenda were not recovered. This refers to what remains after the completion of the great work. It is “nigra et inutilis.”

Two columns were erected to the glory of God and in memory of Isis and Osiris. The inscriptions are well known.¹

¹ Diodorus, in his work on the Egyptians (*lib.* 1), says that Isis has deserved immortality, for all nations of the earth bear witness to the powers of this goddess to cure diseases by her influence. “This is proved,” he says, “not by fable, as among the Greeks, but by authentic facts.” Galen mentions a universal medicine, which in his time was called Isis.—*Isis Unveiled*, p. 553.

The secrets of chemical knowledge were kept by the Egyptian priests, who seem to have paid more attention to their own interests than those of their countrymen. This priesthood was by succession from father to son, and the knowledge which they communicated to the learned of other nations was brought to Greece by Orpheus and others.

Menes was the great king who gave Egypt laws. Busiris built Thebes. He was a philosopher and priest to Vulcan. The ancient statues and war stories of the Egyptians are allegorical.

A labyrinth was constructed by Miris, similar to that in Greece. Apis the Sacred Bull, distinguished by a white lunar crescent, was sacred to Osiris. The ancient gods of Egypt were few in number, but were expressed by figures of animals, so that in time these animals became recognised as themselves divine. Those figures under which victories in war were obtained were reckoned most sacred. Anubis was the keeper of the parts of Osiris. Great secrets were believed to exist, expressed to the illuminated under these animal figures, but they always acknowledged God as the Creator of all. There were four "chemical gods"—Osiris, Isis, Mercury, and Vulcan.

The black work hidden under the figure of Apis—a black bull. Different cities had different animal cults. The Eagle—signifying the white work. These and the others really meant arcane "physic." The Crocodile, too, venerated at Crocodilopolis—the only four-footed animal that lays eggs—reference here also to the white work. The Ibis, Cat, and Serpent were sacred to Isis and Mercury. The Eagle, one of the most famous of the figures. Ovid, in the "Song of the Pierides," refers to these tales:—

"She sings from earth's dark womb how Typhon rose,
 And struck with mortal fear his heavenly foes :
 How the gods fled to Egypt's slimy soil,
 And hid their heads beneath the Banks of Nile ;
 How Typhon, from the conquer'd skies, pursued
 Their routed godheads to the seven-mouth'd flood ;
 Forced every god, his fury to escape,

Some beastly form to take, or earthly shape.
 Jove (so she sung) was chang'd into a ram,
 From whence the horns of Libyan Ammon came ;
 Bacchus a goat, Apollo was a crow ;
 Phœbe a cat, the wife of Jove a cow,
 Whose hue was whiter than the falling snow ;
 Mercury to a nasty Ibis turned ;
 The change obscene, afraid of Typhon, mourned ;
 While Venus from a fish protection craves,
 And once more plunges in her native waves."¹

Then Babylon was an Egyptian colony. Belus was Jupiter or Saturn. As to the Jews, the circumcision of boys was practised in Egypt, but whether originated there, or was brought thither by the Jewish nation, is uncertain. Athens derived the mysteries of Eleusis from Egypt. Cadmus, coming from Thebes, wrecked on Rhodes—then devastated by serpents—is an arcane story referring to the whole chemical art? Who does not know the story of the sowing of the dragon's teeth? In short, all arts, religion, and laws came from Egypt. The seven liberal arts were inscribed on the pillars of Mercury. As to the Pyramids, they were wrought "ex lapide duro et difficile." The temple of Bel at Babylon was decorated with lions and serpents—the solid and volatile, and had a golden table. The Egyptian art was transferred to the temple at Babylon. There were both a stone and a golden sceptre, as Jupiter and Juno were spouses, but also brother and sister—the sun and moon. The famous draught Nepenthes was made in Egypt. The statue of Venus at Memphis was made of gold, and in the sacred rites the adolescent hair of boys was offered in golden vessels to the magi.

The golden medicine for the cure of ailments of body and soul was referred to under all these figures. The medicine known to both Egyptians and Greeks was held to be comparable to the greatest riches, and is referred to in all antiquity, even onwards past the time of the Emperor Diocletian. Gold, the most noble of all substances, became the vehicle through which not only the greatness of rank

¹ "Metam.," v.

was exhibited, but which, too, rightly understood, became the instrument showing forth the Divine glory, in the preservation of the human body in its greatest strength and power, and amid the frailty and shortness of human life, to those who obey the commandments of God, a source of protection from disease, a help in necessity, and a way by which, living still on earth, man was enriched and sustained. "Idcirco hæc ars a nobis appellata Medicina, quæ aureum animi et corporis Medicamentum perfecit."

The second book of the "Arcana" treats of the symbols of the Greeks, and the stories of the gods in which the golden legends are found.

Vulcan and Mercury, Osiris and Isis—these four became eight, and then twelve. These twelve gods were transferred to Greece, with the Osiraic mysteries, which are those of Dionysus; while those of Isis are equivalent to those of Ceres. This took place in the time of King Psammitichus, and was done by Orpheus. Their teaching followed as matters of course. Below all the stories of the gods lay an arcane meaning. The supposed murders, sins, adulteries of these gods were really allegories. These were symbols for the eyes, but had a very different meaning when addressed to the heart. Belief in the one God was really, though perhaps secretly, professed. Orpheus sang:—

"Omnia sunt unam, sint plurimina nomina quamvis.
Pluto, Persephone, Ceres et Venus alma, et Amores,
Tritones, Nereus, Tethys, Neptunus et ipse
Mercurius, Inno, Vulcanus, Iupiter et Pan,
Diana et Phœbus jaculator, *sunt Deus unus.*"

The history of Jason's search for the Golden Fleece comes first. He was in possession of the soporific medicine which he gave to the dragon, and was himself carefully anointed to avoid the danger. The story is arcane, and shows the chymic art of gold-making, and, as Natalis informs us, the Philosopher's Stone was really the object of the search. The story is but an allegory. Even boys,

not to speak of men, would never believe these tales about bulls vomiting fire, &c. Jason represents the medical art, and it is to be noticed that Medea was born of the sun and the sea. The ship *Argo*—represents the element of fire, and the Fleece itself the Philosopher's Stone—the chief, the great medicine of humanity. Virgil refers to the allegory:—

“No bulls, whose nostrils breathe a living flame,
Have turned our turf; no teeth of serpents here
Were sown, an armed host and iron crop to bear.”

The second allegory is that of the Golden Apples of the Hesperides:—

“High rising Atlas, next the falling sun
Long tracts of Æthiopian climates run;
There a Massylian Priestess I have found,
Honour'd for aye, for Magick Arts renowned,
Th' Hesperian temple was her trusted care;
'Twas she supplied the wakeful dragon's fare;
The poppy-seeds in honey taught to steep;
Reclaimed his rage, and soothed him into sleep;
She watched the golden fruit.”

What was this gold? those apples of golden colour? the garden? The twelve labours refer to the celestial signs. Hercules is the labourer, the artificer who from his labours evolves the golden medicine. What is the dragon? The same as Cerberus, the Sphinx, the Chimæra; the tree, vegetable life in general. It has its roots sunk in the ground, grasping the gold beneath.

The temple of Saturn was the treasure-house where the golden money was guarded. The golden apple thrown by Eris, the uninvited guest to the marriage of Peleus and Thetis, with the inscription, “to the fairest,” was the proximate cause of the Trojan war; and then the story of Hippomenes and Atalanta—the three golden apples so beautiful that Atalanta could not forbear from picking them up when she ran in the race, and so was distanced by Hippomenes. On account of their subsequent conduct, they were turned into lions—“*Hoc est in vase noto seu in domo vitrea et vertuntur in leones.*”

“Aprum occidit, quia altera Diana est, Fontem ex saxo elicit prope fanum Æsculapii; Quia petrae philosophiæ durissimæ dant aquam.”

The stag of Ceryneia had golden horns, but brazen feet. Hercules was ordered to bring it alive. He pursued it a whole year, and caught it wounded. The golden sun. Arnold has said, “In one stone are the sun and moon in virtue and power. Two horns—the sun neither without the moon, nor the moon without the sun. The stone is invincible, though its powers and virtue are hidden. “Philosophi dicunt strenue, duo animalia esse in hac sylva, unum laudabile, formosum et alacre; magnum et robustum Cervum aliud unicornu, monstrat Philosophus.” That thing whose head is red, eyes black, feet white—that is our magisterium. The feet are properly referred to, being “basis est operis.”

Bacchus, who is Dionysus and Osiris, the first of the golden gods, is the giver of gifts. Midas is a symbol—golden, making gold.

Other symbols then are—the golden age, the golden shower which fell in the Isle of Rhodes, the golden harvest. The golden age, the Saturnian; the silver, the Jovian. Then the brass and the iron ages.

“And thou, O Argive Juno, golden shod.”

Rhodes—the isle of roses, red-golden—where the shower fell. Vulcan, the “midwife,” produces Pallas—the wisdom of Jove. That is “perfecta cognitio rei occultæ.” This virgin is perfect and begotten of Jupiter—the golden crown of Pythagoras—melts in golden song.

The third book treats of the genealogy of the gods, the philosophical tree with its innumerable branches—the golden chain.

Homer’s golden chain of gods—the strange puzzle whether the egg or the hen first existed—whether the earth or the gods were first in being. Plato, the divine,

and the Christian teachers affirm that the Eternal efficient Cause existed eternally, and that the world was made at his will in time. The golden chain of the genealogy of the gods produces them, "ex cœlo et Terra itaque Saturnus et Rhea progenti sunt"; "Cœlum est agens et terra parens." Saturn was the most ancient of the dieties, the father of the Golden Age. The colour of Saturn is black, the first state of the "work." Then he wars with the Titans, "Idcirco et Saturno amputatas viriles partes dicunt, et cum sal in aquam tanquam in mare decidat, ex illo sale et sulfure gignitur Venus." Was not "the stone" vomited up by Saturn to be seen in Helicon? Then the symbol of *Ætna* in flames—the work proceeding. It is said that Juno, the daughter of Saturn and Ops, was the sister and wife of Jupiter. This is nothing else but the water of Mercury, which is called Juno. The very earth distills Jupiter, Juno. It is but the vitrous vessel in which is the salt. In this is concealed the most ancient chemical philosophy, hidden amongst the Egyptians and Greeks, shewn in reliefs, in hieroglyphic pictures, sung by the different poets.

"Jupiter est idem Pluto, Sol et Dionysus." All riches are in Juno, held in golden chains. The hundred-eyed peacock, the bird of Juno, refers to the dragon's tail; and those Pyrenean mountains, which Pluto inhabits, refer to the mines wherein the metal is sought by the Phœnicians. There is a mystic reason why Pluto and Pallas have a common altar, "Ad Chemarum fluvium rapuit Proserpinam." Isis bears horns—referring to Luna. The bees, symbols of the Muses, showing the flying, volant nature of the substance. Fire was among the Romans the sacred symbol, perpetually kept alive by the Vestals.

"Quid est Venus? Quod homo materiale corpus." Did not Cadmus, born of the power of the basilisk, sow the dragon's teeth? His wife was Harmonia. He was the founder of Thebes. Fire "id est draco." The Sun is the eye of the Universe, the King of the Planets. Of it did not Anaxagoras say that it was a burning red stone? The

ancients believed that the eclipses were signs of the passions and diseases of the sun or moon. What was held to be the "apex mundi?" The golden altar in the Temple of Delphi. The symbols of birds under which Orpheus and others appear, from their volatile nature refer to the "work."

The story of Æsculapius is well known. The Greeks knew him as Asclepius. He was the descendant of Apollo. A raven (the black work) was associated with his birth. Some say Hermes saved him from the flames. The serpent was his perpetual symbol. The goat and the cock were offered to him. "Si vero dicatur Mercurius extraxisse Æsculapium ex cineribus matris, eodem res redit; Hoc enim est officium Mercurii et nil nisi Mercurius est, de quo dicitur." This is the sum and head of arcane philosophy and medicine. "Rubedine seu Apolline nato, hic in ipso vase concumbit cum Coronide, seu instar cornicis nigra nympha, et generat Æsculapium, hoc est, omnis medicinæ Philosophicæ authorem." The two serpents twined on the rod represent the male and female, the working, the suffering, the liquid and the dry, the cold and the humid. The "stone" is the result of the junction of these two; "hæc est duplex facies Jani." The two birds, one with feathers, the other without. Mercury was the producer, the universal ground of the Egyptian religion. Ulysses was initiated in the same Thracian mysteries of the three great gods whom it was turpitude to name—Axioerus, Axiocersa, Axiocersus, "triceps Deus vocatur, marinus, cælestis et terrestris habitus." All these ancient and most arcane teachings "ex Egypto in Phœnicium, et ad Græcos cum sua religione mystica penetravit, ab his ad Romanis"—Mercury in Egypt was called Theut, hence the Germans, who held his cult very strongly, became known as Theutones, or Teutons.

Horace, in his ode, "ad Mæcenatem" (iii. 16), is pressed into service. The birth of Perseus, son of Danaë, preceded by the story of his mother's seclusion, is an arcane story:—

“Of watchful dogs, an odious ward,
 Might well one helpless virgin guard,
 When in a tower of brass immured,
 And by strong gates of oak secured,
 Although by mortal gallants lewd
 With all their midnight arts pursued,
 Had not great Jove, and Venus fair,
 Laugh'd at her father's fruitless care,
 For well they knew no fort could hold
 Against a god when chang'd to gold.”

The story continued tells how Perseus, come to age, cut off the Gorgon's head, then went to Argos and turned his grandfather Acusius into a “stone.”

Hermes, or Apollo, gave Amphion a lyre. He and his brother Zethus, having taken possession of Thebes, when Amphion played his lyre, the “stones” not only moved of their own accord to the place where they were wanted, but fitted themselves together so as to form the wall. Hence Horace in “Arte Poetica” :—

“Thus rose the Theban wall : Amphion's lyre
 And soothing voice the listening stones inspire.”

The fourth book—as to the Grecian feasts and sacred times, and the plays celebrated in memory of the philosophic work.

When God, the greatest and the best, chose the Israelites for his people, through Moses he instituted certain recurring festivals, in addition to that of the seventh day, which had been set apart in memory of Jehovah resting from His works in the creation of heaven and earth—the Pascal, the Pentecostal, and the Feast of Tabernacles. Amongst the Greeks, the Romans, and the Egyptians, the same intention was observed. The feasts of Osiris, Ceres, and Adonis and others similar, were of very ancient date. These were all instituted to keep before the eyes of the people the histories of the gods and heroes. The result as the intention was different. The one set of festivals was to show forth the glory of God ; the others, invented by man, served to keep up a series of fabulous stories, such as that of Apis and Dionysus. Not merely so, but the Phallic

rites were used "quibus lignea virilia thyrsis alligantes gestabant." The Canephoria were celebrated in honour of Dionysus, in which golden baskets were carried, containing the first fruits; the Bacchanalia, described by St Augustine; the death of Orpheus, the celebration of which, an allegory, had an arcane meaning; the "Festa Cereris." Triptolemus "sub igne nutritus . . . est noster ille fœtus philosophicus." The salamander, an animal which lives in fire, may easily point "in operibus chymicis." This opinion is supported from the writings of Avicenna, Lullius, Ripley, and others. Then there were the Eleusinian Mysteries, to the consideration of which a considerable part of the chapter is devoted. The "Somnium Scipionis" is largely referred to. In all these we have the "stone," the "Dragon," and "Sol et Luna"; the very names of the planets referring to our "medicine"—the sun, the image of active power; the moon, the emblem of passivity; Mercury, "receptaculum utriusque." This is shown from the Rosary, from Hermes and Lullius. "They had, Diodorus telleth, a brazen statue of Saturne, of monstrous bigness, whose hands hang down to the earth so knit one within another that the children that were put in them fell into a hole full of fire." "Isis, which is all one with Ceres."¹ Adonis is the sun. Perhaps the Lampadephoria are illustrative of our "work." These games were used in this manner. Runners carried a lamp or torch from one point to another in a chain of competitors, each of whom formed a successive link. The first, after running a certain distance, handed the lamp or torch to the second, and so on till the point proposed was reached. Heroditus uses the game as a comparison to illustrate the living image of successive generations of men. "The action of carrying an unextinguished light from the Cerameicus to the Acropolis is a lively symbol of the benefit conferred by the Titan [Prometheus] upon man, when he bore fire from the habitations of the gods, and bestowed it upon man." But the gratitude to the giver of fire passed to

¹ L. Vives in Aug. de Civit. Dei, 1610; vii. 19, 20.

Hephaestos, who taught men to apply it to melting and moulding of metal. Other writers hold that the game had an inner significance, "alluding to the inward fire by which Prometheus put life into man."¹ One symbol on a coin referring to these games shows a serpent surrounding in a circle. Reference is also made again to the common altar of Vulcan and Pallas, to the fire of Vesta, to the chief place which Vulcan held amid the Egyptian gods, and to the Germanic races.

The Olympic games, the Isthmian and the Nemean games, all come under notice. The Olympic games were celebrated according to the ancient mode of reckoning every four years. It is said on the first full moon after the summer solstice. The fourth day of the festival was the day of the full moon. Sacrifices were continually offered during the time the games were going on. The victor was crowned upon a bronzed tripod, afterwards upon a table made of ivory and gold.²

The "Pythia" were one of the four great national Greek festivals. These games were celebrated in honour of Apollo, and appear at first as a musical competition—lyre-playing—in honour of the god of song and music. Apollo is Helios, the sun—the Egyptian Horus. Apollo killed the dragon Python on Mount Parnassus. He was the father of Asclepius, the god of the healing art. The lyre and the bow are the emblems of Apollo. He slew the "dragon" Typhon. "De putrefactione hujus Typhonis, unde Python et Pythia nomen acceperunt." The slaying of the "dragon," and the use of the putrified black matter is well known in the "art." Morien—"Hæc terra cum aqua sua putresit et mundificatur quæ cum mundata fuerit, auxilio dei totum magisterium dirigetur."

The fifth book, concerning the Labours of Hercules.

The history and the fame of the labours of Hercules are well known throughout the whole world. They have been

¹ Smith, *in voce*.

² Smith, *in voce*.

sung by poets—for who is ignorant of his praises? All nations unite in this, for he was the most celebrated of all the heroes of antiquity. Orpheus “horum primus author est.” Hercules was the son of Zeus, by Alcmena of Thebes, in Boeotia. His step-father was Amphitryon. Put to the breast of Hera when an infant, she pushed him away, and the milk thus spilled produced the Milky Way. So strong was he and wise, that in his early childhood he killed two serpents which Hera had sent into his sleeping room. In his labours, successes, and troubles he was typified by Samson among the Israelites, and the Divine Son himself was foreshown by Hercules in his battle with Cerberus and other inhabitants of the infernal regions. This similitude is drawn out to some length by Maier. Hercules, Jason, and Ulysses, in their labours and journeys, have an arcane and chemic reference. Hercules, in his perfection and strength, is an emblem of what is required to “the work.”

“Completa organa,” a sickly and feeble body is useless. That constancy and perseverance which Hercules showed is an absolute prerequisite. Proficiency in many arts is ascribed to Hercules—poetry, music, astronomy, horsemanship, chariot-driving, archery, fighting in heavy armour.

The first labour was the fight with the Nemean Lion. He stopped up the lion in its den, and strangled it with his own hands. This has a chemic significance. The “lion” is well known in our “work,” “ex spuma lunæ natus est.” “Leo viridis est vitrum.” Many writers—Moriemus, Ripley, Senior—the lion the strongest of animals—“leonem est solem, qui habeat lunarem naturam adjunctam.”

The second labour was the fight with the Lernean Hydra. Like the lion, this creature was the offspring of Typhon and Echidna. Hercules killed this monster by fire. It had, by its poison, infected the air, causing the death of men and animals. A gigantic Crab came to the assistance of the Hydra, referring to the sign of Cancer in the heavens. Geometry has divided the heavens by twelve signs. “Noster serpens in arte ex aqua concrevit.” This

is our lizard, serpent, and hydra, which, if not properly killed, will revive again, that is, its life will continue by reason of its volatile nature.

The third labour was in connection with the Stag of Ceryneia, which had golden horns and brazen feet. Hercules wounded or killed it. He pursued it a whole year. This story has been referred to in the second book of the "Arcana." Hercules next attacked the Erymanthean Boar. Chasing him through snow, he caught him in a net and carried him to Mycenæ. When pursuing this labour, he came upon the Centaur, and in its pursuit wounded Cheiron. The fight with the Centaurs gave rise, it is said, to the institution of mysteries. Two mountains come into these stories. "Fili, inquit Calid cap. 10 vade ad montes Indiæ et ad suas cavernas, et accipe ex iis lapides honoratos."

The cleansing of the stables of Augeas. This was to be performed in one day. It was done by letting two rivers flow through. The reward being refused, Augeas and his sons were slain. In memory the Olympian games were instituted by Hercules. Apis is referred to in this tale. The cleansing refers to the purification of the vile material in the philosophic work. "Duo lapides jacent in stercore, unus foetus, et alius bene odorans." "Mercurinus apud Rosar. Est lapis occultus et in imo fonte sepultus, vilis et ejectus simo vel stercore tectus."

The Stymphalian Birds—voracious creatures which fed on human flesh. Raising them with a brazen rattle, Hercules killed them with arrows. Some say that they were afterwards found by the Argonauts. The rattle was the work of Vulcan. It is of these that Apollonius, in the Argonautics, speaks:—

"When great Alcides on Arcadia's soil
Pursued the progress of his glorious toil,
From fair Stymphalus' wide expanse to chase
The brooding Ploïdes, pernicious race,
Most foul and hateful of the plummy kind,
I saw the chief. His quiver he resign'd ;

His station on a lofty rock he took,
 His mighty hands the brazen cymbals shook,
 Far fled the brood abhorr'd, on sounding wings,
 And darken'd air with screams of terror rings."

Naturally viewed, the story is foolish, but viewed philosophically, most beautiful and clear. The birds are the volatile parts of the "work," easily dispelled, "ut et de Crotalo seu ære philosophico, fixo, figenti eas." "Constans in turba dicit, nihil aliis curate, nisi quomodo duo sunt argenta viva, scilicet fixum in ære, et volatile fugiens in Mercurio."

The Wild Bull of Crete, which Hercules caught; the Mares of the Thracian Diomedes. These latter Hercules had to fetch to Mycenæ. They were fed on human flesh. "Equus noster leo fortis sub pallio coopertus."

The Girdle of the Amazonian Queen was taken by Hercules, but not till he had killed her. The girdle was adorned with the most precious ornaments, white and red, and has reference to medicines a thousand times more precious than gold.

Then there are the greatly embellished adventures with the Oxen of Geryones, in Erytheia. Geryones was a monster with three bodies, living in the "reddish island," under the rays of the setting sun. "Geryon ille tricorpor, Chrysaoris filius, hos boves habuit." "Geryon quid?" Hamuel answers, "Est aqua vitæ triplex, quia est unum, in quo sunt, scilicet aër, ignis et aqua, in qua est anima exorta, quam vocant aurum, et vocant eam aquam divinam." In his adventures, Hercules felt so annoyed at the heat, that he shot at Helios, who, admiring his boldness, presented him with a golden cup or boat, in which he sailed over to Erytheia.

The story of the Golden Apples of the Hesperides has been referred to in the second book of the "Arcana."

In all Maier expands the acts, labours, and deeds of Hercules to the number of thirty-six, the fetching of Cerberus from the lower world being the last and the greatest. When Cerberus appeared in the upper world,

unable to bear the light, "he spat, and thus called forth the poisonous plant called aconitum"—a potent medicine. Hercules is the picture of perfect philosophic work. He bears in his history the key to the interpretation and intelligent understanding. By fire he destroyed the evil. "Moneo, caveatis, ne compositum fumiget et fugiat." By his strength, good fortune, and constancy, through perseverance amid the greatest labours, he teaches us in what way to pursue our studies, that in the most arduous affairs we may gain the crown from men, and immortality from God.

Book sixth—concerning the Trojan Expedition.

Dictys of Crete, said to have been the companion of Idomeneus in the Trojan War, writes his experiences. But the story of the founding of the city is easily seen to be fabulous, because the alleged founders are themselves fabulous. Vulcan is said to have built the walls with his own hands—Vulcan, the god of fire; and Neptune, the god of water. Without these elements, no work could be done. So in the "work," "in medio et in fine." Trees and stones could not, even at the music of Apollo's lyre, have fixed them in proper places. The ancient kings of Troy are also fabulous. But the whole story is well known to everyone. It need not be repeated. The Trojan names are Greek. The story of the golden apple thrown by Eris, and which is said to have been the remote cause of the war, is evidently a fable. The whole tale is so mixed up with fictitious gods and heroes as to be impossible of belief. The dates are so indefinite that nothing can be concluded from them. The dates given by Homer were evidently taken out of his own imagination. The Roman story of Romulus is equally confused. Who will believe that he was born of Venus and Mars? and what matter is it that a she-wolf suckled him? These foolish stories—"aquila fundavit, anser protexit gallina gubernavit Romam gentilitiam." How could there be gods of whom the poets make comedies and

dishonour with foul imputations? King Midas' story is well known, and has been already referred to. The lust of gold, the horrible power achieved, the prayer for delivery. The happy release was gained :—

“The King instructed to the fount retires,
But with the golden charm the stream inspires,
For while this quality the man forsakes,
An equal power the limpid water takes—
Informs with veins of gold the neighbouring land,
And glides along a bed of golden sand ”

Six reasons are given why Troy could not be taken. But it was Discord that really threw the golden apple, which, she cried, was for the most beautiful. This evil was then the beginning of all the Trojan misfortunes. The overthrow of Troy-town is, under the philosophic and arcane story, the most arcane of all; and the highest points—the very “*arcanissima*”—relate to the great and noble Achilles, beloved of gods and men. “*Hoc sit clavis totius artis.*” It can never be, and has never been, expressed in words by the philosophic workers. This son of Pelcus, by the Nereid Thetis, is educated by Phœnix, and by the centaur (dragon) Cheiron taught the art of healing. To make her son immortal, Thetis anoints him with ambrosia by day, and holds him in the fire at night to destroy his mortal elements. His father sees him baking in the fire, makes an outcry, whereupon Thetis returns to the Nereids, taking the form of a cuttle-fish (the “black work”). “*Locus est Magnesia.*” Pythagoras says—“*Et sciendum quod nihil aliud est hujus artis scientia, quam vapor et aquæ sublimatio, argenti vivi Magnesiæque corpori conjuncto.*” Achilles trained in the fire, “*ut vere Pyrisous et salamandra nostra fiat,*” is slain at Troy and reduced to ashes. “*Nihil aliud, ab Homero mystice et occulte intellectum est, quam vasis philosophi, in quo Helena et Paris, materia principalis continetur arcte conclusa, ab igne suo circumeunte, vaporoso et digerente periodus et ambitio.*” From the ashes the Phœnix arises, Æneas, and others, who build a new city and found new kingdoms. This is the

summary and total of Homer's story. Achilles and Pyrrhus "noster laton est, nostra Magnesia, noster ignis." The whole was the "philosophic work," thus determined and explained long ago, in 1548, by Dionysius Zacharius Gallus.

What, then, was the Palladium which was taken from the Trojan citadel? There have been various opinions as to this. It was afterwards placed in the temple of Vesta, at Rome.

Under all these old stories and hieroglyphics an arcane, hidden meaning lies. But we Christians have revealed to us what was hidden—the benefits and blessings given to the world by God Omnipotent, through whose power these old allegories have been made plain. So to him, the Triune God, with all the devotion of our minds and hearts, we render thanks, who, through His most tender mercy, has delivered us from the idolatry of these ancient nations, delivered us from their darkness and errors, and brought us into the true light, shining in full splendour; and who has brought to us medicine for both soul and body, being precious and golden, once by Trismegistus, now by our "medicus," Jesus Christ, to whose name be now ascribed all honour, and from whom we may at last receive eternal life, "qui ut Lapis ex alto monte sine manibus revulsus, et lapis angularis a potiori mundi parte seu gentibus rejectus nobis appropriatus, sit benedictus in secula. Amen."

DE CIRCULO PHYSICO, QUADRATO : Hoc est, Auro,
ejus que virtute medicinali sub duro cortice instar
nuclei latente ; an et qualis inde petenda sit, Tractatus
haud inutilis : Authore Michaele Majero Com. P. Med.
D. Eq. exem. &c.

Vignette—a circle enclosing a square ; inside the circle—Ignis, Terra, Aqua, Aer ; outside the circle—Siccum, Frigidum, Humidum, Calidum. Oppenheimii Typis Hieronymi Galleri, Sumptibus Lucae Jennis, 1616. Dedicated to Maurice, Landgrave of Hesse, pp. 3, Work, pp. 79, all one pagination. Dedication dated at Frankfurt, “Anno 1616, Mense Augusto.” After the dedication on pp. 6, 7, is “Carmen authoris summam libri exponens.”

—AUTHOR'S LIBRARY.

There are three joined together in chains of Concord, for the harmony of the world. “Cor humanum, Sol cæli atque Aurea virtus.” The sun is king ; by its power the human heart beats and gold is produced. The heart rules over the human existence, as the sun rules over the heavens ; from it flows the current of life. On the earth, again, gold rules. It is the looking-glass which reflects the riches in the world. God has given us the sun, the sun gold, and these both power to the heart of man. The sun is the image of God, and the heart is the image of the sun, and gold continually shows forth God's honour.

The contents of the twelve chapters follow.

Gold is the image of the absolute circle written upon Nature.

Within the golden circle is a quadrature of four equal parts.

Gold, again, which is the sun of the earth, is the centre

of human action, as well as of the heavenly planets. It is the most precious of all terrene things, in its outward beauty, colour, purity, splendour, weight, and innocuous quality. It is, in its incorruptible and imperishable nature, an active image of eternity.

But it has also in it a medicinal quality, given for the aid and comfort of the human race.

The tenth chapter is "De auro æquato, quomodo agat in non æquata visceræ corporis humani et intemperiem illorum emendet."

Chapter twelve is "Cantilena Anacreontea." The virtue of the Hellebore, for which Anticyra was so famous, is far excelled by that of the medicinal gold. Hercules, in his madness, was healed with this Anticyran medicine, but the virtue of the golden medicine far excelled it. Roses and lilies are sweet and pleasing, but it is only

"Metals that would be gold if they had time."

Nature ever strains after perfection; and gold being the most perfect metal, it is evident that Nature's intention is that, becoming perfect, all metals should become gold. Metals are distinguished by degrees of maturity. "The difference between lead and gold is not one of substance, but of digestion."

LUSIUS SERIUS, Quo Hermes sive Mercurius Rex
Mundanorum omnium sub homine existentium, post
longam disceptationem in Concilio Octovirali habitam,
homine rationali arbitro, judicatus et constitutus est.
Authore Michaele Majero Com. Pal. Med. D.
Horat. Omne tulit punctum, qui miscuit utile dulci.

Cut on title—king on throne, Mercury winged, with Caduceus ; animals, birds, insects, &c. Oppenheimii Ex Chalcographia Hieronymi Galleri, sumptibus Lucae Jennis Bibliop. 1619. Dedication, 3 pp.—“To three sagacious doctors of medicine, expert chemists, and most jocund friends—Francis Anthony, of London ; Jacobus Mosanus, and Christianus Rumphius.” Dated at Francfurt, “ipso ex Anglia reditu, Pragae abiturienti, anno 1616, Mensi Septembri.” 4to, pp. 79. Also editions, 4to, Oppenheimii, L. Jennis, 1616 ; 4to, Francfurti, 1617.

—AUTHOR'S LIBRARY.

LUSUS SERIUS : or, Serious Passe-time. A Philosophical Discourse concerning the Superiority of Creatures under Man. Written by Michael Mayerus, M.D., London. Printed for Humphrey Moseley, at the Prince's Arms in S. Paul's Church-yard ; and Tho. Heath in Convent-garden, neere the Piazza, 1654.

[Size :—] $5\frac{1}{2} \times 3\frac{1}{4}$ inches. [No. of pages, numbered] 1-139. [The back of p. 139 is blank, and the two following leaves.] [Dedicated] To the Honourable, Cary Dillon, Esq., Son to Robert, late Earle of Roscommon. [Signed at the end] J. de la Salle.

—BODLEIAN LIBRARY.

LUSUS SERIUS : Serious Passe-Time. Wherein Hermes or Mercury is declared and established King of all Worldly things, &c.

“After it had been very hotly debated in the great amphitheatre of the world, to whom of all those that presented themselves as competitors, the Preheminence and Sovereignty were most due,” there were so many different opinions, that it was agreed representatives should be elected, from the four-footed two, and one each from birds, Fishes, Insects, creeping things, Vegetables, and Minerals, and sent to the next Parliament, where, before Man, as the fittest judge, a King should be chosen from these eight. A parliament of eight was at last called, that is, the Calf and Sheep, the Goose, the Oyster, the Bee, the Silk Worm, Flax, and Mercury, who made each their address to Man, as he sat, richly arrayed, on a little tufted hillock in the midst of a flowery ground.

THE CALF.

We are serviceable by our labours, in tilling ground, by which means corn, wheat, oats, &c., are grown, and hence bread. We are still used for drawing wagons in Italy and in other places. So useful the Egyptians found us, that they adored us as deities, and gave us all honours.

By what we yield for use of man, dung and milk. Our dung is the food of the fields, which feed man, and are his joy and recreation. It also serves man for medicine, applied outwardly for Gout, Tumours, and Dropsies; inwardly for Jaundice and like diseases. Also used for fuel. For milk, there are too many profits to declare all. Butter, cheese, and whey all made from it. From what I have said will be seen we contribute not only bread and drink, but all things made from milk.

From our carcass, beef, the bravest food; from our guts many dishes are made; our tallow for many excellent services and pies, and shares empire with the sun by affording candles. Our bones and horns, many instruments; bladders, to keep the air from bottles; hair for mortar; hides for boots, shoes, bellows; calves-skins made into drums and books, patents, letters, and other writings;

hence laws and ordinances, hymns, anthems, libraries, where all records are preserved.

THE SHEEP.

The sheep, the meekest and mildest of creatures, should prove a merciful King. Supplies man with wool, hence clothes man from crown of his head to sole of his foot—his hat, his coat, stockings, all woolen.

Our milk, the fattest and sweetest; our cheese, a great delicacy. Our dung best for ground. Saltpetre from the effects of our urine, which takes away the effects of gunpowder, and is good for jaundice, scalds, burns, plaisters.

After death, for the palate of man; our skins, for women's ornaments and parts of men's habits and gowns; the bare pelt for parchment, rolls for records; my bowels make musical instrument and bows; the Turks make string from our guts.

THE GOOSE.

We can live in earth, air, and water; but if that is not enough, my quills are used for writings, my eggs are eaten, my dung is used for several disease. My chief use is at Michaelmas, when I make an excellent dish roasted, and my guts and gibbets another dish. My feathers are used for men's beds, where half their life is spent. My quills and feathers used for arrows. 'Twas we once gave the alarm and saved the city of Rome. Where is the use of the calf and sheep-skins without our quills, by whose means Emperors rule and laws made? All learning by means of pens.

THE OYSTER.

I am born and bred in the noblest element—the vast ocean. Chastity is a peculiar property of our kind, as appears in our not propagating in the common way. By a wonderful process, we make the noblest presents that man can receive, whether in medicine or for delight and ornament, *i.e.*, pearls; in medicine, they strengthen the heart.

They are prepared into milk, oil, liquor, water, and salt, for medicinal purposes. They assist women in sterility. We are a choice food for man, and also greatly cherish and fill the spermatick vessels of either sex, hence powerful assistants in the generation of men. Shells useful for hilts and handles of instruments, household furniture, &c. As for the "Margarites" themselves, of inexpressible value. Cleopatra had some, valued at 2000 oxen, yet she destroyed one of them at a draught, to outvie Mark-Antony. That which dazzles the world by its value should surely be royal. 'Tis we that adorn queens, princes, nobles, Kings. We make scepters, and adorn royal robes.

THE BEE.

What creatures acknowledge a king, but man and the bee? For our nobility, we are propagated by a peculiar indulgence and warmth of Heaven; starting as little worms, after a time ennobled and become bees; hence not made, but born honourable and ennobled by Nature herself by being made animals. Our chastity, a great commendation to any prince. No creature swifter than we. Alexander the Great and Julius Cæsar, victorious by celerity. Our stings useful to strike enemies, but only when provoked. We offer no injury to man, who robs our hives; we are easily pacified with tinkling music, and therefore musical creatures like man. Also we sing ourselves perpetually.

Our profits to man, firstly, honey, contributing to length of life and health. Useful in medicine. Secondly, wax, useful for wax-candles, especially in churches, used by Christians and heathens; wax used medicinally in plaisters, salves, and ointments. Lastly, wax was used by the ancients for communicating of laws, commands, &c.; and for seals; what use letters or documents without seals? Calves and sheepskins, written on by goose-quills, null and void without seals. Also used for wax-images in churches.

Man himself may seem to have learned from us the arts and secrets of monarchical government.

THE SILK-WORM.

Nobly born; from a little seed shed by a four-winged Insect, is produced the silk-worm. These make little silks threads, reeled and gathered into skeins by man, whose use is unspeakable. Then dyed all colours. Consider only how many people employed weaving, dying, weaving into stuffs, and selling—more people than in any Prince's dominion. Then how many who have their clothing from us? The greatest man of no esteem unless clad in fine clothes. Consider the story of Philip, Duke of Burgundy, who one night placed in his own bed a drunken cobbler, and the next day, dressed in silks and fine cloths, he took the place of the real duke, and indeed began to think he was the duke, until being drunk again, he was re-clothed in his rags, and on waking thought he had dreamt it all. All which proves the power of silken garments and fine clothes. Some barbarous nations know not our value, but prefer to go unclothed. Man cloathed by us grows proud, when we are neither proud nor adorned with our web; though I know not why this should be. Who more noble than man? and yet we are not unworthy to cover him.

FLAX.

Chosen to represent the Vegetables. Much labour to prepare it. How flax is made into linen. The seed is useful for medicine, and the oil from the seed for tempering of colours, and in physie. The threads for binding and tying, and for making linsey-wolseys, kersies, silks, &c. But linen is the greatest product, used for shirts, for those who wear woolen next skin are subject to filthy diseases. In former times, when linen was not so plentiful, people wasted much time in bathing, which occasioned so many baths to be built in Rome and other places. Those who did not use linen were liable to many diseases; hence the

cleanliness of man due to linen. Therefore, owing to us, men spend less time in bathing, but have more time for graver occupations. Then linen is used for sails, hence for all navigations; and books were and are sometimes made of linen. But when linen has become old, it is made into paper. What is calves-skins, sheepskins, or waxen-tablet compared to paper? All learning due to books, which can be carried about. Arts and sciences advanced by them. The business of Kings transacted by means of paper. One friend enjoys another by paper.

No garment can be stitched together without thread. A book is made of paper; the letters mostly of thickened linseed oil; and the ink from paper burned black, or any other smoke made of linseed—hence a whole printed book from flax.

MERCURY.

By my means is that gold, scattered in the sediments of rivers or pools, collected together, and in like manner silver is gathered from the mines. Also employed for gilding and silvering; also in fishing, for the light I throw out; and in fourbishing of arms; and for the better moving and poisoning of engines. Pulverized with gold or any other body (so it be not corrosive or noxious), I am the best purgative Nature hath given us. This dust has the name and attribute of *Aurelian*, and is a *Panchymagôgon* (a Generall Medicine). I shall give a particular discourse of all its uses. [Here follows a long account of its medicinal uses, and doses to be used in various diseases.] By certain processes, *i.e.*, by mixing mercury with certain salts, &c., I am turned into a poison called *Præcipitate*. Of itself, mercury is an antidote against the plague and other diseases. As a semi-metal, I am extremely useful to man. *Tutia*, useful in curing the eyes, &c.; other semi-metals used for medicinal purposes, and for making artists' colours. The various uses of lead, in the metal-shop and in medicine, also for pipes, cisterns, &c. The uses of tin, for vessels, &c.,

and for medicine and in the colouring of potters. Copper, used for vessels, instruments, &c., and especially for bells and canons; the various uses of bells, and the wonders of machines of war. Iron, for all industries of war, and used by kings and princes against enemies; bolts, chains, scales, weights; joins together coaches, ships, houses; and produces nails, hammers, anvils, and things made by their means. Iron well purified is steel, which cuts the hardest things. Of iron is made saws, locks, to keep thieves out; fetters, bridges, &c., and all these by means of mercury. Iron also of great use in medicine. Silver, how esteemed by all; as money, gives motion to all things, life to the poor man. Silver is sought for all the world over, at great hazard; it gives power to all who have it. Gold, nothing so durable, strong in fire, of greater value or beauty; in gold is no corruption, no rottenness, or putrefaction; also used in medicine as a restorative to the heart. Gold therefore has the prerogative over all other precious things. Mercury hath blessed man with the art of printing, *i.e.*, by means of letters made of lead, tin, antimony; and, with the help of Flax as paper, and ink, make contemptible the goose's quill and the calf's hide. My sons—Iron, lead, and copper—are clogged with sulphurous matter; tin less so, silver less still, gold not at all. Let gold have the right of primogeniture, then silver, and so the rest; but let Mars or iron be the servant of all. By all of which, you will understand by what right I lay claim to that government which we debate.

THE JUDGE.

Having considered all things which you have severally said before me, though all your deserts are so great, yet I conceive one of you ought more especially to enjoy the Royal crown. You Calfé told us the great services you did to mankind; you Sheep no less; you also, Goose, must be lifted among these heroes; you, Oyster, are mistress of many rarities; none will despise thee, Bee, though small; who would not admire thee, Silkworm, for thy deserts; and

thee, Flax, for thy benevolences to the world? But thou Mercury so much exceeds thy competitors as the sun the planets; thou art the miracle, splendour, and light of the world. Take thy recompence, the Royal Crown, declared *The King of All Worldly Things Being under the Command of Man*; which said, he was crowned with a gold crown.

And thus the assembly, mad with anger and envy, yet since the decree could not be reversed, returned each to his home, everywhere proclaiming Mercury King; and the Judge retired home.

THE END.

EXAMEN FUCORUM PSEUDO-CHYMICORUM detectorum et in gratiam veritatis amantium succincte refutatorum, Authore Michaelae Maiero, Com. Pal. Eq. Ex. Med. D.

Vignette represents an alchemic furnace in blast, and owl sitting nearby ; three men, elaborately dressed, holding on a rod various chemical implements towards the worker at the furnace ; behind the men a hive into which bees are flying, &c. Francofurti Typis Nicolai Hoffmanni, sumptibus Theodori de Brij, anno MCDXVII. Epigramma authoris on back of title. Dedication, 4 pp : work, 7-47 ; A²-F³. --AUTHOR'S LIBRARY.

The author, in his epigram, holds up to scorn the drones—false chemists—who impose upon those willing to learn the art, of which the professed teachers are themselves ignorant.

This little work is dedicated to Joachim Hirschberger, doctor of medicine, a most diligent chemical student, and the author's particular friend. Although his friend might be preoccupied in graver matters, yet the notoriety of the disease which the writer now attacks—the agility, the audacity of those drones, who, instead of gathering honey, destroy the labours of others—requires to be exposed. The dedication is dated at Frankfurt in the month of September 1616. Follows 2 pp. of preface to the benignant reader. Describing the nature of the drones in the bee-hives—lazy and greedy—he compares the pseudo-chemist with these pretending but useless bees. They are but as the Sirens and Harpies who attempted to attract Ulysses.

The "Examen" opens with the story of Helicon, in

which the famous stone, thrown up by Saturn, as related by Hesiod, is to be found:—

“A stone the mother gave him to devour ;
Greedy he seiz'd the imaginary child,
And swallowed heedless, by the dress beguiled ;

By earth thy art, and Jove his powerful son,
The crafty Saturn, one by gods ador'd,
His inspired offsprings to the light restor'd,
First from within he yielded to the day
The stone deceitful, and his latest prey,
Then Jove, in memory of the wondrous tale,
Fixed on Parnassus in a sacred vale.”

But the ascent to the sacred mount is both difficult and arduous. Of those difficulties to be surmounted before the top be reached “*dictum est in Symbolis Aureæ Mensæ.*” To those who are wandering about the sides of the sacred mount will be given the string by which Ariadne will give them, so that in the “*Viatorium*,” the seven gates which lead to “*Montes Planetarum*” will be opened to philosophers and learned men. The rest, who are but in the lower places, partly from laziness, “*pigrique ventres*,” partly from stupidity, run the wrong way and become the prey of designing and ignorant guides.

The author, therefore, in this “*Examen*” desires to point out and warn those simpler ones against those pseudo leaders who desire only to make victims of the unwary, calling themselves chemists. Prudence shows that it is necessary to learn how to distinguish between good and bad, the legitimate and illegitimate, the true and false. But how is the distinction to be made? Can those who live a life of riot, whose life is impure, be fit guides or instructors? But that such pseudo-chemists have always existed, and that those who are learning need to be warned against them, we find from Geber and Albertus Magnus. The true artificer in the work is of a good nature, “*ingenious*”; and by assiduity, learning, work, through books, by temperance, probity, and vigilance, will be able to accomplish what is desired. On the other hand, the pseudo-chemist will be known by luxury, impiety, falsehood, and

by laziness and the small amount of his learning. The author goes on to distinguish four sorts of chemical drones. There are those who may know a little of the theory of the art, yet have no practical knowledge. Those, too, who being poor, promise to perform what they have no means to perform. Then there are those who, by vulgar ostentations, display as of mighty importance some small secrets, which they desire or attempt to magnify by great ceremonies. Then there are the real impostors, who, by fraud, by theft and wicked impositions, having gained the means from their victims, seek refuge in flight or dishonesty.

Cunradius (that is Khunrath) is quoted by Maier in several cautions which he has laid down, which inform the unwary of the tricks of the "fuci." Cornelius Agrippa and "Scotus ille Italicus" are also quoted. Some extraordinary experiments are named, which are attributed to the "fuci" by Conrad, Crollius, and others. It has been said, and perhaps with some measure of truth, that Maier himself was at one time victimised by some of those "fuci," and that in their impostures he wasted both his means and his health.

JOCUS SEVERUS, hoc est Tribunale æquum quo Noctua Regina Avium, Phœnice arbitro post varias disceptationes et querelas Volucrum eam infestantium pronunciatur, et ob sapientiam singularem, Palladi sacrata agnoscitur: Authore Michaele Maiero Com. Pal. M.D.

[Vignette of the various birds.] Francofurti. Typis Nicholai Hoffmanni, sumptibus Theodori de Brij, anno, MDCXVII; pp. 76; 4to. —BRITISH MUSEUM.

The assemblage of the birds includes the owl, the crow, the goose, the crane, the raven, the nightingale, the jackdaw, the heron, the swallow, the sparrow-hawk, the cuckoo, &c. They meet in equal degree, and after debates and disputes, the owl, the bird of Minerva, receives the place as queen. The singular wisdom of that famous bird carries off the crown. The Phœnix presides at the meeting.

The work is addressed (in a dedication "written on his road from England to Bohemia"), "Omnibus veræ chymię amantibus per Germaniam," and amongst them more especially, "illi ordini adhuc delitescenti, at Fama Fraternitatis et Confessio sua admiranda et probabili manifesto." This work, it appears, had been written in England.¹

¹ De Quincy, "Inquiry," works iii., 397-398.

SILENTIUM POST CLAMORES, hoc est, Tractatus Apologeticus, quo causæ non solum clamorum seu Revelationem Fraternitatis Germanicæ de R. C. sed et Silentii; seu non redditæ ad singulorem vota responsionis, una cum malevolorum refutatione, traduntur et demonstrantur, scriptus Authore Michaelae Maiero Imperialis consistorij comite, Eq. Ex. Phil. et Med. D. Francof. apud Lucam Iennis. MDCXVII.

8vo ; pp. 142 [2 blank] ; vignette. This was translated into German, Franckfurt, 1617 ; 8vo ; pp. 150 [2 blank]. The second edition of the Latin was published at Frankfurt, 1622 ; 8vo ; pp. 236 [4 blank]. At p. 101 begins a reprint of Themis Aurea, with a separate title-page, 1624. See Gardner Bib. Ros., 463 (German edition) ; also Ferguson's Bibl. Chem., 64.

—BRITISH MUSEUM.

—BODLEIAN LIBRARY [1624 ed.]

In this work the author professes to explain why the Rosicrucian Order treats its applicants with silence. "The author asserts that from very ancient times philosophical colleges have existed among various nations for the study of medicine and of natural secrets, and that the discoveries which they made were perpetuated from generation to generation by the initiation of new members, whence the existence of a similar association at that present time was no subject for astonishment. The philosophical colleges referred to are those of old Egypt, whose priests in reality were alchemists, 'seeing that Isis and Osiris are sulphur and *argentum vivum*' ; of the Orphic and Eleusinian mysteries, of the Samothracian Cabiri, the Magi of Persia, the Brachmans of India, the Gymnosophists, Pythagoreans,

&c. He maintains that one and all of these were instituted, not for the teaching of exoteric doctrines, but the most arcane mysteries of Nature. Afterwards he argues that if the German Fraternity had existed, as it declares, for so many years, it was better that it should reveal itself, than be concealed for ever under the veil of silence, and that it could not manifest itself otherwise than in the 'Fama' and 'Confessio Fraternitatis,' which contain nothing contrary to reason, nature, experience, or the possibility of things. Moreover, the Order rightly observes that silence which Pythagoras imposed on his disciples, and which alone can preserve the mysteries of existence from the prostitution of the vulgar. The contents of the two manifestoes are declared to be true, and we are further informed that we owe a great debt to the Order for their experimental investigations, and for their discovery of the universal Catholicon. The popular objections preferred against it are disposed of in different chapters, *e.g.*, the charges of necromancy and superstition. The explicit statement of the Society, that all communications addressed to it should not fail to reach their destination, although they were unknown and anonymous, proving apparently false, was a special cause of grievance: those who sought health and those who coveted treasures at their hand were equally disappointed, and, according to Michael Maier, appear to have been equally enraged. He expostulates with them, saying, 'Non omnis ad omnia omnibus horis paratus est,' but his arguments as a whole can hardly be deemed satisfactory. 'Locorum absentia, personarum distantia,' &c., could scarcely prove obstacles to men who were bound by no considerations of space and time, and readers of the inmost heart would have discovered some who were worthy among the host of applicants."¹

"Nature is yet but half unveiled. What we want is chiefly experiment and tentative inquiry. Great, therefore, are our obligations to the Rosicrucians for labouring to

¹ Waite, "History of the Rosicrucians," iii., pp. 269-271.

supply this want. Their weightiest mystery is a Universal Medicine. Such a Catholicon lies hid in Nature. It is, however, no simple but a very compound medicine. For out of the meanest pebbles and weeds, medicine, *and even gold*, is to be extracted. . . . He that doubts the existence of the R. C. should recollect that the Greeks, Egyptians, Arabians, &c., had such secret societies; where, then, is the absurdity in their existing at this day? Their maxims of self-discipline are these—To honour and fear God above all things; to do all the good in their power to their fellow-men; and so on. “What is contained in the Fama and Confessio is true. It is a very childish objection that the brotherhood have promised so much and performed so little. With them, as elsewhere, many are called but few chosen. The masters of the order hold out the rose as a remote prize, but they impose the cross on those who are entering. . . . Like the Pythagoreans and Egyptians, the Rosicrucians exact vows of silence and secrecy. Ignorant men have treated the whole as a fiction; but this has arisen from the five years’ probation to which they subject even well-qualified novices before they are admitted to the higher mysteries; within this period they are to learn how to govern their tongues.”¹

¹ De Quincey, “Inquiry,” iii., pp. 398, 399.

SYMBOLA AUREÆ Mensae duodecim nationum. Hoc est, Hermæa seu Mercurii Festa ab Heroibus duodenis selectis, artis Chymica usu, sapientia et autoritate Paribus celebrata, ad Pyrgopolynicen seu Adversarium illum tot annis iactaubundum, virgini Chemiæ Iniuriam argumentis tam vitiosis, quam convitiis argutis inferentem, confundendum et exarmandum, Artifices vero optime de ea meritos suo honori et famæ restituendum, Ubi et artis continuatio et veritas invicta 36, rationibus, et experientia librisque authorum plus quam trecentis demonstratur, Opus, ut Chemiæ, sit omnibus aliis Antiquitatis et rerum scitu dignissimarum percupidis, utilissimum, 12 libris explicatum et traditum, figuris cupro incisis passim adiectis, authore Michaele Maiero Comite Imperialis Consistorii, Nobili, Exempto, Med. Doct. P. C. olim Aulico Cæs. Francofurti Typis Antonii Hummii, impensis Lucæ Iennis. MDCXVII.

Title surrounded by 12 oval portraits, with portrait of the author. 4to ; pp. 621. Dedication, 5 pp. ; poems in honour of author, 5 pp. ; preface, 7 pp. ; index authorum, 6 pp. ; index rerum, 36 pp. ; 1 p. errata. (:) 2—(:) (:) (:) A—Oooo3. Woodcut, p. 345 ; and woodcuts expressive of the different workers.

—AUTHOR'S LIBRARY.

The "Symbola" is the largest work which Maier has left us. It is full of the results of research, and interesting, though perhaps rather exhausting from its bulk. It is dedicated to Ernest, Count of Holsatia, Schaumburg, Sternberg,

&c. It commences with the encomiums of Socrates and Heracletus, goes on to the praise of "Chemia," who has reigned in Europe, Africa, and Asia; whose subjects are to be found in every nation; those nations may differ in habits, language, manners, religion, laws, and other institutions. "Amicus Socrates, Amicus Plato, veritas magis amica." At the Golden Table only truth can preside. It was therefore most necessary that an arbiter should preside in the meeting, one of splendid descent, judicious, ingenious, and not averse to the encouragement of the Muses. To that position he calls the Count of Holsatia. He had, "sub manu languida," brought forth this work, and now dedicated it to his patron. The defence of Chemia would be now safe. The dedication is dated at Frankfurt, Dec. 1616.

The portrait follows; it is reproduced as a frontispiece to this work, and is accompanied by poems addressed to the author by four different persons. The first, by Petrus Finxius, Med. D., begins:—

"Sic Maiere, suos tibi cum Natura recessus
Pandat, et immersum gurgite quicquid habet."

Others are very laudatory, and the whole concludes with two epigrams by the author himself, of considerable length. The preface "ad lectorem" follows.

It had been an ancient custom among the Romans to celebrate triumphs at a Golden Table, with its furniture of that precious metal. Then we read of Lucius Verus, when he had returned from Syria to Rome, holding such a celebration with twelve guests. Magnificent presents followed the entertainment.

Nothing is so praiseworthy, so sublime, as Chemia—the very science of sciences, the art of arts. What needs, receives, greater attention by its friends. Not merely day by day, but nightly studies, labours, are continued from time to time. Precious treasures result from these labours. To the court of Chemia, to the Golden Table, philosophic workers are now invited. Those who entered the halls of Ilium were associated with the dead, but here the invita-

tion is to associate with those distinguished by innocence and purity of life. The author gives four reasons for writing his book. 1. The antiquity and the widespread fame of Chemia in different nations and places deserved to be recorded and better known. 2. Its true authors, practisers, and writers should be rescued from malevolent and untrue aspersions. 3. That the adversaries of the art should be known, the fallacy of their sayings should be indicated, so that the true place of Chemia, as the Queen of the Arts, should be duly upheld, and the truth of her labours for thousands of years recorded. May the Father of lights shower down all good and perfect gifts on those who vindicate the chastity of this virginal science. The Golden Table is round, "ex duabus Hemicycliis compacta, quarum una ruberrimi coloris, altera nivei visa est."

1. *Hermes, King of Egypt.*—Motto, "Sol est ejus conjugii Pater, et alba Luna Mater, tertius succedit. ut gubernator, Ignis." The woodcut represents Hermes pointing to the sun and moon, separated, yet nearly surrounded, by a flame of fire.

Hermes was not a fictitious person, but is mentioned in ancient Arabian histories. He is to preside at the banquet as the viceroy of Queen Chemia. But Hermes was the most ancient of the Egyptian philosophers, called Trismegistus, or a threefold wisdom. Jamblicus, Suidas, Apuleius, Pythagoras, all speak of Hermes. He lived near the time of the patriarch Abraham, to whom, some say, he was related. He derived his wisdom through Seth, the son of Adam, purely and uncorrupted. Jamblicus tells us he wrote many works on subjects of science. To us there have come his "Pomander" and "Asclepius." The Smaragdine Table was translated into Latin five hundred years ago. By tradition from Hermes we have received the knowledge of the doctrine of the Holy Trinity. Of it he thus speaks—"Fuit Lumen Intelligens, ante Lumen intelligens, et fuit super mens mentis lucida." In "Asclepius" he makes mention of the "chemic gods."

Hermes was acknowledged by Socrates. He called God the Highest, and the creator of the celestial gods.

The chemic art was handed down in Egypt in two ways—by the hieroglyphics engraved, and by the stories concerning the gods.

Gold is really worshipped. What labours, changes, watchings, exile, and distresses will men undergo for this earthly good—to obtain gold.

“*Pauperiem fugiens currit mercator ad Indos, Et, O cives, cives quærenda pecunia primum, Virtus post mummos.*”

After his death, Hermes was worshipped in Egypt. No doubt it was the knowledge of the chemic art that prolonged the lives of the antediluvian patriarchs. But natural causes asserted, principally the infusion of the seminal fluid in its highest vigour and efficacy. It was Alexander the Great who found the Smaragdine Tablet in the grave of Hermes; so, at least, Albertus Magnus writes. Many chemic secrets are contained in the table. Maier continues his dissertation on the Tablet. He goes on to speak of a statement by Paul the Deacon of the discovery in the reign of Diocletian of books found in Egypt, teaching the chemic art, and the explanation of the word “*Chemia*”—“*est auri et argenti confectio.*” Maier then tells the story of the Phoenix as related by Tacitus—its appearance at Thebes, sacred to the sun, its mouth and feathers quite different from those of other birds. The Egyptians, by the Phœnix, really understood the golden tincture. The fellow-workers, “*congentiles,*” of Hermes were—Mena, Busiris, Simandius, Sesostris, Miris, Chemnis, Sethon, Amasis, Adfar Alexandrinus, the tutor of Morien; King Calid, who learned the art from Morien.

The chemic art in the Egyptian colonies. The Phœnician, Cadmus, the founder of Thebes in Bœotia, where he slew the dragons Typhon and Echidna, and scattered the dragon-teeth—an arcane story referring to the art. The work of Tyre, multiplying silver and making idols of gold—which the Rabbis interpret as referring to arts of a

secret nature. The priests of Belus in Babylon were devoted to astrology and philosophic work, and from Egypt were the teachers of the Eleusinian mysteries brought. On the borders of Egypt, too, was the Sphinx. Its enigma referred to our subject.

Amongst the Ethiopians was the college of Gymnosophists; and in the year of Christ 40, Apollonius Tyanæus, a philosopher of admirable life and doctrine, visited it.

Amongst the Persians was the college of the Magi. Magic is not evil, though "negromantia," the intercourse with evil spirits, was known in that country. The fame of the Persian magi is referred to by Cicero and Strabo. Natural magic is chemic, and teaches the arcane nature of medicines.

Then there was the college of Brachmans in India. Of it Apollonius also speaks. He travelled thither. In this college of wise men, eighteen in number, Iarchas was president. These believe in a metempsychosis. They also held that the earth was really an animal, capable of production. Belus had a human head, but as to the rest of his body, resembled a lion. They knew also the secret of the "aqua auri," and of the magnetic stone. They had an image of Tantalus holding a phial of the incorruptible water, of which Apollonius is said to have drunk. Tantalus is the representative of chemic art.

Chemia and Hermes then offer certain syllogistic puzzles and questions. These are sustained, denied, and affirmed. An example:—

- "3. Argumentum Chemiæ contradicentium
 Si ex metallo corrupto generaretur metallum daretur circularis generatio."
 "At hæc non datur.
 Ergo ex metallo corrupto non generatur metallum.
 Hermetis Responsio.
 Propositiones maioris connectio nulla est," &c.

The particulars known and disputed as to Hermes may be conveniently studied in Jennings' edition of "The Divine Pymander," by Dr Everard, Lon. 1884; introduction and essay. Works, &c., and references, Ferguson's

“Bibliotheca Chemica,” *in voce* Hermes; “Isis Unveiled,” Blavatsky, *in voce*.

The second seat at the banquet is assigned to *Maria Hebrææ*, whose motto given is “Fumus complectitur fumum et herba alba crescens super monticulis capit utrumque.” The woodcut shows Maria (said by some to be the same as Miriam, sister of Moses) pointing to a little hill on which grows a five-flowered plant; below the hill is a vase, out of which smoke rises; beyond the plant another vase is placed downwards, from which or into which smoke also issues or ascends; the smoke breaks into two parts, united again at the top; between these is the “herba alba” seen.

“During the sojourn at Memphis of Democritus, he is said to have become associated with a Hebrew woman named Maria, remarkable at that period for the advance she had made in philosophy, and particularly in the department of the Hermetic Art. A treatise, entitled ‘Sapientissima Maria de Lapide Philosophica Præscripta,’ is extant; also ‘Maria Practica,’ a singularly excellent and esteemed fragment, which is preserved in the alchemical collections.”¹

“She gets the credit of having invented or introduced the use of the water-bath, which to this day is known as ‘Balneum Mariæ,’ or ‘Bain-Marie.’”

Maier holds that Moses can be proved to be a “worker,” as his wonderful ark, overlaid with gold, can testify. He gave the specimens and directions to the workers of the Tabernacle; and did he not cause the crushed remains of the golden calf to be dissolved in water and drunk by the people? Abraham and Joseph also knew the art. Solomon was a proficient. He had all wisdom from God. Chemia is wisdom, therefore he had that part necessarily. He had all riches, and a vast store of gold and silver. The King of Tyre was associated with him, to whom the Phœnicians were traders and mechanics. The Queen of Sheba also

¹ “Suggestive Inquiry,” 12; see also Ferguson’s Catalogue, *in voce*.

brought gold and gems. So the ancient secrets of practical art were in his possession, and came by descent to the possession of Maria, who wisely concealed their true meanings in her books. The arcane keys and ring of Solomon are celebrated by innumerable ancient writers. Amongst the "congentiles Hebræi" are Calid, Musa, Hamech, Isaac, "Johannes quoque Evangelista. . . . Qui de virgis fecit aurum, gemmas de lapidibus." He describes the new Jerusalem as paved with the purest gold. That purest gold has in it the "Tinctura philosophia," of which then he knew the secret. The usual syllogistic questions and answers follow.

Democritus holds the next place at the Table. His motto is "Pharmaco ignito spolianda densi est corporis umbra." The woodcut represents him pointing to a female, nearly naked, holding in her hand a burning heart, while behind is a man, his one hand on a hammer, the other holding a cup of fire, which he seems to be emptying on the ground. Democritus represents Greece. He had travelled in Egypt and India. He was greatly esteemed by famous men who succeeded him. Celsus gives him the name of the Great Philosopher. Mirandulanus thus speaks of Democritus—"Supra centum vixit annos, multa apprehendit, quæ literatorum vulgus latuere: scribebat autem sub obscure præcepta." He learned astrology and theology from the Magi and Chaldeans, and having in Ethiopia held intercourse with the Gymnosophists, learned many arcane secrets from them. He excelled in the knowledge of the anatomy of animals. Instead of, like Heraclitus, weeping for the vanity of men and the changeableness of fortune, he laughed at these. It was Orpheus, also, no doubt, a philosophic worker, who "primus de Vellere aureo allegoriam pulcherrimam descripsit."

Maier goes on to details already referred to, in connection with the Eleusinian Mysteries, the ancient Grecian games, and the lives of Grecian heroes, writers, and philo-

sophers. The account of Apollonius is interesting. The writing of Psellus on rhetoric, history, mathematics, "sed et Physica, Medica et Chemica," are referred to. Synesius and Seneca are pressed into the list of "workers." The usual "Argumenta et Responsiones" are added.

The next alchemist is *Morien*, representing the Roman philosophic age. The woodcut represents him pointing to a man treading on a dung-heap, and behind a naked man falling backwards out of a window. The motto is—"Hoc accipe, quod in Sterquiliniis suis calcatur; si non, absque scala ascensurus cades in caput."

Morien is the first of Christian adepts. He was a solitary—a recluse. Hearing of Adfar, a philosopher of Alexandria, he went to that city, seeking his acquaintance and friendship. They studied together. After his death, he settled near Jerusalem, in company with a pupil. Kalid, the King of Egypt, having obtained possession of Adfar's MSS., found in them a treatise containing the secret of the Philosopher's Stone. Unable himself to understand the directions, Morien came to his rescue, and having perfected the work, inscribed these words on the vase in which he placed the treasure—"Omnis qui secum omnia habent, alieno auxilio nullatenus indigent." Morien afterwards returned to Kalid, and is said "to have discovered to him the secret of the transcendal science," but did not accomplish his conversion to the Christian religion, the thing he most desired. Maier continues this number with an account of the Roman studies, the story of the Phoenix given by Tacitus, the "copulatio" of Venus and Mars, "hoc est femina albæ et viri rubei conjunctio fieri debet in toto opere." Vesta "ignis est"—an Egyptian goddess. Even Cleopatra is pressed into service, for remember she knew how to dissolve the pearl in vinegar, and then drank it. Maier gives the Bononian epitaph, and explains that all its contradictory claims relate to the properties of the universal subject.¹

¹ "Suggestive Inquiry," 19.

"ÆLIA LÆLIA CRISPIS.

"Nor male, nor female, nor hermaphrodite,
 Nor virgin woman, young or old ;
 Nor chaste, nor harlot, modest hight,
 But all of them you're told.
 Not killed by famine, poison, sword,
 But each one had its share,
 Not in heaven, earth, or water broad,
 It lies, but everywhere."

"LUCIUS AGATHO PRISCUS.

"No husband, lover, kinsman, friend,
 Rejoicing, sorrowing, at life's end,
 Knows or knows not, for whom is placed
 This—what? This pyramid so raised and graced,
 This grave, this sepulchre? 'Tis neither,
 'Tis neither— but 'tis all and each together.
 Without a body, I aver,
 This is in truth a sepulchre ;
 But notwithstanding, I proclaim
 Both corpse and sepulchre the same."

Another epitaph is quoted, and a reference made to the ever-burning lamps of antiquity. Psyche, Cupid, the golden ass, for Apuleius translated Hermes into Latin ; the golden bough in the *Æneid*—"Nunc adversarii argumenta expectantur," &c.

"*Avicenna*, Arabicæ gentis Princeps, quinto loco considerat." The woodcut is that of the Arabian sage pointing to the flying eagle held down to earth by the creeping toad. The motto—"Aquila volans per aerem et Bufo gradiens per terram est Magisterium."

Avicenna was an Arabian or a Mauritanian. Not merely was he learned in the sciences as taught under Mahometan rule, but also famous for his knowledge in occult and hidden arts. The Saracens had all books of science from Greece and Egypt translated into Arabic. Like Hippocrates and Galen, Avicenna was deeply learned in medical science. He wrote on these subjects, and obtained the name of Avicenna Princeps. He commenced the study of medicine at the age of sixteen. Yet it is said that he was "a philosopher devoid of wisdom," for he lost his position of Grand Vizier through his disorderly life,

and died at the age of fifty-six. Six or seven Hermetic treatises are ascribed to him. Maier speaks at some length of the position and beliefs of the followers of Mahomet compared with the beliefs of Christians. That Mahomet himself was instructed in letters is certain; and who has not heard of "the gold of Arabia"? In the woods of Arabia the Phoenix dwells till he come to Egypt. At Damascus was a celebrated college of all kinds of learning. Avicenna's "Tractatulus de Alchemia," and his treatise on the "Congelation of the Stone," are well known. He tells us that "Res, cujus caput est rubeum, oculi nigri, et pedes albi, est magisterium." In his motto the Eagle, which flies in the air, denotes the moon; the Toad denotes a very opposite element. It loves the earth; this refers to the firm and philosophic, the base and foundation upon which the golden house is built. From the toad, treated with vinegar, macerated and dried, is made a philosophic medicine, good against the plague, poison, and other diseases.

The "congentiles" of Avicenna are Geber, Artephius, Alphidius, Gilgil, Hamuel, Rhasis, and a very large number of others, all named.

The usual conclusion of syllogistic questioning and response follows.

The sixth alchemist represents Germany, and is *Albertus Magnus*. His motto is—"Omnes concordant in uno, qui est bifidus." The woodcut represents the abbot, duly vested, pointing to a Hermaphrodite, or a bi-sexual personage, with a male and female head, and bi-sexual organs. He holds a Y in his right hand.

Albert was a universal genius. His works are contained in twenty-one folio volumes. His character has been given as "great in magic, greater in philosophy, greatest in theology." There is no doubt but that he was a hermetic student. His experiments are recorded in the "Secretum Secretorum," first printed in 1508. Maier tells that in chemia Albert was a hard worker and student, a great and

perfect "chemicus." He says also that he received from St Dominic the secret of the Philosophical Stone, that he communicated it to St Thomas Aquinas, that he constructed an automaton which was endowed with the power of speech, and served as an oracle—the android which St Thomas destroyed, believing it to be a work of the devil. He had travelled through many regions, visited many provinces and cities. There is no reason to doubt his acquaintance with much that was then little known in regard to the properties of minerals and metals. He was properly called "the Great." The stories about him are endless, but there is no reason to believe that he was the author of the "Grimoire" which has been attributed to him. His "congentiles" are Trevisan, Basil Valentinian, well known as the author of the "Triumphal Chariot of Antimony"; Isaac Holland, Pontanus, also the author of the "Rosary," and the great Paracelsus, of whom Maier gives a long and interesting account.

After this comes an account of "Collegium Philosophorum Germanorum R.C." A number of "dubia," eight in number, are given as to the Rosicrucians, with answers by Maier to these doubts. Follows "Ænigmata a IX. Mysis et Apolline de Collegio Germanorum Philosophorum R.C." The article ends in the usual form. Albert died at Cologne, 1280."¹

The French alchemist next appears. He is *Arnold Villanovanus*—born probably about 1245, according to one account; but flourished in the time of the Emperor Ludovick Bavarus (1314-1346), according to Maier. His motto is—"Lapis habetur ex Matrimonio Chabrici et Beiaë." The woodcut represents the marriage. Arnold excelled in medicine, chemia, and astrologia. He was particularly expert in chemia. His books are—"Rosarius," "Lumen Luminum," "Epistola ad regem Neapolitanum," "Flos

¹ See Ferguson's Catalogue, "Bibliotheca Chemica," *in voce* "Albertus Magnus," for references.

Florum," and some more. Mirandula and others give Arnold a very high place. For ten years he journeyed through Italy, visiting different universities. But he was greatly persecuted. He died on the way going to Rome to excuse himself to the Pope. In his life he was good, pious, honest, constant, laborious, and in every way useful. In doctrine, a great theologian; in medicine, complete; in chemia and astrology, perfect. He had enemies, indeed, who may be compared to hyenas—eager to devour and to calumniate. They alleged that, for his evil life, he was lost in a storm, and his body never received Christian burial; but this axiom is a divine truth—"Qui bene vixit male mori non potest." An epitaph and an epigram are given. His congenites include Flamel, Zacharius, Fernelius, and others. A curious "Ænigma de affinitate Metallorum," is given by Maier (p. 345) in shape of a Tree, with numbered or lettered branches. An article follows—"Gallorum honori"—in which a description of the country is given—its census, ecclesiastical state, its productions, the power of the "Pontifex Romanus"—therein.

Then follow the usual syllogistic questions. The first may be given:—

"CONTRA CHEMIAM.

"Si Natura non potest ex plumbo aurum facere, nec ars unquam faciet.

"At Natura id nequit
Ergo nec ars potest."

The Italian alchemists are represented by *Thomas Aquinas*, the eighth of the Golden Table. His motto is—"Ex Sulphure et Argento vivo, ut Natura, sic ars producit metalla." In the woodcut, he stands pointing to an artificial hill, cavernous in sight, from which the flames of Mars and Venus ascend. On the top is a worker tending a built furnace in operation.

Thomas Aquinas is said to have been the favourite pupil of Arnold. He is called "Doctor Angelicus." His writings are full of subtle questions in regard to divine and human

affairs. That the books called by his name are genuine, Mirandulanus bears witness, and other chemists frequently cite his works. The "Rosary" quotes his saying that the most precious stones are those proceeding from animals. He describes "the Stone" as red, most clear, diaphanous, and lucid—"ex rubedine enim respexi formam ignis, ex diaphanitate formam aeris, et ex luciditate formam aquæ." In his descriptions of the "work," Thomas is particularly prudent. The power of natural magic is also admitted by him. "Metalla transmutari possunt unum in aliud, cum naturalia sint et ipsorum materia eadem." He refers to the powers and properties of antimony. "In the true Hermetic operation there is but one vase, one substance, one way, one only operation." His "congentiles" include Petrus Bonus, Petrus de Zalento, Marcellus Palingenius, and a large number more. "Italia laus" follows, and then the usual conclusions of reasonings, objections, and responses.

The ninth guest is *Raymund Lullius*, representing Spain. His motto is—"Corpus infantis ex masculo et Fœmina procedit in actum." The woodcut represents the parents teaching the child to walk. Lullius was one of the greatest of men, and exercised an influence on his generation now hardly realised. It is said that through his ascetic application and labours he received a special revelation from God of the universal science. Falling in love with a woman apparently very beautiful, but married, he followed her, till she took the unusual method of showing him her breast almost eaten away by a cancer. Shocked, saddened, but restored to his senses by this sight, he, in response to a vision of the Redeemer, afterwards assumed the habit of religion. He studied Arabic, with the intention of attempting the conversion of the followers of Mahomet. He became acquainted in Paris with Johannes Scotus. But some have supposed this Lullius to have been

a different person from the alchemical writer.¹ Maier seems to hold that only one person of that name existed, who was the alchemist and author, as well as the theologian and ascetic. He appends an "Epigramma in Memoriam Raymundi Lullii" to his account, which is a pretty full one, of his labours and works:—

"Ad mensam parium doctos adjungis et illis
Offers Ambrosiam nectareosque cibos."

Cremer's "Testament," containing an account of Lullius' experiments in England, was first published by Maier about the year 1614, in his "Tripus Aureus." A "Ratio affirmativa ipsius Raymundi Lullii," appended to the "Symbola," is:—"Utrum alchemia sit ens reale, aut sit figmentum?"²

The tenth guest is *Roger Bacon*—"Anglus." He stands in the woodcut with a pair of scales, equally poised, out of one of which flames are issuing. He is in a monkish habit, and has for his motto—"Elementorum fac aequationem et habebis." He is said to have been the first Englishman who cultivated the "work" of alchemy. He studied at Oxford and Paris. Settling at Oxford in 1257, he returned to Paris, where he was closely confined for ten years. At the request of Pope Clement IV., he wrote his "Opus Majus." Many of his alchemical MSS. still exist. It is said he died at Oxford about 1294. He acquired a reputation for magic, chiefly on account of his mechanical inventions. He has come down to us less as a philosopher than as a "brave necromancer, that can make women of devils, and juggle cats into costermongers."³ Bacon was an astronomer also, and rectified the Julian Calendar. He is said to have invented spectacles. If he did not discover gunpowder, he contributed to its perfection.⁴ Maier tells us "apparet itaque Baconem contradixisse Magiæ dia-

¹ See the account of this controversy in the "Lives of the Alchemistical Writers," by Waite, p. 82, *et seq.*

² See the very full references by Ferguson, *in voce*, "Bibl. Chémica."

³ Ferguson's Cat., "Bib. Chem.," i. 65.

⁴ Waite, "Alchem. Writers," 65, 66.

bolicæ." He was a great student of Avicenna. A list of his "congentiles" follows—Garland, Ripley, who is said in solitude to have written twenty-four books of different kinds; his "Twelve Gates of Alchemy" seems to prove him an adept of the spiritual chemistry; he therein declares that the "principle" may be found everywhere; Norton, "chymicus perfectus," and the author of the "Ordinall of Alchemy"; Cremer, Kelly, and the famous "Michael Scotus in hoc quoque artificio in sua patria celebrari dicitur." Very interesting is Maier's introduction here (p. 477) of Norton's "De artificibus aliis Londini uno tempore congregatis per decem dierum spacium." Maier adds—"Xenium Angliæ gratitudinis ergo relictum." Giving an account of the state of religion in England, Maier does not omit the fact that St George is the national patron, and has some remarks on the "Dragon," with which that saint is commonly associated. He very naturally thought it odd that the crucifix and the pictures of the life of Christ having been abolished from the churches, representations of the "Dragon," "the Lion and Unicorn," should be found there; why images and organs should be found in the Royal chapels and not in ordinary churches, when in Germany pictures of Christ, the Blessed Virgin, and of saints are to be seen in Lutheran churches. This part of the discussion is interesting from the fact that it was the result, in all probability, of the author's own observation. The usual syllogistic encounters conclude the section.

The eleventh guest is *Melchior Cibinensis*, the Hungarian. His motto—"Lapis, ut Infans, lacte nutriendus est Virginali." The woodcut represents Melchior saying mass at an altar in full eucharistic vestments; behind him, in a flame, appears the Virgin sitting above a crescent moon, giving the Holy Child milk from her right breast. Melchior then was a priest, a man religious, and an arcane student, an artificer in the "work." He saw the perfection of it in the birth of the Philosophic Stone in the Sacred

Nativity; its sublimation in the life and passion; dark and black in the death; then in the resurrection and life, the red and perfect colour. This comparison he found in the nativity, life, passion, death, and resurrection of Christ as commemorated in the Eucharist. Thus earthly things are the pictures of the heavenly, "Lapis itaque ut Homo," born of two seeds, conceived, converted into the embryo, born into light, nourished by milk, growing to perfection, married, bearing the cross, dying, buried, laid in the grave, thence to rise and inherit life incorruptible.

Morien thus declares "Lapis noster est confectio ipsius magisterii et assimilatur in ordine creationi hominis . . . aperi ergo oculos tuos et vide." Four poems follow, and a list "adjuncti Melchiori," and the usual conclusions.

The twelfth, the "*Anonymous*" guest. His motto is—"Saturnus humectat terram portantem Solis flores et Lunæ." The woodcut represents a man with a wooden leg, watering a number of trees, which amid their leaves bear suns and moons as flowers or fruit. Follows a list of anonymous authors and their works.

Then comes (p. 561) The Dessert—the Sweetmeat Course—the recapitulation and conclusions of the whole work. The world is still running after pomp and vanity, honours and luxury, placing its desire in riches, while Democritus laughs and Heraclitus weeps, and true are the words of Ecclesiastes—"Omnia vanitas vanitatum." My thoughts return from vanity to the sacred truths of the Holy Book, and amid all the confusion one arises, our Phoenix-bird, from whose ashes arises "Medicina omnium Medicinarum præstantissima." For there is the "Remedium Irae et Doloris, seu Nepenthes." The excellencies of this divine medicine are held forth at length, a long extract being given from Arnoldus, ex "libro de simplicibus." A mystical journey is now proposed, "sic enim Europa terræ, America aquæ, Asia aeris, et Africa Ignis imaginem et vires

optime representat." The section referring to Asia is specially interesting; at page 589 a prayer is inserted— "O summe et misericors Salvator mundi, Jesu Christe, qui Deus ab eterno, homo factus es in tempore. . . . Benedic Medicinæ præclarissimo tuo dono." Under Africa, the sayings of the Cumean Sybil are given from Eusebius, and then Arabia Felix, the home of the Phœnix, is visited; and afterwards at Heliopolis "Ira et doloris remidium habebatur." Poems follow in epigrammic form, "in honour of the Erythræan Sybil, Mercury, to the Phœnix, and in honour of the Hermetic Art." The work ends with "Hermetis oratio gratiarum actoria." "May the Virgin Queen Chémia be propitious and kind to us all." The whole closes with the hymn, "Hermetis Regenerationis," from the Pomander:—

"Universa mundi natura hunc audiat hymnum.
Audi terra, audite turbines imbrium O sylvæ silete, cantaturus
sum creatorem omnium, totum et unum.
Audite cæli, quiescite venti, circulus Immortalis Dei orationem
istam exaudiat."

The writer feels the utter inadequacy of his description of the "Symbola." In over 600 quarto pages Maier gives an almost endless course of instruction in ancient learning. The work may be justly considered as a supplement to the "Arcana." At every point it is full of interest to the student, scholar, antiquary, and reader of curious subjects. The marvellous store of historical lore, the uncommon pleasantries of style, the vastly different parts and subjects, show the author to have been one of the greatest scholars of his age. It is true that the subject is not a popular one, but to the quiet student, lover of antiquity and history, the volume is delightful in its fulness and its complexity. It is a regular feast at the Golden Table, and its "Bellaria" are welcome as the dessert.

ATALANTA FUGIENS, hoc est, Emblemata Nova de Secretis Naturæ Chymica, Accommodata partim oculis et intellectui, figuris cupro incisis, adjectisque sententiis, Epigrammatis et notis, partim auribus et recreationi animi plus minus 50 Fugis Musicalibus trium Vocum, quarum duæ ad unam simplicem melodiam distichis canendis peraptam, correspondeant, non absq; singulari jucunditate vivenda, legenda, meditanda, intelligenda, dijudicanda, canenda et audienda. Authore Michaelæ Majero Imperial. Consistorii Comite, Med. D. Eq. ex., &c. Oppenheimii, Ex typographia Hieronymi Galleri, Sumptibus, Joh. Theodori de Bry, MDCXVIII.

4to ; pp., 211 ; index fugarum, 1 p. ; monitio ad Philomusicum, 2 pp. ; portrait—50 engraved emblematic pictures, each with an epigram, which is set to music.

The first edition at Oppenheim, 1617 ; a different title-page, and where on page 11 (1618) a woodcut appears, this is blank in edition of 1617. —Mr F. LEIGH GARDNER (Hopetoun bookplate.)

Short Title.—MICHAELIS MAJERI, Secreta Naturæ Chymica, nova plane subtilique methodo indagata.

Title.—MICHAELIS MAJERI, Imperial. Consistor. Comit. Med. D. Eq. Ex., &c. Secretioris Naturæ Secretorum Scrutinium Chymicum, per oculis et intellectui accurate accomodata, figuris cupro appositissime incisa, ingeniosissima Emblemata, hisque confines, et ad

rem egregie facientes sententias, doctissimaque item Epigrammata, illustratum. Opusculum ingeniis altioribus, & ad majora natis, ob momenta in eo subtilia, augusta, sancta, rara, & alioqui nimium quantum abstrusa, quam maxime expetitur, desideratum; Iterata vice amplissimæ Reipublicæ Chymicæ Bono & Emolumento, non sine singulari jucunditate, legendum, meditandum intelligendum, dijudicandum, depromptum. Francofurti, Impensis Georgii Henrici Oehrlingii, Bibliopolæ. Typo Johannis Philippi Andreae. MDCLXXXVII.

4to; pp. 150; preface to reader, 4 pp. more; then rest A-T. 50 symbolic engravings. The differences in this edition are the alteration of the title, the omission of the engraved title and Maier's portrait, the omission of the music, and of the "Epigramma Authoris" and "Epistola dedicatoria."

—HAIGH HALL LIBRARY.

Edition in German.—MICHAELIS MAJERI, Imperial. Consistor. Comit. Med. D. Eq. Ex., &c. Chymisches cabinet derer grossen Geheimnissen der Natur, durch wohl ersonnene sinnreiche Kupferstiche und Emblemata, auch zu mehrerer Erleuchtung und Verstand derselben, mit angehefften sehr dienlich—und geschickten Sententien und Poëtischen Überschriften, dargestellt und ausgezieret. Welches, nachdeme es wegen vieler darinn entdeckten raren Geheimnissen und Erläuterung der Philosophischen Subtilitäten, von verschiedentlichen hocheleuchtenden und zu grossen Künsten sich applicirenden Liebhabern zum öffteren begehret und verlanget worden; Der Chymischen Republic und dero Liebhabern, zur Speculation, Betracht—und Untersuchung aus wohlmeinender Veneration und Liebe zum zweyten mahl in der Lateinischen sprach

ausgefertiget, vor jetzo aber zum ersten mahl in das Hochteutsche übersetzt ist, von G. A. K. der Philosophischen Künsten Liebhabern. Deme beygefüget ist, eine Application des Hohen Lied Salomonis, auff die Universal-Tinctur der Philosophorum. Franckfurt, Verlegts Georg Heinrich Oehrling, Anno 1708.

4to ; pp. [4] 153 [1 blank] ; 50 emblematic engravings.
—FERGUSON'S "BIBL. CHEMICA."

At the foot of the title-page of "Atalanta fugiens" is shown the race of Atalanta and Hippomenes. The former, swift and beautiful, was warned against marriage by an oracle, and lived a lonely life in a forest. "She meets the addresses of her suitors by challenging them to race with her, and spearing them in the back. She is at length beaten by Hippomenes, who, during the race, drops on the ground three golden apples given him by Aphrodite. Atalanta stoops down to pick up the apples, and thus loses the race :—

"The nimble Virgin, dazled to behold
The glittering apple tumbling o'er the mold,
Stop'd her career to seize the rowling gold."

"Hippomenes forgets to render thanks to Aphrodite [or profanes the temple], and the goddess in anger causes the pair to wander into a sanctuary of Cybele, where they are changed into lions." ¹

At the side of the title-page, Venus is shown handing the golden apples to Hippomenes ; at the bottom, Atalanta is picking up one ; while Hippomenes is running with an apple in each hand. Behind is a temple, the lovers in the entrance embracing each other, while from behind they issue as a lion and lioness. The upper part of the plate represents Hercules with a club over his shoulder, clad in a lion's hide, with the tail hanging so as to appear in the natural position. He has arrived at the trees whereon

¹ Seyffert, *voce* "Atalanta."

hang the golden apples of Hesperides. He stretches out his hand to seize one. Up above appear Ægle, Arethusa, and Hespertusa. The title is pretty and well drawn. It has been very aptly remarked by one writer, that in the illustrated title-pages of Maier's works more information is communicated to the capable student than in whole volumes of other writers. On the back of the title is "Epigrammata Authoris," followed by a dedication to Christopher Reinart, doctor of laws, and Imperial Senator of Mülhausen, in Thuringia. As the tripod given by Vulcan to Pelops on his marriage was afterwards offered by him to the Pythian Apollo, and preserved at Delphi, becoming the seat wherefrom the Divine Oracles were declared, so the author, following the example of Pelops, consecrates his tripod to the use of that distinguished place from which he writes, and, before all other persons, to you, most excellent and noble, that he may give some public testimony of the benevolence which he had received a few years ago, in the time of the Emperor Rudolph, from the Medical Council of Frankfort. He hopes that his "Atalanta" may give his patrons, when they rest a little from their graver pursuits, recreation for both mind and hand, so that the author may still be kept in recollection, and numbered amongst the friends still dear to him and them. The dedication is dated, "Francofurti, ad Mænam, anno 1617, mense Augusto."

The preface contains a dissertation upon ancient music, and the story of Atalanta and Hippomenes, which is wanting in the "Secretioris Naturæ," but otherwise that second work is in the beginning and the end the same.

Maier tells us in the preface that Atalanta "virgo mere chymica est, et Hippomenes tanquam malo aurea in tertia tamen stabalimetur et firmantur, . . . ex Hippomenes et Atalanta coeuntibus in templo Martis Deum, hoc est vase, fiunt liones, sive rubeum acquirunt colorem." The story of Atalanta in her victory over the suitors, and in the killing of the wild boar, and receiving from Meleagar the head

and hide of the monster as a prize, "apud stethæum Æsculapii fanum ē saxo percusso aquam elicuit quam sitibunda bibit"—all is explained in the Emblems.

Each Emblem has three illustrations. First page—part of the epigram in verse set to music, in three voices—Atalanta, or the "vox fugiens"; Hippomenes, or the "vox sequens"; Pomum objectum, or the "vox morans." The epigram, in German, is at the bottom of the page. Second page—the emblem in figure, with the Latin verse at the foot; then, in two pages, the discursus.

The emblems in all number fifty, and the plates in both editions are the same. According to Mr Waite ("Rosicrucians," 269), these quaint and mystical engravings "emblematically reveal the most unsearchable secrets of Nature."

Probably the most curious picture is Emblem No. 34, in which the Sun and Moon, represented in human form, are represented in the act of coition, standing in a pool of water.

A few specimens from the work will now follow :—

1. The wind has taken him in the belly. Epigram— "The wind carried it in its belly, the nurse thereof is the earth." The fruit which lives, concealed in the wind—look that it is not unsuitably born before its time, but comes living to earth in right measure.

7. The bird flies young from the nest; the bird falls back into the nest—"It ascends from earth to heaven, and again descends to earth." In a hollow rock the eagle has made his nest. Therein concealed, he nourishes his young. One feathered easily raises itself; but the featherless cannot—so falls back into its nest.

8. Take the Egg and strike it with a glowing sword. This bird has an egg, which is to be carefully sought. The white surrounds the yellow yolk; such burn prudently with a glowing sword. Seek help from Mars, the fire god.

Then will a young bird bore through. Fire and iron can destroy. Here see "the strength of superiors and inferiors."

11. Make Latona white, and tear up the books. No one knows properly the twin race born of Jove. It is the Sun and Moon. Yet black spots leave many traces—make Latona white in the face—free from all colour; and that you may escape injury, tear up the books—"penetrates every solid thing."

13. The brass of the wise is water-seeking, and desires to be bathed seven times in the river, like the leprous Naaman in Jordan.

14. The Dragon eating its own tail. Hunger compels the many-footed fish to devour its foot. Many nourish themselves with the flesh of others, and so it does not vex the dragon to bite, even devour his tail, so that he even enjoys a part of his own body for food. He will be tamed by the sword, by hunger, and imprisonment, till he completely devours and recreates himself again. "The strongest of all fortitudes."

21. Make of man and woman a circle; then a quadrangle; out of this a triangle; make again a circle, and you will have the Stone of the Wise. Thus is made the stone, which thou canst not discover, unless you, through diligence, learn to understand this geometrical teaching.

23. Gold rains while Pallas is born at Rhodes, and the sun lies by Venus. It is a wonderful thing, so the Greeks teach us as true, which at Rhodes took place in the ancient time. They say that a fruitful rain of gold fell. As the sun has lain by Venus in love, also as out of the forehead of Jove did Pallas come, so also in thy vessel must gold show its elf-like rain.

25. The Dragon does not die, but is really killed by his

brother and sister, which are the sun and moon. The Dragon may, unless the art be more than slight, begin to live and again creep out. His brother and sister strike his head with clubs. This is the only way he can be killed. Apollo is the brother, and Diana the sister.

29. As the Salamander lives in the fire, so does the Stone. The Salamander lives, strong and unhurt, in the strong fire—so the cruel heat of the flames is but of small matter, for the Philosopher's Stone is born in the perpetual fire. It is uninjured, becoming cold out of the fire. It stands in equal heat with the Salamander.

35. As Ceres, Triptolemus, and Thetis Achilles became accustomed to linger under the fire, so will the maker of the Stone. The fire is as the milk from the breast of the mother—nourishment for the medicine of the wise.

41. Adonis is killed by a wild boar. Venus, hastening to help, colours the roses with Adonis' blood. Myrrha has given birth to Adonis, by her own father, whom Venus greatly loves. He is killed by a wild boar, and Venus, running to his assistance, hurts her leg by a rose branch, so by her blood the white rose becomes red. She weeps with the Syrians, and soon lays him to rest under the soft lettuce—

“Illum lactuis mollibus et posuit.”

43. Atalanta listens to the Vulture, which does not speak falsely. On the high summit of the mountain, the Vulture sits screaming aloud without ceasing. I alone am the white and black, the lemon yellow and the red. I lie not. The raven also, flying, though his wings are cut off, in the dark night. It is out of this or that the whole art goes.

“These fifty plates, and the epigrammatic description of them, supply to the adept who holds the *Clavicula* a complete view of the system of the Universe, the essential

unity of all things, the possible transmutation of matter, and the highest form of Theosophy able to be conceived by earthly mortals. (Quod Scis Nescis, 1866)."¹

The "Atalanta" may be called a book of alchemistic or mystic proverbs. Everything in Nature is explanatory of or connected with "the Stone." For instance, the 39th emblem refers to the Coral. A man is fishing out a branch from the water. The epigram tells that the Coral, which grows under water, becomes hard when brought to air, "sic lapis."

Emblem 45 represents the earth in space, with the motto—"Sol et ejus umbra perficiunt opus."

The whole earth, then, lies between the Sun and Moon, and the influence of Sol and his shadow are everywhere felt. Silver is but the shadow of gold, and the Dragon must become as the Salamander in the fire, impervious to heat, yet at the same time fully operated on by the influence of its power.

Man, then, has in his body the anatomy of the whole world, and all his members answer to some celestial influences. So the adepts describe the life of man, as by their art revealed, to be a pure, naked, and unmingled fire of infinite capability.

"Man, then, shall we conclude at length, is the true laboratory of the Hermetic art, his life the subject, the grand distillatory, the thing distilling, and the thing distilled, and self-knowledge is at the root of all alchemical tradition."²

Philo declares that the soul of man is but an impression of the Seal of the Logos. All the emblems, then, of Maier's "Atalanta" have a meaning beyond that of crucible, fire, and ore. They are mystic, spiritual, and the reflex of a higher and nobler nature. He desires to teach us, not merely of gold and silver under Sol and Luna, of the black matter under the story of the dragon, of the red tincture as colouring the roses at the death of Adonis, but of greater

¹ Gardner, "Bibl. Rosa.," 49. ² "Sug. Inquiry," 153.

and deeper things. He teaches us, in the words of the authors of the "Suggestive Inquiry," that the Father can only be discovered in perfect quiet approach to the cause of all. That in drawing near to the Deity, although no eye can penetrate that fire which is his circumference, that yet when the light in the purified soul meets the eternal light of God, then the whole intelligible universe unfolds itself. The shell dissolves, and the magnificence of the pearl within is discovered. In the words of Böhme, "by death and contrition of the agent in the patient, and *vice versa*, the old life is finally crucified, and out of that crucifixion, by reunion of the principles under another law, the new life is elected, which life is a very real and pure quintessence—the mercury so much sought after, even the Elixir of Life, which needs only the corroborative virtue of the Divine Light, which it draws in order to become the living gold of the philosophers, transmuting and multiplicative, the concrete form of that which in the dead metal we esteem."

TRIPUS AUREUS, Hoc est, Tres Tractatus, Chymici Selectissimi, Nempe I. Basilii Valentini, Benedictini Ordinis monachi Germani, Practica una cum 12 clavibus et appendice, ex Germanico; II. Thomæ Nortoni, Angli philosophi Crede Mihi seu Ordinale, ante annos 140, ab authore scriptum, nunc ex Anglicano manuscripto in Latinum translatum, phrasi cuiusque authoris ut et sententia retenta; III. Cremeri cuiusdam Abbatis Westmonasteriensis Angli Testamentum, hactenus nondum publicatum, nunc in diversarum nationum gratiam editi, et figuris cupro affrabre incisus ornati opera et studio Michaelis Maieri Phil. et Med. D. Com. P., &c.

[A double illustration of, on the one side, a library, with the three authors in conversation, the abbot in the middle, holding a pastoral staff: on the other half, a laboratory, in which is a furnace, which divides the pictures, and a smith, naked, except round the middle of his body, working at the fire.] Francofurti Ex Chalcographia Pauli Iacobi, impensis Lucae Iennis, anno MDCXVIII; 4to; continuous pagination, 196; A²-B⁶,3. Dedication, "Dn. Ioanni Hartmanno Beyero, D.M.," 3 pp.; portrait. First sub-title, p. 7, Practica cum Duodecim Claribus et Appendice, De Magno Lapide Antiquorum Sapientum, scripta et relicta a Basilio Valentino Germ. Benedictini ordinis monacho. Tractatus Primus [Cut of a monk holding and pointing to a pair of scales, equally balanced, one flaming, the other still.] Francofurti apud Iennis. Second sub-title, page 77, Thomæ Nortoni Angli Tractatus Chymicus Dictus Crede Mihi Seu Ordinale. Tractatus Secundus. [Cut of a man with sword at side, pointing to a child which father and mother are holding by the arms, teaching it to walk.] Francofurti apud Iennis. Opposite is a sort of frontispiece printed on the back of the last page of preceding treatise; upper part represents a chemical furnace, underneath, in three compartments, eight beasts and birds; first three—Lion, Eagle, and Serpent—are crowned. Third sub-title of the blank leaf, p. 183—

Testamentum Cremeri, Abbatis Westmonasteriensis, Angli, Ordinis Benedictini. Tomus Tertius. [Cut representing the abbot pointing to a huge tent, like open-faced furnace, in which two flames are rising, and at the top outside is standing a man, watching the flame or smoke coming out of a furnace.] Francofurti apud Iennis. Reprinted in Musæum Hermeticum Reformatum, 1677; and again in 1749. The Hermetic Museum was translated into English by Arthur Edward Waite; published, London, J. Elliot & Co., 1893; 2 vols.; 4to. [250 copies.] Each treatise, "Balcarras" on vellum cover, front and back, in an oval arms in gilt, labelled "David Dominus Lyndesay De Balcarras."
—HAIGH HALL LIBRARY.

CHYMISCHER TRACTAT THOMÆ NORTONI eines Engelländers Crede Mihi seu Ordinale genandt. vor ungesehr und erthalbhundert Jahren in Engelländischer Sprach Reimenweiss beschrieben, Nachmaln auss dem MSS. so zuvor niemals in Truck Rommen Von M. Maiero Lateinisch vertit, &c.; 8vo. Frankfurt am Mahn, Lucae Jennis, 1625. Collation, 238 pp.

"This is a German reprint of Thomas Norton's 'Ordinal of Alchemy,' A.D. 1618. It contains seven fine alchemical plates after De Bey, which were not published in the former editions." (Gardner, "Bibl. Rosa," No. 354.)

The dedication, which is very neatly expressed, is dated at Frankfurt-on-Maine, January 1618. To "Dn. Joanni Hartmanno Beyero," Doctor of Medicine, physician in ordinary to the "Imperial Republic" of Frankfurt, and a privy councillor. Maier offers the precious treatises—now put by him into a Latin dress—to his friend, the most learned and kindly, the very glory of Frankfurt, whose princes and magnates are the glory of Germany—a golden Tripod. He doubts not that such an offering will further their true friendship and concord, and that he will not repent of his labour in translating the treatises into the common language of Europe.—*Vale*. Three epigrammatic poems by Maier precede the three treatises.

The figures are very curious. The first, at page 12, is labelled "Mirabilis Naturæ," a square in a circle. About the square are the words, "Aer, Ignis, Aqua, Terra"; in the

outer circle, the signs of the Zodiac. The twelve keys have twelve illustrative cuts. Some are curious. That of the sixth key represents the marriage ceremony—the alchemistic union of Sol et Luna. Fire burns in a furnace at the masculine side; water is being poured into a retort at the feminine side. The seventh key represents Chaos, out of which come “Spring, Summer, Autumn, Winter”—a square with a triangle in the centre. In the latter appears the word “aqua,” and beneath it, in the square, “Sal philosophorum.” The eleventh key represents the marriage of Orpheus and Eurydice. They are seated on lions, which are mouthing each other. Each person holds a heart, out of which springs a sun and moon. A number of cubs seem to be enjoying the rush of liquid issuing from the female lion.

Basil Valentine is referred to in the present work under the title “Symbolum.” See also Waite’s “Lives,” p. 120, *et seq.*; Ferguson’s “Bib. Chemica,” *in voce*. Dissertation on the “12 Keys,” in South’s “Suggestive Enquiry,” p. 474, *et seq.*

Thomas Norton.—See Waite’s “Lives,” p. 130, *et seq.* The “first publication of the ‘Ordinal’ was in the Latin translation by Michael Mair. . . . In his book ‘Symbola Aureæ Mensæ,’ printed in the previous year, he speaks of it being still ‘uneditus,’ but ‘to be published shortly by us.’ It was afterwards published by Ashmole; 4to; Lon. 1652. See Ferguson, *in voce*; Wood’s “Athenæ,” iv. 359.

“Testamentum Cremeri.” Cremer is said to have been Abbot of Westminster in the fourteenth century. Dissatisfied with the results of his alchemical labours, he went to visit Lullius at Milan, in 1330, and learned part of the mystery from him. Lullius came to London, and worked with Cremer. They supplied Edward III. with gold, who is said to have used it against France. The whole story is

more than doubtful, and the "Testament" has been regarded as spurious. This document was also first printed by Maier in this collection.¹

"All wisdom is from God. He who loves wisdom, let him ask of God, and he will receive it. All is open to God; with Him is the treasury of wisdom; from Him, by Him, and in Him are all things. It has willed God to illumine my spirit by His grace, to lead me in the way of truth, to whom be all praise, who reigns 'in excelsis' for ever and ever.—Amen."

Cremer has also a prayer for God's blessing upon the work in the fire about to be kindled—"May the most merciful God sanctify all by His blessing, granting perfection to the human race." Five verses of a Latin hymn follow. We have next a prescription for "aqua viva." It is founded on "bonum vinum clareti," strong and pure, to which are added various ingredients—petroleum, sulphur, arsenic, willow ashes. To be kept tightly closed. Another, and rather a strange preparation, is "aqua est distillanda"—"bis ex urina juvenis octodecim annorum non polluti." This ingredient is to be obtained after the first sleep, for three or four nights; to be then left for some time in a stone dish, lime and vinegar being added; the whole then placed in an alembic—this process to be continued for some time. A portrait is given of Cremer by Ashmole.²

¹ See Waite's "Lives," p. 83, *et seq.*; Ferguson's "Bibl. Chem.," *in voce.*

² See his "Theatrum Chemicum Britannicum," 1652, pp. 213, 465-67.

THEMIS AUREA, hoc est, de Legibus Fraternalitatis R.C.
Tractatus. Quo earum cum rei veritate convenientia,
utilitatis publica et privata, nec non causa necessaria,
evolvuntur et demonstrantur. Authore Michaele
Maiero Imperialis Consist. Comite, Equite, Exempt.
Phil. et Med. D. &c.

[Woodcut of angels' heads blowing a volcano ; on a surrounding
circle the motto, "Adversis clarius ardeo."] Francoforti, Typis
Nicholai Hoffmanni. sumptibus Lucae Iennis, 1618 ; 8vo ; pp. 192.
—BRITISH MUSEUM.

THEMIS AUREA, The Laws of the Fraternity of the
Rosie Cross. Written in Latin by Count Michael
Maierus, and now in English for the Information of
those who seek after the knowledge of that Honour-
able and Mysterious Society of wise and renowned
Philosophers. Quæ non fecimus ipsi vix ea nostra
voco. Whereto is annexed an Epistle to the Frater-
nity in Latin from some here in England. London:
Printed for N. Brooke at the Angel in Cornhill,
1656. 32o.

Dedication, 3 pp. ; preface, 3 pp. ; Latin letter, 22 pp. ; work,
136 pp. List of books sold by Brooke follows in 8 pp. ; one cut,
anagram, p. 115 ; also with "Silentio" ; 8vo ; pp. 192 ; 1624. (Latin.)
"Eliza Berkley" on leaf. —UNIVERSITY OF ABERDEEN.

The translation is dedicated to "the most excellently
accomplish't, The only Philosopher in the present age :
The Honoured, Noble, Learned, Elias Ashmole, Esq., by

N. L., T. S., and H. S., who desire so to acquit ourselves as that you may have no cause to repent of those kindnesses and respects wherewith you have or shall honour your servants," &c. In 1651, Ashmole "began to learn seal graving, casting in sand, and goldsmith's work," living in the "Blackfryars in London," "at which time he, being very knowing in chymistry, and accounted a great Rosy Crucian, Will. Backhouse of Swallowfield, in Berks, Esq.," communicated to him "several secrets in that faculty, which ever after caused Ashmole to call him father. . . . On the 10th of March 1652, his father, Backhouse, opened himself very freely to him the secret." Afterwards Backhouse, thinking himself dying, told him further secrets of the society. Backhouse became a commoner of Christ Church, Oxford, at the age of seventeen, in 1610; "left it without a degree, and at length, settling on his patrimony, became a most renowned chymist, Rosicrucian," &c. He published translations of several ancient treatises on mystic alchemy (Wood, "Athenæ Oxon.," iv. 355-6; iii. 576-7). We have here what may be looked upon as a succession of three Rosicrucians—Maier and Fludd the first; Backhouse the second; Ashmole the third. The dedication to Ashmole was thus proper and suitable. It is followed by "The Preface," in three pages, "to the Courteous Reader." It commences with the old mystic tale, relating that the "goddess Themis, after the Deluge, being asked of Deucalion and Pyrrha how mankind, swept away with the overflowing of the Waters, should again be restored and multiplied," commanded "them to throw over their heads the Bones of their Great Mother, the which Oracle they rightly interpreted concerning the Stones of the Earth." Deucalion and his wife Pyrrha "are the Gabritius and Beia, the Sun and Moon, which two, by projection of their Specific Stones, can multiply even to a thousand." Pyrrha is ruddy, though outwardly white, and Deucalion is a lion spiritually. He is "so cruel to his wife that he kills her, and then he wraps her with his bloody mantle." Few

understand this Oracle, since Moses apprehends it to be only a history, "and now the Title is vindicated, viz., why we call it the Golden Themis." Following the preface is an address to the true Philosophers, the brothers of the R.C., "S.P.D. Theod. verax. Theophil. Cælnatus." The work follows, and with it the pagination begins. It is divided into twenty chapters. The first treats of all laws, and resolves the question who Themis is, "feigned by the poets to be the Daughter of Heaven and Earth, the Sister of Saturn, and Aunt to Jupiter." Though there "never was upon the face of the earth any such Themis, yet she represents the true Idea of Justice, and the universal Notion of Vertue." The next chapter shows that the "Laws which the Founder of this Fraternity prescribed to the R.C." to be "all good and just." These are six:—The profession of medicine and cures to be made gratis. That no special "habit" is necessary. A yearly meeting upon the Day C. Every brother to choose his successor. That the word R.C. shall be their seal, character, and cognisance. And, lastly, that the society should be concealed an hundred years. "Our author of these laws is namelesse, but yet worthy of credit, unknown to the vulgar, but well known to his own society."

In regard to the Brethren, they do not repent of their condition, being servants to the King of kings. "Religion with them is in greater esteem than anything in the world." In the Book "M," the brethren, "as in a glass, clearly see the Anatomy and Idea of the Universe. The different laws of the Society are then in the next chapter more fully gone into. The brethren, though not in a measure highly educated, yet "compound that medicine which they administer, it being, as it were, the marrow of the great world." It is the fire of Prometheus, which he stole from the Sun. But a fourfold fire is required to bring this medicine to perfection. Like Galen, the Brethren have "variety of medicines, some called Kings, some Princes, some Nobles, and others Knights." "We hold that there

is a natural vertue and certain predestination flowing from the influence of heavenly bodies." "And Avicenna perhaps meant thus much—a select company of choice soldiers have a great advantage over a confused multitude." Is it not a rare society of men who are injurious to none, but seek the good and happiness of all, giving to each person what appertains to him? There are many abuses in medicine, long bills of ostentation, "when a few choice simples might do the cure." Medicines with great titles may be in great esteem, "but others of lesser price are far above them in excellence and worth." Chemists wrongly scorn the use of vegetable and "Galenical compositions," which yet may be useful "in proper cases." Both parties "are swayed more by Fancy than Reason." Many physicians have insufferable vices, "from which the Fraternity of R.C. is free." Like "that monster Aristotle, who (as it is reported), was so spiteful to his master Plato, that he caused many of his works to be burned that he might shine brighter," many possess this evil spirit of Malice and Hatred. "In medicine, such practices are more dangerous." On the other hand, the Brethren are neither emulous nor arrogant, "but delight in instructing one another in mysteries." But their cure is not at the command of all. When called, they need not appear unless they choose. Cardan blasphemously subjects God Himself to fatal necessity, but "we hold that God is a free agent, omnipotent—He can do whatever He pleaseth; He hath made Nature His handmaid." The birth and original of vice "proceeds from the corrupted nature of fallen man."

The Brethren "do use only lauful and natural remedies." Isaiah used the simple application of Figs to the Jewish King. One, "with the application of one simple, took away the raging pain of an ulcerated cancer." This happened at Wetzlar. God has not placed so many lights in the heavens, for no purpose "but that Vegetables, Mineralls, and Animals do receive their occult Qualities from them." The Brethren "apply themselves only to the study of

Natural Magic." This is "the highest, most absolute, and divinest knowledge of Natural Philosophy." But we are to beware lest "this noble science," degenerating, becomes Diabolical. Though the Brethren do not use one and the same habit, yet "they are always civilly clad." They have also thought it expedient to meet once a year in a certain place. Thus the "Brethren of the R.C. in Germany meet for a good end—to vindicate abused Nature, to settle Truth in her power, and chiefly that they may with one accord return thanks to God for revealing such mysteries to them. We cannot set down the places where they meet, neither the time. I have sometimes observed Olympick Houses not far from a river, and known a city which we think is called S. Spiritus—I meane Helicon, or Parnassus, in which Pegasus opened a spring of overflowing water, wherein Diana wash'd her selfe, to whom Venus was handmaid, and Saturne gentleman usher. This will sufficiently instruct an Intelligent reader, but more confound the ignorant." The Brethren are but mortals, they will cease to be. As in Egypt, the sons did not merely inherit their father's estate, but also his daily employment. So amid the Philosophers, there were always sons of Philosophers. The Brethren wish their mysteries only to be revealed to those whom God may enlighten; so they must be "men of approved parts, and very vertuous." A succession is most necessary. In this way all ancient knowledge has been preserved, as "the cabalistical art was found out, and by word of mouth communicated." The Heathen Colleges were composed of the "picke of the most able, and they were few." So is the custom in the Fraternity of the R.C.

Hieroglyphics were anciently signs and characters of deep knowledge. "The characters are R.C., which they use that they may not be without Name, and every one, according to his capacity, may put an interpretation upon the letters, as soon as their first writing come forth; shortly after they were called Rosie Crucians, for R. may stand for Roses, and C. for Cross, which appellation yet remains,

although the Brethren have declared that thereby they symbolically mean the name of their first Author." Each order has its "Formalities and coat of arms or Embleme. The Rhodians have the double cross, they of Burgundy the golden fleece, &c. So R.C. cover mysteries. R. signifies Pegasus, C. Iulium, if you look not to the letter, but right interpretation"—"is not this a claw of a rosy lion—a drop of Hippocrene?" "To live amidst Roses and under a Crosse are contrary things—joy and sorrow." An anagram is given (p. 115).

By the will of the first author, the Fraternity was to be concealed for one hundred years, hoping that period "would give the world time to lay aside their vanities, folly, and madnesse." The dates are added. The detection of the Fraternity did increase the word's glory. By Hercules is understood "a laborious and skilfull philosopher, by Anteus the subject to be wrought upon." Osiris, about to travel into India, consulted with Prometheus, "did joyn Mercury as a governor, and Hercules as President of the Provinces, by whose direction and his own industry he always accomplished his end. He used Vulcan's shop, the golden house where Apis is fed and nourished." So the Brethren "have overcome Anteus, they have sufficiently declared their Herculean strength, the wit of Mercury, and the Providence of Prometheus."

The Book "M" contains "the perfection of all the Arts, beginning with the Heavens, and descending to lower Sciences." "Lastly, the Brethren have a secret of incredible Vertue, by which they can give Piety, justice, and truth the upperhand in any person whom they effect, and suppress the opposite vices." Absurd fables have been spoken about the Brethren. All in the world seek to carry out their own intentions. Let "Rome, therefore, that whore of Babylon, return into the right way, so may a reformation be produced, and piety and religion shall flourish." But such Reformations belong to God. The Brethren pray for it, they try to enlighten the under-

standing, but God alone can change the will. There is no confusion amongst the Brethren, they "have alwaies had one amongst them as chiefe and governor, to whom they are obedient." "They have the true Astronomy, the true Physics, Mathematicks, Medicine, and Chymistry, by which they are able to produce rare and wonderful effects; they are very laborious, frugall, temperate, secret, true; lastly, make it their business to be profitable and beneficial to all men, of whom, when we have spoken the highest commendations, we must confess our insufficiency to reach their worth. Finis."

In the "Themis," the Brethren of the Rosy Cross appear merely as specially amiable and virtuous medical practitioners, who, having either by tradition inherited, or by devotion and a peculiar astrology, discovered certain medicines, are ready to treat the diseased with these, gratis, out of love to mankind. They, too, appear as possessing a certain strength of moral virtue, a natural religion, which makes men whom they counsel and befriend noble and virtuous. In short, they are merely a society of men, "very laborious, frugall, temperate, secret, true."

The story of Christian Rosencreutz, at least the history of his burial, discovery, and the alleged dates of the founding of the society, are treated as facts. There may be some reason to suppose these in a measure correct. The "Book M" may be either "Meus," or "Mundus," the place "C," where the house of S. Spiritus is existent "Corpus."¹

¹ See Waite, "Real Hist. of the Rosicrucians," p. 271-2; Wood, "Athenæ Oxon.," iii. 724. Here it is said that Ashmole "hath utterly forgotten" who N.L., T.S., H.S., who sign the English Dedication to him, "are."

MICHAELIS MAJERI VIATORIUM, hoc est, De Montibus Planetarum Septem seu Metallorum; Tractatus tam utilis, quam perspicuus, quo, ut Indice Mercuriali in triviis, vel Ariadneo filo in Labyrintho, seu Cynosura in Oceano Chymicorum errorum immenso, quilibet rationalis, veritatis amans, ad illum, qui in montibus sese abdidit DE Rubea-petra Alexicacum omnibus Medicis desideratum, investigandum, uti, poterit. Oppenheimii Ex typographia Hieronymi Galleri, Sumptibus Joh. Theodori de Bry. MDCXVIII.

. The title-page is surrounded by a pictured border. At the top is a figure of Maier seated with a compass-box in his left hand—the picture more pleasing than the larger engraving. On the outer side are three figures of Sol, Luna, Mars; on the left, four figures of Mercury, Saturn, Jupiter, Venus; at the bottom, a scene of Land and Water. Seven symbolic engravings in text; 4to; epigramma authoris, 1 p.; dedication, 2 pp.; prefatio, 6 pp.; whole work, 136 pp.; A³-S.
—AUTHOR'S LIBRARY.

The same, "Rothomagi Sumpt. Ioannis Berthelin, in Aræ Palatij, anno MDCLI." 8vo; 224 pp.; engraved title included; seven engravings; vignette.
—FERGUSON'S "BIBL. CHEM."
—L. DE FRESNOY'S LIST.
—GARDNER, 356.

The "Epigramma Authoris," on the back of the title-page, compares the labours of chemists with those who vainly sought to trace the Labyrinth before Ariadne gave the clue. The author is to supply a "Viatorium" for those who seek to scale the heavens, to know the mystery of the planets and their metallic symbols.

The dedication is given to Christian, Prince of Anhalt

and relates to the "opusculum," following the result of the author's experience and observation, "ars longa, vita brevis, judicium difficile." He speaks of favours received from the Prince—whom with his consort and family he commends to the care of God. The dedication is from Frankfurt, September 1618.

The Preface to the Reader follows. It commences with a reference to the most beautiful allegory—that in the second book of Ovid's "Metamorphosis"—the transformation of Battus to a Touchstone. Battus was sensible to bribery. He took the first bribe :—

“ ‘Go, stranger,’ cries the clown, securely on,
This stone shall sooner tell, and shows a stone ;

yet ready to tell, for a further bribe, what he had concealed :—

“ ‘Neighbour, hast thou seen a stray
Of bullocks and of heifers pass this way ?

The peasant quick replies, ‘ You’ll find them there,
In yon dark vale, and in the vale they were—
The double bribe had his false heart beguil’d.

Then to a touchstone turns the faithless spy.”

What was understood by the flock has been abundantly shown, "Utpote, Hieroglyphicis Ægypti, Græcis." The oxen were the material philosophic, which from the Mount of Mercury had been stolen. The stories of Narcissus and of Echo have also an arcane reference. The Minotaur in the Labyrinth is also "materia philosophica" :—

“ The Cretan Labyrinth of old,
With wand’ring ways and many a winding fold
Involv’d the weary Feet, without redress,
In a round Error, which deny’d recess ”

So says Virgil. Here were detained the captives, having no guide to lead them out of their perplexity. The story of Dædalus is also referred to. Now we have a crowd of would-be philosophers who vainly attempt by a thousand efforts to solve the difficulty, to give an exit from the Labyrinth. But it is necessary to take counsel with Nature. So it is hoped that a way may be found to ascend

the planetary mountains, and, using the true glass, see through the many errors which have been made. Thus will those who have been wandering on the mountains, seeking for, but not knowing, the true "*materia philosophica*," find the clue of Ariadne, and, like Theseus, slay the Minotaur.

The work itself commences with the story from Tacitus of Cecilius Bassus, who perverted a dream he had into a story, which he went to Rome to tell Nero, that on his estates there had been discovered an immense cavern, containing a vast mass of gold, in ingots and bars, hidden there from the most ancient times. He suggested that Dido the Phœnician, when he fled from Tyre and founded Carthage, had secreted this treasure. Nero rather hastily sent persons to take away the supposed spoil. Three-oared galleys and chosen mariners were employed to facilitate despatch. Alas! the hoped-for riches became the cause of public poverty. Bassus was deceived, and after efforts in excavations, again and again renewed, he is said to have suffered a voluntary death. Maier applies this story "*in chymicis operibus*." Many, perhaps with good intentions, yet as in a dream, attempt to gain the portal, but, being ignorant of the method, are helpless and unsuccessful.

The treatise then divides itself into seven chapters—the first, "*De Monte Mercurii*." Referring back to the story of Battus, he applies it to the nature of Mercury, a metal not malleable, yet cohesive. Then, in three subdivisions, its relation to gold, to the "*Tincture*," and to the "*Medicine*" is discussed. Chapter II. is "*De Monte Saturni*." By Saturn we do not understand here either the planet "*illum Mundi Supremum*," nor the God of that name, but a metallic substance—that is, Lead. It is placed next to Mercury, "*cum et in artis philosophicæ et naturæ operatione hac serie illum sequatur, testantibus Philosophis et ipsius rei experimentis*." Under three heads, as before, the relation of "*Saturn*," or lead, to the gold, to the

“Tincture,” and to the “Medicine” is detailed. The third chapter is “De Monte Jovis”—the greatest of the gods, elevated between Saturn and Mars. Here the term refers to the next metal—Tin. “Jupiter planeta calidus et humidus . . . an earundem qualitatem et virium sit metallum ejus nominis.” Tin is precious, “ad coagulationem in metallum perfectum, argentum ac aurum.” Then its relation to the “Tincture” and the “Medicine” follow. At p. 66 is the plate, “Idolum Jovis,” and a curious and not particularly edifying story told of Agathocles, Tyrant of Sicily, who formed an image of Jupiter out of a golden basin “previously used for the purposes of nature.” He then rebuked the folly of those who had contemned him for his obscure birth. As he is said to have been a *potter* to trade, the comparison was not inapplicable. The story is told to rebuke those who might suppose that this metal was despicable. The next is “De Monte Veneris.” Venus stands for as most beautiful in body. Copper is the metal. Yet Janus, like brass, is under her protection. Tubal Cain was, as we read in holy writ, the first who dug in the earth for metals, brought them to light, and used them in various works. So in Solomon’s Temple, next to gold, the works of fine brass held place. So at Corinth, brass excelled and held the place of honour. The heads are as before:—Usu ad aurum de usu ad Tincturam.” This is to be better understood by the figure given—that of the anatomy of the Chameleon. Democritus, “ex Abdera oriundus,” coming to Egypt, the Mother of all the Sciences, laughing at much that the philosophers and priests told him, was, however, eager to know the cause of the folly and vanity of men. The anatomy of man and animals became his study. The Chameleon and the Crocodile, found in Egypt, attracted his close attention. The Chameleon, in its changes of black, green, red, and other colours, has been a source of deep philosophic study. Democritus is said to have been also in correspondence with Hippocrates “de usu Medicinam.” The next is “De Monte Martis,” a metal

of a hard nature—Iron. The three uses follow. At page 92 is a cut representing the story of Mucius Scævola, who appears in the act of stabbing the secretary of King Porsenna, whom he mistook for the King. A story is also added of Barbarossa and Saladin. Reference is also made “usu ad Medicinam” to the value of iron in chalybeate wells and in embrocation and syrups, also in a dry state of powder. The effect is astringent. Chapter sixth is “De Monte Luna”—Silver. Our journey is through the more imperfect to the perfect. This is the method in Nature. Though much inferior, yet still silver has something of the nature of gold. Reference is made to the experiments at Zellarfeld. “Usu, seu coagulatione Lunæ in Aurum”—then “ad tincturam.” Under this head we have a cut representing “Terrarum orbis circumscriptio,” representing in front a ship in full sail, one man appearing on board, behind a king on apparently a small shoal or island, and then two birds, probably eagles, flying in opposite directions, referring to a Delphian story of Jupiter sending off two eagles in order to ascertain where lay the centre of the earth. They returned back and arrived together at Delphi, which was thus proved to be the centre. The man in the ship is Magellan, who circumnavigated the globe, proving its rotundity. These are but figures of the sun and moon in their journeys. “Duo sunt lapides principales, albus et rubeus mirabilis naturæ.”

The seventh and last section is “De Monte Solis.” The medicine procured here is the noblest of all—all life, all action in chemistry flow from this. Here is the complete arcana. All metals, minerals and “lapides” are generated, nourished, increased, by the virtue and spirit of Sol. Then the power of dew, rain, snow, all flow from this influence. Vapours and mists descend, and cold, congealing, ascends. “So as the seed of the wheat is in the wheat, so the seed of the gold lies in the gold.” The solution of gold is then treated of. In regard to this, four opinions are given, and four answers to them are noted. The woodcut is

entitled "Hic est Leo hospes Hominis, hic est Homo medicus Leonis," and represents a man sitting at the foot of a tree, a lion before him holding in his mouth a prey, which he offers to the man. In the forefront is a circular theatre, in which a man is leading round a lion by a rope. The lion seems quite tame.

It is an old Roman story of the man who, for his wickedness, fled into the wood, where a huge lion lay, but which allowed itself to be treated by the man for a torn foot. The lion offering its foot to the man, he took it in his hand and extracted the thorn. The lion thereafter becoming even more friendly, when he had caught a prey brought part to the man for his own use. But at last the lion was captured, and, being remarkable for size, was sent to Rome. The man soon after also arrived there. The lion refused to attack him in the arena, but showed himself as before gentle and quiet. Both were released—the people crying, "The man is the doctor of the lion, and the lion the provider for the man." This also has, no doubt, an arcane meaning. A very great medicine is to be had, "usu auri." "Aurum potabile" was well known to the ancient philosophers. Did not Moses know this secret when he dissolved the remains of the golden calf and made the Israelites drink their god.

May God, the Greatest and the Best, grant to all those of good will, and who are legitimate sons of the art, the use of the golden Nepenthes, which will drive away grief and sorrow, so that, with joy and quietness of mind, they may give thanks to God for ever and for ever.

VERUM INVENTUM, Hoc est, Munera Germaniæ, ab ipsa primitus reperta (non ex vino, ut calumniator quidam scoptice invehit, sed vi animi et corporis) et reliquo Orbi communicata, quæ tanta sunt, ut plæraque eorum mutationem Mundo singularem attulerint, universa longe utilissima extiterint, Tractatu peculiari evoluta et tradita. Authore Michaele Maiero, comite Imperialis Consistorii, Equite, Exempto, Phil. et Med. D. P. C. olim Aulico Cæsar. nunc illustriss. Princip. ac Dn. Mauriti. Hassiæ Landg. avii, &c. Archiatro. anno 1619. Francofurti, Typis Nicolai Hoffmanni, sumpibus Lucæ Iennis.

Vignette of a burning mountain ; flames and a star intermingled ; on vignette, motto—"Adversis clarius ardet" ; 8vo ; on back of title-page, Ioannis Owenus Britannus Epigramm. 18. lib. i.

Si latet in vino verum, ut proverbium dicunt
 Invenit verum Teuto, vel inveniet
 Responsio authoris.
 Sis vates, fatuusve licet, verum Owene dicis
 Invenit verum Teuto, sed absque mero.

Dedication to the Town Counsellors of the free and imperial City [Argentinensis], dated at Frankfurt, Sep. 1618. Preface to the Reader follows, with a number of poetical pieces and epigrams, with quotations from Tacitus and Florus ; 250 pp.

—ADVOCATES' LIBRARY, Edinburgh.

The "Verum Inventum" is divided into six parts or chapters. The first chapter is, "De primo vero Universali Politico." It treats of the earliest state of Germany, of its connection with the Romans, Charlemagne, the gift of Germany to the Emperor by the Pope, "cuius non erat."

The second chapter continues the history, "*Caroli magni stirpe mascula extincta,*" the Saxons and the Othos. The third chapter speaks of the nature of the Imperial prerogative, "*præ aliis regnis, quæ dignitas et quæ utilitas.*" The fourth chapter is about the German inventions in the art of war, warlike machines and implements. Albertus Magnus, Bertholdus Schwartz, and other inventors are spoken of. Here we have the first glimpse of the chemic, philosophic stone which Adam brought out of Paradise, and carried about with him wherever he went, and which is "*in te, in me, et in quolibet alio,*" as Morien relates. The account of the invention of gunpowder, or a denotating powder devised by Swartz, follows, made of sulphur, charcoal, and salt. This "*pulveris Pyrii*" was prefigured by the flames of Pluto, and the natural flames of Hecla, *Ætna*, and Vesuvius. The Germans also used "*ballistæ,*" such as described by Ovid. These threw huge stones, and, it is believed, were first used by the Phœnicians. The *testudo* also was known. The vase or box of Pandora, which dispersed good and evil throughout the world, was but a picture of the many German inventions. The fifth chapter treats of early literary works in Germany. Writing was brought from Egypt and Chaldea to the Phœnicians, thence to the Greeks, to Spain and Gaul, from the Greeks to the Romans, and from the Romans to Germany. By-and-by, a great and valuable number of manuscripts were stored up in the libraries of Heidelberg and other cities. The invention of printing was German, and John Gutenberg, anno 1440, issued volumes which may be seen in the University Library of Basle. Chinese printing is also referred to. The sixth chapter treats of the Theological gifts of Germany, referring to the "*purificatio doctrinæ Theologicæ,*" for which Germany is famous throughout the whole world. Buchanan's lines on the Church of Rome are quoted—"Non ego Romulea miror quod pastor in urbe," &c. The history of the Pontifex Maximus, the Flamens, the Vestals, the Augurs, &c., as

illustrating the origin of the Roman ecclesiastical power, is related. Pope Gregory appears on the scene with the two keys and the lightnings of excommunication and indulgences. The great amount of money raised for the papal treasury is incredible. Wicklif and John of Hus are referred to. The Turks, Jews, even the heathens, have served their faiths better than Christians have done. Then came Savonarola, to be succeeded by Luther. "Doctor Martinus Lutherus, Saxo," whose story is detailed, the Roman party condemned, particularly on the point of transubstantiation, and a return to the teaching of Christ, the Apostles, and the primitive Church upheld—the use of lustral water, borrowed from the Egyptians, and the use of extreme unction, the number of seven in the Sacraments held, "non est credibile," but the means in past times of extortion—riches, fields, and all kinds of gifts being taken from princes, rich men, and kingdoms. The treatment by the popes of the German kings and princes is also referred to. The Roman tyranny is derived from the power of Lucifer and Diabolus. "Verbum Christi scriptum nobis sufficit ad salutem," so we hope that, founded on the adamantine rock of the word of God, and joined together in the truth, we are safe against waters, fires, temporal injuries, all cemented together, "verum Inventum a Germanis," we will be preserved in all Christian peace and concord, giving to God the Tri-une glory and praise for ever and ever.

The next chapter treats of the "Invention" of the Germans "in Medicina."

As "ex montanis Helvetiorum" the Evangelic doctrine proceeded, so also in regard to medicine, the voice of the teacher proclaims "purifactio a fœcibus humanis" in medical practice. Philip Bombast—Paracelsus—loosed the chains of ignorance and arose a teacher both in the works of chemistry and in Experimental Medicine. There are in Germany, Gaul, Italy, England, Scotland, Poland, Spain, and elsewhere, even in Muscovy, Sweden, and Denmark,

many thousands of "Medici" who are now profiting by his labours. He was a fitting successor of Albertus Magnus. His epitaph at Saltzburg is given by Maier (p. 205). He not only cured leprosy, gout, and dropsy, but gave all his goods to the poor. The state of medicine in Italy and the connection of the popes with it is then referred to.

The saying of Apollo in the Ovid may be applied to Paracelsus :—

"Inventum Medicina meum est, opifexque per orbem
Dicor et herbarum subjecta potentia nobis."

The last division is of the German inventions, "in Chymia." This section occupies thirty pages. Enough has been said of German invention or discoveries to prove that little can be added by others to what has been done in that country. Reference is made at once to the "Silentio" and the "Themis." Undoubtedly singular gifts have been bestowed by learned and God-illuminated men.

From very ancient times it has been whispered that a medicine exists which not only cures all the ills of the flesh, but can transmute into gold other metals. The matter has been set forth, and the thirty-six arguments of the adversary repelled in "Symbolis nostris Aureæ Mensæ," where also the truth is declared from the writings of persons of twelve different nations *ad nauseam*.

Are then the Brothers of the R.C., who certainly must exist, to be preferred in knowledge to the vulgar alchemists? Believing that they have this divine art for the last 200 years, having received it from their founder; that they themselves deserve the reverence of all men; that their society is the very asylum of piety; that in it are gathered together all virtue, temperance, strictness, chastity; that they do not give themselves up to ease, but to the assistance of humanity. If such men have this art, it must indeed be the very perfection of science. Think what Plato paid for the three Pythagoric books—ten thousand denarii—that he might increase his knowledge. It is true that books, being now printed, do not fetch such prices, but knowledge, which

in a short time will change, and perfect metals, which by nature take ages to mature, must be of the greatest value. To say that such a thing is impossible or improper is, indeed, contrary to the Word of God in holy Scripture, as it is to say that God and man are two contraries. For it is quite evident that Moses was not ignorant of "chymia" when he caused the golden calf to become powder, and changed it into golden water, of which the Israelites had to drink. Avicenna has truly said that unless a grain of wheat fall into the earth it cannot multiply; so if we do not see gold and silver, then we need not believe in the art, "*sed quia video, scio, quod sit vera.*" Yes! caluminators should be severely punished, a doctrine shown to be true from the case of Miriam and from the writings of St Jerome, St Gregory, Origen, St Bernard.

Some, indeed, have said that the brethren of the R.C. exist nowhere, but are fictitious phantasms of the German brain merely. We have already shown this to be false. In the twelfth book, the "*Symbolis Aureæ Mensæ,*" we have given proofs to the contrary.

In conclusion, it is to be judged that all men hold in the highest esteem such benefits, and by a good life, temperate and gentle, find a way to all that is good. The Papists blame Dr Luther for all the tumults and rebellions made by the Anabaptists of Munster, so as falsely might the enemies of the order blame it for the folly of its imitators. The Ephesian idolators brought many crimes against St Paul in order to cause a seditious rising; so now these brethren are blamed for not putting instruction in the first place, but they only act as the apostles did who received from God the power of healing. Without detracting from the achievements of other nations, a high place must be given to the German nation for accomplishments in all the liberal arts, in the art of war and of navigation. Maier concludes with an eulogy of the magnificence of the German princes and nobles, their splendid castles, the riches of the country in fields, woods, rivers, horses, soldiers—cavalry as

well as infantry—so that only the army of Xerxes might be considered superior. They have been in all parts of Europe redoubtable in war. Only a few years ago 200,000 were in Belgium, France, and Hungary, such is the populousness of Germany. May it please the Great Arbiter of peoples and of kingdoms that Germany may ever flourish, and that the other Christian kingdoms living in peace may give no occasion for the increase of the Turkish tyranny, but gladly bear the easy yoke of Christianity.

At the back of page 249 :—“*Francofurti ad Mænum Nicolai Hoffmanni, Sumptibus Lucæ Jennis*”; then the same vignette as on the title page—“*Anno MDCXIX.*”

TRACTATUS DE VOLUCRI ARBOREA, absque Patre et Matre, in Insulis ORCHADVM, forma Anserculorum proveniente, seu De ortu Miraculoso potius, quam naturali Vegetabilium, animalium, hominum et supranaturalium quorundam. Quo causæ illius et horum inquiruntur, et demonstrantur. Authore Michaelae Maiero, Comite Imperialis Consistorii, Equite, Exempto, Phil. & Med. D. P. C. olim Aulico Cæsar. nunc illustriss Princip. ac Dn. Mauritii. Hassiæ Landgravij., &c., Archiatro. Francofurti, Typis Nicolai Hoffmanni, Sumptibus Lucæ Iennis. Anno MDCXIX.

8vo ; dedication, 1 p. ; prefatio, 4 pp. ; epigramma authoris, 2 pp. ; series capitum, 4 pp. ; work, p. 23-180.

—AUTHOR'S LIBRARY.

Several works by Maier are of a more popular nature than the "Arcana" or the "Symbola." This is one of them. It may be called a "Little Book of Nature's Marvels," or, more correctly, of marvels contrary to Nature, for not only does it contain an account of the wonderful Tree-bird, but also of the Tartarian Lamb, the Tree of Dragon's Blood, the Phœnix, the Green Boys seen in England, the ancient Greek monsters, the Incubi et Succubi, the Lycanthropes, Lamiaë, Satyrs, and other wonders. It is a delightfully interesting book, and if it had been translated into English, would have circulated far more widely than the "Lusus Serius." The dedication is on the back of the title-pages, and is made to the author's friend, Dominus Johannes Hardtmuthus, ab Hutten, and a councillor of Wirtemberg.

The preface to the reader follows. The wonderful ways of Nature, says the author, are seen in the many, yet sometimes strange and uncommon, works of God. The strange things ought not to be considered monstrous or regarded as a sort of error in Nature—mere matters for amusement, and even laughter. All things made by God should command respect. Children, who sometimes amuse us, we ought to respect, for by-and-by they will be soldiers and politicians. No mother would like her children to be subjects of ridicule; so Nature, the mother of all, when she shows us strange, infrequent, and uncommon sights, asks for our respect, if not admiration.

Thus the author is to tell us the story of the wonderful birds which have their birth in the Orkney Islands. A certain Scot, Doctor of Medicine, having procured over fifty of these creatures, has demonstrated to us their rare and wonderful nature, so strange that the author has prepared this tract to give an account of them. They are to be to us emblems of the power and knowledge of God, who Himself was born into the world without a human father through a divine mother, and became the Mediator between God and man, so that by Him our poor, weak hearts are lifted up to the contemplation of the Greatest and the Best.

Max Muller and others have considered this comparison "blasphemous," but it is not so, and never was meant to be so. Just as the figure of the fish in the Catacombs taught the early Christian the fact of baptism, and as circumcision was the token of an older covenant, so here, although now we know the comparison to be false, it was to the writer and others a subject of believing inquiry, and an illustration from Nature of a great fact.

An epigram by the author follows, then the contents of the sixteen chapters.

The introductory chapter shows us that Nature is not eternal, but created by God in time, and the smallest works in Nature give a testimony to the power of God to man, who himself is but a part of Nature. Proclus, and other

“Ethnics,” are wrong in supposing the world to be eternal, for the human intellect cannot grasp such an idea. Nature is indeed the vicar of God, and the conservator of His power. Wonderful thought, how that order was brought out of chaos! The author then breaks forth into an ascription of praise to God in His glorious, unerring providence and clemency, who from nothing has brought forth things rare and beautiful, light from darkness, the Earth, the Heavens, the Sun, Moon, and Stars. Even these sing aloud the hymn of creation, redemption, and sanctification. Even the wisest of men have been pleased to write concerning the smallest works of and objects in Nature—Marcion the Greek on the radish, Cato on the cabbage, others on the nettle, the broom, and the chameleon. Pythagoras is said to have written on the onion; others have thought midges, ants, bees, even turnips, not beneath their notice. All are in their several places worthy of Nature, their mother.

The curious story of the Barnacle geese can be traced as far back as the twelfth century. Giraldus Cambrensis, in his “*Topographia Hiberniæ*,” relates it thus:—These birds “are produced from fir timber tossed into the sea, and are at first sight like gum. Afterwards they hang down by their beaks as from a seaweed attached to the timber, surrounded by shells in order to grow more freely. Having thus, in process of time, been clothed with a strong coat of feathers, they either fall into the water or fly freely away into the air. They derive their food and growth from the sap of the wood, or the sea, by a secret and most wonderful process of alimentation. I have frequently, with my own eyes, seen more than a thousand of these small bodies of birds, hanging down on the seashore from one piece of timber, enclosed in shells, and already formed.”

Hector Boece (1465-1536), author of the “*History of Scotland*,” translated by Bellenden, has a section “Of the Nature of Claikgeis.” He tells various stories as to the proof of their existence. “All trees that are cassin in the seis, be process of tyme, apperis first wormeetin, and

in the small boris and hollis thairof growis small wormis. First they schaw their heid and feit, and last of all they schaw their plumis and wyngis. Finaly, quhen thay ar cumyn to the just measure and quantite of geis, thay fle in the air, as other fowlis dois." He adds the story of a tree cast ashore in Aberdeenshire, near Pitsligo Castle, which was full of these "claiks." Similar examples had been observed at Dundee and Leith, and the particular information of Master Alexander Galloway, parson of Kinkell, in Aberdeenshire, who, in a tangle of seaweed, apparently full of mussel-shells, opened one of them, "he saw na fische in it, bot ane perfit schapin foule, smal and gret, ay effering to the quantite of the schell." The tradition and belief was almost universal throughout Europe, and is referred to in the proceedings of the Lateran Council, 1215, when the eating of these "claikis" was forbidden during Lent. John Gerarde, of London, Master in Chirurgie, who published an "Herball" in 1597, gives in it a picture of the tree, with birds issuing from its branches and swimming away into the sea. He states that these trees grow in the "Islands called Orchades," and from them "those little living foulis, whom we call Barnakles." He had seen specimens. There are also later accounts; that of Johnston will be presently referred to.

Sir Robert Moray, one of "His Majestie's Council for the Kingdom of Scotland," relates that in "the Island of East [Uist?]" he saw "a cut of a large Firr tree" on which "there still hung multitudes of little shells, having within them little Birds, perfectly shaped, supposed to be Barnacles. . . This Bird, in every Shell that I opened, as well as the least as the biggest, I found so curiously and completely formed, that there appeared nothing wanting, as to the internal parts, for making up a perfect sea-fowl." They had little bills "like that of goose, the Eyes marked, the Head, Neck, Wings, Tail, and Feet formed, the Feathers every where perfectly shap'd, and blackish coloured; and the Feet like those of other Waterfowl, to my best

remembrance ; all being Dead and Dry.”¹ The picture from Gerarde’s “Herball” is given by Muller. Another old illustration and description is given in the “Museum Wormianum,” where the same story is related, an account being added of those found near Dumbarton Castle. The author states that, as to the generation of these birds, authors differ. The passage is worth reading.²

Maier tells us in his preface to the reader that, when doubtful of the fact, he had corroborative information from a *doctor of Scotland*. It may be interesting to ascertain who this was. A famous Scotchman, Duncan Liddel, is found at Rostock in the early part of this century. He was a native of Aberdeen, and a graduate at King’s College, the University of Boece ; went abroad, like so many other enterprising Scotsmen of the period, to study at the continental seats of learning. He became a teacher of mathematics and philosophy at Frankfort. “He next removed to *Rostock*, in North Germany, and finally settled at Helmsted, in Brunswick. He became rector of the University there, composing and publishing several works, which spread his name and fame over Europe.”³ Another scholar who travelled much abroad, and who was of Scotch origin, was Doctor John Johnston, who studied in Prussia, at St Andrews, at Cambridge, and at Leyden, where he eventually settled. He was a correspondent of Cambden. In his “*Thaumatographia Naturalis*,” Amsterdam, 1632, which is dedicated to the famous John Valentine Andreas, whom Johnston calls his special friend, we have (p. 240) an account of the Barnacle—“*Scoti nomine clackgeese dignantor.*” He describes it as black on the breast, otherwise of a gray colour, being bred out of the decay and putrescence of wood, but when it falls into water, revives and becomes a living bird, “*crevit illa in Insula Pomonia in Scotia versus aquilonem.*” He quotes Boece at great length, Isidore, Olaus Magnus, Alexander ab Alexandro, Gesner.

¹ Max Muller, “*Lectures on Science of Language*,” ii. 585, *et seq.*

² “*Museum Wormianum*,” by Olaus Worm, Amsterdam, Elzevier, 1655, p. 257.

³ “*Pro. Soc. Antiq. Scot.*,” xi. 451-2.

As an appendix to one of his chapters, he quotes from Maier's treatise. He designates our author as "medicus nobilissimus."

It appears that Joseph Scaliger agreed with the opinion of Johnston that the "claikgeese" were bred "ex putredine vestustorum Navigiorum," adding that as no trees grew in the extreme North of Scotland, the birds could not hang from their branches.¹

Wallace, the first historian of Orkney, makes small account of our "claikes." He says—"Sometimes are cast in by the sea, pieces of Trees, and sometimes Hogsheads of Wine and Brandie, all covered over with an innumerable plenty of these Creatures which they call Cleek-goose, though I take them to be nothing else but a kind of sea-shell (the *Concha anatifera*), which you may see by its Figure." The figured shell is exactly of the shape given by Gerarde and Worm. Wallace also gives us a picture of the goose itself.²

Mackaile, an apothecary at Aberdeen, and who about the Restoration period practised medicine in Kirkwall, expressed his unbelief "that these geese are generate out of trees. For I have not only seen an old tree full of these shells like to muscles, wherein they are said to be found, but also fresh stern posts of ships which no man would believe to be six months wrought."³

Having thus given an account from different authors of the "Tree-bird," I shall proceed to lay before the reader abstracts of Maier's volume.

The manner of the reproduction of creatures and vegetables varies. Some act by friction, others expel the seed into the waters. Vegetables, metals—all have a peculiar method of generation, and some take a very long time to arrive at any perfection. Many animalculæ are bred from putrid matter by the heat of the sun. Is it wonderful, therefore, that life should be continued without

¹ Irving, "Scottish Writers," i. 7. ² "Descrip. of Orkney," 1693, 17-18.

³ Quoted by Barry, "Hist. of Orkney," 450-1.

those we regard as parents? No, for God has created all things varied and wonderful. Even in the vilest material great mysteries may be discovered. Diodorus Siculus tells us that mice, and even serpents, are generated in Egypt, with many other creatures, from the mud of the Nile. Hornets are produced out of the putrid flesh of horses; and do not fruits, apples, plums, cherries, pears, produce worms? Vermin are bred in dogs' tongues; worms are grown in the heart of roses; and even in man himself, in putrid ulcers, living creatures are bred. The matrix wherein these are generated is that part of the animal or vegetable where the heat, working on the viscid material, disposes to putrefaction. So surely it may be believed that these birds in the Orkneys are produced not from the ordinary seed, nor from an egg, but by an admirable manner in the very innermost theatre of Nature herself.

The author relates the story of the Tree-bird from various authors. Oaks and trees produce flies and moths, others produce worms. In some countries trees attract water to such an extent that they supply drink to men and flocks. So, too, in Egypt, where there is no rain, the Nile, by its annual inundation, fills the surrounding regions with riches. So why should not the Orkneys, and other isles of that far northern region, produce these birds? But authors of long ago have made mention of them—Cardan, Du Bertas, Munsterus, Gyraldus who finds them in Ireland, and specially Hector Boethius. Does not Plutarch ask the question, Was the egg existing before the fowl? He then relates at length the story as told by Boethius, and makes some reference to strange growths in the dykes bounding North Holland. It is not to be supposed, however, that the ocean, or the fecundity of the waters, are the causes of the generation of the Tree-birds.

Still, consider the wonderful fecundity of the sea, which produces such a multitude of fish, even whales sixty feet long, thirty feet across, which Pliny tells are found in the gulfs of Arabia. One author has enumerated 176 different

kinds of fish. Look, too, at the beauty of the shells. In the year 1611, when at Rotterdam, Peter Carpenter showed me nearly one thousand different forms of these. Here, surely, we have a proof of the luxuriance of Nature. Recall again the old stories of Neptune and of the sea-born Nymphs.

The Tree-birds are doubtless born of the heat distributed in the putrid material, for without heat no generation can take place. Flies, frogs, and the like, are produced from water, earth, and heat. Yes! the Sun is the father—the oil, pitch, resin in the trees, are the rudimentary matters on which the Sun acts.

But it may be asked, Why are these creatures produced in this particular form? Just as in a piece of amber forms are sometimes enclosed, so here the form of birds is produced—suitable to the material—as bees from worms. These birds, it is true, do not breed between themselves, neither do mules. They are so made to show the power and the variety of Nature, and how nature is rich beyond imagination in expedient, and full of curious art and power in production.

And the proper end of the generation of this bird exhibits from its double nature, vegetable and animal, a type of Christ, God, and man.

The author relates the beautiful old story of Alcyone, who, marrying Ceyx by presumption, was overwhelmed by grief. Ceyx perished in a shipwreck, and Alcyone threw herself into the sea; but, by the pity of the gods, the pair were changed into birds. It was believed that during the seven days before and the seven days after the shortest day of the year, while these birds were breeding, the sea remained calm.

“ Alcyone compressed,
Seven days sits brooding on her floating nest;
A wintry queen! her sire at length is kind,
Calms every storm and hushes every wind;
Prepares his empire for his daughter's ease,
And for his hatching nephews smoothes the seas.”

Maier again enters upon his mystical story. Alcyone typifies the Church, which, tossed on the waves of the world, experiences the rage of tyrants. But the Orkney bird has a higher meaning. It is Christ, who, without father or ordinary mother, was born. It is thus that the Son of God was born without human father and of a Virgin, who was such before and after his birth. But the world will not tolerate mysteries. The tree from which he hangs is the cross, and by it is man elevated to heaven. He bare the cross and our sins on His shoulders, to cast our sins into the bottomless ocean; and by virtue of this tree and its fruit were God and man conciliated. O! the goodness of God and the vastness of His mercy to man, who, without this Remedy, would have perished; so awful was the first fall of man, that without the death of all in One could not man be restored. Thus, by the unerring wisdom of God, our very nature has been carried beyond the stars. What a splendour does that Ruby and that Carbuncle display! Thus does this poor Tree-bird display the Divine Idea, and furnishes from that Remote Spot a hieroglyphic, not merely of the Church, in the Alcyonic story, but the grand story of the God man, the Mediator Christ, who may be known not merely by the miracle in Nature, but by the divine history and the highest flights of philosophy.

The seventh chapter of Maier's work treats of the Tartarian Lamb—a vegetable-animal or zoophite. The world is God's book, and all its volumes are open to teach us the wonders of His hand.

Sigismund, Baron de Herbestein, the author of the "Little Theatre of the World," tell us that, near the Caspian Sea and the River Volga, in a country inhabited by Tartars, flourishes what the natives call Bonaretz—that means a little lamb. It is shaped like that animal, having foot-stalks instead of legs, and is said to eat up the grass and herbs round about it, after which it dies. Its skin is exactly like wool, short and curly, and being dressed by tanners, can be used instead of fur to line garments. No

beast of prey will eat it except the wolf. The wool is so exactly like that of a young lamb, that a difference can scarcely be detected. It is even believed that when cut up blood streams forth, and its internal parts are found just like those of an animal. It is indeed a hieroglyphic of that Lamb which takes away the sin of the world; all in Nature is double, spiritual things being seen by natural things.¹ A learned naturalist, Dr Kempfer, is, however, of opinion that the story of the Lamb and its fine fur took rise from the custom that the Tartars and Persians have of "ripping up the Dam and taking out the Fœtus only for the sake of the fur," then of so "delicate a grain that after cutting off the extremities it scarce resembles a lamb skin, and might easily deceive the ignorant, who would be apt to take it for the downy skin of a gourd."

We next have an account of the Dragon's Blood tree, a vegetable of India. Doctors differ in regard to this sanguine substance, the origin of which was long disputed, some believing it was the real blood either of a dragon or an elephant. Monardus, bishop of Cartagena, however, discovered the tree from which this blood is produced, which is the gum of the tree. The true explanation is that "the gum we corruptly call gumdragon issues spontaneously from this plant toward the end of June and the two following months, at which time the nutritious juice, thickened by the heat, bursts the vessels that contain it, and being coagulated into small threads, these make their way, by little and little, through the bark, are hardened in the air, and formed either into lumps or slender pieces twisted like worms."²

We have also the passion flower or plant, formed like a rose, in which are found all the various figures of the passion of Christ.

In Egypt we are told that eggs are hatched by artificial means. Truly, there is nothing new under the sun, not even

¹ See also "Wonders of Nature and Art," Lon. 1768, iii. 74,

² "Wonders of Nature and Art," iii, 241.

incubation. The story is to be seen in Diodorus Siculus. The custom still prevails, and thousands of fowls are thus produced. It is merely a chemical process and easily understood. Other tales are added in regard to the production of silk-worms, ants, and other creatures—full, indeed, of marvels. He returns to his theory of the production of verminous life through putrescence—that scorpions are born from herbs, and that from human corpses, worms and serpents are bred, serpents in which devils live, full of venom. This is supported by a story told by St Augustine in one of his sermons, that when certain sepulchres or graves were opened, toads were found in the brain pan, serpents were crawling about the loins, and worms in the interior parts of the body. Behold, cries St Augustine, what we are and into what we shall devolve. Even from kings are produced fleas and bugs. What do these facts teach us? That man within himself and without is but the habitation and the food of worms, and thus does the glory of the world perish.

In England are many strange creatures to be found. Two dogs that lived in a cave were shewn to be demons. There, too, are found, as related by Henry, Bishop of Winchester, toads with golden chains round their necks, and from solid rocks, toads, living and moving, have been taken. Maier enters into a long discussion as to how toads can exist in rocks, hermetically sealed up, without food. He seems to think it must be the heat which preserves them. We hear next the story of Typhon and the tale of Osiris; already in the "Aurea Mensa" and in "Atalanta" has been given the real explanation of these hieroglyphics. They relate solely to chemical matters, and to these treatises the reader is referred.

The story of Phœnix is next discussed. The ancient and vulgar opinions in regard to this fire-bird are quite erroneous. It was understood by the most ingenious Egyptians and Greeks really to refer to a chemical process, to chemistry, the mother of the arts. The labours of Hercules, the mistakes of Ulysses, the dangers undergone

by Jason, the flight of Atalanta, the Golden Fleece, the Trojan expedition, and also the story of the Phœnix, with innumerable other such-like tales, we have thus expounded. The story of the Phœnix is not unlike that of the Orkney bird, being produced by the sun through heat.

“ His nest on oaken boughs begins to build,
 Or trembling tops of palms ; and first he draws
 The plan with his broad bill and crooked claws,
 Nature’s artificers, and rises round them with the spoil
 Of Cassia, Cinnamon, and stems of Nard
 (For softness strew’d beneath) his funeral bed is reared ;
 Funeral and bridal both, and all around
 The borders with corruptless myrrh are crown’d,
 On this incumbent, till ethereal flame
 First catches, then consumes the costly frame ;
 Consumes him too, as on the pile he lies.
 He lived on odours, and in odours dies.
 An infant Phœnix from the former springs,
 His father’s heir, and from his tender wings
 Shakes off the parent dust.”¹

Then what absurd and puerile tales do even the most learned and wise amongst the old pagans relate as to the origin of the first men. Some believed that at first mankind were of both sexes in one ; others that man sprang from the earth ; others that man sprang from the gods ; others that men were originally of gigantic stature, that they sprang from stones. There is no doubt that giants existed such as are described as Titans and killed by lightning, but this is a chemical mystery, as are the stories of Typhon, Briareus, Polyphemus, Anteus, Atlas, Gyges, and a multitude more. In Crete, by an earthquake, a body, forty-six cubits long, was disclosed. Ancient authors give many other instances, as in Berosus and Saxo Grammaticus. Then we have the story of Goliath the Philistine.

In England, in the reign of King Stephen, near a certain village called Wulspittle, were found two children, a boy and a girl, whose whole bodies were of a green colour. These children were brought to holy baptism, but the boy died a short time thereafter. But the girl lived.

¹ Ovid, “Metam.,” xv.

The story of Tages, who first taught magic to the Romans and "acts prophetic," is given from Ovid:—

"The swains who Tyrrhene furrows till'd
When heaving up, a clod was seen to roll,
Untouch'd, self-mov'd, and big with human soul.
The spreading mass in former shape depos'd
Began to shoot, and arms and legs disclos'd,
Till form'd a perfect man, the living mold
Op'd its new mouth, and future truths foretold ;
And Tages, nam'd by natives of the place,
Taught arts prophetic to the Tuscan race."

Other strange births are in the thirteenth chapter recalled—Pallas, Hebe, Bacchus—

"Jove took him from the blasted womb,
And, if on ancient tales we may rely,
Inclos'd the abortive infant in his thigh.
Here, when the babe had all his time fulfilled,
Juno first took him for her foster child.
Then the Niseans, in their dark abode,
Nurs'd secretly with milk the thriving god."

The relations between the human foetus and the philosophical and chemical foetus are full of analogies. The stories of Helen, of Castor, of Clytemnestra, of Læda, all have philosophic meanings hidden under their histories. Then, lastly, there is the mandrake, a very wonderful thing (if it is true), like an infant, living, but black, which crieth sharp cries when pulled up out of the ground. All these have reference also to our sacred birth in baptism, through the application of the sacred chrism.

It is said that commerce between men and spirits produce Incubi et Succubi, and this is partly true and partly false. That men have been produced by the overshadowing of a phantasm is told of Plato and Merlin. Alexander the Great is said to have been persuaded that he was the son of Jupiter Ammon. Hercules is said to have been the son of Jove and Almena. Hercules' story is an allegory, and the story of Merlin is to be rejected altogether. But such stories are common enough, and to be found even amongst the Tartars. Is such a thing possible?—I mean whether incubi and succubi have the

power of generation. It may be possible by demoniac power, and monsters may be so generated. Peter Loyerus, in his "Liber de Spectris," tells a strange story as to a girl called Philinion, who, to the inconsolable grief of her parents, having died, is washed, and her body purified by odours and aromatic balsams, is placed in the tomb, with her jewels and other ornaments. About six months after, a youth named Machatis came to visit her parents. He retires to rest in an upper chamber. In the night, he hears the voice of a girl saluting him, who, laughing, enters into conversation with him. She being extremely beautiful, he desires her greatly, and lies down with her. Charito, the girl's mother, having heard her, came running, and cries that it is the voice of her daughter, who had been dead six months before. Eventually it was proved to be a phantasm, and poor Machatis paid dearly, by an early death, for his friendship with that "cadaver."¹

We are next introduced to the subject of Lycanthropes, or Wolfmen. These are referred to more than once by Heroditus, as found amongst the Scythians; and are the result of the connection of men with demons. Olaus Magnus also has some curious stories in regard to them. They do much evil, they tear children to pieces, they slaughter flocks, they destroy food, and do all kinds of mischief. These creatures can remain in this state for twelve days, when again gathering themselves together at a certain river, crossing it, become as men and return home. One, being caught, was brought in chains before Garzonious, a great Russian chief, who asked him if it were true that he could transform himself into a wolf, declared it to be most true. He was asked to do so. Retiring apart, and by some diabolic mystery, he returned with flaming eyes, a horrible appearance, but two dogs having been let loose upon him, he reassumed his human form. Instances are given—one related to Maier by a friend.

¹ As to this curious subject, see H. Jennings' "Rosierucians," third edition, p. 401, *et seq.*

Other animal forms are said to be assumed by human beings, cases of which are related by Saxo Grammaticus and St Augustine. But the saint, though relating the story, evidently did not believe it. He merely mentions it as a strange tale "of the Arcadians, who, swimming over a certain lake, became wolves, and lived with the wolves of the woods; and if they ate no man's flesh, at nine year's end, swimming over the said lake, they became men again."¹

The last chapter is "De Geniis," of different sorts—"Sylvani, Lamiaë"—satyrs and witches.

Maier commences with a commentary on the passage in Genesis relating the connection of the sons of God with the daughters of men, and holds that it refers to the connections of the children of Seth and those of Cain, and has not any demoniac meaning. The ancient genii, who appear in Roman history, were of a divine nature—the gods local of places, or of things, or of special men. Lemures, hares, nocturnal earthly creatures, and phantasms. These could be evolved by magical art. Stories are quoted from Jamblicus, and of Apollonius of Tyana, and of the horrors and impurities of witches. Lamiaë—spectres in the form of lovely girls, beautifully dressed, and full of "sweet cunning." The old story of Lilith is not forgotten. These evil spirits have power to persuade mankind to deeds of impurity. At night they lie down beside youths, and, exciting their "natural force," cause pollutions. They can even assume the form of women, and their general conduct is not merely impudent but lascivious and contrary to nature, and indeed a veil had better be drawn over their ultimate intentions and actions.

Then follows the "Conclusio Tractatus." The writer claims to have shown that what seems contrary to nature is really wrought by the omnipotent power of God, and part of His divine plan.

¹ "De Civit. Dei," xviii. 17. See also Scott's "Letters on Demonology," &c., 211.

SEPTIMANA PHILOSOPHICA Qua Ænigmata Aureola
 de omni Naturæ genere a Salomone Israelitarum
 Sapientissimo Rege, et Arabiæ Regina Saba, nec
 non Hyramo, Tyri Principe, sibi invicem in modum
 Colloquii proponuntur et enodantur. Ubi passim
 novæ, at veræ, cum ratione et experientia conven-
 ientes, rerum naturalium causæ exponuntur et
 demonstrantur, figuris cupro incisis singulis diebus
 adjectis, Authore Michaele Maiero, Imperialis Con-
 sistorii Comite, Eq. Ex. Med. D. et Cæs. Majest. olim
 Aulico, nunc illustriss Principis ac Dn. Mauritii,
 Hassiæ Landgravii, &c., Archiatro. Francofurti Typis
 Hartmanni Palthenii. Sumptibus Lucæ Iennis, 1620.

4to. Title surrounded with pictured scenes, the upper part representing the conference of the two Kings and the Queen of Sheba, with secretaries and people in a large hall. At the inner side, four medallions; upper two of the earth in different states of development; scene, miners and smiths, a female praying; below, at the inner side, "Timor Dni est initium Sapientiæ, Syr. I." On the outer side, at the bottom, "Eloquentia Dei donum et opus est. Exod. 4"; a woman with a wreathed caduceus, then Adam and Eve below the tree; higher up, scene probably referring to the naming of the animals; at the upper part a scene, probably Garden of Eden. Follows "Oda alcaica," by John Flitner. Then the dedication, 4pp., to Christian Wilhelm, Archbishop of Magdeburg. Primate of Germany, "Domino suo clementissimo." Maier addresses him as most reverend archbishop, illustrious prince, most clement lord. He prays that the one true God, omnipotent and merciful, who so well knows our needs and our weaknesses, may bless this endeavour. He refers to the dignity of the physician and the chemist, and to the fact that Solomon, the most wise of men, must have had some knowledge of the Hermetic art. He asks him to accept the dedication, and commends him to God's constant care. Dated at Magdeburg, 11th Jan. 1620. The preface to the reader and an epigrammic poem by the author, 3pp.; then the author's portrait, followed by a

poetical piece by Daniel Rabtrecht of Brandeburg, 2 pp. ; then an alcaic ode by Jacob Pontanus, 3 pp. ; an epigram, "in effigiem authoris," by John Flitner, 1p. ; index ænigmatum, 14 pp. ; 1 page errata ; the work itself, 228 pp. ; index rerum et verborum, 52 pp. ; 1 folding plate, and plates in the text.

—AUTHOR'S LIBRARY.

A chapter for each day. The work begins with an account of the persons and circumstances at the meeting of Solomon, the Queen of Sheba, and Hiram, Prince of Tyre. After a discussion in regard to the country and antecedents of the Queen, the narrative proceeds to relate their meeting at Jerusalem, in the palace of Solomon, who, having greeted his friends, addressed them in a speech. He sets apart a week (six days) for a philosophic discussion or instruction, commencing with the subject "de Cælo et Elementis." The Queen of Sheba asks the first question, "Tell us, therefore, most sapient King, which is the greatest and most important part in occult philosophy, that concerning the Heaven or the Earth?" Solomon answers that earth, being the centre, and the heavens merely the circumference, the earth fixed and stable, the heavens merely air and changeable, the earth is the noblest part. The earth is regarded as the centre of the world. The sun is the heart of the heavens, and from it flows forth light, heat, and power. A folding plate shows the idea of the Universe—the earth, "centrum mundi," with the motions of the sun and moon. The "Primum Mobile" surrounds the whole. The Queen demands by what chain the heaven and earth are joined together. Solomon answers the same that joins the tree and the apple, the mother and the fœtus. Which, then, existed first, the heavens or the earth? Solomon refers to the old question, Did the hen or the egg first exist? A "responsio circularis" is given. The earth could not exist without the heavens, nor the heavens without the earth. The questions continue, Hiram intervening at times with notes of praise of Solomon's wisdom, and his own desire of certain information.

To the eighteenth "*Ænigma*"—Is the heavens masculine or is the earth?"—the answer is given, the earth. Hiram seems particularly interested in the conjunction of Sol and Luna, particularly in what place that event took place. The day now nearing its close, Solomon turns to the Queen of Sheba and puts certain astronomical questions, particularly as to the position of the sun to, and its distance from, the earth. Hiram is then questioned in regard to the moon. On page 31 a full-sized picture is given of Sol acting on Luna, and producing Europa. The chapter closes with an inquiry directed by Hiram to Solomon in regard to the cause of the lunar light and eclipses.

The second day treats "*de Meteoris seu imperfecte mixtis*"—showers, dew, snow, hail, origin of springs, comets, thunderbolts, lightnings, clouds, thunder, wind, rainbows. The discussion begins by the Queen of Sheba in a question as to condensation and rarification. Questions follow as to the colours of the clouds, their resolution into water, the operation of dews and showers, the cause of vapours. At *Ænigma* 56, Hiram again, at the request of Solomon, intervenes as to the origin and uses of winds, and then addresses questions to Solomon as to hail, frost, snow, and ice. A diagram is given explaining the cause of these by the remoteness of the sun, and the consequent obliquity of its rays. The cause of lightning, its power, its deadly result—a similar power of quick penetration is contained in, and seen by the use of the Philosopher's Stone, which is by Lullius and others likened to the operation of lightning on metallic substances. The cause of the rainbow is demonstrated in two cuts. The cause of comets, astrological nativities, and other astronomical questions are then referred to.

The conference of the third day, "*de Terræ fossilibus*," is opened by an ovation from Solomon, who, after quoting the story of Thales having been the first to predict an

eclipse of the sun, goes on to detail the opinions of Plato, Cicero, and others, as to the fires in the centre of the earth. That there is the alembic of Nature, a catalogue is given of the results in precious stones, medicines, and divers products. The Queen of Sheba then enters on the story of Cadmus and the dragon, Typhon and Echidna, and goes on to question Solomon as to "Sal, Sulphur, et Mercurium," and to inquire whence "argentum vivum," which is the material of the work, is to be had. The Queen seems to be equally well-informed as to the philosophic tincture, the Stone, and other like items, with Solomon. She tells him that the Stone is Apis, that is Osiris. Solomon goes on and demands, "Quis est pater lapidis, et quis avus?" The Queen answers that Saturn is grandfather, Chiron tutor, Vulcan præceptor, and Jupiter the father.

The fourth day's conference refers to vegetable life. A very pretty cut heads the chapter, in which trees, wheat, and a laid-out garden are shown.

Solomon begins with his usual ovation. The fourth page of the book of the great world is now unfolded. Whence did Antony the Eremite gain his great knowledge? He had no written book or great library. It was in the contemplation of the world, in Nature, that he found that knowledge. So now we open the great "herbarium." There are two different sorts of vegetables—those grown in the ordinary processes of Nature from seed of the same species, and those produced by the putrefaction of matter. Earth and water are really the parents of vegetables. Air is resolved into water, and so is the food of plants. A garden is both pleasant and useful. Epicurus was the first who within the walls of Athens laid out a garden. He lived in it, and taught in it.

THE ROSE.

The first of all flowers. The most lovely and perfect, sweet, like a virgin; guarded, its sweetness defended by

thorns. Has it not a place among Philosophers? Solomon answers the Queen that Philosophers have built many Rosaries, in which have grown different rose-plants, greater and less, bearing both red and white roses. For divers reasons are the natural roses the emblems of philosophic substance. Red and white, the emblems of Gold and Silver. The centre of the rose is green—an emblem of the green Lion which philosophers know well. The Rose is a pleasure to the senses and life of man, on account of its sweet odour, its beauty and salubrity. So is the philosophic rose—exhilarating, helpful, refreshing the heart, strengthening the brain. As the rose turns to the sun, and is refreshed by the rain, so is the philosophic matter prepared in blood, grown in light, and so made perfect. Vulcan gives his heat, Juno his shower, which is announced by the rainbow. Why, then, are roses both white and red? The colours proceed from the qualities of the elements. The red side of the apple is that which lies to the sun's influence. The colour of the rose all red proceeds from its ephemeral nature, the white from the sulphur in the elements producing the flowers—the lily, hyacinth, narcissus, the crocus, and the herb moly. A number of questions are solved in regard to the nature, growth, and properties of wheat. The invention of wine, not by Bacchus, but by Noah. Questions also follow as to the wood in which Hercules killed the Nemean lion, and the gardens of the Hesperides. These are given an alchemic meaning, and then are followed by a number of occult solutions of the nature of other trees and plants—for instance, "*smilax vero virgo alba, et crocus juvenis rubeus.*"

The fifth day's discussion is "*de animalibus.*" The plate shows them on the land and in the sea, frisking and disporting themselves; in the air birds flying, and on the top of a hill the far-famed phoenix in a flaming nest. The land animals are recognisable, but the sea creatures are both fierce and grotesque. Their differing natures were

well known to Adam. They were given by the Creator to minister to mankind. A new nature became theirs through the fall; yet, having more sense than even the Spartans, they neither gave way to inebriety nor vice. The Queen of Sheba asks the reason why the ancient Egyptians held the bull or ox in such estimation. Solomon answers with a description of Apis which was an ox—black—with a white spot on the forehead. The soul of Osiris animated this chosen animal. Osiris is the sun, and the white spot represents the moon. The camel is an emblem of Saturn. The story of the Trojan horse is well known to philosophers—designed by Pallas, it has an arcane signification. The lion is known in philosophy as of different colours—green, white, red, tawny—with wings and without. Atalanta and Hippomenes are figured by red lions, the female fleeing and the masculine pursuing, throwing the golden apples, are at last “vase, coeuntes in rubeam tincturam vertuntur.” The allegorical connection of bear, wolf, dog, ram, panther, leopard, lynx, follow. The Queen asks why do the Egyptians honour the cat? Its eyes change with the increase or decrease of the moon, and at night the cat sees best. The Cynocephalus—Anubis—bears the same relation to the sun that the cat does to the moon.

Birds then come under review. Those having relation to occult philosophy are the hen, the raven, the pigeon, the peacock, the vulture, the eagle, the ibis, and the phœnix. The raven, in its colour, prefigures the beginning of “the work”; the peacock the changing colours in the operation. The allegory of the phœnix is referred to at much greater length. It denotes the philosophic tincture. It is of the size of the eagle with a golden band around its neck. It lives 660 years, and expires amid the odours of incense; is sacred to the sun.

The references to fishes come next. The story of the Murex—first white, then red. The story of the fish Oxyringus, which possesses shining eyes and white colour, but has a green back, black and white feathers, with a long

green tail. This is the fish which swallowed the "pudenda Osiris" in "Nilum abjecta." The distress caused to Isis by the loss of these was the reason of the worship of Priapus. Isis caused a golden phallus to be made, and solemn rites of worship in connection with it to be instituted. These spread over Greece, Asia, and Europe, among the Hebrews, "Vocaverunt Phegor vel Beelphægor." It refers to the philosophic sulphur, combustible and burning. The conversation on this part of the subject is very properly restricted to Hiram and Solomon. The Queen, however, reappears at "Ænigma 261"—anent the Crocodile. From an egg it grows to the length of twenty-two cubits. It lies on dry land during the day, but spends the night in the river Nile. Cities have been built in its honour. It has very strong teeth and an impenetrable hide. It also refers to the sulphur found in our philosophic Nile. The Queen then asks information in regard to the two serpents twisted around the Caduceus of Mercury and of Esculapius. They refer to the double nature of Mercury—the sun hot, the moon cold, together the nature of Mercury. One is feminine, the other masculine. The Salamander, the Basilisk, and the Silkworm have their mystic meanings.

The last day's conference is "de homine." The cut represents a globe in a frame, supported on the one side by a masculine figure with a compass, on the other by a skeleton, the latter holding a vase with smoking contents. Man is a mixture of audacity and prudence. He is the "Parvus Mundus"—the little world—Microcosmos. Of this lesser world Europe is the head, Africa the breast, there is the heart—Sol. Africa is the hottest part. So in the breast is the vital heat of man. The similitude of the heart and the sun is drawn out at some length. In the breast the diaphragm explicits earth, the lungs air, the heart fire, the blood water. The Nile represents the blood flowing to and from the heart—"nix et aqua Nile"—in epistola Rhasis. Asia is the name of the lower parts—the belly,

&c. Here in the stomach is prepared the nutrition necessary to the body, with the excreta, the seminal juices. So Asia is the most fertile of all parts, produces more fruits and animals, metals, and aromatics than the other parts. As man took his rise and as his regeneration was wrought out in Asia, as there lay Paradise, where it was said to man "increase and multiply," so may the allegory be read of the lower parts of man. The Queen adds that philosophers say there are three stones—vegetable, animal, and mineral—that are in virtues diverse. Why, asks Solomon of the Queen, is the stone called animal? Sol—"animal magnum," "et Sal Ammoniacus sit ex eo." So is Luna a plant, "et Sal Alkali sit ex eo." Mercury is called a stone mineral, "et sit Sal commune de eo."

With "Ænigma 319," Solomon concludes the explanation of the Microcosmos, adding that their labours being now over, according to divine precepts they shall rest to-morrow, being the Sabbath day, in which all—angels, men, the world itself—shall see an image of the rest and joy of eternity. "Deo sit gloria pro hactenus sua concessa nobis gratia. Finis."

A full and excellent index completes the "Septimana Philosophica."

CIVITAS CORPORIS humani, a tyrannide Arthritica vindicata. Hoc est, Podagræ, Chiragræ, et Gonagræ, quæ, velut tyranni immanissimi artus extremos obsident, et exeruciant, Methodica Curatio. Duobus auxiliis potissimum instituta, ac deinde latius clarissimorum, præsentim Germaniæ, Medicorum testimoniis comprobata, inque Medicina Candidatorum gratiam atque utilitatem concinnata et edita; Authore Michaelae Maiero, Com. Pal. Phil. et Med. D. Equite nob. exempto, olim Cæs. Maiest. Rudolphi II., aulico Medico, &c. Francofurti, Impensis Lucae Jennis. Anno [M]DCXXI.

8vo; 216 pp.; one cut, p. 167. "Ex dono Alexr. Reid, Med. Doct"—a great benefactor to the University of Aberdeen. (See Records Marischal College. i. 226, *et seq.*)

—UNIVERSITY OF ABERDEEN.

This work commences with a dedication to medical men and medical students, and to all afflicted with gout. A warning is given against the nostrums of empirics, and the author's method explained. This dedication is dated at Magdeburg in the month of August 1620. Two pages, containing an epigram, follow. Then a preface addressed to the reader, containing the division into heads of the Tractate. There are twelve chapters.

In the first chapter the "Civitas Corporis humani" is declared to be the lesser world. As the greater world of the universe consists of different members—sun, moon, planets, angels, and other creatures—so the lesser "civitas"

consists of different parts and members. The "cives" are the parts differentiated by the anatomical art with their wonderful functions, which should, in all their perfection, be offered as a sacrifice and a Hetacomb to God. It is true, indeed, that not in this present state and world can the full knowledge of God be obtained. Even the sacred Revelation does not disclose a thousandth part of His glory. How then can a man of three or four cubits in height extend to the infinitude of omnipotency? But as we know the sun by its brightness, some can sufficiently know God even for eternal life by the word of His revelation. It is our duty then, as guardians of the "civitas" of the human body, to observe the different citizens, or members, their names, order, places, functions, and offices politic. As in music there are different tones, all fitting into one perfect harmony, so in the body the different members are united in one society. These are distinguished by different names, orders, and places. From the belly and the organs of generation we rise to higher things—to the Head, the seat or arx of the intellect. Now, as civil states have magistracy and offices which are duly elected, and all should be united in obedience to God, so is it in the bodily "civitas." The heart is the first magistrate or ruler. From it do the other members receive their power and order. It is placed in the centre. Under it do the five senses act, and through its power is the office of generation accomplished.

The second chapter begins by declaring that in the body politic there are three States. First, the King or Prince; second, the order of Aristocracy; and thirdly, the Democracy. Undoubtedly the monarchical form of government is the most perfect. What form of government then exists in the human centres? It is not exactly regal, but may rather be compared to the order of the Venetian Republic, in which a number of magnates reign under a prince of limited power. The heart is that prince. Under it the throat, liver, œsophagus, the teeth, the tongue, and the

other members of this aristocracy perform their functions. It is in the inferior parts of the body furthest from the heart that the tyranny of the enemies of the "civitas" is to be found, and then the hands and feet suffer from gout and the like diseases. The deficiencies in work and diligence of the liver, the stomach, and other parts cause the defect.

The next chapter treats of the remedies in general to be used in regard to defects in the oligarchy of the "civitas." All must do their parts properly and equally, else, like a sedition in the State politic, relapses and troubles will arise. So is it in this other "civitas." The cloaca must be free and unimpeded; the house must be free from noxious matters. Gluttony, lust, drunkenness, and the like must first of all be banished. This will be of the greatest service to the medical man. The mind must be freed from evil and be purged from vice. In this the medical man himself must give an example. Temperance and a continent life are the powers which will put in right motion the army of the "civitas." Gout is ever the companion of riches and delicate living. Such persons give the armies of the "civitas" too much to do—then they rebel. Venus and Bacchus are the greatest friends of gout. Hippocrates has laid down a golden rule:—Be continent, be active in labour, and abstain from supper once a week. Venery debilitates the body and weakens its action, rendering the blood thin and cold. Wine, again, causes crudity and weakness of the nerves. Then is born the natural daughter of both—gout.

The next chapter—the fourth—treats of the method of cure and the specific remedies to be used. Those are treated of under three heads. First, of the symptoms and indications of the disease. It is a mistake to think that regular purgation debilitates the body; on the contrary, it comforts it. This being done, in the second place, a dose of "our golden powder," to cause vomiting is to be administered; "evacuation by the mouth" being accomplished, a mer-

curial dose may be given. The stomach being thus free for its action, a cautious administration of food may then be received and sleep obtained. The second part of the cure consists of outward application to the affected parts of astringent and emollient applications—chamomile, thyme, wild marjoram being boiled together and applied on a poultice. Mineral applications are referred to, but not so strongly recommended as the vegetable decoctions. Objections to this treatment are heard and answered.

In the fifth chapter reference is made to the opinion of other medical authorities—Crato, Solenander, &c. These show the same opinion in regard to the diagnosis of the disease, and how the “civitas” is to be delivered from the attack of the tyrant. A number of others are quoted—Montanus, Leonus. They diagnose “origo fluxionis, et via.” Leonus attributes the cause of the disease to the infrequent use of the bath and laxatives, to immoderate work, “lux venerea,” much wine. Bacchus and Venus are at the bottom of the matter—“nam ut Venus enervat vires, sic copia vini.” The nature of the “flux” is then discussed at considerable length. Rendeletius also shows the truth of the belief that from the parents the tendency to gout, &c., is derived. A number of prescriptions for pills are subsequently given—“hermodactyl,” cinnamon, anise, aloes, red roses, mallows, “rhabarb,” &c. Turpentine is also recommended, and prescriptions for a number of electuaries given. The head is to be washed with a special soapy ointment made of venice soap, ambergris, musk; borage and syrup of poppies, with dates, are to be used in an emulsion.

The sixth chapter commences with the statement that as rivers flow from mountains and high lands into lower grounds, and at last into the sea, this motion has its counterparts in the lesser world of man, and this in *five* ways. Thus the steam from the extremities, from different parts of the body, must be allowed free egress. Maier takes an illustration from the overflow of rivers, that walls have to be built to keep the water from overflowing the land. The

hands and feet are the banks of the lesser world, and in them does the overflow or flux commonly appear. Guaiacum, the well-known remedy, appears in a prescription of Donzellinus. The bandages are to be dipped in wine and salt.

In the seventh chapter the value of profuse perspiration is pointed out. It is thought that the disease descends in internal vapour to the head, and there condenses, and this not being worked off on account of want of exercise for the body, goes to the extremities, and forms the disease. Laziness is a predisposing cause.

As the drop falling again and again, not the strength, wears away the stone, so is it in the "civitas humani." The ant, continually at work, makes its home; so the "gutta humoris" gradually forms the gouty secretion. As bad manners may be said to bring forward good and wholesome laws in the civil state, so is it in the human "civitas." By small and minute material, gradually accumulating, the outlet is choked and the disease begins, and then the need of special effort appears. For purgation, the use of asses' milk is advised; but for stronger use, decoction of poly-podium and anise for ten days, give a "happy" relief. There is also what is known as "the domestic syrup." It is of great use. Pages of other prescriptions follow.

The ninth chapter refers to the need of patience, and as to the treatment in the spasms and paroxysms of pain. How can these be avoided or shortened? The spring and autumn are the more trying times. Purgatives are of great use, either by vomit or downwards. While these are being used, a decoction of acetic acid, myrtle berries, cypress, and acacia should be applied. There is also a powder to be applied, having been heated. It has a great many ingredients—lign-aloes, frankinsence, calamus, hyoschiamus, gum guaiacum, &c., &c. Innumerable prescriptions and opinions of famous medical writers follow—one of which appears to be the laying of a puppy or young dog on the foot, the natural heat of which assists to dispel the trouble.

The tenth chapter refers to subsequent treatment of the distressed part. Fomentations are to be used made from herbs; also alum and sulphur, with a little frankincense and laurel berries. A vase made from oak only, of which a cut is given (p. 167), is of great use. It is double; the interior vase is that in which the hands or feet are to be placed and covered up. In the outer shell the decoction of herbs, &c., is to be placed. The heat apparently is to work on the distressed parts, which may be too tender to be put in the decoction itself.

In the eleventh chapter, sixteen "inimica" to recovery, and five "amica" are detailed. A story is told about the recovery of "Ponifesus Podager," who, by immersing his feet and legs, up to the knees, in wheat, had the trouble removed. Forty rules in life are given. Contentment with breakfast and supper is recommended. Sleep during the day is to be avoided, and eight hours sleep during the night is not to be exceeded. Rules for exercise follow. Quietness in life and freedom from perturbation of mind are of much value.

The last chapter contains some further advice and warnings—"et Deo optimo maximo hinc æternas laudes ac gratias referat, cui soli sit gloria. Finis."

The style of the treatise is lively and crisp, the matter interesting, full, and instructive; the author's medical reading wide, and his quotations apt and proper.

MICHAELIS MAIERI CANTILENÆ INTELLECT-
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ajj-I ; 8vo ; 129 pp. ; avertissement, 5 pp. ; approbation, &c., 1 p. ;
Latin sub-title, 1 p. ; French sub-title, 1 p. Dedication to Frederick,
Hereditary Prince of Norway, &c., p. 6-19 ; dated, Rostock, 25th
August 1622. The work is in Latin and French, in parallel pages.

—DR W. WYNN WESTCOTT.

In 16mo, Rome, 1622 ; Rostock, 1623, 8vo. [Lenglet de Fresnoy,
"Histoire de la Philos. Hermit," 1742, iii. 225, &c.]

The Phoenix "is a creature sacred to the sun, and in the form of its head and the various tints of its plumage, distinguished from other birds. All who have described its characteristics are agreed, but as to the number of years it lives, accounts vary. The most generally received fixes it at five hundred years, but there are those who affirm that one thousand four hundred and sixty-one years intervene between its visits ; . . . having completed his course of years, on the approach of death builds a nest in his native land, and upon it sheds a generative power, from which arises a young one, whose first care, when he is grown up, is to bury his father. Neither does he go about this task unadvisedly, but taking up a heavy piece of myrrh, tries his strength in a long excursion ; and as soon as he finds himself equal to the burden and passage, he takes his

father's body upon his back, carries it all the way to the altar of the sun, and consumes it in the fire thereon." (Tacitus, "Annals," vi. c. 28.) "They say that he comes from Arabia. . . He hollows out the egg [of myrrh] and puts his parent into it, and stops up with some myrrh the hole through which he had introduced the body. . . . Then, having covered it over, he carries him to the temple of the sun, in Egypt." (Heroditus, "Euterpe," 73.)

This is one of the most curious and rare of Maier's books. Under allegories is given what is most mysterious and hidden in "the great work." The book is in rhymed lines, "and the measure of the anacreonic lines" render the reading "very agreeable." "This singular treatise was first printed at Rome in 1622," the year that Maier died," reprinted at Rostock in 1623, and "since then become very rare." The French edition, the only one I have seen, is issued from Paris, 1758, and is taken from the Rostock edition.

The title promises much—"Nine Triads of Intellectual Songs on the Resurrection of the Phœnix: or the most precious of all medicines, the mirror and abridgement of this Universe, proposed less to the ear than to the mind, and presented to the wise as the key of the three impenetrable Secrets of Chemistry."

The plan and design of the squared Triads:—

1. The names.
2. The allegories.
3. The application of the Mysteries of the Art to those of Religion.

The volume is dedicated to Frederick, Prince of Norway.

In the dedication, Maier speaks of his life spent in study, in mathematics, in all that heaven and earth enclose, seeking also in experiment the knowledge of the practical part of medicine. His care in regard to the study of Hermetic Philosophy cost him incredible labours, at great expense, frequently repeated. He had endured bitter griefs, frequent disappointments.

He gives as the reason of his dedication to Prince Frederick his known love of learning, that he himself was a native of Holstein, which he only left fourteen years ago, to proceed into foreign countries to complete his hermetic studies. He intends by-and-by to return to Holstein. His family is well known, not only to all the nobility of Holstein, but also by the Prince's father and grandfather of happy memory, "to whose service mine have always been faithfully attached." Maier concludes the dedication by stating that by-and-by he hopes to offer a work on medicine of greater importance.

The author then explains his arrangement of songs alternately—a concert of three voices:—1. Venus; 2. Cancer; 3. Leo.

FIRST TRIAD.

First Part.—Fire—its nature and properties serves as a cradle for the Phoenix. There it takes a new life. But this fire is neither that of Etna, Vesuvius, nor Hecla. Our fire is altogether different; the origin is from the highest mountain on earth, which produces only flowers, cinnamon and saffron. This is the source of all light—it lightens the Universe, giving light and heat to all beings—never consuming. This stake is where the bird goes to seek his death. It is carefully kept hidden, known only to the wise. Those who are ignorant of this are ignorant of all things.

Media.—One hundred voices would not suffice to express the praise of the Phoenix. Its very ashes find new vigour in the bosom of death. The Bird is born near Syene, on the frontiers of Upper Egypt. It has a purple neck, with a golden collar. Its head is adorned with a jewel as brilliant as a ruby. Its wings are white without and deeply red within. Its blood gives it strength, so that it braves the strongest heat of the sun. It is proof against fire and water.

Lower.—Thebes is a city of Egypt, with one hundred

gates, and justly conservated to the Sun. The priests most numerous. They serve that altar on which resides the divinity of the star which gives light to the Universe. Delphi, brilliant with the gold of kings, cannot be compared with Thebes. For it is here that, after ten centuries of life past, in a rapid flight Phœnix goes to find his death, content to end his days in assurance of renewing his youth. But in these august funeral rites, no funeral urn is needed, for scarcely has the Phœnix gone to Thebes than it perishes in the fire. It is not really the victim of death, but by unheard-of prodigy, this bird is its own tomb.

SECOND TRIAD.

First Part.—There are different names given to the fire, and under what allegories the truth lies hidden:—The celestial dew, most precious; salt water of the sea, destined to cook our fish and give it a red tinge; vinegar, which dissolves every gold, a liquor of sharp taste and bad odour; it is called also the water of life, never drying up; the menstruum, which gives fertility in the matrix, where the seed is thrown; Nature forms the child; Prometheus' sacred fire, symbolised by the torches the Bacchantes carried, the sacred fire burning night and day on the altars of Vesta and Minerva.

Media.—The Phœnix goes everywhere, over all the regions of the earth, the highest mountains, the lowest valleys. It is a vulture, nesting on a tree on the top of a mountain, and out of its nest comes a raven, calling for ever for its rights. It is a king engulfed in a deep sea, seeking to return to his kingdom; a white Swan, a Peacock, a Pelican in its piety. The double lion, falling to the ground exhausted; the serpent wound round the rod of Mercury.

Lower.—Every place is not suitable for this generation, nor all urns suitable for the ashes of kings. But a small part of earth, having a secret virtue, will restore life to the Phœnix when seemingly dead. I will not betray the

secret, but it is from this earth that the Vase of Hermes is to be formed.

THIRD TRIAD.

First Part.—Of the value of fire in “our art” and in the Universe. Cold retains all in inactivity. But this fire is not by wood; it is almost mineral in nature. All secrets are hid in fire.

Media.—The herb called “Luna.” Its stalk is red, its bark blackish; its flower is citron or lemon-coloured. It has a sweet smell, and increased with the phases of the moon. Lullius has under allegories hidden its secret virtues known to all sages. The herb called “Glaucus.” It is the famous “Moly” which the son of Maia presented to Ulysses against Circe. The power of the sun and moon are enclosed in this herb. It is the basis of the great art. It is the Loadstone attracting the Iron—a Vapour, a Star.

Lower.—Troy did not yield to arms, but was taken by the cunning of the Greeks. The Ramparts can only be scaled by skill. Imitate the Greek trick, if you wish to find the “Stone.” These are the famous apples, which were thrown on the “passage of the light Atalanta.” The Son of the Sun only possesses the Fleece.

THE FOURTH TRIAD.

First Part.—A Royal Virgin sent some of her subjects to a distant land to find a husband. They arrived in Upper India by Japan. They found a poorly-clad man of royal blood—a skin of fur covered his body. His hair was as of feathers. He returned with them. The day fixed, the loving pair entered the nuptial bed, Venus lavished her favours, and what a sweet slumber was that which followed.

Media.—The poets say that some fierce animals fell from the moon to the earth. Of these was that furious Lion, rising from the congealed foam of Diana, put to death by Herculés. The fables hide great truths. In this lion’s mouth is hidden a thing highly esteemed by sages.

Who will conquer this Lion? The strength and the club of Hercules are required. Try to know this Lion. He is fed with celestial dew.

Lower—A king, rich in land and gold, had an only daughter. She married and had a son of great beauty, who succeeded his grandfather. He married the daughter of another king. The mother of the prince bestowed her riches on her son, and he became most powerful. Everything became golden.

THE FIFTH TRIAD.

First Part.—The lovely Psyche, fully clothed, sought Cupid. She traversed many countries unable to find him. But she heard he was in Arabia. Cupid's inseparable companion is the God of Fire, intolerable to Psyche. She fears him. She told her daughter what was happening. She is wife and mother of the fugitive.

Media.—In the islands of the Indian Sea, the Roc, a bird of a prodigious size, is found. It can carry men and horses through the air. Clutching one day an elephant, the huge mass made him fall to the ground. So he died in the death of his enemy. At that moment a man comes and finishes the killing of the monsters. He skins them, cooks the flesh in an oven to serve as a feast to a king. He arrives and dines on it. This food so strengthens the sight, that through the thickest clouds what is hidden can be perceived. This food then is reserved to bestow wisdom on kings.

Lower.—One of the heirs of Tamerlane reviews his treasures. He uses immense sums to provide a temple for his father. The sides of it are adorned with a triple row of pillars, which carry their heads to the clouds. The foundations are of gold, so that fire and water may not injure them. The prince believes that his father's soul will dwell there with his body.

The Egyptian Serapis thus passed after death into the precious urn he now inhabits.

THE SIXTH TRIAD.

First Part.—A dragon of immense size inhabits a cave, and spreads his venom on all passers. By his breath many are killed.

Socrates discovered, by concave mirrors, that on a high pillar was hidden a serpent—basilisk—fatal to man. Then on another tower he placed a figure of this monster, that the monster might see it. He added a mirror of metal which, by magnetic virtue, attracted all persons. The basilisk, seeing his image, swallowed the poison without perceiving it. It is a great art to know how to kill this dragon—to take its poison and pass it into polished metals.

Media.—On the confines of Persia is the Red Sea, where, after dangers, a vessel from the Teutonic country was by accident driven by winds. The ship bore as its ensign a bounding ox with a star on its forehead, surrounded by a circle of red iron, which was the ship's cargo. The vessel was shipwrecked, and the captain saw the bottom of the sea all scattered with loadstone, drawing to it the vessel laden with iron. The loadstone stops the goddess, whose blood reddens the white rose.

Lower.—The Brachmans told a Prince of Parthia that a time would come when the earth should become barren. They advised him to build vast barns. Workmen accomplished this, and into these he collected all fruits, reserving presents to Bacchus and Ceres. If you find out the meaning of this, you will see its brilliancy. Those who live by the Nile, even the sages, are eager to lay by gold—multiplying gold by gold.

THE SEVENTH TRIAD.

First Part.—This is the Queen of the Sciences. Lullius says it is an abridgment of all arts. The deepest secrets give a lively image of our creation and redemption. Adam was made of red earth and filled with the breath of God. So, also, the sages have their matter of red earth. Three

rivers watered Eden, so three streams water our work, and also a subtile dragon, most black.

Media.—All Adam's posterity subjected to death. Then the Creator in mercy remembered him, and resolved to save the human race from death by the greatest of all mysteries. He became man, born of a virgin, shedding His blood, died on the Cross, crushing the head of the dragon, taking away his poison. Lullius, in figures, also displays this mystery. The pure comes to the help of the impure and strengthens metallic sulphur. He who sees how JESUS CHRIST saved us from death will understand the art and the purification and colour of metals.

Lower.—The power of the Eternal is far above reason—has neither beginning nor end. So nothing can be compared with it. God and man were in one Person that He might remedy evil and save Adam's posterity. So the fixed bodies will never unite with the volatile unless there is a sweet bond to bring extremities together. A "Mediator" must be sought. O! Marvels of Nature, what adorable traces do you offer of our Saviour. Thus is Nature called blessed, revealing the mysteries of Divinity.

THE EIGHTH TRIAD.

First Part.—Adam's children carry everywhere the stain of original sin, therefore JESUS CHRIST requires them to be reborn of the Spirit in the Sacred Waters of Baptism. Thus things of Art resolve themselves into liquor for a new birth. Thus after the birth of Bacchus, he was given to nymphs to feed him on water, so that, in the gardens, he might be nourished with dew. He was called Bimater, because his mother gave birth to him twice.

Media.—JESUS CHRIST, raised on the Cross, suffered a cruel death to pay to the Trinity the penalty due to our sins. He received five wounds, whence flowed His innocent blood to wash out our stains. For this His Flesh and Blood are offered on our altars under the species of Bread and Wine, to serve to the faithful as a pledge of salvation.

The sages also offer us an image of this mystery in sacred art. That in it we see streams of blood flowing which, when they penetrate metals, preserve them in violent fires. This blood from Pyramus blackened the fruits of the mulberry, originally white—this from Venus foot reddened the roses, formerly white. He who comes forth empurpled has a perfection incomparable.

Gravis.—The prophet Elias, being carried to heaven in chariot of fire, is a proof of our future life. Enoch also. JESUS CHRIST also proves this by His Resurrection and Ascension. Thus, in an actual picture, the Adept sees the dead arising from the shades of the tomb, for the volatile has preserved their lives amid the strongest flames.

THE NINTH TRIAD.

First Part.—O! adorable Trinity, deep beyond our understanding, how can we celebrate you worthily? A mortal formed of clay cannot conceive Thee. Man cannot raise himself to divine secrets. But may I contemplate, through a cloud, the light of this Sun—one only God who formed of nothing all the universe. He is the Father, the Beloved Son—the Spirit of Love proceeding from both. In Art three things very distinct are united by a singular bond which the most violent fire cannot divide:—1. The Paternal Body, the Filial Bond—the Spirit uniting both produces sweet agreement, and no violence can separate the metals.

Media.—That King of Egypt, both Priest and Sage [Hermes] speaks often of Father, Son, and Holy Ghost. From that fact many sages affirm that he was not ignorant of the Incarnation. It is thus that the good Ferrarius has thought. For us we hold what religious teachers, both sacred books and profane authors, tell us. New proofs can be no crime, but written and traced in the books of Nature. A Pure Virgin conceives without man's aid, and gives to the world a male child. He is of three things the only one to be seen without. Seeing the first and last. Who

can understand this? Our Virgin in the stars, beside the ass and manger. Her spouse is the Man of Diana, her brother and her son.

Lower.—We cannot know the eternal joys of the future life. “Eye hath not seen, nor ear heard, neither have entered into the heart of man the things which God hath prepared for them that love Him.” Man inhabiting this coarse earth cannot understand the marvels of Heaven. The Light of Supreme Being makes our happiness. We shall ever sing untiringly the praises of the Creator. Thence it comes that we seek here what seems nearest heavenly things. Gold is the object of all desires. All nations seek it. It is the Prize and Measure of Nature and Art, because this metal is proof against the violence of fire. Gold alone is durable. So, too, it, in its compact nature, deserves to be compared to Divine and Eternal Things.

A specimen of the Latin verse may be interesting (p. 124):—

“Virga pura concipit
Absque patre, quæ dedit
Post puellam masculum
Has in auras splendidum
Hæc trium res altera
Visitur, non ultima,
Nec prior; quam candido
Ventre misit e suo
Virgo mater. O sacra
Quis capit mysteria.”

MICHAELIS MAJERI, Com. Pal. Med. Doct., &c., p.m.
Tractatus Posthumus, sive ULYSSES ; hoc est.
Sapientia seu Intelligentia, tanquam coelestis scintilla
beautitudinis, quod si in fortunæ et corporis bonis
nafragium faciat, ad portum meditationis et pati-
entiae remigio feliciter se expediat. Una cum
annexis Tractatibus de Fraternitate Roseæ Crucis.
Francofurti Apud Lucam Jennisium, anno MDCXXIV.

Svo ; continuous pagination, 274 ; to end of "Ulysses," p. 41 ;
Præfatio ad Lectorem, to page 9.

Affixed :—

I. COLLOQUIUM RHODOSTAUROTICUM trium
personatum, Per Famam, et Confessionem, quo-
dammodo revalatum, de Fraternitate Roseæ Crucis,
in quo videre est quid tandem de tot, diversisque,
ipsorum nomine publicatis scriptis, atque adeo ipsa
de Societate statuendum sit. Omnibus fidelibus, et
tot scriptis in errorem conjectis, Christianis Lector-
ibus prælo publico amoris ergo, adornatum. Matth.
5 v. 16. Luceat lux vestra eorum hominibus, ut
videant vestra bona opera, et glorificetur Pater
vester caelestis. Anno MDCXXIV.

On back of title, "Matth. 24. Et aliquis ex ipsis scriba
teipsum," ad Lectorem Theosophicum, 4 pp. ; Copia dictæ illius
epistolæ. C. I. B. F. ad me A. S. N. B., 4 pp. ; work, p. 53-161.

II. ECHO COLLOQUII RHODO-STAUROTICI, hoc est. Resolutio sive Responsio ad nupero tempore editum trium personarum Colloquium Fraternitatem Roseæ Crucis concernens. In quo videre est Quo non Solummodo author dicti illius Colloquii in scribendo respexit, sed etiam quomodo proprie cum Fraternitate ista comparatum sit. Mandato Superiorum confecta per Benedictum Hilarionem, Fr. Colleg. &c. Per Angusta ad Augusta, Angustis, Augusta, viis petit ardua virtus, non datur, ad cælum, currere lata via. Anno Christi, MDCXXIV.

On back of title :—

Post pluvias formosa dies, Post nubila Phoebus,
Post lacrymas tandem lætior hora venit.

pp. 165-202.

III.—CHRISTIANÆ RELIGIONIS SUMMA, per clarissimum virum Joannem Diazium Hispanum.

pp. 205-216. The paper and printing of these pieces are poor, and there are no illustrations.

IV. SCHOLASTERIUM CHRISTIANUM seu Ludus credentium, quo tædium horarum seu temporis molestia abigitur et levatur. Anno MDCXXIV.

pp. 217-274.

—ADVOCATES' LIBRARY, Edinburgh.

This work may be regarded as a sort of memorial volume to the memory of the deceased. In the preface to reader, the friend who publishes it refers to Maier as "quem in vivis adhuc esse certo sibi persuadebant," and says that his honoured friend, "anni MDCXXII., tempore æstivo, Magdeburgi naturæ debitum pie persolvisse omnes et singulos certiores redderem." That, when still alive, he had given this little work called Ulysses into the hands

of his friend. It being but a small item, the editor has added to it two other tracts, the "Colloquium" and the "Echo," both now translated from the German into the Latin tongue. He then moots the question, Was he, Doctor Maier, ever the defender of the brotherhood of the Rosy Cross during his life? "*in ordinem istum receptus fuerit. Ad hoc me illud nescire, respondeo. Hoc tamen minime ignoro, quomodo videlicet ad extremum cum ipso quodammodo comparatum fuerit.*" But whether or not he was admitted a brother of the Rosy Cross, certain it is that he was "*Religionis Christi, vel Regni Christi Fratrem fuisse, notum est.*" He was also, it is to be noted, a regular attendant at the house of God and a Christian in life and conversation. He gloried in the profession of religion, and practised that charity which is exhibited to us in the person of Christ, as shown in the parable of the good Samaritan. To love God and his neighbour was his aim, as it should be that of the reader. The preface is "*dabantur Francofurti ad Mænum.*" No date is given. The work, "Ulysses," begins with the statement, no one is happy except the wise, that yet unhappiness can be turned into joy, bad transformed to good. It is the mind which determines our happiness. It is said of Ulysses that, when tried by ill fortune, he was neither cast down nor turned back by the breeze, by the rain, by the cold, or by the motion of the sea. Let us follow in the way of Ulysses—consider his great gifts, intelligence, and wisdom.

1. Ulysses was a man "*astutissimus.*" He was not easily deceived, nor did danger or ambush overcome him. He was guided by truth, virtue, and piety. He had the eye of the serpent and the heart of the dove. Astute, so that no foxy ways could deceive him; others might be taken in, but even the fox, using a lion's skin as a covering, could not frighten Ulysses.

2. "*Facundia autem Ulyssem imprimis ornavit.*" In his speech "*pro armis Achillis contra Ajacem,*" this characteristic is more than once observable.

3. Prudence, as Ovid sang:—

“Non dubia est Ithaci prudentia sed tamen optat,
Fumum de patriis posse videre focis.”

A prudence seen both in words and deeds, joined with craft transferred to action, and combined with eloquence. This prudence was well seen in his conduct in the Trojan expedition; or, again, when he slew Polyphemus and delivered his companions. Then, too, “Septimo, Sirenes navis malo adalligatus præteriit.” His prudence was amply proved by his conduct during his wanderings after the destruction of Troy. Maier cannot pass over the reference to the flower or herb moly, that which had a white flower and a black root—a sweet, lovely flower, but a bitter root. “Per angustas ad augusta, per laborem ad gloriam, per virtutem ad immortale nomen tenditur et pervenitur.” This moly is that which is referred to by Gratian the Philosopher “in arte,” its beginning miserable and sharp, its end joy and gladness.

The other characteristics of Ulysses. “4. Ingeniosissimus vir; 5. In bello egregius; 6. In consiliis dandis expeditissimus; 7. Laborum et periculorum patientissimus.” Great in war against his enemies, “pro aris et focis, pro parentibus et liberis.” There is also a war against wild beasts, the lion and the bear. Hear the song of Ulysses (Ovid, “Metam.,” xiii):—

“My task performed, with praise I had retir'd ;
But not content with this, to greater praise aspir'd ;
Invaded Rhesus and his Thracian crew,
And him and his in their own strength I slew ;
Returned a victor, all my vows complete,
With the king's chariot, in his royal seat :
Refuse me now his arms, whose fiery steeds
Were promised to the spy for his nocturnal deeds.

Nor want I proofs of many a manly wound,
All honest, all before ; believe not me :
Words may deceive, but credit what you see.
At this he bar'd his breast and show'd his scars,
As of a furrow'd field, well ploughed with wars.”

Maier now draws out a simile. The medical man fights with death, but has exactly to know where and how the

danger lies. "Taurina enim non sunt nunc in usu, sed Leonina quæ astu et strategemate not carent, bella." Ulysses was the wisest of counsellors, not in frivolous things, but in those of the greatest moment. See his constancy against the Cyclops, the Sirens, Tartarus—"Constantissimus est Ulysses." He despises Boreas. In all kinds of fortune he is equal, and conquers by reason of his indomitable patience. Ulysses, then, is the symbol of perfect human wisdom, that wisdom which adorns manners, gives riches, and tempers virtues. Of its excellences, proof is given from the Wisdom of Sol. vii. :—"Neither compared I unto her any precious stone, because all gold in respect of her is as a little sand, and silver shall be counted as clay before her." Wisdom, therefore, is greater riches than gold or silver. Crowns may indeed be the exterior ornaments of kings, but wisdom is the interior rule by which all actions of life must be regulated. Wisdom is like the palm tree--like the clinging, evergreen ivy. It is the equilateral cube. It is that which brings near to us the sun, the moon, heaven and earth, annuls distance. Wisdom has no enemy but ignorance. Pallas, that came from the brain of Jupiter, was the embodiment of wisdom. Vulcan and Pallas had but one altar. Wisdom and fire go together. Wisdom brought forth all useful arts and sciences; and was it not Ulysses that

"from Troy conveyed
The fatal image of their guardian maid.
That work was mine."

He found "where the secret lay. But Ulysses was not the only one who left his fatherland and by long journeys sought to find out truth and wisdom. Pythagoras, Plato, Democritus, Homer, Euclid, Apollonius, and innumerable others sought for knowledge not only in Egypt but in India. Apollonius of Tyana, gained secrets from the Brachmans there by arcane magic and sacrifices. Some even sought the Tartarean region and by most desolate and difficult wanderings :—

"Illum Scylla rapax canibus subscincta molosis
Ætnæ usque lacus, et squallida tartara torrent."

What Horace sings in his love for Lalage may be better sung in praise of wisdom:—

"Place me where never summer breeze
Unbinds the glebe, or warms the trees ;
Where ever low'ring clouds appear,
And angry Jove deforms the inclement year.

"Place me beneath the burning ray,
Where rolls the rapid car of day ;
Love and the nymph shall charm my toils—
The nymph who sweetly speaks, and sweetly smiles."

Whoever thus will live, with a spark of what is divine in his mind, can fan it into the flame of wisdom by study and the exercise of virtue, and spend life, not in lukewarm perversity and deception (like the most of men), but in the way of truth, justice, piety, and all virtue, and as life declines and flows softly away, will near the port of true tranquility and eternal safety (*Christo Salvatore duce*), and there abide for ever. May He light us thither, who is the Triune, yet one God, blessed for evermore. Amen.

The three treatises affixed to the "Ulysses" are only interesting to us so far as they refer to "Maier." The first, the "Colloquium," is a series of conversations on the Society of the Rosy Cross, by Quirinus, Polydorus, Tyrosophus, Promptutus, and Politicus. Mention is made (p. 93) by Tyrosophus of the "Symbolum Aureæ Mensæ," in connection with the possibilities of "the Stone," as to the arcane studies of the "Collegia" in Maier's "Silentium" (p. 138). A list is afterwards given of approved books—in theology, Thomas a Kempis, Tauler, Lewis Carbo, Gerhard, Savanarola; in chemistry, Trevisan, 12 keys of Basil, &c.; Robert Castrensis' "Speculum," the works of Paracelsus and of Agrippa. Again, as to the "habitation" of the society, Maier is quoted (p. 144), "ex sua Themide Aurea, pag. 42."

In the "Echo," the passage occurs which has given rise to the opinion that at length and shortly before his death Maier was admitted into the Order of the R.C. It occurs

(p. 168) where, after enumerating several of the works of Maier, "vir clarissimus," the writer continues, "quæ scripta etiam a Domino Authore ipso non frustra scripta esse debent, sed illum, haud immerito, ante mortem ipsius, tam ingentibus honorariis, quam non minus singularium mysteriorum communicatione, beabimus."

The writer (p. 173) declared that neither Luther, Calvin, or Weigelius, or any others, whatever their names may be, are to be defended in all things. It is but human to err, but the Society teaches heavenly truths and the right understanding of the Divine Word. The date at conclusion of the "Echo" is "mense Martio, anno 1622." So it must have been issued immediately after the death of Maier.

More interesting are the "Canones declaratorii" affixed as "Ergon et Parergon, Fr. C. R." They are in number ten, and "define God to be the Eternal Father, incorruptible fire, and everlasting light, discuss the generation of the invisible and incomprehensible Word of God, and the tetradic manifestation of the elements." (Waite, "Real Histry," p. 273.) "Pater, Filius, Spiritus Sanctus, Spiritus, Anima, Corpus, Spiritus ab ævo, Ignis, Aqua, Terra, Sulphur, Mercurius, Sol.

The first three treat of the Persons in the Trinity. The fourth relates to the Divine love, "in verbo erat spiritus super aquam agitans." The Divine fire is the cause of and in all motion. It produces all, and it is the perpetual connection with the Divine Essence that holds life. One hundred and twenty new chemical propositions follow. For instance, under the name and story of Demogorgon, are to be seen the material and method "hujus artis" (97). "The ancient chaos is our Saturn" (98). By the Phœnix, which always revives, is to be understood the multiplication of the Elixir (96). Under the fables of Hercules and Antheus we are to see the preparation of the Sulphur (76). The whole are worthy of study and consideration. These propositions are followed by a poem in seven verses.

At page 202 we have the next part—the sum of the Christian religion, by Diaz. This little treatise is of the Reformed or Lutheran faith, admitting, indeed, the three creeds, four general councils, the doctrine of the orthodox fathers, but denying the virtue of the Eucharistic Sacrifice, and granting the admission of clergy by the “ministri” and the civil magistrate, the “Minister or Pastor” being the designation given.

Diaz, a Spaniard, who had embraced the reformed opinions, was murdered at the instance of his own brother, a doctor of the Roman Court, in 1546. The whole tragic story may be read in McCrie, “Reformation in Spain,” 87, *et seq.* The treatise here given was first published in French, Lyons, 1562.

IV. The last piece in the collection is the “Scholasterium Christianum.” It relates to time, place, eternity; the age of the world is six thousand years; the infinity of the heavens—our true fatherland—“nullum corpus sine loco, sicut nullus locus sine corpore; sic nullum est vacuum in rerum Natura.” The nature of Christ’s body, of those of angels, that perfect happiness does not relate to what is without us, “sed solum in Deo, in te ipso et non extra te.” This little work is divided into ten short chapters.

CONTRIBUTORY WORKS, AND WORKS MENTIONED
BY OTHERS, WHICH I HAVE NOT SEEN.

ÆNIGMA.

See Borel (Pierre), "Bibliotheca Chimica," 1654, p. 275 ; mentioned by Ferguson, "Bibl. Chem.," *in voce* Maier.

SUBTILIS ALLEGORIA super Secreta Chymiaë.

See "Musaeum Hermeticum," 1749, p. 701-740 ; mentioned by Ferguson, "Bibl. Chem." ; Gardner, "Bibl. Rosa.," 359 ; also by L. du Fresnoy, "Hist. de la Philosophie Hermetique," iii. *in voce* Maier.

TREUHERTZIGE WARNUNGS VERMAHNUNG . . .
an alle wahre Liebhaber der Naturgemafsen Al-
chymiaë transmutatoriaë.

See Rothschoitz (Friederich), "Deutsches Theatrum Chemicum," 1728, i. p. 289 ; Tharsander, "Adeptus Ineptus," 1744, p. 95 ; quoted by Ferguson, "Bib. Chem.," *in voce*.

EMBLEMATA NOVA CHEMICA.

In 4to ; Oppenheimii, 1618 ; quoted by Du Fresnoy, and by Gardner, "Bibl. Rosieruciana," No. 345.

DE ROSÆ-CRUCÆ.

4to ; Francofurti, 1618 ; quoted by Gardner, "Bibl. Rosa.," No. 344 ; Du Fresnoy.

ENCOMIUM MERCURII—In Amphitheatro Sapientiæ
et Stultitiæ, Caspar Dornavius.

Folio, Danielis et Davidis Aubriorum, Hanoviæ, 1619 ; *vide* pp. 604, *et seq.* ; quoted by Du Fresnoy, and by Gardner, "Bibl. Rosa.," 346.

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In 4to ; Francof., 1708, "avec figures" ; quoted by Du Fresnoy.

MAIERU (M.) VOM EGERISCHEN SCHLEDER
SAWERBRONNEUS.

12mo ; Nürnberg, 1637 ; quoted by Gardner, "Bibl. Rosa.," No. 355.

ECHO FRATERNITATIS ROSEÆ CRUCIS, Dantisci,
1616.

Svo ; "has been attributed" to Maier ; Ferguson, "Bibl. Chem."

COMITIA PHILOSOPHICA.

Mentioned by Kopp ; Ferguson, "Bibl. Chem."

MICHAELIS MEYERI, D. VIRIDARIUM CHYMICUM,
DAS IST : CHYMISCHES LUST GARTLEIN, in
sich begrieffend etlich und fünfzig Philosophische
Sinnenbilder, deren Beschreibung in teutsche Reimen
gefasset, durch einen Liebhaber deren Wissenschaftt.
Franckfurt am Mayn, Bey Herman von Sand.
MDCLXXXVIII.

Oblong 8vo ; 112 pp. ; title ; preface, pp. 3-6 ; p. 7 blank ; p. 8, verses ; p. 9, copperplate engraving, and thereafter verses on the *verso*, and engraving on the *recto* of each page. Compare Stolcius de Stolcenberg's book. Copy in Dr Young's Library, and description from Ferguson's "Bibl. Chem.," *in voce* Maier.

“ALL THINGS ARE DOUBLE, ONE AGAINST ANOTHER: AND
HE HATH MADE NOTHING IMPERFECT.”

—*Ecclus., xlii. 24.*

E R R A T A.

Pages 7 and 114—For “Silentio” read “Silentium.

Page 96—For “Symbolum” read “Symbola.”



