

ARTHUR EDWARD WAITE



THE NEW PEARL
OF GREAT PRICE

THE FELLOWSHIP EDITION

The New Pearl of Great Price

A Treatise Concerning the Treasure and Most Precious Stone of the Philosopher

On the Method and Procedure of this Divine Art; With Observations Drawn from the Works of Arnoldus, Raymondus, Rhasis, Albertus, and Michael Scotus, First Published by Janus Lacinius, The Calabrian, with a Copious Index.

Arthur Edward Waite

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The New Pearl of Great Price

Epigram

Addressed to the Gentle Reader by Pierius Roseus

This work casts out cruel disease from the human body, disease produced by malignant humours; and thus you are preserved. It will teach you how to regain the beautiful flower of youth, and how to secure a green and placid old age. All this may be yours, by the favour of the gods. Poverty will be triumphantly put to flight; your treasure-house will be filled; you will be able to succour the needy, and to render the sacrifice of praise to great Jupiter.

Another Epigram

By the Same.

Those who, for the sake of gain, have endured all manner of toil, our Calabrian bids be of a good heart. Do you love the goldmaker's art. Surprise and ecstasy are in store for you! But if any man do not possess this book, let him not dream that he can attain anything.

An Epigram

*In Hendecasyllabic Lines,
By Hippolytus Fantonius Delphicus,
Of Perusinus.*

I, the Divine Art, having long suffered indignity at the hands of foolish impostors, lay sorrowing in thick darkness. Then did I imploringly beseech illustrious men of learning to pity my doleful plight, and to succour my distress; but my suppliant hands were uplifted in vain. At last one of them was filled with compassion because of my moans and tears; Lacinius flung wide my prison doors, and set a lordly crown on my head. By the flashing light of genius, he shewed to all what glorious regards I had to bestow on my followers; and every reader may see what stores of wisdom and learning I showered upon him. All the knowledge of Geber, of Bonus, and all which Raymond signified in so many books, the power of his genius focused in one small treatise. Worthy of the highest honour in this illustrious Master, whose teaching renders me accessible to all men.

Janus Lacinius, the Calabrian Minorite Friar (of Psychronea), to the Gentle Reader Sends Greetings.

The philosophers inform us that opposites belong to the same category, and therefore they throw light on each other by being brought into juxtaposition. The illustrious character of liberality and generosity only intensifies the disgrace of avarice and selfish greed. Those who know that life was bestowed on them for the sake of their friends and their country, whose years also are spent in the service of others, are worthy of the most distinguished honour. Those, on the other hand, who, by the pride of life and the greed of gain, are led to bury their talents, and to turn a deaf ear to

the appeals of justice and humanity, while they avariciously and relentlessly pursue their own selfish pleasure, are such vile, abandoned, and harpy-like creatures that they are justly branded with the contempt and execration of mankind, The despicable avarice of those who, so far from doing any good with their money to others, do not even enjoy it themselves, by its hateful and repulsive want of social kindness sets off to the greatest advantage the overflowing generosity and liberality of opposite natures. Hence, after my return from Cisalpine Gaul to Padua, I was greatly attracted by a most lucid discourse of Bonus, a profound scholar of Ferrara, on the possibility and truth of the Alchemistic Art. Concerning this subject, he expressed himself with such profound, subtle, copious, and accurate learning that I cannot remember any obscure point which was not touched upon with unprecedented clearness and definiteness. This dissertation must be of the greatest utility, not only to ardent students of Alchemy, but even to its detractors. I should, therefore, be justly chargeable with meanness and illiberality if I refused to do all in my power to make it accessible to the general public. Such an accusation I should be loth indeed to incur, and I have, therefore, arranged for the publication of the aforesaid memorable discourse of Bonus of Ferrara, together with copious extracts from the works of Raymondus Lullius, Arnold of Villanova, Michael Scotus, Rhasis, Albertus, and other men of light and leading. In this synopsis you will find nothing that is not profound, excellent, and positively reliable. The Sages whom I have quoted possess so remarkable an insight into the nature of things, so abundant and incredible a store of learning, that solemn importance attaches to every word they utter; but it is my opinion that Bonus excels them all, and I am sure that the reader will agree with me when he sees the golden current of philosophy issue from his lips. He is more profound than all the rest in laying the foundation of his system, more

subtle in his manner of expressing truth, more lucid in setting forth the secret working of Nature. It is my admiration for his genius that has induced me to describe his discourse as a Pearl of Great Price. The pearls which we find here are indeed precious, without an obscuring spot, but clear and without an obscuring spit, but clear and pure, utterly unlike the writing of those who only embarrass and bewilder the enquirer by their dark and hopelessly perplexing phraseology. Our Bonus sheds noontday brightness where they dispense only darkness as of Egypt: he shews to all students not only the truth and possibility, but the actual necessity of our Art. His utterances I have, with great industry, collected, elucidated, and expurgated, and here I present them to the student in an accessible form. Accept my gift with a joy proportioned to its worth; fold it close to your heart; thank God for it; read it diligently, day and night; and accept my best wishes that it may lead you onward to success. If this book be well received, I intend to follow it up with an explanatory synopsis of all the works of Raymondus Lullius.

Farewell.

Nuncupatory Discourse

The Interlocutors Being Lacinius and Bonus, of Ferrara.

Bonus --- It is both customary and right, O Lacinius, that those who have accomplished anything worth mentioning in any art or science should make known their discoveries to the world, in order that mankind at large may be benefited by them. This office I have not been able to perform for myself; but as you have collected and studied my works, I earnestly hope that you will not suffer them to

remain covered with the dust of forgetfulness, but that you will send me forth, in company with Arnold, Raymond, and others, to deliver my message to mankind.

Lacinius --- I will gladly do what you ask. But there is a time-honoured custom amongst authors of dedicating their works to some Pope or Prince whose favour they wish to gain, or whose patronage they desire to acknowledge. To whom shall your book be dedicated?

Bonus --- I am aware of the custom which you mention. Some adopt this device in order to save their work from the obscurity and neglect which they may have good reason to fear. Others, by placing the name of some illustrious person on the title-page, desire to safeguard themselves against the supercilious carelessness of critics, who at once throw aside any book of which the author is as yet unknown to fame. Thus, in dedicating their writings to great men, most authors are impelled by motives of self-interest, for they know very well that their patrons will probably never so much as look at their production. For much as look at their production. Or this and other reasons, I do not wish my book to be dedicated to either Pope or Prince.

Lacinius --- But are you not afraid of the insolence of the envious, the abuse of the greedy, the sneers of sciolists, the calumnies of merchants --- in short, the opposition of all who think that nobody is wise but themselves? Will not their enmity shroud you in Cimmerian darkness?

Bonus --- It is the nature of curs to bark, and they will do so while they live, especially when they see any one better than themselves. I do not care what fools say, but only what honest men, and what truth itself, may utter.

Lacinius --- But if I dedicate you to some illustrious Prince they will perhaps cease to bark.

Bonus --- You to take too favourable a view of these men. If their mouths are filled with blasphemy against God, we cannot expect them to reverence anything. Do not let any hope of propitiating them change your purpose.

Lacinius --- But, perhaps, a patron might regard me for my labour, and thus enable me to live.

Bonus --- So thought Aurelius Augurellus, who dedicated his work on gold-making to Pope Leo X, and received from that prelate, whose generosity was well-known, a gown of green silk, the colour of hope.

Lacinius --- He was right. For how could he give anything more costly to a man who professed to be an adept in the art of gold-making? Might I not at least shew my gratitude to some old and dear friends and benefactors by ascribing the work to them?

Bonus --- By such a course you would be more likely to convert your fiends into enemies. Do you not know that all who practice this art are very anxious to keep it a secret from the whole world?

Lacinius --- Alas! Is it, then, a profane pursuit?

Bonus --- That is the opinion of the vulgar. But the art is sacred, and all its adepts are sanctified and pure. For "men either discover it because they are holy, or it makes them holy".

Lacinius --- That is not the opinion of the present age. People say that this art is unbecoming not only a godly but

even an honest man.

Bonus --- And do you also echo the ignorant babble of the vulgar?

Lacinius --- Would it were of the vulgar only! But I know that it is the opinion of all classes, both high and low, learned and ignorant.

Bonus --- Can it be true? Surely they must be thinking of those sophistical impostors who are a disgrace to our science. Such men are not philosophers, but thieves and robbers: between us and them there is all the difference of day and night, good and evil, God and mammon. But, nevertheless, by their wickedness and shameless practices, they have succeeded in making our blessed Art a byword among the vulgar. Yet it is essentially an art which can never become known to any but honest and God-fearing persons. Was not the inventor of this Art, the thrice-great Hermes, a person of signal sanctity? Are there not among the professors of the great magistrery holy divines like John of Damascus, Albertus Magnus, St. Thomas, Roger Bacon, Haymon, Raymond, Godfrey, John, the most reverend Bishop of Ticina, Cardinal Garsia, Friar Helyas, Friar William, Friar Richard, Peter of Iliacum, Morienus, and many other monks, nay, as Vincentus, the historian, tells us, St John the Evangelist himself? Of the latter it is said that when the two youths, who had given all their good to the poor for the sake of Christ, were heavy at heart because they saw their slaves arrayed in gorgeous robes, while they themselves were poorly clad, he bade them bring him bundles of rods and pebbles from the seashore, and changed them all into pure gold. This, however, I regard as miracle, rather than a proof of our Art, for the substance was too unlike that which we use, and "one action does not make an artist". But what shall I say of Raymond, whose

life and genius are the admiration of all? Raymond was first opposed to this magistry, and attempted to convince Arnold de Villanova of its impossibility, but was himself overcome, not so much in argument as by the evidence of his senses. By this discomfiture, Raymond was induced to study the Art; and when his search was crowned with success, he became the foremost champion of Alchemy, writing 500 volumes in its defense. He was also the first to discover the method of evolving precious stones out of the metallic principles; nay, he was able, not only to change lead into gold, but he transmuted gold into lead, and thus turned back the course of Nature. It is also related of him that he performed the almost incredible task of transmuting a tiny bar of metal partly into gold, partly into silver, brass, tin, iron, and lead. Are these things of no account? Are they absurd or ridiculous? And is it no wicked and unworthy of a refined and cultivated mind to suppose that the knowledge and practice of our Art is unbecoming a religious and god-fearing man? If Paul wove tents, if Luke painted, and Peter and John pursued the calling of fishermen, honest and useful work cannot be unworthy the attention of a godly person. Surely, it is more religious to do something than to be idle!

Lacinius --- Your argument is unanswerable, for you appeal to the practice of those whose words and deeds were the standard of truth, justice, faith, innocence, religion, and holiness for all mankind: as the sky is illumined with stars, so they were appointed as the lights of the world.

Bonus --- Why, then, are you so fearful of launching our little book without any dedicatory inscription?

Lacinius --- I fear most that this book may make the matter too clear to the vulgar herd, thus bestowing God's

most precious earthly gift upon the wicked and undeserving, in defiance of the ancient precept.

Bonus --- That rule was more applicable to men of old than to our present state of Christian liberty. Heathen Sages might be fearful of spreading this knowledge too commonly, but Christ has taught us the true use of riches --- to relieve the wants of the poor and needy.

Lacinius --- Why, then, do our masters follow in the footsteps of the ancients, and predict ruin to mankind from the profanation of this mystery. John de Rupicessa conjures his readers not to make the Art known to the wicked and unbelieving, as such a course would ruin the Christian faith.

Bonus --- Do you imagine that the faith of Jesus Christ, the Son of God, can be overthrown by these means? Has it not always grown most rapidly, precisely where it has been most severely opposed? But Christ Himself has given us a sovereign rule for our guidance in this matter: "Freely ye have received, freely give". What is the use of concealed diamonds, or a hidden treasure, to the world? What is the use of a lighted candle if it be lighted under a bushel? It is the innate selfishness of the human heart which makes these persons seek a pious pretext for keeping this knowledge from mankind.

Lacinius --- I know some men who are so jealous of the preservation of this secret that they will hardly read their own books, and would not for all the world allow any one else to look at them, just as if they feared that the Stone would at once leap forth from the book, if it were only opened, and that it would soon lie about in every gutter. These persons are such skinflints withal that they would rather remain in ignorance than spend a single penny in

search of the Stone. I suppose they expect the knowledge to be showered down upon them from heaven. Surely we have reason to pray that such people may be delivered from their own blinding meanness and illiberality.

Bonus --- Would that a ray of Divine light might illumine the gross darkness of their understandings! But I am afraid that their folly is past praying for. If indeed they could be brought to see that this world is under Divine rule and governance, that no mortal can approach God but by God, that even the light cannot be perceived without light, they might come to understand that, without the special grace of God, this ineffable gift is not bestowed on any man.

Lacinius --- how can those harpies reply to that argument?

Bonus --- They are in a state of frenzied ignorance, which prevents them from perceiving the difficulties of the task; and so the Stone which they find is the Stone of Sisyphus. For "they are few who Jupiter loves, or whom their manly perfection exalts to the stars". When, indeed, the Stone is found, our friends, who now laugh and sneer at us, will be at a loss how to express their love.

Lacinius --- Alas, that this glorious and heavenly magistry should be regarded by many as a mere fraud and imposture!

Bonus --- No wonder, if overweening and ignorant persons such as carpenters, weavers, smiths, take upon themselves to set up laboratories, and to pretend to a knowledge of our Art. The universal prevalence of impostors naturally makes people think that our whole Art is a fraud from beginning to end.

Lacinius --- But is this knowledge not also sought by learned men, nobles, princes, and even by kings?

Bonus --- Yes, but the motive which prompts them all is an illiberal love of gold. Their hearts are as hard as the flints which they wish to change into the precious metals, and they are as ignorant withal of the elementary facts of nature as the poorest laborer. The consequence is that they fall an easy prey to impostors and itinerant charlatans, and spend their lives in foolishly experimenting with *arsenic*, sulphur, and all manner of solvents. Thus, instead of learning to prepare the Stone, they dissipate their money, and have empty pockets for their pains.

Lacinius --- It is a just reward for their folly; for what have those substances to do with metals?

Bonus --- We will then send forth our little book, not protected with the name of any prince or noble, but equipped only with the strength of virtue and truth, after the manner of those Egyptian kings who dedicated all things to Mercury, the giver of virtue and genius, and to the Sun, the generator of all things. We will dedicate our book to Mercury and the Sun, and to all who love righteous and truth. But those wise people who do not approve of anything what they do not understand must listen to the book, and let it speak for itself. It is well for an author if he has no need to commend himself, because his book commends him. He were a vain workman who looked for praise and preferment from anything but the value of his work. Farewell.

A Form and Method of Perfecting Base Metals

By Janus Lacinius Therapus, The Calabrian.

The Art of Generating M or Q.

Some of the principles of our Art are apprehended mentally or intellectually, such as Chaos, Alteration, Power, Operation, Generation, and Digestion. Others are perceived by the senses, as wine, or the First Matter, body or form, elements, the perfect being, the forming ferment, colours, fermentation, separation. Some are apprehended both by mind and sense, e.g., Sky, or Heaven.

A. --- From CHAOS goes forth an intelligent Master, who, amidst the rude, confused, and undigested mass of the elements, perceives himself advancing towards M or Q, until by B, C, D, and by the primordial elements, which follow from Nature herself, he arrives thither.

B. --- The SUBSTANCE is that from which D arises when the Artificer works extrinsically. We also apply it. to the imperfect metals which are to be changed into M or Q.

C. --- The FORM is the intelligent outward influence (the Master), which, sets in motion. these Principles. It is that also which gives being to M or Q, and by which T, S, V, Z are changed into X or Y.

D. --- The Sky is the female principle, by which that which is received of the male is nourished and increased until it is wholly changed into M or Q.

E. --- The ELEMENTS are changed from B into D, and by way of C, on the other hand, F, G, H, I, are intermingled.

F. --- CONVERSION takes place, first of C into D, and then of D into C, finally of both in turn into M or Q. F also indicates the potency of which D is the Act, and through which pearls are made and generated artificially.

G. --- PERMIXTION is the union of the male and the female principle (e.g., C with D).

H. --- DISSOLUTION is the hermaphroditic conception which takes place in either C or D.

I. --- GENERATION is partly that by which C and D produce M, and partly that by which M and D produce Q. If we place the Substance in a closed vessel, it is brought about by Nature rather than by the aid of art.

K. --- Of COLOURS, the first is black, which is more difficult to bring about than the rest, from the fact that it is the first. It shews that C and D have united, and that conception has taken place, i.e. that M or Q will ultimately be produced. Then comes white, by which we gradually progress from C to M, and thence to Q; then saffron, which indicates that the conjunction of the substances is in progress, because the seed is diffused through the whole of D; the fourth colour is red, indicating the actual accomplishment of M or Q.

L. --- DIGESTION is the gradual development of that which is conceived, by gentle outward heat, e.g., the evolution of M out of C and D, or of Q out of M and D.

O. --- SEPARATION is the severing of elements, which, originating from B and D, are also separated from the same.

P. --- OPERATION is either the whole process of change by which B and the rest of the principles become M or Q, or the use of M and Q in transmuting base metals into silver or gold.

M. --- The PERFECT BEING is the efficient cause, or the form of that into which C and D are changed by way of E, F, G, H, I, K, L, O, P, and has power to perfect imperfect metals.

N. --- FERMENTATION is the wonderful principle by which M is developed into Q. It is brought about by the bland warmth of a gentle fire. Thus M is still wanting in some of the most potent properties of Q, which is the perfect Tincture. Q is capable of unlimited extension, not only quantitatively, but qualitatively. If you can change M into Q, you can multiply and perfect Q indefinitely.

Q. --- Then, is the formative tincture, consummately perfect, and consisting of the equilibrium of all the elements. Hence its virtue is far greater and more potent than that of M. It changes imperfect metals into silver or gold (X or Y), and it is an efficacious remedy for all mental and bodily disease in man, seeing that it expels all disturbing elements; it also makes and keeps men good and kindly disposed towards others. It is, finally, a sovereign cure of the weakness of old age.

Mix one part of gold (X) with twelve parts of Our Water; pound them small; place them in a moderately deep jar; set over it an alembic in the ordinary way; stop up the jar and the apertures of the alembic, up to the beak, with clay; let it dry thoroughly; place it on the oven (not immediately over the coals, but on the iron) in such a way that the whole jar shall be covered by it as far as the alembic, and let the aperture between jar and furnace be also sealed

with clay. Then light the fire, and there will come oil into the alembic, together with the water, and will float on the water with an orange colour. Continue the fire till all the water is distilled; let it cool; remove the recipient; separate the oil from the water, and open the jar: you will find a hard, brittle, and pulverizable body. If you like, repeat the whole process, pouring the same or other water over the body; distil as before. The water that comes out will not be so much as at first, and if you repeat the process a third time, there will be hardly any water at all. The body that remains will be a blackish powder, which you calcine in the following way:

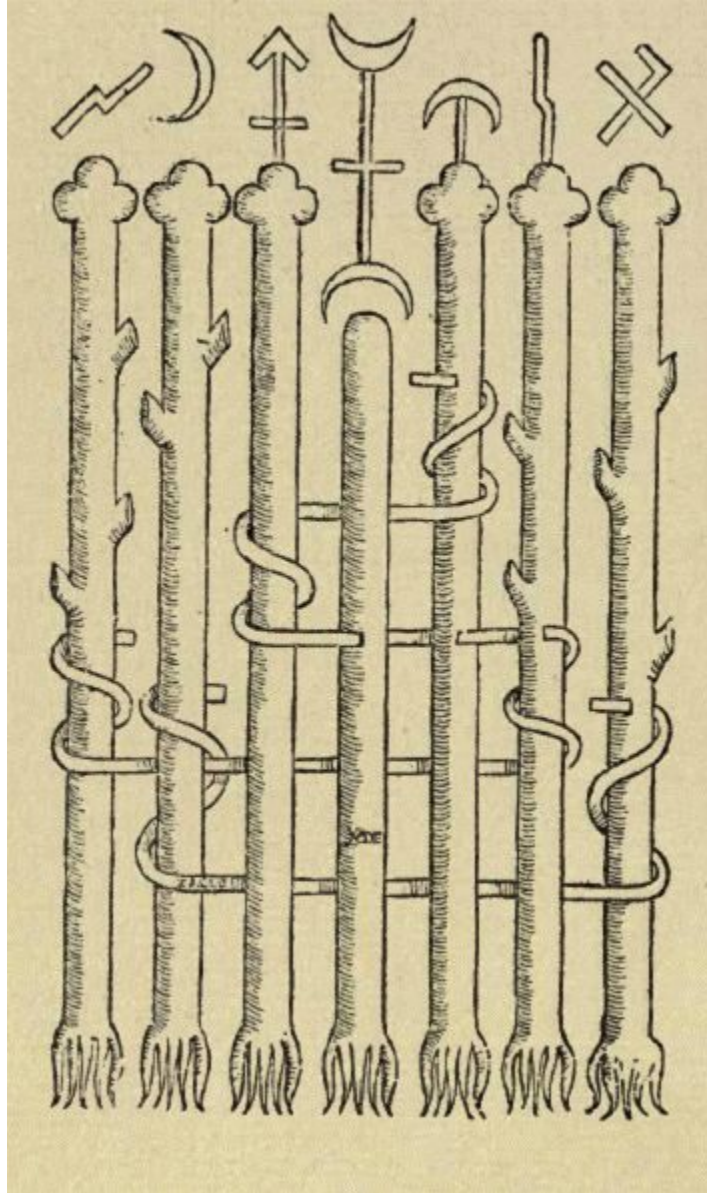
If the body be one ounce, pour over it three ounces of Mercury, and pound them together, thus producing an amalgam like butter. Then place it in a glass vessel, and stop up the apertures with clay on the outer side. Set it on a trivet over a gentle fire of three or four coals, stirring it all the time with a small wooden rod, and be careful to shut your mouth and nose, because the fumes are destructive to the teeth. Continue to stir till all the Mercury has disappeared, and there remains a subtle body of more intense blackness. Repeat this even to the third time, till the body is pulverized and intensely black. Then take it, place it in a smaller vessel, and pour on it as much of the aforesaid oil as will moisten it; close the vessel, and let it stand over a lamp; in three days the body will be dried, and it will begin to assume a whitish appearance. Pour on more oil as before; dry by the same fire, and the substance will exhibit an increased whiteness. Repeat the process up to the fourth time; the substance will then have turned of a dazzling whiteness, delicate as an orient pearl of the purest water. Then proceed with our ore, salt, and gum, which must become one. A gentle fire can do no harm, but the warmth of horsedung is better.

The blackness of the substance, when it appears, is not the blackness of ink, but a bright ebony colour. When it has been changed into whiteness, we must then look out for the appearance of the saffron hue, which will in no long time be followed by a most glorious ruby colour. Between the appearance of M (the white colour) and Q (the ruby colour) there should be an interval of thirty days, during which the heat of the fire should be slightly increased, and the vessel kept carefully closed. The substance will then be perfect, and you should carefully preserve it for your own use and that of your friends. One part of it will transmute 2,000 parts of any base metal into its own glorious nature.

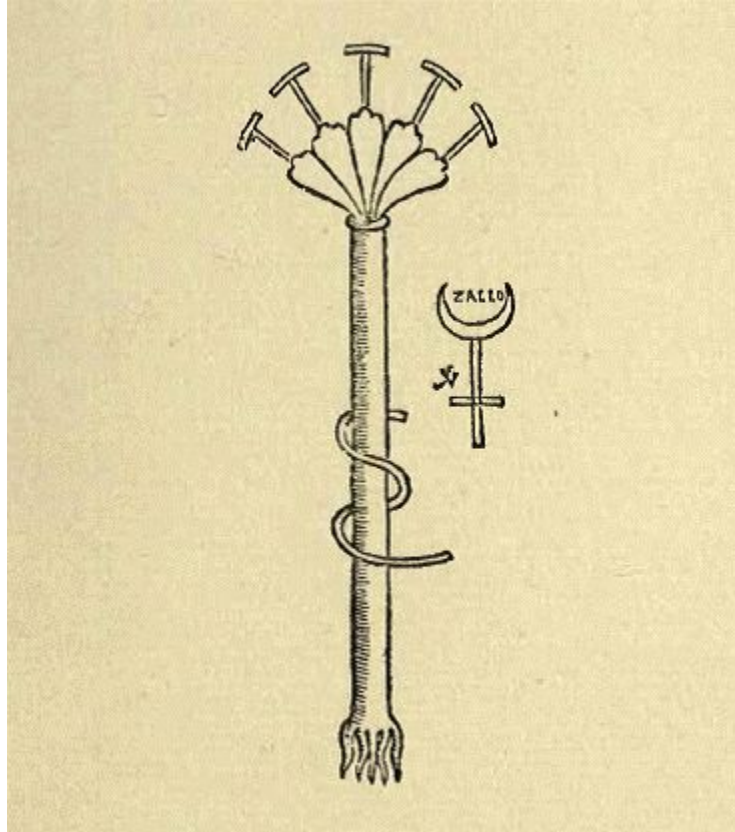
To change one drachm of M into Q, add to it three ounces of D and one ounce of C. Subject the whole to gentle coction for thirty days, till it passes through K, after which you will behold perfect. Q, round and red. When you have performed and accomplished all this, you may consider yourself as a great master; and you should render to the great and good God fervent and constant thanks for His unspeakable benefit. Thus I have bestowed upon you a gift, gentle reader, the vast value of which will be understood by generations to come.

S = lead. X = gold. T = tin. Y = silver. V = iron. Z = bronze.

[Figures Representing These Seven Metals]



We have drawn the composition of the trees of the grove together; we will now describe their natures one by one, according to the best of our ability. We will, in the first place, begin with those trees upon the left, the scrolls whereof simply encircle the bark, and with their purgation as follows:--- The first tree is hot, dry, red, like red-hot bronze. It becomes moist, dry, and black, like lead; cold and humid, like quicksilver; hot, humid, and saffron-coloured.



The second tree is hot and dry, like glowing brass; it becomes humid and black, like quicksilver; dry and white, like lead; hot, humid, and saffron-coloured, like blood-red gold.