

# Nitrogeno<sup>®</sup>

INTERNATIONAL REVIEW OF OPERATIVE ALCHEMY  
SPRING EQUINOX 2016

# #01



**Inside:** About tibetan Alchemy - The Enigma of philosophical Mercury - Inner attunement with one's outer work - The Glass of Antimony - The veritable paracelsian Oil of Haarlem - Philosophical Transactions - Ighina: The Earthquake stopped at Imola - Alternative Life - And much more...

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## **COVER IMAGE:**

Distillery equipment from the third Millennium B.C.(originating from the first digs in Mohendijo Daro, Indus Valley), recognised in 1975 in the Taxila Museum, Pakistan, by Prof. Paolo Rovesti and considered as the most ancient distilling system in the world.

**Nitro****Geno** 

INTERNATIONAL REVIEW  
OF OPERATIVE ALCHEMY

# 01

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# DISCLAIMER

The implementation of any experiment described in these pages is the responsibility of those who perform it. An introductory training to the theory and the chemical laboratory is absolutely recommended. You need to take a course before attempting to do any of the experiments.

When using any substance or chemical reagent, remember to always read the warnings and the technical specifications to understand the hazards and the necessary precautions and, in your first trials, use only small quantities; this has always been adhered to carefully over the centuries. Always wear the appropriate protections. Be sure to inquire about the laws governing a laboratory and the use of chemicals in your region. It is crucial to accurately track the dates of any readings or discussions on the subject before embarking on experiments in a laboratory, either chemical or alchemical.

It is important to consult a doctor before taking what you have prepared, and do not arbitrarily replace or supplement therapies that are prescribed by your doctor. Children should never perform any of what is written here.

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# EDITORIAL

This journal is meant for those who are active, that is, for those who are working in a laboratory as well as for those who love reading about Alchemy and ancient pharmacopoeia, those who appreciate the very spirit of Alchemy, that is, the philosophical hermetic thought deriving from Ptolemaic Egypt, the Courts of Alfonso X El Sabio of Castile and Holy Roman Emperor Frederick II, the neo-platonic Academy in Florence and then Francesco I De Medici—the Alchemist Grand Duke—the Court of the Gonzaga, Malatesta, and Christina of Sweden in Rome. But Hermetism is everywhere, in every culture and time, as a way of being able to create metaphors, tales, symbols evoking operation and, above all, archetypes.

Therefore, it is not strange that symbols and myths derived from the Greek, Etruscan-Romans, Mediterranean, Egyptian, Indian, Christian, Islamic and Jewish traditions are melded together and support one another, to bring into the human world the Alchemy retained within plants, metals and minerals.

The word “syncretism” can positively define this feature of the Alchemic culture, which remains the sole ancestor and background of every step in human knowledge. In fact, this publication of ours will undoubtedly show that Alchemy itself is the root of Europe and Western spirit, thanks to a reverse prophecy going from our times to the ancient ones, where you recognize previous facts in something—although repressed—that has now taken shape and still points to necessary and unavoidable futures. The Alchemist—without any naivety—already knows that this new era will be neither heaven nor hell.

In times of high culture, there has always been the chance to compare ideas and results of one’s own experience. There have always been sound and sincere researchers, as well as confused and self-referential individuals filled with a manic “truth”, unable to share and appreciate differences. We like to share, with whom are worthy, a Little Reign of friendship and information since it is necessary for wise men, these days, to receive and process the right information to gain health, satisfactory relationships, energetic and economic independence. We are not Promethean, we know that the noisy, careless and constantly curious humanity cannot reach us and loves to remain at the mercy of its own weaknesses, according to the expectations and popular superstitions of today.

So we deal with a science-wisdom-art for the chosen few; unfortunately but inevitably, the others are doomed to whatever restraining forces they themselves have evoked. Moreover, everything good deriving from knowledge has to be shared as well as, above all, the results of what we

have practically achieved.

In this benevolence, the real beginning of our and your Little Reign resides. Thus, I wish every alchemic-kibernetes in every of us a good reading.

Our project is to make Alchemy something understandable and linked to other important themes, like Alternative Life Projects, Meditation and Spirituality, Philosophy, Art, Healing, Alchemistic Pharmacology, Ayurveda (that is a living source of Alchemy), History (mainly of initiation groups or single individual) pioneering scientific research, radionics and so on.

*Leonardo Anfolsi*



## INNER ATTUNEMENT WITH ONE'S OUTER WORK

*by Steve Kalec*

Have you ever cleaned out your long over due messy garage or basement or attic, and placed all into order, cleaned all your nick knacks and things you even forgot you had, giving them places in areas and on shelves. Then when all is sparkling clean, neat, orderly, you sit down and admire the place. You feel the cleanliness and you feel the Godliness, you feel the Chi flowing in the place. Before you go to bed you take one more look.

*Study what thou art,  
Where of thou art a part.  
what thou knowest of this art,  
That is what thou truly art.  
All that is without thee,  
Also is within.*

*Solomon Trismosin*

In your ritual of cleaning and purifying your outside space, you have also cleaned and purified your inner space. Can you imagine what initiatic potentials then there are in the actual experiments in purifying, elevating, exalting and transforming the principles and essentials of matter? As Miester Eckhart has said, "*the whole reason of the work rests in that it take*

*place in me, what avails it if it does not take place in me?”.*

One day during a very special work, I truly became elated when I beheld the wonderfully beautiful and crystalline, volatilized salts of Rosemary, as they revealed themselves in their pristine, most immaculate purity, in the upper heaven section of the retort. These most minuscule particles took on wings as they became spiritualized, and as microscopic angels, flew upwards towards heaven. A wonderful oneness had developed between myself and my experiment as I found myself truly within the retort with my salts. What was transpiring within the retort was also transpiring within my inner being. The physical barriers between the retort and the self had faded, and now I understood Hermes when he said, *“from earth it ascends to heaven, and descends new born to earth”*, as is revealed in the Emerald Tablet.

Through my intensified attunement with the process, a harmonious and sympathetic resonance was set in motion, and the alchemical process had spilled over into my inner being as an inner initiation. Again I had touched something most pure and beautiful in me. I could feel an inner vitality having been purified, cleansed of its grossness, vivified, and elevated. I was once more in heaven, as were my salts in the retort. I had already the purified mercury by which my elixir would have life. I also had the purified volatile sulfur, by which my elixir would have virtue. I now also had the purified, spiritualized and volatilized salts by which my elixir would have a vehicle and garment to dress in and express itself in the world.

We did inherit from the master alchemists some very interesting and classic experiments, which all would be alchemists, should endeavor performing at least once. Some have been devised as allegories of greater truths and concepts which were intended as being initiatic. Others are truly practical for the purpose of making great medicines. However, through all of them, I can always see related mythological and archetypal dramas unfold, which makes such experiments so much more exciting. One can behold, as an ancient alchemical text says, *“the most beautiful body of Diana stripped of all her terrestriality”*, revealing the purest spirit in one experiment. One can see the majesty of Apollo riding his fiery chariot through the sky in another. One can witness the flooding and destruction of the old world through the solve stage, and the appearance and manifestation of a new world under a new heaven in the coagula stage. One can observe blessings descending from heaven, raining on his purified earth that thirsts for the redemptive and enlivening spirit. One can realize the nourishing dew developing over his matter, as the fat of the land. One can watch the development of the fragile white lily of the valley as it accustoms to the endurance of the fire, or view the magnificence of the unfolding red rose of Sharon as his matter matures and transforms. It is only in the observation of

the alchemical process that one can understand such paradoxical allegories as the “*Harlot of Babylon*” being transformed into the purity of an “*Immaculate Virgin*” mother. Even “*Leprous old Saturn*” can be seen transformed into a youthful virile young man. When one can observe such wonders in his or her boiling flasks, crucibles and retorts, he will see it everywhere around him as his world is transformed.



## **THE ICY DEW OF THE MOUNTAIN GODDESS**

### **The Long-Life attainment in Tibetan Alchemy - Part 1**

*by Leonardo Anfolisi*

In the Siddha medicine, or in the Tibetan one, we can consider their pharmacopoea as alchemical, because of all those preparations that contain metals or other substances perfected through the fire. All those substances are usually calibrated to have not an exaggerated "impact effect", but blended together synergistically with other substances and/or targeted on specific functions: among these, the most typical is mercury, a dangerous substance but that, if well prepared, can be extremely effective, even in a projective way, that is to say "by contact."

I personally had the experience of receiving the benefit of the purified mercury (sanskrit. Rasa tib. Tsotru) used externally (a pendant on the skin) and internally.

Mercury, some decades ago, unleashed a huge interest as an insistent buzz, and articles in various magazines, that informed the world of the possibility that the Tibetans found a cure for AIDS. The many who took the first flight to McLeod Ganji, they were disappointed knowing that the magic Tibetan medicine could cure the disease only if helped by a meditative commitment and a challenging work on himself. Besides this, some Western doctors examined the patients' blood that they had taken some of these drugs. The patients didn't manifest any symptom but the reports of the tests showed a

certain concentration of mercury, so they ask informations to the tibetan pharmacists who answered that they never had cases of the slightest symptom of mercury intoxication or accumulation of Hg in the body: they indeed used for many centuries the substance that was considered completely harmless, enough to be consumed by the elderly, children and mothers, without any side effects.

I think this says a lot about the presumed objectivity of modern means and investigative devices; Doubt is always a reasonable point of view considering you can find just what you would expect.

Take for example a Tibetan pill called Rinchen Drangjor Rilnag Chenmo, ie the precious cold black pill composed containing 140 ingredients, the first of which is the great "Tsothel" (excerpt from tso-tru = mercury), the King of the essences.

It then contains the calcined powders of precious stones and metals such as gold, silver, copper, iron, sapphire, diamond, emerald, turquoise, or vegetable processed substances like saffron, nutmeg, cherry plum and so on.

Fortunately, the West has been reached by the tibetan alchemy thanks to these products, as well as with the presence of scholars and experts, among them Chogyal Namkhai Norbu, who in the summer of 1991 led a retreat of Ciulén (tib. Collect the essence ) to which I had the honor to participate in Arcidosso, in Tuscany, where he made with the help of his students, and consecrated, a large amount of pills of the seven elixir composed of these main ingredients:

- Cypress, leaves and galbuli
- Honey
- Calcite dust
- Dust fruits Mirabolano
- Glacier water or snow
- Rosehip flowers and a few other plants.

In Tibet Alchemy is testified the use of various substances unknown to us that were usual in that culture since very ancient times: a typical case is given by the famous "gzi", a kind of onyx or obsidian made in cylinders and filled with white incisions that penetrate completely in the depths of the stone with drawings of eyes, lines or forma like squares and rombs.



Such a high technology, able to carve and print inside the stone, does not correspond to the fact that these cylinders are perforated, for the long from the two sides, obviously, with a certain difficulty and approximation.



*Three images of the long life vase, symbolic object evidently borrowed from alchemy lab*

It has been thought they were used as talismans, then as money but, even as medicine: in fact these stones have an interesting effect, for contact and for internal use, on the paralysis of the limbs.

The gzi, like other cultural features, spiritual and medical, typical of Tibet, are demonstrating the influence of the Iranian world on the Himalayan region through the kingdom of Shang Shung, placed around the majestic Mount Kailash, a sacred place to Buddhism, Bon, Shaivism and Jainism.

The same *lightning-bolt* that are designed and carved everywhere in the Palazzo della Signoria in Florence and carried on the shields of Roman legionaries, is that of the Persian-Marzouk, the florentine renaissance *Marzocco*, as well as the one drawn in Tibetan art and religion. They have the same exact shape, just a little reworked.

What it is now also accepted by archaeologists and historians, is that a good part of the alchemical knowledge that is found in Taoism and in Bon comes from Persia. Even the word shaman is made derive from shen-men (cin. Sennin), that is, the Man of Light or of Heaven, historically rappedresented by Shen-rab Miwoche, the initiator Master who brought from Persia a

complete cycle of teachings in Shang Shung.

Wishing to conclude, I want to return a moment on the shields of Roman legionnaires: we must point out that this tool designate a martial archetype, the Ancile, which is the sacred shield of Mars; then let's consider that at some moment in the history of Rome the warrior initiation slid from the protection of the god Janus, to the Indo-Iranian deity-hero *Mithra*. It is no exaggeration to see the connection of Mithra to the future Buddha, Maitreya, being both astronomical deities, that are related to time, and with a clear assonance in the name that, we can reckon, as a deep nearness innocently desired by all mankind.



# THE ENIGMA OF PHILOSOPHICAL MERCURY

**An operative overview of hermetic philosophy**

*copyright 2016 John H Reid III*



With this series of articles I want to explore some areas of spagyric and alchemical thoughts that are generally only dealt with in a cursory manner in modern written material. I should say from the outset that I am neither Doctor nor Scientist. However, my viewpoint and conclusions are born from over thirty years of study and practice in the Hermetic Science. I intend to write 3 additional articles in this series besides this particular one; those three are:

1. Thoughts On How and Why Spagyric and Alchemical Products Work
2. Salt Works in the Plant Kingdom
3. Oils of Minerals and Metals

Before those articles, this “The Enigma of Philosophical Mercury”, is needed so that we have a common starting point and frame of reference for the upcoming articles, especially in regards to defining some technological

terms.

Anyone who does some reading in regards to alchemy will, in very short order, come across the term “The Three Essentials.” In the world of alchemy and spagyrics, The Three Essentials are known by various names. They represent, according to the context in which they are cited, archetypes about creation or physically manifested objects (carriers of a force or quality) that can be held in one's hand. It is said that all things contain these Three Essentials from the grossest manifestation to the most sublime ephemeral impulse.

The Three Essentials are known as Mercury, Sulphur, and Salt, or Spirit, Soul, and Body, respectively. We are, of course, not speaking about the element mercury (Hg), elemental sulfur (S), or common table salt (NaCl). We can however by use of analogy of their physical properties and mythological associations, build mental bridges that allow us to nascent cognitive apprehension of the powers, qualities, and concepts associated with The Three Essentials.

The first Essential is called Mercury:

- The metal mercury is liquid at room temperature and, thus, it resembles water in its property to take on the shape of what ever container (mold or condition) it is poured into.
- The Alchemical Essential of Mercury is said to be the First Matter of metals that shows itself as a moist vapor[1]. This First Matter is said to be clear or white in color, which is why it is sometimes called the White Mercury.
- Mythologically, it is associated with the god Mercury (Hermes), who it is said was the messenger of the Gods. It should be noted that while God Mercury is often depicted as wearing winged sandals, some depictions show him having wings naturally growing from the back of his ankles; hence his assignation as the “winged footed god.” Too, as the metal mercury is fluid it also carries the spiritual associations connected with water in the mental sphere.
- In Qabalah, the Essential of Mercury is associated with the Sephira of Kether and the color of brilliance and pure white brilliance.

From the forgoing we can see that irrespective of it being a gas (moist vapor) or liquid, metaphysically and physically, the Essential of Mercury is seen as being plastic and moldable. That is, it is adaptable to its present circumstance. It is also associated with being the first cause of Metals, and in retrospect all things. I say all things because the first things to physically form in the universe were gases and minerals. As the first cause of all items,

this substance has within it not only all the information for past, current, and future development (evolution or expression) of any item, but also has the inherent energy to do those things. We can see that this energy is present in the wings affixed in the gods feet or sandals, as an energy that is used to carry information to its destination. In other words, the information itself has the inherent power to express its potential in any sphere in which it manifest. Finally, we see by the assignation of this Essential to the Sefhira of Kether, that in its initial form Our Mercury exists in an omnipresent state of potential; it is everything (past, present, and future), it cannot be any one thing.

It should be noted that this potential state is not a negative or nothing state. It is a state of unity, not one, but unity. The assignation to Kether of white light is very apropos here because white light contains all the other colors within it; they all exist in the one in a state of unity. If you are familiar with programming it is more like a NULL variable. It is something that has been declared (I AM), but has not been defined or given any properties. Hence, at some other time, it can be whatever the programmer chooses it to be. In order to begin to make this distinction it is necessary to make use of the next Essential.

The second Essential is called Sulphur:

- The element sulphur is known as the “stone that burns”[\[2\]](#) denoting it as being the principle (fuel/agent) of combustibility.
- The Alchemical Essential of Sulphur is a mediating substance known to also coagulate (cause to thicken and dry out because of its inherent heat) the Essential of Mercury. It is also said to contain the consciousness, color, smell, personality/character, the essence of a thing. It is sometimes also known by the assignation of Red Mercury.
- In mythology, it is associated with Thermopylae[\[3\]](#) or the “Hot Gates”, which serve as the entrance to Hades. It is also associated with the Greek god Hephaistos (Vulcan) who had charge of Fire, Volcanoes, smiths and craftsmen.
- In Qabalah, the Essential of Sulphur is associated with the Sefhira Chokmah and the color grey.

Sulphur, being known as a stone, tells us that one of its primary qualities is to congeal or make a substance hard. Its other quality is that it is associated with burning, heat, and light. It should be noted: that which burns, or even the light emitted from the act of burning, is not the noumenon (cause/energy) from whence the phenomena (burning/light) originates. This is an important point to understand because it is the first cause or Essential of Mercury

which holds the energy. The alchemical Sulphur merely is used as a vehicle for expression of that which is. In this respect it is the mediator between the two other Essentials. This mediation is shown in the fact that the Essential Sulphur is associated with destruction (death/Hades/Hell) and creation (Hephaistos (Vulcan) smiths and craftsmen). The means of striding the death-creation continuum is through the control of fire, which also gives Sulphur a preservative quality[4]. An artist must destroy the original form in order to release that which is hidden within. It is conscious awareness which enables one to see with the mind's eye that which the physical eye is blind to. It is what allowed Michelangelo to perceive his David hidden in a block of marble. It is the artist that breathes life into his creation, animating it with passion, light, movement, and yes, the five senses... even though it is made of stone.

Chokmah is the color of grey, which is actually an equal blending of the colors white (Kether/Mercury) and black (Binah/Salt). It is a stepping down of the intensity of either end of the spectrum to a middle position which allows the mind to begin exploration of their respective qualities. Grey is also a color associated with the metal silver, which was used to make the backing of mirrors. A mirror acts as a reflector, and in that sense it is a reflection of Kether. However, a reflection is not an original; it is a copy or duplication, which by necessity suffers "generation loss": it is not as bright, nor as unified, and yet, the totality of All is still within it. This is why Chokmah is also called the "sphere of the zodiac" or fixed stars. It is here where unified consciousness, represented by Kether's brilliant white light, segments as it passes through the prism of fundamental awareness (I AM) and the expressions it contained (unity) begin to differentiate themselves from each other in the patterns of the stars of the Zodiac or the colors of the rainbow. With each pattern or color of the rainbow representing a separate intelligence ("society of the mind" as psychologist call it) or being. This coagulating or making known what was once hidden in unity is the job of Sulphur. As Paul Foster Case put it, "the inner power projects itself, or a seeming extension of itself as a space, and fills that space with forms of energy whose combinations constitutes the body of the universe."

The third and final Essential is that of Salt:

- Mineral salts are for most people the least appreciated supplements there are. We as humans cannot produce these minerals we need to sustain our lives. Therefore we must acquire them from the foods we eat and liquids we drink.
- The Alchemical Essential of Salt is the outcome of the interplay of the first two Essentials. It is the result of Our Mercury being

coagulated by Our Sulfur to bring about a unique expression into temporal existence (Salt/Body).

- In mythology and life, salt is seen as a protector and preserver. Magic circles constructed of it keep evoked spirits out, and of course, it was the primary form of preserving meat and fish in ancient times.
- In Qabalah, the Essential of Salt is associated with the Sephira of Binah, the color black, and the planet of Saturn.

For most of us, mineral salts get the same respect as that stereotypically afforded to stepchildren by their evil stepmother. Just as in those tales, it will eventually take on the role of the mythological hero. Indeed, every single biological function of our bodies depends in one way or another on the presence of at least one mineral salt (ions). There was a time in our history that because of its scarcity and absolute fundamental necessity to life, salt was worth its weight in gold. Today, it is an afterthought for most, or the mark of a refined palate for the connoisseur of culinary salts. In either case, salt's true life-essential value would come to the fore should society crumble, and once again its scarcity make us pay attention to its essential nature in our lives.

The color associated with the Essential of salt is black. Black being the opposite of white, it absorbs all colors (think black holes/weight), whereas white emits them. In this regard it is the container or circumference in which any cycle of manifestation has its birth, growth and death. It contains within itself all of the abilities and powers (though latent) of the other two Essentials. It is the job of the artist (Alchemist) to understand how to go about de-compounding the manifested subject (Salt/matter) so that its true nature may be revealed.

Some may scoff at my assertion that the Essential of Salt contains the complexes and qualities of the other two Essentials. Yet all life originated in the sea (Mercury), and read in the footnote #4 about the preserving quality of the Essential of Sulphur to connect the mental dots. Anyone who has done even a modicum of lab work just on plants will tell you that the color assignments of the Three Essentials show themselves when working on the body of the plant. The initial incineration of the plant shows itself as a black color (Binah) that over time becomes grey (Chokmah). Continued operations of solve, filtering, coagula, and calcination will ultimately reveal a brilliant white salt (Kether).

The whole mythology surrounding Saturn (Cronus) who devoured his children, which were freed by their brother Zeus (Adept/Alchemist), is ripe with alchemical symbolism and has much food for thought if you care to ponder it. It is in the work on matter or the Essential of Salt that the

2. [en.wikipedia.org/wiki/Aether \(classical\\_element\) #Quintessence](https://en.wikipedia.org/wiki/Aether_(classical_element)#Quintessence)

3. [en.wikipedia.org/wiki/Thermopylae](https://en.wikipedia.org/wiki/Thermopylae)

4. *About seven years ago a bottle with tap water, half filled, was placed unstoppered in the laboratory. A small amount, the size of a small pea, of alchemical sulphur out of crude sulphur was placed in it. According to Paracelsus, this would not let the water get stale or diminish in quantity. The present condition of the bottle, with the water and the small amount of alchemical sulphur, demonstrates the correctness of Paracelsus's assertion. The temperature in the laboratory had reached high degrees during the summers and normal room temperatures during the winter months. Still, no change has been noticed during the intervening years. Skeptics may smile; but so do we, knowing "why" it is so. Alchemical Laboratory Bulletin 1st Quarter, 1963 No. 14*

5. [www.spagyria.com/minor\\_opus/reid1-2.php](http://www.spagyria.com/minor_opus/reid1-2.php)

6. [www.spagyria.com/minor\\_opus/reid1-3.php](http://www.spagyria.com/minor_opus/reid1-3.php)



# CREDITS

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