

Nitrogeno

INTERNATIONAL REVIEW OF
OPERATIVE ALCHEMY

Spring Equinox 2016

04



FONTANA
E D I T O R E

Cover image: China, a hand carved and hand painted wood group of three (3) Taoist Trinity figures: The Three Pure Ones.
Measurements: 36 inches high and 14 inches wide and 10 inches deep each.
Age: mid-late Qing dynasty, 18th-19th century.

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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. Any actions, substances, or tools suggested here must be managed by the reader and audience under their own advice, noting that any personal growth tools require listening to self, self-awareness and being responsible, particularly before using anything for one's welfare or healing. Those who read this review, site, or forum will inevitably accept these warnings and all that they imply, freeing all responsibility of the writer, of all the columnists and the publisher.

EDITORIAL

This number, like the previous ones, will not be monographic but will expand on a subject, this time the Chinese alchemy. It is not our job to investigate history from the point of view of a historian or an anthropologist, but rather to link it to the workings and ideas associated, in China and in Europe, with Alchemy. When we want to understand a distant world like China to which we do not belong, but whose fascination we can feel, we are met with a dance of archetypes, manifesting in front of our eyes. There were tales about the existence of Prete Gianni, a kind of illuminated Emperor of the East, while an Italian nobleman, Francesco della Scala, named himself Cangrande - Great Kahn! - and Marco Polo reported of the mysteries, facts and powers of those far-off worlds, where he became friends with the Emperor Kublai Kahn and especially his son.

After this number the form of NitroGeno will double as:

1. A free newsletter. In every issue, you will find a few articles and all information on the Alchemy world and the most accredited and reliable alchemical organizations. You will also be informed of initiatives, events and new publications.
2. An annual magazine. It will be in digital and non digital version. It will collect our collaborators' best work, with exclusive articles written for us.

We have received important inquiries in Europe to organize workshops and research groups; We are expecting a proposal for an academic study's cycle related to Alchemy. We are responding to these demands - in a responsible, positive and competent way - discussing with those who feel involved and responsible for their own and their loved ones' health. We plan to organize, by 2017, in Italy the first European Alchemy Meeting: History-Culture-Symbolism-Operativity. In the coming years, we would like to invite our columnists to present their well organized and publicised courses in Europe. Let me add a note about "personal sympathies" among alchemists. As a human being, I know that I can be more attracted to certain people than others, but over time I realized that every person sincerely involved in a spiritual journey - even with all its confusions and limitations - can proceed towards the common good. In addition, we all need to feel encouraged and grow up as human beings - which is separate but not secondary to spiritual fulfillment. With this I do not want to promulgate the gospel of the "hot soup for the soul" which is absurd for whosoever really has the courage to

face himself and his reality. Consolation is for the inattentive ones, the “consumers”, the needy ones. The one who fly in the spirit has something else to do, he can descend, without fear, yet remains a hawk made for heights, and made of heights. The important thing is to be unwilling to prevail and especially not to feel special. There would be nothing wrong with this, but it is an obsolete prophetic-fideistic mode, harnessed by hierarchies and oaths of loyalty, no longer adapting to the present times. In the past, the “battery charge” was inside the group, in the future the “strength” is in everyone and the group has the only task of validating this force, not purifying it by centralizing and sharing it. Today, the group acts as a mirror, whereas in the past served as an ecclesia, a chain of praying souls. What has changed since the release of the first issue of NitroGeno? A closely knit group of people took part in this adventure by creating an Academy of Operative Alchemy, which was unanimously dedicated to the Count of Saint Germain, probably the most European of alchemists. Born in Hungary, educated in Italy, he lived in France, a violin virtuoso and fluent in various European languages, a diplomat, politician and early connoisseur of history variables, chemical entrepreneur, peerless alchemist, who proved to be able to give form to the crystal structure of precious stones. All this seemed enough to us. Let me add: it seems that he himself invented the motto “Liberté Egalité Fraternité”, but his suggestion to add it to the royal flags went unheeded. Personally, I can only add my own happiness, seeing students who absorb the teachings and start to amaze me with their results. What satisfaction can be greater than this? There are no myths among us, only people who work together with the courage to teach everything they know with a sense of sacredness and lightness at the same time, and people capable of receiving everything they are ready to realise; when they return it with the highest form their heart could shape, we can be certain: a new phoenix is born and alchemy lives.

Leonardo Anfolsi



A simple arcana for beginners

A Potable Gold

by Ignazio Neri

This is a recipe that Paracelsus loved to share, hoping someone would understand the general rule hidden inside; it is also the recipe that Glauber and Schultz used to perform portents; here is used, as a solvent, alcohol at a very high alcoholic content, at least 95 grades, preferably made out of wine. A good alternative is, the ethyl alcohol used to prepare the fruit in alcohol. The absolute best is alcohol from wine distilled several times and, perhaps, at the same time circulated, as Rupescissa explains, adding thus that a good wine of high gradation, but not aged, could be a good alternative.

The gold which is used in the process must be pure, for example a small ingot, or a part of it, possibly between 22 and 24 carats, not an amalgam such as the one used to make bracelets or, worse, the one for dental use: the latter can NOT be used for this purpose. For the same reason this process is NOT to be tried with other metals. Indeed, often, in their al-

loy are found contents of nickel, chromium, molybdenum, tin, and so on.

Warm on an iron plate till red heat, a pure small gold object (in the old time they used a florin weighing about 7 gr.) then an ingot of 5 to 15 grams, immediately cast it in 2 liters of Aqua Vitae. The coin is warmed, up to fifty times, each time to red heat, and is thrown in alcohol, obviously in a bowl, so that the coin is easily recovered with steel grippers, the ones used in surgery and today also in the kitchen.



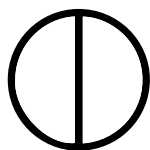
Rupescissa, in the “Treaty on Quintessence” in the chapter The true science to display and put the Sun in our sky, explains very well this process, reminding us that it is appropriate to reproduce the alcohol content (which vanishes at every dip of the coin) adding every 5-10 times, a bit ‘of high-proof alcohol and perhaps (I may add), let’s remember not to stand under the hot sun or with the heating on while operating. Besides, it is good to remember that the coin heated to red heat, can easily ignite the alcohol, thus the operation should be performed in a bowl of Pyrex glass or earthenware, with a non metal lid, to be closed immediately after throwing in the red-hot gold. Last but not least, the iron plate should not touch, of course, the alcohol. Only afterwards, Rupescissa suggests to add this preparation to its Quinta Essenza, which is boiling water distilled ten times and allowed to circulate



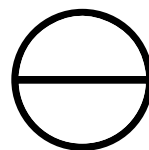
for a long time into a circulator which has various “wings”, like the wings of a cherub with six wings, like six arms that fold up towards itself, a tool and with a rostrum, where you can collect the distillate, which by now should have a flavour and a divine aroma and that it must be stored closing it very tightly.



Importance of the Salt Principle in Alchemy



by Steve Kalec



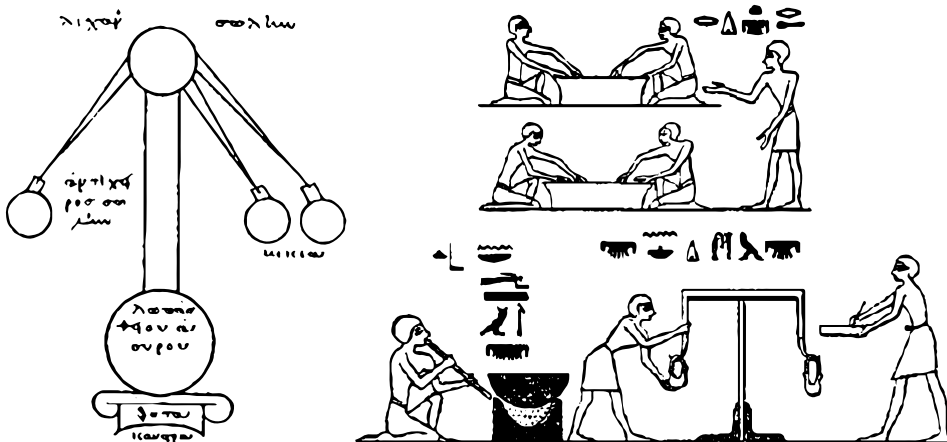
There are two principles active in man; one is the principle of matter, the other one is the spirit. The spirit in man sustains the body as the air supplies him with life.

Paracelsus

Working on the salts of plants can be very interesting. From the black ashes is extracted a pure white very active medicinal salt used in making alchemical plant stones and elixirs. I believe that we can go to very far lengths in our work of purification of these salts. As an experiment, I have continued through a series of dissolutions and coagulations of the salts from the residue of grapes after the juices have been pressed from it. It is amazing the whiteness one can achieve through the repetitious process. After having passed through twelve such dissolutions, coagulations and calcinations, I have arrived at a whiteness so bright, that it truly looks immaculate in the sunlight.



This work has led me to ponder on the importance of the alchemical salts in our spagyric works. Matter is said to be the matrix, it is corporeal and is the element of “*Earth*”. Sendivogius says, this earth is the true womb within which the Spirit is so exalted, as to be able to propagate and multiply its own kind. This earth has a multiplicative power. The Spirit is a volatile substance, it is fleeting, and to readily capture it, one needs a magnet and a receptacle. For the manifestation of the spirit, it must be brought down to earth, for it is here that the work really transpires. Hermes has said that, “*It’s power is most perfect when it is converted to earth*”. This is the strength of all strengths as the telemic power. In the Christian myth, Jesus is related to saying, “*I have come to establish the Kingdom of heaven on earth*”. Our matter is that precious Jewel through which the light shines. This Jewel is called Malkuth or the kingdom in the Cabala. This is the Spirit within matter. Zosimos says, “*The rays of the heavenly bodies are concentrated in no element with such virtue and power as in Earth, precisely because Earth is the true and*



solid receptacle of the celestial virtues and the center of their spheres. In the residue of the burnt matters, the dross, is found the power of everything.” Artepheus says, *“it is in the ashes remaining in the bottom of the tomb, where is found the diadem of the King.”* D’Espagnet says, *“the earth at the bottom of the cup is the true mine of the Philosopher’s Gold, the fire of nature and heaven.”* The Emerald Tablet says, *“The power of the Telesma is not complete if it is not converted into earth.”* It is through the precious cinders, that the phoenix regenerates itself. The highest is the lowest. Without the salts as the body, our elixir would be without garment to cloths itself, manifest and express itself in the world.





“Errors are not in the art but in the artificers.”

HUANG TI

The ancestor emperor of China - Nei Ching Su Wen First century BC.