Lexicon of Coelum Terrae

A word-focused companion to Thomas Vaughan's The Magician's Heavenly Chaos

Diotimos Editions 2026

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About this lexicon

Thomas Vaughan's *Coelum Terrae* asks what the first matter of nature is, how a medicine could arise from it, and what kind of action could transform it without destroying its life. His vocabulary moves between bodily substances, divine agency, courtship, testimony and poetry. A word such as "earth" can lead the reader through familiar seasonal changes before Vaughan expressly denies that ordinary soil is the subject he means. To

understand such a word is to follow both the explanation and its qualification.

This lexicon accompanies the supplied Diotimos edition of the discourse published in 1650 under the pseudonym Eugenius Philalethes. The source was written primarily in English, with Latin and Greek quotations. The edition modernises the English and newly translates the foreign passages, while separately retaining Vaughan's own English renderings. These are distinct textual layers, not redundant versions to be silently combined.

The selected work begins on printed page 78 of the volume containing *Magia Adamica*. It continues through the prose conclusion and FINIS on page 138, the poem addressed to the book on pages 139–140, the concluding praise and Amen, and the two relevant printed corrections. The preceding *Magia Adamica* argument and its preliminary material are outside this lexicon's scope. The opening backward reference therefore remains a reference to a preceding work, not a claim that the included discourse has already established everything it announces.

The main articles are grouped by theme and alphabetised within each group. These groups are reading aids, not claims that a word belongs to only one subject. The articles offer sustained explanations in the style of the supplied *Charmides* lexicon: orientation, meaning, uses in the work, annotated places to read and discussion of the edition's language. Shorter vocabulary records explain less prominent words, figures and distinctions. Directories and indexes make both kinds of explanation independently retrievable. The coverage is a reading of the complete supplied work with selected significant attestations, not a complete concordance of every word or every occurrence. Article totals, contextual records and historical forms are different measures.

Using the entries

"At a Glance" gives an initial orientation; "Meaning" and "Use in the book" develop the word's local relations. "Places to read" gathers the article's references in source order and explains why each matters. The historical page locators refer to the 1650 printed pagination reported by the supplied edition. Stable identifiers such as CT-P081-A distinguish passages within those pages; identifiers ending in M01 or M02 identify original marginal references. CT-P140-D is the unnumbered errata surface, not another passage printed on page 140.

The historical-form index preserves significant original spellings and foreign phrases. An English article title may name a conceptual family rather than quote one exact historical string. Each displayed form is tied to an attested passage, and phrase meanings should not be assigned indiscriminately to individual words. An author's English expansion of a

Latin quotation is discussed as an expansion, not substituted for the wording of the Latin.

The printed page references in the directories lead to this lexicon's PDF and Word layout. In the EPUB and Markdown they remain references to the paginated companion; the links lead directly to the corresponding articles and records. The passage index provides the reverse route from the source to explanations, while the thematic routes bring related articles together.

The entries distinguish Vaughan's own assertions, reported authorities, speeches assigned to Nature, and poetic voices. An attribution to Lull, Arnold, Albertus, Flamel or Zoroaster establishes how Vaughan uses that name here; it does not by itself authenticate the quoted work. The modern edition's notes and study matter remain editorial contributions. No fresh collation of the seventeenth-century witnesses is claimed by this companion.

The book's promises of universal medicine, transmutation and incorruptibility are historical claims, not established therapeutic or experimental results. Material language is not replaced wholesale by spiritual symbolism, and spiritual language is not reduced to modern chemical identities. References to heat, poison, vessels and substances are explained as parts of the historical argument, not assembled into instructions for practice.

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Knowledge and disclosure

Art and magic

Knowledge and disclosure · Coelum Terrae

Magic — the defended ancient wisdom whose practical subject is now disclosed (1650, p. 78 [CT-P078-A]); *Art* — disciplined work upon the universal subject (1650, p. 79 [CT-P079-A]); *Art Magic* — the magical art named in the attributed Lullian testimony (1650, p. 89 [CT-P089-B]); *Magicall* — Vaughan's description of Nature, contrasted with Peripatetic philosophy (1650, p. 109 [CT-P109-B]); *Artificiall* — prepared through human art, although the fire itself is natural (1650, p. 121 [CT-P121-A]).

At a Glance

The word. Art is skilled, ordered activity; magic is Vaughan's name for a wisdom claiming to understand and cooperate with the hidden powers of Nature.

In the book. He moves from defending magic's antiquity to describing its subject, its medicine and its manner of working. Rational explanation, concealed instruction and claims of experience belong to the same undertaking.

In this edition. The modern reading retains "art," "magic" and "magical" rather than replacing them with "science." "Artificial" can mean prepared by art, not false or unnatural.

A place to read. 1650, p. 79 [CT-P079-A] gives the programme; 1650, p. 121 [CT-P121-A] distinguishes the naturally existing power from its artificial preparation.

Meaning

Art is not restricted to aesthetic creation. The word identifies an expertise with a subject, means, appropriate practitioner and intended accomplishment. At 1650, p. 79 [CT-P079-A] Vaughan promises to explain the one thing upon which this art works, the extraordinary medicine generated from it, and the means of operation. These are distinguishable questions: identifying the subject does not yet amount to possessing the art, and knowing an account of an operation is not the same as performing it. His repeated discrimination between an accomplished philosopher and a noisy pretender depends upon that gap.

Magic gives this art a larger philosophical and religious identity. Vaughan presents it as an ancient wisdom compatible with divine Scripture, capable of discovering effects which disclose the Creator's wisdom and power. His usage should neither be reduced to theatrical tricks nor silently assimilated to

present-day experimental science. The book's explanation joins material change, biblical creation, sympathetic relations, philosophical authorities and the divine Spirit. To say that these are joined describes Vaughan's position; it does not establish his claims about substances or cures as modern knowledge.

Use in the book

The first sentence announces an earlier achievement: Vaughan has fulfilled his promise to prove magic's antiquity (1650, p. 78 [CT-P078-A]). That is a claim carried into this work from its setting, not a historical demonstration newly supplied in the opening paragraph. He sets the terms on which an opponent may answer him: Scripture must not be defeated merely by the authority of human writers. He then promises rational language rather than a wilderness of fabulous animals. The promise concerns intelligibility and foundations, not an absolute ban on imagery. Lions, dragons, lovers and goddesses subsequently become important vehicles of exposition.

The programme immediately qualifies openness. The means of art are keys leading to Nature's chamber of state and will be scattered through the discourse (1650, p. 79 [CT-P079-A]). Art therefore generates a problem of reading as well as a problem of practice. A connected account must be reconstructed from descriptions whose order is deliberately imperfect. Yet Vaughan tells his reader to judge fullness rather than mere length. The reserve is represented as responsible disclosure, not as the admission that no determinate subject exists.

Human art also has a limit at the beginning. Nature, not the practitioner, makes the generative seed; the human task is to find it where Nature leaves it (1650, p. 86 [CT-P086-A]). This prevents "art" from meaning unlimited manufacture. The same boundary becomes sharper when the egg example argues that humans cannot restore a generative seed after destroying its elemental composition (1650, p. 129 [CT-P129-A]). An artificial intervention succeeds, on Vaughan's account, by respecting an already constituted natural power.

At 1650, p. 109 [CT-P109-B] the defence becomes autobiographical. He says that trust in the magicians preceded understanding, and that time paid his trust with knowledge. Their philosophy dwells upon effects rather than notions. His conclusion that Nature is magical, not Peripatetic, is thus narrated as the outcome of apprenticeship and patience. It remains his testimony, not an experimental record independently reproduced in the edition. The next movement uses this natural-philosophical trust to justify believing the authorities' spiritual warnings against indiscriminate revelation (1650, p. 110 [CT-P110-A]). Knowledge of effects and religious custody of knowledge are mutually supporting in his argument.

The distinction between natural and artificial is especially exact at 1650, p. 121 [CT-P121-A]. The external fire is natural in itself, but its preparation is artificial. It is neither a component extracted from the subject nor identical with the subject's inward fire. "Artificial" therefore does not condemn it. By contrast, the passage attributed to Nature rejects the sophists' apparatus and violent handling (1650, p. 122 [CT-P122-A]). The objection is to the wrong kind of art, not simply to everything done by human hands.

Vaughan's culminating description makes the practitioner a cooperator and minister of the living God's Spirit (1650, p. 137 [CT-P137-A]). Art is subordinate work: its success depends upon not hindering generation. This explains why the book's technical, intellectual and ethical distinctions cannot be separated cleanly. Presumption can produce destructive practice; restraint can preserve the conditions of life. The account remains historical natural philosophy rather than a safe operating manual. Its poisonous images and sweeping medical promises are not grounds for present-day experimentation or treatment.

Places to read

1650, p. 78 [CT-P078-A] — The defence of magic turns towards an account of the art in rational terms.

1650, p. 79 [CT-P079-A] — Subject, medicine and scattered means establish the book's programme.

1650, p. 86 [CT-P086-A] — Nature makes the seed without human art; the practitioner must find rather than manufacture it.

1650, p. 89 [CT-P089-B] — The attributed Lullian testimony names the principles of the magical art.

1650, p. 109 [CT-P109-B]; 1650, p. 110 [CT-P110-A] — Vaughan connects effects, acquired knowledge, faith and the obligation to withhold.

1650, p. 121 [CT-P121-A]; 1650, p. 122 [CT-P122-A] — Natural power and artificial preparation are distinguished from the rejected practice of the sophists.

1650, p. 129 [CT-P129-A] — Destroying the seed exposes the limits of human manufacture.

1650, p. 137 [CT-P137-A] — Art becomes cooperation with, rather than replacement of, divine agency.

Translation in this edition

At 1650, p. 78 [CT-P078-A] "rationall termes" becomes "rational terms," without a new claim that Vaughan observes a modern scientific method. At 1650, p. 121 [CT-P121-A] "the praeparation of it is Artificiall" becomes "its preparation is artificial": the predicate belongs to preparation, not to the substance's underlying nature. That grammatical distinction matters more than the modern word's suggestion of imitation. At 1650, p. 109 [CT-P109-B] "dwelling not upon Notions, but Effects" is rendered as

attention to effects rather than mere notions. The comparative rhetoric should not be flattened into a denial that Vaughan uses concepts or books; both are visibly indispensable to his presentation.

See also

Knowledge and experience; First matter; Agent and patient; Nature and change; Love and violence.

Related words and names

Pot and miscellany

A pot or mixed dish used as a name for Vaughan's composition. The image acknowledges a heterogeneous book while the following three-part programme insists that it has an intelligible subject and design. The modern "miscellany" gives the literary function, but the concrete pot matters alongside later sneers at the physicians' pot remedies. It is not the name of the philosophical vessel.

Forms. *Olla* — A pot or mixed dish used as a name for Vaughan's composition (1650, p. 79 [CT-P079-A]).

Places to read. 1650, p. 79 [CT-P079-A].

Prove and hold fast

To test or examine things rather than endorse all of them. Vaughan invokes the command before continuing, on the next page, with holding fast to what is good. His hypothetical concession is that even a supposedly damnable art could be studied under this obligation; he does not concede that the art actually is damnable.

Forms. *prove all Things* — To test or examine things rather than endorse all of them (1650, p. 79 [CT-P079-A]).

Places to read. 1650, p. 79 [CT-P079-A]; 1650, p. 80 [CT-P080-A].

Chamber of state

Nature's ceremonial place of reception, translated as her chamber of state. The word makes the sought knowledge an admission into sovereign presence. Its keys are the dispersed means of the art, not simply a definition of matter. The metaphor prepares the closing sanctuary and door, where finding the subject still leaves the work to be done.

Forms. *Estrado* — Nature's ceremonial place of reception, translated as her chamber of state (1650, p. 79 [CT-P079-A]).

Places to read. 1650, p. 79 [CT-P079-A]; 1650, p. 137 [CT-P137-A].

Pipkin

A small cooking pot in the opening dismissal of physicians as quacks and sellers of pot remedies. The image belongs to professional polemic, not to the later positive description of the philosophical vessel. It introduces the

contrast between merely administering prepared mixtures and understanding the universal generative subject which Vaughan claims his art can disclose.

Forms. *Pipkin* — A small cooking pot in the opening dismissal of physicians as quacks and sellers of pot remedies (1650, p. 79 [CT-P079-A]).

Places to read. 1650, p. 79 [CT-P079-A].

Ability and approval

Vaughan says he has performed his promise according to his ability and does not expect every person's approval to match his own. The two loanwords qualify authorial confidence differently: ability limits the claimed performance, while approval acknowledges disagreement among readers. Neither grants the opponent the right to disregard the evidential terms Vaughan immediately sets for answering him.

Forms. *Posse* — ability or power, qualifying the claimed fulfilment of the promise (1650, p. 78 [CT-P078-A]); *Placet* — approval or judgement, which Vaughan does not expect universally (1650, p. 78 [CT-P078-A]).

Places to read. 1650, p. 78 [CT-P078-A].

The die is cast

The die is cast expresses Vaughan's commitment to the argument already made. He follows it by saying that anyone who would overthrow his performance must do more, and then specifies the weapons or authorities an opponent must meet. The phrase marks a public argumentative venture, not a claim that chance determines the truth of magic.

Forms. *Jacta est Alea* — the irreversible commitment of having put the argument forward (1650, p. 78 [CT-P078-A]).

Places to read. 1650, p. 78 [CT-P078-A].

Knowledge and disclosure · Coelum Terrae

Reader — the person addressed as evaluator and prospective learner (1650, p. 78 [CT-P078-A]); *FINIS.* — printed closure of the prose discourse (1650, p. 138 [CT-P138-B]); *my Book* — the volume personified as a departing companion (1650, p. 139 [CT-P139-A]); *Books of Burthen* — large books compared with heavy ships (1650, p. 139 [CT-P139-A]); *Childe* — the book imagined as the author's offspring (1650, p. 140 [CT-P140-A]); *Soli Deo Gloria.* — glory to God alone: the concluding praise (1650, p. 140 [CT-P140-B]); *Amen.* — the final assent after the praise of God (1650, p. 140 [CT-P140-C]).

At a Glance

The word. The book is both a material object and an addressed companion. The reader likewise moves between actual purchaser, imagined opponent and prospective student.

In the book. Direct address regulates disclosure throughout the prose. After the printed end, a poem sends the small volume into a public world the author distrusts, ending with a parental defence of publication.

In this edition. The complete closing poem, praise of God and Amen follow the prose's separate end marker. They are not treated as expendable material outside the work.

A place to read. 1650, p. 138 [CT-P138-A]–1650, p. 140 [CT-P140-C], while recalling the opening contract with the reader at 1650, p. 78 [CT-P078-A]–1650, p. 79 [CT-P079-A].

Meaning

"Reader" is not an empty salutation in this discourse. It marks a relationship whose terms are continually renegotiated. Vaughan promises an account, demands fair standards of opposition, offers clues, checks premature conclusions and asks patience when withholding what he knows (1650, p. 78 [CT-P078-A]; 1650, p. 112 [CT-P112-A]). The address makes reception part of the work's argument: successful reading requires judgement, attention and restraint, not merely access to printed words.

The book's personification extends that relation beyond the author's immediate control. At 1650, p. 139 [CT-P139-A] the volume can fly, fear, find friends, be bought and be welcomed. At 1650, p. 140 [CT-P140-A] it can answer hostile accusers and is finally called a child. These figures turn publication into the release of something both intimate and vulnerable. The author can send it forth but cannot dictate every reader's response.

Use in the book

The opening reader is first a judge. Vaughan does not expect universal approval and insists that a challenger use comparable grounds rather than setting human authority against divine Scripture (1650, p. 78 [CT-P078-A]). The next page gives an outline but also announces that certain keys will be scattered (1650, p. 79 [CT-P079-A]). This is a partial disclosure contract rather than a promise of an immediately reproducible manual. The reader is asked to consider fullness rather than length, but the author reserves the arrangement of what he gives.

The same reader is then taught how not to rush. After the earth analogy, Vaughan stops an imagined student who seems ready to plunder the cabinet and explains that ordinary dirt is not his subject (1650, p. 89 [CT-P089-A]). Later he requests patience and leaves ultimate discovery to God (1650, p. 112 [CT-P112-A]). Such interventions dramatize misreading before it occurs. They also protect the author's claims: the text repeatedly distinguishes what has been said from what an impatient reader might infer.

Reading and practice are connected but not equated. At 1650, p. 118 [CT-P118-A] a woman is imagined reading the Arcadia while attending to the philosophical work. The historical judgement about women's neatness and patience belongs to Vaughan's voice, as does its grounding in domestic preparations. The image also anticipates the book poem: literary romance can coexist with philosophical attention, and women are imagined among the volume's purchasers rather than only among abstract examples.

The anecdote ending at 1650, p. 136 [CT-P136-A] supplies a negative model of studentship. An argumentative visitor overwhelms an adept with borrowed authorities and loses further access. Vaughan follows it with Zeno's saying about two ears and one tongue. Listening more than speaking is presented as a condition of receiving secrets. The lost meeting is deferred to the Greek calends, a proverbial non-date, not an appointment awaiting historical identification.

At 1650, p. 138 [CT-P138-A] Vaughan withdraws from a world he calls unworthy and says he seeks no applause. Yet the prose end is not the end of the volume's speech. After "FINIS" at 1650, p. 138 [CT-P138-B], he sends the book forth in verse (1650, p. 139 [CT-P139-A]). The apparent tension is productive: personal retreat does not require suppressing the testimony already written. The poem stages how a book can find learned friends whom its author has never met.

The smallness of the volume is both economic and physical. Its price will not ruin buyers already paying excise; its bulk will burden neither their pockets nor their studies. Heavy books are galleons that can berth only in libraries (1650, p. 139 [CT-P139-A]). The joke makes portability a virtue and places the work in a world of purchasing, carrying and private reading. Its accessibility as an object does not mean every mystery inside has become easy.

The imagined female readers introduce a playful erotic relation. Their eyes illuminate the pages; their breath and lips perfume the leaves; the book may rest in their bosoms (1650, p. 139 [CT-P139-A]; 1650, p. 140 [CT-P140-A]). The author envies the access his volume enjoys. This is the poem's historical speaking voice, not an editorial idealisation of readership. Its intimacy prepares the final change of figure from companion to child.

At 1650, p. 140 [CT-P140-A] the author defends plain language and rejects accusations that he publishes only from pride. Truth compels him to make its short scene public. He would rather see the child torn by others than strangled by its father. Publication is thus presented as a responsibility despite risk, not merely an appetite for applause. The following praise gives glory to God alone, and Amen supplies the final assent (1650, p. 140 [CT-P140-B]; 1650, p. 140 [CT-P140-C]). These brief closures relocate the author's defence within the divine orientation of the whole discourse.

Places to read

1650, p. 78 [CT-P078-A]–1650, p. 79 [CT-P079-A] — The author establishes standards of judgement and announces a deliberately scattered disclosure.

1650, p. 89 [CT-P089-A]; 1650, p. 112 [CT-P112-A] — He checks hasty inference and asks the reader's patience.

1650, p. 118 [CT-P118-A] — The Arcadia reader joins literary pleasure with the imagined work.

1650, p. 135 [CT-P135-A]–1650, p. 136 [CT-P136-A] — The failed pupil contrasts argumentativeness with patient listening.

1650, p. 138 [CT-P138-A]–1650, p. 138 [CT-P138-B] — The prose withdraws from public applause and prints its end.

1650, p. 139 [CT-P139-A]–1650, p. 140 [CT-P140-C] — The book is sent into circulation, defended as a child, and followed by praise and assent.

Translation in this edition

The modern poem preserves the material jokes rather than turning the address into abstract encouragement. "Rattles" remains in the verse, with the note explaining showy titles; the galleon image becomes a heavy book that cannot berth outside a library (1650, p. 139 [CT-P139-A]). The original claim "for nine years" is retained without attaching it to an unnamed political figure.

At 1650, p. 138 [CT-P138-B] "FINIS" becomes "THE END," but the subsequent poem is still printed in full. *Soli Deo Gloria* is translated "Glory to God alone," and Amen is retained (1650, p. 140 [CT-P140-B]; 1650, p. 140 [CT-P140-C]). Keeping these distinct units preserves the work's layered ending: prose closure, poetic departure, divine praise and assent. No single marker licenses dropping what follows it.

See also

Plainness and difficulty; Ideas and Iynges; Nature's bath; Order and harmony.

Related words and names

Galleon

The small book is no galleon like the heavy volumes that can berth only in a library. The comparison praises portability and manageable bulk. It works with the poem's jokes about price and empty pockets, placing philosophical publication among material objects readers must buy, carry and house.

Forms. *Galeon* — a large ship used to caricature physically burdensome books (1650, p. 139 [CT-P139-A]).

Places to read. 1650, p. 139 [CT-P139-A].

Rattles

Vaughan has no rattles decorating his name, yet asks whether simple honesty is not fame enough. The poem has just said its author is neither lord nor knight. The word mocks the noise or display of rank; the source does not identify a particular titled person as its exclusive target.

Forms. *Rattles* — showy titles attached to a name (1650, p. 139 [CT-P139-A]).

Places to read. 1650, p. 139 [CT-P139-A].

Zeno

Vaughan assigns to Zeno the saying that Nature gave people two ears and one tongue so they might hear much and speak little. Its local role is pedagogical: it follows the story of a noisy visitor who loses access to an adept. The citation is retained as Vaughan's attribution, not independently authenticated biography.

Forms. *Zeno* — the authority named for listening more and speaking less (1650, p. 136 [CT-P136-A]).

Places to read. 1650, p. 136 [CT-P136-A].

FINIS

The marker closes the prose discourse, but the address to the book begins on the next page. Treating FINIS as the end of all authorised reading would omit the poem, concluding praise, Amen and printed corrections. The edition preserves the marker and the later units, making the sequence visible.

Forms. *FINIS.* — the printed end marker of the prose (1650, p. 138 [CT-P138-B]).

Places to read. 1650, p. 138 [CT-P138-B].

Glory to God alone

The three-word praise follows the book's defence as the author's child. It gives glory to God alone rather than to the writer whose honesty and truthfulness the poem has defended. The modern edition translates it as its own short unit, before the separate Amen at 1650, p. 140 [CT-P140-C].

Forms. *Soli Deo Gloria.* — the concluding Latin praise (1650, p. 140 [CT-P140-B]).

Places to read. 1650, p. 140 [CT-P140-B]; 1650, p. 140 [CT-P140-C].

Amen

Amen stands alone after the Latin praise and its translated sense. It is a concluding act of assent, not a new technical alchemical term. Its independent placement matters to the sequence of the ending and is retained rather than absorbed silently into the preceding poem.

Forms. *Amen.* — the final assent after the praise of God (1650, p. 140 [CT-P140-C]).

Places to read. 1650, p. 140 [CT-P140-C].

Child

The author would rather see the book torn by others than strangled by its father. Calling it child changes the issue from pride in authorship to responsibility for release. The violent contrast concerns publication and suppression in the poem; it is not an endorsement of harm to an actual child.

Forms. *Childe* — the book imagined as vulnerable offspring (1650, p. 140 [CT-P140-A]).

Places to read. 1650, p. 140 [CT-P140-A].

What I have written

The Greek sentence is followed by Vaughan's own English repetition, "I have written, what I have written." The margin identifies John 19:22. Vaughan borrows Pilate's declaration at the moment he turns from his account of the work toward imagined opposition. The citation establishes the borrowed voice; it does not identify Vaughan with Pilate in every respect.

Forms. *Ὁ γέγραφα, γέγραφα.* — the Greek repetition of Pilate's words, applied by Vaughan to his completed declaration (1650, p. 131 [CT-P131-F]); *Joh. 19. 22* — the source margin identifying John 19:22 (1650, p. 131 [CT-P131-F-M01]).

Places to read. 1650, p. 131 [CT-P131-F]; 1650, p. 131 [CT-P131-F-M01].

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experimentall ocular Demonstrations — demonstrations before the eyes establishing properties of the actual subject (1650, p. 81 [CT-P081-A]); *Notion* — a concept that must be referred to the thing itself (1650, p. 81 [CT-P081-A]); *Knowledge* — understanding said to reward earlier trust (1650, p. 109 [CT-P109-B]); *Experience* — first-person learning that includes practical failure (1650, p. 120 [CT-P120-A]); *practice* — human handling required alongside ingenuity and reason (1650, p. 121 [CT-P121-A]); *faire Experience* — experiential evidence demanded of those claiming celestial knowledge (1650, p. 126 [CT-P126-A]).

At a Glance

The word. Knowledge names an understanding of the thing and its properties, not merely possession of a name; experience is acquaintance tested in practice.

In the book. Vaughan demands sight and handling, claims that faith was rewarded with knowledge, admits unsuccessful practice, and denies that either scholarly noise or a few violent tricks establishes expertise.

In this edition. "Experimental demonstrations before our eyes" unfolds his "experimentall ocular Demonstrations." This is his evidential claim, not the edition's certification of a repeatable discovery.

A place to read. 1650, p. 81 [CT-P081-A] sets the distinction between a notion and its referent; 1650, p. 120 [CT-P120-A] and 1650, p. 121 [CT-P121-A] make acknowledged failure part of the argument.

Meaning

The central opposition is not simply ignorance against information. It is a name or notion against an adequately encountered thing. To know that a substance is called matter is insufficient unless one can relate the designation to the substance itself (1650, p. 81 [CT-P081-A]). Seeing and handling are accordingly explicit requirements. Yet the object of these demonstrations includes central, invisible essences and properties. Vaughan does not say that ordinary surface vision is enough: visible engagement is supposed to disclose an inward constitution.

Experience can name the author's learning, the opponents' claimed qualifications, or the test he demands of a theory. Those uses must be kept distinct. A person may have years of experience with drugs and remain ignorant of creation; someone may have performed violent operations yet misunderstand Nature's generative activity. Duration and activity alone do not produce the relevant knowledge. The object, manner and interpretation of experience determine its standing.

Use in the book

Vaughan begins by mocking philosophers who know correspondences only as a collection of familiar examples (1650, p. 80 [CT-P080-B]). His Don Quixote comparison sharpens the attack: knowing Dulcinea without seeing her resembles discoursing confidently about what one has never met (1650, p. 81 [CT-P081-A]). The ensuing demand is concrete. The universal patient must be seen, handled and experimentally demonstrated. A reader must not replace that demand with Vaughan's own abundance of authoritative names; he explicitly sets it against knowledge that ends in verbal acquaintance.

The learning process nevertheless uses testimony. At 1650, p. 95 [CT-P095-B] he answers the charge that his verse is merely pleasing, not positive, by bringing forward philosophical witnesses. He says the reader may discover the mark by following either the verse's flights or the prose's more sober pace (1650, p. 96 [CT-P096-A]). Poetry is not treated as incapable of knowledge; its claim is that it conveys the same subject by another mode. Nor does testimony eliminate the reader's task of recognition. Numerous names must be related to one thing rather than accumulated as separate objects.

The autobiographical passage offers a sequence that is easy to misstate (1650, p. 109 [CT-P109-B]). Vaughan first believed the magicians while wandering uncomprehendingly in their books; later, he says, time rewarded that faith with knowledge. He does not claim that his earliest belief was already understanding. Patient endurance of hostile opinion becomes part of the story, and his acquired knowledge grounds renewed trust in their spiritual counsel (1650, p. 110 [CT-P110-A]). This is a narrated movement between belief and knowledge, not a simple rejection of authority in favour of observation.

A further distinction concerns knowledge of the subject and knowledge of its circumstances. Vaughan says that bare acquaintance with the matter would have made him less guarded; what he claims is instruction in its secret circumstances (1650, p. 112 [CT-P112-A]). He leaves final disclosure to God while presenting his own reserve as the consequence of greater understanding. The reader cannot test that autobiographical assertion merely from the assertion itself. A neutral account should retain its role in the argument without turning the claimed possession into independently established fact.

The most revealing practical testimony is a confession of error. The description of delicate matter culminates in his admission that overconfident negligence has given him a figurative blow on the ear more than once (1650, p. 120 [CT-P120-A]; 1650, p. 121 [CT-P121-A]). He expected something he says he knew could not happen. Knowing a rule and acting competently are therefore not identical. His conclusion is that ingenuity and reason cannot achieve the art's extraordinary effects without manual contribution.

The point is not that thought is worthless, but that a practical art cannot be possessed by theory alone.

The challenge to astronomers and natural philosophers repeats the early demand on a cosmic scale. He asks where and how celestial influences are received, and requires fair experience establishing their presence in the elements (1650, p. 126 [CT-P126-A]). Figures and syllogisms are mocked as insufficient evidence; the magicians allegedly put the influences into the hands (1650, p. 127 [CT-P127-A]). The recurrence of the hand matters: the most elevated object of discourse must be reached through an allegedly demonstrable subject. The passage does not supply an independent modern verification of those influences.

The conclusion turns the test back upon the practitioner. Long familiarity with drugs cannot teach the mystery of making a world (1650, p. 135 [CT-P135-A]). The gentleman who insists on lead or quicksilver loses access to the adept because he substitutes confident dispute for listening (1650, p. 136 [CT-P136-A]). Finally, readers must examine their knowledge and especially their practice before judging Nature from a few violent tricks (1650, p. 137 [CT-P137-A]). This limits any interpretation of "experience" as unqualified empiricism. Vaughan values experience under a particular account of natural, generative cooperation, and rejects practices he thinks destroy their own object.

Places to read

1650, p. 80 [CT-P080-B]; 1650, p. 81 [CT-P081-A] — Particular sympathies and merely notional acquaintance are contrasted with seeing, handling and demonstration.

1650, p. 95 [CT-P095-B]; 1650, p. 96 [CT-P096-A] — Verse and philosophical testimony offer two routes towards recognising the subject.

1650, p. 109 [CT-P109-B]; 1650, p. 110 [CT-P110-A] — Belief is narrated as preceding knowledge and then receiving further authority from it.

1650, p. 112 [CT-P112-A] — Knowledge of matter is distinguished from instruction in its secret circumstances.

1650, p. 120 [CT-P120-A]; 1650, p. 121 [CT-P121-A] — Admitted negligence exposes the gap between knowing and doing.

1650, p. 126 [CT-P126-A]; 1650, p. 127 [CT-P127-A] — Claims about influences are challenged to produce experiential evidence.

1650, p. 135 [CT-P135-A]; 1650, p. 136 [CT-P136-A]; 1650, p. 137 [CT-P137-A] — Professional experience, noisy argument and violent practice are tested against genuine understanding.

Translation in this edition

"Notion" becomes "concept" at 1650, p. 81 [CT-P081-A], while "the Thing it self" remains the thing to which the concept refers. "Ocular"

belongs to the manner of demonstration, not to a claim that the central essences are directly visible without mediation. At 1650, p. 109 [CT-P109-B] the modern reading uses "trust" for Vaughan's "Credulitie," preserving his favourable retrospective account of it rather than importing a present-day accusation of gullibility. At 1650, p. 121 [CT-P121-A] "Wit" becomes "ingenuity," and "the hands supplie them" becomes the hands' supplying their part. The latter keeps the cooperation of intellectual and manual capacities, not their substitution for one another.

See also

Art and magic; Image and exemplar; First matter; Hyanthe; Love and violence.

Related words and names

See and handle

The paired verbs specify contact with the actual referent of "matter." Their object is the universal patient just described, not any arbitrary material used in an experiment. They are followed by the demand to know inward properties through ocular demonstrations, so the phrase joins sensible acquaintance to an ambitious claim about hidden constitution.

Forms. *see it, handle it* — seeing and handling the actual matter rather than merely knowing its name (1650, p. 81 [CT-P081-A]).

Places to read. 1650, p. 81 [CT-P081-A].

Digest reading

Vaughan asks readers to digest what they read and remain awhile with earth rather than admire the products of their own imagination. The physiological and alchemical verb makes reading itself a slow transformative practice. It does not prescribe the ingestion of a substance: its grammatical object here is the reader's material of study.

Forms. *concoct what you reade* — Vaughan asks readers to digest what they read and remain awhile with earth rather than admire the products of their own imagination (1650, p. 88 [CT-P088-A]).

Places to read. 1650, p. 88 [CT-P088-A].

Noise and learned birds

Magpies and parakeets serve as examples of sound without philosophical understanding. Vaughan anticipates opponents who dismiss the poem as entertainment while their own learning is all noise. The joke belongs to his polemic against merely verbal expertise; the birds are not ingredients or disguised names for the first matter.

Forms. *Py-annets, and Paraquitoes* — Magpies and parakeets serve as examples of sound without philosophical understanding (1650, p. 95 [CT-P095-B]).

Places to read. 1650, p. 95 [CT-P095-B].

Plainness and difficulty

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rationall termes — the promised explanatory manner in contrast to excessive monstrous imagery (1650, p. 78 [CT-P078-A]); *Obscuritie* — difficulty attributed to the changing subject and its expression (1650, p. 82 [CT-P082-A]); *plain Termes* — Vaughan's claim to direct description, followed by qualifications (1650, p. 85 [CT-P085-B]); *Truth, which should be plain* — the closing poem's defence of a homely style (1650, p. 140 [CT-P140-A]); *or* — the word the printed correction instructs readers to replace by for (1650, p. unnumbered errata [CT-P140-D]); *for* — the corrective connective prescribed for page 106 (1650, p. unnumbered errata [CT-P140-D]); *dictrine* — the unusual replacement recorded in the second printed correction (1650, p. unnumbered errata [CT-P140-D]).

At a Glance

The word. Plainness can mean direct expression, an intelligible explanation or an unadorned style. None automatically entails complete public disclosure.

In the book. Vaughan promises rational language yet scatters keys, quotes riddles, uses poems and withholds a decisive name. He claims that these limits can coexist with truthful guidance.

In this edition. Historical English, newly translated foreign passages, Vaughan's own translations and editorial notes are kept distinguishable. The two printed corrections remain separate evidence, including one unresolved unusual reading.

A place to read. 1650, p. 78 [CT-P078-A]–1650, p. 79 [CT-P079-A] beside 1650, p. 112 [CT-P112-A]–1650, p. 113 [CT-P113-A] and the closing defence of plain truth at 1650, p. 140 [CT-P140-A].

Meaning

Plainness is not a single standard uniformly applied. At the beginning it concerns argumentative grounds: Vaughan will not fill a wilderness with lions and dragons while leaving the foundations hidden (1650, p. 78 [CT-P078-A]). In the closing poem it concerns diction: he has chosen a coarse and homely strain suited to truth (1650, p. 140 [CT-P140-A]). Between these, he can call a description plain even when the thing described remains unnamed or difficult to recognise.

Difficulty likewise has more than one source. A changing object may strain ordinary language; an author may deliberately withhold; a reader may jump from a comparison to a false identification. The book addresses all three. Distinguishing them prevents an easy verdict that every obscurity is

either a fraud or an unavoidable mystery. Vaughan's own claims must be tested passage by passage against what the discourse actually discloses.

Use in the book

The opening contrast is architectural. Some philosophers display high summits while concealing foundations; Vaughan compares their discourse to Babel (1650, p. 78 [CT-P078-A]). His proposed remedy is a grounded account of subject, medicine and means. Yet the outline immediately says the keys will be scattered because they admit the reader into Nature's state chamber (1650, p. 79 [CT-P079-A]). Rational explanation and controlled distribution are announced together. A reader expecting every necessary identification in continuous recipe form has not been promised that kind of plainness.

The quotation through Capnion gives another reason for unfamiliar expression. New words are pardoned because they serve an obscure subject that continually changes (1650, p. 82 [CT-P082-A]). Here linguistic difficulty reflects what the thing is like, rather than merely an author's wish to conceal it. Vaughan nevertheless insists elsewhere that knowing a notion without knowing its referent is inadequate (1650, p. 81 [CT-P081-A]). Words must remain answerable to the thing, even when the thing makes stable naming difficult.

At 1650, p. 85 [CT-P085-B] he announces his own plain description: the subject is a very salt. The next page immediately excludes common extracted salts and every salt people can manufacture (1650, p. 86 [CT-P086-A]). The apparently familiar noun becomes precise only through its qualifications. Plain wording therefore does not relieve the reader of attending to negations. Ignoring them would produce a clear but false identification, the opposite of the account's stated purpose.

The Hyanthe poem and the philosophers' testimonies create a different relation between modes. Vaughan says that readers may follow the flights of his verse or the more grave pace of their prose (1650, p. 95 [CT-P095-B]; 1650, p. 96 [CT-P096-A]). He does not concede that poetry contains only pleasant fiction while prose alone carries truth. His subsequent claim that there is something besides poetry in his fancy explicitly defends the philosophical content of the poem (1650, p. 106 [CT-P106-B]). The contrast is between modes of presentation, not simply truth and ornament.

Secrecy becomes explicit at 1650, p. 108 [CT-P108-B]–1650, p. 109 [CT-P109-A], where a cited warning makes unauthorised disclosure a fault against God. Vaughan then says he has avoided terms that might lead readers to common salts, stones, minerals or animal products (1650, p. 112 [CT-P112-A]; 1650, p. 113 [CT-P113-A]). He distinguishes two promises: the reader may fail to find the subject, but should not be deceived into those false choices by what he has written. This is a narrower claim than fully naming the thing, and the narrowing should be visible to the modern reader.

The description of the fire repeats the pattern. Vaughan calls it fully and faithfully described, yet says telling the simple mystery openly would make it seem ridiculous (1650, p. 123 [CT-P123-A]). The consequences, rather than the intrinsic complexity of the secret, are said to explain its concealment. Difficulty here is socially and ethically maintained. It cannot all be attributed to the object's ineffability or to deficient prose.

The closing poem finally calls the style coarse and homely because truth should be plain (1650, p. 140 [CT-P140-A]). The claim is itself made in elaborate verse full of social, nautical, erotic and parental figures. That is not proof that the claim is empty; it shows that plainness is a comparative self-presentation, not an absence of rhetoric. Vaughan rejects writing chiefly for display while continuing to use literary skill in truth's defence.

Places to read

1650, p. 78 [CT-P078-A]–1650, p. 82 [CT-P082-A] — Rational foundations, scattered keys and the difficulty of language are placed beside one another.

1650, p. 85 [CT-P085-B]–1650, p. 86 [CT-P086-A] — A plain noun, salt, is immediately restricted by decisive exclusions.

1650, p. 95 [CT-P095-B]–1650, p. 96 [CT-P096-A]; 1650, p. 106 [CT-P106-B] — Verse and prose are defended as different routes to philosophical recognition.

1650, p. 108 [CT-P108-B]–1650, p. 113 [CT-P113-A] — Withholding is justified, while misleading identifications are expressly rejected.

1650, p. 123 [CT-P123-A] — A fully described yet unnamed simple mystery preserves the tension between clarity and reserve.

1650, p. 140 [CT-P140-A]–1650, p. unnumbered errata [CT-P140-D] — Plain truth closes the poem, followed by the work's praise, assent and two printed corrections.

Translation in this edition

The source edition avoids resolving historical difficulty by silently supplying a chemical identity. It also preserves the difference between quoted Latin or Greek freshly translated and Vaughan's own accompanying English. These layers sometimes diverge. Their coexistence lets readers see an interpretive action instead of receiving an apparently seamless modern sentence that hides it.

The first printed correction replaces "or" with "for" at page 106, line 23 (1650, p. unnumbered errata [CT-P140-D]). The historical layer retains the original at 1650, p. 106 [CT-P106-B]; the modern reading applies the correction, making the thick moisture a reason for rejecting thin water rather than an awkward alternative. The second instruction changes "doctrine" to "dictrine" at page 126, line 26. The edition reports this unusual direction from TCP's transcription and does not pretend it has

been verified against an available image. Plain editing includes admitting that uncertainty rather than inventing a cleaner correction.

See also

Book and reader; Salt and crystal; Ideas and Iynges; Philosophical fire.

Related words and names

Three suns

The closing poem imagines some readers treating the book like three suns or a great portent, then accusing its author of sectarian pride. The image describes astonished or hostile reception, not a new statement that the philosophical subject contains three ordinary astronomical suns.

Forms. *Three Suns* — a prodigy to which hostile readers might compare the book (1650, p. 140 [CT-P140-A]).

Places to read. 1650, p. 140 [CT-P140-A].

High-shoe heresy

The book is told to send hostile accusers away to learn this kind of heresy. The modern rendering gives "rustic heresy," while the annotation explains the coarse social colouring. The phrase belongs to Vaughan's polemic and should not be inflated into the name of a securely identified religious group.

Forms. *High-shoe heresie* — a dismissive phrase for rustic or coarse sectarian teaching (1650, p. 140 [CT-P140-A]).

Places to read. 1650, p. 140 [CT-P140-A].

Or to for

The errata directs replacement of "or" by "for" at page 106, line 23. At 1650, p. 106 [CT-P106-B] the modern reading applies it: the subject is not thin water, for it is a thick moisture. This small word changes the relation of the clauses from a malformed alternative to an explanatory reason.

Forms. *or, r. for* — the first printed instruction correcting a connective (1650, p. unnumbered errata [CT-P140-D]).

Places to read. 1650, p. 106 [CT-P106-B]; 1650, p. unnumbered errata [CT-P140-D].

Doctrine to dictrine

The errata gives this direction for page 126, line 26. The source edition reports it from TCP's transcription of a surface absent from the Getty witness and does not claim independent image verification. The unusual replacement is therefore a retrievable textual fact, not a new philosophical term whose meaning can safely be invented.

Forms. *doctrine, r. dictrine* — the second printed correction, preserved as uncertain evidence (1650, p. unnumbered errata [CT-P140-D]).

Places to read. 1650, p. unnumbered errata [CT-P140-D].

Rather

Vaughan first calls the subject a secret seminal moisture, then says "or rather" the Venus that yields that moisture. The connective revises the identification within the sentence. It prevents a reader from simply equating the source with one of its gifts and shows precision occurring through a small qualification.

Forms. *or rather* — a correction that refines the relation between subject and moisture (1650, p. 106 [CT-P106-B]).

Places to read. 1650, p. 106 [CT-P106-B].

Not yet named

The cited speaker first distinguishes showing through description from naming, then immediately announces that he will name it and calls it water. Vaughan's accompanying English follows this transition across 1650, p. 96 [CT-P096-A]–1650, p. 97 [CT-P097-A]. The name is therefore not wholly withheld: its sense remains constrained by the surrounding paradoxes and qualifications, rather than establishing that the subject is ordinary water.

Forms. *non tamen nominavi* — the cited speaker has described the subject without giving its name (1650, p. 96 [CT-P096-A]); *Modo volo ipsum nominare* — now I wish to name it: the transition from description to the designation water (1650, p. 96 [CT-P096-A]).

Places to read. 1650, p. 96 [CT-P096-A]; 1650, p. 97 [CT-P097-A].

Secrecy and disclosure

Knowledge and disclosure · Coelum Terrae

Discoverie — Disclosure measured by fullness but deliberately scattered through the discourse. (1650, p. 79 [CT-P079-A]); *enviously* — Withholding a clear account rather than simply resenting another's fortune. (1650, p. 97 [CT-P097-A]); *not to prostitute these Principles* — Not to expose the principles indiscriminately. (1650, p. 108 [CT-P108-B]); *Secret Circumstances* — Details Vaughan claims to know but will not put openly into writing. (1650, p. 112 [CT-P112-A]); *shadowes* — Indirect images in which the author would prefer to conceal his knowledge. (1650, p. 138 [CT-P138-A]).

At a Glance

The word. Discovery here can mean disclosure to a reader, as well as finding something for oneself. Secrecy concerns who may know, how knowledge is communicated and who has authority to reveal it.

In the book. Vaughan promises fullness, scatters keys, supplies riddles, cites a religious prohibition and nevertheless claims to have spoken unusually clearly.

In this edition. "Enviously" is rendered as grudging or withholding communication. The threat attached to revelation remains a historical claim within Vaughan's defence, not the edition's judgment upon readers.

A place to read. 1650, p. 107 [CT-P107-A]–1650, p. 112 [CT-P112-A], where demands for an outright answer meet riddle, authority, theology and personal defence.

Meaning

Secrecy in this work is not merely the absence of information. Vaughan communicates through selected descriptions, exclusions, analogies, quoted testimony and staged advances followed by withdrawals. The reader is repeatedly brought close enough to recognise a relation while denied a familiar identifying name. This produces a distinctive kind of disclosure: one may be told what a subject does, what it is not, and how different authorities describe it, without receiving a plain designation that settles the search.

Two kinds of reserve should be separated. One concerns the difficulty of understanding a natural subject; the other concerns the claimed moral or religious right to communicate it. At different moments Vaughan argues that readers misunderstand, that they are unworthy, that knowledge can be dangerous, and that God alone may reveal the decisive secret. These reasons cooperate in his defence but are not identical. A difficult metaphor does not by itself establish a prohibition on revelation, and a prohibition does not prove the underlying claim true.

Use in the book

The programme announces disorder before it begins. The means of the art are keys to Nature's chamber of state, and therefore must be scattered through the discourse (1650, p. 79 [CT-P079-A]). Vaughan asks readers to judge fullness rather than length. The promise is not a consecutive manual: its form deliberately requires joining separated passages. The apparent tension between fullness and concealment is present from the outset, not an accidental retreat near the end.

The earth meditation demonstrates the method. After describing spiritual influences entering a material recipient, Vaughan imagines the reader rushing to plunder the cabinet and stops him: ordinary impure earth is only a guide towards the hidden subject (1650, p. 89 [CT-P089-A]). Likewise, the witnesses can name water while excluding ordinary waters. At 1650, p. 97 [CT-P097-A] Lull is said to speak enviously and obscurely; at 1650, p. 99 [CT-P099-A] Belus reverses an order to conceal practice. Secrecy is thus attributed to the tradition whose testimony Vaughan simultaneously uses as evidence.

A direct demand is answered most provocatively at 1650, p. 107 [CT-P107-A]–1650, p. 108 [CT-P108-A]. The impatient flint and antimony

doctors want an outright disclosure; Vaughan gives a riddle involving silver, moon, sun and Saturn and challenges them to understand it. He then addresses a different recipient, the candid and modest reader. That transition changes the register from mockery to justification. Lull's warning says that revelation belongs to God, and threatens judgment upon a person who reveals in a few words what God formed over a long time (1650, p. 108 [CT-P108-B]–1650, p. 109 [CT-P109-A]). The contrast between brief utterance and prolonged formation makes indiscriminate speech appear a violation of the work's divine dignity.

Vaughan's own acceptance of the warning rests on his account of trust rewarded by natural knowledge. He therefore believes the magicians about spiritual matters and refuses to disclose for the sake of his salvation (1650, p. 109 [CT-P109-B]–1650, p. 110 [CT-P110-A]). Yet he immediately offers a whispered question about first matter's origin. The rhetorical withholding opens into negative theology rather than silence alone. The secret is associated with divine transcendence, and the water is honoured as a privileged created subject on which God's Spirit acts (1650, p. 111 [CT-P111-A]).

At 1650, p. 112 [CT-P112-A] the oyster-seller comparison rejects broadcasting the mystery to every hand. Vaughan says he has displeased friends, knows secret circumstances beyond bare recognition of matter, and will leave decisive revelation to God. He also explains that this defence answers people who told him he was bound to disclose everything he knew. The passage makes secrecy a contested obligation, not a position everyone around him accepts. His exclusions at 1650, p. 113 [CT-P113-A] then aim to prevent particular mistakes even when recognition has not been achieved. Withholding and protection against error are presented as compatible duties.

The conclusion retains the tension rather than resolving it into either complete openness or absolute silence. The external agent is said to have been fully described though its simple secret would seem ridiculous if openly named (1650, p. 123 [CT-P123-A]). Serious silent pupils are fit to receive what a babbler is denied (1650, p. 136 [CT-P136-A]). Finally, Vaughan says he wished to bury these things in silence or shadows, but affection moved him to clearer speech; a larger promised work is withheld after disappointment with the world (1650, p. 138 [CT-P138-A]). The book itself is the compromise between communicative generosity and guarded custody.

Places to read

1650, p. 79 [CT-P079-A] — The keys are deliberately scattered, establishing the book's method.

1650, p. 89 [CT-P089-A] — A seeming revelation about earth is withdrawn from a literal identification.

1650, p. 97 [CT-P097-A]–1650, p. 99 [CT-P099-A] — Obscurity and reversal are ascribed to earlier authorities.

1650, p. 107 [CT-P107-A]–1650, p. 112 [CT-P112-A] — Riddle, Lull's prohibition, salvation and the oyster-seller image defend reserve.

1650, p. 113 [CT-P113-A] — Exclusions seek to prevent mistakes without naming the subject.

1650, p. 123 [CT-P123-A] — Full description is distinguished from open naming.

1650, p. 136 [CT-P136-A]–1650, p. 138 [CT-P138-A] — Fit recipients, silence and a withheld larger work close the argument.

Translation in this edition

"Not to prostitute these Principles" at 1650, p. 108 [CT-P108-B] becomes not to expose them indiscriminately. The sexual and commercial force of the historical verb expresses an alleged degradation of something sacred; it is not a claim about a literal sexual transaction. "Enviously" at 1650, p. 97 [CT-P097-A] concerns grudging disclosure, a sense especially important when reading the tradition's obscurity. In the Lull passage the edition separates a fresh Latin translation from Vaughan's English, including the split across pages 108 and 109. That repetition is historical transmission, not editorial endorsement of the threat. At 1650, p. 112 [CT-P112-A] "Discoverie" becomes disclosure because God is imagined showing the subject and manner of work to a person. Elsewhere discovery also names the reader's own progress: its object and agent decide the sense.

See also

Testimony and authority; Silence and hearing; God and negation; Voice of Nature.

Related words and names

Enviously

Vaughan says Lull speaks enviously and obscurely when describing seven principles. The adverb concerns communication, not simply jealousy of a rival's success. It helps explain why an admired authority can be difficult to understand: Vaughan interprets obscurity as reserve within the art rather than as evidence that the writer has nothing to say.

Forms. *enviously* — Grudgingly, with a deliberate withholding of intelligibility. (1650, p. 97 [CT-P097-A]).

Places to read. 1650, p. 97 [CT-P097-A].

Oysters

Crying the mystery as oysters are cried turns unrestricted disclosure into the noisy sale of a common commodity. The image belongs to Vaughan's defence of sacred custody, not to a material identification of first matter. Its

ordinary commercial setting sharpens his contrast between wide availability and the guarded recognition he claims the subject deserves.

Forms. *Oysters* — A familiar street commodity used to mock indiscriminate proclamation. (1650, p. 112 [CT-P112-A]).

Places to read. 1650, p. 112 [CT-P112-A].

Outright

The impatient doctors demand that Vaughan reveal the thing outright. He responds with a deliberately puzzling description and mocks their pride through birdlime and feathers. The adverb gives a precise name to the kind of communication being refused: not all information is withheld, but an answer needing no interpretive labour is denied.

Forms. *out-right* — Without indirection or a further riddle. (1650, p. 107 [CT-P107-A]).

Places to read. 1650, p. 107 [CT-P107-A].

Silence and hearing

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Noyse — Learning reduced to conspicuous sound without understanding. (1650, p. 95 [CT-P095-B]); *serious, silent men* — The disciplined recipients Vaughan considers fit for secret instruction. (1650, p. 136 [CT-P136-A]); *one Tongue, but two Eares* — An anatomical proportion used to recommend more hearing than speaking. (1650, p. 136 [CT-P136-A]); *happy Solitudes* — The author's chosen withdrawal from an unreceptive public. (1650, p. 138 [CT-P138-A]).

At a Glance

The word. Silence is restraint in speech, not necessarily ignorance or inactivity. Hearing names the receptive side of inquiry; noise is speech detached from understanding or governed by applause.

In the book. The noisy sophist, the interrupting pupil and the publicity-seeking author are contrasted with Nature's unobserved work, the patient adept and Vaughan's declared solitude.

In this edition. The bird names in the satire are clarified, and the proverbial Greek calends are explained as a meeting that never comes.

A place to read. 1650, p. 135 [CT-P135-A]–1650, p. 138 [CT-P138-A], where a failed lesson becomes an argument for listening and self-examination.

Meaning

Silence can do several jobs in the book. It can guard a secret, allow a student to hear, refuse an unsuitable audience, or mark an author's independence from applause. These uses overlap but should not be flattened

into one prohibition against speech. Vaughan writes a long, combative disclosure and occasionally claims to speak plainly. His preferred silence is selective: speech should arise from understanding and serve a worthy end, rather than display the speaker's insecurity or hunger for notice.

Hearing likewise means more than the physical reception of sound. A student may initially listen and then interrupt when instruction passes beyond familiar categories. To hear well is to permit that unfamiliarity without immediately replacing the teacher's account with one's own authorities. Vaughan's ideal is asymmetrical in the teaching scene, but it also requires the knower to examine his practice before judging. The book's appeal to experience is part of this restraint, not simply its opposite.

Use in the book

The first important contrast is not a classroom but Nature's creativity. People alter their actions to win admiration: a gallant's clothes and a fighter's victory lose their point if others do not notice them. Nature, by contrast, works in wildernesses and ruined places where only the stars and planets observe her (1650, p. 91 [CT-P091-A]–1650, p. 92 [CT-P092-A]). Her lack of an audience does not diminish her abundance. This establishes the positive model for a later author who says applause means nothing to him.

The Hyanthe poem also distinguishes fruitful inward expression from empty sound. Her tears are more valuable than joys described as empty airs and noise (1650, p. 94 [CT-P094-B]). The tears have a continuity with the waters and heart of the ensuing stanzas; sound alone lacks that material and emotional depth. Vaughan then anticipates sophists whose learning is all noise, comparable to magpies and parakeets (1650, p. 95 [CT-P095-B]). Their objection that the poem is merely pleasing is itself reduced to mimicked or empty utterance. The polemic does not prove their accusation false; it defines the kind of discourse Vaughan wants his testimonies to replace.

The lesson scene supplies a sustained practical example. At 1650, p. 135 [CT-P135-A] Vaughan advises physicians and theologians to consult judgment before venturing their tongues. Experience with ordinary medicines does not automatically confer knowledge of creation. A gentleman receives an adept's courtesy and follows the first instructions well. When the adept leaves the pupil's known road, however, the pupil takes up the cudgels and overwhelms him with supposedly supportive authorities (1650, p. 136 [CT-P136-A]). The failure is located at the boundary of familiar understanding: he cannot continue listening when his categories are challenged.

The teacher's answer is short and conditional. Perhaps lead or quicksilver is the subject now; if he later finds Nature busy among the old elements, he will refute the opinion at their next meeting. That meeting never occurs. The adept's patience is not consent, and his conditional politeness is not an

endorsement of the pupil's identification. Permanent withdrawal makes silence an action with consequences: the pupil loses further access to instruction despite repeated requests.

Vaughan draws the moral through a hunting image and Zeno's maxim. Babblers run after each new doctor's opinion like a spaniel after every bird. Suitable recipients are serious and silent, faithful to the art and especially to their teachers. Nature's gift of one tongue and two ears is made an argument for hearing much and speaking little (1650, p. 136 [CT-P136-A]). The numerical comparison recommends proportion, not literal muteness. At 1650, p. 137 [CT-P137-A] the advice becomes examination of knowledge and, especially, practice before presumptuous judgment based on a few violent tricks.

The conclusion then turns this discipline upon authorship. Vaughan says he preferred silence and shadows, spoke more openly out of affection, and withheld a larger promised work after finding the world unworthy (1650, p. 138 [CT-P138-A]). Yet the closing poem sends the small book out to unseen friends and defends its publication as the service of Truth (1650, p. 139 [CT-P139-A]–1650, p. 140 [CT-P140-A]). Withdrawal is therefore not the whole ending. There is a limited public speech, justified against both suppression and ambition. The lexicon's family reaches from listening to another person through natural independence to the ethical purpose of one's own voice.

Places to read

1650, p. 91 [CT-P091-A]–1650, p. 92 [CT-P092-A] — Nature's unobserved making contrasts with dependence on public admiration.

1650, p. 94 [CT-P094-B]–1650, p. 95 [CT-P095-B] — Productive tears and empty noise introduce the satire of merely noisy learning.

1650, p. 135 [CT-P135-A]–1650, p. 136 [CT-P136-A] — A pupil abandons listening for argument, and the adept withdraws.

1650, p. 137 [CT-P137-A] — Examination of knowledge and practice is required before judgment.

1650, p. 138 [CT-P138-A] — Silence, shadows and solitude become the author's declared preference.

1650, p. 139 [CT-P139-A]–1650, p. 140 [CT-P140-A] — The book is nevertheless sent into public life for Truth rather than applause.

Translation in this edition

At 1650, p. 95 [CT-P095-B] "Py-annets" and "Paraquitoes" become magpies and parakeets; the joke concerns noise passing for learning, not two schools of philosophy named after birds. At 1650, p. 136 [CT-P136-A] the modern wording retains the relation of one tongue to two ears, rather than reducing it to a generic instruction to be quiet. The Greek calends are explained in the annotation: they name a proverbial impossibility, not a

recoverable date. “Noyse is Nothing to mee” at 1650, p. 138 [CT-P138-A] follows the refusal of applause. It means the author disclaims the value of public clamour, not that acoustic sound has ceased to exist. Finally, the edition keeps the closing publication poem after the prose ending, allowing readers to see the tension between professed solitude and the book’s actual outgoing voice.

See also

Secrecy and disclosure; Testimony and authority; Voice of Nature; Number and unity.

Related words and names

Tongue and ears

The saying attributed to Zeno makes the body a lesson in conduct: two ears should receive more than one tongue emits. It follows the story of a pupil who stops listening when teaching becomes unfamiliar. The point is not anatomical proof of a philosophical doctrine, but a memorable figure for restraint and receptivity within instruction.

Forms. *one Tongue, but two Eares* — A bodily comparison recommending proportionate speech and attention. (1650, p. 136 [CT-P136-A]).

Places to read. 1650, p. 136 [CT-P136-A].

Greek calends

The adept’s promised next meeting is deferred to the Greek calends, and no later visit can be obtained. The phrase marks permanent non-occurrence, not an actual Greek calendrical date. This matters to the anecdote: the teacher’s courteous conditional reply is followed by withdrawal, so it cannot be read as agreement to resume the discussion.

Forms. *Greek Calends* — A proverbial time that never arrives. (1650, p. 136 [CT-P136-A]).

Places to read. 1650, p. 136 [CT-P136-A].

Spaniel

Vaughan compares the babbling seeker to a spaniel following every bird it starts. The image criticises movement from one doctor’s opinion to another without disciplined understanding. It differs from the listening student, who remains attentive when instruction leaves familiar ground. The dog’s activity is energetic but directed by each fresh stimulus rather than a settled inquiry.

Forms. *Spaniell* — A hunting dog used as an image of restless intellectual following. (1650, p. 136 [CT-P136-A]).

Places to read. 1650, p. 136 [CT-P136-A].

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Testimonies — Statements of experienced philosophers offered as evidence for first matter. (1650, p. 95 [CT-P095-B]); *Suffrage* — An authority's supporting judgment, valued through a testing analogy. (1650, p. 97 [CT-P097-A]); *Stylanx* — Unidentified testing object or material in the comparison with gold. (1650, p. 97 [CT-P097-A]); *Credulitie* — The author's earlier trusting belief, retrospectively said to have become knowledge. (1650, p. 109 [CT-P109-B]); *false Processes* — Procedures Vaughan rejects even in the works of an admired authority. (1650, p. 119 [CT-P119-A]).

At a Glance

The word. Testimony is another person's statement offered to establish something; suffrage is a supporting judgment. Neither word makes the cited person an eyewitness to Vaughan's own experiments.

In the book. Vaughan assembles a chorus of philosophical witnesses, but also claims that their credibility has been confirmed through his experience. His admiration does not prevent him from rejecting particular processes attributed to Paracelsus.

In this edition. Historical attributions remain Vaughan's attributions. Fresh translations of quoted Latin are distinguished from his English interpretations.

A place to read. 1650, p. 95 [CT-P095-B]–1650, p. 101 [CT-P101-A], where the poem about Hyanthe is followed by a succession of allegedly convergent witnesses.

Meaning

Vaughan's testimony vocabulary belongs to an argument about how a reader may know what has not yet been directly recognised. The author says first matter can be seen and handled, yet he refuses to name it in a way that makes recognition automatic. Other writers must therefore attest its characteristics. Their declarations offer a bridge between an obscure description and promised experience, not a substitute definition that removes every difficulty. At 1650, p. 97 [CT-P097-A], suffrage gives Albert's judgment the weight of a vote in favour of the same subject already described by Arnold and Lull. The accompanying gold-testing comparison makes the witness himself resemble an instrument of discrimination.

Three questions should remain separate: what Vaughan says a named author taught; whether the passage supports Vaughan's interpretation; and who historically composed the work circulating under that name. The supplied edition preserves the first, allows examination of the second, and does not pretend to settle the third through repetition of an attribution.

Reading an entry headed by a famous name as authenticated intellectual biography would therefore exceed the local evidence.

Use in the book

The opening imposes a rule upon opponents: they must not set human authority against God or pagan romance against Scripture (1650, p. 78 [CT-P078-A]). Vaughan nevertheless quotes many non-scriptural authors. His rule is a proposed hierarchy of evidence, not a prohibition on philosophical testimony. The difficulty is whether such authors confirm an account grounded in creation or merely supply impressive verbal furniture. That distinction matters because the opening also criticises philosophers whose visible intellectual structures lack foundations.

After the Hyanthe poem, Vaughan anticipates an accusation that he has offered attractive bait rather than positive knowledge. The testimonies at 1650, p. 95 [CT-P095-B] answer that accusation. Prose and verse are made two routes towards the same mark: the reader may follow the verse's flight or the authorities' more measured pace. The evidence thus does not simply replace poetry. Vaughan claims that it corroborates what poetry was already showing.

The chain begins with Arnold's paradoxical stone and water, proceeds through Lull's compound water, and reaches Albert's many names for one mercury (1650, p. 96 [CT-P096-A]–1650, p. 98 [CT-P098-A]). Rachaidibi, Rhodian and the Book of Three Words add contrary qualities distributed between inward and outward aspects. Belus, Hermes and an unnamed learned writer extend the account of water and its transformations (1650, p. 99 [CT-P099-A]–1650, p. 101 [CT-P101-A]). Agreement is produced through Vaughan's selection and arrangement: he explicitly interprets the speakers, identifies principles behind their words, and sometimes says a writer has reversed the order to conceal practice. The assembled consensus is therefore an authorial argument, not an unmediated collection of matching formulas.

The Rosy Brother marks a change in evidential emphasis. Vaughan calls his testimony equal to the best preceding witnesses but his instruction superior (1650, p. 101 [CT-P101-A]). He then omits the Latin and gives its sense in English. Readers have Vaughan's extended rendering, not a second source-language text against which every phrase can be checked. The edition properly makes this change visible rather than manufacturing a missing original.

The defence of secrecy introduces a stronger dependence on authority. Lull's warning about revelation supplies a threat of divine judgment. Vaughan explains his acceptance through a history of belief becoming knowledge: he trusted the magicians while still wandering uncomprehendingly in their books, and experience allegedly rewarded that trust (1650, p. 109 [CT-P109-B]–1650, p. 110 [CT-P110-A]). He then

moves from reliability in natural mysteries to confidence in spiritual matters. That is an explicit inference made by Vaughan; the narrative of successful natural inquiry does not itself independently demonstrate the religious sanction.

His judgment on Paracelsus prevents a simple equation of authority with infallibility. At 1650, p. 119 [CT-P119-A], he praises the general doctrine while calling many processes false, sometimes intentionally so. A highly esteemed author may communicate truth and mislead in different places. Finally, the talkative gentleman who overwhelms an adept with authorities loses access to instruction (1650, p. 135 [CT-P135-A]–1650, p. 136 [CT-P136-A]). Citation can support inquiry, but citations wielded as substitutes for listening become another form of ignorance. Vaughan's ideal witness is credible through knowledge and effects; his bad reader possesses quotations without knowing their object.

Places to read

1650, p. 78 [CT-P078-A] — Scripture and human authorities are assigned different standing; unsupported philosophical grandeur is mocked.

1650, p. 95 [CT-P095-B]–1650, p. 101 [CT-P101-A] — The sustained series of testimonies presents convergent descriptions while preserving disagreements and interpretive interventions.

1650, p. 109 [CT-P109-B]–1650, p. 110 [CT-P110-A] — Vaughan recounts belief rewarded by knowledge and extends trust from natural to spiritual claims.

1650, p. 119 [CT-P119-A] — Admiration for Paracelsus is qualified by a rejection of false processes.

1650, p. 135 [CT-P135-A]–1650, p. 136 [CT-P136-A] — A pupil's clamorous appeal to authorities ends a potentially instructive relationship.

Translation in this edition

The modern rendering of "Suffrage" as testimony at 1650, p. 97 [CT-P097-A] captures its evidential use; it is not an electoral vote in the modern political sense. The same passage retains "Stylanx" because the precise object is unresolved: its function is indicated by gold and testing, not securely identified by a dictionary replacement. "Credulitie" becomes trust at 1650, p. 109 [CT-P109-B], matching Vaughan's approving retrospective account rather than imposing the modern implication of foolish gullibility. Conversely, the modern version does not soften "false Processes" into mere incompleteness. The source's mixture of reverence and criticism is essential to the entry. When Latin and Vaughan's English differ, the fresh rendering is evidence about the printed Latin, while the historical rendering is evidence about Vaughan's reading of it.

See also

Secrecy and disclosure; Voice of Nature; Silence and hearing; God and negation.

Related words and names

Suffrage

Albert's suffrage is valuable because Vaughan presents him as someone who has thoroughly searched the art and knows what withstands testing. The noun names an endorsement, not the test itself. The surrounding analogy places testimonial authority beside discrimination: the philosopher should know which claims deserve confidence, rather than merely lend his famous name to them.

Forms. *Suffrage* — Supporting judgment of a cited authority. (1650, p. 97 [CT-P097-A]).

Places to read. 1650, p. 97 [CT-P097-A].

Stylanx

The word survives without a confident modern identification. Vaughan says Albert's judgment is like the stylanx to gold, then explains that Albert knew what would abide the test. This establishes the comparison's function but not the exact implement or material. Preserving the uncertainty is more informative than silently replacing the word with a familiar assay instrument.

Forms. *Stylanx* — Unresolved term associated with testing gold. (1650, p. 97 [CT-P097-A]).

Places to read. 1650, p. 97 [CT-P097-A].

Errant

Vaughan calls his earlier self a mere errant in the magicians' books. The word pictures movement without settled understanding: belief came first, and the knowledge he claims came later. Its role is autobiographical and apologetic. It does not mean that every statement he read was erroneous, nor that his later report independently verifies all the books' claims.

Forms. *Errant* — A wanderer not yet understanding philosophical books. (1650, p. 109 [CT-P109-B]).

Places to read. 1650, p. 109 [CT-P109-B].

Arnold of Villanova

Vaughan presents Arnold as a perfect master and quotes his stone-and-no-stone description at 1650, p. 96 [CT-P096-A], continuing into 1650, p. 97 [CT-P097-A]. He returns to him at 1650, p. 106 [CT-P106-B]–1650, p. 107 [CT-P107-A] for the distinction between watery moisture that separates readily and oily moisture naturally joined to its parts. The record follows the two roles of the attribution, not an authenticated biography. His

English rendering sometimes interprets the Latin, notably white as clear and hairs as shoots or crystals.

Forms. *Arnoldus de Villâ novâ* — Vaughan's attributed authority for the paradoxical philosophical chaos. (1650, p. 96 [CT-P096-A]); *Arnoldus de villanova* — The authority called to explain oily moisture and endurance in fire. (1650, p. 106 [CT-P106-B]).

Places to read. 1650, p. 96 [CT-P096-A]; 1650, p. 97 [CT-P097-A]; 1650, p. 106 [CT-P106-B]; 1650, p. 107 [CT-P107-A].

Raymond Lull

Lull supports both the account of the subject and the custody of knowledge. At 1650, p. 97 [CT-P097-A] his third principle is a compound water including four of seven; at 1650, p. 108 [CT-P108-B]–1650, p. 109 [CT-P109-A] his warning threatens judgment for indiscriminate revelation. Vaughan's confidence in natural testimony is then extended to spiritual trust. The edition retains these alchemical attributions without establishing that the medieval philosopher composed every work circulated under his name.

Forms. *Raymund Lullie* — The cited authority for seven metallic principles and compound water. (1650, p. 97 [CT-P097-A]); *Raimund Lullie* — The authority invoked for a prohibition against revealing the principles. (1650, p. 108 [CT-P108-B]).

Places to read. 1650, p. 97 [CT-P097-A]; 1650, p. 108 [CT-P108-B]; 1650, p. 109 [CT-P109-A].

Albert the Great

Albert's supporting judgment is compared to a test for gold. The quotation begins at 1650, p. 97 [CT-P097-A] and continues through 1650, p. 98 [CT-P098-A], collecting numerous names that are expressly said to mean one mercury of the wise. His local role is therefore twofold: a trusted judge and a witness against mistaking verbal plurality for multiple subjects. The attribution belongs to Vaughan's received alchemical tradition and does not by itself authenticate the work's authorship.

Forms. *Albertus Magnus* — The authority praised as a discriminating witness to alchemical learning. (1650, p. 97 [CT-P097-A]).

Places to read. 1650, p. 97 [CT-P097-A]; 1650, p. 98 [CT-P098-A].

Rachaidibi

Vaughan introduces Rachaidibi as a Persian agreeing with the preceding testimony. His seed is cold and moist in what is manifest, hot and dry in what is hidden; Vaughan's English continues at 1650, p. 99 [CT-P099-A] with outward and inward. The distribution is essential: both pairs belong to aspects of one subject. The supplied edition preserves the printed name rather than replacing it by conjecture with a more familiar alchemist.

Forms. *Rachaidibi* — The Persian authority for manifest and hidden contrary qualities of the seed. (1650, p. 98 [CT-P098-A]).

Places to read. 1650, p. 98 [CT-P098-A]; 1650, p. 99 [CT-P099-A].

Rhodian

Rhodian's seed is first white and liquid, later red, and combines volatility with contrary qualities. Vaughan says he was apparently another instructor of Kanid, king of Persia: the qualifying "it seemes" belongs to the historical statement and should not become certainty in a biographical index. The passage confirms a description within the assembled testimonies; it does not independently establish Rhodian's life or the royal teaching relationship.

Forms. *Rhodian* — A confirming authority whom Vaughan tentatively associates with instruction of Kanid. (1650, p. 99 [CT-P099-A]).

Places to read. 1650, p. 99 [CT-P099-A].

Belus and Arisleus

Their local setting is the received Turba tradition. Vaughan claims Belus reverses an order to hide practice, then quotes the paradox that the stone is no stone and that permanent water can become stone (1650, p. 99 [CT-P099-A]–1650, p. 100 [CT-P100-A]). Arisleus names the assembly's associated authority; Belus is the speaker cited. The distinction prevents a list of names from turning a literary philosophical meeting into verified historical proceedings.

Forms. *Belus* — The philosopher whose order Vaughan says conceals practice. (1650, p. 99 [CT-P099-A]); *Arisleus* — The name attached to the authoritative assembly in which Belus speaks. (1650, p. 99 [CT-P099-A]).

Places to read. 1650, p. 99 [CT-P099-A]; 1650, p. 100 [CT-P100-A].

Rosy Brother

Vaughan says one of the Rosy Brothers offers testimony equal to the best and superior instruction. He omits the Latin and supplies the sense in English, followed by the long Nature and dragon speech at 1650, p. 102 [CT-P102-A]–1650, p. 106 [CT-P106-A]. This is a stated textual mediation: no source-language original is supplied there for fresh translation. The passage does not establish the unnamed author's historical membership in a documented organisation.

Forms. *Rosie Brothers* — The fraternity from which Vaughan selects one unnamed philosophical speaker. (1650, p. 101 [CT-P101-A]).

Places to read. 1650, p. 101 [CT-P101-A]; 1650, p. 102 [CT-P102-A]; 1650, p. 106 [CT-P106-A].

Turba and philosophical assemblies

The Turba supplies a recurring collective authority rather than a single newly observed experiment. Vaughan says Arnold borrowed from it, places Belus in the assembly of Arisleus at 1650, p. 99 [CT-P099-A], and later cites

a Pythagorean synod of seventy masters for elemental descent at 1650, p. 127 [CT-P127-B]–1650, p. 128 [CT-P128-A]. These settings support his account through an inherited philosophical chorus. They do not independently establish that seventy historical adepts actually met as described.

Forms. *Turba* — The received collection from which Vaughan says Arnold borrowed. (1650, p. 97 [CT-P097-A]); *Pythagoricall Synod* — The literary assembly cited for the descent of dense elemental parts. (1650, p. 127 [CT-P127-B]).

Places to read. 1650, p. 97 [CT-P097-A]; 1650, p. 99 [CT-P099-A]; 1650, p. 127 [CT-P127-B]; 1650, p. 128 [CT-P128-A].

Sendivogius and the little furnaces

After rejecting human blood as the universal subject at 1650, p. 113 [CT-P113-A], Vaughan tells readers to leave its practitioners at their stoves and athanors. The Latin phrase attributed to Sendivow becomes "in wonderful little furnaces" in the edition; its irony ends with failed workers sitting in their compounds' ashes without sackcloth. Sendivogius is the modernised name used by the supplied edition. The passage condemns a practice rather than recommending furnace construction or establishing a usable recipe.

Forms. *Sendivow* — Vaughan's printed name for the authority invoked in a satire of failed practice. (1650, p. 113 [CT-P113-B]); *Athanors* — Alchemical furnaces associated with the practices Vaughan condemns here. (1650, p. 113 [CT-P113-B]); *in Fornaculis mirabilibus* — In wonderful little furnaces: the quoted phrase folded into the satire. (1650, p. 113 [CT-P113-B]).

Places to read. 1650, p. 113 [CT-P113-A]; 1650, p. 113 [CT-P113-B].

Divine agency and mediation

Agent and patient

Divine agency and mediation · Coelum Terrae

Universall Agent — the creator who acts and creates the universal patient (1650, p. 81 [CT-P081-A]); *Universall Patient* — created passive nature, named first matter (1650, p. 81 [CT-P081-A]); *Passive Nature* — the receptive created principle (1650, p. 81 [CT-P081-A]); *outward Agent* — the external means that awakens the inward power (1650, p. 123 [CT-P123-A]); *Instrumentals* — subordinate agents obedient to God (1650, p. 134 [CT-P134-A]); *Agents and their Instruments* — principal agency distinguished from the means through which it acts (1650, p. 135 [CT-P135-A]).

At a Glance

The word. An agent acts; a patient receives action. Neither word here is primarily a medical designation, although Vaughan addresses physicians.

In the book. God creates a universal recipient resembling his own pattern. Human and natural operations also have agents, but the close of the book insists that the soul and other instruments must not be credited with the Creator's formative power.

In this edition. The modern reading preserves the technical pair and explains "Instrumentals" as instrumental agents. One must not identify every occurrence of "agent" with the universal Agent.

A place to read. 1650, p. 81 [CT-P081-A] establishes the cosmic pair; 1650, p. 134 [CT-P134-A] and 1650, p. 135 [CT-P135-A] set the limit on subordinate agency.

Meaning

Agent and patient are relational names. To call something a patient is to describe it in relation to an action it receives, not to say that it is inert in every respect. Vaughan's universal patient is the changeable, generative matter which later bears children, contains fire and supplies powers. Its receptivity to the universal Agent is consistent, in his account, with its extensive activity within the created world.

The adjective universal also matters. At the beginning the universal Agent is the creator who has no model outside himself, and the universal patient is the passive nature that he creates. These are not two equally original substances. The recipient's created status preserves an asymmetry between the divine source and its material image. Later agents may be natural fires, external means, or the moving principle in a particular

explanation. Their agency is subordinate or restricted. A lexical account should preserve these shifts of scale rather than give "agent" one exclusive referent throughout.

Use in the book

The opening account of two sanctuaries makes passive universal nature an image of active universal nature (1650, p. 80 [CT-P080-B]). Vaughan then specifies the relation. The Agent forms creatures according to inward conceptions, using himself as the sole exemplar; he also creates the Patient (1650, p. 81 [CT-P081-A]). The patient is called the immediate universal character of God in unity and trinity, then identified in plain terms as first matter. The pair joins an account of action to an account of likeness: matter receives not only force but an impress or expression of divine order.

The image should not erase the creator–creature distinction. A character can express what it is not identical with. Nor does the patient become a merely abstract logical possibility. In the same paragraph Vaughan demands that students see and handle its actual substance. Agent and patient therefore provide the metaphysical framework of a claimed encounter with material properties, not an alternative to that encounter.

The courtship passages transform the relational vocabulary into lovers. The fire of Nature and the virgin matter generate together (1650, p. 83 [CT-P083-A]; 1650, p. 90 [CT-P090-B]). Nature subsequently appears as a being with patterns she wishes to express outside herself, and matter is her mirror (1650, p. 92 [CT-P092-A]). At 1650, p. 93 [CT-P093-A] the narrative changes from Nature's feminine pronouns to the pleasures of the Agent and his fruitfulness. The shift reflects the layered personifications of active conception and receptive matter. It should not be regularised into one continuously gendered character or treated as proof that Vaughan has introduced another independent creator.

The human practitioner's relation to agency is equally limited. At 1650, p. 121 [CT-P121-A] an external fire is said to stir and strengthen the inward oppressed fire of the chaos. It is not part of the matter and is not extracted from it. At 1650, p. 123 [CT-P123-A] this is summarised as the outward agent. That phrase refers to the means already described, not to God under a new name. The distinction between an external stimulus and an inward capacity is essential to Vaughan's account of intervention: the practitioner does not simply impose an alien form on helpless matter.

The close then revisits the entire hierarchy. The elements have a weak disposition towards union which the living God's Spirit fortifies and perfects (1650, p. 134 [CT-P134-A]). Vaughan anticipates a question about the soul, identified by the schoolmen as form. His answer is that she waits obediently for the body's perfection, as instrumental agents should. God unites soul and body. The soul's presence inside a body is not sufficient evidence that she manufactured it.

The jewel and cabinet make that reasoning accessible. A jewel's being inside a cabinet does not show that the jewel made the cabinet; likewise the sun's presence in and nourishment of the world does not prove that it made the world (1650, p. 134 [CT-P134-A]; 1650, p. 135 [CT-P135-A]). Vaughan adds a counterfactual test: whatever can make the body should also be able to repair it and prevent death, whereas the soul cannot. These are his arguments against an independently formative soul, not a denial of all activity to the soul.

The command to distinguish agents from instruments is therefore theological as well as explanatory (1650, p. 135 [CT-P135-A]). Attributing the Creator's power to a creature misdirects glory. The practitioner's final role as cooperator and minister follows from this hierarchy (1650, p. 137 [CT-P137-A]). Cooperation is possible, but mastery is not sovereignty over the generative Spirit. A destructive hand can hinder the work precisely because it is not the principal cause able to guarantee the result.

Places to read

1650, p. 80 [CT-P080-B]; 1650, p. 81 [CT-P081-A] — Active and passive universal natures are distinguished through creation, likeness and receptivity.

1650, p. 83 [CT-P083-A]; 1650, p. 90 [CT-P090-B] — Fire and virgin matter act as a generative pair.

1650, p. 92 [CT-P092-A]; 1650, p. 93 [CT-P093-A] — Nature's conceptions, matter's mirror and the Agent's fruitfulness overlap in personification.

1650, p. 121 [CT-P121-A]; 1650, p. 123 [CT-P123-A] — External agency stimulates the inward fire without being a constituent extracted from matter.

1650, p. 134 [CT-P134-A]; 1650, p. 135 [CT-P135-A] — The soul is instrumental; the jewel and cabinet expose an invalid inference from indwelling to making.

1650, p. 137 [CT-P137-A] — The human worker is a cooperator, not the source of divine generation.

Translation in this edition

At 1650, p. 81 [CT-P081-A] "universal patient" is retained, preventing the technical role from disappearing into a loose "material." At 1650, p. 134 [CT-P134-A] "Instrumentals" becomes "instrumental agents," an explanatory expansion consistent with the immediately following distinction between agents and instruments. "Artificer of her house" becomes "builder of her house": the house is the body, and the soul is explicitly denied the builder's role. The modern phrase "God works with Nature, not against her" preserves both sides of the negative contrast; it does not say that Nature works independently and God merely observes her.

See also

Image and exemplar; First matter; Art and magic; Nature and change; Love and violence.

Related words and names

Character and impression

A universal mark or expression of God, predicated of the created patient. "Catholic" describes scope, not denominational membership. The character is explicitly God's in unity and trinity, so its significance exceeds a visible resemblance; nevertheless it remains a created expression and must not be silently identified with the divine original.

Forms. *Catholic Character* — A universal mark or expression of God, predicated of the created patient (1650, p. 81 [CT-P081-A]).

Places to read. 1650, p. 81 [CT-P081-A].

Jewel and cabinet

The deliberately absurd claim exemplifies an inference Vaughan rejects: an inhabitant or content does not thereby make its receptacle. The analogy concerns the soul and its body. It is not a positive theory that bodies are lifeless containers, nor an instruction to disregard the soul; its force is the limited distinction between presence and formative causation.

Forms. *Jewell made the Cabinet* — The deliberately absurd claim exemplifies an inference Vaughan rejects: an inhabitant or content does not thereby make its receptacle (1650, p. 134 [CT-P134-A]).

Places to read. 1650, p. 134 [CT-P134-A]; 1650, p. 135 [CT-P135-A].

Cooperator

The human worker resolved to minister to the living God's Spirit in generation. The term grants participation but also responsibility not to obstruct. The next sentences make excessive violence a source of division, so cooperation is defined by fitting subordination rather than an equal partnership in creative power.

Forms. *Cooperator* — The human worker resolved to minister to the living God's Spirit in generation (1650, p. 137 [CT-P137-A]).

Places to read. 1650, p. 137 [CT-P137-A].

Divine agency and mediation · Coelum Terrae

Nihil quò ad Nos — Nothing in relation to us: beyond perfect human knowledge. (1650, p. 110 [CT-P110-A]); *Nihil eorum quae sunt, & Nihil eorum quae non sunt* — Neither any of the things that are nor any of those that are not. (1650, p. 111 [CT-P111-A]); *Theologie is Negative* — An approach to the transcendent essence through denial of finite predicates. (1650, p. 111 [CT-P111-A]); *Nihil Scire* — To know nothing, reread by Vaughan as knowing the divine Nothing. (1650, p. 111 [CT-P111-A]); *Ex Invisibili factum est Visibile* — The visible was made from the invisible; a claim of created derivation. (1650, p. 111 [CT-P111-A]).

At a Glance

The word. Negation denies an attribution. Vaughan's negative theology refuses to identify the divine source with created things or with a merely empty non-existence.

In the book. The question of what first matter came from becomes a question about "nothing." Vaughan turns an apparent blank into the transcendent source from which visible creation proceeds.

In this edition. Ordinary meanings and Vaughan's deliberate reinterpretations remain distinct. "To know nothing" is not silently replaced by "to know God."

A place to read. 1650, p. 110 [CT-P110-A]–1650, p. 111 [CT-P111-A], from the account of creation out of nothing to the virgin water as second nature.

Meaning

The central distinction is between absence and transcendence. Vaughan anticipates a reader who understands nothing as sheer non-being, then rejects that destructive sense. His divine nothing is not a missing ingredient from which ordinary manufacture somehow begins. It names what cannot be adequately classed among the finite objects people know. The denial aims to protect the source's difference from its products, not to remove the source from his account.

This is why the phrase "Nihil quò ad Nos" matters. Its reference is to us: nothing in relation to our knowing. Vaughan immediately explains that we do not perfectly know it. The qualification does not license saying that God is only a product of human ignorance; on the contrary, he calls this source the true thing. His formulation combines a strong assertion of reality with a refusal of ordinary affirmations. The tension belongs to the passage's theological method.

Use in the book

The question arises within a defence of secrecy. Having accepted Lull's prohibition and declared his concern for salvation, Vaughan offers a whispered account of the first matter's origin (1650, p. 110 [CT-P110-A]). A cited enlightened writer says God created something out of nothing, and that something became one thing containing heavenly and earthly creatures. Vaughan then distinguishes the first cloud or darkness from the water into which it condensed. The next question asks what the nothing from which that first something came was. The structure is crucial: God's transcendence is being discussed as the source of the created sequence, not as another stage within it.

Vaughan invokes Dionysius to deny both alternatives in a simple opposition: none of the things that are, and none of the things that are not (1650, p. 111 [CT-P111-A]). He expands the first side as created beings and the second as what the reader calls nothing in an empty, destructive sense. The expression exceeds the classification rather than choosing its negative half. He calls the theology negative and says it was known to the early Church but lost in his own day. This is Vaughan's historical and polemical claim; the supplied passage alone does not establish that all contemporary theology had forgotten it.

Agrippa's saying gives the argument a striking verbal turn. "Nihil Scire" ordinarily says to know nothing, and the associated sentence calls that the happiest life. Vaughan changes the force of the object by taking nothing as the transcendent divine source: to know this nothing is eternal life. The demonstrative "this" carries the reinterpretation. An editor who printed only the mystical explanation would conceal the play on the ordinary phrase; a reader who treated it as mere praise of ignorance would miss Vaughan's explicit correction.

The magical axiom that the visible was made from the invisible then returns the discussion to cosmology. God is called the wellspring from which all things flow; creation is a metaphysical birth or delivery (1650, p. 111 [CT-P111-A]). The virgin water or chaos is the second nature after God, cautiously called the child of the Trinity. These images are strongly affirmative after the account of negative theology. Vaughan does not cease all speech about God; he uses relational and generative language while denying that the source belongs to the class of its visible products.

That distinction also prevents confusion with the later "Invisible Chaos." At 1650, p. 114 [CT-P114-A] Vaughan reports and rejects this name for the first cloud: it was not invisible. The divine source approached through negation and the visible cloud are not the same referent. Likewise, the subsequent description of God as fire belongs to an explanation of life, light and sustaining heat (1650, p. 116 [CT-P116-B]–1650, p. 117 [CT-P117-A]). The book moves between apophatic reserve and affirmative natural-theological images. A lexical account should make both legible rather than

correcting one into silence or making the other a straightforward definition by ordinary flame.

The ending insists on another boundary: Creator and instrument. Soul does not form its body merely because it inhabits it, and the sun does not make the world merely because it cherishes it (1650, p. 134 [CT-P134-A]–1650, p. 135 [CT-P135-A]). That distinction continues the earlier refusal to equate divine source with a privileged created occupant. Vaughan's God can be intimately active in Nature without the agency being transferred without remainder to a natural entity. His theological vocabulary therefore controls how his natural-philosophical metaphors are to be read.

Places to read

1650, p. 110 [CT-P110-A] — A question about the origin of first matter leads to "nothing in relation to us."

1650, p. 111 [CT-P111-A] — Dionysian negation, Agrippa's saying and creation from the invisible are joined.

1650, p. 111 [CT-P111-A-M01] — The marginal reference names Dionysius and negative theology.

1650, p. 114 [CT-P114-A] — The first cloud is expressly denied to be invisible, separating it from the earlier divine source.

1650, p. 116 [CT-P116-B]–1650, p. 117 [CT-P117-A] — Fire, light and heat supply affirmative language for divine life and preservation.

1650, p. 134 [CT-P134-A]–1650, p. 135 [CT-P135-A] — The distinction between Creator and instrumental agent limits attribution.

Translation in this edition

The modern rendering gives "Nihil quò ad Nos" as "nothing in relation to us," then preserves Vaughan's explanatory restriction to imperfect knowledge. At 1650, p. 111 [CT-P111-A] "Nihil eorum quae sunt, & Nihil eorum quae non sunt" is translated before his broader English explanation. The short "Nihil Scire" retains its ordinary sense, "to know nothing," so that Vaughan's following reinterpretation remains visible as an interpretive act. "Ex Invisibili factum est Visibile" is rendered as the visible made from the invisible, not as a modern claim that invisible objects physically condensed into every visible body. The marginal attribution is traditionally Dionysian; the edition identifies the received writings as Pseudo-Dionysian without pretending that Vaughan himself used that later scholarly designation.

See also

Chaos; Secrecy and disclosure; Universal spirit; Fire and life; Testimony and authority.

Related words and names

Nothing in relation to us

The qualification "in relation to us" restricts how nothing is meant. Vaughan contrasts it with the reader's possible assumption of a mere blank and explains it through the limits of knowing. The phrase is therefore not a denial that the source exists. The following page calls it the true thing while denying finite predicates of it. 1650, p. 111 [CT-P111-A] supplies that affirmative description.

Forms. *Nihil quò ad Nos* — Nothing as an object of perfect human knowledge, not sheer non-existence. (1650, p. 110 [CT-P110-A]).

Places to read. 1650, p. 110 [CT-P110-A]; 1650, p. 111 [CT-P111-A].

Know nothing

Vaughan quotes the saying about knowing nothing, then says that knowing this Nothing is eternal life. The wordplay depends on retaining the ordinary meaning before the specialised referent is supplied. The phrase alone does not literally name God; Vaughan's following argument makes the association. It is an interpretation within his prose, not an alternative dictionary translation.

Forms. *Nihil Scire* — An ordinary statement of not knowing, given a second theological reading. (1650, p. 111 [CT-P111-A]).

Places to read. 1650, p. 111 [CT-P111-A].

Wellspring

The fountain image follows the denial of finite predicates. It expresses dependence and origin rather than placing God inside a geographical water system. Vaughan immediately calls creation a metaphysical birth. Wellspring and birth supply positive relational images for a source that the preceding negative theology refuses to classify as one created thing among others.

Forms. *Well-spring* — The divine source from which created things flow. (1650, p. 111 [CT-P111-A]).

Places to read. 1650, p. 111 [CT-P111-A].

Dionysius and negative theology

The main text at 1650, p. 110 [CT-P110-A]–1650, p. 111 [CT-P111-A] invokes Dionysius to deny that the divine source belongs either to created things or to a merely empty non-existence. The original marginal abbreviation supplies the source attribution; it is not a new claim by the modern editor. The edition identifies the received writings as conventionally Pseudo-Dionysian while preserving Vaughan's traditional name. His own historical claim that this theology was lost in his day remains his claim.

Forms. *Dionysius* — The authority invoked for the divine nothing beyond being and non-being. (1650, p. 110 [CT-P110-A]); *Dyonys. Ar. Th.*

Neg. — Vaughan's abbreviated marginal reference to Dionysius and negative theology. (1650, p. 111 [CT-P111-A-M01]).

Places to read. 1650, p. 110 [CT-P110-A]; 1650, p. 111 [CT-P111-A]; 1650, p. 111 [CT-P111-A-M01].

Cornelius Agrippa

Agrippa serves two distinct arguments. At 1650, p. 111 [CT-P111-A] Vaughan rereads the saying about knowing nothing as knowledge of the transcendent Nothing. At 1650, p. 126 [CT-P126-A] the quoted account of heavenly powers explains how a good influence becomes base in a baser subject; Vaughan's English specifies corruption. The original marginal reference there names the work on occult philosophy. These contextual uses should not be collapsed into one definition of spirit or into blanket assent to every Agrippan doctrine.

Forms. *Cornelius Agrippa* — The authority whose knowing-nothing saying receives Vaughan's mystical interpretation. (1650, p. 111 [CT-P111-A]); *Agrippa* — The authority for celestial influence altered in a lower recipient. (1650, p. 126 [CT-P126-A]); *Occult. phil.* — The original marginal abbreviation naming the work On Occult Philosophy. (1650, p. 126 [CT-P126-A-M01]).

Places to read. 1650, p. 111 [CT-P111-A]; 1650, p. 126 [CT-P126-A]; 1650, p. 126 [CT-P126-A-M01].

Jacob Böhme

The marginal note beside the discussion of creation from nothing recommends Böhme's discourse on the Three Principles as excellent and profound. It gives a route to Vaughan's intellectual context, but the margin alone does not establish that the adjoining unnamed quotation is directly copied from Böhme. The record keeps recommendation distinct from quotation attribution, and keeps the note's praise in Vaughan's historical voice.

Forms. *Jacob Behmen* — The named author recommended in Vaughan's original marginal note. (1650, p. 110 [CT-P110-A-M01]); *Three Principles* — The work to which that marginal recommendation directs the reader. (1650, p. 110 [CT-P110-A-M01]).

Places to read. 1650, p. 110 [CT-P110-A-M01].

Genesis and the moving Spirit

The margin accompanies Vaughan's citation of God's Spirit moving upon the water at 1650, p. 111 [CT-P111-A]. He uses that scriptural relation to ask what human hands are fit to touch the philosophical subject and to defend guarded disclosure. The reference identifies the chapter supporting his allusion; it does not make the modern edition endorse the further identification of scriptural water with his privileged material subject.

Forms. *Gen. c. 1.* — The original marginal reference to Genesis chapter 1. (1650, p. 111 [CT-P111-A-M02]).

Places to read. 1650, p. 111 [CT-P111-A]; 1650, p. 111 [CT-P111-A-M02].

Heaven and earth

Divine agency and mediation · Coelum Terrae

Coelum Terrae — Heaven of earth: the hidden celestial earth, not ordinary dirt. (1650, p. 89 [CT-P089-A]); *Terra Coeli* — Earth of heaven: the reciprocal description of the same mystery. (1650, p. 89 [CT-P089-A]); *Fire-world* — Heaven considered as the pure realm of spiritual fire. (1650, p. 125 [CT-P125-A]); *Regio Lucis* — Region of light: a name for the mediating meeting place of spirits. (1650, p. 125 [CT-P125-A]); *Nox Corporis* — Night of the body: a complementary name for that mediating region. (1650, p. 125 [CT-P125-A]); *vilescit* — Becomes base in the Latin quotation, expanded as corruption by Vaughan. (1650, p. 126 [CT-P126-A]).

At a Glance

The word. Heaven and earth name cosmic regions, contrasting qualities and reciprocal relations. The title's heaven of earth is not simply the visible sky above ordinary soil.

In the book. Vaughan leads readers from the earth's visible reception of life towards a hidden material recipient of celestial influence. Descent also explains how an initially good influence becomes impaired in matter.

In this edition. The reciprocal title phrases are translated without abolishing their paradox. Latin abasement and Vaughan's interpretation as corruption are kept separately visible.

A place to read. 1650, p. 86 [CT-P086-A]–1650, p. 89 [CT-P089-A], followed by 1650, p. 124 [CT-P124-B]–1650, p. 127 [CT-P127-A].

Meaning

The two terms can mark a spatial distinction, but Vaughan repeatedly turns that distinction into a relation of activity and reception. What comes from above is received below; what is contained spiritually at its source is embodied in a material recipient. Earth is therefore not only a place where celestial action stops. It is where that action becomes available in the form of natural generation and, according to the author, possible philosophical recognition.

The reciprocal phrases "Coelum Terrae" and "Terra Coeli" interrupt an overly literal reading. Their immediate object is a secret celestial invisible earth, distinguished from common dirt and dust (1650, p. 89 [CT-P089-A]). They do not license ignoring every literal earth passage: the visible cycle of growth and return is the guide that leads to the distinction. Vaughan's

teaching moves through familiar nature towards an asserted hidden relation rather than simply substituting one technical meaning at every occurrence.

Use in the book

The opening sanctuary comparison presents visible and invisible worlds whose correspondence rests on the conformity of their originating principles (1650, p. 80 [CT-P080-B]). Vaughan mocks those who remain with isolated sympathies and pretend to understand the universal bond. Heaven and earth must therefore be studied through a common account of origins, not only through charming pairings of one plant with one star.

The long earth meditation makes the lower region expansive. Stars and planets shed tokens of love; the sun carries fire around earth; cities, plants, animals and human beauties return to her (1650, p. 86 [CT-P086-A]–1650, p. 88 [CT-P088-A]). Earth is mother and tomb, recipient and recycler. Cloud rises and rain descends, while the seasonal change from frozen dullness to flowers makes invisible influence visible through effects. These ordinary scenes give the reader a language of receptivity, return and renewed life.

Vaughan then names matter and spirit as extremes and places the seed of spirit in the material recipient (1650, p. 89 [CT-P089-A]). Intermediate natures convey it rather than retaining it. Just as the reader expects a straightforward identification with soil, the author objects: common impure earth enters only to lead the reader by the hand. The hidden heaven of earth is the intended subject. The sudden correction should remain attached to the preceding argument. Quoting either the affirmation of earth or the rejection of dirt alone misrepresents the route.

The account of divine heat places the whole created world within a still larger dependence (1650, p. 116 [CT-P116-A]–1650, p. 117 [CT-P117-A]). Life below is a fire embodied in incombustible moisture and originally derived from heaven. The world as a whole does not survive merely on its enclosed heat; it receives the surrounding influence of the Deity. Heaven is not therefore the final independent source. The analogy of earthly sunshine explains a relation of preservation, while God is described above the heavens as an infinite world of light and fire.

Near the end, the place of embodiment is approached through the meadow of Ideas. At 1650, p. 125 [CT-P125-A] this is a secret universal region, also called a region of light and a night of the body. Here descending Ideas are incorporated. The two names offer different aspects of the same mediating place: light concerns what descends, bodily night its entry into the darker material order. Vaughan does not present a modern astronomical coordinate that a reader can plot.

The descent is also a history of impairment. Spirits in the heavenly fire-world contract no impurities; in the elemental matrix they receive the original leprosy of matter (1650, p. 125 [CT-P125-A]–1650, p. 125 [CT-

P125-B]). Agrippa's quotation and Vaughan's rendering at 1650, p. 126 [CT-P126-A] explain an influence as good until received in a lower subject, where it becomes base or corrupted. The moon marks a boundary in this inherited cosmological account. Vaughan then challenges astronomers and natural philosophers to demonstrate where and how influences are received, not simply draw a figure or deploy a syllogism (1650, p. 126 [CT-P126-A]–1650, p. 127 [CT-P127-A]). The route from heaven to earth culminates in a demand for a tangible subject and experience, however extraordinary the claimed access remains.

Places to read

1650, p. 80 [CT-P080-B] — The two sanctuaries establish correspondence through originating principles.

1650, p. 86 [CT-P086-A]–1650, p. 89 [CT-P089-A] — Visible earth's receptivity leads to the hidden heaven of earth.

1650, p. 116 [CT-P116-A]–1650, p. 117 [CT-P117-A] — Embodied fire derives from heaven; the entire world depends on divine heat.

1650, p. 124 [CT-P124-B]–1650, p. 125 [CT-P125-A] — The meadow of Ideas becomes the mediating region where descent takes bodily form.

1650, p. 125 [CT-P125-B]–1650, p. 126 [CT-P126-A] — Contact with the elemental matrix impairs celestial influence.

1650, p. 127 [CT-P127-A] — The alleged demonstration of influences is opposed to diagram and syllogism alone.

Translation in this edition

At 1650, p. 89 [CT-P089-A] "Coelum Terrae" and "Terra Coeli" become "heaven of earth" and "earth of heaven." Both directions matter; reducing them to "heavenly earth" loses the verbal reciprocity. At 1650, p. 125 [CT-P125-A] "Regio Lucis" is region of light and "Nox Corporis" night of the body, not two separately identified locations. The Stellatus verse says no sorrowful thing touches the heavenly realms; Vaughan's following English interprets this as no corruption of heavenly things. Similarly, "vilescit" in Agrippa's Latin means becomes base, while Vaughan's own English at 1650, p. 126 [CT-P126-A] says the influence is corrupted in a corrupt subject. The edition's paired renderings show that his natural-philosophical reading is more specific than the literal wording. These are interpretive differences within the evidence, not errors to conceal by harmonisation.

See also

Universal spirit; Chaos; Secundea and mediation; Corruption and restoration; Fire and life; Region of light; Earth.

Related words and names

Stellatus

Vaughan cites Stellatus in two Latin lines and then gives an English interpretation on the next page (1650, p. 125 [CT-P125-B]). The verse excludes a sorrowful thing from the heavens; his English makes the point specifically about corruption. The name is retained as the book's attribution. This record identifies the local testimony without claiming independent verification of the quoted work's authorship.

Forms. *Stellatus* — The authority quoted for the purity of the region above the moon. (1650, p. 125 [CT-P125-A]).

Places to read. 1650, p. 125 [CT-P125-A]; 1650, p. 125 [CT-P125-B].

Ideas and Iynges

Divine agency and mediation · Coelum Terrae

Idea's — the universal agent's inward conceptions corresponding to created forms (1650, p. 81 [CT-P081-A]); *Fansie, or Idea* — Nature's inward conception made outward in matter (1650, p. 93 [CT-P093-A]); *particular Idea* — specific formative character with which God seals a creature (1650, p. 113 [CT-P113-A]); *Jynges* — powers Vaughan identifies with Ideas in his reading of Zoroaster (1650, p. 124 [CT-P124-B]); *Summitates* — summits of the ascending powers, said to be three (1650, p. 124 [CT-P124-C]).

At a Glance

The word. An Idea is not merely an opinion. In Vaughan's account it is an inward pattern or conception answering to an outward created form. Iynges is the edition's spelling for the powers he prints as "Jynges" and glosses as Ideas.

In the book. Ideas connect divine conception, Nature's varied productions, the specific limits of creatures and the descent into embodiment.

In this edition. Vaughan's equation of Iynges and Ideas remains a local interpretive claim. It is not presented as an equivalence valid throughout ancient philosophy.

A place to read. 1650, p. 81 [CT-P081-A] alongside 1650, p. 92 [CT-P092-A]–1650, p. 93 [CT-P093-A] and 1650, p. 124 [CT-P124-B]–1650, p. 125 [CT-P125-A].

Meaning

The earliest explanation is unusually direct. God has no model outside himself when creating; outward forms answer to inward conceptions or figures of his mind (1650, p. 81 [CT-P081-A]). The Idea therefore belongs

to an explanatory relation between source and product. It is not an independently observed outline hovering beside a creature, nor a merely private human fantasy. Vaughan's argument depends on the priority of conception to its material expression.

Later he uses "fancy," "imagination," "pattern" and "Idea" around the same process (1650, p. 92 [CT-P092-A]; 1650, p. 93 [CT-P093-A]). Their proximity can mislead a modern reader who hears fancy as something necessarily unreal. Here fancy is what receives outward appearance through matter. The passage celebrates the agent's fruitfulness rather than dismissing the products as imaginary. Matter is called a mirror because it permits inward patterns to appear beyond their source.

Use in the book

At 1650, p. 81 [CT-P081-A] the account of Ideas immediately precedes the universal patient. This order is significant. Vaughan first explains the source of form, then the created recipient in which forms can appear. He does not make first matter an independent rival to the creator. The universal patient is itself created, and its relation to divine unity and trinity is described as a character or impressed expression. The Idea and the patient perform different explanatory tasks: pattern and reception.

The later description of Nature translates this relation into an extended picture of desire and delight. Nature has infinitely many beautiful patterns within herself and wishes to see them outside herself (1650, p. 92 [CT-P092-A]). She cannot do so without matter. At 1650, p. 93 [CT-P093-A] she communicates life, shapes according to imagination and places her Idea beyond herself. The shifting language of Nature and agent should not be forced into a system more rigid than the passage provides. What remains consistent is the movement from inward formative plenitude to outward diversity.

Variety is central. Ideas are innumerable and different; no two beauties in the world are entirely alike (1650, p. 93 [CT-P093-A]). The point is not only that many objects instantiate a few classifications. Vaughan stresses an abundance whose products do not exhaust the source's delight. Yet he also allows that beauty may be defaced in the outward figure and in the inward Idea. This remark opens a possibility of loss more serious than superficial damage, although he deliberately declines to develop it. A lexicon should register that limit rather than invent the missing theory.

The particular Idea at 1650, p. 113 [CT-P113-A] performs a different, restrictive role. Vaughan denies that the reduction of a particular creature yields a universal seed. Even when reduction succeeds in his terms, the result is the seed of that species, capable only of effects suited to its nature, because God has sealed it with a particular Idea. The seal maintains determinacy through change. Thus the language of universal transformation has a stated

boundary: returning a creature toward its origin does not automatically erase its specific character.

When "Jynges" appears at 1650, p. 124 [CT-P124-B], the immediate question is the birth and place of Mercury. Vaughan says Zoroaster points obscurely toward it in speaking of his Iynges, or Ideas. A short Latin verse follows: many ascend the shining worlds, their summits are three, and a primal meadow lies beneath them (1650, p. 124 [CT-P124-C]). The quoted powers are given movements and positions unlike the earlier simple description of inward conceptions. Vaughan brings these languages into relation, but he does not explain every step of their equivalence.

At 1650, p. 125 [CT-P125-A] he interprets the meadow as a secret universal region where descending Ideas are incorporated. The quotation has described ascent; his exposition now discusses descent and embodiment. The difference is worth retaining. It prevents the poem from becoming an exact schematic transcript of the prose. The reader is watching Vaughan appropriate an oracle for his present inquiry, not receiving an independently complete map of ancient doctrine.

This incorporation also introduces vulnerability. Spirits remain free of impurities in the heavenly sphere but are stained in the elemental matrix (1650, p. 125 [CT-P125-B]). The inward pattern is not simply abolished upon entering a body, yet the material reception conditions its expression. The Idea consequently links both the possibility of a determinate creature and the problem of corruption. These two functions help connect the earlier creative abundance with the later project of restoration.

Places to read

1650, p. 81 [CT-P081-A] — The creator's inward conceptions are the models of outward created forms.

1650, p. 92 [CT-P092-A]–1650, p. 93 [CT-P093-A] — Nature uses matter as a mirror for her countless patterns, then briefly raises the possibility of defaced beauty.

1650, p. 113 [CT-P113-A] — A particular Idea limits the powers of a creature's recovered seed.

1650, p. 124 [CT-P124-B]–1650, p. 124 [CT-P124-C] — Vaughan glosses Iynges as Ideas and quotes their ascent through shining worlds.

1650, p. 125 [CT-P125-A]–1650, p. 125 [CT-P125-B] — His exposition shifts to descent, incorporation and the impurities of material reception.

Translation in this edition

The modern reading renders the early "Idea's, or Conceptions" as "ideas or conceptions" (1650, p. 81 [CT-P081-A]). It keeps the explanatory apposition instead of importing a technical definition from another philosophical author. At 1650, p. 93 [CT-P093-A] "fancy or idea" remains connected with outward embodiment; the term should be read through the

surrounding verbs of communicating, shaping and placing, not through a modern assumption that fancy means falsity.

"Jynges" becomes "Iynges" at 1650, p. 124 [CT-P124-B], with the edition's note identifying powers in the Chaldaean hierarchy and warning that Vaughan's equation with Ideas belongs to his argument. In the following Latin verse *Summitates* is translated "summits," not silently recast as a fully explained triad of named beings. The number three is retained; its unstated identification is not supplied. This restraint follows the source's actual degree of disclosure.

See also

Pan and Proteus; Region of light; Influence; Living reduction.

Related words and names

Mirror

Nature cannot see her beautiful patterns beyond herself without matter, "for that is her Glasse." Here glass means mirror, unlike the working vessel later in the book. The distinction is contextual: this glass gives outward appearance to conceptions rather than enclosing a process.

Forms. *Glasse* — matter as the medium in which Nature sees her inward patterns (1650, p. 92 [CT-P092-A]).

Places to read. 1650, p. 92 [CT-P092-A].

Seal

God's sealing explains why a particular seed remains tied to its own species. The seal is a mark of specificity, not merely a closed container. Even a successful return to seed does not, in this account, bestow the unlimited scope belonging to universal first matter.

Forms. *seal'd* — mark with a determinate specific Idea (1650, p. 113 [CT-P113-A]).

Places to read. 1650, p. 113 [CT-P113-A].

Inward conception

The outward form answers to an inward conception. Vaughan states the relation before discussing the universal patient, so the phrase identifies what directs formation, not the passive material receiving it. The account also denies that the creator needed an external model for his creatures.

Forms. *inward Conception* — formative model within the creating agent (1650, p. 81 [CT-P081-A]).

Places to read. 1650, p. 81 [CT-P081-A].

Zoroaster

Vaughan receives the Chaldaean Oracles under Zoroaster's name. Here that authority supplies an obscure indication of Mercury's birthplace

through the Iynges, the shining worlds and the primal meadow; earlier it supports the triadic language. The record identifies Vaughan's received attribution, not verified authorship by the historical Zoroaster.

Forms. *Zoroaster* — the authority named in the account of the triadic face (1650, p. 116 [CT-P116-A]); *Zoroaster* — the authority invoked for Iynges or Ideas and their place (1650, p. 124 [CT-P124-B]).

Places to read. 1650, p. 116 [CT-P116-A]; 1650, p. 124 [CT-P124-B]; 1650, p. 124 [CT-P124-C].

Image and exemplar

Divine agency and mediation · Coelum Terrae

Image — likeness of passive universal nature to the active (1650, p. 80 [CT-P080-B]); *Patterne or Exemplar* — model of creation, which God has in himself (1650, p. 81 [CT-P081-A]); *Idea's* — inward conceptions answered by outward created forms (1650, p. 81 [CT-P081-A]); *Glasse* — matter as the mirror in which Nature sees her patterns (1650, p. 92 [CT-P092-A]); *extra Intellectum* — outside the intellect, applied to an idea expressed in matter (1650, p. 93 [CT-P093-A]); *particular Idea* — divinely impressed specificity retained by a particular seed (1650, p. 113 [CT-P113-A]).

At a Glance

The word. Image is a likeness or expression; exemplar is the pattern according to which something is formed. Vaughan's ideas are inward conceptions with outward material expressions.

In the book. The same language explains the correspondence of worlds, creation from divine conceptions, Nature's delight in visible variety and the limits imposed by species.

In this edition. "Glasse" at 1650, p. 92 [CT-P092-A] becomes "mirror," not a laboratory vessel. Vaughan's own expansion of "outside the intellect" identifies the place of expression as matter.

A place to read. 1650, p. 81 [CT-P081-A] gives the relation between conception and created form; 1650, p. 113 [CT-P113-A] shows that an impressed idea limits a particular seed's effects.

Meaning

Image and exemplar describe different positions within one relation. The exemplar is the pattern; the image answers to it. When Vaughan says that passive universal nature is made in the image of active universal nature, the passive is not an independently competing original (1650, p. 80 [CT-P080-B]). When he says that the universal Agent had no pattern but himself, he prevents an external model from becoming prior to the Creator (1650, p. 81

[CT-P081-A]). The source of the form is within the Agent's own conception.

Idea accordingly does not mean a casual suggestion. It names the inward conception or figure to which an outward form corresponds. Yet Vaughan applies the word at more than one level: to innumerable divine conceptions, to Nature's imagined beauties, to the particular character impressed upon a species, and to descending powers incorporated in a universal region. Those uses are related within his exposition; they should not be collapsed into a uniform account of ancient Platonism. His explicit interpretations are evidence for this book's vocabulary first.

Use in the book

The two-sanctuary passage begins from an attributed kabbalistic statement that the lower sanctuary is framed according to the higher (1650, p. 80 [CT-P080-B]). Vaughan locates the correspondence of worlds in the original conformity of their principles. This is stronger than the isolated analogies he mocks—sun and flower, iron and magnet, wound and weapon. For him, a likeness between particular objects becomes philosophically adequate only through a universal relation explaining why there is a coherent world at all.

The next paragraph gives that relation a creative grammar. God creates an outward form corresponding to his inward conception (1650, p. 81 [CT-P081-A]). "As" marks correspondence between conception and creation; it does not mean that God first consulted an independently existing store of patterns. The universal patient is itself the created character of divine unity and trinity. Consequently, the world's intelligibility and the matter's availability for form have a common origin, even though the patient must still be encountered as an actual substance.

The image returns in a more playful register when Nature delights in successive productions. Matter is likened to wax shaped into bird, beast, flower and frog (1650, p. 91 [CT-P091-A]). The point is not that these particular creatures are unreal or merely painted. Wax supplies the intelligible contrast between a receptive material and the variety of shapes it can receive. The passage also resists measuring production by human spectatorship: Nature makes beautiful things in places no one sees.

At 1650, p. 92 [CT-P092-A] the story of Mark Antony collecting portraits serves as a comparison for Nature's inward multitude of beautiful patterns. She wants to see them beyond herself and needs matter as her glass. The mirror is not a second source of the conception; it is what enables its external appearance. The following page explains the comparison as life communicated to matter and matter figured according to imagination (1650, p. 93 [CT-P093-A]). Vaughan glosses the idea's being outside the intellect as being beyond the divine mind, namely in matter. The wording

describes outward embodiment, not the disappearance of the conception from its source.

Variety is essential to this pleasure. The ideas are innumerable and different, and no two worldly beauties are altogether the same (1650, p. 93 [CT-P093-A]). Vaughan nevertheless corrects his own expression: the Agent's delight is maintained by variety, or more properly by his own fruitfulness. That correction places the originating fecundity before the products that display it. The same paragraph briefly raises the possibility of beauty being defaced in both outward figure and inward idea, but does not develop an account.

The decisive practical limit appears when Vaughan rejects human blood and other particular products as universal first matter (1650, p. 113 [CT-P113-A]). Even a particular thing reduced to its own seed retains the particular idea with which God has sealed it. Its effects remain suited to its species. Return to a generative state therefore does not by itself confer unlimited formative possibilities. The idea is not only an image waiting to appear; it is the determination that distinguishes this generative power from a universal one.

Later, the meadow of ideas is described as the place where descending ideas are incorporated (1650, p. 124 [CT-P124-B]; 1650, p. 125 [CT-P125-A]). Vaughan glosses the attributed oracle's powers as ideas and situates them between bright and dark worlds. This extends the earlier movement from inward or higher source to embodied expression. It does not license treating every historical term for those powers as an interchangeable dictionary synonym for a Platonic idea. The entry's thread is the book's own repeated question: how does an originating conception become a determinate, visible being?

Places to read

1650, p. 80 [CT-P080-B]; 1650, p. 81 [CT-P081-A] — Likeness of principles grounds the two worlds, and creation answers inward conceptions.

1650, p. 91 [CT-P091-A] — Wax illustrates matter's receptivity to many figures.

1650, p. 92 [CT-P092-A]; 1650, p. 93 [CT-P093-A] — Matter is Nature's mirror; ideas appear outside their source as living, figured things.

1650, p. 113 [CT-P113-A] — A particular idea limits the effects of a species-specific seed.

1650, p. 124 [CT-P124-B]; 1650, p. 125 [CT-P125-A] — The birth of Mercury is linked with the incorporation of descending ideas.

Translation in this edition

"Patterne or Exemplar" becomes "pattern or model" at 1650, p. 81 [CT-P081-A]. Both nouns designate the model, not the formed result. The

modern “mirror” for “Glasse” at 1650, p. 92 [CT-P092-A] is required by Nature’s desire to see her patterns outside herself; elsewhere the same English word names a vessel, and those uses must remain distinct. At 1650, p. 93 [CT-P093-A] the Latin phrase “extra Intellectum” is translated “outside the intellect,” followed by Vaughan’s explanatory relation to divine mind and matter. The particular idea at 1650, p. 113 [CT-P113-A] remains explicitly God’s seal upon the species, not a merely human classification imposed after the fact.

See also

Agent and patient; First matter; Nature and change; Seed; Mercury.

Related words and names

Wax and figure

Matter is placed before Nature like a piece of wax receiving successive forms. The simile explains receptivity and multiplicity, moving from bird and beast to flower and frog. It does not identify the first matter as ordinary wax, and it does not make Nature’s productions dependent upon an audience: the adjoining account stresses her unwitnessed activity.

Forms. *peece of Wax* — Matter is placed before Nature like a piece of wax receiving successive forms (1650, p. 91 [CT-P091-A]).

Places to read. 1650, p. 91 [CT-P091-A].

Sympathy and compassion

The shared response of members within the great cosmic frame. The edition renders compassion as sympathy in this older natural-philosophical sense, not primarily pity for suffering. Vaughan contrasts the universal bond with a collection of small correspondences. A local sympathetic example is therefore not, by itself, the universal explanation he demands.

Forms. *Mutuall Compassion* — The shared response of members within the great cosmic frame (1650, p. 80 [CT-P080-B]); *Heliotrope* — the flower paired with the sun as a familiar particular sympathy (1650, p. 80 [CT-P080-B]).

Places to read. 1650, p. 80 [CT-P080-B].

Outside

The spatial phrase describes Nature’s placing an inward fancy or idea in matter. It marks outward expression rather than escape from all dependence on the source. Vaughan immediately explains the phrase through the contrast of divine mind and material embodiment; that context prevents “beyond” from becoming an undefined claim that the idea exceeds or defeats the mind.

Forms. *beyond her self* — The spatial phrase describes Nature’s placing an inward fancy or idea in matter (1650, p. 93 [CT-P093-A]).

Places to read. 1650, p. 93 [CT-P093-A].

Universal magnet and lodestone

Vaughan contrasts the universal magnet that binds the cosmic frame with particular sympathies such as iron and lodestone. The distinction is one of explanatory scope: citing an attractive pair does not show knowledge of the principle which moves all members to mutual response. His universal magnet is a claimed cosmic bond, not an identification of ordinary lodestone as the first matter.

Forms. *Universal Magnet* — the claimed universal bond of the cosmic frame (1650, p. 80 [CT-P080-B]); *Load-stone* — the particular magnet paired with iron as a familiar sympathy (1650, p. 80 [CT-P080-B]).

Places to read. 1650, p. 80 [CT-P080-B].

Influence

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Influences — powers conveyed from spirit to material earth through intermediate natures (1650, p. 89 [CT-P089-A]); *circumfused influent heat* — surrounding heat by which the deity preserves the world (1650, p. 117 [CT-P117-A]); *Influentia* — the flowing heavenly power whose condition changes in a lower recipient (1650, p. 126 [CT-P126-A]); *vilescit* — becomes base: the Latin description of altered reception (1650, p. 126 [CT-P126-A]); *influx* — the solar influx appearing as the paternal mineral seed (1650, p. 130 [CT-P130-A]).

At a Glance

The word. Influence is a power understood as flowing into something. Vaughan's usage is more concrete and cosmological than the modern sense of personal prestige or persuasion.

In the book. Heavenly powers descend through intermediaries and are received in matter. What receives an influence helps determine its condition; a good source does not guarantee an unchanged earthly effect.

In this edition. Agrippa's quoted Latin says that influence becomes base in a baser subject. Vaughan's own English develops this into corruption. Both voices remain visible.

A place to read. 1650, p. 126 [CT-P126-A]–1650, p. 127 [CT-P127-A], where the theory of reception becomes a challenge to prove the influences' presence in the elements.

Meaning

The word names a relation as much as a possession. An influence has a source, a course and a recipient. Vaughan's account cannot be understood by identifying only the celestial origin and ignoring the material arrival. At

1650, p. 89 [CT-P089-A] fire, air and water convey the spirit's seed toward earth. At 1650, p. 126 [CT-P126-A] the cited heavenly powers flow through intelligences and heavens toward the moon before being received below. Both passages make transmission and reception indispensable to the meaning.

This differs from saying that a star loosely "influences" a person's character. Vaughan attacks claims of celestial knowledge unsupported by experience and asks how heavenly powers are actually present in the elements. His language belongs to a historical cosmology whose assertions the lexicon reports; it is not evidence validating astrology or a measurable modern physical force. Nor does the term merely stand for psychological inspiration, since his argument repeatedly insists on material reception.

Use in the book

The first matter is said to arise from the influences of celestial and terrestrial globes (1650, p. 85 [CT-P085-A]). This already resists a one-way explanation in which everything important is above and matter contributes nothing. The subject is described through a conjunction involving both spheres. The next pages make earth a vast receptacle over which stars and planets shed figurative golden locks, tokens of love (1650, p. 86 [CT-P086-A]). The affectionate image gives reception a productive rather than merely passive character.

At 1650, p. 89 [CT-P089-A] Vaughan states the relation more directly: the spirit's influences animate and quicken matter. The seed does not remain in the intermediate natures but is conveyed to the material extreme. He immediately withdraws an easy literal identification with ordinary dirt. Earth has supplied a guiding analogy toward the hidden philosophical earth. Thus influence is not made intelligible simply by naming the soil as recipient; the philosophical account still requires discovery of the subject being discussed.

The creation and preservation argument extends the same dependence. Individual beings live by their own warmth but also by the outward universal heat; the world itself depends on the deity's surrounding, flowing heat (1650, p. 117 [CT-P117-A]). This describes an ongoing relation, not a single initial push. The verbs of quickening, cherishing, thickening and rarefying assign different effects to the one preserving agency according to the condition upon which it acts. Influence is therefore not synonymous with adding the same quantity of something to every recipient.

The region-of-light passage introduces the cost of descent. Spirits above the moon are free from impurities, whereas entry into the elemental matrix stains them (1650, p. 125 [CT-P125-A]; 1650, p. 125 [CT-P125-B]). Agrippa is then cited to articulate why. The heavenly powers are good while in themselves and throughout their higher passage, but the influence becomes base when received in a baser subject (1650, p. 126 [CT-P126-A]).

The good origin remains part of the explanation; it does not remove the difference made by the receiving medium.

Vaughan's own English elaborates that contrast as union with matter and corruption. He adds that the powers are spiritual essences and describes them as showered down from the Father of Lights. These expansions make his theological interpretation explicit. They should not be silently assigned word for word to Agrippa's Latin. The modern edition permits comparison by translating the Latin afresh and then retaining Vaughan's explanatory English as a separate layer.

The satire immediately following asks astronomers and natural philosophers where and how the influences are received (1650, p. 126 [CT-P126-A]). Their alleged familiarity with the heavens is compared with literary flights rather than successful inquiry. At 1650, p. 127 [CT-P127-A] figures and syllogisms are contrasted with the magicians' claimed ability to put influences in human hands. This is a claim about the superiority of a kind of demonstration. The book's rhetoric asserts the achievement, but the present entry does not turn that assertion into independent experimental evidence.

The elemental testimony then describes dense portions passing through fire, air, water and earth (1650, p. 127 [CT-P127-B]; 1650, p. 128 [CT-P128-A]). Vaughan's later return to it speaks of elemental influences united in one mass as the philosophical seed (1650, p. 130 [CT-P130-A]). "Influence" has now moved from the language of downward spiritual transmission into the explanation of a generative compound. Lunar influence and solar influx distinguish the two mineral principles within that account. Their parental names indicate functional relations, not permission to substitute ordinary sunlight and moonlight for unspecified materials.

Places to read

1650, p. 85 [CT-P085-A]–1650, p. 86 [CT-P086-A] — Celestial and terrestrial influences meet in the subject, while earth is presented as a receptive counterpart.

1650, p. 89 [CT-P089-A] — Intermediaries convey the spirit's seed toward the material extreme, followed by a warning against ordinary dirt as the final identification.

1650, p. 117 [CT-P117-A] — Surrounding divine heat continually preserves the world.

1650, p. 125 [CT-P125-B]–1650, p. 127 [CT-P127-A] — Material staining, Agrippa's explanation and the challenge of demonstration form one argumentative sequence.

1650, p. 127 [CT-P127-B]–1650, p. 130 [CT-P130-A] — Elemental descent becomes the explanation of a compounded seed and its lunar and solar principles.

Translation in this edition

At 1650, p. 126 [CT-P126-A] *Influentia* becomes "influence," while *vilescit* is rendered "becomes base." Vaughan's accompanying English instead says that influence is corrupted when received in a corrupt subject. "Base" and "corrupt" overlap in his reading, but they are not identical translation choices. The former follows the comparative valuation in the Latin; the latter introduces a stronger account of damaged condition.

At 1650, p. 130 [CT-P130-A] "influx" is retained for the solar principle, and "quick" is translated "living." The result is not a description of fast movement. It is an assertion of vitality in an embodied heavenly fire. Keeping this local sense prevents the movement implied by influx from swallowing the more important question of what kind of life-giving agency Vaughan thinks has arrived.

See also

Region of light; Ideas and Iynges; Elements; Light and darkness.

Related words and names

Dispensers and media

Fire, air and water are here called dispensers or media because the seed passes through them rather than finally resting there. Their role is distributive. The two forms belong to Vaughan's explanation of a route between extremes, not to a modern classification of communication media.

Forms. *Dispenseros, or Media* — intermediaries conveying the spirit's seed (1650, p. 89 [CT-P089-A]).

Places to read. 1650, p. 89 [CT-P089-A].

Receive

The passive verb brings the recipient into focus. The influence's altered condition depends upon where it is received, not merely upon a failure at its heavenly source. Vaughan's accompanying English develops the relation into reception in a corrupt subject, making the local verb important to the argument.

Forms. *suscipitur* — is received, in the Latin account of influence entering a baser subject (1650, p. 126 [CT-P126-A]).

Places to read. 1650, p. 126 [CT-P126-A].

Figure

The "four corners" of a figure are placed beside the "three legs" of a syllogism. Vaughan mocks formal representation when it substitutes for experiential proof that influences are present in the elements. The passage does not establish that every diagram is worthless; its target is an unsupported claim of celestial acquaintance.

Forms. *Figure* — a diagram offered as evidence for celestial claims (1650, p. 127 [CT-P127-A]).

Places to read. 1650, p. 127 [CT-P127-A].

Region of light

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Principale pratum — primal meadow beneath the ascending powers in the cited oracle (1650, p. 124 [CT-P124-C]); *Regio Lucis* — region of light: the secret universal place of incorporation (1650, p. 125 [CT-P125-A]); *Nox Corporis* — night of the body: another perspective on that same mediating region (1650, p. 125 [CT-P125-A]); *Pratum* — meadow of the Ideas (1650, p. 125 [CT-P125-A]); *Rendezvous of all Spirits* — meeting place where descending Ideas become embodied (1650, p. 125 [CT-P125-A]); *Region of Light* — region to be known through the magicians' claimed demonstration (1650, p. 127 [CT-P127-A]).

At a Glance

The word. A region is a place or sphere in an ordered account of Nature. Here it is not a geographical location disclosed by coordinates.

In the book. The region of light is the universal meeting place where descending Ideas acquire bodies. Its alternative name, the night of the body, makes the threshold between brightness and material obscurity visible.

In this edition. "Region of light" and "night of the body" translate *Regio Lucis* and *Nox Corporis* without making either name cancel the other.

A place to read. 1650, p. 124 [CT-P124-B]–1650, p. 127 [CT-P127-A], from the question of Mercury's birthplace to the promised appearance of the universal subject.

Meaning

Vaughan's region gathers a group of apparently unlike places: meadow, garden, mountain and meeting place. They are introduced as names used by different philosophical authorities, not as stages on a literal itinerary (1650, p. 125 [CT-P125-A]). The term's most direct explanation is functional. It is where Ideas descending from the bright world to the dark world are incorporated. "Incorporated" here means given bodily existence; it does not mean that previously independent institutions are combined.

Calling the region universal does not mean that it is unimportant where influences are received. Precisely where and how reception takes place becomes Vaughan's test of competing claims to knowledge (1650, p. 126 [CT-P126-A]). Universality concerns its relation to the whole range of generated things. Secrecy concerns the difficulty of recognising it. A universal principle can be everywhere relevant without being obvious to the person who merely possesses its name.

Use in the book

The region's immediate setting is the account of Pan, Proteus and Mercury. After making universal Nature the source of particular creatures, Vaughan asks about the birth of Mercury and its place (1650, p. 124 [CT-P124-A]; 1650, p. 124 [CT-P124-B]). The new section therefore addresses a question generated by the preceding explanation: if the universal subject interprets all particulars, where does that mediating subject belong? The "region" is introduced to answer this, not simply to embellish the work with another mysterious title.

The answer first comes as a short Latin oracle attributed to Zoroaster. Powers associated with Ideas leap up through shining worlds; beneath them lies a primal meadow (1650, p. 124 [CT-P124-C]). Vaughan's following explanation takes that meadow as the philosophers' known place. He relates it to the garden and mountain of the seven metals attributed to Flamel, but does not establish these names by independent description. The lexicon should preserve the chain of attribution: an oracle as Vaughan receives it, his explanation, then further names offered as corroboration.

At 1650, p. 125 [CT-P125-A] light and night become paired names for one region. It is called light's region by one authority and the body's night by the Kabbalist. The pairing is comprehensible because the place is a threshold of embodiment. Viewed through the powers arriving there, it is connected with light; viewed through the obscurity of bodily reception, it is night. This is an interpretation of Vaughan's sequence, not an explicit definition of two separate geographical zones. He himself says the terms are apt and moves directly to incorporation.

The passage next distinguishes the condition of spirits in heaven from their condition after descent into the elemental womb (1650, p. 125 [CT-P125-A]; 1650, p. 125 [CT-P125-B]). Above the moon they contract no impurities; in matter they acquire the stain Vaughan calls original leprosy. This creates a tension within the region's promise. Embodiment makes powers accessible within the natural world, yet reception also exposes them to corruption. The region is not simply a heaven insulated from material danger. It is where the relation between celestial source and material condition becomes decisive.

Agrippa's cited explanation makes the relation more precise. Influence is good in its higher course but becomes base when received in a baser subject (1650, p. 126 [CT-P126-A]). Vaughan develops this as corruption. The place of reception cannot therefore be separated from the quality of what receives. Knowing the existence of heavenly powers would not yet explain their altered earthly effects. A theory that overlooks the recipient overlooks the very mediation the region names.

This is why the subsequent satire of astronomers and natural philosophers belongs to the argument, rather than merely interrupting it. Vaughan asks them to establish where influences are received and to prove

their presence in the elements by experience (1650, p. 126 [CT-P126-A]). He contrasts diagrams and syllogisms with a magical art that claims to put influences in the hands (1650, p. 127 [CT-P127-A]). His standard is strikingly tangible even when the objects are called invisible. The source reports his claim; it does not supply independent verification that such demonstration occurred.

The invitation to enter the region's treasures then leads immediately to the universal subject and the two mineral seeds (1650, p. 127 [CT-P127-A]). Thus the region is both a cosmological meeting place and a way of organising a promised disclosure. It links the earlier universal source to the later account of elemental composition and living reduction. To read it only as a landscape of mystical escape would miss the return to bodies; to read it as a plainly named chemical location would miss the deliberate reserve.

Places to read

1650, p. 124 [CT-P124-B]–1650, p. 124 [CT-P124-C] — Mercury's birth and place prompt the citation about shining worlds and the primal meadow.

1650, p. 125 [CT-P125-A]–1650, p. 125 [CT-P125-B] — The region receives its alternative names and becomes the site of incorporation and material staining.

1650, p. 126 [CT-P126-A] — Agrippa's reception theory is followed by the demand to demonstrate where influences enter the elements.

1650, p. 127 [CT-P127-A] — Entering the region promises knowledge of invisible things and the appearance of the universal subject.

Translation in this edition

At 1650, p. 125 [CT-P125-A] *Pratum* becomes "meadow," while the Latin oracle's "primal meadow" at 1650, p. 124 [CT-P124-C] is given in its own newly translated verse. The repeated meadow imagery should not obscure that these are different textual voices: quoted oracle and Vaughan's commentary. The modern rendering of "Rendezvous" as "meeting place" similarly clarifies a function without supplying a physical address.

"Night of the body" keeps the genitive in *Nox Corporis*. Replacing it by "dark body" would turn a relation into a property of a single object and blur why it can share a referent with "region of light." "Embodied" renders "incorporated" explicitly. Together these choices make the passage intelligible while leaving open what Vaughan does not name: the determinate natural subject or location he thinks the qualified practitioner can discover.

See also

Ideas and Iynges; Influence; Light and darkness; Pan and Proteus.

Related words and names

Rendezvous

The military or social word for an appointed meeting place is applied to all spirits at the point of incorporation. It stresses convergence: many arriving powers share a reception. The modern "meeting place" is explanatory, but the historical word also preserves the vividness of Vaughan's gathering image.

Forms. *Rendezvous* — meeting place for the spirits (1650, p. 125 [CT-P125-A]).

Places to read. 1650, p. 125 [CT-P125-A].

Incorporate

Ideas become "incorporated" as they descend into the dark world. The participle marks the passage into body, not the extinction of their relation to their source. The next sentences explain the cost of this reception: spirits acquire the impurities of the elemental matrix. That consequence is stated at 1650, p. 125 [CT-P125-B].

Forms. *incorporated* — given bodily existence (1650, p. 125 [CT-P125-A]).

Places to read. 1650, p. 125 [CT-P125-A]; 1650, p. 125 [CT-P125-B].

Treasure

The reader is invited to enter the region's treasures before the universal subject appears. The word links knowledge to the sanctuary and treasury imagery used elsewhere without identifying the treasure simply as gold. What is promised here is understanding invisible things and their natural reception.

Forms. *Treasures* — hidden knowledge or powers associated with the region (1650, p. 127 [CT-P127-A]).

Places to read. 1650, p. 127 [CT-P127-A].

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second Nature — Virgin water or chaos as derived immediately after God in Vaughan's order. (1650, p. 111 [CT-P111-A]); *Middle Nature* — An intermediate substance between extremes. (1650, p. 114 [CT-P114-A]); *Secundea* — The second or mediating nature containing all things naturally. (1650, p. 116 [CT-P116-A]); *friendly Third* — Water's partial reconciliation of contrary elements. (1650, p. 133 [CT-P133-A]); *Mediator* — The stronger agency needed to confirm weak elemental unity. (1650, p. 133 [CT-P133-A]).

At a Glance

The word. Secundea means the second and names a mediating nature. A middle is relative to the extremes it connects; a mediator actively reconciles a relation that would otherwise remain divided.

In the book. Water stands between cloudy origin and creatures, and elements mediate between one another through shared qualities. The divine Spirit is nevertheless needed to perfect their weak concord.

In this edition. Secundea is retained as a distinctive name. Natural containment in this second nature is not confused with God's spiritual containment of all things.

A place to read. 1650, p. 114 [CT-P114-A]–1650, p. 116 [CT-P116-A], followed by 1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A].

Meaning

Mediation is one of the book's recurrent explanatory relations, not a single substance with an invariant location. A middle substance may stand between stages of generation. An element may share qualities with two contrary elements and thereby connect them. A stronger mediator may then secure a unity that these natural correspondences cannot by themselves make incorruptible. The vocabulary is intelligible only when each occurrence's endpoints and task are identified.

Secundea is the most compact proper-looking name in this family. At 1650, p. 116 [CT-P116-A] Vaughan says the magicians knew it perfectly, and defines its scope by a comparison: it contains all things naturally as God contains all things spiritually. The comparison establishes both likeness and difference. Natural and spiritual containment are not interchangeable kinds, and the second nature is not called the first source. The designation expresses derivation and comprehensive receptivity rather than independence.

Use in the book

The opening universal patient provides the conceptual background. God creates a passive universal nature that bears his character, while the visible and invisible worlds correspond through their principles (1650, p. 80 [CT-P080-B]–1650, p. 81 [CT-P081-A]). The later descriptions call the philosophical subject a mean aerial substance between thick and thin, neither wholly earthy nor wholly fiery (1650, p. 85 [CT-P085-A]). These accounts do not yet use Secundea, but they establish why a subject capable of receiving and communicating different orders can be called middle.

At 1650, p. 89 [CT-P089-A] the same broad family divides functions. Fire, air and water are intermediate distributors carrying the seed of spirit towards its material recipient. They are media because they convey, not because each is the final resting place of the influence. This occurrence warns against assuming that every middle mentioned in the book has exactly the same relation to the seed. A carrier between extremes and a containing universal matrix can both mediate while doing different work.

The creation account gives a clear three-term arrangement. Cloud or darkness is the first extreme; water into which it condenses is the middle substance; creatures made from water are the other extreme (1650, p. 114 [CT-P114-A]–1650, p. 114 [CT-P114-B]). The next qualification changes the frame: ordinary creatures are not a final endpoint, since they move towards corruption or a glorified condition. Human natural existence becomes the middle creation in that further comparison (1650, p. 115 [CT-P115-A]). The word middle is therefore relational. Moving from one argument to the next changes what counts as an endpoint.

The magicians' claimed purification of chaos culminates in the spiritual heavenly body, followed by the statement that they knew Secundea (1650, p. 115 [CT-P115-A]–1650, p. 116 [CT-P116-A]). The passage binds knowledge of the mediating subject to the perception of life as fire embodied in moisture. It also preserves the analogy to divine containment. Knowing the second nature is presented as a privileged way of recognising the principles within generated things, not as reaching beyond God to a more original cause.

Near the close, Vaughan gives mediation an explicit elemental argument. Air is hot and moist, earth cold and dry; water's coldness relates it to earth and its moisture to air (1650, p. 132 [CT-P132-B]). Yet water remains contrary to fire. Air then mediates this second opposition through its heat shared with fire and moisture shared with water (1650, p. 133 [CT-P133-A]). The account makes a pattern of shared properties do explanatory work. It is more specific than saying vaguely that all contraries are secretly identical.

Vaughan immediately limits the success. The elements' friendship is partial, weak and skittish; it needs a stronger mediator to preserve the creature's incorruption. The next page identifies that blessed cement as the Spirit of the living God (1650, p. 134 [CT-P134-A]). Spirit strengthens an

existing natural disposition towards peace. A crucial hierarchy emerges: elemental mediation is real but insufficient, and divine mediation perfects rather than cancels it. Secundea, the containing second nature, must not be silently substituted for this divine agent. The body's ordered material relation and the power that confirms its union are connected, not simply synonymous.

The soul's role is then subordinated. It awaits its body's perfection and is united to it by God. The cabinet-and-jewel analogy prevents a resident from being mistaken for the maker. Mediation in this book is thus both cosmological and causal: understanding where something stands is not enough without knowing what it does and upon what its action depends.

Places to read

1650, p. 80 [CT-P080-B]–1650, p. 81 [CT-P081-A] — Universal passive nature is created in relation to the divine agent.

1650, p. 85 [CT-P085-A] — The subject is a mean nature between thick and thin.

1650, p. 89 [CT-P089-A] — Intermediate natures convey spiritual influence towards its recipient.

1650, p. 111 [CT-P111-A] — Virgin water is called second nature after God.

1650, p. 114 [CT-P114-A]–1650, p. 116 [CT-P116-A] — Water, middle creation and Secundea occupy distinct relational frames.

1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A] — Elemental mediation is explained and then declared dependent on a stronger divine reconciler.

Translation in this edition

"Middle" in the modern text generally clarifies "mean," which here does not denote moral baseness or numerical average. The edition retains Secundea and explains its sense as the second rather than replacing it with a familiar modern chemical name. At 1650, p. 116 [CT-P116-A] the adverbs naturally and spiritually must remain attached to their respective subjects. They carry the distinction between the second nature and God. At 1650, p. 133 [CT-P133-A] "partil" becomes partial. The source's difficult assertion that the principles agree in one quality and differ in two is preserved, not silently rewritten to fit an elementary chart. The secure local point is that natural agreement is insufficient, and the continuation names the Spirit that confirms it. A translation that smoothed away the limitation would change the argument's reason for needing divine mediation.

See also

Universal spirit; Chaos; Number and unity; Heat and cold; Heaven and earth.

Related words and names

Secundea

Vaughan defines this rare name by the kind of containment it performs. The magicians know a nature containing all things naturally; God contains all things spiritually. The parallel makes the second nature exalted without erasing its derivation. The term is therefore not simply a decorative synonym for God, nor a license to equate every mediating element with the entire universal subject.

Forms. *Secundea* — The second nature, comprehensive naturally rather than as God is comprehensive spiritually. (1650, p. 116 [CT-P116-A]).

Places to read. 1650, p. 116 [CT-P116-A].

Friendly third

Water acts as a friendly third between air and earth, but is itself contrary to fire. Vaughan therefore adds a second mediation through air and then judges the overall friendship insufficient. The image is relational and limited. A successful connection between one pair does not prove that every opposition in the compound has been permanently resolved.

Forms. *friendly Third* — An intermediary that reconciles two contraries through shared qualities. (1650, p. 133 [CT-P133-A]).

Places to read. 1650, p. 133 [CT-P133-A].

Anima Magica

The note stands beside the account of two extremes and a middle substance, which Vaughan says he has named elsewhere. The supplied annotation identifies the shortened title with his Anima Magica Abscondita. Its function is a cross-reference within his own works, not a second speaker interrupting the argument. The present entry explains only the relation supplied here and does not claim to have read the entire referenced treatise.

Forms. *Anima Magica.* — An original marginal reference to Vaughan's earlier treatment of middle nature. (1650, p. 114 [CT-P114-A-M01]).

Places to read. 1650, p. 114 [CT-P114-A-M01].

Countenance of the triad

Vaughan says the magicians saw the image of the face named in this phrase, not simply that they saw the unmediated divine essence itself. The distinction between image and its source matters beside the following Secundea comparison. The edition renders the phrase literally and identifies Vaughan's received Zoroastrian oracular attribution, without making the difficult expression a transparent modern account of the Trinity.

Forms. *Triadis Vultus ante Essentiam* — The countenance of the triad before essence, whose image the magicians are said to see. (1650, p. 116 [CT-P116-A]).

Places to read. 1650, p. 116 [CT-P116-A].

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secret Coelestiall spirit — The enlivening spirit within first matter, itself quickened by God. (1650, p. 85 [CT-P085-A]); *The Influences of the spirit* — Life-giving action communicated towards matter. (1650, p. 89 [CT-P089-A]); *Spirit of the living God* — Divine power that confirms and perfects elemental union. (1650, p. 134 [CT-P134-A]); *Instrumentals* — Subordinate instrumental agents, including the soul. (1650, p. 134 [CT-P134-A]); *Spirit of Peace* — The divine unifying presence opposed to destructive elemental division. (1650, p. 137 [CT-P137-A]).

At a Glance

The word. Spirit names an invisible, active principle, but Vaughan's uses range from created spiritual powers to the Spirit of the living God. The title gathers the universal action of spirit without treating every occurrence as the same being.

In the book. Divine Spirit animates matter, sustains generation and perfects elemental concord. The soul and other instruments do not thereby become independent creators.

In this edition. "Spirit of the living God" preserves the theological force of the expression. "Instrumentals" is clarified as instrumental agents, not converted into mechanical objects.

A place to read. 1650, p. 132 [CT-P132-B]–1650, p. 135 [CT-P135-A], where natural mediation is declared insufficient without a stronger divine reconciler.

Meaning

The word spirit must be read with its subject, possessive and surrounding verbs. A spirit that is animated by God is not described in exactly the same relation as God's Spirit which perfects a creature. Likewise, the plural spirits descending from heaven belong to the account of celestial influences, not automatically to the singular divine Spirit. Vaughan connects these orders through a cosmology of communication: invisible power reaches the visible world, acts within it, and remains dependent on the source from which it comes.

Universal here concerns scope. The opening describes active and passive universal natures, and the later account finds divine power at work throughout generation. It does not follow that everything called spirit is numerically one substance, or that material bodies are independent pieces of deity. The book's final warning about agents and instruments expressly resists transferring the Creator's action to a creature. This is an important limit on any shorthand description of Vaughan as simply identifying God, Nature, soul and matter.

Use in the book

At 1650, p. 85 [CT-P085-A] first matter contains a portion of Nature's universal fire and a secret celestial spirit. Vaughan adds that this spirit is animated and quickened by God. The sequence gives the subject its blessed character while preserving dependence: the enclosed spirit receives life. First matter can be celebrated as unusually privileged without being made the ultimate origin of its own powers.

The springtime meditation develops the route of animation. The influences of spirit quicken matter; fire, air and water carry the seed towards the material extreme (1650, p. 89 [CT-P089-A]). These intermediary natures convey what they do not finally retain. The analogy leads readers from the visible earth towards Vaughan's hidden celestial earth. Spirit is therefore not merely the opposite term in an abstract dualism. Its action is followed into a proposed site of reception, and the reader is warned against substituting ordinary dirt for that site.

Genesis enters the defence of secrecy at 1650, p. 111 [CT-P111-A]. Vaughan asks what human hands are fit to touch a subject on which God lays his own Spirit. The biblical movement over water authorises both the subject's importance and the author's reluctance to disclose it indiscriminately. Here Spirit does argumentative work: it transforms withholding from private possessiveness into claimed reverence for divine action. Whether the reader accepts that conclusion or not, it is the relation between worker, Spirit and subject that explains the reserve.

The account of perpetual divine digestion makes this activity ongoing rather than confined to the first creation. God's Spirit and heat coagulate what is thin, rarefy what is gross, quicken dead parts and cherish cold ones (1650, p. 117 [CT-P117-A]). Generation and preservation share a divine source. The world is not said to have received a single initial supply of heat sufficient for all future existence; it remains within the surrounding influence of the Deity. The analogy of a person standing in sunshine makes this dependence palpable without dissolving the difference between source and recipient.

The fullest distinction comes near the close. Water mediates between air and earth, and air between fire and water; nevertheless, Vaughan calls this friendship weak and partial (1650, p. 132 [CT-P132-B]–1650, p. 133 [CT-P133-A]). A stronger mediator is needed to secure the creature's incorruption. The blessed cement and balsam is the Spirit of the living God, present in chaos and seated in fire (1650, p. 134 [CT-P134-A]). Spirit perfects an existing natural disposition towards union: Vaughan says God works with Nature, not against her. Divine agency does not mean that the elements have no properties or relationships of their own.

The next paragraph denies that the soul forms its own body. The soul is an obedient instrument awaiting the body's perfection; God joins soul and body. A jewel does not make its cabinet simply by being inside it. At 1650,

p. 135 [CT-P135-A] the distinction becomes a religious prohibition against assigning the Creator's glory to a creature. Finally, the practical warning at 1650, p. 137 [CT-P137-A] depicts excessive force as elemental civil war. The Spirit of Peace departs from the disordered matter. The passage makes the operator a possible cooperator, never the sovereign disposer of divine presence. Natural knowledge, moral conduct and claimed religious participation are bound together in that asymmetrical relation.

Places to read

1650, p. 85 [CT-P085-A] — First matter contains a celestial spirit which God animates.

1650, p. 89 [CT-P089-A] — Spiritual influence is conveyed through intermediate natures towards a material recipient.

1650, p. 111 [CT-P111-A] — The Spirit upon the water grounds Vaughan's reverence for the subject.

1650, p. 117 [CT-P117-A] — Divine Spirit and heat preserve as well as generate.

1650, p. 132 [CT-P132-B]–1650, p. 135 [CT-P135-A] — Natural concord requires divine confirmation; soul and Creator are carefully distinguished.

1650, p. 137 [CT-P137-A] — The Spirit of Peace is contrasted with violent division of the elements.

Translation in this edition

At 1650, p. 85 [CT-P085-A] the modern text retains "animated and quickened"; at 1650, p. 117 [CT-P117-A] "quicken" becomes "enliven." Neither occurrence concerns increasing speed. At 1650, p. 134 [CT-P134-A] "Instrumentals" concerns subordinate agents, and the modern wording keeps the soul within that category rather than making it a tool without agency of any kind. The same passage criticises people who call the Spirit a quintessence, whereas 1650, p. 137 [CT-P137-A] calls the Spirit of Peace the true eternal quintessence. A lexical account must preserve both uses: the objection may concern an inadequate attribution or understanding rather than an absolute ban on the word, but Vaughan does not explicitly explain the difference. Capital letters in the historical text are useful clues but do not alone establish a separate metaphysical entity. The verbs of animation, reception, unification and obedience supply the firmer distinctions.

See also

Secundea and mediation; Fire and life; Heaven and earth; Corruption and restoration; God and negation.

Related words and names

Quicken

To quicken is to impart life or living activity. In the earlier passage a celestial spirit is itself quickened by God; later the divine Spirit and heat quicken dead parts. The grammatical direction matters: receiving animation and imparting it are not interchangeable roles. The modern sense of making something faster is insufficient in both places.

Forms. *quickened* — Made living or active by God. (1650, p. 85 [CT-P085-A]); *quicken* — Enliven dead parts within ongoing preservation. (1650, p. 117 [CT-P117-A]).

Places to read. 1650, p. 85 [CT-P085-A]; 1650, p. 117 [CT-P117-A].

Cement and balsam

Cement joins; balsam preserves or heals. Vaughan combines the images to describe the Spirit's confirmation of an otherwise weak elemental agreement. The phrase does not identify two ingredients. It explains why the first matter deserves reverence: the divine unifier works within it and strengthens dispositions that Nature already possesses.

Forms. *Caement, and Balsam* — Images of divine bonding and preservation. (1650, p. 134 [CT-P134-A]); *Caement* — A bonding substance used as an image of the divine unifier. (1650, p. 134 [CT-P134-A]).

Places to read. 1650, p. 134 [CT-P134-A].

Instrumentals

Vaughan places the soul among instrumental agents, obedient to God and awaiting the completion of its body. His point is not that the soul is absent, but that presence does not prove authorship. The following jewel-and-cabinet comparison tests that invalid inference. This distinction protects the Creator's role while allowing subordinate beings a place in the work.

Forms. *Instrumentals* — Dependent agents serving rather than originating God's formative action. (1650, p. 134 [CT-P134-A]).

Places to read. 1650, p. 134 [CT-P134-A].

First matter and its names

Chaos

First matter and its names · Coelum Terrae

Chaos — The philosophical subject under preparation, changing colour. (1650, p. 83 [CT-P083-A]); *Limbus* — The quoted Latin term Vaughan renders as chaos. (1650, p. 100 [CT-P100-A]); *Cloudy Chaos* — The first cloudy something created from the transcendent source. (1650, p. 110 [CT-P110-A]); *Invisible Chaos* — A reported name Vaughan immediately calls improper. (1650, p. 114 [CT-P114-A]); *mean spermaticall Chaos* — A compound's recoverable intermediate generative condition. (1650, p. 129 [CT-P129-A]).

At a Glance

The word. Chaos is a generative source or matrix in which the powers of differentiated products are gathered, not simply a synonym for disorder.

In the book. Vaughan applies the word to cloudy beginnings, primordial water, the philosophical subject and a creature's intermediate seed. These uses are related, but their level and scope differ.

In this edition. The modern text keeps chaos rather than replacing it with a modern substance. At 1650, p. 114 [CT-P114-A], the description "invisible" is explicitly rejected for the first cloudy extreme.

A place to read. 1650, p. 110 [CT-P110-A]–1650, p. 115 [CT-P115-A], where origin, condensation, generation and corruption are linked through the changing use of the term.

Meaning

Chaos names a fertile prior condition. It can contain what later appears as differentiated creatures, and can be treated as the subject from which a perfected body is produced. Its priority is therefore not mere emptiness. Vaughan repeatedly insists that the relevant matter possesses its own constitution and powers. Calling it chaos does not mean that anything can be added indiscriminately or that order must first be imposed from outside upon wholly featureless stuff.

The word also operates at more than one scale. A universal chaos contains the possibilities of natural kinds; a particular body can return to a middle, seed-like condition without losing its specific limitation. The latter is not automatically the former. Vaughan makes that restriction explicit when he says that a reduced particular retains the seed of its own species and its particular Idea (1650, p. 113 [CT-P113-A]). The same general vocabulary of source and return must not erase this boundary.

Use in the book

The early description puts chaos inside a sequence of appearances. It is blood-red in the first preparation and white and transparent in the second (1650, p. 83 [CT-P083-A]). This already challenges the modern expectation that chaos denotes only the earliest shapeless confusion. Here it is a subject undergoing changes, with a hidden central principle disclosed by fire. The word identifies continuity across appearance rather than naming a single visible colour.

Arnold's testimony is introduced as a description of philosophical chaos (1650, p. 96 [CT-P096-A]). It is stone and no stone, spirit, soul and body, and one thing under many descriptions. Subsequent witnesses give the water contrasting inward and outward qualities. The unnamed author at 1650, p. 100 [CT-P100-A]–1650, p. 101 [CT-P101-A] compares the world's watery origin with the emergence of a special matrix. His exclusions are important: neither ordinary dew nor water from familiar reservoirs is intended. Vaughan renders the Latin term for that matrix as chaos and expands the water's having suffered into alteration. The parallel with creation does not identify the philosophical subject with any water the reader happens to collect.

The secrecy defence returns to first origins. A cited enlightened writer says God created something from nothing, and that something became one thing containing all things (1650, p. 110 [CT-P110-A]). Vaughan explains the first something as cloud or darkness condensed into water. The following question about nothing moves beyond this cloudy chaos to its divine source. Chaos is therefore not the transcendent nothing of negative theology: it is on the created side of the distinction, however exalted the author makes its birth.

At 1650, p. 111 [CT-P111-A] the fine virgin water or chaos is called the second nature after God, with the cautious phrase that it may be called the Trinity's child. This image honours derivation while retaining sequence. Later, 1650, p. 114 [CT-P114-A] sorts the genesis into extremes and a middle: the cloud or darkness is the first extreme; condensed water is the middle; creatures formed from water are the other extreme. Vaughan immediately qualifies the first cloud's reported title "Invisible Chaos": it was not invisible. A reader who collects titles without their corrections will miss the passage's express restriction.

The model is then reopened. Ordinary creatures cannot count as the final endpoint because their condition changes towards decay or a glorified state. The magicians locate the source of corruption within chaos itself, afflicted at the Fall (1650, p. 115 [CT-P115-A]). Their proposed restoration works on that source rather than administering creatures which share its impurities. Chaos is thus at once generative and damaged. Its comprehensiveness is what gives the cure its claimed scope, but also explains why ordinary generation perpetuates the problem.

The later discussion of reduction applies the vocabulary to a particular compound. Violent separation destroys the intermediate seed; a vital return preserves the union necessary for generation (1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A]). The phrase “mean spermaticall Chaos” names this intermediate condition. Finally, the closing account explains that the chaos contains four elements ordered to mediate their contraries, yet still needing divine Spirit to perfect their concord (1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A]). Chaos is not sheer absence of order. Its vulnerable order is precisely what violence can ruin and divine cooperation is said to complete.

Places to read

1650, p. 83 [CT-P083-A] — Chaos persists through red and white appearances.

1650, p. 96 [CT-P096-A] — Arnold’s philosophical chaos is presented through paradox and unity.

1650, p. 100 [CT-P100-A]–1650, p. 101 [CT-P101-A] — The matrix arises from a special water, with ordinary waters explicitly excluded.

1650, p. 110 [CT-P110-A]–1650, p. 111 [CT-P111-A] — Created cloud and water are distinguished from their transcendent divine source.

1650, p. 113 [CT-P113-A]–1650, p. 115 [CT-P115-A] — Species limitation, visible cloud, middle water and corrupted generation qualify the term.

1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A] — A particular compound’s intermediate seed is contrasted with destructive decomposition.

1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A] — Ordered elements within chaos require stronger spiritual union.

Translation in this edition

At 1650, p. 100 [CT-P100-A] the new translation retains “limbus,” corresponding to the printed Latin “Limbus”; Vaughan’s following English at 1650, p. 101 [CT-P101-A] uses “Chaos.” They are aligned in that passage, but this does not prove that every occurrence of either word in all alchemical literature is interchangeable. The edition also distinguishes the Latin water that “has suffered” from Vaughan’s expanded tortured water that has undergone alteration. At 1650, p. 114 [CT-P114-A] “Invisible Chaos” belongs to a name reported and criticised, not to the author’s unqualified definition. The modern “middle” for “mean” in the later seed discussion prevents an ethical or quantitative misunderstanding: the relevant condition is intermediate between a finished body and its separated elements. These local distinctions keep the powerful general term from becoming an all-purpose answer.

See also

God and negation; Secundea and mediation; Corruption and restoration; Number and unity; Heaven and earth.

Related words and names

Remote matter

Remote indicates an earlier condition relative to the nearer generative water. Vaughan reports the name beside "Invisible Chaos," but rejects the invisibility claim because the cloud was visible. The record therefore identifies a place in an ordered account, not an immaterial substance. The subsequent water is the middle condition from which creatures are formed. The explicit water-middle relation follows at 1650, p. 114 [CT-P114-B].

Forms. *Remote Matter* — A name for the first cloud or darkness before watery condensation. (1650, p. 114 [CT-P114-A]).

Places to read. 1650, p. 114 [CT-P114-A]; 1650, p. 114 [CT-P114-B].

Condense

Condensation connects two stages rather than collapsing them into synonyms. Vaughan calls the earliest something cloud or darkness, then says it condensed into the one water containing all things. The later three-term account places water between the first extreme and formed creatures. This is the book's own cosmological explanation, not a modern physical identification of the substance. 1650, p. 114 [CT-P114-B] states that middle position directly.

Forms. *condensed into water* — The transition from first cloud or darkness to water. (1650, p. 110 [CT-P110-A]).

Places to read. 1650, p. 110 [CT-P110-A]; 1650, p. 114 [CT-P114-B].

Particular seed

A creature reduced to seed retains its own species and produces only effects suited to that nature. Vaughan uses this limitation against the belief that any animal or plant substance can serve as the universal subject. The word particular is decisive: a generative return does not undo the specific Idea with which God has sealed the creature.

Forms. *Particular Sperm* — A species-limited seed that is not the universal first matter. (1650, p. 113 [CT-P113-A]).

Places to read. 1650, p. 113 [CT-P113-A].

Fountain of fountains

The grammatical referent is chaos: life, light and heat proceed from God and apply themselves to it. Vaughan's quoted fountain of fountains therefore names the comprehensive matrix receiving divine action, not God himself in this sentence. His English keeps matrix where the fresh translation uses womb. This differs from the divine wellspring at 1650, p. 111 [CT-

P111-A]; similar water imagery must not erase the distinction between source and recipient.

Forms. *Fons fontium, & fontium cunctorum, Matrix continens cuncta* — The chaos as the all-containing fountain and generative matrix. (1650, p. 117 [CT-P117-A]).

Places to read. 1650, p. 111 [CT-P111-A]; 1650, p. 117 [CT-P117-A].

Ensoph outwardly

Vaughan applies this expression to the first cloud or darkness, then likens it to Orphic Night. His qualification outwardly is essential, and he has just rejected calling the cloud invisible. The edition explains Ensoph as a representation of Ein Sof, without treating Vaughan's Christian natural-philosophical appropriation as a neutral account of Jewish Kabbalah. The local referent is the cosmological cloud, not an unqualified equation of God with visible matter.

Forms. *Jewish Ensoph outwardly* — Vaughan's name for the outward cloud or darkness in his account of generation. (1650, p. 114 [CT-P114-A]).

Places to read. 1650, p. 114 [CT-P114-A].

First matter

First matter and its names · Coelum Terrae

One only Thing — the unique subject and mother of all things (1650, p. 79 [CT-P079-A]); *first Matter* — the universal created patient identified as a substance (1650, p. 81 [CT-P081-A]); *praeexistent* — prior to animals, vegetables and minerals (1650, p. 83 [CT-P083-A]); *first matter* — the provisional name given to the primordial sperm or seed (1650, p. 110 [CT-P110-A]); *Universal Subject* — the common subject revealed through the alleged art (1650, p. 127 [CT-P127-A]).

At a Glance

The word. First matter is Vaughan's name for the universal created recipient and generative source of particular beings, not simply any unprocessed material.

In the book. It is visible and tangible, mutable, compound yet remarkably one, prior to animal, vegetable and mineral products, and expressed through many paradoxical names.

In this edition. Its historical vocabulary is retained without assigning the subject a single modern chemical identity. Vaughan himself says "first matter" is used for want of a better name.

A place to read. 1650, p. 81 [CT-P081-A] establishes the subject; 1650, p. 113 [CT-P113-A] gives the strongest safeguard against confusing it with a particular substance or species-specific seed.

Meaning

"First" describes priority in Vaughan's account of creation and generation. The matter is created by the universal Agent and is the source from which particular things proceed. It is not presented as uncreated or independent of God. Nor is it merely a logical abstraction: students must see and handle it, and Vaughan calls it the first visible, tangible substance God made (1650, p. 81 [CT-P081-A]; 1650, p. 82 [CT-P082-A]). Its central properties may be invisible without the substance being wholly inaccessible to the senses.

The name also stands within a distinction between the universal and the particular. First matter precedes animals, plants and minerals, whereas their own seeds belong to particular species. Vaughan explicitly denies that disassembling a creature necessarily recovers the universal source. This is the controlling limit for interpreting his many assertions that everything returns to its origin. A return can terminate at the particular generative middle rather than the primordial universal.

Use in the book

The programme calls the subject one thing and the mother of all things (1650, p. 79 [CT-P079-A]). Its first systematic definition is relational: it is the universal patient made by the Agent and the immediate character of God in unity and trinity (1650, p. 81 [CT-P081-A]). The demand for ocular demonstration follows at once. Vaughan therefore combines a cosmic description with a claim that its referent can be encountered. He does not regard the metaphysical name as sufficient identification.

The description then accumulates tensions rather than resolving the matter into a familiar specimen. It is white in original appearance, but red and white in different preparations; somewhat like common quicksilver, yet incomparable in celestial brightness (1650, p. 82 [CT-P082-A]; 1650, p. 83 [CT-P083-A]). It is the child of the elements and mother of things generated later. No animal, vegetable or mineral, it is not extracted from those kingdoms, though it falls little short of life. Its composition is so unified that observers fail to recognise multiplicity. None of these assertions warrants naming it as an ordinary modern chemical on the strength of one resemblance.

The plurality of descriptions is made explicit at 1650, p. 84 [CT-P084-B] and 1650, p. 85 [CT-P085-A]. One, three, four and five are compatible titles; water, stone, gum, mercury and fire approach different aspects. Yet ordinary rain, well water and dew are excluded. At 1650, p. 86 [CT-P086-A] Vaughan adds that Nature has already made the seed and that man should not manufacture or extract it. These are conditions on identification. They also explain why a list of allegedly equivalent names should not be read as a list of ingredients.

Poetry introduces another form of presentation. Hyanthe's tears and surviving vial become the image to which Vaughan returns after the philosophical testimonies (1650, p. 106 [CT-P106-B]). He now says the subject is no known water, but a secret seminal moisture—or, more accurately, the Venus yielding that moisture. The correction distinguishes source from product even within the figurative language. It warns against assuming that every noun attached to the personified matter occupies the same logical role.

The theological exposition gives a further qualification to priority. At 1650, p. 110 [CT-P110-A] the primordial seed is said to be called first matter for want of a better name; the first cloudy something condenses into the one water containing all things. 1650, p. 111 [CT-P111-A] identifies the virgin water as a second nature from God and child of the Trinity. "First" within the created order is compatible with "second" in relation to the divine source. The explanation of the transcendent nothing must not turn the matter itself into that uncreated source.

Vaughan's exclusions culminate in the attack on human blood (1650, p. 113 [CT-P113-A]). The world was not made from blood, and metals are not generated from blood in the earth. Mother precedes children, not the reverse. He then says that reduction of a particular thing requires their Mercury; even when reduced, it remains the particular sperm of its species, sealed by a particular idea. The wording resists an easy universal solvent interpretation in which every recovered seed becomes unlimited first matter.

At the end, first matter is called venerable because its elemental dispositions are perfected by the divine Spirit (1650, p. 132 [CT-P132-B]; 1650, p. 134 [CT-P134-A]). The title does not merely praise its rarity or monetary value. Finding it is likened to discovering Nature's sanctuary, but a door still remains between the finder and the treasure (1650, p. 137 [CT-P137-A]). Recognition and accomplishment are not identical. The closing image thus restates the programme's separation of subject, means and result.

Places to read

1650, p. 79 [CT-P079-A]; 1650, p. 81 [CT-P081-A]; 1650, p. 82 [CT-P082-A] — The one subject is defined as created patient and visible, tangible substance.

1650, p. 83 [CT-P083-A]; 1650, p. 84 [CT-P084-B]; 1650, p. 85 [CT-P085-A] — Priority, unity, compound constitution and multiple names are developed together.

1650, p. 86 [CT-P086-A] — Nature already makes the seed; it is not a human extraction.

1650, p. 106 [CT-P106-B] — The moisture is distinguished from the Venus yielding it.

1650, p. 110 [CT-P110-A]; 1650, p. 111 [CT-P111-A] — First matter is related to primordial water and distinguished from its transcendent source.

1650, p. 113 [CT-P113-A] — Particular products and their species-specific seeds are excluded from universal identification.

1650, p. 127 [CT-P127-A] — The universal subject is promised as the object revealed through the magicians' art.

1650, p. 132 [CT-P132-B]; 1650, p. 134 [CT-P134-A]; 1650, p. 137 [CT-P137-A] — The matter's venerability and the remaining door into practice receive their final explanation.

Translation in this edition

"First matter" is kept as a technical phrase rather than rewritten as a modern element. At 1650, p. 83 [CT-P083-A] "praeexistent" becomes "exists before them all"; "them" refers to the animal, vegetable and mineral classes just excluded, not to God or the elements. At 1650, p. 110 [CT-P110-A] "for want of a better name" remains a restriction on the label's adequacy. At 1650, p. 106 [CT-P106-B] the modern edition applies the printed correction from "or" to "for": the subject is not thin water, **for** it is thick moisture. The historical reading and erratum remain available at 1650, p. unnumbered errata [CT-P140-D], so the distinction is editorially visible rather than silently invented.

See also

Agent and patient; Seed; Virgin and mother; Water; Mercury; Magnesia.

Related words and names

Before, not from

The matter is prior to animal, vegetable and mineral products and is explicitly not extracted from them. The phrase establishes a direction of explanation: the mother accounts for the offspring, not the offspring for the universal mother. The later argument against human blood and particular seeds makes this priority a practical exclusion as well as a cosmological claim.

Forms. *praeexistent to them all* — The matter is prior to animal, vegetable and mineral products and is explicitly not extracted from them (1650, p. 83 [CT-P083-A]).

Places to read. 1650, p. 83 [CT-P083-A]; 1650, p. 113 [CT-P113-A].

Almost animal

Vaughan qualifies the exclusion of the matter from the three ordinary kingdoms by granting it a proximity to life. The phrase does not retract "no Animal": it marks an intermediate or nearly animate condition. Later discussion calls it delicate like animal seed and assigns it a small portion of life, explaining why destructive handling is incompatible with generation.

Forms. *almost Animal* — Vaughan qualifies the exclusion of the matter from the three ordinary kingdoms by granting it a proximity to life (1650, p. 83 [CT-P083-A]).

Places to read. 1650, p. 83 [CT-P083-A]; 1650, p. 120 [CT-P120-A].

Only and one

The programme's singular subject from which the medicine is generated. The quantifier excludes a collection of unrelated starting subjects, but it does not mean the thing lacks internal composition. Vaughan later insists that its unity can conceal multiplicity. A reader must therefore keep numerical unity distinct from chemical simplicity or the absence of differentiated powers. One subject does not collapse the distinction between that subject, the medicine generated from it and the means through which the art operates.

Forms. *One only Thing* — The programme's singular subject from which the medicine is generated (1650, p. 79 [CT-P079-A]).

Places to read. 1650, p. 79 [CT-P079-A]; 1650, p. 83 [CT-P083-A].

Magnesia

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red Magnesia — the matter described as red in the first preparation (1650, p. 83 [CT-P083-A]); *white* — the contrasting second appearance of the same matter (1650, p. 83 [CT-P083-A]); *Catholic Magnesia* — universal magnesia, a title of the world's generative subject (1650, p. 84 [CT-P084-B]).

At a Glance

The word. Magnesia is one of the philosophers' names for Vaughan's subject. The local descriptions specify red, white and universal magnesia.

In the book. The name is used to explain why apparently incompatible colours need not designate different subjects. It then joins the name "seed of the world."

In this edition. "Catholic" becomes "universal," not Roman Catholic. No fixed modern chemical equivalent is assigned to magnesia.

A place to read. 1650, p. 83 [CT-P083-A] distinguishes the first and second preparations; 1650, p. 84 [CT-P084-B] gives the universal title.

Meaning

Magnesia is a reported philosophical designation rather than a separately demonstrated substance identified by the name alone. Vaughan introduces it as a name the philosophers give "this very matter" (1650, p. 83 [CT-P083-A]). The demonstrative carries the reader back to the first visible, tangible and changeable substance just described. He therefore supplies a referent through his connected exposition, not through a modern mineralogical definition.

The modifiers perform different tasks. Red and white describe appearances associated with different preparations. Universal describes the range of the subject as the seed from which natural things are generated (1650, p. 84 [CT-P084-B]). Colour and scope should not be mistaken for competing definitions. Nor should the English word be equated, without further evidence, with a familiar modern product bearing the same or a related name. This entry follows Vaughan's local distinctions, which are more precise than an ungrounded chemical identification.

Use in the book

The immediately preceding testimony concerns whiteness. Vaughan quotes a saying attributed to Paracelsus that all things are white in God's hand; his own English expands this as whiteness when things first proceed from God and colouring afterwards according to divine pleasure (1650, p. 82 [CT-P082-A]; 1650, p. 83 [CT-P083-A]). He then says the matter supplies an example. The transition matters because the colour discussion begins in a theological account of origin, not simply an isolated laboratory observation.

The philosophers sometimes call the matter red magnesia, sometimes white, and Vaughan says these descriptions have deceived many people (1650, p. 83 [CT-P083-A]). His remedy is a distinction of stages. In the first preparation the chaos is blood-red because the central sulphur is stirred and disclosed by philosophical fire. In the second it is exceedingly white and transparent like the heavens. This is not a denial that the first substance has been called white at origin. It is an attempt to relate colour names to states within an account of alteration. The passage should not be regularised into a universal colour sequence for every authority cited elsewhere.

Vaughan immediately qualifies the nearest material comparison. The substance is somewhat like common quicksilver, but of a transcendent celestial brightness with no earthly equal (1650, p. 83 [CT-P083-A]). "Somewhat" is indispensable. It grants a likeness while refusing identity. Readers who jump from magnesia to quicksilver as a modern answer reproduce the error of treating a descriptive clue as a complete disclosure. His later account of a gentleman insisting on lead or quicksilver reinforces that caution (1650, p. 136 [CT-P136-A]).

The paragraph goes on to give the substance a family and composition: child of the elements, virgin, mother prior to the three kingdoms, almost animal, and so unified that its plurality is not believed (1650, p. 83 [CT-P083-A]). These predicates are not disconnected decorations surrounding the colour. They explain why a single subject can support several kinds of description. An observer may see extraordinary unity and nevertheless fail to understand a compound constitution capable of differentiated appearances and gifts.

The second local occurrence is part of descriptions by other lovers of the subject (1650, p. 84 [CT-P084-B]). Vaughan reports that informed writers call her not only one and three but four and five, then says they name her universal magnesia and seed of the world. This locates the title among accounts of essential structure and generative scope. He distinguishes his own preceding portrait from the testimonies he now adds, even while treating them as convergent. The generic attribution should be preserved: the immediate sentence does not name an individual author responsible for the title.

The following account broadens the synonymous catalogue to water, stone, gum and twofold mercury (1650, p. 85 [CT-P085-A]). The interpretive task is therefore not to choose magnesia as the one literal word and dismiss all others as figurative. Vaughan treats these names as partial disclosures of a subject whose identity exceeds any isolated designation. At the same time, his exclusions are binding: the water is not rain, well water or dew, and the matter is not an ordinary extracted salt. Multiple naming does not permit arbitrary substitution.

Magnesia thus provides a compact lesson in how this book expects to be read. A name must be linked to its subject, a modifier to the aspect it qualifies, and a colour to the state described. The work's claim is that apparent contradiction can arise from reading several true descriptions without their proper relations. A responsible lexicon can explain that claim without pretending to possess the withheld material identification.

Places to read

1650, p. 82 [CT-P082-A]; 1650, p. 83 [CT-P083-A] — The saying about original whiteness leads into red and white magnesia and their distinct preparations.

1650, p. 84 [CT-P084-B] — Universal magnesia is named alongside the seed of the world and the subject's compatible numerical titles.

1650, p. 85 [CT-P085-A] — Further names and explicit exclusions prevent the title from being interpreted in isolation.

1650, p. 136 [CT-P136-A] — The failed pupil's insistence on familiar lead or quicksilver illustrates premature identification.

Translation in this edition

At 1650, p. 83 [CT-P083-A] the modern text retains the elliptical contrast between "red magnesia" and "their white," keeping the two descriptions tied to the same matter. "Discovered" in the central sulphur clause becomes "disclosed": the fire reveals a power already central to the subject rather than necessarily producing it from nothing. At 1650, p. 84 [CT-P084-B] "Catholic Magnesia" becomes "universal magnesia," parallel to the seed's world-wide generative scope. The edition's caution about

chemical equivalence is modern apparatus; Vaughan's own evidence is the qualified quicksilver comparison and the exclusions his exposition supplies.

See also

First matter; Sulphur; Mercury; Water; Virgin and mother.

Related words and names

Whiteness in God's hand

The quoted Latin says that things are white in God's hand. Vaughan's following English explains their initial emergence from God and subsequent colouring. The difference belongs to his historical interpretation, while the modern edition provides a fresh literal translation as well. The statement introduces the matter's variable appearances rather than proving that all white substances are first matter.

Forms. *in Dei Manu alba sunt* — The quoted Latin says that things are white in God's hand (1650, p. 82 [CT-P082-A]).

Places to read. 1650, p. 82 [CT-P082-A]; 1650, p. 83 [CT-P083-A].

Paracelsus and Hohenheim

Vaughan's named authority for the saying about whiteness. Later he calls the same authority Hohenheim, praises the general doctrine and recommended Revelation, yet says many other processes are false or deliberately misleading. The local role is a selective authority, not an author whom Vaughan accepts uniformly or whose transmitted works this edition independently authenticates.

Forms. *Paracelsus* — Vaughan's named authority for the saying about whiteness (1650, p. 82 [CT-P082-A]); *Hohenheim* — Paracelsus under the alternate name Vaughan uses in his selective assessment (1650, p. 119 [CT-P119-A]); *Revelation of Paracelsus* — the work Vaughan recommends while criticising other attributed processes (1650, p. 119 [CT-P119-A]).

Places to read. 1650, p. 82 [CT-P082-A]; 1650, p. 119 [CT-P119-A].

Somewhat like

A deliberately limited resemblance. It is followed by an assertion of celestial brightness unmatched on earth, so the comparison does not identify the subject with ordinary quicksilver. The clause matters because multiple later mercury names can tempt readers to treat every comparison as an exact material equivalence.

Forms. *somewhat like Common Quicksilver* — A deliberately limited resemblance (1650, p. 83 [CT-P083-A]).

Places to read. 1650, p. 83 [CT-P083-A].

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twofold Mercurie — the philosophical subject generated through celestial and terrestrial influences (1650, p. 85 [CT-P085-A]); *Azoth* — an associated philosophical name of the same described subject (1650, p. 85 [CT-P085-A]); *Virgin Mercurie* — the receptive lover of Nature's fire (1650, p. 92 [CT-P092-A]); *Mercurius Sapientum* — mercury of the wise, opening the attributed Albertine catalogue (1650, p. 97 [CT-P097-A]); *Mercurie of the Wisemen* — the one subject denoted by the catalogue's many names (1650, p. 98 [CT-P098-A]); *Solar, and Lunar Mercurie* — the paired mercuries in the passage attributed to Flamel (1650, p. 123 [CT-P123-A]); *Interpreter, or Expositor* — Mercury's role in explaining lower and higher particulars (1650, p. 124 [CT-P124-A]).

At a Glance

The word. Mercury is a philosophical name applied to Vaughan's universal subject and its differentiated powers. Familiar quicksilver supplies comparisons but not an unrestricted identity.

In the book. Mercury is a virgin lover, a one-subject catalogue of many names, a power of reduction, a solar–lunar pair and the interpreter of universal and particular Nature.

In this edition. The modern spelling is mercury, while the historical forms remain indexed. Greek Hermes and Vaughan's English Mercury are kept as distinct language layers.

A place to read. 1650, p. 97 [CT-P097-A] and 1650, p. 98 [CT-P098-A] explain why many names denote one subject; 1650, p. 124 [CT-P124-A] explains the interpreter's role.

Meaning

The strongest precaution is supplied by Vaughan himself. His substance is only somewhat like common quicksilver and exceeds it in brightness (1650, p. 83 [CT-P083-A]). Philosophical mercury must therefore be interpreted through its stated relations, not assigned a modern identity merely because its familiar name is available. Later the failed pupil confidently identifies lead or quicksilver as the subject and loses access to his teacher (1650, p. 136 [CT-P136-A]). The narrative makes premature certainty a failure of understanding.

Mercury also changes level. It can designate the entire universal subject, appear as solar and lunar differentiated powers, or name the medium through which particular things are returned to their seed. Its mythological role as interpreter gives an account of why a universal subject makes particulars intelligible. These uses are connected, but the connections must

be explained rather than obtained by replacing every occurrence with the same material noun.

Use in the book

The first catalogue calls the subject twofold mercury and azoth, begotten by the influences of celestial and terrestrial globes (1650, p. 85 [CT-P085-A]). The adjectives establish dual origin or relation within a single described subject. The neighbouring predicates include dry water, stone, fire and a middle aerial nature. These are not announced as an assortment of separate reagents. The passage claims to describe one complex, paradoxically named matter.

Nature's fire subsequently finds virgin mercury and begins husbandry with her wherever they meet (1650, p. 92 [CT-P092-A]). Mercury occupies the receptive partner's role in this scene. The adjective virgin continues the earlier claim that matter is generatively capable without having yet produced the offspring under description. It does not make Mercury exclusively a mythological male figure; the book varies its personifications according to the relation being explained.

The testimonies sharpen the claim of identity across names. The passage attributed to Lull describes a compound water nearest in constitution to quicksilver and generated in elemental bodies from air (1650, p. 97 [CT-P097-A]). The following Albertine catalogue names mercury of the wise a cold, moist watery element, then supplies permanent water, spirit of the body, oily vapour, blessed water, philosophers' vinegar, heavenly dew, virgin's milk and bodily mercury (1650, p. 97 [CT-P097-A]; 1650, p. 98 [CT-P098-A]). The statement that these names mean one and the same thing is explicit. A reader should not turn the list into numerous substances merely because ordinary usage distinguishes milk, vinegar and water.

The source boundary is important here. Vaughan introduces the catalogue as another authority's testimony and supplies his own English. He endorses its usefulness, but the edition's fresh translation is not a newly discovered additional alchemical witness. Nor does the citation authenticate every historical attribution associated with that authority's name. The lexical claim that many terms refer to one subject can be checked in the supplied passage independently of those larger historical questions.

The Rosy Brother's speech adds a Mercury whose husband is philosophical gold (1650, p. 105 [CT-P105-A]). Vaughan then gives an intentionally riddling reply to critics: water of silver or moon, mercury of sun and partly Saturn, extracted from three metals (1650, p. 107 [CT-P107-A]; 1650, p. 108 [CT-P108-A]). He immediately challenges the hearers to unriddle it. This context must accompany any quotation about extraction, since elsewhere he rejects common minerals and their extraction as identification of first matter. The text offers a riddle, not a licence for the lexicon to choose a literal metallurgical solution without evidence.

Mercury becomes an agent of return in the argument against human blood. Without their Mercury, Vaughan says, a particular cannot be reduced to seed; even with it, the result remains a particular seed of its own species (1650, p. 113 [CT-P113-A]). The medium's universal name does not make every resulting seed universal. This is a crucial limit on the apparent promise of reduction.

The solar and lunar mercuries appear in the passage attributed to Flamel (1650, p. 123 [CT-P123-A]), where the planting of one in the other is the topic. Shortly afterwards the universal chaos or Mercury is Pan, which explains Proteus, the changing particulars (1650, p. 124 [CT-P124-A]). It contains their properties and becomes their varieties. Mercury's title of interpreter connects that explanatory relation with the mythic messenger invoked in Greek. Knowledge of the universal subject is supposed to disclose the natures of lower and higher things.

The birth and place of Mercury then lead to the meadow of ideas and the universal region where descending ideas are embodied (1650, p. 124 [CT-P124-B]; 1650, p. 125 [CT-P125-A]). The discussion shifts from what Mercury is called to where formative powers become material. This continuation should not be omitted merely because the noun occurs less frequently. It supplies the explanatory setting for the interpreter's work and for Vaughan's recurring claim that invisible influences can be encountered through a universal subject.

Places to read

1650, p. 83 [CT-P083-A]; 1650, p. 85 [CT-P085-A] — A qualified quicksilver likeness precedes twofold mercury and azoth.

1650, p. 92 [CT-P092-A] — Virgin mercury meets Nature's fire in generative husbandry.

1650, p. 97 [CT-P097-A]; 1650, p. 98 [CT-P098-A] — Compound water and the mercury-of-the-wise catalogue explain many names for one subject.

1650, p. 105 [CT-P105-A]; 1650, p. 107 [CT-P107-A]; 1650, p. 108 [CT-P108-A] — Philosophical spouse and metallic riddle extend the nomenclature without an outright identification.

1650, p. 113 [CT-P113-A] — Mercury enables return to a seed that nevertheless remains species-specific.

1650, p. 123 [CT-P123-A]; 1650, p. 124 [CT-P124-A] — Solar and lunar mercury lead to the universal interpreter of particulars.

1650, p. 124 [CT-P124-B]; 1650, p. 125 [CT-P125-A] — Mercury's birth is situated in the incorporation of ideas.

1650, p. 136 [CT-P136-A] — Lead and quicksilver become the failed pupil's prematurely certain answer.

Translation in this edition

"Mercurius Sapientum" at 1650, p. 97 [CT-P097-A] is translated mercury of the wise; Vaughan's ensuing "Mercurie of the Wisemen" conveys the same designation. The catalogue's separate terms are preserved instead of silently replaced by that one title. At 1650, p. 124 [CT-P124-A] the Greek invocation addresses Hermes, while Vaughan's English addresses Mercury; the edition lets the reader see the corresponding Greek and Latin names. At 1650, p. 113 [CT-P113-A] "our Mercury" remains a restricted philosophical expression. Removing "our" would make the term seem less qualified than it is at the precise moment when a reader might confuse it with common quicksilver.

See also

First matter; Water; Seed; Sulphur; Pan and Proteus; Ideas and Iynges; Region of light.

Related words and names

Azoth

An additional name coupled with twofold mercury in the description of the subject generated through celestial and terrestrial influences. The immediate context supplies its relation, not a modern chemical formula or a separate recipe. It belongs to the list of convergent philosophical names whose ordinary referents cannot simply be substituted for the intended subject.

Forms. *Azoth* — An additional name coupled with twofold mercury in the description of the subject generated through celestial and terrestrial influences (1650, p. 85 [CT-P085-A]).

Places to read. 1650, p. 85 [CT-P085-A].

Oily vapour

One of the names the attributed Albertine catalogue gives to mercury of the wise. Unctuous describes oily or fatty character. The list explicitly says its diverse names signify one thing, so oily vapour is not introduced as an extra ingredient alongside the waters, milk and vinegar also named there.

Forms. *unctuous vapour* — One of the names the attributed Albertine catalogue gives to mercury of the wise (1650, p. 98 [CT-P098-A]).

Places to read. 1650, p. 98 [CT-P098-A].

Philosophers' vinegar

A catalogue-name for the one mercury of the wise. Its qualifying possessive is important: the passage does not identify ordinary household vinegar as the first matter. Vaughan's larger method assembles such qualified names and then warns against familiar substitutions; the record preserves the name without supplying an unsupported chemical identity.

Forms. *Philosophers Vinacre* — A catalogue-name for the one mercury of the wise (1650, p. 98 [CT-P098-A]).

Places to read. 1650, p. 98 [CT-P098-A].

Our Mercury

The qualified medium through which a particular thing can be reduced to its sperm. The same sentence explicitly denies that the resulting sperm is universal: it retains its species and particular idea. The phrase therefore cannot support a claim that ordinary mercury, or any arbitrary solvent called mercury, converts all bodies into unlimited first matter.

Forms. *our Mercurie* — The qualified medium through which a particular thing can be reduced to its sperm (1650, p. 113 [CT-P113-A]).

Places to read. 1650, p. 113 [CT-P113-A].

Interpreter

The role assigned to Mercury through the invocation attributed to Orpheus. The preceding explanation identifies universal Pan with chaos or Mercury and particular Proteus with the creatures. Interpreting means making their natures intelligible through their universal source, not merely translating words between human languages.

Forms. *Expositor of all Things* — The role assigned to Mercury through the invocation attributed to Orpheus (1650, p. 124 [CT-P124-A]).

Places to read. 1650, p. 124 [CT-P124-A].

Salt and crystal

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secret Chrystall — the third gift offered by personified matter (1650, p. 84 [CT-P084-A]); *a very salt* — a real salt in Vaughan's description, but not a common manufactured salt (1650, p. 85 [CT-P085-B]); *common extracted Salts* — ordinary prepared salts explicitly excluded from first matter (1650, p. 86 [CT-P086-A]); *salsus* — salty in the cited Latin description (1650, p. 96 [CT-P096-A]); *pilis carens* — without hairs, interpreted by Vaughan as without shoots or crystals (1650, p. 96 [CT-P096-A]); *Chrystalline Basis* — the crystalline base associated with the conjunction of the mineral principles (1650, p. 130 [CT-P130-A]).

At a Glance

The word. Salt can name a real material character without identifying a familiar manufactured salt. Crystal may describe a gift, an excluded growth or a base, depending on the passage.

In the book. Vaughan's apparently concrete descriptions continually require qualifications. The subject is called salt yet distinguished from

ordinary salts, and a secret crystal must not be confused with the crystals absent from a cited description.

In this edition. Latin "without hairs" and Vaughan's "without shoots or crystals" remain separate voices. The difference records his interpretation rather than a literal equivalence.

A place to read. 1650, p. 84 [CT-P084-A]–1650, p. 86 [CT-P086-A] alongside 1650, p. 96 [CT-P096-A] and 1650, p. 130 [CT-P130-A].

Meaning

The phrase "a very salt" means a real or actual salt, not merely something extremely salty (1650, p. 85 [CT-P085-B]). Vaughan immediately adds that it is soft, somewhat thin and fluid, unlike common extracted salts (1650, p. 86 [CT-P086-A]). The grammar makes salt a noun modified by "very," while the following qualifications prevent the familiar noun from settling the subject's identity. A reader who stops at the noun misses the stated difference.

Crystal is similarly relational. The secret crystal is one of the personified subject's gifts (1650, p. 84 [CT-P084-A]). Shoots or crystals are absent from Vaughan's explanation of a later testimony (1650, p. 96 [CT-P096-A]). A crystalline base appears with the mineral principles toward the end (1650, p. 130 [CT-P130-A]). These occurrences belong to different descriptive moments. The text does not explicitly identify every one as the same object, nor explain their relations sufficiently to make that identity a safe assumption.

Use in the book

The first crystal appears after the account of matter yielding to love rather than violence. Personified matter gives white milk, living fiery blood and finally a secret crystal more valuable and lustrous than the compared jewels (1650, p. 84 [CT-P084-A]). The order gives crystal the place of a third favour, but the passage does not say that the three favours are three familiar marketable substances. The courtship language is joined to the philosophical account of generation and concealed riches.

The following descriptions multiply terms without abandoning the claim of one subject. At 1650, p. 85 [CT-P085-A] it is a thick, permanent, saltish water, dry and non-wetting, viscous and generated from earth's saltish fatness. These expressions resist ordinary expectation. Saltish water would normally suggest a familiar solution, but the denials of ordinary rainwater, well water and dew, together with the paradox of dry water, block that easy identification. The list is a set of constraints within the author's philosophy, not an invitation to taste unknown materials.

Vaughan then announces that he will speak in plain terms and calls it an actual salt (1650, p. 85 [CT-P085-B]). The qualification on the next page is decisive: it is no common extracted salt and no kind of salt a human being

can make (1650, p. 86 [CT-P086-A]). It is Nature's already-made seed. Thus the distinction is not simply between an impure salt and a purer version of the same manufactured product. Human art is denied the office of originating this seed. It may find and serve what Nature supplies.

The testimony attributed to Arnold at 1650, p. 96 [CT-P096-A] adds another salt description. The Latin moves from whiteness and volatility to yellow, salty and hairless conditions; Vaughan's English instead says clear, citrine, saltish and without shoots or crystals. The interpreted absence of crystalline shoots helps describe the subject, but it is not the same statement as denying that any secret crystal can ever arise from it. The earlier gift and this later negative qualification have distinct contexts.

The same testimony says that no one can touch the subject with the tongue. The phrase reinforces the need not to turn "salty" into an instruction for sensory testing. It belongs to a historical description whose precise natural identity remains concealed. Elsewhere Vaughan expressly warns that the subject can be poisonous. The lexicon explains the language; it does not propose handling or tasting tests to identify the material.

At 1650, p. 112 [CT-P112-A]–1650, p. 113 [CT-P113-A] Vaughan says he has deliberately avoided terms that would cause confusion with common salts, stones or minerals. This retrospective claim governs the preceding concrete vocabulary. Names shared with familiar substances do not make those substances the philosophical subject. A term can guide by resemblance while misleading if stripped of its exclusions. The salt family is a particularly clear example of why local definitions matter more than a one-word modern substitution.

The crystalline base at 1650, p. 130 [CT-P130-A] occurs after the account of the two mineral seeds and within a warning-laden dragon image. The text relates the base to their conjunction and immediately describes a destructive poison. It does not provide enough information for the lexicon to identify the base, calculate a preparation or assert that it is simply the secret crystal of 1650, p. 84 [CT-P084-A]. The proper explanatory task is to record the relation and the hazard as Vaughan presents them, without converting the figurative account into operational instructions.

Places to read

1650, p. 84 [CT-P084-A] — The secret crystal is the third gift of personified matter, following milk and fiery blood.

1650, p. 85 [CT-P085-A]–1650, p. 86 [CT-P086-A] — Saltish water becomes an actual salt, immediately distinguished from ordinary extracted and manufactured salts.

1650, p. 96 [CT-P096-A] — The Latin testimony and Vaughan's own English differ over whiteness, clearness and the interpretation of hairlessness.

1650, p. 112 [CT-P112-A]–1650, p. 113 [CT-P113-A] — Common salts, stones and minerals are expressly rejected as mistaken identifications.

1650, p. 130 [CT-P130-A] — The crystalline base appears with the mineral principles and an explicitly poisonous dragon image.

Translation in this edition

"Actual salt" at 1650, p. 85 [CT-P085-B] makes the noun phrase "a very salt" clear to a modern reader. "Slightly salty" at 1650, p. 85 [CT-P085-A] renders "saltish," while the following claims about softness and fluidity remain intact. These choices clarify degree and grammar but do not supply the name of a chemical compound.

At 1650, p. 96 [CT-P096-A] *salsus* is rendered "salty," and *pilis carens* literally as "without hairs." Vaughan's English "without shoots or crystals" is then modernised separately. Likewise the Latin's white tear becomes a clear tear in Vaughan's own rendering. The edition preserves these differences because they show interpretation at work. "Rose-like jewels" for the earlier "Rosials" is explicitly contextual and uncertain, not a secure mineralogical identification (1650, p. 84 [CT-P084-A]). Such restraint is especially important in a passage where every attractive concrete word could otherwise be mistaken for the missing name.

See also

Plainness and difficulty; Living reduction; Egg; Philosophical fire; Hyanthe.

Related words and names

Very

In "a very salt," very does not function simply as a degree word before an adjective. It asserts that the subject is genuinely salt in Vaughan's intended sense. The following exclusions at 1650, p. 86 [CT-P086-A] are essential: that sense does not identify a common extracted or humanly manufactured salt.

Forms. *very* — actual or genuine, modifying salt as a noun (1650, p. 85 [CT-P085-B]).

Places to read. 1650, p. 85 [CT-P085-B]; 1650, p. 86 [CT-P086-A].

Without hairs

The new translation says "without hairs." Vaughan's own English says "without shoots or crystals," revealing a physical interpretation of the phrase. Both are retained so readers can distinguish what the cited words say from the explanatory appearance Vaughan assigns to them.

Forms. *pilis carens* — literal Latin description interpreted by Vaughan as lacking shoots or crystals (1650, p. 96 [CT-P096-A]).

Places to read. 1650, p. 96 [CT-P096-A].

Shoots

Shoots is paired with crystals in Vaughan's historical English. It does not translate a separate plant noun in the quoted Latin, which instead says without hairs. The term supplies an interpreted appearance and should not be used to prove that the quoted author explicitly described botanical growth.

Forms. *shoots* — projecting growths in Vaughan's explanation of the Latin hairlessness (1650, p. 96 [CT-P096-A]).

Places to read. 1650, p. 96 [CT-P096-A].

Crystalline base

The phrase identifies a supporting relation in the late account of conjunction. The next image is a flying dragon with poisonous breath. The entry records both the relation and the danger without asserting that the base is a familiar crystal or extracting a procedure from the incomplete description.

Forms. *Chrystalline Basis* — the base associated with the two mineral principles (1650, p. 130 [CT-P130-A]).

Places to read. 1650, p. 130 [CT-P130-A].

White rock

The secret crystal is said to exceed the white rock and the accompanying jewel-like objects in worth and lustre. The phrase is a comparator, not the text's name for the gifted crystal itself. The passage does not securely identify a modern mineral, so the record preserves its role in the comparison without supplying one.

Forms. *white Rock* — a valuable and lustrous comparator surpassed by the secret crystal (1650, p. 84 [CT-P084-A]).

Places to read. 1650, p. 84 [CT-P084-A].

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Central Sulphur — the inward power stirred and disclosed in the red preparation (1650, p. 83 [CT-P083-A]); *sulphur* — a name some improperly give the living heavenly fire (1650, p. 84 [CT-P084-A]); *white, and red Sulphurs* — paired powers whose essential union is said to require temperate conditions (1650, p. 120 [CT-P120-A]); *inward incombustible Sulphur* — Vaughan's interpretation of the quoted inward incombustible heat (1650, p. 122 [CT-P122-A]).

At a Glance

The word. Sulphur names a central fiery or generative power, but Vaughan also calls one application of the name improper. Its senses must be distinguished passage by passage.

In the book. It explains red appearance, the virgin's heart-blood, the intended union of white and red powers, and the inward heat that joins quicksilver to its partner.

In this edition. The Latin attributed to Mehung says "heat"; Vaughan's own English says "sulphur." The modern reading preserves both instead of disguising the interpretation as literal translation.

A place to read. 1650, p. 121 [CT-P121-A] and 1650, p. 122 [CT-P122-A] allow the reader to compare the quoted wording with Vaughan's expansion.

Meaning

Sulphur should not be reduced to the modern chemical element solely because the spelling is familiar. Vaughan's immediate predicates are central, heavenly, inward, incombustible, white and red. These describe a role within his philosophical account of generation. At the same time, the word is not simply a free metaphor that can mean anything. Its repeated relations to fire, colour, quicksilver and union provide the boundaries of its local use.

One important boundary is Vaughan's explicit judgement that some people improperly call the virgin's heart-blood their sulphur (1650, p. 84 [CT-P084-A]). A lexicon must retain that judgement rather than give an unqualified equation between every mention of blood, fire and sulphur. The passage does not furnish a complete explanation of why the designation is improper. It is therefore safest to state both the proximity and the restriction: the named gift is a living heavenly fire, but the author resists one customary label for it.

Use in the book

The first occurrence gives the reason for a changed appearance. In the first preparation the chaos is blood-red because its central sulphur is stirred

and disclosed by philosophical fire (1650, p. 83 [CT-P083-A]). The grammar distinguishes the fire doing the stirring from the inward sulphur disclosed. Although both belong to fiery language, they do not have identical positions in the explanation. It would be a mistake to treat "fire" as an undifferentiated substance wherever the word occurs.

The virgin's second gift is blood from her heart, identified as a quick heavenly fire (1650, p. 84 [CT-P084-A]). "Quick" here means living, not merely fast. The heart locates the gift centrally within the personification and continues the claim that the matter is almost animal. The immediate comment about improper naming signals that philosophical vocabulary itself may be imprecise. The reader is not asked to choose an everyday sample of sulphur as an equivalent of this offered blood.

Later authorities supply descriptions of a seed cold and moist outwardly but hot and dry inwardly (1650, p. 98 [CT-P098-A]; 1650, p. 99 [CT-P099-A]). These are not occurrences of the noun sulphur in the same sentences, but they clarify the distinction between manifest appearance and concealed power that its use presupposes. The subject can be water-like outwardly while bearing a fiery interior. A reader should not convert a contrast of aspects into two wholly unrelated ingredients without attention to the book's insistence on unity.

In the gestational discussion Vaughan names white and red sulphurs whose essential union and coagulation can be defeated by unsuitable treatment (1650, p. 120 [CT-P120-A]). Here the plural belongs to a paired process; it cannot be reduced to the earlier single central sulphur merely by deleting the modifiers. Nor does the passage identify the white sulphur as ordinary elemental sulphur altered in colour. It gives the powers a relational identity within the intended union of the subject.

The next paragraph is especially valuable because it distinguishes external and internal action (1650, p. 121 [CT-P121-A]). The prepared external fire is no part of the matter and is not taken from it. Its role is to stir and strengthen the inward oppressed fire. Vaughan then quotes Nature speaking in the serious romance attributed to Mehung. The Latin says that generation after putrefaction occurs through an inward incombustible heat which warms the coldness of quicksilver until union with its sulphur.

Vaughan's own English rendering changes the initial "heat" to "sulphur" and expands warming into heating or thickening the coldness and crudities of quicksilver (1650, p. 122 [CT-P122-A]). It also makes explicit the resulting one body. That is an interpretive development within the historical text, not wording supplied by the modern editor. The distinction is essential to a word-focused lexicon: the Latin occurrence of heat does not by itself attest the Latin noun for sulphur at that exact position, even though Vaughan chooses sulphur in his explanation.

The later description of lunar and solar seeds provides a related explanatory pattern. White water is the maternal lunar influence; the father

is a living celestial fire embodied in thin oily moisture (1650, p. 130 [CT-P130-A]). The passage does not itself name each of these sulphur. It can help a reader understand the paired white and red powers, but the equivalence should be described as a relationship within Vaughan's exposition rather than silently added to the source's vocabulary.

Taken together, the occurrences demonstrate why names alone are inadequate. Sulphur can designate an inward fiery principle, be rejected as an improper name for one gift, occur in a plural pair, and enter an explanatory translation for heat. These are neither four unrelated dictionary meanings nor one invariant chemical object. Their unity lies in the account of living, central power and generative union; their differences remain important evidence about how that account is articulated.

Places to read

1650, p. 83 [CT-P083-A] — Central sulphur explains the red appearance when philosophical fire discloses it.

1650, p. 84 [CT-P084-A] — The heart-blood is living heavenly fire, with Vaughan expressly judging some users' designation "sulphur" improper.

1650, p. 98 [CT-P098-A]; 1650, p. 99 [CT-P099-A] — Manifest moisture and hidden heat provide the related contrast of aspects.

1650, p. 120 [CT-P120-A] — White and red sulphurs appear as a pair requiring essential union.

1650, p. 121 [CT-P121-A]; 1650, p. 122 [CT-P122-A] — External fire, inward heat and Vaughan's interpretive "sulphur" can be compared directly.

1650, p. 130 [CT-P130-A] — Lunar water and solar fire give a related, but not verbally identical, account of the two seeds.

Translation in this edition

At 1650, p. 84 [CT-P084-A] "quick heavenly fire" becomes "living heavenly fire," and "improperly" remains attached to the naming by some people. At 1650, p. 121 [CT-P121-A] the fresh translation follows "internum incomburibilem Calorem" as "inward incombustible heat." At 1650, p. 122 [CT-P122-A] the separately labelled Vaughan rendering retains "inward incombustible sulphur." This is a meaningful difference of term and interpretation, not a typographical duplication. It should not be repaired by making both layers say sulphur or both say heat.

See also

Magnesia; Mercury; Water; Seed; Love and violence; Agent and patient.

Related words and names

Inward heat

The inward incombustible heat in the Latin passage Vaughan attributes to Nature's speech in Mehung. It is the power through which generation follows putrefaction. Vaughan's ensuing English instead names inward sulphur, so the two expressions are linked by his interpretation but are not identical printed words or literal translation components.

Forms. *internum incomburibilem Calorem* — The inward incombustible heat in the Latin passage Vaughan attributes to Nature's speech in Mehung (1650, p. 121 [CT-P121-A]).

Places to read. 1650, p. 121 [CT-P121-A]; 1650, p. 122 [CT-P122-A].

Quick and living

Quick means alive or life-bearing in this description of the virgin's heart-blood. Speed is not the primary sense. The phrase explains the second gift after white milk and before crystal, and its living quality continues the preceding claim that the subject falls little short of animal life. At 1650, p. 130 [CT-P130-A] the solar influx is likewise called a living celestial fire embodied in airy moisture, not a rapidly moving fire.

Forms. *quick heavenly fire* — Quick means alive or life-bearing in this description of the virgin's heart-blood (1650, p. 84 [CT-P084-A]); *quick* — living or life-bearing, predicated of the solar influx (1650, p. 130 [CT-P130-A]).

Places to read. 1650, p. 84 [CT-P084-A]; 1650, p. 130 [CT-P130-A].

Stir and disclose

The actions by which philosophical fire makes central sulphur manifest. The phrasing locates the power inwardly before its disclosure; it does not say that the fire creates sulphur from nothing. The distinction also anticipates the later external fire whose subordinate work is to strengthen an inward oppressed fire.

Forms. *stirr'd up, and discovered* — The actions by which philosophical fire makes central sulphur manifest (1650, p. 83 [CT-P083-A]).

Places to read. 1650, p. 83 [CT-P083-A].

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water that is drie — a paradoxical moisture unlike ordinary waters (1650, p. 85 [CT-P085-A]); *wetts not the hand* — the explicit tactile qualification of philosophical water (1650, p. 85 [CT-P085-A]); *Water of their Sea* — one of the subject's philosophical titles (1650, p. 85 [CT-P085-A]); *permanent water* — the same subject called stone under another state (1650, p. 100 [CT-P100-A]); *tortured water* — Vaughan's explanation of a water that has suffered alteration (1650, p. 101 [CT-P101-A]); *Secret Spermatic Moysture* — the generative moisture distinguished from known water (1650, p. 106 [CT-P106-B]); *one thick water* — the preserved union in return to seed (1650, p. 130 [CT-P130-A]).

At a Glance

The word. Water can name an ordinary element or liquid, primordial created matter, a philosophical moisture, and one aspect of a generative compound. Its negative qualifications are part of its meaning.

In the book. Vaughan repeatedly affirms water while excluding rain, dew, wells and other familiar sources. The subject may be dry, oily, heavy, fire-bearing, or the same thing as stone in another state.

In this edition. The modern text preserves these paradoxes and separates new translations from Vaughan's explanatory additions. The p. 106 erratum affirms rather than excludes thick moisture.

A place to read. 1650, p. 85 [CT-P085-A] gives the first explicit exclusions; 1650, p. 100 [CT-P100-A] and 1650, p. 101 [CT-P101-A] show how "water" remains true without meaning ordinary water.

Meaning

Water is not a single material identification wherever it appears. The ordinary cycle of clouds and rain is part of Vaughan's instruction about earth; the hidden philosophical water is expressly distinguished from that cycle's familiar liquids. Elsewhere water is one of the four elements with cold and moist qualities. The primordial water contains all created things, whereas a particular body returned to its own seed can become one thick water without becoming universal. Each occurrence needs its scale and relation.

The negatives are consequently not evasive additions that can be discarded after recording the noun. "Dry," "does not wet the hand," "not rain," and "not dew" are restrictions Vaughan himself uses to prevent false recognition (1650, p. 85 [CT-P085-A]). His repeated insistence on water is compatible with refusing the everyday sample a reader might first supply. A lexicon should explain the paradox, not solve it by assigning a modern substance unsupported by the text.

Use in the book

The virgin's first gift is thick, heavy, snow-white water, called virgin's milk (1650, p. 84 [CT-P084-A]). The next catalogue names water of the philosophers' sea and most blessed water while expressly excluding cloud water, rainwater, well water and dew (1650, p. 85 [CT-P085-A]). The described moisture is permanent, saltish, viscous and slimy, yet dry and non-wetting. It is generated from earth's saltish fatness and contains a portion of universal fire. Those predicates make the water an intermediate composite rather than ordinary water deprived of every other quality.

The account of seed then places earth and water near its retention, while leaving which holds it more immediately unresolved (1650, p. 86 [CT-P086-A]). Later fire, air and water are called intermediates conveying spirit's seed to earth (1650, p. 89 [CT-P089-A]). The word water thus occupies more than one relation even before the philosophical testimonies: receptive partner, elemental mediator and visible exemplar. Keeping the roles separate is preferable to treating each occurrence as a hidden proper name with one fixed referent.

The attributed Arnoldian testimony gives the most emphatic naming. After describing a stone and no stone, spirit, soul and body, it says that calling it water is true and denying that it is water is false (1650, p. 96 [CT-P096-A]; 1650, p. 97 [CT-P097-A]). Vaughan uses this testimony against confusion from many descriptions and operations. The affirmation does not cancel the earlier exclusions. It asserts the right genus or aspect within the philosophical description while the surrounding predicates determine what sort of water is meant.

Belus's testimony makes the state distinction especially explicit: permanent water is the stone, but while it is water it is not a stone (1650, p. 100 [CT-P100-A]). Identity of subject is compatible with a difference of condition. A reader who collects "stone" and "water" as simultaneous ordinary labels without the temporal qualification manufactures a contradiction the quoted passage itself addresses.

The next authority excludes dew, condensed air, sea, springs, wells and rivers, then names a water which has suffered or undergone something (1650, p. 100 [CT-P100-A]; 1650, p. 101 [CT-P101-A]). Vaughan's own English develops this as tortured water that has undergone alteration. It contains what the work requires without external addition. This is another bounded description, not an instruction to torture an organism or a complete practical method. The catalogue of excluded sources is part of its evidential force.

After the Rosy Brother's speech Vaughan identifies Hyanthe's tears with secret water, then corrects himself from seminal moisture to the Venus yielding it (1650, p. 106 [CT-P106-B]). The source and its product must remain distinct. The passage affirms fatty, thick, heavy, slimy moisture under the printed correction. The following quotation attributed to Arnold

contrasts easily evaporated watery moisture with oily and viscous moisture remaining naturally joined to its parts (1650, p. 107 [CT-P107-A]). Water-language is therefore discriminated internally, not merely asserted and then abandoned.

The theological exposition makes water the condensation of the primordial cloud and the one thing containing all things (1650, p. 110 [CT-P110-A]; 1650, p. 111 [CT-P111-A]). The later generative scheme places that water between originating darkness and creatures formed from it (1650, p. 114 [CT-P114-B]). This cosmological role is different from ordinary elemental water mediating cold earth and moist air at the close (1650, p. 132 [CT-P132-B]). The shared word joins the exposition, but the individual relations prevent reduction to a single flat definition.

Finally, the egg and seed argument identifies a water and no water whose union must be preserved (1650, p. 129 [CT-P129-A]). Returning a body to one thick water is not distilling its components apart (1650, p. 130 [CT-P130-A]). This distinction qualifies every earlier claim about dissolution. The sought moisture is valued for its capacity to retain generative constitution, not for being the thinnest possible residue of analysis. The historical descriptions do not provide grounds to prepare or ingest such substances; their lexical value lies in the argument they articulate.

Places to read

1650, p. 84 [CT-P084-A]; 1650, p. 85 [CT-P085-A] — Virgin's milk and dry, non-wetting water are defined with explicit ordinary-source exclusions.

1650, p. 86 [CT-P086-A]; 1650, p. 89 [CT-P089-A] — Water participates in seed's retention and in mediation between spirit and earth.

1650, p. 96 [CT-P096-A]; 1650, p. 97 [CT-P097-A] — The attributed testimony insists that water is the true name despite multiple descriptions.

1650, p. 100 [CT-P100-A]; 1650, p. 101 [CT-P101-A] — Stone and water are distinguished by state, and the altered water is differentiated from familiar sources.

1650, p. 106 [CT-P106-B]; 1650, p. 107 [CT-P107-A] — Seminal moisture, its yielding source and persistent oily moisture refine the account.

1650, p. 110 [CT-P110-A]; 1650, p. 111 [CT-P111-A]; 1650, p. 114 [CT-P114-B] — Primordial water connects creation's source with formed creatures.

1650, p. 129 [CT-P129-A]; 1650, p. 130 [CT-P130-A] — Water and no water becomes the figure of a preserved generative union.

1650, p. 132 [CT-P132-B] — Elemental water mediates the qualities of earth and air.

1650, p. unnumbered errata [CT-P140-D] — The correction at p. 106 protects the affirmed thick-moisture description.

Translation in this edition

At 1650, p. 96 [CT-P096-A] the Latin "albus ut lacryma oculi" says white as an eye's tear, while Vaughan's English says clear as a tear. The modern reading preserves both whiteness and his historical clarity interpretation. At 1650, p. 101 [CT-P101-A] the fresh translation gives a water that has suffered; Vaughan's version adds tortured and altered. At 1650, p. 106 [CT-P106-B] the corrected "for" is essential: thick moisture explains why the subject is not thin water. At 1650, p. 107 [CT-P107-A] "unctuous" becomes oily, distinguishing a quality of moisture from an ordinary water-source. None of these choices supplies an authenticated modern chemical identity.

See also

First matter; Mercury; Seed; Hyanthe; Sulphur; Elements; Salt and crystal.

Related words and names

Dry water

A paradoxical water defined further by not wetting the hand and by thickness, permanence and viscosity. Vaughan expressly excludes rainwater, well water and dew, so dry is not an invitation to choose one of those liquids after merely drying it. The phrase preserves a philosophical description whose predicates resist the ordinary category.

Forms. *water that is drie* — A paradoxical water defined further by not wetting the hand and by thickness, permanence and viscosity (1650, p. 85 [CT-P085-A]).

Places to read. 1650, p. 85 [CT-P085-A].

Does not wet

The tactile restriction attached to dry water. It belongs to Vaughan's description of the subject rather than an experiment independently verified in the edition. Recording the negative matters because omitting it turns a deliberately unusual moisture into any common fluid; it also recalls his demand that the actual thing be encountered, not merely named.

Forms. *wetts not the hand* — The tactile restriction attached to dry water (1650, p. 85 [CT-P085-A]).

Places to read. 1650, p. 85 [CT-P085-A].

White and clear as a tear

The Latin description says white as a tear of the eye. Vaughan's own English gives clear as a tear. The fresh translation retains the literal colour while the historical rendering retains his interpretation; one should not quote "clear" as though it were the literal meaning of albus or erase the transparency implied by his English.

Forms. *albus ut lacryma oculi* — The Latin description says white as a tear of the eye (1650, p. 96 [CT-P096-A]).

Places to read. 1650, p. 96 [CT-P096-A].

Water that has suffered

The quoted Latin's water that has suffered or undergone something. Vaughan's following English specifies tortured water and explains it as having suffered some alteration. The modern edition distinguishes the literal phrase from this expansion. The expression occurs after a long exclusion of ordinary sources and supplies no complete operational procedure by itself.

Forms. *Aquâ quadam perpessâ* — a water that has suffered or undergone something; Vaughan's English specifies alteration (1650, p. 101 [CT-P101-A]).

Places to read. 1650, p. 101 [CT-P101-A].

Oily moisture

The persistent moisture in the quotation attributed to Arnold, contrasted with watery moisture which separates readily from a dry remainder. Oily or viscous character explains a natural adherence of parts in the passage. It is not simply a synonym for any cooking oil, and the comparison does not identify a single modern substance. The fresh translation gives a dry part remaining; Vaughan specifies earth. Its claim that only oily moisture persists is attributed testimony, not verified modern science.

Forms. *Unctuous Humiditie* — The persistent moisture in the quotation attributed to Arnold, contrasted with watery moisture which separates readily from a dry remainder (1650, p. 107 [CT-P107-A]); *Arida remanet* — the quoted Latin's dry remainder, interpreted as earth in Vaughan's English (1650, p. 107 [CT-P107-A]).

Places to read. 1650, p. 107 [CT-P107-A].

Contrition and birdlime

Vaughan mocks flint and antimony doctors who perform philosophical contrition with a hammer: contrition here means crushing, not penitential remorse. He then describes the withheld subject as strange birdlime holding their pride by its feathers. The adhesive image traps the demanding readers within his riddle; it is not a literal instruction to use bird-catching glue as first matter. The preceding Arnoldian testimony instead concerns persistent oily moisture.

Forms. *Contrition* — physical crushing mocked in the opponents' philosophical practice (1650, p. 107 [CT-P107-A]); *Hammer* — the implement of the crushing Vaughan ridicules (1650, p. 107 [CT-P107-A]); *Bird-lime* — sticky bird-catching material used figuratively to hold opponents by their proud plumage (1650, p. 107 [CT-P107-A]).

Places to read. 1650, p. 107 [CT-P107-A].

Generation and living change

Corruption and restoration

Generation and living change · Coelum Terrae

corrupted, and cursed — The condition attributed to chaos after humanity's Fall. (1650, p. 115 [CT-P115-A]); *purities and impurities* — Constituents left together by ordinary generation. (1650, p. 115 [CT-P115-A]); *united what they had formerly separated* — Reunion after purification in the magicians' account. (1650, p. 115 [CT-P115-A]); *corrupts it* — The altering action of philosophical heat upon chaos, within a proposed transformation. (1650, p. 119 [CT-P119-A]); *naturall putrefaction* — A nonviolent dissolution distinguished from destructive decomposition. (1650, p. 130 [CT-P130-A]).

At a Glance

The word. Corruption can mean decay, impairment or the undoing of a former condition. Restoration concerns a renewed union capable of generation or, in Vaughan's strongest claims, incorruption.

In the book. Ordinary generation carries inherited impurities forward. The proposed art works upon the source, but must distinguish natural dissolution from the violence that destroys generative organisation.

In this edition. The same English corruption family is not forced into one moral or chemical sense. Its subject, direction and place in the argument determine whether it names damage or a stage of change.

A place to read. 1650, p. 115 [CT-P115-A]–1650, p. 116 [CT-P116-A] and 1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A].

Meaning

The book's treatment of corruption joins theology to natural philosophy. The Fall explains why chaos is damaged; the continued mixture of impurities explains how that damage reaches ordinary compounds; their eventual failure supplies the familiar evidence of mortality. These are Vaughan's linked claims, not independent findings established by the lexicon. Their internal distinction is nevertheless important: inherited disorder, the process of ordinary generation and a particular body's death are different stages of his explanation.

Restoration is not merely reversal. A compound reduced to its separate elements has not thereby recovered the seed from which it grew. Nor does a particular seed become universal simply because it is less fully developed than a finished body. Vaughan's preferred return preserves or recovers an intermediate generative union. His strongest restoration goes further,

purifying and confirming a subject so that it reaches an immortal endpoint. The conditions and scope of the two claims should remain distinct.

Use in the book

Early descriptions promise an incorruptible aspect to the subject: its body is not destroyed by common elements, and it contains a divine-quickened spirit (1650, p. 84 [CT-P084-B]–1650, p. 85 [CT-P085-A]). This does not mean every state of the chaos is already free of impurity. Later passages explicitly speak of corrupted chaos and a need for purification. The earlier praise concerns the subject's exceptional constitution and powers; the later account asks what must happen to its imperfect condition. The reader must resist turning one honorific into a universal claim about every stage.

At 1650, p. 115 [CT-P115-A] the magicians ask why ordinary creatures decay. They locate the origin in chaos, corrupted and cursed at the Fall. Nature's gentle digestion does not separately cleanse its components; purity and impurity remain together until an internal enemy causes the compound's death. This diagnosis underwrites their rejection of administering ordinary plants, animals or minerals as an adequate cure for the universal problem: those subjects share the condition requiring treatment. The argument is historical and radical, not a present recommendation to reject medical care.

The magicians therefore work upon chaos itself, opening, purifying and reuniting it before bringing it to a spiritual heavenly body (1650, p. 115 [CT-P115-A]–1650, p. 116 [CT-P116-A]). Reunion is as important as separation. An account that remembers only purification by division will fail to explain how the result becomes a body rather than a set of isolated parts. Vaughan presents the entire transformation as guided by God, and later identifies divine Spirit as the power that confirms elemental concord.

The word corruption then appears with a different immediate function. The continuous philosophical fire alters and corrupts chaos at 1650, p. 119 [CT-P119-A]. In this context the undoing of a previous state belongs to the intended transformation rather than simply to the final failure condemned elsewhere. The later Mehung quotation puts generation after putrefaction (1650, p. 121 [CT-P121-A]–1650, p. 122 [CT-P122-A]). Neither passage makes all decay beneficial. The distinction depends on whether the change opens a path to renewed union or destroys the capacity upon which generation depends.

The account of heavenly influences gives corruption another relational form. Spirits remain pure in heaven but are stained in the elemental matrix; an influence received in a lower subject becomes base in Agrippa's Latin and corrupted in Vaughan's English (1650, p. 125 [CT-P125-B]–1650, p. 126 [CT-P126-A]). The receiver matters. A good origin does not guarantee an unimpaired condition after embodiment, just as the divine origin of first matter does not remove the book's later account of its damaged state.

The two reductions at 1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A] sharpen the practical distinction. Violent analysis reduces a body beyond its seed to separate extremes. The egg example makes the point by absurdity: destroying the egg cannot generate its chick. A vital return instead preserves the constituents' first natural union within an intermediate seed. Natural putrefaction is then opposed to violence as the proposed way of dissolving the compound. The text is not offering the reader permission to infer an operational protocol from these analogies; it is insisting that superficial similarity between two kinds of breaking down conceals different consequences.

Finally, the elemental order is said to have a weak disposition towards peace which the divine Spirit perfects (1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A]). Excess heat provokes mutual opposition and drives that unifier away (1650, p. 137 [CT-P137-A]–1650, p. 138 [CT-P138-A]). The closing moral image of the devil setting Nature against herself translates the same criterion into religious terms. Restoration cooperates with a living order; destruction amplifies its division.

Places to read

1650, p. 84 [CT-P084-B]–1650, p. 85 [CT-P085-A] — The subject's claimed resistance to ordinary destructive elements.

1650, p. 115 [CT-P115-A]–1650, p. 116 [CT-P116-A] — Corrupted chaos, inherited impurity, purification and reunion form the central diagnosis.

1650, p. 119 [CT-P119-A]–1650, p. 122 [CT-P122-A] — Corruption and putrefaction can name stages within an intended transformation.

1650, p. 125 [CT-P125-B]–1650, p. 126 [CT-P126-A] — Material reception impairs a previously good influence.

1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A] — Destructive and generative reductions are distinguished through the egg.

1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A] — Divine confirmation completes an otherwise weak natural concord.

1650, p. 137 [CT-P137-A]–1650, p. 138 [CT-P138-A] — Violence produces division and is opposed to cooperative restoration.

Translation in this edition

"Corruption" is not replaced everywhere by either moral wickedness or chemical decomposition. At 1650, p. 115 [CT-P115-A] it includes the decay of mortal bodies and the disorder attributed to the Fall; at 1650, p. 119 [CT-P119-A] the verb describes the transformation of chaos under the proposed fire. The fresh Agrippa translation at 1650, p. 126 [CT-P126-A] says the influence becomes base in a baser subject, while Vaughan's English specifies corruption. His interpretation should not be silently assigned to the Latin word alone. "Reduction" retains its older directional sense of bringing back,

clarified through the two endpoints Vaughan distinguishes. “Naturall putrefaction” at 1650, p. 130 [CT-P130-A] remains natural putrefaction, not a reassuring modern label for an identified safe procedure. Its value in the argument comes from the express opposition to violent destruction and the preservation of a generative relation.

See also

Death and translation; Chaos; Heat and cold; Universal spirit; Medicine.

Related words and names

Purities and impurities

The paired nouns explain why Nature’s ordinary generation is not already the perfected result sought by the magicians. Gentle digestion leaves both kinds together, and their internal conflict eventually destroys the compound. Vaughan’s proposed intervention therefore includes purification and reunion. The phrase cannot be reduced to a contrast between wholly good natural matter and wholly bad artificial treatment.

Forms. *purities and impurities* — The clean and unclean aspects retained together in ordinary natural products. (1650, p. 115 [CT-P115-A]).

Places to read. 1650, p. 115 [CT-P115-A].

Putrefaction

Vaughan presents natural putrefaction as capable of occasioning a genuine dissolution, after explaining that generative seed is a composed union rather than separated elements. The modifier natural bears argumentative weight: the recommended relation is contrasted with broiling and destructive reduction. The passage supplies a philosophical distinction, not enough information to identify or safely reproduce a modern chemical procedure.

Forms. *naturall putrefaction* — Dissolution distinguished from violent destruction of the compound. (1650, p. 130 [CT-P130-A]).

Places to read. 1650, p. 130 [CT-P130-A].

Reunite

The sequence places union after separation and cleansing. Remembering only the separation would reverse Vaughan’s account, because his goal is a coherent spiritual body, not isolated constituents. At 1650, p. 130 [CT-P130-A] he insists that sperm depends on the composition of elements. This phrase is therefore an important hinge between the diagnosis of impurity and the proposed restoration of a living union.

Forms. *united what they had formerly separated* — Recomposition after the magicians’ purification of chaos. (1650, p. 115 [CT-P115-A]).

Places to read. 1650, p. 115 [CT-P115-A]; 1650, p. 130 [CT-P130-A].

Fate and the devil's design

The short Latin warning follows the account of violence driving the Spirit of Peace from the elements at 1650, p. 137 [CT-P137-A]. At 1650, p. 138 [CT-P138-A] Vaughan calls it the devil's design to set Nature against herself and then applies the warning as not furthering those designs. The Latin itself does not name the devil; the immediate prose supplies that referent. The edition keeps the literal sense about fate distinct from Vaughan's application to destructive cooperation.

Forms. *Nè tu augeas fatum* — Do not increase or add to fate, applied by Vaughan to destructive division. (1650, p. 138 [CT-P138-A]); *doe not thou further his Designes* — Vaughan's own contextual application to the devil's destructive purpose. (1650, p. 138 [CT-P138-A]).

Places to read. 1650, p. 137 [CT-P137-A]; 1650, p. 138 [CT-P138-A].

Death and translation

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translated — Taken from ordinary earthly life into a glorified condition, as Enoch and Elijah. (1650, p. 115 [CT-P115-A]); *true Extreme* — A final endpoint beyond subsequent alteration. (1650, p. 115 [CT-P115-A]); *Death of the Compound* — The result of impurities prevailing within ordinary generation. (1650, p. 115 [CT-P115-A]); *Violent and Destructive* — A reduction to extremes that destroys generative organisation. (1650, p. 128 [CT-P128-A]); *not dead* — The stone's claim that departure of spirit need not be final death. (1650, p. 131 [CT-P131-D]).

At a Glance

The word. Death can name bodily dissolution or the destruction of a compound's generative constitution. Translation here means removal into another condition, not rendering a text in a new language.

In the book. Ordinary life remains mutable; Enoch and Elijah exemplify a glorified endpoint. The stone's apparent dying, by contrast, dramatizes a process in which departing spirit returns.

In this edition. "Extreme" is an endpoint, and the distinct senses of death remain attached to their examples rather than collapsed into one doctrine of immortality.

A place to read. 1650, p. 114 [CT-P114-B]–1650, p. 116 [CT-P116-A], read alongside 1650, p. 128 [CT-P128-A]–1650, p. 131 [CT-P131-E].

Meaning

Vaughan does not use death only as a metaphor. Human bodies decay in graves, and earth receives their coarser parts. But he also applies mortality to compounds whose constituents can no longer remain in a living union. The word therefore moves between familiar human loss, a general theory of

corruption and the evaluation of philosophical operations. In each case one must ask what survives, what is dispersed and whether a route to renewed generation remains.

Translation belongs to the account of exceptional human passage. Enoch and Elijah are said to have been translated into a spiritual, glorified condition (1650, p. 115 [CT-P115-A]). The verb's direction is away from ordinary mutable life. Vaughan identifies this as a true extreme because no alteration follows it. Calling every transition a translation would lose that terminal character; ordinary creatures constantly change but have not thereby reached the endpoint he describes.

Use in the book

The earth meditation first presents death as universal return. Cities destroyed by sword, earthquake or flood share a sepulchre; earth once their mother is now their tomb. Plants pass through human and animal use and still return to their origin, while generations of beauty end in the same dust (1650, p. 87 [CT-P087-A]–1650, p. 88 [CT-P088-A]). The sequence gives death a cosmic breadth without pretending that the individual form is preserved unchanged. Earth's continuing fertility is not the same as a person's continued embodied life.

Hyanthe's death gives a different narrative form. The poem compares her expiration to incense breathing out in perfume, and she entrusts a vial that holds her heart distilled into waters (1650, p. 95 [CT-P095-A]). Something constant persists through her loss of visible form. The passage prepares the reader for transformation without itself proving a literal bodily resurrection. Its female figure, tears and retained heart belong to the poem's philosophical personification.

The prose distinction between extremes begins with creation. Cloud becomes water; water produces creatures. The magicians refuse to stop at the creature as final extreme because Nature continues beyond ordinary existence (1650, p. 114 [CT-P114-B]). At 1650, p. 115 [CT-P115-A] the natural human condition is a middle creation with two possible directions: corruption and decay, or a glorified condition exemplified by Enoch and Elijah. Only the latter is explicitly called a true extreme beyond alteration. The argument then asks why the ordinary middle state decays and finds an internal enemy in the impurities inherited from corrupted chaos.

The proposed philosophical restoration is described as carrying the purified subject to an immortal extreme and making a spiritual heavenly body (1650, p. 115 [CT-P115-A]–1650, p. 116 [CT-P116-A]). This is the magicians' practice as Vaughan approvingly reports it. The passage joins medicine and magic to a theory of perfected embodiment; it does not give independent modern evidence that such a body can be produced. Its relation to the biblical examples is analogical and structural: both contrast mutable condition with a claimed stable endpoint.

The later distinction between reductions makes the meaning of death more exact. At 1650, p. 128 [CT-P128-A] a violent reduction takes bodies to their extremes and is properly death, exemplified by the ordinary chemist's calcination. A vital reduction instead reaches the intermediate seed from which the body formed. The egg example shows why returning to ingredients is not equivalent to recovering a living origin (1650, p. 129 [CT-P129-A]). Once the seed's organised union has been destroyed, mere possession of separated elements does not restore generation. Vaughan's mock doctor produces nothing where he expected life.

The stone's poems then describe a less final apparent loss. Its spirit goes out and returns; it has power or life at one moment and none at another (1650, p. 131 [CT-P131-B]–1650, p. 131 [CT-P131-E]). The surrounding prose explains ascent and descent before fixation (1650, p. 131 [CT-P131-A]). That context stops readers from taking every departure of spirit as the destructive death previously condemned. The speaker insists it is not dead precisely because return remains possible. Finally, Vaughan denies that the soul can itself make, repair or preserve its body against death (1650, p. 134 [CT-P134-A]). The power required for that belongs to God, reinforcing the difference between life's occupant and its ultimate sustainer.

Places to read

1650, p. 87 [CT-P087-A]–1650, p. 88 [CT-P088-A] — Earth is mother, tomb and the destination of mortal generations.

1650, p. 95 [CT-P095-A] — Hyanthe's dying preserves a heart in the vial's waters.

1650, p. 114 [CT-P114-B]–1650, p. 116 [CT-P116-A] — Mutable human life is contrasted with corruption and a glorified endpoint.

1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A] — Destructive reduction is distinguished from return to a generative middle condition.

1650, p. 131 [CT-P131-A]–1650, p. 131 [CT-P131-E] — The speaking stone separates apparent deprivation from final death.

1650, p. 134 [CT-P134-A] — The soul's inability to prevent death limits claims about its formative power.

Translation in this edition

The annotation at 1650, p. 115 [CT-P115-A] clarifies "translated" through the biblical examples, avoiding the common modern association with language. The modern "middle creation" for "meane Creation" likewise denotes a condition between endpoints, not a morally mediocre creation. In the first Latin stone stanza the new translation says the speaker does not die "at once" when spirit goes out; Vaughan's own English begins "I am not dead." Both remain present and should not be merged into an identical wording. The same new stanza refers to the soul's power, whereas Vaughan's verse speaks of having life enough or none. These differences

preserve the distinction between the quoted formulation and his poetic recasting. “Death” at 1650, p. 128 [CT-P128-A] is kept strong, because the author expressly uses it to distinguish irreversible destruction of a generative union from the return he approves.

See also

Corruption and restoration; Chaos; Medicine; Voice of Nature; Universal spirit.

Related words and names

Translation

Enoch and Elijah provide the immediate examples. Vaughan’s point is the endpoint: after the glorified condition there is no further alteration. The word therefore differs both from ordinary death and from temporary changes within an unfinished process. It belongs to the biblical and philosophical comparison of states, not to the edition’s activity of translating Latin or Greek.

Forms. *translated* — Passage from earthly life to a glorified condition. (1650, p. 115 [CT-P115-A]).

Places to read. 1650, p. 115 [CT-P115-A].

Domestic enemy

Domestic locates the enemy within the household of the compound. Ordinary generation has not separately purified the seed’s constituents, so purity and impurity remain together. Their internal opposition eventually brings death. The personification gives corruption a cause within the body rather than treating every death as an attack by something introduced from outside.

Forms. *Domestic enemie* — Impurities retained inside a compound and eventually overcoming it. (1650, p. 115 [CT-P115-A]).

Places to read. 1650, p. 115 [CT-P115-A].

Generation and living change · Coelum Terrae

Earth — the great receptive element in the seed's natural location (1650, p. 86 [CT-P086-A]); *Common, faeculent, impure Earth* — ordinary earth explicitly excluded from the hidden subject (1650, p. 89 [CT-P089-A]); *Coelum Terrae* — heaven of earth, the hidden subject's reciprocal title (1650, p. 89 [CT-P089-A]); *Terra Coeli* — earth of heaven, paired with heaven of earth (1650, p. 89 [CT-P089-A]); *Secret, Coelestiall, Invisible Earth* — the hidden earth distinguished from ordinary dirt (1650, p. 89 [CT-P089-A]); *Earth and no Earth* — the united elemental influences as philosophical earth (1650, p. 130 [CT-P130-A]).

At a Glance

The word. Earth names the familiar receptive element, the material extreme, and a hidden philosophical earth. Vaughan uses the familiar sense to lead readers towards the hidden one, then explicitly distinguishes them.

In the book. Earth is bosom, bed, mother, tomb and hospital. Its receiving and returning powers explain seed, circulation and the relation between the visible landscape and concealed generative treasures.

In this edition. The title phrases become "heaven of earth" and "earth of heaven." The explicit exclusion of ordinary dirt and dust is preserved.

A place to read. 1650, p. 89 [CT-P089-A] interrupts the reader precisely when an everyday identification seems within reach.

Meaning

Earth is not one unvarying technical name. At 1650, p. 86 [CT-P086-A] the visible flowering earth is an object of contemplation and a universal receptacle. At 1650, p. 89 [CT-P089-A] Vaughan calls matter one of the world's two extremes and identifies that material extreme as earth. In the same paragraph he then rejects common, impure earth as the intended mystery, saying that it entered his discourse only to lead the reader by the hand. The shift is deliberate instruction, not a contradiction to be removed by deleting either sense.

The reciprocal phrases "Coelum Terrae" and "Terra Coeli" join heavenly and earthly rather than simply placing one above the other. They name a hidden earth with celestial character. The book's title is thus clarified through an explicit distinction between ordinary earth as pedagogical example and secret earth as the intended subject. The passage does not identify the latter with a geographically hidden deposit or give a modern mineral name.

Use in the book

The discussion begins from seed. Nature's seed remains with earth or water, more immediately with one than the other, and Vaughan asks the reader to consider where Nature leaves it (1650, p. 86 [CT-P086-A]). Instead of immediately naming a location, he turns attention to the green, youthful bosom of earth. The stars and planets shed their golden locks as tokens of affection. The sun circles her as if seeking a secret jewel (1650, p. 87 [CT-P087-A]). These images present earth as receiving celestial contributions while holding a concealed treasure.

Earth's receptivity is demonstrated through loss and return. Vanished cities share a common tomb, and what was their mother is now their burial place (1650, p. 87 [CT-P087-A]). Plants used by human beings and animals pass through those uses on their way back to earth. Past and future beauties will reach the same dust. Vaughan is not simply indulging a mortality commonplace: the accumulating examples support a claim that nothing leaves the world's material receiving place permanently.

Cloud and rain extend the pattern into circulation (1650, p. 88 [CT-P088-A]). What ascends descends again; earth can drink as quickly as the sun dries her. The dragon consuming its tail and Saturn feeding upon children name the same returning relation in poetic language. Vaughan explicitly praises the poets over Aristotle here. The mythic names must be read within his stated application to earth's reception of what she generates, not automatically reassigned to a planetary metal.

The seasonal passage asks readers to digest what they read and remain with earth before flying into their own mental meteors (1650, p. 88 [CT-P088-A]). Winter's dark, apparently dead lump becomes the source of green and many-coloured flowers under the sun's attention. The visible result poses an explanatory question: where did earth obtain these invisible treasures? The flowers matter because they make a hidden capacity manifest; they are not simply decorative scenery.

The answer introduces matter and spirit as extremes and makes fire, air and water intermediates conveying the spirit's seed to earth (1650, p. 89 [CT-P089-A]). Then comes the interruption. The eager reader is imagined trying to plunder a cabinet, and Vaughan puts him back: he does not mean ordinary dirt. The familiar earth has performed a leading function. The hidden subject is heaven of earth and earth of heaven, a secret celestial invisible earth. A useful reading must preserve both the reasoning from visible examples and the refusal of literal identity.

The book later returns to the same issue through the Synod's account of elemental density descending and resting in earth (1650, p. 127 [CT-P127-B]; 1650, p. 128 [CT-P128-A]). Earth is now called a general hospital, receiving animals, plants and the coarser remains of humanity. The biblical dust-to-dust principle is affirmed, but Vaughan immediately distinguishes destructive reduction to extremes from vital return to seed. Return to earth

therefore does not make all reductions equivalent. His earlier circulation argument cannot justify any violent decomposition whatsoever.

At 1650, p. 130 [CT-P130-A] all elemental influences united in one mass make their sperm or earth, which is earth and no earth. The paradox marks the technical sense emerging from the argument: earth is a composed receptacle of influences, not simply the dirty material previously rejected. The lunar and solar principles subsequently disclosed remain within that complex account. The concluding elemental scheme adds another sense: earth as cold and dry, reconciled to air through water (1650, p. 132 [CT-P132-B]). That elemental quality belongs to the explanatory order, not an exhaustive definition of every earlier earth image.

Places to read

1650, p. 86 [CT-P086-A]; 1650, p. 87 [CT-P087-A] — Earth receives seed and celestial tokens, then becomes the common mother and tomb.

1650, p. 88 [CT-P088-A] — Circulation, dragon, Saturn and spring's flowering disclose receptive and generative powers.

1650, p. 89 [CT-P089-A] — The material extreme is distinguished from ordinary dirt; the reciprocal title phrases are explained.

1650, p. 127 [CT-P127-B]; 1650, p. 128 [CT-P128-A] — Elemental descent and earth's hospital lead into the distinction between two reductions.

1650, p. 130 [CT-P130-A] — The united influences are philosophical earth, "earth and no earth."

1650, p. 132 [CT-P132-B] — Earth's cold, dry quality enters the final account of elemental mediation.

Translation in this edition

"Manuduction" at 1650, p. 89 [CT-P089-A] becomes leading by the hand, correctly attaching ordinary earth to its instructional function. "Coelum Terrae" and "Terra Coeli" are translated reciprocally rather than collapsed into a general "heavenly earth." At 1650, p. 128 [CT-P128-A] "Hospitall" becomes "hospital," but the older image is a receiving or sheltering house, not a modern clinical institution administering treatment. In the Synod quotation at 1650, p. 127 [CT-P127-B] the fresh translation gives density, whereas Vaughan's historical English interprets thickness as sperm. The distinction reinforces the need to separate a quoted elemental statement from his generative explanation of it.

See also

Seed; First matter; Nature and change; Water; Image and exemplar.

Related words and names

Leading by the hand

Instruction which conducts a reader from a familiar example towards a less familiar subject. Vaughan says common earth belongs to his discourse only in this capacity, immediately before naming the secret celestial earth. The word therefore governs how to interpret the preceding landscape: neither irrelevant ornament nor a direct identification of the first matter with dirt.

Forms. *Manuduction* — Instruction which conducts a reader from a familiar example towards a less familiar subject (1650, p. 89 [CT-P089-A]).

Places to read. 1650, p. 89 [CT-P089-A].

Dragon's tail

Earth is compared with the philosophical dragon consuming its own tail because what rises as cloud returns as water and earth receives it. The image explains circulation and return in this passage. It should not be turned into a separate substance-name or assumed to mean the poisonous dragon of the later quoted speech in every respect.

Forms. *eats her own Tayle* — Earth is compared with the philosophical dragon consuming its own tail because what rises as cloud returns as water and earth receives it (1650, p. 88 [CT-P088-A]).

Places to read. 1650, p. 88 [CT-P088-A].

Saturn and children

Vaughan says the poets name earth Saturn because she feeds on her own children. His explanation makes the mythical devouring an image of generated beings returning to their source. It does not identify the earth of this passage with lead, and the later riddle involving Saturn must be read in its own immediate context.

Forms. *Saturne* — Vaughan says the poets name earth Saturn because she feeds on her own children (1650, p. 88 [CT-P088-A]).

Places to read. 1650, p. 88 [CT-P088-A].

Earth's hospital

Earth as the universal receiving house of plants, animals and humanity's coarser remains. The image resumes the earlier tomb and common home. Its context is return after death, not the claim that ordinary soil medically cures everything; the next distinction separates destructive return to extremes from a life-preserving return to seed.

Forms. *generall Hospitall* — Earth as the universal receiving house of plants, animals and humanity's coarser remains (1650, p. 128 [CT-P128-A]).

Places to read. 1650, p. 128 [CT-P128-A].

Nature's alphabet

The ordered plurality of creatures that Vaughan asks the reader to examine, each creature a letter in Nature's book. Plants provide immediate examples of beings returning to earth. The metaphor encourages broad inspection of particulars while subordinating them to a common pattern of origin and return, rather than treating the alphabet as a cipher with supplied letter-by-letter substitutions.

Forms. *Alphabet of Nature* — The ordered plurality of creatures that Vaughan asks the reader to examine, each creature a letter in Nature's book (1650, p. 87 [CT-P087-A]).

Places to read. 1650, p. 87 [CT-P087-A].

Egg

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Egg of Nature — the universal subject speaking as a world-containing generative beginning (1650, p. 105 [CT-P105-A]); *An Egg* — the familiar example of a seed intermediate between elements and a chick (1650, p. 128 [CT-P128-A]); *Chick* — the formed creature generated from the egg (1650, p. 128 [CT-P128-A]); *Dr. Coale* — satirical name for the destructive broiler (1650, p. 129 [CT-P129-A]); *Caput mortuum* — dead residue in the imagined failed operation (1650, p. 129 [CT-P129-A]); *a water and no water* — the egg's viscous moisture, unlike undifferentiated ordinary water (1650, p. 129 [CT-P129-A]).

At a Glance

The word. An egg is the familiar generative object Vaughan uses to explain a middle substance. "Egg of Nature" is also a self-description of the philosophical subject in a long cited personification.

In the book. The ordinary egg shows why identifying or separating constituents is not the same as preserving the composition from which a living creature forms.

In this edition. "Dr Coal" modernises the satirical "Dr. Coale"; "dead residue" renders the technical Latin name for what remains in the imagined destructive experiment.

A place to read. 1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A], where the example links the two kinds of reduction to the principle of natural union.

Meaning

The egg is an explanatory middle. It lies between the elements from which Nature has composed a seed and the chick formed from that seed (1650, p. 128 [CT-P128-A]). Its importance is not that it is an especially mysterious object. It is familiar enough to make the difference between an

intact generative arrangement and its ruined materials intelligible. Vaughan can point to what his opponents should already recognise before returning to the hidden philosophical subject.

The "Egg of Nature" at 1650, p. 105 [CT-P105-A] is a different use. There the speaking subject presents itself as a universal beginning from which the wise make a little world. The name works by extending the familiar egg's relation to a creature toward a comprehensive source and its world. It does not identify an ordinary hen's egg as first matter. Indeed, Vaughan elsewhere explicitly rejects animals and their parts as that universal subject (1650, p. 113 [CT-P113-A]).

Use in the book

The first occurrence belongs to a long speech which Vaughan says he gives from a Rosy Brother in English rather than reproducing the Latin (1650, p. 101 [CT-P101-A]). The subject speaks through a succession of divine, animal and material images. Calling itself the Egg of Nature, it claims to be intended for people by God but granted only to a few who should relieve the poor rather than fix their minds on perishable gold (1650, p. 105 [CT-P105-A]). The egg image therefore appears within an account of custody, benefit and a small world, not as an isolated physical clue.

The same speech joins father and mother, youth and age, life and death, visibility and invisibility. These contrary titles qualify the egg's universality. The subject can contain opposed possibilities before they appear as determinate products. But the present explanation should not transform that rhetorical comprehensiveness into a claim that all everyday eggs possess unlimited powers. The distinction between universal source and particular seed remains explicit elsewhere (1650, p. 113 [CT-P113-A]).

When the ordinary egg enters at 1650, p. 128 [CT-P128-A], the argument is deliberately narrower. Vaughan has distinguished destructive reduction from a generative return to the middle substance. He says an egg is the seed from which a chick is generated, then describes its moisture as viscous and slimy, a water and no water (1650, p. 129 [CT-P129-A]). The paradox does not deny that moisture is present. It denies that the relevant object is exhausted by the ordinary idea of water separated from a specific composition.

The invented Dr Coal supplies a miniature dramatic test. Wanting to generate something, the broiler subjects the egg to destructive handling and finally produces nothing (1650, p. 129 [CT-P129-A]). The hen appears in a comic exaggeration of the heat: the proposed operation would be harsh enough to ruin even the source of the egg. The joke makes the mismatch between end and means immediately visible. A procedure undertaken in the name of generation has abolished the condition that made generation possible.

The resulting residue is called *Caput mortuum*, literally a dead head, and the modern reading renders its local function as dead residue. The technical name matters because the mock practitioner still appears to have obtained a recognisable chemical result. Vaughan's criticism is not that no material remains. It is that the remaining material is nothing in relation to the intended generative end. "His Nothing" is a judgement of failure, not a statement that matter has literally vanished.

Vaughan then generalises. Bodies are coagulated seed, and destroying the body in this manner destroys the seed. Reduction to earth and water reaches extremes beyond the egg's generative middle (1650, p. 129 [CT-P129-A]). The lesson concerns preservation of an arrangement, not the discovery that separate elements exist. Since humans cannot simply make a new seed from the separated elements, the loss cannot be repaired merely by retaining all the residues.

1650, p. 130 [CT-P130-A] makes the positive principle explicit: seeds are formed by composition, not separation, and a living return preserves the natural union of every part. The egg has thus done its argumentative work before the discourse returns to lunar and solar mineral principles. It supports a distinction within Vaughan's theory; it does not prove that his unnamed Mercury can perform every restoration claimed for it. The limit of the example should remain visible alongside its force.

A neighbouring shell image illuminates the difference between preparation and destruction. Nature's rebuke to Madathan compares the need for dissolution with preparing shellfish before eating (1650, p. 122 [CT-P122-A]; 1650, p. 123 [CT-P123-A]). The comparison does not endorse the broiler's treatment of the egg. Each object is used to show that a process must fit its end: preparation removes an obstacle, whereas ruin abolishes the very capacity sought.

Places to read

1650, p. 101 [CT-P101-A]; 1650, p. 105 [CT-P105-A] — Vaughan introduces the Rosy Brother's English testimony, within which the subject names itself Nature's egg and a source of a little world.

1650, p. 113 [CT-P113-A] — Animal products are excluded from universal first matter; a particular seed remains specific.

1650, p. 122 [CT-P122-A]–1650, p. 123 [CT-P123-A] — The shellfish comparison distinguishes suitable preparation from attempting to use an unprepared object.

1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A] — The ordinary egg, Dr Coal's failure and the preserved union of parts explain living versus destructive reduction.

Translation in this edition

At 1650, p. 128 [CT-P128-A] “sperm” retains the early modern general sense of a generative seed; it is not confined to the modern male reproductive cell. The egg is called sperm because of its role between elements and chick. At 1650, p. 129 [CT-P129-A] the modern “Dr Coal” makes the fuel-related joke legible without inventing an identifiable historical physician.

The translation “dead residue” for *Caput mortuum* explains the technical object in context. Keeping its Latin form available in the lexical record preserves the historical term. Finally, the shellfish passage has two different versions: the newly translated Latin names snails or crabs, while Vaughan’s English substitutes oysters (1650, p. 122 [CT-P122-A]; 1650, p. 123 [CT-P123-A]). Their common preparatory function does not justify pretending that the objects are verbally identical.

See also

Living reduction; Nature’s bath; Elements; Salt and crystal.

Related words and names

Chick

The chick supplies the endpoint that makes the egg’s role intelligible. Vaughan does not begin with an unspecified lump and ask what ingredients it contains; he begins with a known relation of generation. The question is which treatment preserves or destroys the capacity relevant to that outcome.

Forms. *Chick* — the formed animal for which the egg is a generative intermediary (1650, p. 128 [CT-P128-A]).

Places to read. 1650, p. 128 [CT-P128-A].

Dead residue

Literally “dead head,” the Latin names a chemical residue. In Vaughan’s satire its existence does not count as success, because the practitioner wanted generation and destroyed the egg’s seed. Something remains materially, but the desired power has been lost; hence the polemical conclusion that he produces his nothing.

Forms. *Caput mortuum* — technical name for the residue left by the broiler’s imagined operation (1650, p. 129 [CT-P129-A]).

Places to read. 1650, p. 129 [CT-P129-A].

Hen

The heat imagined for Dr Coal would roast the hen that laid the egg. This is a comic measure of disproportion, not a recommended treatment. It links destruction of the immediate seed with violence against the source that supplied it, sharpening the contradiction between a generative aim and ruinous means.

Forms. *Hen* — the egg's parent, invoked to exaggerate destructive heat (1650, p. 129 [CT-P129-A]).

Places to read. 1650, p. 129 [CT-P129-A].

Oysters and shells

Vaughan's English asks whether one means to eat oysters with their shells. The Latin being explained at 1650, p. 122 [CT-P122-A] names snails or crabs, not oysters. Both make preparation intelligible by an ordinary eating practice, but the source edition preserves the changed object rather than silently harmonising the two voices.

Forms. *Cochleas* — snails in the Latin shellfish comparison (1650, p. 122 [CT-P122-A]); *Cancros* — crabs in the Latin shellfish comparison (1650, p. 122 [CT-P122-A]); *Oysters shells and all* — Vaughan's shellfish image for the need of preparation (1650, p. 123 [CT-P123-A]).

Places to read. 1650, p. 122 [CT-P122-A]; 1650, p. 123 [CT-P123-A].

Nothing as failed product

The possessive makes the nothing the practitioner's result. Residue has been produced, but the living capacity sought has been destroyed. This polemical nothing must not be confused with the transcendent divine nothing of 1650, p. 110 [CT-P110-A]–1650, p. 111 [CT-P111-A], which Vaughan explicitly distinguishes from mere non-existence.

Forms. *his Nothing* — the broiler's failure measured against his generative purpose (1650, p. 129 [CT-P129-A]).

Places to read. 1650, p. 110 [CT-P110-A]; 1650, p. 111 [CT-P111-A]; 1650, p. 129 [CT-P129-A].

Living reduction

Generation and living change · Coelum Terrae

reductions — two contrasted forms of return: destructive and generative (1650, p. 128 [CT-P128-A]); *Vital, and Generative* — the reduction that returns a body to its intermediate seed (1650, p. 128 [CT-P128-A]); *Extremes* — elemental endpoints beyond the generative seed (1650, p. 129 [CT-P129-A]); *mean spermaticall Chaos* — the intermediate seminal condition rather than separated extremes (1650, p. 129 [CT-P129-A]); *first naturall union* — the preserved relation of all parts in a living return (1650, p. 130 [CT-P130-A]).

At a Glance

The word. Reduction is a leading or bringing back to a prior condition. It does not here mean making something smaller or decreasing a numerical quantity.

In the book. Vaughan distinguishes a return that kills by separating a body into elemental extremes from a living return to the seed from which the body was formed.

In this edition. "Intermediate" clarifies "mean," and "vital and generative" retains the positive alternative to destructive decomposition. The natural union of parts is central, not an incidental qualification.

A place to read. 1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A], including the egg example between the general distinction and its stated principle.

Meaning

The same outward description, returning a thing to what it came from, can hide two very different endpoints. A creature derives from elements, but Vaughan says that Nature does not make bodies immediately from separate elements. She first draws from them a seed or middle substance (1650, p. 128 [CT-P128-A]). Returning a body all the way to separated elemental extremes therefore passes beyond the condition capable of generation. A successful living reduction would recover the intermediary rather than merely expose remote constituents.

The difference is relational, not just a preference for gentler language. A seed contains the parts in a composition suited to forming a body. If the composition is destroyed, possessing the separated parts does not restore their former capacity. The human operator cannot simply recreate the seed from them; that power belongs to God and Nature (1650, p. 129 [CT-P129-A]). Reduction is thus judged by what capacity survives the return, not by the thoroughness of the breakdown.

Use in the book

The groundwork appears when Vaughan describes first matter as a seed that Nature has already made (1650, p. 86 [CT-P086-A]). Human art may find it but does not manufacture or extract its originating capacity. The operator's limited office is an important premise of the later criticism. If people could freely make a seed from separated elements, the distinction between living and destructive reductions would have much less force. Vaughan insists that they cannot.

A further qualification appears at 1650, p. 113 [CT-P113-A]. A particular creature reduced to its seed does not thereby become universal first matter. It remains the seed of its own species, sealed with a particular Idea, and its powers remain appropriate to that species. This guards against an overly expansive reading of "return." Earlier in history does not automatically mean outside all determination. The universal source and the specific seed are related but not interchangeable destinations.

The passage on restoration says that ordinary natural generation leaves purities and impurities together in its productions (1650, p. 115 [CT-P115-

A]). The magicians are then said to open chaos, purify its parts and reunite what they had separated. This may seem inconsistent with the later insistence that seed is made by composition, not separation. The object and manner of the acts resolve part of the tension. Vaughan does not prohibit every distinction or separation at every level. He attacks the violent destruction of a compounded seed and distinguishes it from a supposedly natural dissolution followed by renewed union.

At 1650, p. 128 [CT-P128-A] the earth-to-earth argument first appears to favour an unqualified return. Earth receives dead creatures; the biblical dust saying confirms their material origin. Vaughan then interrupts that general principle to prevent deception. One reduction is violent and destructive, properly death or the ordinary chemist's calcination. The other resolves bodies into the middle substance from which Nature made them. The interruption is the conceptual hinge: true ancestry does not establish that every route back through ancestry is productive.

The egg makes the hinge visible (1650, p. 128 [CT-P128-A]; 1650, p. 129 [CT-P129-A]). It already contains a generative arrangement. The satirical broiler destroys that arrangement and ends by producing "his Nothing." The argument is not that the egg contains no water or earth, but that identifying constituents differs from preserving the organised capacity that makes them a seed. A body is coagulated seed, Vaughan says; destroy the body in the relevant way and one destroys that seed rather than liberating it.

1650, p. 130 [CT-P130-A] states the principle positively: seeds are made by composition of elements, not their separation. A body's return to a thick water must keep every part in its first natural union. "Whole" is therefore operative even when the body's familiar form changes. The required continuity is not necessarily visible shape; it is the generative relation of the parts. That is why a fluid return can count as preservation while a pile of separated constituents cannot.

The following account of natural putrefaction and dissolution remains within this distinction (1650, p. 130 [CT-P130-A]). Vaughan permits an alteration that reveals essences without the destructive violence he condemns. He does not supply a modern criterion by which a reader can verify such a process, and the unspecified Mercury remains essential to his claim. The present distinction explains his historical argument; it does not authenticate a method of reversing biological death or restoring organisms.

The speaking stone on 1650, p. 131 [CT-P131-B]–1650, p. 131 [CT-P131-E] further complicates the language of death. It declares that the spirit's departure is not immediately death because the spirit returns. Vaughan's English verse says it is not dead although its spirit is gone. The voices dramatize intermittent presence and endangered continuity, not a general promise that any destroyed body can be regenerated.

Places to read

1650, p. 86 [CT-P086-A] — Nature, not the operator, makes the seed's originating composition.

1650, p. 113 [CT-P113-A] — A reduced particular remains a particular seed, limited by its specific Idea.

1650, p. 115 [CT-P115-A] — Purification and reunion establish that not every separation is rejected without distinction.

1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A] — The two reductions, egg example and preservation of natural union form the central argument.

1650, p. 131 [CT-P131-B]–1650, p. 131 [CT-P131-E] — The stone's verse distinguishes temporary departure from final death and retains the danger of loss.

Translation in this edition

"Resolving" at 1650, p. 128 [CT-P128-A] retains the sense of returning a compound toward its prior generative condition. "Mean" at 1650, p. 129 [CT-P129-A] becomes "intermediate," preventing the modern sense of inferior or ungenerous from intruding. Likewise, "extremes" are endpoints in the account of composition, not merely excessively harsh temperatures or unusual opinions.

The new translation of the stone's Latin verse says "I do not die at once" (1650, p. 131 [CT-P131-B]); Vaughan's historical English says "I am not dead" (1650, p. 131 [CT-P131-D]). The former qualifies the timing of death, while the latter directly asserts continuing life. Both are preserved. Their difference suits the larger warning: absence and return must be read through the state of the whole, not treated as proof that destructive separation is harmless.

See also

Egg; Elements; Middle nature and bonds; Ideas and Iynges.

Related words and names

Beyond

The preposition marks the mistake in destructive reduction. The operator has not stopped at the condition from which the creature can form but has gone beyond it. It is therefore possible, in Vaughan's argument, to return further and understand less about the capacity one wished to preserve.

Forms. *beyond their Sperm* — past the generative intermediary into elemental extremes (1650, p. 129 [CT-P129-A]).

Places to read. 1650, p. 129 [CT-P129-A].

Composition

Composition is contrasted directly with separation. It does not mean a literary composition here, although Vaughan uses that sense elsewhere. The statement explains why a collection of isolated ingredients is not equivalent to a seed capable of generation.

Forms. *Composition of Elements* — joining elements in the arrangement that constitutes seed (1650, p. 130 [CT-P130-A]).

Places to read. 1650, p. 130 [CT-P130-A].

Whole

The whole is to be reduced into a thick water without losing the first natural union of its parts. Its familiar outward form can change while a crucial relation is preserved. The word therefore guards against equating loss of shape with loss of generative integrity.

Forms. *the whole* — the body returned while its parts remain in natural union (1650, p. 130 [CT-P130-A]).

Places to read. 1650, p. 130 [CT-P130-A].

At once

The Latin stone says it does not die immediately when its spirit goes out, because the spirit returns. Vaughan's English verse at 1650, p. 131 [CT-P131-D] instead says it is not dead although the spirit is gone. Keeping the temporal adverb visible prevents the two voices from being treated as word-for-word equivalents.

Forms. *continuò* — immediately, in the stone's statement about not dying (1650, p. 131 [CT-P131-B]).

Places to read. 1650, p. 131 [CT-P131-B]; 1650, p. 131 [CT-P131-D].

Dust and the Genesis margin

The margin identifies the scriptural dust-to-dust sentence Vaughan cites while discussing earth as the common destination of creatures. The marginal abbreviation is source apparatus, not a separate philosophical proposition. Its role is to support the general return to origin, after which Vaughan immediately warns that destructive and living reductions are not equivalent.

Forms. *Dust thou art, and to Dust shalt thou return* — the scriptural return used to introduce the distinction between two reductions (1650, p. 128 [CT-P128-A]); *Gen. c. 3. ver. 19.* — the original marginal citation of Genesis 3:19 (1650, p. 128 [CT-P128-A-M01]).

Places to read. 1650, p. 128 [CT-P128-A]; 1650, p. 128 [CT-P128-A-M01].

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Love — the relation through which matter yields and generation occurs (1650, p. 84 [CT-P084-A]); *Violence* — coercion contrasted with fruitful generation (1650, p. 84 [CT-P084-A]); *wanton, and toy* — court and play with personified matter (1650, p. 84 [CT-P084-A]); *Husbandrie* — generative work figured as the lovers' shared cultivation (1650, p. 92 [CT-P092-A]); *Vital, and Generative* — reduction preserving the generative middle (1650, p. 128 [CT-P128-A]); *weak love* — the elements' partial, insufficient agreement (1650, p. 133 [CT-P133-A]).

At a Glance

The word. Love names attraction, mutuality and a fit relation between generative powers; violence names action that destroys their capacity to unite.

In the book. Courtship begins as an account of how matter yields, develops into Nature's perpetual generation, and ends as a distinction between destructive and life-preserving practice.

In this edition. The erotic vocabulary is retained without pretending that all violent words disappear: the quoted Rosy Brother speaks of torture and death. The tension belongs to the text.

A place to read. 1650, p. 84 [CT-P084-A] states the opposition; 1650, p. 128 [CT-P128-A] and 1650, p. 130 [CT-P130-A] distinguish two kinds of return or dissolution.

Meaning

Love is explanatory language, not merely ornament surrounding a hidden technical statement. Matter's end is generation, Vaughan says, and generation has never been accomplished by violence (1650, p. 84 [CT-P084-A]). Love therefore names an appropriate manner of relation to a subject with its own capacities and purpose. The lover does not simply compel a neutral material; he must know how to engage it. The promised gifts are the result of this fitted relation.

Violence correspondingly means more than physical force considered in isolation. It identifies intervention that defeats the natural constitution required for generation. The later examples concern heat, destruction of seeds and separation into extremes. Those are not condemned because every change or dissolution is forbidden. The book explicitly permits generative alteration and natural dissolution while opposing destruction. Love and violence thus organise a discrimination between kinds of change.

Use in the book

The virgin's yielding to love is immediately followed by courtship and play (1650, p. 84 [CT-P084-A]). Her favours include white water, living fire and crystal. Vaughan's challenging "catch her" closes the portrait, keeping the reader within a pursuit rather than handing over a literal recipe. The practitioner's desire is acknowledged but must become skill in relating to the subject, not mere appetite to seize a valuable thing.

Nature's own fire and first matter then become lovers who begin to play as soon as they meet and continue until a child is generated (1650, p. 90 [CT-P090-B]). Their activity is both perpetual and productive. Vaughan's language can sound aggressive—matter is "persecuted" by the fire—but the simile immediately assigns the encounter a generative end. At 1650, p. 92 [CT-P092-A] their work is called husbandry, a word that gathers sexual union and cultivation. This work happens in wildernesses as well as cultivated pots, with no human spectator necessary.

Love is not exclusively praised in the social comparison. Children seek their own pleasures before age, love or profit makes them conform to others' desires (1650, p. 91 [CT-P091-A]; 1650, p. 92 [CT-P092-A]). Nature's freedom from applause contrasts with such captivity. The same word therefore can name generative reciprocity in Nature and a social motive restricting human spontaneity. A lexical entry should not assume that every occurrence means the highest cosmic love.

The speech attributed to a Rosy Brother complicates any simple gentleness thesis. It commands the torture of an eagle and the bleeding death of a lion, while saying that creatures which devour and kill each other nevertheless love mutually (1650, p. 102 [CT-P102-A]). Later it speaks of overcoming fire's violence (1650, p. 105 [CT-P105-A]). These are retained images in an authority Vaughan presents approvingly. They prevent us from saying that he consistently eliminates violent metaphor. The proper distinction is between the text's charged representation of transformation and its explicit rejection of a destructive mode of practice. The images should not be converted into instructions for harming living creatures.

The practical contrast becomes unambiguous in the womb analogy. Matter is so delicate that violence destroys its capacity for generation (1650, p. 120 [CT-P120-A]). Vaughan describes his own failures as overconfident negligence (1650, p. 121 [CT-P121-A]), making excessive assurance, not only bad equipment, part of the danger. This is an account of his historical art, not a claim that its exact heating statements have been validated for current use.

The two reductions provide the clearest conceptual test. One reduces bodies violently to their extremes and is properly death; the other returns them to a generative middle (1650, p. 128 [CT-P128-A]). The egg example shows why obtaining earth and water from a body does not preserve a seed (1650, p. 129 [CT-P129-A]). The constituents separated after destruction

cannot simply be assumed to retain the original power of composition. 1650, p. 130 [CT-P130-A] therefore contrasts violence with a natural putrefaction bringing genuine dissolution. Love's opposite is not all undoing of an existing form, but undoing that loses the union on which renewed generation depends.

Even Nature's friendship is not automatically sufficient. Water and air mediate elemental contraries, yet their agreement remains a weak, partial love (1650, p. 132 [CT-P132-B]; 1650, p. 133 [CT-P133-A]). The divine Spirit must fortify this disposition towards peace (1650, p. 134 [CT-P134-A]). This qualification prevents a merely sentimental reading in which attraction alone guarantees lasting unity. Order establishes a possibility which the Spirit perfects.

The last warning brings ethics and natural process together. The human cooperator must not provoke division among the moist natures and central fire; destructive hands cause the Spirit of peace to depart (1650, p. 137 [CT-P137-A]). Vaughan then identifies setting Nature against herself as the devil's design (1650, p. 138 [CT-P138-A]). His final opposition is not between spirituality and matter, but between cooperation in a living union and an assault upon the conditions of that union.

Places to read

1650, p. 84 [CT-P084-A] — Love, not violence, is asserted as the condition of generation.

1650, p. 90 [CT-P090-B]; 1650, p. 91 [CT-P091-A]; 1650, p. 92 [CT-P092-A] — Lovers' play, human captivity and Nature's husbandry distinguish several senses of desire.

1650, p. 102 [CT-P102-A]; 1650, p. 105 [CT-P105-A] — Violent imagery and mutual love coexist in the Rosy Brother's reported speech.

1650, p. 120 [CT-P120-A]; 1650, p. 121 [CT-P121-A] — The delicacy of matter and admitted negligence explain destructive failure.

1650, p. 128 [CT-P128-A]; 1650, p. 129 [CT-P129-A]; 1650, p. 130 [CT-P130-A] — Vital reduction is distinguished from destruction into extremes.

1650, p. 132 [CT-P132-B]; 1650, p. 133 [CT-P133-A]; 1650, p. 134 [CT-P134-A] — Elemental friendship is only partial until strengthened by the Spirit.

1650, p. 137 [CT-P137-A]; 1650, p. 138 [CT-P138-A] — Cooperation and destructive division receive a final theological interpretation.

Translation in this edition

At 1650, p. 84 [CT-P084-A] "wanton, and toy" becomes "court and play," preserving an erotic and playful relation without making the passage a modern moral judgement on promiscuity. At 1650, p. 90 [CT-P090-B] "persecuted" becomes "pursued," which keeps the pressure of the cloud-

and-fire comparison while fitting the succeeding lovers. “Husbandrie” becomes “husbandry” at 1650, p. 92 [CT-P092-A]; it should retain cultivation as well as marriage. At 1650, p. 133 [CT-P133-A] “partil” becomes “partial,” a crucial restriction: the elements’ love is not complete reconciliation, and the subsequent appeal to a stronger mediator depends upon that insufficiency.

See also

Virgin and mother; Nature and change; Agent and patient; Seed; Hyanthe.

Related words and names

Play and child

The fire and water’s meeting is figured as lovers’ play which continues until a new child is generated. The explicit result distinguishes play from aimlessness. The relation also belongs to the observation Vaughan claims to have repeatedly admired; it connects the playful metaphor to his stated experience of continual natural activity.

Forms. *play and toy* — The fire and water’s meeting is figured as lovers’ play which continues until a new child is generated (1650, p. 90 [CT-P090-B]).

Places to read. 1650, p. 90 [CT-P090-B].

Rifle the cabinet

To plunder the chamber of hidden knowledge. Vaughan interrupts the excited reader who takes the account of earth as immediate possession of the secret. The ensuing correction distinguishes ordinary dirt from hidden celestial earth. The forceful verb therefore characterises premature interpretive seizure, preparing the contrast between violent appropriation and patient acquaintance.

Forms. *rifle the Cabinet* — To plunder the chamber of hidden knowledge (1650, p. 89 [CT-P089-A]).

Places to read. 1650, p. 89 [CT-P089-A].

Cherish

To tend or nurture the generative powers, in Vaughan’s rendering of the passage attributed to Flamel. The nurturing verb fits the rejection of excessive heat in the same passage and the broader analogy of gestation. It names careful maintenance, not the manufacture of a new seed by destroying and recombining arbitrary ingredients. At 1650, p. 117 [CT-P117-A] God’s heat cherishes cold parts within a differentiated list of nurturing acts; at 1650, p. 123 [CT-P123-A] the practitioner tends the powers in the Flamel rendering. Cherishing does not abolish every cold quality.

Forms. *cherish the cold* — the divine heat's nurturing response to cold parts (1650, p. 117 [CT-P117-A]); *cherish* — To tend or nurture the generative powers, in Vaughan's rendering of the passage attributed to Flamel (1650, p. 123 [CT-P123-A]).

Places to read. 1650, p. 117 [CT-P117-A]; 1650, p. 123 [CT-P123-A].

Medicine

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more than naturall Medicine — The extraordinary remedy promised as a product of the single subject. (1650, p. 79 [CT-P079-A]); *Universall Medicine* — The cure for every disease claimed at the fourth gate in the cited speech. (1650, p. 103 [CT-P103-A]); *Physic* — Medical treatment, here criticised when using already impure creatures. (1650, p. 115 [CT-P115-A]); *This was their Physic* — The magicians' perfected body presented as their remedy. (1650, p. 116 [CT-P116-A]); *Druggs and Sopps* — Ordinary medicinal preparations contrasted with knowledge of creation. (1650, p. 135 [CT-P135-A]).

At a Glance

The word. Medicine can mean a remedy or the work of healing; physic names medical treatment or knowledge. Vaughan's universal medicine is an extraordinary historical claim, not a validated therapy.

In the book. The promised medicine comes from the universal subject. Its claimed reach across humans, animals and metals follows a theory of common origin and impurity, while metallic projection is assigned a separate final gate.

In this edition. The medical claims remain attributed to Vaughan or his cited speakers. No philosophical name is converted into an ingestible modern substance or a recommendation for treatment.

A place to read. 1650, p. 103 [CT-P103-A]–1650, p. 104 [CT-P104-A] and 1650, p. 115 [CT-P115-A]–1650, p. 116 [CT-P116-A], where the scope and rationale are most explicit.

Meaning

The book uses medicine on a wider field than modern clinical vocabulary ordinarily permits. Metals can be diseased and restored alongside people and beasts because Vaughan places all generated bodies within an account of impurity and perfection. The common word is not proof that a modern disease of a person and a defect in a metal are the same phenomenon. It signals an analogy, and in his system a claimed common natural basis, across different kinds of bodies.

Universal is equally consequential. A particular plant or animal has a species-specific seed and effects appropriate to that species. The proposed

medicine instead comes from the common subject of natural generation. Its alleged scope depends on that universal origin, not on mixing as many ordinary remedies as possible. The account is historical natural philosophy with therapeutic aspirations; its vocabulary must not be read as evidence of demonstrated efficacy or safety.

Use in the book

The opening programme makes medicine the second major object of exposition, generated from the one thing discussed first (1650, p. 79 [CT-P079-A]). Vaughan addresses physicians who should make their public profession honest and conscientious rather than remain sellers of pot remedies. The moral demand is to accomplish what the calling promises. Even if the reader suspects the art to be damnable, he invokes the command to test everything and retain the good. This establishes medicine as a field of ethical responsibility as well as technical ambition.

The long Rosy Brother speech supplies the broadest explicit promise. A subject taking the salamander's property and enduring fire unharmed is said to cure all diseases of men, beasts and metals (1650, p. 103 [CT-P103-A]). The five gates then differentiate the route. Knowledge of the matter comes first; preparation, fire and multiplication follow; the fifth is projection. Crucially, the speaker says that reaching the fourth gives universal medicine, and the next page states that the fifth serves only metals (1650, p. 104 [CT-P104-A]). Therapeutic completion and metallic application are distinguished rather than treated as one achievement.

The same borrowed voice gives the gift a moral purpose. The subject is granted to the pious and modest so that they may relieve the poor, not set their minds on perishing gold (1650, p. 105 [CT-P105-A]). The claim does not abolish the metallic ambition—gold is still promised—but it subordinates possession to charitable use. The reader should preserve this distinction between the passage's religious ideal and the extraordinary factual effects it asserts.

Vaughan's own explanatory rationale appears at 1650, p. 115 [CT-P115-A]. If ordinary generation leaves impurity within all its products, then plants, animals and minerals themselves require cleansing. The magicians therefore judge their administration as physic inadequate to the problem and resolve to work upon chaos, the source of the shared condition. Their purification and reunion culminate in a spiritual heavenly body, which Vaughan calls their physic and their magic (1650, p. 116 [CT-P116-A]). The cure's universality is argued from the scope of the subject treated. This is a conceptual inference within his system, not clinical evidence, and it should not be used to discourage present medical treatment.

The fire discussion qualifies the product's relation to its making. Medicine matures through a controlled, life-preserving action, while excess or interruption can prevent the union sought (1650, p. 119 [CT-P119-A]–

1650, p. 121 [CT-P121-A]). Vaughan's confessed failures oppose the idea that eloquent theory alone produces the remedy. Yet he declines to discuss the medicine's effects further and refers readers to a Revelation attributed to Paracelsus (1650, p. 118 [CT-P118-A]–1650, p. 119 [CT-P119-A]). In the same breath he admits that other processes under that admired name are false. The referral is therefore not an authentication of every text or every claim circulating under the authority's name.

Near the end ordinary physicians reappear as a warning against overconfidence. Years of experience with drugs and sops do not automatically disclose the mysteries of creation; making a world and making a pill or enema are different prescriptions (1650, p. 135 [CT-P135-A]). Vaughan's distinction concerns the scale and object of knowledge. It should not be exaggerated into a claim that every ordinary physician knows nothing useful. His conclusion insists that the aspirant is a minister to divine generation, capable of hindering rather than commanding it (1650, p. 137 [CT-P137-A]). The proposed medicine remains dependent on a theological conception of agency throughout.

Places to read

1650, p. 79 [CT-P079-A]–1650, p. 80 [CT-P080-A] — Medicine is promised from the one subject, and physicians are urged to test rather than prejudge.

1650, p. 103 [CT-P103-A]–1650, p. 104 [CT-P104-A] — Universal medicine at the fourth gate is distinguished from the fifth gate's metallic use.

1650, p. 105 [CT-P105-A] — Charitable relief is made the proper purpose of the gift.

1650, p. 113 [CT-P113-A] — A particular seed remains species-limited, clarifying the significance of universal scope.

1650, p. 115 [CT-P115-A]–1650, p. 116 [CT-P116-A] — Shared impurity motivates the proposed treatment of chaos itself.

1650, p. 118 [CT-P118-A]–1650, p. 121 [CT-P121-A] — Effects are referred elsewhere; fire, practice and failure qualify the making.

1650, p. 135 [CT-P135-A]–1650, p. 137 [CT-P137-A] — Medical experience is distinguished from knowledge of creation and divine cooperation.

Translation in this edition

"Physic" is rendered as medicine or medical treatment according to its grammatical role, not as modern physics. At 1650, p. 103 [CT-P103-A] the modern text retains the expansive claim about every disease, and 1650, p. 104 [CT-P104-A] retains the limiting "metals alone" for the fifth gate. Both quantifiers are necessary. "More than naturall" at 1650, p. 79 [CT-P079-A] remains more than natural: replacing it with merely effective or unusual would weaken Vaughan's declared ambition. The modern "drugs and sops"

context at 1650, p. 135 [CT-P135-A] concerns ordinary preparations, while the adjoining prescription comparison makes a polemical contrast of scale. Throughout, attribution matters more than a reassuring modern synonym: the edition preserves what the historical author and his speakers claim without endorsing a cure or supplying a hazardous practice.

See also

Corruption and restoration; Fire and life; Heat and cold; Number and unity; Testimony and authority.

Related words and names

Physic

The noun moves from ordinary treatment to the special product Vaughan commends. The contrast rests on his claim that ordinary creatures carry impurities and need medicine themselves. The later spiritual heavenly body is called physic because it is supposed to answer that deeper condition. These are historical theoretical claims, not evidence for using any corresponding substance therapeutically.

Forms. *Physic* — Medical treatment with plants, animals or minerals. (1650, p. 115 [CT-P115-A]); *Physic* — The magicians' purported remedy made from perfected chaos. (1650, p. 116 [CT-P116-A]).

Places to read. 1650, p. 115 [CT-P115-A]; 1650, p. 116 [CT-P116-A].

Universal medicine

The phrase occurs within the Rosy Brother's personified speech, not as a separately verified result. Its fourth-gate position matters because 1650, p. 104 [CT-P104-A] limits the fifth gate to metals. Universal therefore names the alleged scope of the remedy, while projection is a further application with a narrower object. Neither claim establishes modern efficacy, dosage or safety.

Forms. *Universall Medicine* — The every-disease remedy claimed at the fourth gate. (1650, p. 103 [CT-P103-A]).

Places to read. 1650, p. 103 [CT-P103-A]; 1650, p. 104 [CT-P104-A].

Relieve the poor

The borrowed speaking subject says its gift should relieve poverty rather than feed attachment to perishable gold. This places a moral condition upon the promised power without erasing the text's interest in metals. The phrase explains the ideal use of the treasure, not a demonstrated charitable outcome or an assurance that the extraordinary therapeutic and material claims are true.

Forms. *relieve the poore* — The charitable purpose assigned to the rare recipient of the subject's treasures. (1650, p. 105 [CT-P105-A]).

Places to read. 1650, p. 105 [CT-P105-A].

Generation and living change · Coelum Terrae

Changeable Nature — the first visible, tangible created substance (1650, p. 82 [CT-P082-A]); *Action was the Life of God* — the maxim attributed to Trismegistus in the account of continual activity (1650, p. 90 [CT-P090-B]); *Tick Tack* — Nature's successive transformations figured as a game (1650, p. 91 [CT-P091-A]); *πολυμήχανος μήτηρ* — the Orphic epithet translated as resourceful mother (1650, p. 91 [CT-P091-A]); *ἀλλοτριομορφοδίαιτε* — the Orphic epithet associated with dwelling in changing forms (1650, p. 91 [CT-P091-A]); *free spirit* — Nature's independence from human applause (1650, p. 92 [CT-P092-A]).

At a Glance

The word. Nature can name the constitution of a thing, the whole generative order, a divine or created principle, or a personified maker. "Change" must be located within the particular contrast at hand.

In the book. The visible patient is mutable; Nature continually generates and tends creatures; ordinary generation also carries corruption. The movement towards an immortal extreme is therefore not simply endless alteration.

In this edition. The fresh Greek translations and Vaughan's historical paraphrases remain distinct. His playful Nature is productive and caring, not merely aimless.

A place to read. 1650, p. 90 [CT-P090-B] through 1650, p. 93 [CT-P093-A] form the sustained portrait of restless, imaginative and independent generation.

Meaning

Nature is one of the book's widest terms. Two universal natures begin the exposition, one active and one passive (1650, p. 80 [CT-P080-B]). The quotation attributed to Capnion then distinguishes a mutable sensible nature from an incorruptible, immutable one (1650, p. 81 [CT-P081-A]; 1650, p. 82 [CT-P082-A]). Elsewhere Nature becomes a mother, lover, artificer and speaker. No single paraphrase such as "the environment" can carry all these roles.

Change is similarly not equivalent to destruction. A mutable subject can receive different forms; a seed can generate a body; a body can undergo corrupting dissolution; and an altered chaos is claimed to reach a state beyond further alteration. The same general capacity for change supports sharply distinguished outcomes. Vaughan's final concern is not that nothing should change, but that change should preserve or perfect the conditions of life rather than destroy them.

Use in the book

The early distinction is between the mutable visible and tangible nature and the immutable spiritual principle (1650, p. 81 [CT-P081-A]; 1650, p. 82 [CT-P082-A]). Vaughan identifies the former with the first substance God made. Calling it changeable does not make it unreal: the quoted argument says the mind should apprehend it as it actually is, namely mutable, rather than judge it by a condition it does not possess. The subsequent descriptions of changing colour and form develop that proposition in his own idiom.

The testimony attributed to Lull first describes fugitive spirits condensed in air and moving in strange shapes like clouds (1650, p. 89 [CT-P089-B]; 1650, p. 90 [CT-P090-A]). Vaughan leaves that author's meaning to the reader, then supplies his own cloud analogy. First matter cannot be seen twice in exactly the same shape, just as winds drive clouds into new figures (1650, p. 90 [CT-P090-B]). The lovers' fire and water make this restlessness productive, continuing their play until a child is generated. Vaughan says he has often admired their perpetual activity, then adduces a saying attributed to Trismegistus and a Greek statement from Marcus Antoninus. The testimony supports his account of ceaseless alteration and renewal; it does not independently verify his observations.

The Marcus passage makes Nature delight in changing things and making new things like them (1650, p. 90 [CT-P090-B]; 1650, p. 91 [CT-P091-A]). Vaughan follows it with a game and a piece of wax. Nature fashions bird, beast, flower and frog, pleased with her performances as people are with their fancies. The examples cut across animal and vegetal forms, helping show the range of the receptive matter. Play supplies pleasure and succession, not the absence of products or intelligible ends.

The portrait then adds care. Unlike parents who abandon children after their own pleasure, Nature continues to watch over and provide for her offspring, including sparrows (1650, p. 91 [CT-P091-A]). This guards against reading her self-delight as complete indifference to the beings made. Her works flourish in remote places as well as fashionable gardens. Their worth does not depend on human observation, usefulness or applause.

Human beings provide the contrasting case. Children initially pursue their own pleasures, but adulthood brings dependence on another person's desire, display of wealth and the public printing of victories (1650, p. 91 [CT-P091-A]; 1650, p. 92 [CT-P092-A]). Nature remains free from that economy of reputation. She works in wildernesses and ruins no less than balcony pots. The constancy here is not sameness of shape but independence of external approval amid continual production.

The mirror passage supplies an internal source for variety. Nature has innumerable beautiful patterns and wants them expressed in matter (1650, p. 92 [CT-P092-A]; 1650, p. 93 [CT-P093-A]). She communicates life and figure, and no two beauties are wholly identical. This is a fruitful constancy

underlying variable products. The language of her imagination also reconnects the playful portrait with the initial account of outward form answering inward conception.

A later qualification prevents the reader from making change itself the final good. Ordinary humanity stands between corruption and a glorified condition; the latter is a true extreme because no alteration follows it (1650, p. 114 [CT-P114-B]; 1650, p. 115 [CT-P115-A]). Ordinary Nature's generation carries impurities along with purities, allowing an internal enemy to bring death. The magicians' alleged medicine aims beyond that condition (1650, p. 115 [CT-P115-A]; 1650, p. 116 [CT-P116-A]). Thus the lively mother of the earlier pages is not represented as having already achieved incorruptibility in every natural product.

The final elemental account similarly gives Nature a disposition rather than complete self-sufficiency. Her elements have a partial agreement which the divine Spirit fortifies into a specific living structure (1650, p. 132 [CT-P132-B]; 1650, p. 133 [CT-P133-A]; 1650, p. 134 [CT-P134-A]). God works with Nature, not against her. The statement keeps her ordered capacities real while placing their perfected union under higher agency. Nature's change, freedom and fecundity are therefore situated within Vaughan's theology, not elevated into an autonomous modern concept of impersonal evolution.

Places to read

1650, p. 80 [CT-P080-B]; 1650, p. 81 [CT-P081-A]; 1650, p. 82 [CT-P082-A] — Universal natures and the mutable sensible substance are distinguished.

1650, p. 89 [CT-P089-B]; 1650, p. 90 [CT-P090-A] — The cloud-like fugitive spirits belong to attributed testimony whose meaning Vaughan leaves unexplained.

1650, p. 90 [CT-P090-B]; 1650, p. 91 [CT-P091-A] — His own cloud analogy, lovers, Greek testimony, game and wax describe change as continual productive activity.

1650, p. 92 [CT-P092-A]; 1650, p. 93 [CT-P093-A] — Freedom from applause and inward patterns account for unobserved variety.

1650, p. 114 [CT-P114-B]; 1650, p. 115 [CT-P115-A]; 1650, p. 116 [CT-P116-A] — Mutable life is distinguished from corruption and the claimed immortal extreme.

1650, p. 132 [CT-P132-B]; 1650, p. 133 [CT-P133-A]; 1650, p. 134 [CT-P134-A] — Natural partial agreement requires divine perfection.

Translation in this edition

At 1650, p. 91 [CT-P091-A] the new translation of "πολυμήχανος μήτηρ" gives a resourceful mother, while Vaughan's English describes a mother making many things. The accompanying "ἀλλοτριομορφοδίαιτε" is

freshly rendered through dwelling in changing forms; Vaughan paraphrases the pair as making things and ordaining strange figures. The edition keeps the paraphrase rather than substituting a more literal version for it. "Tick Tack" remains a game image, not a clock regulating mechanistic cycles. The modern description of Nature as a free spirit at 1650, p. 92 [CT-P092-A] preserves her freedom from applause; it should not be read as a denial of her dependence upon divine agency elsewhere.

See also

Image and exemplar; Agent and patient; Love and violence; Seed; Corruption and restoration; Death and translation.

Related words and names

Capnion

The authority through whom Vaughan presents material and spiritual universal natures to a Jew and an Epicurean. The edition identifies the name with Reuchlin and explains that the two figures are interlocutors, not generalisations about entire populations. Locally the quotation supports the mutable, tangible nature's reality in contrast with an immutable principle.

Forms. *Capnion* — The authority through whom Vaughan presents material and spiritual universal natures to a Jew and an Epicurean (1650, p. 81 [CT-P081-A]).

Places to read. 1650, p. 81 [CT-P081-A]; 1650, p. 82 [CT-P082-A].

Tick-tack

A game used to figure Nature's movement from one productive activity to another. The following wax and creature examples show what the game accomplishes. Its point is not a theory of clockwork or the claim that generation is purposeless; Nature's pleasure, varieties and continuing care are developed in the same sequence.

Forms. *Tick Tack* — A game used to figure Nature's movement from one productive activity to another (1650, p. 91 [CT-P091-A]).

Places to read. 1650, p. 91 [CT-P091-A].

Sparrows

Small familiar beneficiaries of Nature's continued care. Vaughan contrasts her provision with parents who neglect children after the pleasure of begetting them. The concrete bird therefore extends the account from the moment of generation to preservation, and checks a reading of Nature's self-delight as indifference to her offspring.

Forms. *Sparrowes* — small familiar beneficiaries of Nature's continuing care (1650, p. 91 [CT-P091-A]).

Places to read. 1650, p. 91 [CT-P091-A].

Balcony pots

The cultivated, visible place placed beside wildernesses and ruins. Nature is active in both, so her work does not depend upon fashionable display or human spectators. The contrast is about the independence and reach of generation; it does not turn the pots themselves into the privileged location of first matter.

Forms. *Potts of the Balconies* — The cultivated, visible place placed beside wildernesses and ruins (1650, p. 92 [CT-P092-A]).

Places to read. 1650, p. 92 [CT-P092-A].

Bird, beast, flower, frog

The quick sequence of particular forms given to matter as to wax. The examples vary kind and appearance without supplying a ranked ladder of creation. Their local purpose is to make Nature's resourcefulness and delight in variety visible; the later account of particular ideas explains why differentiation is not merely an arbitrary change of labels.

Forms. *a Bird, now a Beast, now a Flowre, then a Frog* — The quick sequence of particular forms given to matter as to wax (1650, p. 91 [CT-P091-A]).

Places to read. 1650, p. 91 [CT-P091-A]; 1650, p. 113 [CT-P113-A].

Clouds and fugitive spirits

Vaughan attributes to Lull a description of fugitive spirits condensed in air as monsters, beasts and human beings moving like clouds. At 1650, p. 90 [CT-P090-A] he expressly leaves the Spaniard's meaning to his readers. He then states his own comparison at 1650, p. 90 [CT-P090-B]: first matter is restless and changes shape like wind-driven clouds. The sequence distinguishes an unexplained quoted description from the mutable nature he positively asserts.

Forms. *Spiritus fugitivos in Aere condensatos* — fugitive spirits condensed in air in the testimony attributed to Lull (1650, p. 89 [CT-P089-B]); *Certain fugitive spirits condensed in the Ayre* — Vaughan's rendering of the attributed description (1650, p. 90 [CT-P090-A]); *Cloudes driven by the winde* — the changing figures used as Vaughan's own analogy for first matter (1650, p. 90 [CT-P090-B]).

Places to read. 1650, p. 89 [CT-P089-B]; 1650, p. 90 [CT-P090-A]; 1650, p. 90 [CT-P090-B].

Marcus Antoninus

Vaughan praises the speaker's discourse to himself and quotes a Greek sentence about universal Nature's delight in changing things and making new things like them. His English continues on the next page, followed by the game and wax images. The edition identifies the passage with Marcus

Aurelius's Meditations and preserves the wording Vaughan prints rather than silently substituting another Greek text.

Forms. *Marcus Antoninus* — the authority quoted on Nature's delight in changing things and making new things like them (1650, p. 90 [CT-P090-B]).

Places to read. 1650, p. 90 [CT-P090-B]; 1650, p. 91 [CT-P091-A].

Trismegistus

The named authority for the saying that action was God's life. Vaughan introduces it after claiming to have admired the continual motion of Nature's fire and water. Its local purpose is to connect observed or claimed generative activity with a theological principle; the quotation is not an independent demonstration of the observation and the lexicon does not authenticate its historical authorship.

Forms. *Trismegistus* — the attributed authority for action as the life of God (1650, p. 90 [CT-P090-B]).

Places to read. 1650, p. 90 [CT-P090-B].

Orpheus

Vaughan uses Orphic poetry at several explanatory points: Nature's resourceful and changing forms, the night from which creatures emerge, and Mercury's role as interpreter. These are distinct local applications of poetic authority, not one uninterrupted quotation. The supplied edition keeps the Greek and Vaughan's English versions visible; this record tracks his attributions without establishing that one historical author composed all the cited materials.

Forms. *Orpheus* — the authority for the two epithets of Nature as resourceful and changing-form mother (1650, p. 91 [CT-P091-A]); *Orphic Night* — the poetic night identified with the originating darkness (1650, p. 114 [CT-P114-A]); *Orpheus* — the attributed invoker of Mercury as interpreter of all things (1650, p. 124 [CT-P124-A]).

Places to read. 1650, p. 91 [CT-P091-A]; 1650, p. 114 [CT-P114-A]; 1650, p. 124 [CT-P124-A].

Generation and living change · Coelum Terrae

Sperme of the World — the universal subject from which natural things are generated (1650, p. 84 [CT-P084-B]); *sperme* — Nature's already composed generative material (1650, p. 86 [CT-P086-A]); *Sperme or Seed* — paired English names for the matter (1650, p. 110 [CT-P110-A]); *Particular Sperm* — a seed restricted to its own species (1650, p. 113 [CT-P113-A]); *Sperm, or middle Substance* — the generative compound between elements and formed body (1650, p. 128 [CT-P128-A]); *Composition of Elements* — the making of seeds contrasted with destructive separation (1650, p. 130 [CT-P130-A]).

At a Glance

The word. Seed, sperm and seminal moisture name a generative constitution. The vocabulary extends from animal reproduction to the universal subject and the formation of bodies.

In the book. Nature makes seed from elements; bodies arise from that intermediate compound. A species-specific seed is not thereby universal first matter, and destructive separation destroys rather than recovers its generative capacity.

In this edition. "Seed" sometimes modernises "sperme," while later passages retain "sperm" to make the argument's terminology visible. Neither choice limits the term to human semen.

A place to read. 1650, p. 128 [CT-P128-A] through 1650, p. 130 [CT-P130-A] develop the egg example and distinguish composition from separation.

Meaning

Seed is not simply a tiny visible object containing a future plant. In this book it names what mediates between the elements and a formed body. Vaughan says Nature draws it from the elements and that the resulting body is coagulated seed (1650, p. 128 [CT-P128-A]; 1650, p. 129 [CT-P129-A]). Its defining importance is the organised capacity to generate, not size or an exclusively animal origin.

The adjective or surrounding noun determines its scope. The seed of the world is universal; the particular sperm of a species remains particular. Solar and lunar seeds are differentiated principles in the discussion of the chaos. These are related uses, not permission to exchange every material called seed with every other. The universal/particular distinction is especially important because a return to seed might otherwise appear to promise an escape from every specific form.

Use in the book

The universal magnesia is also called the seed of the world, from which all natural things are generated (1650, p. 84 [CT-P084-B]). Vaughan then becomes more explicit about its origin: Nature herself draws it from the elements without human art, and man may find it where she leaves it (1650, p. 86 [CT-P086-A]). The practitioner's office is neither to make nor to extract this seed. It is already made and lacks a receptacle and appropriate conditions for generation. This restrains the notion that universal matter is the product of ingenious manufacture.

The comparison with animal generation explains retention. Seed does not depart from both parents but remains with the female, where it is perfected; in the great world it stays with earth or water, more immediately with one than the other (1650, p. 86 [CT-P086-A]). Vaughan deliberately does not resolve that final comparison into a simple named location. His following discussion of earth supplies instruction, then withdraws an over-literal identification with common dirt (1650, p. 89 [CT-P089-A]).

The seed of spirit enters the material extreme through intermediate fire, air and water (1650, p. 89 [CT-P089-A]). Those intermediates convey it rather than retain it. Here seed marks the generative influence reaching its receptive terminus. The relation should not be rewritten as an ordinary seed physically travelling through a series of modern chemical states. It belongs to Vaughan's correspondence of spiritual influence and material receptivity.

The theological question asks how the sperm or seed, called first matter for want of a better name, proceeded from its source (1650, p. 110 [CT-P110-A]). Its relation to the first cloudy something and primordial water gives seed cosmic scope. But that scope is sharply limited when the book returns to particulars. Human blood cannot be the universal subject, because the universal mother existed before humanity and the other creatures (1650, p. 113 [CT-P113-A]). Even a particular thing reduced through Mercury to its sperm remains sealed with a particular idea and produces only effects appropriate to that species. Generative potency is not the same as unlimited potency.

The explanation of corruption introduces another distinction. Nature's ordinary generations retain both the seed's purities and impurities, and the internal impurity eventually occasions the compound's death (1650, p. 115 [CT-P115-A]). This is Vaughan's explanation for the magicians' ambition to work upon the chaos itself rather than rely on already diseased products. The medical claim remains part of the historical argument; it is not evidence that substances described as seeds can cure disease.

The fullest argument begins with two kinds of reduction. Violent reduction ends in extremes and is death; vital reduction returns a body to the middle substance from which Nature made it (1650, p. 128 [CT-P128-A]). The egg gives an intelligible instance of that middle. Its moisture is viscous and water-like without being ordinary water, and it can become a chick. The

satirical broiler destroys it through inappropriate operations and produces nothing generative (1650, p. 129 [CT-P129-A]). This does not show that the original egg lacked elements; it shows that possessing separated constituents is not possessing their organised generative union.

Vaughan accordingly insists that seeds are made by composition, not separation (1650, p. 130 [CT-P130-A]). Returning a body to seed must preserve its parts in their first natural union. There is an important asymmetry: Nature and God can form such a seed, while humans cannot assume that breaking a compound to pieces gives them the capacity to rebuild it. The argument anticipates the modern reader's temptation to regard analysis as automatically reversible synthesis, without thereby being a modern theory of biology or chemistry.

The two mineral seeds then appear as white lunar water and the solar influx of living fire in oily moisture (1650, p. 130 [CT-P130-A]). Their parentage and differentiated qualities continue the language of generation, but do not overturn the previous distinction between universal source and particular species. A reader must always ask: seed of what, generated from what, and capable of producing what? Those questions prevent the attractive single word from concealing the argument's different scales.

Places to read

1650, p. 84 [CT-P084-B]; 1650, p. 86 [CT-P086-A] — Universal seed is named and assigned to Nature's composition, not human manufacture.

1650, p. 89 [CT-P089-A] — Intermediate natures convey spirit's seed towards the material extreme.

1650, p. 110 [CT-P110-A]; 1650, p. 113 [CT-P113-A] — Primordial seed is distinguished from species-specific sperm and rejected human blood.

1650, p. 115 [CT-P115-A] — Purity and impurity coexist in ordinary generated compounds.

1650, p. 128 [CT-P128-A]; 1650, p. 129 [CT-P129-A] — Two reductions and the egg example explain why destruction is not regeneration.

1650, p. 130 [CT-P130-A] — Composition, preserved union and the two mineral seeds complete the account.

Translation in this edition

At 1650, p. 86 [CT-P086-A] "sperme" becomes "seed," while "Matrix" becomes "womb"; the seed and receptacle remain distinct. At 1650, p. 113 [CT-P113-A] the modern reading retains "particular sperm" and its species restriction. In the Synod passage at 1650, p. 127 [CT-P127-B] Vaughan's Latin quotation speaks of the dense part of each element. His own English adds "Sperm" and "Spermatic" as explanatory equivalents. The edition preserves that difference, so a statement about density in the quoted Latin must not be presented as a literal occurrence of the Latin word for seed. This

distinction helps show Vaughan actively interpreting the testimony through his generative model.

See also

First matter; Virgin and mother; Earth; Water; Mercury; Image and exemplar; Elements; Egg.

Related words and names

Body as coagulated seed

Vaughan's compressed account of a body's relation to its generative middle. Coagulation makes a formed body from seed; violent destruction of the body can destroy the seed rather than recover it. The formula therefore supports his distinction between vital return and decomposition, and should not be quoted as permission to reduce every body to universal matter.

Forms. *Sperm coagulated* — Vaughan's compressed account of a body's relation to its generative middle (1650, p. 129 [CT-P129-A]).

Places to read. 1650, p. 129 [CT-P129-A].

Seed of spirit

The generative influence found in the material extreme after mediation by fire, air and water. The phrase belongs to the relation of spirit and matter, not exclusively to animal reproduction. Vaughan immediately restrains the reader's assumption that he means common earth, making the location an interpretive problem rather than an ordinary soil sample.

Forms. *seed of the spirit* — The generative influence found in the material extreme after mediation by fire, air and water (1650, p. 89 [CT-P089-A]).

Places to read. 1650, p. 89 [CT-P089-A].

Generation and living change · Coelum Terrae

Virgin — matter before anything has yet been generated from her (1650, p. 83 [CT-P083-A]); *Mother* — the prior source of animals, vegetables and minerals (1650, p. 83 [CT-P083-A]); *Virgin-milk* — white heavy water presented as the matter's first gift (1650, p. 84 [CT-P084-A]); *Matrix* — a womb or generative receptacle (1650, p. 86 [CT-P086-A]); *Virginwater* — primordial water as child of the divine Trinity (1650, p. 111 [CT-P111-A]); *Mother of our Chaos* — the white lunar water among the two mineral seeds (1650, p. 130 [CT-P130-A]).

At a Glance

The word. Virgin names unexercised generative capacity; mother names the source or bearer of what is generated. In Vaughan's personification the same matter can be both.

In the book. Matter is a child of the elements, a virgin not yet productive, and mother of animal, vegetable and mineral beings. Further maternal figures belong to earth, the womb and the lunar principle.

In this edition. "Matrix" is rendered "womb" where its generative function is explicit. The family terms retain their shifting relations rather than becoming a single fixed genealogy.

A place to read. 1650, p. 83 [CT-P083-A] explains the virginity itself; 1650, p. 86 [CT-P086-A] distinguishes the seed already provided by Nature from the womb it still needs.

Meaning

The apparent opposition between virgin and mother is deliberate but locally explained. Vaughan calls the substance a virgin because nothing has yet been generated from her (1650, p. 83 [CT-P083-A]). He calls her mother because the other classes of beings proceed from her and she precedes them. The first description concerns an unexercised capacity in the state being described; the second concerns origin and possible or actual generative relation. Neither term requires the conclusion that a human woman is the material subject.

Mother is not always the same referent. Ordinary earth receives offspring back into the place of origin; Nature cares for creatures after producing them; the white lunar water is mother of the chaos; the animal mother's life supplies the model of temperate gestation. These related uses make generation intelligible by familiar relationships, but they must not be flattened into one literal family tree. A different literary use occurs in the conditional golden-age celebration at 1650, p. 132 [CT-P132-A]: the returning Virgin belongs to the classical verse Vaughan would sing if his opponents accepted the argument, and is not explicitly identified with first

matter. A given passage must identify whose mother is meant and in what respect.

Use in the book

The one subject is already the mother of all things in the programme (1650, p. 79 [CT-P079-A]). Its first extended portrait then combines three generations: a child of the elements, a virgin untouched by prior production, and a mother prior to animal, vegetable and mineral beings (1650, p. 83 [CT-P083-A]). The fire of Nature is her husband if she breeds. This distinction assigns a receptive generative role to the matter without depriving it of inward life: Vaughan immediately adds that it is almost animal.

The next page gives the personification a bodily economy. She offers milk from her nipples, blood from her heart and a secret crystal (1650, p. 84 [CT-P084-A]). Milk is described as thick, heavy, snow-white water; blood as a living heavenly fire. The imagery connects nourishment and life to differentiated material powers. It does not identify ordinary milk or bodily blood as ingredients. The later explicit rejection of human blood makes that limit unmistakable (1650, p. 113 [CT-P113-A]).

At 1650, p. 86 [CT-P086-A] the seed is already drawn from the elements by Nature, independently of human manufacture. What it lacks is a matrix and suitable warmth. The animal analogy then locates the seed's retention with the female, where it is perfected. Applied to the great world, it stays with earth or water rather than departing from all elements. Thus female receptivity helps explain where a generative power remains and develops, not simply which substance bears a feminine grammatical pronoun.

Earth develops a different maternal role. What was mother becomes tomb, and the creatures return to their first station (1650, p. 87 [CT-P087-A]). This is not a withdrawal of the generative metaphor; it extends it into circulation and death. Nature, by contrast, is praised for continuing to care for her offspring rather than abandoning them after the pleasure of their making (1650, p. 91 [CT-P091-A]). Motherhood can therefore express origin, retention, provision or return. Reading the family vocabulary closely requires specifying the relation instead of treating "mother" as an automatic code word.

The long speech Vaughan gives in the Rosy Brother's voice adds a goddess whose breasts yield milk and blood, whose parents are sun and moon, and whose garment is virginal (1650, p. 102 [CT-P102-A]). Later the same speech calls its subject father and mother and gives Mercury philosophical gold as a husband (1650, p. 105 [CT-P105-A]). These are the quoted authority's accumulated paradoxes, endorsed as useful testimony by Vaughan. They should not be made into a tidier lineage by suppressing one side of the pairs. The universal subject is being represented as containing multiple generative relations.

The account of creation adds another scale: virgin water is the child of the blessed Trinity and the second nature from God (1650, p. 111 [CT-P111-A]). Matter's motherhood of created particulars does not make her parent of the divine source. The close of the argument similarly makes the white lunar water mother of the chaos and the solar influx its father (1650, p. 130 [CT-P130-A]). Here motherhood belongs to a differentiated principle within the explanatory sequence, not simply to the entire universe under a female name.

Gestation supplies the final practical comparison. The womb's seed is cherished by warmth proceeding from the mother's own life, not by kitchen fire or fever (1650, p. 120 [CT-P120-A]). The analogy explains why gentleness is essential to Vaughan's conception of generation. It remains an analogy within historical natural philosophy; neither its terminology nor its precise claims should be repurposed as medical advice. Its interpretive importance is the distinction between maintaining living receptivity and forcing a material result by destructive heat.

Places to read

1650, p. 79 [CT-P079-A]; 1650, p. 83 [CT-P083-A] — The subject's motherhood and virginity are defined through priority and generation.

1650, p. 84 [CT-P084-A] — Milk, blood and crystal differentiate the virgin's gifts.

1650, p. 86 [CT-P086-A] — Seed, female retention and the matrix establish the generative analogy.

1650, p. 87 [CT-P087-A]; 1650, p. 91 [CT-P091-A] — Earth as mother and tomb contrasts with Nature's continuing care.

1650, p. 102 [CT-P102-A]; 1650, p. 105 [CT-P105-A] — The Rosy Brother's goddess and comprehensive parentage multiply the family roles.

1650, p. 111 [CT-P111-A]; 1650, p. 113 [CT-P113-A] — The child of the Trinity precedes particular creatures and cannot be made from their blood.

1650, p. 120 [CT-P120-A]; 1650, p. 130 [CT-P130-A] — Maternal warmth and the lunar mother give two further, distinct applications.

1650, p. 132 [CT-P132-A] — The returning Virgin belongs to a conditional golden-age celebration, not the earlier definition of virgin matter.

Translation in this edition

The modern rendering of "nothing as yet hath been generated out of her" at 1650, p. 83 [CT-P083-A] preserves "yet," the temporal qualification explaining virginity. At 1650, p. 86 [CT-P086-A] "Matrix" becomes "womb," making the receptacle distinct from the seed already made. The word does not always mean a human uterus: Vaughan explicitly scales the analogy to the great world. "Virgin-milk" at 1650, p. 84 [CT-P084-A]

becomes “virgin’s milk,” while the Latin title in the later catalogue is separately translated; the repeated English designation does not turn the catalogue into a new claim that ordinary milk is the subject.

See also

First matter; Seed; Love and violence; Earth; Water; Hyanthe.

Related words and names

Nipples and gift

The bodily site from which the personified matter gives her white, heavy water. The concrete image makes the gift maternal and nutritive while its ensuing explanation gives the philosophical sense. It belongs to a threefold sequence of milk, blood and crystal, not to a literal instruction to obtain an animal secretion.

Forms. *Nipples* — The bodily site from which the personified matter gives her white, heavy water (1650, p. 84 [CT-P084-A]).

Places to read. 1650, p. 84 [CT-P084-A].

Mother and tomb

Earth’s former generative relation becomes the receiving place of vanished cities and living beings. The change of predicate joins origin to return rather than saying that creation has ceased. Vaughan broadens the example from historical destruction to plants, animals and future generations, making mortality an argument for earth’s universal receptivity. The common sepulchre of vanished cities and the return of ordinary bodies are distinct examples within this same cycle of reception.

Forms. *Mother, is now their Tombe* — Earth’s former generative relation becomes the receiving place of vanished cities and living beings (1650, p. 87 [CT-P087-A]); *Sepulcher* — the common grave of vanished cities in the account of earth’s receiving power (1650, p. 87 [CT-P087-A]).

Places to read. 1650, p. 87 [CT-P087-A].

Salacious

Water described as sexually ardent in the reported vision of Nature as male and female. The word attributes desire or generative readiness to the white, heavy recipient of red fire. Its context is a personified cosmology, not a moral condemnation of water or a statement about a human woman’s behaviour.

Forms. *salacious Water* — Water described as sexually ardent in the reported vision of Nature as male and female (1650, p. 116 [CT-P116-B]).

Places to read. 1650, p. 116 [CT-P116-B].

Virgin and Saturn's return

After imagining his opponents' acceptance of the preceding argument, Vaughan says he could regard it as a general conversion and sing of the Virgin and Saturn's reign returning. The edition identifies the verse as Virgil's golden-age line. This conditional literary celebration is a different use of virgin from matter's unexercised generative capacity; the text does not expressly equate the two feminine figures.

Forms. *Jam redit & Virgo, redeunt Saturnia Regna.* — the classical return of the Virgin and Saturn's reign invoked conditionally (1650, p. 132 [CT-P132-A]); *Virgo* — the Virgin in the golden-age verse, distinct from the locally defined virgin matter (1650, p. 132 [CT-P132-A]).

Places to read. 1650, p. 132 [CT-P132-A].

Fire, light and natural order

Elements

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Elements — the natural principles from which Nature composes seed (1650, p. 86 [CT-P086-A]); *Spissum* — the dense part of an element in the cited Synod (1650, p. 127 [CT-P127-B]); *foure Elements* — fire, air, water and earth as contrary but ordered natures (1650, p. 132 [CT-P132-B]); *hot and moyst* — the paired qualities assigned to air (1650, p. 132 [CT-P132-B]); *cold and drie* — the paired qualities assigned to earth (1650, p. 132 [CT-P132-B]).

At a Glance

The word. Vaughan's elements are fire, air, water and earth, understood through hot, cold, moist and dry qualities. They are not the chemical elements of a modern periodic table.

In the book. Elements contribute to seed, receive descending powers and stand in relations of opposition and mediation. Their bare separation destroys the generative middle condition rather than explaining it completely.

In this edition. The Synod's "dense part" is distinguished from Vaughan's interpretive "sperm." His difficult assertion that principles agree in one quality but differ in two is retained, not silently repaired.

A place to read. 1650, p. 127 [CT-P127-B]–1650, p. 130 [CT-P130-A] for composition; 1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A] for opposition, mediation and divine reconciliation.

Meaning

The elemental vocabulary operates at several levels. Ordinary earth and water can serve as familiar examples; philosophical earth and water may name the special generative subject; the four elements can also be principles contained within chaos. Vaughan repeatedly signals when a common identification is inadequate. The word "element" alone therefore does not tell the reader that an everyday sample of soil or water is the required subject.

The four qualities establish the oppositions in the concluding explanation. Air is hot and moist, earth cold and dry, water cold and moist, and fire hot and dry (1650, p. 132 [CT-P132-B]; 1650, p. 133 [CT-P133-A]). Each pair of adjacent mediating terms can share a quality while differing in another. Vaughan uses those similarities to explain partial agreements. The analysis is historical natural philosophy; a lexicon should neither

modernise the qualities into atomic properties nor dismiss their argumentative role because the system is not contemporary chemistry.

Use in the book

The first matter is initially called the child of the elements, yet a compound so unified that it appears one (1650, p. 83 [CT-P083-A]). The language already places composition before particular creatures. At 1650, p. 86 [CT-P086-A] Nature draws the seed out of the elements without the help of art. All contribute to its composition, but the seed remains more immediately with earth or water. Contribution and final reception are distinct roles: what gives something to the seed need not be where the seed rests.

The passage on influences describes fire, air and water as intermediaries between spirit and material earth (1650, p. 89 [CT-P089-A]). Here the elements are ordered by conveyance. The later Synod citation elaborates another ordering: the dense part of fire falls into air, the dense part of air into water, and the combined density finally rests in earth (1650, p. 127 [CT-P127-B]; 1650, p. 128 [CT-P128-A]). The repetition of falling and resting gives the denser recipient a cumulative role. Earth contains what has passed through the preceding terms.

The historical voices must remain distinct. The cited Latin says “dense part.” Vaughan’s accompanying English supplies “thickness or sperm” and repeatedly describes the passing portions as spermatic (1650, p. 127 [CT-P127-B]). This converts an account of density into an explicitly generative interpretation. The fresh modern translation permits readers to see that additional explanatory move rather than attributing the exact vocabulary of seed to every Latin clause.

Once the elements have been gathered, Vaughan changes the question from origin to reduction. Since the seed is a compound of elements, one might think that separating a body into those elements recovers its essential truth. He denies that inference (1650, p. 128 [CT-P128-A]; 1650, p. 129 [CT-P129-A]). Nature does not form the body immediately out of separated elements; she makes it through seed. Breaking the seed’s composition therefore recovers extremes at the cost of the intervening generative capacity. The elements are necessary to the account, but bare elements are not sufficient for generation.

1650, p. 130 [CT-P130-A] states that composition, not separation, makes seed. The whole must retain its first natural union in a successful return. This principle does not mean that the elements vanish into a featureless identity. Their differentiated influences remain important, and the passage distinguishes lunar and solar principles. But their differences must be maintained within a productive relation rather than exposed by destroying it.

The conclusion revisits the four elements in chaos and asks how contraries coexist (1650, p. 132 [CT-P132-B]). Water mediates between air and earth by sharing moisture with one and coldness with the other. Air then mediates between water and fire by sharing moisture with water and heat with fire (1650, p. 133 [CT-P133-A]). This is an explanation by ordered placement. Simply stating that contrary elements are mixed would not yet explain how their opposition is moderated.

Yet the moderation is expressly incomplete. Vaughan calls it a partial, weak friendship and says a stronger mediator is needed (1650, p. 133 [CT-P133-A]). The divine Spirit supplies the cement that strengthens the elements' disposition toward union and brings about a particular structured creature (1650, p. 134 [CT-P134-A]). Thus the elemental account reaches a limit from within: similarities between qualities prepare agreement but do not independently secure incorruptibility. The text's final theological claim is not an optional flourish attached to a self-sufficient elemental mechanism.

Places to read

1650, p. 83 [CT-P083-A]–1650, p. 86 [CT-P086-A] — First matter is the child of the elements, and Nature composes a seed no human art originates.

1650, p. 89 [CT-P089-A] — Fire, air and water convey the spirit's seed toward the material extreme.

1650, p. 127 [CT-P127-B]–1650, p. 128 [CT-P128-A] — The Synod's dense parts descend and rest in earth; Vaughan interprets them as spermatic.

1650, p. 128 [CT-P128-A]–1650, p. 130 [CT-P130-A] — Separating elemental extremes is distinguished from preserving the seed's composition.

1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A] — Shared qualities establish partial mediation, completed in Vaughan's account by the divine Spirit.

Translation in this edition

The modern translation renders *Spissum* at 1650, p. 127 [CT-P127-B] as "dense part." Vaughan's own English "Thickness, or Sperm" is separately modernised. The distinction matters because it reveals what he adds to the authority he cites: a generative reading of elemental density. The reader should not substitute one voice for the other when tracing the argument.

At 1650, p. 133 [CT-P133-A] "partil" becomes "partial." The statement that principles agree in one quality and "differ in two" remains as printed, even though the immediately listed pairs invite questions about the counting. The edition does not invent a corrected diagram or silently alter the number. It lets readers distinguish the clear qualitative examples from the unresolved wording of Vaughan's generalisation. "Texture" likewise refers to the arrangement of the elements, not merely how a surface feels to the hand.

See also

Influence; Living reduction; Middle nature and bonds; Order and harmony.

Related words and names

Dense part

The Latin Synod describes the dense part of each element moving into the next and ultimately resting in earth. Vaughan glosses this as thickness or sperm. Density and generative seed are therefore connected by his interpretation, not supplied as identical words by the cited Latin itself.

Forms. *Spissum* — the thicker portion that passes downward through the elemental sequence (1650, p. 127 [CT-P127-B]); *Ignis Spissum* — the dense part of fire in the attributed Synod (1650, p. 127 [CT-P127-B]).

Places to read. 1650, p. 127 [CT-P127-B].

Rest

The dense parts cease their descent in earth, where they are joined. Rest here marks reception and conjunction, not a claim that Nature as a whole becomes inactive. Vaughan's subsequent account of earth as the common destination of creatures expands this local verb into a larger pattern of return. This extension occurs at 1650, p. 128 [CT-P128-A].

Forms. *quiescit* — comes to rest in earth, in the quoted sequence (1650, p. 127 [CT-P127-B]).

Places to read. 1650, p. 127 [CT-P127-B]; 1650, p. 128 [CT-P128-A].

Common elements

The subject is said to resist destruction by the common elements and not mix essentially with them at 1650, p. 85 [CT-P085-A]. These qualifications discourage treating every use of earth, water or fire as a simple reference to familiar material. The special subject contains principles whose relations Vaughan insists are exceptional.

Forms. *Common Elements* — ordinary elemental conditions from which the special subject is distinguished (1650, p. 84 [CT-P084-B]).

Places to read. 1650, p. 84 [CT-P084-B]; 1650, p. 85 [CT-P085-A].

Texture

Texture is paired with order. It explains how the elemental constituents stand together, rather than describing a rough or smooth surface. The term makes arrangement causally important: the same contrary qualities need mediation and placement if their coexistence is to become a weak friendship rather than open conflict.

Forms. *Texture* — the ordered arrangement through which contraries are joined (1650, p. 133 [CT-P133-A]); *Order and Texture* — the ordered

relation through which contrary elements are reconciled (1650, p. 133 [CT-P133-A]).

Places to read. 1650, p. 133 [CT-P133-A].

Fire and life

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fire of Nature — The generative partner of the virgin subject. (1650, p. 83 [CT-P083-A]); *Thick Fire* — Life-giving fire embodied in incombustible aerial moisture. (1650, p. 116 [CT-P116-A]); *incombustible Aereall moysture* — The medium in which terrestrial life's fire is incorporated. (1650, p. 116 [CT-P116-A]); *Ignis, Ignis Derivatio, & Ignis Penu* — Heaven named as fire, derivation of fire and storehouse of fire. (1650, p. 116 [CT-P116-A]); *Ignis ruber super Dorsum Ignis Candidi* — Red fire upon white fire, developed as a male–female generative relation. (1650, p. 116 [CT-P116-B]); *God himself was Fire* — The conclusion Vaughan says the practice manifested to the magicians. (1650, p. 116 [CT-P116-B]); *fire is his Thrrne* — Fire as the seat of the divine Spirit; Thrrne is the printed form. (1650, p. 134 [CT-P134-A]).

At a Glance

The word. Fire names generative power and embodied life as well as celestial supply and divine preservation. Its relation to water and spirit is more informative here than an assumed identity with ordinary flame.

In the book. Terrestrial life is thick fire incorporated in moisture, originally derived from heaven. God's sustaining heat surrounds the world, while the divine Spirit is said to sit in fire.

In this edition. The author's explanatory English is distinguished from the quoted formulas. Those formulas do not by themselves contain every claim he develops from them.

A place to read. 1650, p. 116 [CT-P116-A]–1650, p. 117 [CT-P117-A], where embodied life, heaven's fire and divine preservation form one connected argument.

Meaning

Vaughan's fire vocabulary follows a movement from generated life to its source. A fire can be inside a living compound, originally derived from heaven, and still dependent upon divine preservation. These descriptions name different relations rather than three unrelated materials. The first concerns embodiment, the second derivation, and the third the continuing power that sustains what has been generated.

Incombustibility makes the subject unusual within that vocabulary. The life-bearing fire is incorporated in an aerial moisture that does not burn away as an ordinary fuel would (1650, p. 116 [CT-P116-A]). The claim belongs

to Vaughan's account of natural principles; the lexicon does not identify a modern material satisfying it. The word thick likewise concerns embodied or incorporated fire, not simply a larger visible flame. Its paradox helps articulate how an active principle can be present within a coherent body.

Use in the book

The first portrait of the virgin substance makes Nature's fire her husband: generation occurs through their relation (1650, p. 83 [CT-P083-A]). Her next gift is blood from the heart, called quick heavenly fire and, Vaughan says, sometimes improperly named sulphur (1650, p. 84 [CT-P084-A]). The generative scene is therefore already a warning against equating a familiar substance-name with a fully understood principle. Fire names living activity before it supplies an ordinary fuel identification.

The following catalogue places a portion of Nature's universal fire and a secret celestial spirit within the same subject (1650, p. 85 [CT-P085-A]). That spirit is itself animated by God. Vaughan's praise of the matter as fire and as blessed stone does not make it the independent author of its powers. Later the meeting of fire and water becomes a lovers' game producing a child (1650, p. 90 [CT-P090-B]). The image stresses continuing productive activity, while the early insistence that generation does not arise through violence supplies its ethical and causal contrast.

The Rosy Brother's personified speech gives fire two sharply different effects. It matures medicine at the third gate, and the salamander image associates endurance with the claimed power of healing (1650, p. 103 [CT-P103-A]). The dragon's fire, however, can destroy the ignorant handler's senses (1650, p. 104 [CT-P104-A]). These claims belong to the borrowed voice, not an independently verified experiment. They make knowledge and relation decisive: fire is not automatically beneficent merely because the subject is praised as divine blessing.

The central exposition begins after the magicians' reported purification and reunion of chaos. They are said to have seen that life below is thick fire, imprisoned and incorporated in incombustible aerial moisture (1650, p. 116 [CT-P116-A]). Imprisonment is here compatible with life rather than simply a privation of it. A body contains an active principle whose power remains real within its enclosure. Vaughan then says they found its heavenly origin, introducing the oracular description of heaven as fire, derivation of fire and fire's storehouse. Heaven provides both source and reserve in the imagery.

The next paragraph supplies a differentiated relation within Nature. A deep red fire works upon white, heavy, generatively ardent water; the water is inwardly fire while outwardly cold (1650, p. 116 [CT-P116-B]). The quoted red-fire-upon-white-fire formula is followed by Vaughan's explanatory application. Male and female are not just two decorative titles placed side by side: the account assigns an action and a recipient, while

giving the recipient an inward fiery character of its own. The contrast of aspects prevents outward coldness from excluding inward life.

Vaughan then says this practice manifested that God himself was fire, and quotes Eximidius on an infinite nature nurturing and cooking everything (1650, p. 116 [CT-P116-B]–1650, p. 117 [CT-P117-A]). He explains life as light and heat originally proceeding from God and applying itself to chaos. Individuals depend both on their own heat and on the universal heat outside them; correspondingly, the great world depends both on its enclosed heat and on the surrounding divine influence. The whole creation stands within that heat and light as a person stands in sunshine. This is an analogy of ongoing dependence, not merely a story of a first ignition after which the world becomes self-sufficient.

The final elemental argument names fire as the Spirit's throne (1650, p. 134 [CT-P134-A]). Seating distinguishes the divine unifier from the place of its manifestation; the surrounding discussion also distinguishes the Creator from instrumental agents. A separate practical account describes an external prepared fire that assists the inward fire without belonging to the matter (1650, p. 121 [CT-P121-A]; see Philosophical fire). That boundary matters, but the detailed regimen is a different lexical topic. Here the central connection is between living embodiment, celestial derivation and divine preservation.

Places to read

1650, p. 83 [CT-P083-A]–1650, p. 85 [CT-P085-A] — Fire is husband, living blood and an enclosed universal power dependent on God.

1650, p. 90 [CT-P090-B] — Fire and water's love explains productive, continuing activity.

1650, p. 103 [CT-P103-A]–1650, p. 104 [CT-P104-A] — The cited persona gives fire maturing and dangerous effects.

1650, p. 116 [CT-P116-A] — Terrestrial life is embodied fire, with heaven named as its origin and storehouse.

1650, p. 116 [CT-P116-B]–1650, p. 117 [CT-P117-A] — Red and white fire lead into the argument for divine nurturing and perpetual preservation.

1650, p. 121 [CT-P121-A] — External assisting fire is explicitly distinct from the inward fire of the matter.

1650, p. 134 [CT-P134-A] — Fire is the seat of the Spirit which confirms natural union.

Translation in this edition

"Ignis, Ignis Derivatio, & Ignis Penu" at 1650, p. 116 [CT-P116-A] becomes fire, the outflow of fire and the storehouse of fire. The last term adds a reserve or provision-chamber image, not just another ordinary flame. "Ignis ruber super Dorsum Ignis Candidi" at 1650, p. 116 [CT-P116-B] becomes red fire upon the back of white fire; the detailed account of white

water comes from Vaughan's following explanation, not the formula alone. Eximidius's quoted cooking language at 1650, p. 116 [CT-P116-B] becomes cherishing and heating in Vaughan's English continuation at 1650, p. 117 [CT-P117-A]. The modern reading preserves these adjacent layers. At 1650, p. 134 [CT-P134-A] the historical "Thrrne" is understood as throne: the sense is clarified without making the printed spelling a new technical word.

See also

Philosophical fire; Heat and cold; Universal spirit; Heaven and earth; Secundea and mediation; Corruption and restoration.

Related words and names

Eximidius

Vaughan attributes to Eximidius a statement that the beginning of all things is an infinite nature nourishing and cooking everything. His English continues on 1650, p. 117 [CT-P117-A] and helps connect fire with divine preservation. The record identifies a speaker in the received Turba tradition, not an independently authenticated historical biography. Its local importance is the support it lends to Vaughan's transition from natural fire to God.

Forms. *Eximidius* — The named Turba speaker invoked for a perpetual nurturing nature. (1650, p. 116 [CT-P116-B]).

Places to read. 1650, p. 116 [CT-P116-B]; 1650, p. 117 [CT-P117-A].

Storehouse of fire

The quoted triad calls heaven fire, an outflow of fire and a storehouse of fire. The final expression adds the image of an inward reserve, not simply another repetition of flame. Vaughan has just said that the life of things below is embodied fire originally derived from heaven. The storehouse therefore belongs to the account of source and supply; it is not an instruction to build a furnace.

Forms. *Ignis Penu* — Heaven as the inward store or provision chamber of fire. (1650, p. 116 [CT-P116-A]).

Places to read. 1650, p. 116 [CT-P116-A].

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calidum & siccum — Hot and dry, the hidden qualities of the stone's seed in the quotation. (1650, p. 98 [CT-P098-A]); *frigidum & humidum* — Cold and moist, the manifest qualities of that same seed. (1650, p. 98 [CT-P098-A]); *gentle heat* — Nature's ordinary digestion of chaos without separate purification of its parts. (1650, p. 115 [CT-P115-A]); *perpetuall Coction* — God's ongoing generative and preservative action. (1650, p. 117 [CT-P117-A]); *most temperate, moyst, natural heat* — Gestational warmth used to explain the desired kind of generative action. (1650, p. 120 [CT-P120-A]); *partil* — Partial, describing the incomplete concord of elemental qualities. (1650, p. 133 [CT-P133-A]).

At a Glance

The word. Heat and cold are paired natural qualities and modes of activity. Coction is a cooking or digestion through which a subject is matured; it does not always mean destructive burning.

In the book. A subject can be cold outwardly and hot within. Generation needs proportionate warmth, while elemental oppositions are reconciled only partially through shared qualities.

In this edition. Cold, moist, hot and dry remain the historical qualities of the account. They are not silently replaced by modern temperature, composition or laboratory measurements.

A place to read. 1650, p. 115 [CT-P115-A]–1650, p. 117 [CT-P117-A] and 1650, p. 119 [CT-P119-A]–1650, p. 121 [CT-P121-A], with the elemental argument at 1650, p. 132 [CT-P132-B]–1650, p. 133 [CT-P133-A].

Meaning

The word heat does more than report a body's felt warmth. It can name an inward power, an external condition of preservation, a generative action or an excessive disturbance. Cold likewise can belong to an outward appearance or to an elemental quality without proving that the same subject lacks inward fire. Vaughan's descriptions repeatedly distribute apparently contrary predicates across different aspects. A lexicon must preserve those qualifications rather than announce a contradiction merely because hot and cold are both present.

Coction gathers the book's cooking and digesting images. Its object is transformed or matured through a sustained action. Vaughan applies it to Nature's ordinary generation, to God's preservation of the world and to the philosophers' work. The shared word establishes analogies among these activities, but the kind of agent, degree of purification and endpoint can differ. It is not a warrant for treating every kind of heating as equivalent.

Use in the book

The testimonies give the most explicit distribution of contraries. Rachaidibi's seed is cold and moist in what is manifest, hot and dry in what is hidden (1650, p. 98 [CT-P098-A]–1650, p. 99 [CT-P099-A]). Rhodian and the Book of Three Words extend the description, and Vaughan explains that one power is inward and another outward. The same subject bears both sets. These are not two unrelated materials that the reader is instructed to combine, nor are the terms simply a random catalogue of incompatible adjectives.

The ordinary natural process has a limitation. At 1650, p. 115 [CT-P115-A] Nature digests chaos with gentle heat but does not separately purify its parts. Purity and impurity remain together, and the compound eventually dies. The failure is not attributed solely to insufficient heat. More of the same heat would not by itself answer the diagnosed problem of mixed constituents. The magicians' proposed work includes purification and reunion as well as a twofold fire, showing why the word coction must remain within its full sequence of relations.

At 1650, p. 116 [CT-P116-B] the white water is outwardly very cold and inwardly fire, while the red fire acts upon it. The explanation then rises to the divine level. Individuals live by their own heat and by universal heat outside them; the world likewise lives by its internal heat and by divine influence surrounding it (1650, p. 117 [CT-P117-A]). The analogy distinguishes two supports rather than denying the first when it adds the second. God's perpetual coction generates and preserves, coagulating the thin, rarefying the gross, quickening dead parts and cherishing cold ones. Different conditions receive different actions under one sustaining agency.

The later practical account emphasises restraint. The proposed fire digests with a still, penetrating vital heat rather than making the matter vapour (1650, p. 119 [CT-P119-A]). A maternal womb provides the explanatory comparison: its generative warmth is neither kitchen fire nor fever (1650, p. 120 [CT-P120-A]). Vaughan describes the subject as delicate and almost living, and warns that either overheating or chilling can defeat the intended union. These historical assertions explain his ideal of proportion; the lexicon does not turn them into usable timings or a modern controlled procedure.

His admission of failure matters. Vaughan says he has suffered from confident negligence, expecting what he knew could not occur, and insists that practice rather than unsupported theory governs outcomes (1650, p. 120 [CT-P120-A]–1650, p. 121 [CT-P121-A]). This turns moderation into an experimental and ethical discipline. The external assisting heat is not itself the subject's inner fire: it strengthens that fire. A reading that makes cold simply an enemy to be eliminated by maximum force reverses the lesson.

The closing elemental argument places the qualities in a structured pattern. Water's coldness connects it with earth; its moisture connects it

with air (1650, p. 132 [CT-P132-B]). Air's heat connects it with fire; its moisture with water (1650, p. 133 [CT-P133-A]). Shared qualities mediate between contraries, but Vaughan calls the resulting friendship partial. A stronger divine unifier is needed. His final warning dramatizes excess heat as provoking war between moist natures and central fire (1650, p. 137 [CT-P137-A]). Heat's value therefore depends on proportion and relation, not on sheer intensity, and cold can be a necessary part of an ordered constitution rather than a defect awaiting removal.

Places to read

1650, p. 98 [CT-P098-A]–1650, p. 99 [CT-P099-A] — Manifest cold and moisture coexist with hidden heat and dryness.

1650, p. 115 [CT-P115-A] — Gentle natural digestion leaves impurities mixed within generated beings.

1650, p. 116 [CT-P116-B]–1650, p. 117 [CT-P117-A] — Inward fire, outward cold and divine perpetual coction are distinguished.

1650, p. 119 [CT-P119-A]–1650, p. 121 [CT-P121-A] — Vital heat, maternal comparison and confessed negligence establish the importance of proportion.

1650, p. 132 [CT-P132-B]–1650, p. 133 [CT-P133-A] — Shared elemental qualities create a real but incomplete mediation.

1650, p. 137 [CT-P137-A] — Excessive heat produces division rather than stronger generation.

Translation in this edition

The Latin pair "frigidum & humidum" is cold and moist; "calidum & siccum" is hot and dry. At 1650, p. 98 [CT-P098-A] their distribution depends on the accompanying distinction between manifest and hidden, which Vaughan renders outwardly and inwardly across the page break. No single adjective carries the whole relation. The modern text usually renders coction or concoction as digestion, preserving slow transformative action without implying ordinary food preparation in every passage. The Latin's cooking language at 1650, p. 116 [CT-P116-B] and Vaughan's English continuation about cherishing and heating at 1650, p. 117 [CT-P117-A] remain distinguishable. At 1650, p. 133 [CT-P133-A] "partil" is partial, and the edition retains the source's assertion about agreeing in one quality and differing in two. The entry explains the declared insufficiency without silently correcting the historical scheme into a tidier modern diagram.

See also

Fire and life; Corruption and restoration; Secundea and mediation; Medicine; Universal spirit; Nature's bath; Love and violence.

Related words and names

Coction

Coction draws on cooking, but Vaughan uses it for more than a kitchen procedure. Divine coction preserves the world as well as bringing things forth; the later philosophical coction continues while volatile essences rise and descend. Its explanatory emphasis is sustained transformation. The surrounding agent and object determine which scale of action is meant.

Forms. *Coction* — Sustained digestion that generates and preserves. (1650, p. 117 [CT-P117-A]); *Coction* — Continuous transformative action associated with ascent, descent and fixation. (1650, p. 131 [CT-P131-A]).

Places to read. 1650, p. 117 [CT-P117-A]; 1650, p. 131 [CT-P131-A].

Light and darkness

Fire, light and natural order · Coelum Terrae

Cloud, or Darknesse — first created condition, subsequently condensed into water (1650, p. 110 [CT-P110-A]); *Orphic Night* — primordial night described as the nurse of the stars (1650, p. 114 [CT-P114-A]); *Light, and heat* — the paired manifestation of life proceeding from God (1650, p. 117 [CT-P117-A]); *Bright world* — the heavenly sphere from which Ideas descend (1650, p. 125 [CT-P125-A]); *Dark one* — the bodily world into which the Ideas descend (1650, p. 125 [CT-P125-A]); *triste* — sorrowful in the Stellatus verse, interpreted as corruption by Vaughan (1650, p. 125 [CT-P125-A]).

At a Glance

The word. Light and darkness name visible conditions, cosmic relations and ways of disclosing or concealing knowledge. Their senses change with the object being described.

In the book. Darkness is not invariably evil: the first cloudy condition is a source of generation, and Night nurses the stars. Later the dark bodily world is the setting in which descending spirits encounter corruption.

In this edition. The translation preserves both Stellatus's "sorrowful thing" and Vaughan's different explanation, "corruption," rather than making the Latin say precisely what his commentary says.

A place to read. 1650, p. 114 [CT-P114-A]–1650, p. 117 [CT-P117-A], then 1650, p. 125 [CT-P125-A]–1650, p. 126 [CT-P126-A]: primordial Night and divine light prepare the contrast between heavenly purity and material reception.

Meaning

The opposition is relational before it is a fixed moral code. A cloudy beginning can be dark relative to the differentiated world emerging from it,

yet fruitful rather than wicked. A bodily recipient can obscure a heavenly power without being sheer non-being. Likewise the first matter can be bright in appearance while remaining difficult to recognise. These distinctions matter because Vaughan repeatedly makes visible descriptions carry invisible relations, then warns that a familiar appearance does not establish identity.

The reader must therefore ask whose light, what darkness, and at which point in the discourse. At 1650, p. 83 [CT-P083-A] the prepared matter has a celestial brightness compared with common quicksilver but explicitly said to surpass it. At 1650, p. 110 [CT-P110-A] darkness belongs to the story of creation. At 1650, p. 125 [CT-P125-A] bright and dark distinguish worlds between which Ideas descend. These are connected descriptions, not a single interchangeable pair of substances.

Use in the book

The early colour passage associates the first matter with whiteness, redness and transparency (1650, p. 82 [CT-P082-A]; 1650, p. 83 [CT-P083-A]). Vaughan's emphasis is not that every bright or white thing must be pure first matter. Indeed, he warns that descriptions of red and white magnesia have deceived readers. Brightness can help portray a subject without naming it unambiguously. The comparison with the heavens expresses an exceptional appearance, while the comparison with common quicksilver is qualified immediately.

Natural darkness then appears in an everyday seasonal scene. Winter earth is described as dark and dead before spring's warmth discloses flowers and colours (1650, p. 88 [CT-P088-A]). The seasonal comparison trains the reader to distinguish present appearance from concealed productive capacity. The winter earth's apparent death is not the last word. But Vaughan subsequently checks literalism: ordinary dirt has served to lead the reader toward a hidden earth, not to exhaust the philosophical subject (1650, p. 89 [CT-P089-A]). Darkness can therefore be both a sensible condition and an aid to thinking about what remains undisclosed.

The creation passage is more fundamental. A cited account says that God made something from nothing, and Vaughan describes the first something as a cloud or darkness condensed into water (1650, p. 110 [CT-P110-A]). He then refuses to treat the divine "nothing" as mere absence. God exceeds the finite affirmations by which created things are known (1650, p. 111 [CT-P111-A]). The dark created beginning and the unknowable divine source must not be merged: the former proceeds from the latter. Obscurity for human knowledge does not make God simply another material darkness.

At 1650, p. 114 [CT-P114-A] Vaughan names the first extreme cloud or darkness, rejects the description "invisible" as improper, and associates it with Orphic Night. The ensuing invocation calls Night the black nurse of golden stars. The source's own correction is important: this beginning is not

invisible merely because some philosophers call it invisible chaos. Night is presented as a generative matrix; all things emerge from it, while water forms an intermediate condition (1650, p. 114 [CT-P114-B]). A simple darkness-equals-evil equation would invert the passage's actual function.

The argument then moves to the final states of creatures and their possible restoration. Ordinary generation leaves impurities mixed with the seed's purities (1650, p. 115 [CT-P115-A]). Against this vulnerability, Vaughan describes the life of things as fire and identifies life with light and heat proceeding from God (1650, p. 116 [CT-P116-A]; 1650, p. 117 [CT-P117-A]). Divine illumination here is also preservation: the world stands in God's heat and light as a person stands in sunshine. The comparison makes dependence continuous, not merely an event at creation.

When Ideas descend from the bright world to the dark world, the vocabulary becomes a contrast between heavenly purity and embodied susceptibility (1650, p. 125 [CT-P125-A]). Spirits in heaven contract no impurities; those in the elemental matrix are stained by matter's original leprosy (1650, p. 125 [CT-P125-B]). This belongs to Vaughan's account of the curse, not a neutral optical observation. The dark world is the place where reception can alter an influence's condition. It is not said to be independent of God or entirely bereft of divine action.

The alternate names "region of light" and "night of the body" sharpen this complexity. They describe the same mediating place from different sides rather than forcing readers to choose between incompatible maps. Light enters body, and body conditions what it receives. Agrippa's testimony supplies the next explanation: the baseness of the recipient affects the influence (1650, p. 126 [CT-P126-A]). Thus illumination is not automatically equivalent to successful purification.

Places to read

1650, p. 82 [CT-P082-A]–1650, p. 83 [CT-P083-A] — Whiteness and celestial brightness describe the subject without identifying a common material.

1650, p. 88 [CT-P088-A]–1650, p. 89 [CT-P089-A] — Winter darkness and spring colour lead from familiar earth toward the hidden philosophical earth.

1650, p. 110 [CT-P110-A]–1650, p. 111 [CT-P111-A] — The cloudy created beginning is distinguished from the divine source beyond finite predicates.

1650, p. 114 [CT-P114-A]–1650, p. 114 [CT-P114-B] — Night is a nurse and matrix, not simply an emblem of evil.

1650, p. 117 [CT-P117-A] — Divine light and heat continually preserve the world.

1650, p. 125 [CT-P125-A]–1650, p. 126 [CT-P126-A] — Descent into embodiment introduces the problem of corrupted reception.

Translation in this edition

Stellatus's Latin verse at 1650, p. 125 [CT-P125-A] says that no *triste*, "sorrowful," thing touches the heavenly realms. Vaughan's English at 1650, p. 125 [CT-P125-B] explains the point as the absence of corruption. The modern reading preserves both. "Sorrowful" belongs to the freshly translated cited verse; "corruption" belongs to the author's following philosophical appropriation. The difference shows how he makes a poetic affirmation serve his material argument.

Likewise, "darkness" is retained for the first cloud, not silently changed to "evil" or "nothing." The source explicitly distinguishes these notions. Maintaining that vocabulary lets readers follow the transitions themselves: from creation, through formation, to the altered condition of embodied powers. It also preserves the tension between a darkness that gives birth and a bodily obscurity that bears the curse.

See also

Region of light; Ideas and Iynges; Philosophical fire; Influence.

Related words and names

Night as nurse

Vaughan's English invocation calls Night the black nurse of golden stars. The caring and generative noun prevents darkness from becoming a merely negative absence. It belongs to a quoted Orphic image that he uses in explaining the primordial source of created variety, not a separate astronomical claim.

Forms. *nurse* — Night as the generative caretaker of the stars (1650, p. 114 [CT-P114-A]); *Ὦ Νὺξ μέλαινα χρυσέων ἄστρων τροφέ.* — O black Night, nurse of golden stars: the quoted invocation of generative Night (1650, p. 114 [CT-P114-A]).

Places to read. 1650, p. 114 [CT-P114-A].

Leprosy

The phrase marks the stain acquired by spirits when they enter the elemental matrix. It belongs to Vaughan's theological-natural account of the curse. It is neither a diagnosis of an actual person nor evidence that a disease is morally deserved; the figurative language describes his corrupted material reception.

Forms. *Original Leprosie* — figure for matter's inherited corruption (1650, p. 125 [CT-P125-B]).

Places to read. 1650, p. 125 [CT-P125-B].

Shadows

At the prose conclusion Vaughan says he had preferred silence or depiction in shadows but has spoken more openly for certain deserving

people. Shadow here concerns communication, not the original cloudy substance. It is a deliberate mode of writing whose restraint must be distinguished from ignorance of the subject.

Forms. *shadowes* — indirect forms in which Vaughan would prefer to represent secrets (1650, p. 138 [CT-P138-A]).

Places to read. 1650, p. 138 [CT-P138-A].

Middle nature and bonds

Fire, light and natural order · Coelum Terrae

middle nature — the subject intermediate between thick and thin, earthy and fiery (1650, p. 85 [CT-P085-A]); *Middle Substance* — a condition between Nature's two extremes (1650, p. 114 [CT-P114-A]); *middle Nature* — water as a mediator sharing qualities with air and earth (1650, p. 132 [CT-P132-B]); *Limus coelestis* — heavenly slime: a name Vaughan says he has used for the subject (1650, p. 132 [CT-P132-B]); *Mediator* — a stronger agency needed to confirm the elements' incomplete union (1650, p. 133 [CT-P133-A]); *Caement, and Balsam* — the divine Spirit as the stabilising bond of the elements (1650, p. 134 [CT-P134-A]).

At a Glance

The word. A middle nature stands between extremes and can relate them. "Middle" is a position or function, not a judgement that something is mediocre.

In the book. The phrase names first matter, primordial water, the moon, generative seed and particular elemental mediators in different arguments. Their shared function does not make every referent identical.

In this edition. "Mean" is clarified as intermediate where needed. The final cement and balsam are explicitly the Spirit of the living God, not an independently identified fifth chemical ingredient.

A place to read. 1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A], where ordinary elemental mediation proves insufficient and a stronger bond is named.

Meaning

A middle does more than occupy a space halfway between two endpoints. It may share something with each extreme and thereby allow relation between them. Water can mediate air and earth because it shares moisture with the former and coldness with the latter (1650, p. 132 [CT-P132-B]). Air can mediate water and fire by another pair of shared qualities (1650, p. 133 [CT-P133-A]). What matters is proportional fitness, not equal physical distance measured with a ruler.

Vaughan also uses the word for a generative stage between constituents and completed creature. Seed is a middle substance because Nature forms a

body through it rather than directly from separate elements (1650, p. 128 [CT-P128-A]). These are two related but distinct models: mediation between simultaneous contraries and an intermediate condition within a sequence of formation. Reading them together is illuminating only if their different questions remain visible.

Use in the book

At 1650, p. 85 [CT-P085-A] first matter is a middle nature between thick and thin, neither wholly earthy nor wholly fiery. The adjectives describe a subject that crosses ordinary categories. It is not simply an average of two familiar materials. Its intermediary condition helps explain why it can be the source of different kinds while belonging to none of them as an already formed specimen.

The account of influences assigns a different intermediate role to fire, air and water (1650, p. 89 [CT-P089-A]). They convey the spirit's seed toward material earth rather than retaining it. Here the middle is a route, while the receiving extreme is the terminus. This passage cautions against making "middle nature" a rigid proper name used identically throughout the work. The same relational vocabulary can distribute different roles according to what is being explained.

In the creation sequence, darkness is the first extreme, water the middle substance, and creatures the other extreme (1650, p. 114 [CT-P114-A]; 1650, p. 114 [CT-P114-B]). Vaughan immediately complicates the scheme: strict magical philosophy will not accept the present creature as the final endpoint because further alteration remains possible. Ordinary human existence itself becomes a middle condition between corruption and a glorified state (1650, p. 115 [CT-P115-A]). The middle thus depends on the scale and completion criterion of the argument. What is an endpoint in one sequence is intermediate in another.

The moon at 1650, p. 118 [CT-P118-A] is also called a middle nature. The surrounding directions place it in relation to two elements, but the discourse does not supply a determinate ordinary identification. The lexicon can explain the relational demand without converting it into practical instructions. What remains consistent is the attempt to maintain a subject in balanced relations rather than to expose it to an unqualified dominant extreme.

The account of living reduction supplies the clearest warning against bypassing a middle. A body derives from seed, which derives from elements; returning it to separated elements destroys the intermediate capacity Nature had composed (1650, p. 128 [CT-P128-A]; 1650, p. 129 [CT-P129-A]). The intermediate stage is not expendable simply because it is not the first source. On the contrary, it is where the parts possess the relations necessary for the later body. A return that ignores this middle is explanatory and practical failure in Vaughan's terms.

The final elemental discussion then turns the general pattern into a carefully worked example. Water joins air and earth; air joins water and fire (1650, p. 132 [CT-P132-B]; 1650, p. 133 [CT-P133-A]). Yet each mediator has its own contrary. A local reconciliation does not secure the whole arrangement against every opposition. Vaughan therefore calls the resulting love weak and partial. The need for a stronger mediator arises from the limits of the shared-quality account, not from an unexplained interruption of it.

At 1650, p. 134 [CT-P134-A] the Spirit of the living God is named as cement and balsam. Cement binds; balsam suggests preserving or healing. Vaughan says this Spirit strengthens an existing natural disposition toward union, for God works with Nature rather than against her. Divine mediation is not presented as replacing the elemental order with an unrelated structure. It perfects a relation already prepared but not fully secured by that order.

The soul is then distinguished from the principal agent. It waits as an instrumental agent for its body's perfection; God unites soul and body (1650, p. 134 [CT-P134-A]; 1650, p. 135 [CT-P135-A]). A jewel does not make the cabinet merely because it is contained in it. This final comparison prevents the bond from being assigned to whichever subtle or valuable thing happens to occupy the body. Presence, instrumentality and principal causation are different relations.

Places to read

1650, p. 85 [CT-P085-A] — First matter is described between thick and thin, earthy and fiery.

1650, p. 89 [CT-P089-A] — Intermediate elements convey the spirit's seed toward the receiving extreme.

1650, p. 114 [CT-P114-A]–1650, p. 115 [CT-P115-A] — Water and ordinary created existence occupy different middle positions in successive schemes.

1650, p. 118 [CT-P118-A] — The moon is called a middle nature within an intentionally reserved account of relations.

1650, p. 128 [CT-P128-A]–1650, p. 129 [CT-P129-A] — The generative middle cannot be bypassed by destructive return to constituents.

1650, p. 132 [CT-P132-B]–1650, p. 135 [CT-P135-A] — Partial elemental mediation requires divine strengthening, and principal agency is distinguished from the soul's instrumentality.

Translation in this edition

At 1650, p. 132 [CT-P132-B] *Limus coelestis* becomes "heavenly slime," preserving the material image rather than upgrading it to an exclusively spiritual abstraction. "Mean complexion" becomes a temperament intermediate between extremes. The modern wording makes a relational sense intelligible without changing water into a modern chemical formula.

"Cement and balsam" at 1650, p. 134 [CT-P134-A] remains a double metaphor for the Spirit's work. Vaughan first rebukes those who call this Spirit a quintessence, yet at 1650, p. 137 [CT-P137-A] himself calls the Spirit of peace the true eternal quintessence. The variation must remain. It suggests a distinction between an inadequate or presumptuous label and a qualified true use, but the source does not give a systematic lexical rule that would eliminate the tension. The Spirit's divine identity and reconciliatory function are more explicit than any single technical noun.

See also

Elements; Living reduction; Order and harmony; Influence.

Related words and names

Temper and proportion

Water tempers air and earth because it shares moisture with one and coldness with the other. Proportion therefore concerns relational fitness, not a numerical half-distance. The following difficulty—water itself opposes fire—shows why this local moderation cannot be mistaken for a complete and unbreakable agreement of all four elements.

Forms. *tempers their Extremities* — moderates opposed qualities through a middle nature (1650, p. 133 [CT-P133-A]); *proportionate to them both* — suited to both extremes by shared qualities (1650, p. 133 [CT-P133-A]).

Places to read. 1650, p. 132 [CT-P132-B]; 1650, p. 133 [CT-P133-A].

Anthroposophia margin

The abbreviated marginal title accompanies Vaughan's statement that the Spirit is seated in fire, a point he says he has sufficiently discussed elsewhere. It is a reference to another work, not a newly named principle in this one. Anthroposophia returns in the prose conclusion when he recalls having promised a larger work there.

Forms. *Anthroposoph.* — Vaughan's marginal reference to Anthroposophia (1650, p. 134 [CT-P134-A-M01]).

Places to read. 1650, p. 134 [CT-P134-A]; 1650, p. 134 [CT-P134-A-M01]; 1650, p. 138 [CT-P138-A].

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Balneum — bath: the philosophers' name for their generative fire (1650, p. 120 [CT-P120-A]); *Balneum Naturae* — Nature's bath, distinguished from artificial water heating (1650, p. 120 [CT-P120-A]); *temperate moysture* — moderate moisture surrounding the vessel and nourishing the fire (1650, p. 120 [CT-P120-A]); *Mariae-Balneo* — bath of Mary, excluded in the cited account of Nature's action (1650, p. 122 [CT-P122-A]).

At a Glance

The word. A bath names a surrounding medium as well as a vessel of water. Vaughan expressly denies that his philosophers' bath is any kind of water.

In the book. Nature's bath links the external fire to the living warmth of gestation. Its defining work is to sustain generation rather than burn or forcibly separate the subject.

In this edition. "Nature's bath" translates *Balneum Naturae* at 1650, p. 120 [CT-P120-A]. The later "bath of Mary" belongs to a cited list of means Nature does not require, not to a second name for this bath.

A place to read. 1650, p. 120 [CT-P120-A]–1650, p. 121 [CT-P121-A], where the maternal analogy becomes an admission of failure through negligence.

Meaning

The term is built around a correction. Having described a fire, Vaughan says that the philosophers called it their bath; he then immediately specifies that this is a natural rather than an artificial bath. What is denied is not moisture but familiar water. The bath is a subtle, temperate moisture that surrounds the glass and feeds the philosophers' sun or fire (1650, p. 120 [CT-P120-A]). The word therefore cannot safely be replaced by a modern apparatus name. It tells the reader how the heat is situated and sustained while withholding the determinate material identification a recipe would need.

"Natural" also requires care. In the next page Vaughan says that the fire is natural in itself but artificially prepared (1650, p. 121 [CT-P121-A]). Natural and artificial are not always exclusive alternatives in his vocabulary. An art may prepare the conditions for an action whose manner remains natural. Conversely, an ordinary operation may be called unnatural because it destroys rather than assists the subject. The bath belongs to the larger distinction between art that ministers to life and force that defeats life.

Use in the book

The basis of the bath analogy has already been laid in the account of the seed. Nature makes the seed without human assistance; what it lacks is a womb and heat appropriate for generation (1650, p. 86 [CT-P086-A]). This limits the operator's role. One does not manufacture the originating capacity of life by dismantling a finished creature. The task is to provide a fitting reception for a capacity Nature has already given. The bath later supplies a surrounding, sustaining condition within that argument, not a replacement for the seed.

The larger cosmological comparison comes just before the passage on the apparatus. Individual creatures are preserved by an outward universal heat; the great world itself is similarly preserved by the surrounding heat of the deity (1650, p. 117 [CT-P117-A]). Vaughan calls the divine work a perpetual digestion, necessary both to produce beings and to preserve them after production. The bath's continual action thus has a counterpart at a greater scale. This does not make the glass literally identical with the universe, but it explains why a small local condition can carry cosmic significance.

At 1650, p. 119 [CT-P119-A] the proposed fire is quiet, penetrating and vital; it does not produce the visible agitation associated with ordinary heating. At 1650, p. 120 [CT-P120-A] Vaughan translates that distinction into a bodily comparison. Generation in the womb is not accomplished by kitchen fire or fever. It depends on moderate natural heat arising from the mother's life. The important contrast is between heat proceeding from the mother's life and heat applied without regard to generation. "Fever" is especially telling: excess can occur within a body as well as outside it, so mere internal location is no guarantee of natural proportion.

He then describes his matter as tender, almost living, and possessing some portion of life. These are Vaughan's assertions about the philosophical subject, not a modern biological identification. The analogy makes fragility integral to efficacy. A thing need not be inert because it is not a familiar animal; nor, in his account, does stronger heat promise a stronger result. Violence prevents the union the operator seeks. The details of overheating and chilling are warnings within his historical argument, not a verified protocol for reproducing it (1650, p. 120 [CT-P120-A]).

The confession continuing into 1650, p. 121 [CT-P121-A] prevents the passage from remaining a serene emblem of perfect knowledge. Vaughan admits that overconfident negligence has spoiled his own efforts. He knew what could not happen but expected it nevertheless. His distinction between theory and practice therefore cuts against himself as well as against opponents. Hands must supply what cleverness alone cannot achieve. The bath becomes a test of attention: knowing an account of generation is not equivalent to maintaining the conditions upon which generation supposedly depends.

The quotation attributed to Mehung then changes the speaking voice. Nature describes her own work as occurring without coals, the bath of Mary, or the sophists' alembics (1650, p. 121 [CT-P121-A]–1650, p. 122 [CT-P122-A]). That exclusion should not be used to erase Vaughan's preceding language of glass, preparation and external heat. The quotation dramatizes the sufficiency of Nature's inward action, whereas Vaughan has been discussing an art that assists it. Reading the levels together reveals his governing claim: assistance succeeds only insofar as it serves a productive capacity it does not create.

Places to read

1650, p. 86 [CT-P086-A] — The already-made seed awaits a womb and suitable generative warmth.

1650, p. 117 [CT-P117-A] — The continual divine heat preserves as well as generates the world.

1650, p. 119 [CT-P119-A]–1650, p. 121 [CT-P121-A] — Quiet vital heat becomes Nature's bath; gestation explains its moderation, and negligence explains failure.

1650, p. 121 [CT-P121-A]–1650, p. 122 [CT-P122-A] — Nature's quoted speech distinguishes her heavenly fire from ordinary implements and the bath of Mary.

1650, p. 137 [CT-P137-A] — The conclusion makes destructive excess an offence against the peaceful work the practitioner claims to assist.

Translation in this edition

The fresh modern wording at 1650, p. 120 [CT-P120-A] renders *Balneum* as "bath" and *Balneum Naturae* as "Nature's bath," preserving the possessive relation rather than merely saying "natural bath." Both expressions appear in the historical sentence, but the named owner gives the term more force: this is a bath belonging to Nature's manner of generation. "Temperate" means moderate and fitting, not simply warm; the adjacent womb analogy provides its local measure.

At 1650, p. 122 [CT-P122-A] the new translation renders *Mariae-Balneo* explicitly as "a bath of Mary." Vaughan's accompanying English has only "Bath." The distinction is valuable: the modern translation exposes the particular historical expression, while his own shorter wording remains visible as his interpretation. Neither should be silently substituted for the other. "Digests" elsewhere in the passage conveys gradual maturation; it should not be flattened into either cooking food or a quantified laboratory heating instruction.

See also

Philosophical fire; Egg; Living reduction; Order and harmony.

Related words and names

Compass

The moisture "compasseth" the glass: it surrounds rather than penetrates as an ingredient. The verb locates the bath outside the vessel while its nourishment of the fire connects the surrounding condition with the work inside. It therefore helps distinguish spatial enclosure from chemical admixture. The explicit exclusion from the matter itself follows at 1650, p. 121 [CT-P121-A].

Forms. *compasseth* — surrounds (1650, p. 120 [CT-P120-A]).

Places to read. 1650, p. 120 [CT-P120-A]; 1650, p. 121 [CT-P121-A].

Kitchen fire

Kitchen fire is paired with fever to identify what does not generate the creature in the womb. The comparison does not declare cooking intrinsically evil. It rejects importing the intensity or kind of heat associated with one activity into a different, delicate generative setting.

Forms. *Kitchin fire* — ordinary culinary heat used as a negative comparison (1650, p. 120 [CT-P120-A]).

Places to read. 1650, p. 120 [CT-P120-A].

Negligence

The phrase belongs to Vaughan's admission that he repeatedly defeated his own work. Confidence does not excuse the failure; it explains why he neglected conditions he already understood. This self-directed criticism gives practical attention a different status from mere possession of a theory.

Forms. *confident Negligence* — carelessness strengthened by unwarranted confidence (1650, p. 121 [CT-P121-A]).

Places to read. 1650, p. 121 [CT-P121-A].

Fire, light and natural order · Coelum Terrae

One only Thing — The single subject from which the art's medicine is said to arise. (1650, p. 79 [CT-P079-A]); *One and Three* — Compatible numerical descriptions of one composite subject. (1650, p. 84 [CT-P084-B]); *Foure and Five* — Further numerical titles Vaughan calls essential without fully decoding them here. (1650, p. 84 [CT-P084-B]); *Seven Metallic Principles* — The set reported from Lull, with four included within the third. (1650, p. 97 [CT-P097-A]); *Five litigious Gates* — The staged and contested approaches to the work. (1650, p. 103 [CT-P103-A]); *Three soules* — The stone's poetic description of powers or lives departing from it. (1650, p. 131 [CT-P131-E]).

At a Glance

The word. Number can count stages, express a subject's differentiated constitution, order qualities or compare conduct. Unity can mean one subject, a natural composition or a concord needing preservation.

In the book. One thing bears many names and can be called one, three, four and five. The five gates are nevertheless five distinct stages, and their fourth and fifth have different claimed effects.

In this edition. Numerical claims remain attached to their passages. The edition does not supply a hidden arithmetic key that Vaughan leaves unstated.

A place to read. 1650, p. 83 [CT-P083-A]–1650, p. 85 [CT-P085-A], 1650, p. 97 [CT-P097-A]–1650, p. 103 [CT-P103-A] and 1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A].

Meaning

Unity is not the same as simplicity. Vaughan says the subject is so much one that people do not believe it is more, immediately after contrasting it with compounds such as gold (1650, p. 83 [CT-P083-A]). His point is the strength or unusual character of its composition, not that nothing differentiated can be found within it. Later descriptions assign multiple principles and contrary qualities to the same subject. One is therefore often a claim about coherent identity across aspects and changes.

Numbers must also be read according to what they count. The five gates are stages in a narrated approach. Seven metallic principles belong to a cited authority's scheme. Three souls belong to the stone's speaking poem. One tongue and two ears form a moral comparison. Treating every recurrence of three, four or five as the same encrypted list would impose a systematic equivalence the supplied passages do not establish.

Use in the book

The programme begins with the one only thing that is both the art's subject and the mother of all things (1650, p. 79 [CT-P079-A]). Medicine comes from this subject, and the means of working upon it are a further topic. The distinctions of subject, product and means are already important: one source does not make every item in the art interchangeable. At 1650, p. 81 [CT-P081-A] the universal patient is called God's character in unity and trinity, placing numerical language inside the relation between divine exemplar and created recipient.

The first extended portrait emphasises extraordinary cohesion. The virgin subject is almost animal, miraculously composed and so thoroughly one that its multiplicity is hard to recognise (1650, p. 83 [CT-P083-A]). A subsequent description supplies three favours—milk, blood and a secret crystal—before Vaughan reports writers who call her not only one and three but also four and five (1650, p. 84 [CT-P084-A]–1650, p. 84 [CT-P084-B]). He declares the truth essential, yet does not give a complete one-to-one explanation of each number there. The lexicon should identify the local sequence without pretending that it exhausts all later numerical systems.

The testimonies reinforce identity through multiplicity of words. Arnold warns against being deceived by many descriptions and operations because the subject is one (1650, p. 96 [CT-P096-A]–1650, p. 97 [CT-P097-A]). Albert's long list of names expressly signifies one and the same mercury, from which the power of the art is drawn (1650, p. 98 [CT-P098-A]). Here lexical plurality is not evidence of a shopping list. Conversely, the insistence on one subject does not make all names identical in emphasis: each can highlight moisture, blessing, bodily presence or another aspect of the same proposed referent.

Lull's seven metallic principles introduce nested counting. Vaughan says the third includes four of the seven (1650, p. 97 [CT-P097-A]). That description cannot be treated as seven mutually exclusive modern substances. The Book of Three Words is then interpreted by Vaughan as three principles (1650, p. 99 [CT-P099-A]). His interpretation belongs to the prose framing, while the quoted description supplies contrary qualities and powers. Counting, naming and interpreting remain distinguishable acts.

The Rosy Brother's five gates have a more explicit sequence (1650, p. 103 [CT-P103-A]–1650, p. 104 [CT-P104-A]). They are knowledge of matter, preparation, fire, multiplication or augmentation, and projection. The fourth brings the claimed universal medicine; the fifth serves metals alone. These are not merely five interchangeable names for perfection. The order defines different work and different scope. The dragon's later claim that Nature's order is inverted in colour, number, weight and measure further cautions against making numerical language a transparent modern recipe (1650, p. 105 [CT-P105-A]).

The stone's poem counts three souls, two departed and the third almost gone (1650, p. 131 [CT-P131-E]). Its context is a personified account of changing life and returning spirit, not a fully articulated doctrine that every living thing has exactly three souls. Near the close, unity becomes a problem of relation: elemental contraries partially agree through intermediaries, yet need a stronger mediator to preserve their concord (1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A]). The final unity is achieved and sustained, not assumed from the fact that the constituents are all inside one vessel. The work's arithmetic thus serves recognition, order and dependence more often than calculation alone.

Places to read

1650, p. 79 [CT-P079-A]–1650, p. 81 [CT-P081-A] — One subject and its relation to divine unity and trinity establish the initial framework.

1650, p. 83 [CT-P083-A]–1650, p. 84 [CT-P084-B] — Exceptional composition is described through one, three, four and five.

1650, p. 96 [CT-P096-A]–1650, p. 99 [CT-P099-A] — One referent, many names and nested principles qualify numerical reading.

1650, p. 103 [CT-P103-A]–1650, p. 105 [CT-P105-A] — The five gates and inverted order distinguish stages from simple counts.

1650, p. 131 [CT-P131-E] — The stone's three souls belong to a dramatic description of transformation.

1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A] — Weak natural unity is confirmed through a stronger divine mediator.

Translation in this edition

The modern reading preserves one and three, four and five without explaining away their coexistence. At 1650, p. 99 [CT-P099-A] the Book of Three Words remains a book of words in the newly translated title, while Vaughan's following explanation supplies principles. The title alone does not contain that interpretation. The five gates remain distinct, and 1650, p. 104 [CT-P104-A] retains the restrictive statement that the fifth serves metals alone. At 1650, p. 133 [CT-P133-A] the text's claim that the principles agree in one quality and differ in two is preserved despite its difficulty; a lexicon should not silently replace it with a corrected count and then attribute that correction to Vaughan. The relevant secure distinction is between partial natural agreement and the stronger union whose cause the next page names.

See also

Chaos; Secundea and mediation; Medicine; Death and translation; Heat and cold.

Related words and names

Five gates

The gates order recognition, preparation, fire, multiplication and projection. Litigious describes their conflict or difficulty, not a literal court case. The fourth and fifth must remain separate: the former confers the claimed universal medicine, while the continuation at 1650, p. 104 [CT-P104-A] restricts the fifth to metals. A summary that treats all five as identical completion loses the passage's explicit distinction.

Forms. *Five litigious Gates* — A sequence of contested approaches with different purposes. (1650, p. 103 [CT-P103-A]).

Places to read. 1650, p. 103 [CT-P103-A]; 1650, p. 104 [CT-P104-A].

Three souls

The count belongs to the speaking stone's poem, not an unqualified account of every creature. The Latin at 1650, p. 131 [CT-P131-C] says "Tres Animas habui," I had three souls, and "Tertia poenè secuta est," the third almost followed; the almost matters because only two departures are complete. Vaughan's paired English at 1650, p. 131 [CT-P131-E] retains that qualification. The surrounding prose at 1650, p. 131 [CT-P131-A] describes continuous digestion and ascent and descent, not a fully identified three-part psychological system.

Forms. *Tres Animas habui* — I had three souls: the Latin count behind the paired English verse. (1650, p. 131 [CT-P131-C]); *Tertia poenè secuta est* — The third almost followed: its departure is qualified, not asserted complete. (1650, p. 131 [CT-P131-C]); *Three soules* — The speaking stone's account of three possessions, two lost and one nearly lost. (1650, p. 131 [CT-P131-E]).

Places to read. 1650, p. 131 [CT-P131-A]; 1650, p. 131 [CT-P131-C]; 1650, p. 131 [CT-P131-E].

Book of Three Words

Vaughan's named treatise supports the description of an aerial and volatile body with hot and cold, dry and moist powers. He explains its three words as three principles. That explanation is his interpretive framing, not something supplied by the literal title alone. The passage is especially useful for seeing how a numerical title, a list of qualities and an inward–outward distinction can coexist without becoming an explicit three-item ingredient list.

Forms. *Liber trium Verborum* — The Latin title Vaughan interprets as a book of three principles. (1650, p. 99 [CT-P099-A]).

Places to read. 1650, p. 99 [CT-P099-A].

Fire, light and natural order · Coelum Terrae

Order of Nature — the subject's mutable arrangement of colour, number, weight and measure (1650, p. 105 [CT-P105-A]); *Order and Texture* — the arrangement through which contrary elements are reconciled (1650, p. 133 [CT-P133-A]); *partil* — partial: the limited agreement of elemental qualities (1650, p. 133 [CT-P133-A]); *Union and Peace* — the disposition strengthened by the divine Spirit (1650, p. 134 [CT-P134-A]); *Spirit of Peace* — the divine reconciler who withdraws from destructive disorder (1650, p. 137 [CT-P137-A]); *true eternal Quintessence* — Vaughan's positive qualified title for the Spirit of peace (1650, p. 137 [CT-P137-A]).

At a Glance

The word. Order is the arrangement through which different things stand together. Harmony here names a relation among contraries, not the removal of every difference.

In the book. Elemental qualities allow a weak agreement; the divine Spirit strengthens it. Violence reverses this tendency, turning the practitioner's promised cooperation into destructive division.

In this edition. "Partil" becomes "partial," while Vaughan's problematic calculation about differing qualities is preserved. His disparaging and affirmative uses of quintessence are both kept.

A place to read. 1650, p. 132 [CT-P132-B]–1650, p. 138 [CT-P138-A], from the reconciliation of elemental opposites to the concluding warning against furthering Nature's destruction.

Meaning

The crucial phrase is "order and texture" (1650, p. 133 [CT-P133-A]). Its force is structural: elements contrary in themselves can nevertheless coexist through their placement and relations. The account does not say that fire ceases to be hot and dry or water ceases to be cold and moist. Their opposition is moderated by something sharing a relevant quality with each. Order makes differentiated coexistence possible.

Harmony is therefore not mere sameness. The seed earlier described as overwhelmingly one is still a composition (1650, p. 83 [CT-P083-A]). Likewise a living reduction must preserve the natural union of all parts rather than eliminate their distinctions by destructive separation (1650, p. 130 [CT-P130-A]). The governing question is how difference can remain productive within a whole. A uniform residue obtained by ruining the generative composition would not satisfy that requirement.

Use in the book

The first substantial ethical statement of this relation says that matter yields to love, for her end is generation and generation has never been accomplished by violence (1650, p. 84 [CT-P084-A]). Later testimony complicates any sentimental reading: its eagle and lion devour and kill one another while loving mutually (1650, p. 102 [CT-P102-A]). The text uses conflict imagery within its account of transformation as well as condemning destructive force. A careful reading asks whether the changing relation serves a renewed composition or ends by ruining the subject, rather than classifying every forceful verb identically.

The long personification also says that Nature's order is often inverted in colour, number, weight and measure (1650, p. 105 [CT-P105-A]). Order is not simply the preservation of the first visible appearance. The philosophical subject can manifest contrary predicates and undergo striking alterations while retaining a deeper continuity. This helps explain why Vaughan can defend change yet reject violence: alteration and destruction are not synonyms in his argument.

The living-return passage makes the criterion more explicit. Seed is composed from elements, and a successful return preserves their first natural union (1650, p. 130 [CT-P130-A]). In the concluding elemental discussion, that union is analysed through the placement of mediating terms (1650, p. 132 [CT-P132-B]). Water shares a quality with air and a quality with earth; air shares one with water and one with fire (1650, p. 133 [CT-P133-A]). The examples show why relation matters, not merely the presence of the correct constituents.

Vaughan immediately refuses to call this a complete solution. The friendship remains partial, weak, cold and skittish (1650, p. 133 [CT-P133-A]). Social language makes the instability memorable: the elements are reconciled neighbours whose agreement can still break down, not a perfectly secure identity. Their existing tendency toward peace needs strengthening. This qualification prevents the examples from being mistaken for a self-sufficient explanation of incorruptible life.

The divine Spirit supplies that strengthening (1650, p. 134 [CT-P134-A]). Vaughan's parenthesis, God works with Nature and not against her, defines the relation between natural order and divine agency. The higher cause does not merely impose a foreign arrangement upon indifferent materials. It perfects their disposition toward unity and brings them into a particular beautiful fabric. At the same time, he denies that the soul is the independent maker of that fabric. God remains principal agent, and created powers have instrumental roles (1650, p. 134 [CT-P134-A]; 1650, p. 135 [CT-P135-A]).

The final address turns this cosmology into a demand upon the reader. A prospective practitioner proposes to cooperate with the Spirit of the living God in generation (1650, p. 137 [CT-P137-A]). The claim is grave precisely

because the practitioner can hinder rather than assist. Excessive heat excites opposition between the moist natures and the central fire; the result is division in chaos. Vaughan does not describe this as a neutral mechanical error alone. The Spirit of peace refuses the violent hands, and confusion is both material and moral.

The next page sets the contrast at its sharpest. The devil's design is to make Nature quarrel with herself and thus corrupt and destroy her (1650, p. 138 [CT-P138-A]). The warning not to further that design makes preservation of order a matter of responsibility, not just successful technique. The present lexicon reports this theological framing as Vaughan's, without treating a failed experiment as proof of demonic agency. What the framing does within the book is clear: the art's dignity depends on the end and manner of its action.

Places to read

1650, p. 83 [CT-P083-A]–1650, p. 84 [CT-P084-A] — A unified compound yields to generative love rather than violence.

1650, p. 102 [CT-P102-A]–1650, p. 105 [CT-P105-A] — Personified principles combine mutual love with conflict, and the subject can invert visible orders.

1650, p. 130 [CT-P130-A] — Living return preserves the first natural union of parts.

1650, p. 132 [CT-P132-B]–1650, p. 134 [CT-P134-A] — Ordered qualities produce partial friendship, strengthened by the divine Spirit.

1650, p. 134 [CT-P134-A]–1650, p. 135 [CT-P135-A] — Principal divine agency is distinguished from the soul's instrumental role.

1650, p. 137 [CT-P137-A]–1650, p. 138 [CT-P138-A] — Destructive practice creates division and reverses the declared purpose of cooperation.

Translation in this edition

"Partil" at 1650, p. 133 [CT-P133-A] is modernised as "partial." The next assertion, that the principles agree in one quality but differ in two, is left unresolved in the edition. The listed qualitative pairs remain available for inspection, but the lexicon does not repair Vaughan's arithmetic or replace the printed sentence with a tidier system.

At 1650, p. 134 [CT-P134-A] he dismisses the name quintessence as used by ignorant scribblers; at 1650, p. 137 [CT-P137-A] he positively calls the Spirit of peace the true eternal quintessence. Both occurrences concern the divine bond. The qualifying words in the second use matter, but they do not entitle an editor to delete the first. The tension may reflect Vaughan's concern that a technical-sounding label be understood through his account of agency and reverence, although he does not explicitly explain the difference. "Harmony," the entry's organising term, gathers these relations; it is not offered as a falsely attested historical headword at every passage.

See also

Middle nature and bonds; Elements; Living reduction; Philosophical fire.

Related words and names

Partial

Vaughan applies the adjective to the elements' friendship after explaining their shared qualities. The agreement is genuine but limited; it therefore needs a stronger mediator. The modern reading clarifies the unfamiliar spelling without turning the limited natural reconciliation into its own sufficient guarantee.

Forms. *partil* — incomplete rather than secure or universal agreement (1650, p. 133 [CT-P133-A]).

Places to read. 1650, p. 133 [CT-P133-A].

Skittish

The unexpected social adjective qualifies the elements' friendship. Their shared qualities do not make the relationship reliable in every circumstance. This unstable love prepares the need for the divine Spirit's strengthening rather than simply ornamenting a completed physical explanation.

Forms. *skittish* — unstable and easily unsettled, describing elemental love (1650, p. 133 [CT-P133-A]).

Places to read. 1650, p. 133 [CT-P133-A].

Quintessence

At 1650, p. 134 [CT-P134-A] Vaughan criticises scribblers who call the divine cement a quintessence; at 1650, p. 137 [CT-P137-A] he himself says "true eternal Quintessence" of the Spirit of peace. Both must be read together. The term cannot be defined here as an independently identified fifth material ingredient, nor simply treated as always forbidden.

Forms. *Quintessence* — a title rejected here, later affirmed with qualifications (1650, p. 134 [CT-P134-A]).

Places to read. 1650, p. 134 [CT-P134-A]; 1650, p. 137 [CT-P137-A].

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Philosophicall Fire — fire that discloses the chaos's central sulphur (1650, p. 83 [CT-P083-A]); *vitall heat* — life-supporting rather than destructive heat (1650, p. 119 [CT-P119-A]); *white philosophicall Coale* — reported name for the restless external fire (1650, p. 121 [CT-P121-A]); *Necromantic fire* — reported paradoxical name for the prepared heat of the dead (1650, p. 121 [CT-P121-A]); *external fire* — prepared agency that strengthens the inward fire of chaos (1650, p. 121 [CT-P121-A]); *Calorem* — heat in the Latin quotation, rendered sulphur in Vaughan's explanation (1650, p. 121 [CT-P121-A]).

At a Glance

The word. Fire may mean an elemental quality, a living power within the subject, an external aid, or divine life. These uses are related in Vaughan's argument but are not interchangeable.

In the book. The crucial practical distinction is between the external prepared fire and the inward, oppressed fire it is intended to strengthen. Destructive heat frustrates rather than intensifies generation.

In this edition. The Latin quotation's "heat" and Vaughan's own explanatory "sulphur" are separately translated and modernised at 1650, p. 121 [CT-P121-A]–1650, p. 122 [CT-P122-A].

A place to read. 1650, p. 119 [CT-P119-A]–1650, p. 123 [CT-P123-A], the sustained description of the outward agent and its quoted corroborations.

Meaning

"Philosophical" marks a use within the art's account of Nature, not an invitation to replace every named fire by ordinary combustion. The philosophical fire first appears as that which stirs up and reveals the central sulphur of chaos (1650, p. 83 [CT-P083-A]). Much later Vaughan makes the relation explicit: the external fire is no part of the matter, is not extracted from it, and serves to stir and strengthen the inward fire already there (1650, p. 121 [CT-P121-A]). A description of what the fire does is therefore more secure than an identification of what familiar substance it must be.

The distinction also prevents a purely decorative reading. Vaughan does speak of preparation, a glass and a continuing operation; fire is not merely a metaphor for enthusiasm. Yet he arranges these material terms within a cosmology in which life and light proceed from God. A reading that turns them into a modern recipe loses this structure, while one that treats all apparatus language as dispensable allegory loses his insistence upon practice.

Use in the book

At 1650, p. 83 [CT-P083-A] fire belongs to a changing relation. It brings out the red central principle, but the same matter is also described through whiteness and transparency. At 1650, p. 84 [CT-P084-A] the personified matter gives blood that is itself a living heavenly fire, improperly called sulphur by some. The operator's fire and the fire given by the subject cannot be collapsed merely because both share a name. One discloses or assists; another is disclosed as a generative principle.

The distinction expands through the account of Nature's activity. Fire pursues the changeable first matter like a lover, and their meeting produces new life (1650, p. 90 [CT-P090-B]). This courtship is not a separate ornament placed beside a mechanistic theory. It expresses the positive relation that violent treatment would break. In the later cosmological account, the life of earthly things is a thick fire imprisoned in an aerial moisture; the world is preserved by a further surrounding divine heat (1650, p. 116 [CT-P116-A]; 1650, p. 117 [CT-P117-A]). "Inward" consequently need not mean self-sufficient. The lesser living fire depends upon sustaining relations beyond itself.

When the outward agent finally receives its own description, Vaughan calls it close, airy, circular and bright (1650, p. 119 [CT-P119-A]). It is the philosophers' sun, yet the glass stands in shade. That juxtaposition warns against immediately identifying the named sun with direct ordinary sunlight. The heat is quiet and penetrating rather than visibly agitating. Its continuity matters, but so does its proportion. The hunting comparison at the page's end makes an escaping bird the image of uncontrolled volatility; it is a figure of keeping a process within bounds, not an independently specified procedure.

The next description deliberately combines terms that initially sound inconsistent: dry, vaporous and humid (1650, p. 121 [CT-P121-A]). Readers should not resolve the difficulty by deleting one adjective. Vaughan is naming different aspects of an action whose nature he declines to state plainly. The reported expressions "white philosophical coal," "heat of the dead" and "necromantic fire" similarly give clues and paradoxes, not an authenticated list of interchangeable fuels. The word "necromantic" is locally explained by the heat's relation to what is dead; the passage does not describe summoning the dead.

His citation of Nature speaking in Mehung then distinguishes heavenly from elemental fire. The heavenly fire excites the elemental one as matter seeks a fitting form (1650, p. 121 [CT-P121-A]–1650, p. 122 [CT-P122-A]). The grammatical direction matters: one awakens another. Vaughan's reading of the quoted heat as sulphur strengthens the connection between inward warmth and a generative principle, but that interpretive step belongs to his English exposition, not to the Latin noun itself.

The authority attributed to Flamel reinforces the demand for a clear, even fire, explicitly contrasting it with charcoal and wood (1650, p. 123 [CT-P123-A]). Vaughan treats these testimonies as agreement on the outward agent. He claims to have described it fully while still withholding what would name it outright. This is his characteristic conjunction of confidence and reserve: a thing may be adequately described for the qualified reader without becoming publicly identifiable for every reader.

The final warning returns the fire to theology. Excess sets the moist natures and central fire against one another; the Spirit of peace withdraws rather than cooperate with destructive hands (1650, p. 137 [CT-P137-A]). The opposition is not between all heat and all moisture but between ordered relation and violent division. Philosophical fire is thus defined as much by the life it must not destroy as by the alteration it is supposed to produce.

Places to read

1650, p. 83 [CT-P083-A]–1650, p. 84 [CT-P084-A] — Fire reveals the central principle, while the subject's own blood is also called living heavenly fire.

1650, p. 116 [CT-P116-A]–1650, p. 117 [CT-P117-A] — Inward life and surrounding divine heat establish nested forms of dependence.

1650, p. 119 [CT-P119-A]–1650, p. 123 [CT-P123-A] — The external fire is described, distinguished from the matter and supported by several historical testimonies.

1650, p. 137 [CT-P137-A] — Excess turns a proposed cooperation into division and destructive disorder.

Translation in this edition

At 1650, p. 119 [CT-P119-A] "Regiment" becomes "regulation," not a military unit. "Still" in "still, piercing, vital heat" becomes "quiet": the emphasis is on the manner of action rather than a claim that nothing happens. At 1650, p. 121 [CT-P121-A] "equal" is rendered "even," preserving constancy without supplying a numerical measure the source does not give.

Most importantly, the Latin *Calorem* is translated as "heat," while Vaughan's following English says "inward incombustible Sulphur" (1650, p. 121 [CT-P121-A]–1650, p. 122 [CT-P122-A]). The source edition's note identifies this change. The lexicon therefore cannot cite "sulphur" as though it were a literal translation of that Latin noun. The fresh translation, historical explanation and present interpretation are three distinguishable layers. They agree on an inward generative action but do not say precisely the same thing.

See also

Nature's bath; Elements; Light and darkness; Order and harmony; Fire and life.

Related words and names

Regiment

Here "regiment" concerns the government or management of heat. It accompanies proportion and delicate control, not troops. The modern reading's "regulation" prevents a false familiar sense while retaining the implication that the operation must be governed rather than merely begun.

Forms. *Regiment* — careful regulation of the fire (1650, p. 119 [CT-P119-A]).

Places to read. 1650, p. 119 [CT-P119-A].

Stir up

The external fire serves to "stirr up" the inward fire. The verb presupposes something there to be awakened; it does not say that the external agent creates the inward principle or becomes an ingredient of the subject. This grammatical relation is central to Vaughan's division of agencies.

Forms. *stirr up* — activate an already present inward power (1650, p. 121 [CT-P121-A]).

Places to read. 1650, p. 121 [CT-P121-A].

Shade

Shade stands next to the claim that philosophers call the fire their sun. The pairing discourages an unqualified equation between the philosophical name and direct ordinary sunlight. It is a local textual constraint, not sufficient evidence for identifying an alternative apparatus or substance.

Forms. *shade* — the place assigned to the glass despite the fire's solar name (1650, p. 119 [CT-P119-A]).

Places to read. 1650, p. 119 [CT-P119-A].

Pheasant and fowler

The printed Latin has Easianus, probably an error for Fasianus, "pheasant," as the source edition's note explains. The new translation supplies the probable bird; Vaughan's own English says bird and fowler. The image warns against the bird's escaping its pursuer and concerns control of volatility. The probable correction is not represented as a securely printed historical form.

Forms. *Easianus* — printed word probably intended as Fasianus, pheasant (1650, p. 119 [CT-P119-A]); *Fowler* — the pursuer in Vaughan's English hunting image (1650, p. 119 [CT-P119-A]).

Places to read. 1650, p. 119 [CT-P119-A].

Flamel

Vaughan cites Flammel for a bright, transparent fire rather than charcoal or wood, then associates his Summary with the garden and mountain of the seven metals. The modern reading uses Flamel. These are attributions made in the discourse; they do not authenticate authorship of the alchemical works by the historical Nicolas Flamel.

Forms. *Flammel* — the authority to whom Vaughan attributes a testimony about clear and constant fire (1650, p. 123 [CT-P123-A]); *Flammel* — the authority named for the garden and mountain of the seven metals (1650, p. 125 [CT-P125-A]).

Places to read. 1650, p. 123 [CT-P123-A]; 1650, p. 125 [CT-P125-A].

External fire

Vaughan explicitly denies that this fire is part of the matter or extracted from it. Its role is to stir and strengthen the inward oppressed fire. The distinction is causal and positional: the assistant acts upon a power already within the subject. The unusual descriptive names that precede it do not cancel those plain exclusions.

Forms. *external fire* — A prepared assisting heat separate from the material subject. (1650, p. 121 [CT-P121-A]).

Places to read. 1650, p. 121 [CT-P121-A].

White philosophical coal

The label appears among descriptions of the external fire, which Vaughan says is natural in itself but artificial in preparation. It should not be treated as an identification of ordinary white fuel. The passage moves through paradoxical names, then gives the more secure relation: this fire is outside the matter and strengthens the fire inside it.

Forms. *white philosophicall Coale* — A figurative designation for the restless prepared fire. (1650, p. 121 [CT-P121-A]).

Places to read. 1650, p. 121 [CT-P121-A].

Figures of Nature

Hyanthe

Figures of Nature · Coelum Terrae

AElia Laelia — the enigmatic mistress named before the poem (1650, p. 93 [CT-P093-A]); *Hyanthe* — the named woman in Vaughan's allegorical poem (1650, p. 93 [CT-P093-B]); *Rosials* — uncertain jewel-like description of the tears (1650, p. 94 [CT-P094-C]); *Vial* — the vessel holding the distilled heart (1650, p. 95 [CT-P095-A]); *Teares of Hyanthe* — the poem's image aligned with the philosophers' secret water (1650, p. 106 [CT-P106-B]); *Venus* — the yielding source distinguished from the secret seminal moisture (1650, p. 106 [CT-P106-B]).

At a Glance

The word. Hyanthe names the woman Vaughan sees and hears in the poem. The preceding prose announces an enigmatic mistress under the name Ælia Lælia.

In the book. An apparently unstable figure proves enduring; tears circulate, gather colour and survive as a distilled heart in a vial. Vaughan later explicitly aligns them with the philosophers' secret water.

In this edition. The modern poem preserves the content without reproducing every rhyme. "Rosials" remains an uncertain jewel comparison, and the correction at p. 106 is important to the prose interpretation.

A place to read. 1650, p. 93 [CT-P093-B] through 1650, p. 95 [CT-P095-A] gives the poem; 1650, p. 106 [CT-P106-B] supplies Vaughan's own return to it.

Meaning

Hyanthe is a literary personification within an argument about first matter. Vaughan does not leave her relevance wholly to a later commentator: after assembling authorities he states that their secret water corresponds to the tears he admires (1650, p. 106 [CT-P106-B]). That retrospective declaration gives a secure interpretive link. It does not provide a complete code assigning each garment, jewel or gesture one fixed chemical equivalent.

The prose introduces Ælia Lælia just before the poem calls its figure Hyanthe (1650, p. 93 [CT-P093-A]; 1650, p. 93 [CT-P093-B]). The edition preserves both names. Their juxtaposition links enigmatic identity with the courtship of Nature, but the supplied text does not give a biographical identification or a full explanation of the change in name. The responsible focus is what the poem makes the figure do and what Vaughan subsequently says it means.

Use in the book

The transition grows from the preceding account of Nature's patterns and the Agent's fruitfulness. Vaughan declines to discuss fine ladies and declares that he has no mistress but Nature (1650, p. 93 [CT-P093-A]). His poem therefore continues, rather than interrupts, the relationship between beauty, matter and generation. The first-person speaker is a watcher and eventual recipient, not simply an omniscient explainer.

At daybreak he sees Hyanthe in fresh green damask upon a sapphire globe (1650, p. 93 [CT-P093-B]). The slippery sphere first suggests Fortune. A second recognition revises the impression: her majesty is more permanent. The temporal movement from first sight to studied attention matters. The poem opens with a mistaken identification and an incentive to continue discovery, much as the prose warns against premature identification of the matter from a single resemblance (1650, p. 94 [CT-P094-A]).

The next passage repeats this sequence of looking. Hyanthe appears sleepy, her head supported by her white hand, but the second studied view notices a silent dew descending her cheeks (1650, p. 94 [CT-P094-B]). Tears become chains of liquid pearl. Sorrow is then preferred to empty joyful noise because its drops offer a richer prize. The valuable thing appears through an apparently adverse condition: the poem does not make smiles an unqualified sign of truth or success.

The address to a white innocent distinguishes tears from sin (1650, p. 94 [CT-P094-C]). The tears resemble polished skies and are called the eyes' bright rosials. Their motion is recurrent: drops become sighs, and sighs return to drops. White and red in Hyanthe's cheeks turn the descending torrent to rose-water. These are actual details in the supplied verse, and their circulation, colours and water imagery connect naturally with the surrounding exposition. Yet the poem does not specify a laboratory apparatus for the conversion of each tear and sigh. Its suggestiveness is not a licence to manufacture missing instructions.

The final movement compares her death with incense consuming itself in perfumed smoke (1650, p. 95 [CT-P095-A]). Hyanthe then speaks and entrusts a vial to the narrator. It holds her heart, outpoured and distilled into waters, but still constant. Death has changed the mode in which her heart is present rather than simply annihilating the gift. The permanent majesty discovered at the outset is answered by constancy at the end.

Her warning is discriminating rather than a blanket approval of weeping. False smiles deceive, but tears too can be false: the few are false and the true are many. The precise contrast matters. To reduce the closing speech to "trust tears, not smiles" would omit the qualification that the poem itself insists upon. Hyanthe finally asks trust in her and promises joy to the possessor of her tears. The trust is directed towards the particular speaker and gift, not all displays of emotion.

Vaughan anticipates readers who call all this mere bait and poetry, entertaining without assertion (1650, p. 95 [CT-P095-B]). He responds with descriptions of first matter from philosophical witnesses, inviting the reader to follow either verse or prose (1650, p. 96 [CT-P096-A]). When he returns to Hyanthe, he insists that the fancy contains more than poetry (1650, p. 106 [CT-P106-B]). She is no known water but a secret seminal moisture—or rather the Venus that yields it. That correction distinguishes the generative source from its moisture, a distinction the narrative of the woman and her vial has already made imaginable.

The resulting reading is neither purely decorative nor reductively chemical. Hyanthe's scene conducts the reader through misrecognition, attention, valuable suffering, circulation, transformation and enduring gift. Vaughan himself joins this poetic path to the identification of his subject, but retains the intimacy and withheld identity of courtship. The lexicon can trace those relations while leaving genuine undeciphered particulars undeciphered.

Places to read

1650, p. 93 [CT-P093-A]; 1650, p. 93 [CT-P093-B]; 1650, p. 94 [CT-P094-A] — Ælia Lælia leads into Hyanthe, whose sapphire sphere prompts and corrects a Fortune identification.

1650, p. 94 [CT-P094-B] — The second look discovers tears, liquid pearls and valuable sorrow.

1650, p. 94 [CT-P094-C] — Innocence, rosials, drops and sighs culminate in rose-water.

1650, p. 95 [CT-P095-A] — Incense-like death, the vial and the constant heart end with a qualified counsel about smiles and tears.

1650, p. 95 [CT-P095-B]; 1650, p. 96 [CT-P096-A] — Vaughan answers the charge of merely pleasing poetry with philosophical testimony.

1650, p. 106 [CT-P106-B] — The tears are explicitly related to secret water, and the source is distinguished from its moisture.

1650, p. unnumbered errata [CT-P140-D] — The printed correction governs the thick-moisture description at p. 106.

Translation in this edition

"Pretty, white Foole" becomes "pretty white innocent" at 1650, p. 94 [CT-P094-C], conveying innocence rather than a modern insult to intelligence. "Rosials" is rendered as rose-like jewels, but the edition marks the exact reference as uncertain; no precise mineral should be inferred. "Spill'd" becomes "outpoured" in the heart's speech at 1650, p. 95 [CT-P095-A], keeping the transfer into waters. At 1650, p. 106 [CT-P106-B] the modern reading follows the erratum's "for" rather than historical "or": she is not thin water, **for** she is a thick, heavy moisture. The correction prevents a false exclusion of the very properties the prose affirms.

See also

First matter; Water; Virgin and mother; Love and violence; Knowledge and experience; Plainness and difficulty.

Related words and names

Sapphire globe

The sphere on which Hyanthe rests prompts the observer's initial mistaken identification of the woman as Fortune. The subsequent recognition of more permanent majesty corrects that first impression. Its colour and slipperiness are part of a staged act of discovery; the poem does not expressly identify the globe as a particular laboratory vessel or chemical.

Forms. *Saphir Globe* — the sphere whose slipperiness initially makes the observer identify Hyanthe as Fortune (1650, p. 93 [CT-P093-B]).

Places to read. 1650, p. 93 [CT-P093-B].

Second studied view

The attentive look that discovers tears beneath the first appearance of sleep. The phrase makes knowledge a change in the observer's attention as well as disclosure by the object. It parallels the opening revision of the Fortune identification and prepares Vaughan's later defence of poetry as a route to recognising the matter.

Forms. *Second, studied View* — The attentive look that discovers tears beneath the first appearance of sleep (1650, p. 94 [CT-P094-B]).

Places to read. 1650, p. 93 [CT-P093-B]; 1650, p. 94 [CT-P094-B].

Rosials

The bright adornments attributed to Hyanthe's eyes or tears, also used in the earlier description of the virgin's treasures. The edition offers "rose-like jewels" but acknowledges uncertainty about the exact reference. The surrounding language supports lustre and value; it does not establish a named gemstone or a fixed technical substance.

Forms. *Rosials* — the uncertain brilliant adornments compared with the virgin's secret crystal (1650, p. 84 [CT-P084-A]); *Rosials* — The bright adornments attributed to Hyanthe's eyes or tears, also used in the earlier description of the virgin's treasures (1650, p. 94 [CT-P094-C]).

Places to read. 1650, p. 84 [CT-P084-A]; 1650, p. 94 [CT-P094-C].

Vial and constant heart

The vessel Hyanthe entrusts to the observer as she dies. It contains her heart transformed into waters, which she says remains constant. The object gives permanence to a gift after bodily transformation and distinguishes the woman as source from the waters received. Its presence does not independently specify the apparatus of an alchemical operation.

Forms. *Vial* — The vessel Hyanthe entrusts to the observer as she dies (1650, p. 95 [CT-P095-A]).

Places to read. 1650, p. 95 [CT-P095-A].

Many and few tears

Hyanthe's qualified criterion after warning against false smiles. She first says not to trust tears either, then opposes the false few to the true many. The closing counsel therefore cannot accurately be summarised as trusting every tear. The quantifier belongs to her reported speech and its image of an abundant, enduring gift.

Forms. *Those Teares are Many, that are True* — Hyanthe's qualified criterion after warning against false smiles (1650, p. 95 [CT-P095-A]).

Places to read. 1650, p. 95 [CT-P095-A].

Incense

The simile for Hyanthe's death: weakening flame expires amid curling smoke and perfume. The sensory sequence transforms disappearance into an aromatic offering before the vial is entrusted to the observer. The poem supplies an analogy, not a direction to burn or inhale a named alchemical substance.

Forms. *Incense* — The simile for Hyanthe's death: weakening flame expires amid curling smoke and perfume (1650, p. 95 [CT-P095-A]).

Places to read. 1650, p. 95 [CT-P095-A].

Pan and Proteus

Figures of Nature · Coelum Terrae

Pan — the universal chaos or Mercury containing the properties of particulars (1650, p. 124 [CT-P124-A]); *Proteus* — the variety of particular creatures and their species (1650, p. 124 [CT-P124-A]); *Qui Proteum non novit, adeat Pana* — whoever does not know Proteus should approach Pan (1650, p. 124 [CT-P124-A]); *Interpreter* — Mercury's function of explaining lower and higher things (1650, p. 124 [CT-P124-A]); *Individualls* — particular creatures, contrasted with the universal source (1650, p. 124 [CT-P124-A]).

At a Glance

The word. Pan and Proteus are mythic names turned into terms of natural explanation. Vaughan provides their local meanings himself: Pan is the universal source; Proteus is the variety of particular creatures.

In the book. To understand the many, the reader is directed toward the one from which they arise. Mercury is called their interpreter because it relates this universal source to things above and below.

In this edition. The maxim is translated as "Whoever does not know Proteus should approach Pan." It is followed by Vaughan's explanation, not by a claim that all ancient stories used the names this way.

A place to read. 1650, p. 123 [CT-P123-A]–1650, p. 124 [CT-P124-B], where unlocking chaos leads to understanding particulars and then to a question about Mercury's birthplace.

Meaning

The two names divide explanatory roles. Pan represents chaos or Mercury as the universal natural subject; Proteus represents the particular creatures, including the variety of species, into which that source is transformed (1650, p. 124 [CT-P124-A]). The maxim tells a person who cannot understand Proteus to approach Pan. It is not a command to abandon particulars as unworthy. It proposes that particulars become intelligible when their common productive source is known.

Vaughan's "individuals" are concrete creatures, not individualism as a political or ethical doctrine. The passage moves quickly between individual creatures and kinds—animals, plants and minerals—because its central contrast is between determinate productions and their universal source. It does not pause to supply a technical account of every level between universal matter, species and singular organism. The lexicon should not manufacture such a taxonomy on his behalf.

Use in the book

The argument starts long before the names appear. Vaughan promises to speak first about the one thing that is the art's subject and the mother of all things (1650, p. 79 [CT-P079-A]). His discussion of creation then makes outward forms answer to inward conceptions (1650, p. 81 [CT-P081-A]). The many are not merely an undifferentiated heap: their differences belong to the way the universal agent conceives and forms creatures. Pan and Proteus later compress this relation into a memorable pair.

The first matter is explicitly distinguished from existing animals, vegetables and minerals because it precedes and mothers them all (1650, p. 83 [CT-P083-A]). This prevents a false inference from the universal source to an arbitrary example. A common mineral is not first matter merely because minerals arise from first matter. The order of dependence cannot be reversed simply by selecting one familiar product. Pan names what has the properties of the products within it, not whichever product the reader happens to favour.

Vaughan's account of Nature at play supplies the positive image of variation. Matter is like wax shaped into birds, beasts, flowers and frogs; Nature makes one form and then another while continuing to care for what she has made (1650, p. 90 [CT-P090-B]; 1650, p. 91 [CT-P091-A]). Later, her inward patterns seek appearance in matter, described as her mirror

(1650, p. 92 [CT-P092-A]; 1650, p. 93 [CT-P093-A]). This sustained account gives the mythic transformation its context. Protean variety is not a defect that philosophy must eliminate. It is the visible fruitfulness that the universal principle explains.

At 1650, p. 123 [CT-P123-A] Vaughan declares that the outward agent has enabled the magicians to unlock chaos. The image of an iron key opening a golden treasury prepares the next sentence: in the universal subject they found the natures of all particulars. The maxim then functions as an interpretive conclusion, not an isolated ornament. If the universal subject really contains the sources of determinate natures, acquaintance with it would offer a route to understanding their differences.

Vaughan states that Pan transforms into Proteus (1650, p. 124 [CT-P124-A]). This is a movement from universal source to manifested plurality. The explanatory movement recommended to the student goes in the opposite direction, from perplexing particulars back to their source. Keeping those two directions distinct clarifies the maxim. Generation proceeds into variety; inquiry seeks the principle that makes variety intelligible. The passage does not say that all particulars can be casually converted into any other particulars.

That qualification is reinforced elsewhere. A thing reduced to its particular seed retains the specific Idea with which God has sealed it and produces effects suitable to its species (1650, p. 113 [CT-P113-A]). The universal source and a recovered particular seed are therefore not equivalent simply because both are called seed. Pan's comprehensive properties should not be transferred without argument to every reduced creature. This distinction is especially important when reading the surrounding language of change and restoration.

Mercury enters as interpreter or expositor of lower and higher things (1650, p. 124 [CT-P124-A]). The invocation attributed to Orpheus then calls upon Hermes, rendered Mercury in Vaughan's own English. The names connect a mythic messenger with the philosophical function of making relations intelligible. The lexical focus here is that function; the broader family of material and philosophical Mercury belongs to its own entry. Finally, the question of Mercury's birth and place leads directly to the Ideas and their region (1650, p. 124 [CT-P124-B]). Mythic interpretation thus opens a new question rather than completing every part of the cosmology.

Places to read

1650, p. 79 [CT-P079-A]–1650, p. 81 [CT-P081-A] — The promised one thing and the creator's inward conceptions establish the universal-particular problem.

1650, p. 83 [CT-P083-A] — The mother of all natural kinds is distinguished from any already existing member of them.

1650, p. 90 [CT-P090-B]–1650, p. 93 [CT-P093-A] — Nature's changing forms, playful production and inward patterns prepare the later mythic summary.

1650, p. 113 [CT-P113-A] — A particular seed remains limited by its specific Idea.

1650, p. 123 [CT-P123-A]–1650, p. 124 [CT-P124-B] — The universal subject explains particulars; Pan becomes Proteus; Mercury interprets and prompts a further inquiry into place.

Translation in this edition

The Latin *Qui Proteum non novit, adeat Pana* is rendered as a conditional invitation to approach Pan when Proteus is not known. The proper-name forms in the sentence differ from the English headwords because Latin grammar changes them. They should not be treated as different beings. Vaughan immediately supplies his English interpretive account, which gives the safest local definitions.

In the following invocation the new translation uses Hermes and Zeus, while Vaughan's historical English uses Mercury and Jove (1650, p. 124 [CT-P124-A]). The edition keeps both versions rather than making the historical rendering disappear. The modern prose retains "interpreter or expositor"; the fresh Greek invocation uses "interpreter," while the modernised Vaughan rendering keeps "expositor." The role is one of showing what lower and higher things mean through their relation. Neither the name change nor the modern wording establishes that Vaughan's natural-philosophical reading exhausts the ancient hymn's meaning.

See also

Ideas and Iynges; Region of light; Living reduction; Mercury.

Related words and names

Approach

In the Latin maxim, this verb directs the person who does not understand Proteus toward Pan. It gives the saying its investigative movement: knowledge of particulars is sought through their common source. It is not a statement that the inquirer should literally travel to a named landscape.

Forms. *adeat* — let the inquirer go to the universal source (1650, p. 124 [CT-P124-A]).

Places to read. 1650, p. 124 [CT-P124-A].

Transform

Pan "transformes himself into a Proteus." Vaughan immediately explains this as the production of animals, vegetables and minerals from first matter. The reflexive image retains continuity of source while allowing diverse

products; it does not by itself license the interchangeability of already formed species.

Forms. *transformes* — passes from universal nature into varied particular forms (1650, p. 124 [CT-P124-A]).

Places to read. 1650, p. 124 [CT-P124-A].

Iron key

An iron key can open a treasury of gold: the value of the result need not match the splendour of the means. Vaughan uses the comparison to defend the simplicity of the concealed external agent. It prepares the claim that unlocking chaos reveals the natures of particulars.

Forms. *Iron-key* — ordinary-seeming means with momentous consequences (1650, p. 123 [CT-P123-A]).

Places to read. 1650, p. 123 [CT-P123-A].

Voice of Nature

Figures of Nature · Coelum Terrae

speaking in the person of Nature — Vaughan's explicit description of the Rosy Brother's adopted voice. (1650, p. 102 [CT-P102-A]); *I am a Goddesse* — The opening self-presentation of personified Nature. (1650, p. 102 [CT-P102-A]); *let us hear Nature her self* — Introduction to a literary speech attributed to Nature. (1650, p. 121 [CT-P121-A]); *Prosopopaeia* — Giving the stone a first-person speaking role. (1650, p. 131 [CT-P131-A]).

At a Glance

The word. A speaking personification gives a non-human subject a voice. Vaughan names the device when introducing the stone's speech and explicitly identifies the Rosy Brother as speaking in Nature's person.

In the book. Nature becomes goddess, teacher and corrective speaker; the stone describes apparent death and returning life. These voices convey philosophical claims through dramatic forms.

In this edition. Speech belonging to a cited work is kept distinct from Vaughan's narration. Where Vaughan omits an original Latin text, the edition does not pretend to translate it afresh.

A place to read. 1650, p. 101 [CT-P101-A]–1650, p. 106 [CT-P106-A], the introduction and complete Rosy Brother speech.

Meaning

Voice matters because Vaughan's discourse contains several different kinds of speaking subject. The author can describe Nature in his own words, quote an authority about her, or quote an authority who makes her speak. These are not identical acts. At 1650, p. 102 [CT-P102-A] he tells readers which is happening: the Rosy Brother speaks in the person of Nature. The

first-person pronouns that follow belong to that adopted persona, not without qualification to Vaughan or to an independently recorded supernatural utterance.

The technical name at 1650, p. 131 [CT-P131-A], prosopopoeia, marks a related act of giving a face or person to the stone. Such personification need not make its philosophical content empty decoration. On Vaughan's own account, a material subject can be more clearly recognised through a dramatic sequence than through a bare name. The reader should therefore ask both what the voice claims and how its literary situation limits the claim. A speaking goddess is a mode of exposition; identifying its referent remains part of the work of reading.

Use in the book

Vaughan prepares these voices by presenting Nature as an active, imaginative mother. She shapes matter into birds, beasts and flowers, cares for her offspring, and works without a public audience (1650, p. 91 [CT-P091-A]–1650, p. 93 [CT-P093-A]). The following poem gives Hyanthe a body, tears and finally speech. Her dying instruction about the vial makes apparent loss preserve a heart in another form (1650, p. 95 [CT-P095-A]). This episode teaches readers to follow continuities through changing appearances before the philosophical testimonies begin.

The Rosy Brother passage introduces a more expansive self-revelation. Vaughan first says that he will omit the Latin and give its meaning in plain English (1650, p. 101 [CT-P101-A]). The goddess then identifies her origin, her milk and blood, her parents, and her generative resources. The address shifts between first-person self-description and an apostrophe to the excellent subject. That flexibility is part of the literary presentation: it should not be forced into a modern transcript with a newly invented speaker for every pronoun.

The five gates turn the same speech towards stages of knowledge and work (1650, p. 103 [CT-P103-A]–1650, p. 104 [CT-P104-A]). First comes recognition of matter; subsequent gates concern preparation, fire, multiplication and projection. The fourth confers the claimed universal medicine, while the fifth is restricted to metals. Personification therefore carries important distinctions. It is not just an accumulation of strange animal symbols.

The dragon's first-person announcement adds danger and moral selection. It is everywhere and costs nothing, yet unknown handling threatens the senses; it is given to the pious and modest so that they may relieve poverty (1650, p. 104 [CT-P104-A]–1650, p. 105 [CT-P105-A]). The list of contrary predicates—young and old, visible and invisible, high and low—presents the subject through its capacities and transitions. The voice concludes with clarified earth and a promise of transmutation at 1650, p. 106 [CT-P106-A]. Vaughan then resumes his own address to the

gentlemen and returns to Hyanthe. That transition marks the end of the long cited persona and prevents its promises from being mistaken for newly demonstrated results in the narrator's present experiment.

Nature becomes a teacher again at 1650, p. 121 [CT-P121-A]–1650, p. 123 [CT-P123-A]. Vaughan introduces her in Mehung's serious romance, where she describes a process dependent on inward heat and heavenly fire rather than the ordinary implements of the sophists. A second literary scene has her rebuke Madathan with the absurdity of eating shellfish unprepared. The domestic image changes the register from elevated goddess to practical instructor. In both cases the speaking voice is mediated by texts Vaughan invokes as authorities.

The stone's poem near the end supplies the most compact dramatic model (1650, p. 131 [CT-P131-A]–1650, p. 131 [CT-P131-E]). Its spirit has departed and returns; it has life, then lacks it; it speaks of souls leaving while insisting it is not simply dead. These first-person fluctuations embody the distinction between destructive death and transformative movement. Vaughan's surrounding prose identifies continuous digestion and alternating ascent and descent. The poem does not supply a detached autobiography of an animate mineral; it gives the process a subject able to narrate what outward appearances conceal.

Places to read

1650, p. 91 [CT-P091-A]–1650, p. 93 [CT-P093-A] — Nature's making and self-delight prepare the later speaking personae.

1650, p. 95 [CT-P095-A] — Hyanthe speaks as her heart passes into the vial's waters.

1650, p. 101 [CT-P101-A]–1650, p. 106 [CT-P106-A] — The Rosy Brother's English speech personifies Nature and the philosophical subject.

1650, p. 121 [CT-P121-A]–1650, p. 123 [CT-P123-A] — Nature teaches in Mehung and rebukes Madathan through a shellfish image.

1650, p. 131 [CT-P131-A]–1650, p. 131 [CT-P131-E] — The stone's first-person poem makes apparent death and returning life intelligible.

Translation in this edition

At 1650, p. 102 [CT-P102-A] the modern opening keeps Vaughan's framing parenthesis: the goddess speech is attributed to a writer adopting Nature's person. No Latin lies behind the page in the supplied historical text; the preceding announcement says Vaughan has omitted it. By contrast, the Mehung passage offers both printed Latin and Vaughan's English, and the modern edition supplies a fresh translation before modernising his version. The two must not be conflated. Its Latin names inward heat, whereas Vaughan's English names sulphur. The shellfish rebuke likewise says snails or crabs in the Latin and oysters in Vaughan's version. These differences are not new speeches by Nature; they are differences between

textual presentations of her attributed speech. “Prosopopaeia” is the historical spelling of the rhetorical label and identifies the device, while the poems themselves give it sustained philosophical work.

See also

Testimony and authority; Secrecy and disclosure; Death and translation; Chaos; Medicine.

Related words and names

Prosopopaeia

Vaughan uses the rhetorical term just before the stone’s poem. The stone describes its own apparent deprivation and returning life, making transformation legible through a voice that persists across changing states. The label warns the reader not to treat the lines as literal reported conversation, while also identifying why the dramatic form can explain a philosophical process. Read the full paired poems at 1650, p. 131 [CT-P131-B]–1650, p. 131 [CT-P131-E].

Forms. *Prosopopaeia* — A speaking personification, here of the stone. (1650, p. 131 [CT-P131-A]).

Places to read. 1650, p. 131 [CT-P131-A]; 1650, p. 131 [CT-P131-B]; 1650, p. 131 [CT-P131-E].

Serious romance

The phrase introduces Mehung’s speaking Nature. Serious does not remove the work’s literary mediation; romance does not make the instruction merely frivolous. Vaughan combines the words because a fictional voice can teach what he regards as genuine natural philosophy. The authority remains a text he quotes, with Latin and his own interpretive English separately present.

Forms. *Serious Romance* — A literary fiction invoked for philosophical instruction. (1650, p. 121 [CT-P121-A]).

Places to read. 1650, p. 121 [CT-P121-A].

Rebuke

Nature checks Madathan’s attempt to bypass dissolution by comparing it to eating shellfish with their shells. A check here is a rebuke or correction, not a modern inspection list. The vivid object carries a logical distinction: possession of a whole subject is not the same as having it in the condition required for the proposed work. The shellfish comparison and Vaughan’s English continuation appear at 1650, p. 123 [CT-P123-A].

Forms. *Check* — Nature’s corrective response to an error about preparation. (1650, p. 122 [CT-P122-A]).

Places to read. 1650, p. 122 [CT-P122-A]; 1650, p. 123 [CT-P123-A].

Mehung

Vaughan hears Nature through Mehung's serious romance, quoting Latin and then giving his own English at 1650, p. 122 [CT-P122-A]. The attributed voice describes inward heat and a heavenly fire that awakens the elemental one. The Latin's heat becomes sulphur in Vaughan's explanation, so the two textual layers must remain distinct. The local name identifies a literary source of instruction; this record does not assert an independently verified authorship or biography.

Forms. *Mehung* — The attributed author of the serious romance in which Nature speaks. (1650, p. 121 [CT-P121-A]).

Places to read. 1650, p. 121 [CT-P121-A]; 1650, p. 122 [CT-P122-A].

Madathan

Madathan is described as thinking he can make the stone without dissolution. Nature corrects him with the absurdity of eating shellfish unprepared, a comparison completed at 1650, p. 123 [CT-P123-A]. The Latin names snails or crabs, while Vaughan's English uses oysters. His role is a teachable but mistaken recipient inside an instructional scene, contrasting with the later pupil who abandons listening and loses the adept's company.

Forms. *Madathan* — The learner rebuked by Nature for attempting to omit dissolution. (1650, p. 122 [CT-P122-A]).

Places to read. 1650, p. 122 [CT-P122-A]; 1650, p. 123 [CT-P123-A].

Thematic reading routes

The course of the work

The art and its subject

Pages 78–80 announce a turn from the antiquity of magic to the art itself. Vaughan proposes subject, medicine and means, while warning that the operative keys will be scattered through the discourse. His demand for rational foundations coexists with a defence of restricted disclosure. The address to physicians asks readers to test rather than reject the art through prejudice. Read 1650, p. 78 [CT-P078-A]–1650, p. 80 [CT-P080-A].

Agent patient and first matter

Pages 80–86 establish the distinction between the universal agent and the created universal patient. The likeness of upper and lower worlds is grounded in the likeness of their principles, not merely in lists of curious sympathies. The account then turns to a tangible yet changing matter, red and white appearances, virginity and motherhood, love and generation. The accumulation of names is repeatedly qualified: this subject is not simply any familiar animal, plant, mineral, extracted salt or ordinary water. Read 1650, p. 80 [CT-P080-B]–1650, p. 86 [CT-P086-A].

Earth and Nature in motion

Pages 86–93 follow the seed into the receiving earth, then contemplate return, burial, weather and the renewal of spring. These familiar images guide attention, but page 89 expressly withdraws ordinary dirt and dust as the intended subject. The changing shapes of first matter lead into Nature's freedom, delight and continuing production. Matter becomes her mirror, in which inward conceptions appear outwardly. Read 1650, p. 86 [CT-P086-A]–1650, p. 93 [CT-P093-A].

Hyanthe and the testimonies

Pages 93–95 present Hyanthe in verse: an initial identification with Fortune gives way to closer looking, tears, sighs, changing colours and the vial entrusted to the observer. Vaughan then defends the poem against dismissal as mere entertainment. Pages 96–101 gather authorities whose different descriptions concern a shared subject, while their exact formulations and Vaughan's renderings do not always coincide. Read 1650, p. 93 [CT-P093-B]–1650, p. 101 [CT-P101-A].

Nature speaking

Pages 102–106 present the Rosy Brother's testimony in Nature's person, followed by the dragon's self-description. Its gates distinguish knowledge, preparation, maturation, multiplication and projection, and its promises are coupled with danger, restricted access and obligations towards the poor. Vaughan's return to Hyanthe then specifies a seminal moisture, or the Venus that yields it, rather than a known ordinary water. Read 1650, p. 102 [CT-P102-A]–1650, p. 106 [CT-P106-B].

Secrecy and the divine source

Pages 107–113 join the account of oily moisture to a riddle, a quoted prohibition on disclosure and Vaughan's autobiographical defence of trust. The question of creation from nothing leads into negative theology: his "nothing" is not simply destructive nonexistence. He retains a distinction between the divine source and the created water or chaos. The section ends by rejecting particular bodily materials as universal first matter, and by distinguishing a species' particular seed from the universal subject. Read 1650, p. 107 [CT-P107-A]–1650, p. 113 [CT-P113-B].

Generation corruption and restoration

Pages 114–117 place a middle creation between extremes and explain the magicians' diagnosis of corruption. Ordinary generation is said to leave impurities within the compound; their proposed restoration works upon the chaos. The discussion passes through Secundea, celestial fire and the continued divine preservation of the world. Its accounts of natural containment and divine containment remain distinguishable. Read 1650, p. 114 [CT-P114-A]–1650, p. 117 [CT-P117-A], including the original marginal references.

The natural fire

Pages 118–123 discuss the work's delicacy, the limits of general instruction and the relation of external prepared heat to the chaos's inward fire. Nature's bath is distinguished from an artificial water bath; gestation supplies the governing comparison. Speeches attributed to Nature and other authorities continue the argument, and Vaughan's English sometimes interprets rather than literally repeats their Latin. Read 1650, p. 118 [CT-P118-A]–1650, p. 123 [CT-P123-A].

The region of light

Pages 124–127 interpret Pan, Proteus and Mercury through universal nature and particular creatures. The meadow of Ideas is a mediating region in which descending spirits are embodied. Descent and reception qualify the account of celestial influence, while Vaughan challenges astronomical familiarity unsupported by experience. Read 1650, p. 124 [CT-P124-A]–

1650, p. 127 [CT-P127-A], including the Latin verse and original marginal reference.

The living return to seed

Pages 127–131 distinguish elemental descent from the seed composed of elements. The egg makes the difference between destructive analysis and living reduction concrete: recovering ingredients is not the same as preserving generative capacity. The personified stone's verses describe departure and return, not a simple equation of every change with final death. The following appeal imagines the return of a golden age rather than reporting a completed transformation. Read 1650, p. 127 [CT-P127-B]–1650, p. 132 [CT-P132-A].

Reconciliation and the principal agent

Pages 132–135 describe a partial reconciliation of contrary elements through intermediate qualities, then a stronger divine bond. The soul is an instrumental agent awaiting the body's perfection, not its independent architect. The distinction between agent and instrument supports the rebuke to confident medical speech. Pages 135–138 turn from this argument to the learner's conduct, silence, proportion and cooperation rather than interference. Read 1650, p. 132 [CT-P132-B]–1650, p. 138 [CT-P138-B].

The book sent into the world

Pages 139–140 address the small book as a child and travelling object. Its imagined readers, modest size, price and plain style complicate the earlier language of secrecy: Vaughan publishes while refusing indiscriminate disclosure. The praise of God and Amen complete the historical ending. The errata then preserve two specific printed directions, including the unusual correction from "doctrine" to "dictrine," whose witness limits the supplied edition explains. Read 1650, p. 139 [CT-P139-A]–1650, p. unnumbered errata [CT-P140-D].

Article routes

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Historical forms lookup

Forms preserve the spelling and case recorded in the source. These are selected attestations, not an occurrence count or exhaustive concordance.

a Bird, now a Beast, now a Flowre, then a Frog. Bird, beast, flower, frog · p. 144 — The quick sequence of particular forms given to matter as to wax (1650, p. 91 [CT-P091-A]).

a very salt. Salt and crystal · p. 97 — a real salt in Vaughan's description, but not a common manufactured salt (1650, p. 85 [CT-P085-B]).

a water and no water. Egg · p. 123 — the egg's viscous moisture, unlike undifferentiated ordinary water (1650, p. 129 [CT-P129-A]).

Action was the Life of God. Nature and change · p. 140 — the maxim attributed to Trismegistus in the account of continual activity (1650, p. 90 [CT-P090-B]).

adeat. Approach · p. 198 — let the inquirer go to the universal source (1650, p. 124 [CT-P124-A]).

AElia Laelia. Hyanthe · p. 191 — the enigmatic mistress named before the poem (1650, p. 93 [CT-P093-A]).

Agents and their Instruments. Agent and patient · p. 45 — principal agency distinguished from the means through which it acts (1650, p. 135 [CT-P135-A]).

Agrippa. Cornelius Agrippa · p. 53 — The authority for celestial influence altered in a lower recipient. (1650, p. 126 [CT-P126-A]).

Albertus Magnus. Albert the Great · p. 42 — The authority praised as a discriminating witness to alchemical learning. (1650, p. 97 [CT-P097-A]).

albus ut lacryma oculi. White and clear as a tear · p. 109 — The Latin description says white as a tear of the eye (1650, p. 96 [CT-P096-A]).

almost Animal. Almost animal · p. 88 — Vaughan qualifies the exclusion of the matter from the three ordinary kingdoms by granting it a proximity to life (1650, p. 83 [CT-P083-A]).

Alphabet of Nature. Nature's alphabet · p. 123 — The ordered plurality of creatures that Vaughan asks the reader to examine, each creature a letter in Nature's book (1650, p. 87 [CT-P087-A]).

Amen.. Amen · p. 21 — the final assent after the praise of God (1650, p. 140 [CT-P140-C]); Book and reader · p. 17 — the final assent after the praise of God (1650, p. 140 [CT-P140-C]).

An Egg. Egg · p. 123 — the familiar example of a seed intermediate between elements and a chick (1650, p. 128 [CT-P128-A]).

Anima Magica.. Anima Magica · p. 76 — An original marginal reference to Vaughan's earlier treatment of middle nature. (1650, p. 114 [CT-P114-A-M01]).

Anthroposoph.. Anthroposophia margin · p. 173 — Vaughan's marginal reference to Anthroposophia (1650, p. 134 [CT-P134-A-M01]).

Aquâ quadam perpessâ. Water that has suffered · p. 110 — a water that has suffered or undergone something; Vaughan's English specifies alteration (1650, p. 101 [CT-P101-A]).

Arida remanet. Oily moisture · p. 110 — the quoted Latin's dry remainder, interpreted as earth in Vaughan's English (1650, p. 107 [CT-P107-A]).

Arisleus. Belus and Arisleus · p. 43 — The name attached to the authoritative assembly in which Belus speaks. (1650, p. 99 [CT-P099-A]).

Arnoldus de villanova. Arnold of Villanova · p. 41 — The authority called to explain oily moisture and endurance in fire. (1650, p. 106 [CT-P106-B]).

Arnoldus de Villâ novâ. Arnold of Villanova · p. 41 — Vaughan's attributed authority for the paradoxical philosophical chaos. (1650, p. 96 [CT-P096-A]).

Art. Art and magic · p. 12 — disciplined work upon the universal subject (1650, p. 79 [CT-P079-A]).

Art Magic. Art and magic · p. 12 — the magical art named in the attributed Lullian testimony (1650, p. 89 [CT-P089-B]).

Artificiall. Art and magic · p. 12 — prepared through human art, although the fire itself is natural (1650, p. 121 [CT-P121-A]).

Athanors. Sendivogius and the little furnaces · p. 44 — Alchemical furnaces associated with the practices Vaughan condemns here. (1650, p. 113 [CT-P113-B]).

Azoth. Azoth · p. 96 — An additional name coupled with twofold mercury in the description of the subject generated through celestial and terrestrial influences (1650, p. 85 [CT-P085-A]); Mercury · p. 93 — an associated philosophical name of the same described subject (1650, p. 85 [CT-P085-A]).

Balneum. Nature's bath · p. 174 — bath: the philosophers' name for their generative fire (1650, p. 120 [CT-P120-A]).

Balneum Naturae. Nature's bath · p. 174 — Nature's bath, distinguished from artificial water heating (1650, p. 120 [CT-P120-A]).

Belus. Belus and Arisleus · p. 43 — The philosopher whose order Vaughan says conceals practice. (1650, p. 99 [CT-P099-A]).

beyond her self. Outside · p. 64 — The spatial phrase describes Nature's placing an inward fancy or idea in matter (1650, p. 93 [CT-P093-A]).

beyond their Sperm. Beyond · p. 130 — past the generative intermediary into elemental extremes (1650, p. 129 [CT-P129-A]).

Bird-lime. Contrition and birdlime · p. 110 — sticky bird-catching material used figuratively to hold opponents by their proud plumage (1650, p. 107 [CT-P107-A]).

Books of Burthen. Book and reader · p. 17 — large books compared with heavy ships (1650, p. 139 [CT-P139-A]).

Bright world. Light and darkness · p. 166 — the heavenly sphere from which Ideas descend (1650, p. 125 [CT-P125-A]).

Caement. Cement and balsam · p. 80 — A bonding substance used as an image of the divine unifier. (1650, p. 134 [CT-P134-A]).

Caement, and Balsam. Cement and balsam · p. 80 — Images of divine bonding and preservation. (1650, p. 134 [CT-P134-A]); Middle nature and bonds · p. 170 — the divine Spirit as the stabilising bond of the elements (1650, p. 134 [CT-P134-A]).

calidum & siccum. Heat and cold · p. 163 — Hot and dry, the hidden qualities of the stone's seed in the quotation. (1650, p. 98 [CT-P098-A]).

Calorem. Philosophical fire · p. 186 — heat in the Latin quotation, rendered sulphur in Vaughan's explanation (1650, p. 121 [CT-P121-A]).

Cancros. Oysters and shells · p. 127 — crabs in the Latin shellfish comparison (1650, p. 122 [CT-P122-A]).

Capnion. Capnion · p. 143 — The authority through whom Vaughan presents material and spiritual universal natures to a Jew and an Epicurean (1650, p. 81 [CT-P081-A]).

Caput mortuum. Dead residue · p. 126 — technical name for the residue left by the broiler's imagined operation (1650, p. 129 [CT-P129-A]); Egg · p. 123 — dead residue in the imagined failed operation (1650, p. 129 [CT-P129-A]).

Catholic Character. Character and impression · p. 48 — A universal mark or expression of God, predicated of the created patient (1650, p. 81 [CT-P081-A]).

Catholic Magnesia. Magnesia · p. 89 — universal magnesia, a title of the world's generative subject (1650, p. 84 [CT-P084-B]).

Central Sulphur. Sulphur · p. 102 — the inward power stirred and disclosed in the red preparation (1650, p. 83 [CT-P083-A]).

Certain fugitive spirits condensed in the Ayre. Clouds and fugitive spirits · p. 144 — Vaughan's rendering of the attributed description (1650, p. 90 [CT-P090-A]).

Changeable Nature. Nature and change · p. 140 — the first visible, tangible created substance (1650, p. 82 [CT-P082-A]).

Chaos. Chaos · p. 81 — The philosophical subject under preparation, changing colour. (1650, p. 83 [CT-P083-A]).

Check. Rebuke · p. 202 — Nature's corrective response to an error about preparation. (1650, p. 122 [CT-P122-A]).

cherish. Cherish · p. 135 — To tend or nurture the generative powers, in Vaughan's rendering of the passage attributed to Flamel (1650, p. 123 [CT-P123-A]).

cherish the cold. Cherish · p. 135 — the divine heat's nurturing response to cold parts (1650, p. 117 [CT-P117-A]).

Chick. Chick · p. 126 — the formed animal for which the egg is a generative intermediary (1650, p. 128 [CT-P128-A]); Egg · p. 123 — the formed creature generated from the egg (1650, p. 128 [CT-P128-A]).

Childe. Book and reader · p. 17 — the book imagined as the author's offspring (1650, p. 140 [CT-P140-A]); Child · p. 21 — the book imagined as vulnerable offspring (1650, p. 140 [CT-P140-A]).

Chrystalline Basis. Crystalline base · p. 101 — the base associated with the two mineral principles (1650, p. 130 [CT-P130-A]); Salt and crystal · p. 97 — the crystalline base associated with the conjunction of the mineral principles (1650, p. 130 [CT-P130-A]).

circumfused influent heat. Influence · p. 65 — surrounding heat by which the deity preserves the world (1650, p. 117 [CT-P117-A]).

Cloud, or Darknesse. Light and darkness · p. 166 — first created condition, subsequently condensed into water (1650, p. 110 [CT-P110-A]).

Cloudes driven by the winde. Clouds and fugitive spirits · p. 144 — the changing figures used as Vaughan's own analogy for first matter (1650, p. 90 [CT-P090-B]).

Cloudy Chaos. Chaos · p. 81 — The first cloudy something created from the transcendent source. (1650, p. 110 [CT-P110-A]).

Cochleas. Oysters and shells · p. 127 — snails in the Latin shellfish comparison (1650, p. 122 [CT-P122-A]).

Coction. Coction · p. 166 — Sustained digestion that generates and preserves. (1650, p. 117 [CT-P117-A]); Coction · p. 166 — Continuous transformative action associated with ascent, descent and fixation. (1650, p. 131 [CT-P131-A]).

Coelum Terrae. Earth · p. 119 — heaven of earth, the hidden subject's reciprocal title (1650, p. 89 [CT-P089-A]); Heaven and earth · p. 54 — Heaven of earth: the hidden celestial earth, not ordinary dirt. (1650, p. 89 [CT-P089-A]).

cold and drie. Elements · p. 155 — the paired qualities assigned to earth (1650, p. 132 [CT-P132-B]).

Common Elements. Common elements · p. 158 — ordinary elemental conditions from which the special subject is distinguished (1650, p. 84 [CT-P084-B]).

common extracted Salts. Salt and crystal · p. 97 — ordinary prepared salts explicitly excluded from first matter (1650, p. 86 [CT-P086-A]).

Common, faeculent, impure Earth. Earth · p. 119 — ordinary earth explicitly excluded from the hidden subject (1650, p. 89 [CT-P089-A]).

compasseth. Compass · p. 177 — surrounds (1650, p. 120 [CT-P120-A]).

Composition of Elements. Composition · p. 131 — joining elements in the arrangement that constitutes seed (1650, p. 130 [CT-P130-A]); Seed · p. 146 — the making of seeds contrasted with destructive separation (1650, p. 130 [CT-P130-A]).

concoct what you reade. Digest reading · p. 25 — Vaughan asks readers to digest what they read and remain awhile with earth rather than admire the products of their own imagination (1650, p. 88 [CT-P088-A]).

condensed into water. Condense · p. 84 — The transition from first cloud or darkness to water. (1650, p. 110 [CT-P110-A]).

confident Negligence. Negligence · p. 177 — carelessness strengthened by unwarranted confidence (1650, p. 121 [CT-P121-A]).

continuò. At once · p. 131 — immediately, in the stone's statement about not dying (1650, p. 131 [CT-P131-B]).

Contrition. Contrition and birdlime · p. 110 — physical crushing mocked in the opponents' philosophical practice (1650, p. 107 [CT-P107-A]).

Cooperator. Cooperator · p. 48 — The human worker resolved to minister to the living God's Spirit in generation (1650, p. 137 [CT-P137-A]).

Cornelius Agrippa. Cornelius Agrippa · p. 53 — The authority whose knowing-nothing saying receives Vaughan's mystical interpretation. (1650, p. 111 [CT-P111-A]).

corrupted, and cursed. Corruption and restoration · p. 111 — The condition attributed to chaos after humanity's Fall. (1650, p. 115 [CT-P115-A]).

corrupts it. Corruption and restoration · p. 111 — The altering action of philosophical heat upon chaos, within a proposed transformation. (1650, p. 119 [CT-P119-A]).

Credulitie. Testimony and authority · p. 38 — The author's earlier trusting belief, retrospectively said to have become knowledge. (1650, p. 109 [CT-P109-B]).

Dark one. Light and darkness · p. 166 — the bodily world into which the Ideas descend (1650, p. 125 [CT-P125-A]).

Death of the Compound. Death and translation · p. 115 — The result of impurities prevailing within ordinary generation. (1650, p. 115 [CT-P115-A]).

dictrine. Plainness and difficulty · p. 26 — the unusual replacement recorded in the second printed correction (1650, p. unnumbered errata [CT-P140-D]).

Dionysius. Dionysius and negative theology · p. 52 — The authority invoked for the divine nothing beyond being and non-being. (1650, p. 110 [CT-P110-A]).

Discoverie. Secrecy and disclosure · p. 30 — Disclosure measured by fullness but deliberately scattered through the discourse. (1650, p. 79 [CT-P079-A]).

Dispenseros, or Media. Dispensers and media · p. 68 — intermediaries conveying the spirit's seed (1650, p. 89 [CT-P089-A]).

doctrine, r. dictrine. Doctrine to dictrine · p. 29 — the second printed correction, preserved as uncertain evidence (1650, p. unnumbered errata [CT-P140-D]).

doe not thou further his Designes. Fate and the devil's design · p. 115 — Vaughan's own contextual application to the devil's destructive purpose. (1650, p. 138 [CT-P138-A]).

Domestic enemie. Domestic enemy · p. 118 — Impurities retained inside a compound and eventually overcoming it. (1650, p. 115 [CT-P115-A]).

Dr. Coale. Egg · p. 123 — satirical name for the destructive broiler (1650, p. 129 [CT-P129-A]).

Druggs and Sopps. Medicine · p. 136 — Ordinary medicinal preparations contrasted with knowledge of creation. (1650, p. 135 [CT-P135-A]).

Dust thou art, and to Dust shalt thou return. Dust and the Genesis margin · p. 131 — the scriptural return used to introduce the distinction between two reductions (1650, p. 128 [CT-P128-A]).

Dyonys. Ar. Th. Neg.. Dionysius and negative theology · p. 52 — Vaughan's abbreviated marginal reference to Dionysius and negative theology. (1650, p. 111 [CT-P111-A-M01]).

Earth. Earth · p. 119 — the great receptive element in the seed's natural location (1650, p. 86 [CT-P086-A]).

Earth and no Earth. Earth · p. 119 — the united elemental influences as philosophical earth (1650, p. 130 [CT-P130-A]).

Easianus. Pheasant and fowler · p. 189 — printed word probably intended as Fasianus, pheasant (1650, p. 119 [CT-P119-A]).

eats her own Tayle. Dragon's tail · p. 122 — Earth is compared with the philosophical dragon consuming its own tail because what rises as cloud returns as water and earth receives it (1650, p. 88 [CT-P088-A]).

Egg of Nature. Egg · p. 123 — the universal subject speaking as a world-containing generative beginning (1650, p. 105 [CT-P105-A]).

Elements. Elements · p. 155 — the natural principles from which Nature composes seed (1650, p. 86 [CT-P086-A]).

enviously. Enviously · p. 33 — Grudgingly, with a deliberate withholding of intelligibility. (1650, p. 97 [CT-P097-A]); Secrecy and disclosure · p. 30 — Withholding a clear account rather than simply resenting another's fortune. (1650, p. 97 [CT-P097-A]).

Errant. Errant · p. 41 — A wanderer not yet understanding philosophical books. (1650, p. 109 [CT-P109-B]).

Estrado. Chamber of state · p. 15 — Nature's ceremonial place of reception, translated as her chamber of state (1650, p. 79 [CT-P079-A]).

Ex Invisibili factum est Visibile. God and negation · p. 49 — The visible was made from the invisible; a claim of created derivation. (1650, p. 111 [CT-P111-A]).

Eximidius. Eximidius · p. 162 — The named Turba speaker invoked for a perpetual nurturing nature. (1650, p. 116 [CT-P116-B]).

Experience. Knowledge and experience · p. 22 — first-person learning that includes practical failure (1650, p. 120 [CT-P120-A]).

experimentall ocular Demonstrations. Knowledge and experience · p. 22 — demonstrations before the eyes establishing properties of the actual subject (1650, p. 81 [CT-P081-A]).

Expositor of all Things. Interpreter · p. 97 — The role assigned to Mercury through the invocation attributed to Orpheus (1650, p. 124 [CT-P124-A]).

external fire. External fire · p. 190 — A prepared assisting heat separate from the material subject. (1650, p. 121 [CT-P121-A]); Philosophical fire · p. 186 — prepared agency that strengthens the inward fire of chaos (1650, p. 121 [CT-P121-A]).

extra Intellectum. Image and exemplar · p. 61 — outside the intellect, applied to an idea expressed in matter (1650, p. 93 [CT-P093-A]).

Extremes. Living reduction · p. 127 — elemental endpoints beyond the generative seed (1650, p. 129 [CT-P129-A]).

faire Experience. Knowledge and experience · p. 22 — experiential evidence demanded of those claiming celestial knowledge (1650, p. 126 [CT-P126-A]).

false Processes. Testimony and authority · p. 38 — Procedures Vaughan rejects even in the works of an admired authority. (1650, p. 119 [CT-P119-A]).

Fansie, or Idea. Ideas and Iynges · p. 57 — Nature's inward conception made outward in matter (1650, p. 93 [CT-P093-A]).

Figure. Figure · p. 68 — a diagram offered as evidence for celestial claims (1650, p. 127 [CT-P127-A]).

FINIS.. Book and reader · p. 17 — printed closure of the prose discourse (1650, p. 138 [CT-P138-B]); FINIS · p. 20 — the printed end marker of the prose (1650, p. 138 [CT-P138-B]).

fire is his Thrrne. Fire and life · p. 159 — Fire as the seat of the divine Spirit; Thrrne is the printed form. (1650, p. 134 [CT-P134-A]).

fire of Nature. Fire and life · p. 159 — The generative partner of the virgin subject. (1650, p. 83 [CT-P083-A]).

Fire-world. Heaven and earth · p. 54 — Heaven considered as the pure realm of spiritual fire. (1650, p. 125 [CT-P125-A]).

first Matter. First matter · p. 85 — the universal created patient identified as a substance (1650, p. 81 [CT-P081-A]).

first matter. First matter · p. 85 — the provisional name given to the primordial sperm or seed (1650, p. 110 [CT-P110-A]).

first naturall union. Living reduction · p. 127 — the preserved relation of all parts in a living return (1650, p. 130 [CT-P130-A]).

Five litigious Gates. Five gates · p. 181 — A sequence of contested approaches with different purposes. (1650, p. 103 [CT-P103-A]); Number and unity · p. 178 — The staged and contested approaches to the work. (1650, p. 103 [CT-P103-A]).

Flammel. Flamel · p. 190 — the authority to whom Vaughan attributes a testimony about clear and constant fire (1650, p. 123 [CT-P123-A]); Flamel · p. 190 — the authority named for the garden and mountain of the seven metals (1650, p. 125 [CT-P125-A]).

Fons fontium, & fontium cunctorum, Matrix continens cuncta. Fountain of fountains · p. 84 — The chaos as the all-containing fountain and generative matrix. (1650, p. 117 [CT-P117-A]).

for. Plainness and difficulty · p. 26 — the corrective connective prescribed for page 106 (1650, p. unnumbered errata [CT-P140-D]).

Foure and Five. Number and unity · p. 178 — Further numerical titles Vaughan calls essential without fully decoding them here. (1650, p. 84 [CT-P084-B]).

foure Elements. Elements · p. 155 — fire, air, water and earth as contrary but ordered natures (1650, p. 132 [CT-P132-B]).

Fowler. Pheasant and fowler · p. 189 — the pursuer in Vaughan's English hunting image (1650, p. 119 [CT-P119-A]).

free spirit. Nature and change · p. 140 — Nature's independence from human applause (1650, p. 92 [CT-P092-A]).

friendly Third. Friendly third · p. 76 — An intermediary that reconciles two contraries through shared qualities. (1650, p. 133 [CT-P133-A]); Secundea and mediation · p. 73 — Water's partial reconciliation of contrary elements. (1650, p. 133 [CT-P133-A]).

frigidum & humidum. Heat and cold · p. 163 — Cold and moist, the manifest qualities of that same seed. (1650, p. 98 [CT-P098-A]).

Galeon. Galleon · p. 20 — a large ship used to caricature physically burdensome books (1650, p. 139 [CT-P139-A]).

Gen. c. 1.. Genesis and the moving Spirit · p. 53 — The original marginal reference to Genesis chapter 1. (1650, p. 111 [CT-P111-A-M02]).

Gen. c. 3. ver. 19.. Dust and the Genesis margin · p. 131 — the original marginal citation of Genesis 3:19 (1650, p. 128 [CT-P128-A-M01]).

generall Hospitall. Earth's hospital · p. 122 — Earth as the universal receiving house of plants, animals and humanity's coarser remains (1650, p. 128 [CT-P128-A]).

gentle heat. Heat and cold · p. 163 — Nature's ordinary digestion of chaos without separate purification of its parts. (1650, p. 115 [CT-P115-A]).

Glasse. Image and exemplar · p. 61 — matter as the mirror in which Nature sees her patterns (1650, p. 92 [CT-P092-A]); Mirror · p. 60 — matter as the medium in which Nature sees her inward patterns (1650, p. 92 [CT-P092-A]).

God himself was Fire. Fire and life · p. 159 — The conclusion Vaughan says the practice manifested to the magicians. (1650, p. 116 [CT-P116-B]).

Greek Calends. Greek calends · p. 37 — A proverbial time that never arrives. (1650, p. 136 [CT-P136-A]).

Hammer. Contrition and birdlime · p. 110 — the implement of the crushing Vaughan ridicules (1650, p. 107 [CT-P107-A]).

happy Solitudes. Silence and hearing · p. 34 — The author's chosen withdrawal from an unreceptive public. (1650, p. 138 [CT-P138-A]).

Heliotrope. Sympathy and compassion · p. 64 — the flower paired with the sun as a familiar particular sympathy (1650, p. 80 [CT-P080-B]).

Hen. Hen · p. 126 — the egg's parent, invoked to exaggerate destructive heat (1650, p. 129 [CT-P129-A]).

High-shoe heresie. High-shoe heresy · p. 29 — a dismissive phrase for rustic or coarse sectarian teaching (1650, p. 140 [CT-P140-A]).

his Nothing. Nothing as failed product · p. 127 — the broiler's failure measured against his generative purpose (1650, p. 129 [CT-P129-A]).

Hohenheim. Paracelsus and Hohenheim · p. 92 — Paracelsus under the alternate name Vaughan uses in his selective assessment (1650, p. 119 [CT-P119-A]).

hot and moyst. Elements · p. 155 — the paired qualities assigned to air (1650, p. 132 [CT-P132-B]).

Husbandrie. Love and violence · p. 132 — generative work figured as the lovers' shared cultivation (1650, p. 92 [CT-P092-A]).

Hyanthe. Hyanthe · p. 191 — the named woman in Vaughan's allegorical poem (1650, p. 93 [CT-P093-B]).

I am a Goddesse. Voice of Nature · p. 199 — The opening self-presentation of personified Nature. (1650, p. 102 [CT-P102-A]).

Idea's. Ideas and Iynges · p. 57 — the universal agent's inward conceptions corresponding to created forms (1650, p. 81 [CT-P081-A]); Image and exemplar · p. 61 — inward conceptions answered by outward created forms (1650, p. 81 [CT-P081-A]).

Ignis, Ignis Derivatio, & Ignis Penu. Fire and life · p. 159 — Heaven named as fire, derivation of fire and storehouse of fire. (1650, p. 116 [CT-P116-A]).

Ignis Penu. Storehouse of fire · p. 162 — Heaven as the inward store or provision chamber of fire. (1650, p. 116 [CT-P116-A]).

Ignis ruber super Dorsum Ignis Candidi. Fire and life · p. 159 — Red fire upon white fire, developed as a male–female generative relation. (1650, p. 116 [CT-P116-B]).

Ignis Spissum. Dense part · p. 158 — the dense part of fire in the attributed Synod (1650, p. 127 [CT-P127-B]).

Image. Image and exemplar · p. 61 — likeness of passive universal nature to the active (1650, p. 80 [CT-P080-B]).

in Dei Manu alba sunt. Whiteness in God's hand · p. 92 — The quoted Latin says that things are white in God's hand (1650, p. 82 [CT-P082-A]).

in Fornaculis mirabilibus. Sendivogius and the little furnaces · p. 44 — In wonderful little furnaces: the quoted phrase folded into the satire. (1650, p. 113 [CT-P113-B]).

Incense. Incense · p. 195 — The simile for Hyanthe's death: weakening flame expires amid curling smoke and perfume (1650, p. 95 [CT-P095-A]).

incombustible Aereall moysture. Fire and life · p. 159 — The medium in which terrestrial life's fire is incorporated. (1650, p. 116 [CT-P116-A]).

incorporated. Incorporate · p. 72 — given bodily existence (1650, p. 125 [CT-P125-A]).

Individualls. Pan and Proteus · p. 195 — particular creatures, contrasted with the universal source (1650, p. 124 [CT-P124-A]).

Influences. Influence · p. 65 — powers conveyed from spirit to material earth through intermediate natures (1650, p. 89 [CT-P089-A]).

Influentia. Influence · p. 65 — the flowing heavenly power whose condition changes in a lower recipient (1650, p. 126 [CT-P126-A]).

influx. Influence · p. 65 — the solar influx appearing as the paternal mineral seed (1650, p. 130 [CT-P130-A]).

Instrumentals. Agent and patient · p. 45 — subordinate agents obedient to God (1650, p. 134 [CT-P134-A]); Instrumentals · p. 80 — Dependent agents serving rather than originating God's formative action. (1650, p. 134 [CT-P134-A]); Universal spirit · p. 77 — Subordinate instrumental agents, including the soul. (1650, p. 134 [CT-P134-A]).

internum incomburibilem Calorem. Inward heat · p. 105 — The inward incombustible heat in the Latin passage Vaughan attributes to Nature's speech in Mehung (1650, p. 121 [CT-P121-A]).

Interpreter. Pan and Proteus · p. 195 — Mercury's function of explaining lower and higher things (1650, p. 124 [CT-P124-A]).

Interpreter, or Expositor. Mercury · p. 93 — Mercury's role in explaining lower and higher particulars (1650, p. 124 [CT-P124-A]).

Invisible Chaos. Chaos · p. 81 — A reported name Vaughan immediately calls improper. (1650, p. 114 [CT-P114-A]).

inward Conception. Inward conception · p. 60 — formative model within the creating agent (1650, p. 81 [CT-P081-A]).

inward incombustible Sulphur. Sulphur · p. 102 — Vaughan's interpretation of the quoted inward incombustible heat (1650, p. 122 [CT-P122-A]).

Iron-key. Iron key · p. 199 — ordinary-seeming means with momentous consequences (1650, p. 123 [CT-P123-A]).

Jacob Behmen. Jacob Böhme · p. 53 — The named author recommended in Vaughan's original marginal note. (1650, p. 110 [CT-P110-A-M01]).

Jacta est Alea. The die is cast · p. 16 — the irreversible commitment of having put the argument forward (1650, p. 78 [CT-P078-A]).

Jam redit & Virgo, redeunt Saturnia Regna.. Virgin and Saturn's return · p. 154 — the classical return of the Virgin and Saturn's reign invoked conditionally (1650, p. 132 [CT-P132-A]).

Jewell made the Cabinet. Jewel and cabinet · p. 48 — The deliberately absurd claim exemplifies an inference Vaughan rejects: an inhabitant or content does not thereby make its receptacle (1650, p. 134 [CT-P134-A]).

Jewish Ensoph outwardly. Ensoph outwardly · p. 85 — Vaughan's name for the outward cloud or darkness in his account of generation. (1650, p. 114 [CT-P114-A]).

Joh. 19. 22. What I have written · p. 21 — the source margin identifying John 19:22 (1650, p. 131 [CT-P131-F-M01]).

Jynges. Ideas and Iynges · p. 57 — powers Vaughan identifies with Ideas in his reading of Zoroaster (1650, p. 124 [CT-P124-B]).

Kitchin fire. Kitchen fire · p. 177 — ordinary culinary heat used as a negative comparison (1650, p. 120 [CT-P120-A]).

Knowledge. Knowledge and experience · p. 22 — understanding said to reward earlier trust (1650, p. 109 [CT-P109-B]).

let us hear Nature her self. Voice of Nature · p. 199 — Introduction to a literary speech attributed to Nature. (1650, p. 121 [CT-P121-A]).

Liber trium Verborum. Book of Three Words · p. 181 — The Latin title Vaughan interprets as a book of three principles. (1650, p. 99 [CT-P099-A]).

Light, and heat. Light and darkness · p. 166 — the paired manifestation of life proceeding from God (1650, p. 117 [CT-P117-A]).

Limbus. Chaos · p. 81 — The quoted Latin term Vaughan renders as chaos. (1650, p. 100 [CT-P100-A]).

Limus coelestis. Middle nature and bonds · p. 170 — heavenly slime: a name Vaughan says he has used for the subject (1650, p. 132 [CT-P132-B]).

Load-stone. Universal magnet and lodestone · p. 65 — the particular magnet paired with iron as a familiar sympathy (1650, p. 80 [CT-P080-B]).

Love. Love and violence · p. 132 — the relation through which matter yields and generation occurs (1650, p. 84 [CT-P084-A]).

Madathan. Madathan · p. 203 — The learner rebuked by Nature for attempting to omit dissolution. (1650, p. 122 [CT-P122-A]).

Magic. Art and magic · p. 12 — the defended ancient wisdom whose practical subject is now disclosed (1650, p. 78 [CT-P078-A]).

Magicall. Art and magic · p. 12 — Vaughan's description of Nature, contrasted with Peripatetic philosophy (1650, p. 109 [CT-P109-B]).

Manuduction. Leading by the hand · p. 122 — Instruction which conducts a reader from a familiar example towards a less familiar subject (1650, p. 89 [CT-P089-A]).

Marcus Antoninus. Marcus Antoninus · p. 144 — the authority quoted on Nature's delight in changing things and making new things like them (1650, p. 90 [CT-P090-B]).

Mariae-Balneo. Nature's bath · p. 174 — bath of Mary, excluded in the cited account of Nature's action (1650, p. 122 [CT-P122-A]).

Matrix. Virgin and mother · p. 150 — a womb or generative receptacle (1650, p. 86 [CT-P086-A]).

mean spermaticall Chaos. Chaos · p. 81 — A compound's recoverable intermediate generative condition. (1650, p. 129 [CT-P129-A]); Living reduction · p. 127 — the intermediate seminal condition rather than separated extremes (1650, p. 129 [CT-P129-A]).

Mediator. Middle nature and bonds · p. 170 — a stronger agency needed to confirm the elements' incomplete union (1650, p. 133 [CT-P133-A]); Secundea and mediation · p. 73 — The stronger agency needed to confirm weak elemental unity. (1650, p. 133 [CT-P133-A]).

Mehung. Mehung · p. 203 — The attributed author of the serious romance in which Nature speaks. (1650, p. 121 [CT-P121-A]).

Mercurie of the Wisemen. Mercury · p. 93 — the one subject denoted by the catalogue's many names (1650, p. 98 [CT-P098-A]).

Mercurius Sapientum. Mercury · p. 93 — mercury of the wise, opening the attributed Albertine catalogue (1650, p. 97 [CT-P097-A]).

Middle Nature. Secundea and mediation · p. 73 — An intermediate substance between extremes. (1650, p. 114 [CT-P114-A]).

middle nature. Middle nature and bonds · p. 170 — the subject intermediate between thick and thin, earthy and fiery (1650, p. 85 [CT-P085-A]).

middle Nature. Middle nature and bonds · p. 170 — water as a mediator sharing qualities with air and earth (1650, p. 132 [CT-P132-B]).

Middle Substance. Middle nature and bonds · p. 170 — a condition between Nature's two extremes (1650, p. 114 [CT-P114-A]).

Modo volo ipsum nominare. Not yet named · p. 30 — now I wish to name it: the transition from description to the designation water (1650, p. 96 [CT-P096-A]).

more than naturall Medicine. Medicine · p. 136 — The extraordinary remedy promised as a product of the single subject. (1650, p. 79 [CT-P079-A]).

most temperate, moyst, natural heat. Heat and cold · p. 163 — Gestational warmth used to explain the desired kind of generative action. (1650, p. 120 [CT-P120-A]).

Mother. Virgin and mother · p. 150 — the prior source of animals, vegetables and minerals (1650, p. 83 [CT-P083-A]).

Mother, is now their Tombe. Mother and tomb · p. 153 — Earth's former generative relation becomes the receiving place of vanished cities and living beings (1650, p. 87 [CT-P087-A]).

Mother of our Chaos. Virgin and mother · p. 150 — the white lunar water among the two mineral seeds (1650, p. 130 [CT-P130-A]).

Mutuall Compassion. Sympathy and compassion · p. 64 — The shared response of members within the great cosmic frame (1650, p. 80 [CT-P080-B]).

my Book. Book and reader · p. 17 — the volume personified as a departing companion (1650, p. 139 [CT-P139-A]).

naturall putrefaction. Corruption and restoration · p. 111 — A nonviolent dissolution distinguished from destructive decomposition. (1650, p. 130 [CT-P130-A]); Putrefaction · p. 114 — Dissolution distinguished from violent destruction of the compound. (1650, p. 130 [CT-P130-A]).

Necromantic fire. Philosophical fire · p. 186 — reported paradoxical name for the prepared heat of the dead (1650, p. 121 [CT-P121-A]).

Nihil eorum quae sunt, & Nihil eorum quae non sunt. God and negation · p. 49 — Neither any of the things that are nor any of those that are not. (1650, p. 111 [CT-P111-A]).

Nihil quò ad Nos. God and negation · p. 49 — Nothing in relation to us: beyond perfect human knowledge. (1650, p. 110 [CT-P110-A]); Nothing in relation to us · p. 52 — Nothing as an object of perfect human knowledge, not sheer non-existence. (1650, p. 110 [CT-P110-A]).

Nihil Scire. God and negation · p. 49 — To know nothing, reread by Vaughan as knowing the divine Nothing. (1650, p. 111 [CT-P111-A]); Know nothing · p. 52 — An ordinary statement of not knowing, given a second theological reading. (1650, p. 111 [CT-P111-A]).

Nipples. Nipples and gift · p. 153 — The bodily site from which the personified matter gives her white, heavy water (1650, p. 84 [CT-P084-A]).

non tamen nominavi. Not yet named · p. 30 — the cited speaker has described the subject without giving its name (1650, p. 96 [CT-P096-A]).

not dead. Death and translation · p. 115 — The stone's claim that departure of spirit need not be final death. (1650, p. 131 [CT-P131-D]).

not to prostitute these Principles. Secrecy and disclosure · p. 30 — Not to expose the principles indiscriminately. (1650, p. 108 [CT-P108-B]).

Notion. Knowledge and experience · p. 22 — a concept that must be referred to the thing itself (1650, p. 81 [CT-P081-A]).

Nox Corporis. Heaven and earth · p. 54 — Night of the body: a complementary name for that mediating region. (1650, p. 125 [CT-P125-A]); Region of light · p. 69 — night of the body: another perspective on that same mediating region (1650, p. 125 [CT-P125-A]).

Noyse. Silence and hearing · p. 34 — Learning reduced to conspicuous sound without understanding. (1650, p. 95 [CT-P095-B]).

nurse. Night as nurse · p. 169 — Night as the generative caretaker of the stars (1650, p. 114 [CT-P114-A]).

Nè tu augeas fatum. Fate and the devil's design · p. 115 — Do not increase or add to fate, applied by Vaughan to destructive division. (1650, p. 138 [CT-P138-A]).

Obscuritie. Plainness and difficulty · p. 26 — difficulty attributed to the changing subject and its expression (1650, p. 82 [CT-P082-A]).

Occult. phil.. Cornelius Agrippa · p. 53 — The original marginal abbreviation naming the work On Occult Philosophy. (1650, p. 126 [CT-P126-A-M01]).

Olla. Pot and miscellany · p. 15 — A pot or mixed dish used as a name for Vaughan's composition (1650, p. 79 [CT-P079-A]).

One and Three. Number and unity · p. 178 — Compatible numerical descriptions of one composite subject. (1650, p. 84 [CT-P084-B]).

One only Thing. First matter · p. 85 — the unique subject and mother of all things (1650, p. 79 [CT-P079-A]); Number and unity · p. 178 — The single subject from which the art's medicine is said to arise. (1650, p. 79 [CT-P079-A]); Only and one · p. 89 — The programme's singular subject from which the medicine is generated (1650, p. 79 [CT-P079-A]).

one thick water. Water · p. 106 — the preserved union in return to seed (1650, p. 130 [CT-P130-A]).

one Tongue, but two Eares. Silence and hearing · p. 34 — An anatomical proportion used to recommend more hearing than speaking. (1650, p. 136 [CT-P136-A]); Tongue and ears · p. 37 — A bodily comparison recommending proportionate speech and attention. (1650, p. 136 [CT-P136-A]).

or. Plainness and difficulty · p. 26 — the word the printed correction instructs readers to replace by for (1650, p. unnumbered errata [CT-P140-D]).

or, r. for. Or to for · p. 29 — the first printed instruction correcting a connective (1650, p. unnumbered errata [CT-P140-D]).

or rather. Rather · p. 30 — a correction that refines the relation between subject and moisture (1650, p. 106 [CT-P106-B]).

Order and Texture. Order and harmony · p. 182 — the arrangement through which contrary elements are reconciled (1650, p. 133 [CT-P133-A]); Texture · p. 158 — the ordered relation through which contrary elements are reconciled (1650, p. 133 [CT-P133-A]).

Order of Nature. Order and harmony · p. 182 — the subject's mutable arrangement of colour, number, weight and measure (1650, p. 105 [CT-P105-A]).

Original Leprosie. Leprosy · p. 169 — figure for matter's inherited corruption (1650, p. 125 [CT-P125-B]).

Orpheus. Orpheus · p. 145 — the authority for the two epithets of Nature as resourceful and changing-form mother (1650, p. 91 [CT-P091-A]); Orpheus · p. 145 — the attributed invoker of Mercury as interpreter of all things (1650, p. 124 [CT-P124-A]).

Orphic Night. Light and darkness · p. 166 — primordial night described as the nurse of the stars (1650, p. 114 [CT-P114-A]); Orpheus · p. 145 — the poetic night identified with the originating darkness (1650, p. 114 [CT-P114-A]).

our Mercurie. Our Mercury · p. 97 — The qualified medium through which a particular thing can be reduced to its sperm (1650, p. 113 [CT-P113-A]).

out-right. Outright · p. 34 — Without indirection or a further riddle. (1650, p. 107 [CT-P107-A]).

outward Agent. Agent and patient · p. 45 — the external means that awakens the inward power (1650, p. 123 [CT-P123-A]).

Oysters. Oysters · p. 33 — A familiar street commodity used to mock indiscriminate proclamation. (1650, p. 112 [CT-P112-A]).

Oysters shells and all. Oysters and shells · p. 127 — Vaughan's shellfish image for the need of preparation (1650, p. 123 [CT-P123-A]).

Pan. Pan and Proteus · p. 195 — the universal chaos or Mercury containing the properties of particulars (1650, p. 124 [CT-P124-A]).

Paracelsus. Paracelsus and Hohenheim · p. 92 — Vaughan's named authority for the saying about whiteness (1650, p. 82 [CT-P082-A]).

particular Idea. Ideas and Iynges · p. 57 — specific formative character with which God seals a creature (1650, p. 113 [CT-P113-A]); Image and exemplar · p. 61 — divinely impressed specificity retained by a particular seed (1650, p. 113 [CT-P113-A]).

Particular Sperm. Particular seed · p. 84 — A species-limited seed that is not the universal first matter. (1650, p. 113 [CT-P113-A]); Seed · p. 146 — a seed restricted to its own species (1650, p. 113 [CT-P113-A]).

partil. Heat and cold · p. 163 — Partial, describing the incomplete concord of elemental qualities. (1650, p. 133 [CT-P133-A]); Order and harmony · p. 182 — partial: the limited agreement of elemental qualities (1650, p. 133 [CT-P133-A]); Partial · p. 185 — incomplete rather than secure or universal agreement (1650, p. 133 [CT-P133-A]).

Passive Nature. Agent and patient · p. 45 — the receptive created principle (1650, p. 81 [CT-P081-A]).

Patterne or Exemplar. Image and exemplar · p. 61 — model of creation, which God has in himself (1650, p. 81 [CT-P081-A]).

peece of Wax. Wax and figure · p. 64 — Matter is placed before Nature like a piece of wax receiving successive forms (1650, p. 91 [CT-P091-A]).

permanent water. Water · p. 106 — the same subject called stone under another state (1650, p. 100 [CT-P100-A]).

perpetuall Coction. Heat and cold · p. 163 — God's ongoing generative and preservative action. (1650, p. 117 [CT-P117-A]).

Philosophers Vinacre. Philosophers' vinegar · p. 96 — A catalogue-name for the one mercury of the wise (1650, p. 98 [CT-P098-A]).

Philosophicall Fire. Philosophical fire · p. 186 — fire that discloses the chaos's central sulphur (1650, p. 83 [CT-P083-A]).

Physic. Medicine · p. 136 — Medical treatment, here criticised when using already impure creatures. (1650, p. 115 [CT-P115-A]); Physic · p. 139 — Medical treatment with plants, animals or minerals. (1650, p. 115 [CT-P115-A]); Physic · p. 139 — The magicians' purported remedy made from perfected chaos. (1650, p. 116 [CT-P116-A]).

pilis carens. Salt and crystal · p. 97 — without hairs, interpreted by Vaughan as without shoots or crystals (1650, p. 96 [CT-P096-A]); Without hairs · p. 100 — literal Latin description interpreted by Vaughan as lacking shoots or crystals (1650, p. 96 [CT-P096-A]).

Pipkin. Pipkin · p. 15 — A small cooking pot in the opening dismissal of physicians as quacks and sellers of pot remedies (1650, p. 79 [CT-P079-A]).

Placet. Ability and approval · p. 16 — approval or judgement, which Vaughan does not expect universally (1650, p. 78 [CT-P078-A]).

plain Termes. Plainness and difficulty · p. 26 — Vaughan's claim to direct description, followed by qualifications (1650, p. 85 [CT-P085-B]).

play and toy. Play and child · p. 135 — The fire and water's meeting is figured as lovers' play which continues until a new child is generated (1650, p. 90 [CT-P090-B]).

Posse. Ability and approval · p. 16 — ability or power, qualifying the claimed fulfilment of the promise (1650, p. 78 [CT-P078-A]).

Potts of the Balconies. Balcony pots · p. 144 — The cultivated, visible place placed beside wildernesses and ruins (1650, p. 92 [CT-P092-A]).

practice. Knowledge and experience · p. 22 — human handling required alongside ingenuity and reason (1650, p. 121 [CT-P121-A]).

praeexistent. First matter · p. 85 — prior to animals, vegetables and minerals (1650, p. 83 [CT-P083-A]).

praeexistent to them all. Before, not from · p. 88 — The matter is prior to animal, vegetable and mineral products and is explicitly not extracted from them (1650, p. 83 [CT-P083-A]).

Pratum. Region of light · p. 69 — meadow of the Ideas (1650, p. 125 [CT-P125-A]).

Principale pratum. Region of light · p. 69 — primal meadow beneath the ascending powers in the cited oracle (1650, p. 124 [CT-P124-C]).

proportionate to them both. Temper and proportion · p. 173 — suited to both extremes by shared qualities (1650, p. 133 [CT-P133-A]).

Prosopopaeia. Prosopopaeia · p. 202 — A speaking personification, here of the stone. (1650, p. 131 [CT-P131-A]); Voice of Nature · p. 199 — Giving the stone a first-person speaking role. (1650, p. 131 [CT-P131-A]).

Proteus. Pan and Proteus · p. 195 — the variety of particular creatures and their species (1650, p. 124 [CT-P124-A]).

prove all Things. Prove and hold fast · p. 15 — To test or examine things rather than endorse all of them (1650, p. 79 [CT-P079-A]).

purities and impurities. Corruption and restoration · p. 111 — Constituents left together by ordinary generation. (1650, p. 115 [CT-P115-A]); Purities and impurities · p. 114 — The clean and unclean aspects retained together in ordinary natural products. (1650, p. 115 [CT-P115-A]).

Py-annets, and Paraquitoes. Noise and learned birds · p. 25 — Magpies and parakeets serve as examples of sound without philosophical understanding (1650, p. 95 [CT-P095-B]).

Pythagoricall Synod. Turba and philosophical assemblies · p. 43 — The literary assembly cited for the descent of dense elemental parts. (1650, p. 127 [CT-P127-B]).

Qui Proteum non novit, adeat Pana. Pan and Proteus · p. 195 — whoever does not know Proteus should approach Pan (1650, p. 124 [CT-P124-A]).

quick. Quick and living · p. 105 — living or life-bearing, predicated of the solar influx (1650, p. 130 [CT-P130-A]).

quick heavenly fire. Quick and living · p. 105 — Quick means alive or life-bearing in this description of the virgin's heart-blood (1650, p. 84 [CT-P084-A]).

quicken. Quicken · p. 80 — Enliven dead parts within ongoing preservation. (1650, p. 117 [CT-P117-A]).

quickened. Quicken · p. 80 — Made living or active by God. (1650, p. 85 [CT-P085-A]).

quiescit. Rest · p. 158 — comes to rest in earth, in the quoted sequence (1650, p. 127 [CT-P127-B]).

Quintessence. Quintessence · p. 185 — a title rejected here, later affirmed with qualifications (1650, p. 134 [CT-P134-A]).

Rachaidibi. Rachaidibi · p. 42 — The Persian authority for manifest and hidden contrary qualities of the seed. (1650, p. 98 [CT-P098-A]).

Raimund Lullie. Raymond Lull · p. 42 — The authority invoked for a prohibition against revealing the principles. (1650, p. 108 [CT-P108-B]).

rationall termes. Plainness and difficulty · p. 26 — the promised explanatory manner in contrast to excessive monstrous imagery (1650, p. 78 [CT-P078-A]).

Rattles. Rattles · p. 20 — showy titles attached to a name (1650, p. 139 [CT-P139-A]).

Raymund Lullie. Raymond Lull · p. 42 — The cited authority for seven metallic principles and compound water. (1650, p. 97 [CT-P097-A]).

Reader. Book and reader · p. 17 — the person addressed as evaluator and prospective learner (1650, p. 78 [CT-P078-A]).

red Magnesia. Magnesia · p. 89 — the matter described as red in the first preparation (1650, p. 83 [CT-P083-A]).

reductions. Living reduction · p. 127 — two contrasted forms of return: destructive and generative (1650, p. 128 [CT-P128-A]).

Regiment. Regiment · p. 189 — careful regulation of the fire (1650, p. 119 [CT-P119-A]).

Regio Lucis. Heaven and earth · p. 54 — Region of light: a name for the mediating meeting place of spirits. (1650, p. 125 [CT-P125-A]); Region of light · p. 69 — region of light: the secret universal place of incorporation (1650, p. 125 [CT-P125-A]).

Region of Light. Region of light · p. 69 — region to be known through the magicians' claimed demonstration (1650, p. 127 [CT-P127-A]).

relieve the poore. Relieve the poor · p. 139 — The charitable purpose assigned to the rare recipient of the subject's treasures. (1650, p. 105 [CT-P105-A]).

Remote Matter. Remote matter · p. 84 — A name for the first cloud or darkness before watery condensation. (1650, p. 114 [CT-P114-A]).

Rendezvous. Rendezvous · p. 72 — meeting place for the spirits (1650, p. 125 [CT-P125-A]).

Rendezvous of all Spirits. Region of light · p. 69 — meeting place where descending Ideas become embodied (1650, p. 125 [CT-P125-A]).

Revelation of Paracelsus. Paracelsus and Hohenheim · p. 92 — the work Vaughan recommends while criticising other attributed processes (1650, p. 119 [CT-P119-A]).

Rhodian. Rhodian · p. 43 — A confirming authority whom Vaughan tentatively associates with instruction of Kanid. (1650, p. 99 [CT-P099-A]).

rifle the Cabinet. Rifle the cabinet · p. 135 — To plunder the chamber of hidden knowledge (1650, p. 89 [CT-P089-A]).

Rosials. Rosials · p. 194 — the uncertain brilliant adornments compared with the virgin's secret crystal (1650, p. 84 [CT-P084-A]); Hyanthe · p. 191 — uncertain jewel-like description of the tears (1650, p. 94 [CT-P094-C]); Rosials · p. 194 — The bright adornments attributed to Hyanthe's eyes or tears, also used in the earlier description of the virgin's treasures (1650, p. 94 [CT-P094-C]).

Rosie Brothers. Rosy Brother · p. 43 — The fraternity from which Vaughan selects one unnamed philosophical speaker. (1650, p. 101 [CT-P101-A]).

salacious Water. Salacious · p. 153 — Water described as sexually ardent in the reported vision of Nature as male and female (1650, p. 116 [CT-P116-B]).

salsus. Salt and crystal · p. 97 — salty in the cited Latin description (1650, p. 96 [CT-P096-A]).

Saphir Globe. Sapphire globe · p. 194 — the sphere whose slipperiness initially makes the observer identify Hyanthe as Fortune (1650, p. 93 [CT-P093-B]).

Saturne. Saturn and children · p. 122 — Vaughan says the poets name earth Saturn because she feeds on her own children (1650, p. 88 [CT-P088-A]).

seal'd. Seal · p. 60 — mark with a determinate specific Idea (1650, p. 113 [CT-P113-A]).

second Nature. Secundea and mediation · p. 73 — Virgin water or chaos as derived immediately after God in Vaughan's order. (1650, p. 111 [CT-P111-A]).

Second, studied View. Second studied view · p. 194 — The attentive look that discovers tears beneath the first appearance of sleep (1650, p. 94 [CT-P094-B]).

secret Chrystall. Salt and crystal · p. 97 — the third gift offered by personified matter (1650, p. 84 [CT-P084-A]).

Secret Circumstances. Secrecy and disclosure · p. 30 — Details Vaughan claims to know but will not put openly into writing. (1650, p. 112 [CT-P112-A]).

Secret, Coelestiall, Invisible Earth. Earth · p. 119 — the hidden earth distinguished from ordinary dirt (1650, p. 89 [CT-P089-A]).

secret Coelestiall spirit. Universal spirit · p. 77 — The enlivening spirit within first matter, itself quickened by God. (1650, p. 85 [CT-P085-A]).

Secret Spermatic Moysture. Water · p. 106 — the generative moisture distinguished from known water (1650, p. 106 [CT-P106-B]).

Secundea. Secundea · p. 76 — The second nature, comprehensive naturally rather than as God is comprehensive spiritually. (1650, p. 116 [CT-P116-A]); Secundea and mediation · p. 73 — The second or mediating nature containing all things naturally. (1650, p. 116 [CT-P116-A]).

see it, handle it. See and handle · p. 25 — seeing and handling the actual matter rather than merely knowing its name (1650, p. 81 [CT-P081-A]).

seed of the spirit. Seed of spirit · p. 149 — The generative influence found in the material extreme after mediation by fire, air and water (1650, p. 89 [CT-P089-A]).

Sendivow. Sendivogius and the little furnaces · p. 44 — Vaughan's printed name for the authority invoked in a satire of failed practice. (1650, p. 113 [CT-P113-B]).

Sepulcher. Mother and tomb · p. 153 — the common grave of vanished cities in the account of earth's receiving power (1650, p. 87 [CT-P087-A]).

Serious Romance. Serious romance · p. 202 — A literary fiction invoked for philosophical instruction. (1650, p. 121 [CT-P121-A]).

serious, silent men. Silence and hearing · p. 34 — The disciplined recipients Vaughan considers fit for secret instruction. (1650, p. 136 [CT-P136-A]).

Seven Metallic Principles. Number and unity · p. 178 — The set reported from Lull, with four included within the third. (1650, p. 97 [CT-P097-A]).

shade. Shade · p. 189 — the place assigned to the glass despite the fire's solar name (1650, p. 119 [CT-P119-A]).

shadowes. Secrecy and disclosure · p. 30 — Indirect images in which the author would prefer to conceal his knowledge. (1650, p. 138 [CT-P138-A]); Shadows · p. 169 — indirect forms in which Vaughan would prefer to represent secrets (1650, p. 138 [CT-P138-A]).

shoots. Shoots · p. 101 — projecting growths in Vaughan's explanation of the Latin hairlessness (1650, p. 96 [CT-P096-A]).

skittish. Skittish · p. 185 — unstable and easily unsettled, describing elemental love (1650, p. 133 [CT-P133-A]).

Solar, and Lunar Mercurie. Mercury · p. 93 — the paired mercuries in the passage attributed to Flamel (1650, p. 123 [CT-P123-A]).

Soli Deo Gloria.. Book and reader · p. 17 — glory to God alone: the concluding praise (1650, p. 140 [CT-P140-B]); Glory to God alone · p. 21 — the concluding Latin praise (1650, p. 140 [CT-P140-B]).

somewhat like Common Quicksilver. Somewhat like · p. 92 — A deliberately limited resemblance (1650, p. 83 [CT-P083-A]).

Spaniell. Spaniel · p. 37 — A hunting dog used as an image of restless intellectual following. (1650, p. 136 [CT-P136-A]).

Sparrowes. Sparrows · p. 143 — small familiar beneficiaries of Nature's continuing care (1650, p. 91 [CT-P091-A]).

speaking in the person of Nature. Voice of Nature · p. 199 — Vaughan's explicit description of the Rosy Brother's adopted voice. (1650, p. 102 [CT-P102-A]).

Sperm coagulated. Body as coagulated seed · p. 149 — Vaughan's compressed account of a body's relation to its generative middle (1650, p. 129 [CT-P129-A]).

Sperm, or middle Substance. Seed · p. 146 — the generative compound between elements and formed body (1650, p. 128 [CT-P128-A]).

sperme. Seed · p. 146 — Nature's already composed generative material (1650, p. 86 [CT-P086-A]).

Sperme of the World. Seed · p. 146 — the universal subject from which natural things are generated (1650, p. 84 [CT-P084-B]).

Sperme or Seed. Seed · p. 146 — paired English names for the matter (1650, p. 110 [CT-P110-A]).

Spirit of Peace. Order and harmony · p. 182 — the divine reconciler who withdraws from destructive disorder (1650, p. 137 [CT-P137-A]); Universal spirit · p. 77 — The divine unifying presence opposed to destructive elemental division. (1650, p. 137 [CT-P137-A]).

Spirit of the living God. Universal spirit · p. 77 — Divine power that confirms and perfects elemental union. (1650, p. 134 [CT-P134-A]).

Spiritus fugitivos in Aere condensatos. Clouds and fugitive spirits · p. 144 — fugitive spirits condensed in air in the testimony attributed to Lull (1650, p. 89 [CT-P089-B]).

Spissum. Dense part · p. 158 — the thicker portion that passes downward through the elemental sequence (1650, p. 127 [CT-P127-B]); Elements · p. 155 — the dense part of an element in the cited Synod (1650, p. 127 [CT-P127-B]).

Stellatus. Stellatus · p. 57 — The authority quoted for the purity of the region above the moon. (1650, p. 125 [CT-P125-A]).

stirr up. Stir up · p. 189 — activate an already present inward power (1650, p. 121 [CT-P121-A]).

stirr'd up, and discovered. Stir and disclose · p. 105 — The actions by which philosophical fire makes central sulphur manifest (1650, p. 83 [CT-P083-A]).

Stylanx. Stylanx · p. 41 — Unresolved term associated with testing gold. (1650, p. 97 [CT-P097-A]); Testimony and authority · p. 38 — Unidentified testing object or material in the comparison with gold. (1650, p. 97 [CT-P097-A]).

Suffrage. Suffrage · p. 41 — Supporting judgment of a cited authority. (1650, p. 97 [CT-P097-A]); Testimony and authority · p. 38 — An authority's supporting judgment, valued through a testing analogy. (1650, p. 97 [CT-P097-A]).

sulphur. Sulphur · p. 102 — a name some improperly give the living heavenly fire (1650, p. 84 [CT-P084-A]).

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