Lexicon of Lumen de Lumine

A word-focused companion to Thomas Vaughan's A New Magical Light

Diotimos Editions 2026

Contents

About this lexicon.....1
Using the entries.....2
The course of the work.....4
Main article directory.....7
Explained vocabulary directory.....208
English subject index.....213
Historical words and phrases.....221
Passage index.....239
Thematic reading routes.....254
Source and editorial note.....256

About this lexicon

Thomas Vaughan's *Lumen de Lumine* moves from a visionary encounter with Thalia to the interpretation of an emblem, an account of Nature's principles, and twelve compressed magical aphorisms. Its words belong to those changing forms. Light may guide a traveller, sustain a living body, make knowledge possible or name a divine communication. Water may be a familiar liquid, a comparison for a difficult material subject, or part of an account of generation. Following a word therefore requires more than assigning it one permanent equivalent.

This lexicon accompanies the supplied Diotimos edition of *Lumen de Lumine*, first published in 1651 under Vaughan's name Eugenius Philalethes. Its principal historical language is English. The edition modernises that English and newly translates foreign quotations; it is not a translation of the whole book from Latin. The historical title, dedication to Oxford, poem on Bodley, address to the reader, complete discourse, emblem

inscriptions and final aphorisms form the source of the entries. Modern notes and study essays remain separately identifiable commentary.

The lexicon contains 51 substantial articles and 188 contextual vocabulary records. The substantial articles follow the attached *Charmides* lexicon's sustained explanatory style. Each introduces the word, develops its use in this particular work, offers annotated places to read and discusses the supplied edition's wording. Smaller records explain concrete objects, less prominent expressions and local distinctions. These records have their own lookup routes, rather than serving merely as a list of undeveloped names. Reading the entire source supports the selection; it does not turn the result into a complete concordance of every word or occurrence.

Vaughan's first-person testimony, Thalia's instructions, the letter attributed to the Brothers of R. C., quoted authorities and the Latin aphorisms do not speak in precisely the same voice. The entries distinguish those voices while explaining their relations. An attributed saying is evidence for how this book uses an authority, not automatically proof that the named ancient author wrote it. A claim to have seen something is presented as Vaughan's claim, not as independent verification of its natural or medical effects.

Using the entries

Start with "At a Glance" for orientation, then turn to the fuller explanation and annotated passages. The main articles are grouped by subject and arranged alphabetically within their categories. Their shorter vocabulary records follow them, with a separate alphabetical directory and indexes to English subjects, historical forms, passages and reading themes. A word may occur in more than one article when its local sense or argumentative role changes.

References such as LL-P043-A are the supplied edition's stable passage identifiers. The accompanying "1651, p. 43" locates the historical printed page, not a page of this lexicon. LL-D identifies the dedication, LL-B the Bodley poem, LL-R the reader address, LL-P the main discourse and LL-A the aphorisms. Marginal citations and the plate labels have their own identifiers. The final numbered aphorisms continue after the discourse's FINIS; the later ending is included here.

The historical-form index retains significant original spellings and foreign expressions. Modern English titles are navigation aids, not a claim that their exact spelling appears in the seventeenth-century text. Where a headword is a normalised form or names a family of expressions, its article explains the relationship. A translated phrase should not be divided into separate dictionary meanings without attending to its grammar and context.

The directory's page numbers lead to the matching PDF and Word layout. In EPUB and Markdown they remain references to that paginated companion, while their live links lead to the corresponding entries. "Places to read" combines the article's passage references in source order and explains what each contributes. It is a route through selected significant attestations, not an occurrence count.

The account remains historical and interpretive. It does not convert Vaughan's material language wholesale into psychology, nor treat his figures as modern chemical identifications. Claims about rejuvenation, transmutation, substances and intense heat are not experimental or medical instructions. The entries explain the text's distinctions without requiring the reader to accept its promises as established results.

The course of the work

Title and preliminaries

The title joins a newly communicated magical light to biblical epigraphs and an attributed Pythagorean injunction. The Oxford dedication makes learning a gift that calls for gratitude; the Bodley poem pictures a library as a settled heaven for scattered stars. In the reader address, Vaughan relates publication to controversy, patience and testimony. His final image of the sealed house makes this book a key to earlier writings without granting unrestricted disclosure. Read LL-T001, LL-D001–LL-D002, LL-B001 and LL-R001–LL-R007.

The encounter with Thalia

After dawn and exhaustion, the narrator falls asleep and finds himself in another darkness. Sounds, scents and successive lights precede the appearance of his guide. Thalia leads rather than merely supplies information. Her Mountains of the Moon and silent waterfall introduce matter, while her account of the world's continuing unity makes formation depend on an active life. The path reaches a sanctuary through images of guarded access, mortality and renewal. Read LL-P001-A through LL-P013-C.

The gift and the return

Thalia grants a key and seal, makes silence a condition of disclosure, and authorises an emblem for publication. After a first departure she returns to explain the unity of the sciences and the relation of experience to reason. Her account of stellar impressions depends on the recipient's condition; it is not a promise that any finished object can receive any influence at will. The medallions, gold, letter and farewell poem lead from encounter to interpretation. Read LL-P014-A through LL-P021-A.

Mountain letter and magical school

The engraving's labels arrange Reason, Imagination, the light of Nature and the guarded treasure around the invisible mountain. Vaughan explains the upper mountain, introduces a Latin letter attributed to the Brothers of R. C., then gives his own English presentation of it. The two versions should be compared, not silently fused. The letter's dangers, guidance, revelation

and moral demands precede Vaughan's explanation of the lower circle, lamp, guardian, dragon and child. Read LL-PLATE_LABELS, LL-P024-A through LL-P044-A, with the actual engraving in the source edition.

First matter and its changing names

The exposition begins with a chain between lower darkness and inaccessible divine light. Matter is described through flowing earth, moisture, seed and the union of principles. Quotations and comparisons qualify what "water," "mercury" and "earth" can mean here. Vaughan distinguishes the subject found in Nature from the water that art must bring into manifestation. His reading of Genesis belongs to this argument and must not be mistaken for an independently established account of Hebrew grammar. Read LL-P044-B through LL-P057-A.

Philosophical fire

Fire is traced to one root while its effects vary with the subject and degree. The contrast between destructive and vital heat leads to the moist, invisible agent and its natural character, with an excitation called artificial. Allegorical transformations, cautions about excessive heat and an undisclosed further secret limit any claim that naming matter and fire completes the art. Read LL-P058-A through LL-P067-A.

River of Pearl

The luminous river is described through weight, moisture, colour and a relation to its parent stone. A quoted account of a laboratory presents a small world whose multiplicity proceeds from one thing and tends towards one body. Vaughan follows the quotation with an English explanation and analogies for the salt's appearance. The passage joins reported observation and carefully chosen comparisons without giving ordinary substance names straightforward new definitions. Read LL-P068-A through LL-P072-A.

Ether and the mineral lights

Vaughan renews his criticism of recipe collecting before turning to principles that he says are less commonly sought. Ether is discussed first through competing derivations, then by its office as a receiving and conveying medium. Its manifoldness is explained as a chain of constitutions, explicitly not a variety of substances. The heavenly Luna and star-soul are distinguished by their compositions and appearances. Read LL-P073-A through LL-P080-A, including their historical headings.

Prester and the communication of life

The fire-soul explains support, animation and the relation of lower intelligence to a higher source. Vaughan's Christian interpretation of Kabbalistic names develops the land of the living and the descent of souls. He explicitly distinguishes an order of operation from inequality within the Trinity. The discussion then follows the expansion and contraction of light into sympathy, love and sorrow, before returning to the discovery and tempering of the inward fire. Read LL-P080-B through LL-P090-A.

Green salt and regeneration

Green salt and the magical perfume are brief, densely qualified descriptions. Regeneration is then compared with an inward development whose principal work is not performed by manual interference. Vaughan relates the three and four to a sevenfold rest and treats salvation as change. The following distinction between spiritual and bodily fermentation separates the making of the medicine from its subsequent incorporation. Read LL-P090-B through LL-P095-A.

Numerical conclusion and farewell

Two triads yield six parts, unity completes seven, and each of the six is considered through contrary members. The quoted numerical problem does not erase those differences. Vaughan ends with the enduring light he claims as his reward, a sentence about the sun's companion, a doxology and FINIS. These are the close of the main discourse, not the end of the volume. Read LL-P095-B through LL-P097-D.

The twelve aphorisms

The Latin aphorisms begin with a diffusive point explicitly distinguished from an atom and a mathematical point. Monad, dyad and triad lead into fire, water, a threefold seal and a quaternary means of return. A mother produces what later regenerates her; wisdom's storekeeper is paired with its dispenser; the last numbered saying presents a father–son circuit through living analysis. The concluding doxology is retained as the final historical unit. Read LL-A000–LL-A013.

Main article directory

Learning and disclosure
Books and reading....9
Brothers of R. C....13
Desire....17
Experience....21
Guide and guidance....25
Knowledge and discovery....30
Learning and the schools....34
Oxford and gratitude....38
Patience and humility....42
Secrecy and disclosure....46
Treasure....50
Wisdom's storekeeper and dispenser....54
Figures and vision
Dream and vision....57
Emblem....61
Mountains....65
River of Pearl....69
Thalia....74
Nature and matter
Body....78
Earth....81
Fire....85
First matter....89
Halicali....94
Mercury....97
Nature....101
Quintessence....105
Seed....108
Sulphur....112
Water and moisture....116
Operations and change
Dissolution and coagulation....120
Fermentation, ascent and descent....124
Form and impression....128
Generating circle....131
Generation and corruption....135
Heat and cold....139
Living analysis....142
Metempsychosis....145

Regeneration and transmutation....148
Celestial and spiritual life
Darkness....152
Ether....156
Green salt and sapphire....160
Land of the living....164
Light....168
Luna and the lunar nature....173
Magic....177
Prester and fire-soul....181
Spirit and star-soul....185
Sympathy and the passions....189
Unity and number
Monad, dyad and triad....193
Point....197
Quaternary and septenary....200
Unity and union....204

Learning and disclosure

Books and reading

Libris, books given a lasting home in the Bodley poem; *Domus signata*, the sealed house compared with the earlier writings; *Books of the Magi*, works misread by the ordinary astrologer; *old Receits*, recipes substituted for reasoned study.

At a Glance

The word. Books are repositories of learning, testimony and technical figures; reading is the activity that must distinguish their meaning from an unexamined literal surface. The same work praises the library and criticises the worship of old papers.

In this book. The Bodley poem honours books by giving them a durable heaven. Elsewhere the author describes his earlier writings as a sealed house, translates an attributed letter for ordinary readers, and insists that difficult names require attention to analogies.

In this edition. The edition preserves foreign passages alongside the historical English renderings and therefore sometimes presents the same argument twice. These repetitions belong to the book's evidence and reading practice, not to accidental duplication.

A place to read. Pages 49–50 and 73–76: the first passage explains why ordinary names can conceal a special subject; the second attacks readers who fire a recipe before judging it.

Meaning

The Latin poem for Thomas Bodley supplies the most affirmative picture of books. They are scattered stars given a fixed heaven, children whose continued life requires a home, and participants in a repository alive with its own consciousness. The library is not simply storage: it gathers the dispersed learned world and counters death through the survival of minds and works (LL-B001).

This image must be held beside the later criticism of "Tong-and-Book Divinitie" and dusty recipes. The object of the criticism is not every written book. It is language detached from its subject, and inherited instructions used without judgement. Vaughan himself quotes authorities, translates them, recommends passages and offers another book as a key to his previous ones. He disputes how books are used rather than consistently rejecting textual learning.

Use in the book

The reader's address makes the new work a final mirror and a key. Earlier discourses were incomplete in reflection and closed like a sealed house; the present one promises to open them. Yet its reader is told to seal what is seen within the heart. A book may remove one obstacle to understanding while imposing another kind of restraint on circulation. The proposed key is therefore neither an assurance of exhaustive explanation nor a licence to publish everything inferred from it (LL-R001; LL-R007).

Thalia's criticism of the ordinary astrologer shows failed reading in practice. He has encountered lamps, images, rings and plates in the magi's books, copies outward signs and exposes a finished material to the planets. Her account says he has missed the conditions under which a subject can receive an impression. His failure does not make him revise his confidence that he understood the books. The important error is the separation of verbal recognition from an account of how the supposed effect could occur (LL-P018-B; LL-P019-A).

Vaughan gives an alternative in the presentation of the Brothers' letter. He praises its meaning over its plain phrasing, reproduces the Latin and then offers his English rendering for the ordinary reader. He explicitly says that the instruction wears a mask and speaks in figures. Translation into English is thus an access measure, not the abolition of figurative interpretation. Reading the two versions together also reveals that Vaughan's rendering contains choices and changes, rather than an exact word-for-word duplicate (LL-P024-D; LL-P032-A).

The discussion of philosophical water develops the same point. Some authorities have used names of ordinary waters to conceal the subject from the ill-disposed; other statements warn that it is no common water. Vaughan says the reader must consider analogies and resemblances to understand the philosophers. The words have to be interpreted in relation to the properties and argumentative distinctions asserted around them. Simply replacing every difficult term with an everyday material repeats the error the text describes (LL-P049-A).

Near the later principles, the criticism becomes a sustained satire of recipe culture. The practitioner hopes to find knowledge in an old box or book by chance. Titles and a stock of marvellous names impress an audience, but cannot withstand a request for reasons. Such readers take old writing directly to the fire instead of first submitting it to judgement. Vaughan's own brief account, by contrast, is presented as a hint the reader must improve. That claim leaves work for the reader, although it does not itself prove that the author's preferred interpretation is correct (LL-P073-A).

The book therefore asks for two loyalties that can be mistaken for opposites: gratitude towards the preservation of learning, and independence from unexamined textual authority. The Bodley poem gives books a home;

the methodological passages ask the mind not to make its permanent home in words alone.

Places to read

1651, B1 recto, B1 verso (LL-B001) — The library preserves books as stars and living offspring.

1651, B2 recto, B2 verso (LL-R001) — The author distinguishes attacks on the science from attacks on its practitioners.

1651, B4 verso (LL-R007) — A book is offered as a key to a sealed house.

1651, p. 18 (LL-P018-A) — Her instruction pairs practical experience with reason.

1651, pp. 18, 19 (LL-P018-B) — Astral impression depends on the recipient in Thalia's account.

1651, pp. 19, 20 (LL-P019-A) — A practitioner remains confident despite misreading and failure.

1651, pp. 24, 25 (LL-P024-D) — Reported nocturnal dangers introduce the letter.

1651, p. 32 (LL-P032-A) — The letter is put into English without removing its mask.

1651, p. 42 (LL-P042-A) — The philosophical subject is called a sealed house full of light.

1651, pp. 49, 50 (LL-P049-A) — Analogies and resemblances govern the reading of water-names.

1651, pp. 73, 74, 75, 76 (LL-P073-A) — Unjudged old recipes replace rational study.

Translation in this edition

The modern poem translates the literary offspring as books in its annotation, while retaining the compressed personifications in verse. "Founder" renders the praise of Bodley without claiming that no library existed before his work. The original "Receipt" and "Receit" normally become "recipe" in these technical contexts. Most importantly, the modern English translation of a Latin quotation and the modernisation of Vaughan's English response are separate textual acts. Their adjacent presence should not be edited into a single, supposedly exact statement.

See also

Oxford and gratitude; Learning and the schools; Experience; Secrecy and disclosure; Knowledge and discovery.

Related words and expressions

Bodley

Thomam Bodleium. The Latin dedicatory poem praises Thomas Bodley as the magnificent builder or founder of the Oxford Library. Its central achievement is the continued life of books: scattered stars become fixed, literary offspring receive a home, and the repository defeats death through memory and learning.

Places to read: LL-B001 (1651, B1 recto, B1 verso).

Sealed house

Domus signata. The author compares his earlier writing to a sealed house and offers the new discourse as its key. A later passage applies the same Latin designation to a light-filled philosophical subject. The recurrence joins textual concealment to natural concealment without proving that the book and substance are literally identical.

Places to read: LL-R007 (1651, B4 verso); LL-P042-A (1651, p. 42).

Recipe

Receit. In the attack on the common chemist, a recipe is an inherited instruction sought in a box or book and followed before it is judged. The criticism concerns recipe-dependence rather than the mere existence of practical instructions: the reader is asked to demand reasons and understand philosophy's whole body.

Places to read: LL-P073-A (1651, pp. 73, 74, 75, 76).

Brothers of R. C., the attributed authors of the mountain letter; *Fama & Confessio Fratrum R. C.*, works named in the original marginal reference; *Vestrum Duorum*, the Latin letter's address to two recipients; *Tropes*, figures acknowledged in Vaughan's introduction to his English version.

At a Glance

The word. The Brothers of R. C. are the group to whom the book attributes a letter about an invisible magical mountain and its treasure. The initials and the original reference to the fraternity's Fame and Confession supply the work's own naming.

In this book. Vaughan presents a Latin letter, comments upon its mountain, and then gives his own English rendering. He praises the writers' learning and defends their concealment, but the edition does not independently authenticate the correspondence or fraternity.

In this edition. The modern reading newly translates the Latin and separately modernises Vaughan's English. Differences between those two historical layers matter, including the Latin's explicit address to two people.

A place to read. Pages 26–38, keeping the Latin letter, Vaughan's commentary and the later English version distinct.

Meaning

The letter has a defined place in the argument. Vaughan introduces it after describing nocturnal dangers near the philosophical mountains and says that the Brothers explain the approach and difficulties faithfully. Their language may seem plain or contemptible, but he asks the reader to judge meaning rather than elegant phrasing. This introduction makes the attributed writers authorities for the route, not incidental names in an historical list (LL-P024-D).

The heading promises an invisible mountain and the treasure within it. The original marginal reference later names the Fama and Confessio of the Brothers of R. C. These are the book's explicit textual connections. They do not, by themselves, settle the letter's authorship, its recipients' identities or the independent existence of everyone implied by its collective voice.

Use in the book

The letter first speaks in general terms about human desire for superiority and riches. It presents created goods as objects of grateful use, but criticises the wish to acquire them without labour. It then gives the group a public commission: moved by God's Spirit, the writers announce revelation to the worthy before the last judgement. Their reserve is selective, since

concealment from the unworthy exists alongside publication in different languages (LL-P026-A).

The next movement explains why petitioners are disappointed. Some expect immediate instructions for making gold or wealth to finance pride, war and indulgence. The writers say they recognise such intentions, stop their ears and conceal themselves as in clouds. The image answers the complaint that they do not appear: refusal becomes a judgement on the petitioner's aims (LL-P027-A).

The address then narrows. The Latin explicitly refers to two recipients whose diligence in knowing God and reading Scripture the writers claim to have observed without their awareness. Vaughan's later English addresses its readers but does not repeat the number two. The distinction is small but substantive: an entry should neither erase the Latin's particular addressees nor pretend that Vaughan's English reproduces every detail (LL-P028-A; LL-P034-A).

The mountain instruction describes contradictory properties, invisibility, hostile creatures, personal labour and a guide who will not at first be recognised. Wind, earthquake and fire lead to calm and dawn, when treasure appears. The closing promises are coupled to an enduring rule: temperance and right use retain the benefit; abuse brings loss. These are the attributed letter's assertions and conditions, not assertions independently adopted by its modern editor (LL-P028-B; LL-P029-A; LL-P030-A).

Vaughan interrupts the sequence before his English version to identify the mountain as philosophical Horeb and to praise the letter's clarity. He admits that the instruction wears a mask and speaks in tropes, but considers the figures intelligible. Translation is offered for the ordinary reader, while the author keeps the interpretive claim in his own voice. This is not a single uninterrupted letter from page 26 through page 38 (LL-P031-A; LL-P032-A).

After his English version, Vaughan defends the philosophers against those who deny the society because they are not members or because it refuses to perform on demand. He attributes its silence to discretion and the seekers' disappointment to worldly motives. The defence helps explain his own ideals of authorship and inquiry. It is evidence of his confidence in the Brothers, rather than external proof that the promised powers or institutional claims are true (LL-P038-A).

Places to read

1651, pp. 24, 25 (LL-P024-D) — Vaughan introduces the writers as authorities for the pilgrimage.

1651, p. 26 (LL-P026-HEADING) — The printed heading identifies the letter's subject and attribution.

1651, pp. 26, 27 (LL-P026-A) — The letter joins desire for riches to labour, gratitude and selective revelation.

1651, pp. 27, 28 (LL-P027-A) — The letter rejects wealth sought for pride and violence.

1651, p. 28 (LL-P028-A) — The Latin explicitly addresses two recipients.

1651, pp. 28, 29 (LL-P028-B) — The letter places guided approach in the longest, darkest night.

1651, pp. 29, 30 (LL-P029-A) — The greatest treasure becomes visible only after the disturbances.

1651, pp. 30, 31 (LL-P030-A) — The guide's continued presence depends on conduct.

1651, pp. 31, 32 (LL-P031-A) — Vaughan interrupts with his own explanation of the mountain.

1651, p. 32 (LL-P032-A) — He introduces his English version and admits its figurative mode.

1651, pp. 32, 33 (LL-P032-B) — Vaughan's English version presents the letter's opening argument.

1651, p. 33 (LL-M-P033-A) — The margin names the Fama and Confessio.

1651, pp. 34, 35 (LL-P034-A) — Vaughan's English commends the recipients' scriptural diligence.

1651, p. 35 (LL-P035-A) — His English version repeats the paradoxical mountain.

1651, pp. 36, 37 (LL-P036-A) — The English version leads through disturbances to visible treasure at dawn.

1651, p. 37 (LL-P037-A) — Promised benefits remain conditional upon temperance and right use.

1651, p. 38 (LL-P038-A) — The author defends the society's refusal to appear on demand.

Translation in this edition

The two presentations are not word-for-word equivalents. Besides the two addressees, the Latin says not everyone could previously seek or find the way, where Vaughan's English gives a broader inability (LL-P028-B; LL-P035-A). The Latin conditions world-transformation on God's pleasure and the world's worthiness; his English substitutes service to God for the first condition (LL-P029-A; LL-P036-A). The Latin places pearls beside the tincture, whereas his English connects their discovery to using it (LL-P030-A; LL-P037-A). The edition preserves these distinctions by translating and modernising the versions separately. Their differences should not be repaired into a fictitious uniform original.

See also

Mountains; Guide and guidance; Treasure; Secrecy and disclosure; Books and reading.

Related words and expressions

Two recipients

Vestrum Duorum. The Latin letter explicitly refers to the diligence of two recipients, said to be known to its writers before the recipients realise it. Vaughan's own later English omits the number. The source supports the pair as addressees of the Latin text, but does not establish their names.

Places to read: LL-P028-A (1651, p. 28); LL-P034-A (1651, pp. 34, 35).

Fame and Confession

Fama & Confessio Fratrum R. C. The original marginal note names the Fame and Confession of the Brothers of R. C. beside the claim of publication in several languages. It supplies a local textual reference for the group's public announcement, not a full bibliography or authentication of the reproduced letter.

Places to read: LL-P032-B (1651, pp. 32, 33); LL-M-P033-A (1651, p. 33).

Tropes

Tropes. Vaughan says the letter's instruction wears a mask and speaks in tropes, while maintaining that its figures are plain and penetrable. The admission belongs to his introduction to the English rendering. Translating the letter therefore does not, in his view, remove the need for interpretation.

Places to read: LL-P032-A (1651, p. 32).

desire, the narrator's wish to hear his guide; *They did not love Mee, but Mine*, Thalia's distinction between love and acquisitiveness; *desyderat*, the letter's verb for desiring rule and wealth; *Anima est ubi amat, non ubi animat*, the soul's location in what it loves.

At a Glance

The word. Desire directs attention towards a person, knowledge, wealth or union. The book does not condemn all wanting; it distinguishes patient love of Nature from the wish to possess her benefits without caring for her.

In this book. Eugenius wants to hear and learn from Thalia, while failed seekers imagine pride and luxury funded by her treasure. Later the physiology of lovers describes desire through expansion, contraction and the soul's attention to an absent beloved.

In this edition. The modern reading preserves the difference between "me" and "mine" in Thalia's rebuke. It treats the later account of love, pulse and spirits as Vaughan's explanatory claims, not as modern medical psychology.

A place to read. Pages 13–14, then 85–87: the ethics of wanting and the later explanation of a lover's experience illuminate different sides of the word.

Meaning

Desire becomes visible through what the seeker asks for and what he is willing to endure. In the dream, Eugenius's admiration precedes his request for instruction. He hopes the woman will speak and receives her name only after asking. His desire is not disembodied curiosity: beauty, affection, touch, knowledge and expectation are interwoven from the first encounter (LL-P004-B; LL-P005-A; LL-P006-A).

The decisive discrimination is grammatical as well as moral: "Mee" is opposed to "Mine." Thalia's unsuccessful suitors wanted her possessions, not her. The source does not say they lacked every opportunity or all practical access. Their ruin is founded in their disposition, because the desired relationship is one of appropriation. This makes desire a condition affecting the inquiry itself, not merely a motive left outside the laboratory or library.

Use in the book

Thalia describes the failed aspirants through courtiers' exaggerated gestures and sophists' vainglory. Quoted verses make their mouths assume oval, square and triangular figures as if by magic, turning social performance into geometrical comedy (LL-P013-B). They hope to sustain riotous

happiness from her expenses, but their hearts leave no room for her. Nature's own preference is for simple, private contentment rather than noise. The contrast is not between energy and inactivity; it is between a demand that Nature serve the seeker's social ambitions and a love able to attend to what she is (LL-P013-A; LL-P013-C).

Eugenius receives the opposite judgement. He has served without wages and waited patiently, and she has found him of her own disposition. Her love is freely given, along with the key and seal. Even this reward creates limits: he must not expose her indiscriminately. The proper satisfaction of desire therefore includes care for the beloved's integrity, rather than the removal of every restriction once access is obtained (LL-P014-A).

The farewell poem tests the ordering of value in another way. The flowers are called the narrator's rivals because they have enjoyed Thalia's presence. Her gold is less important than having held her as a resting place. Desire remains intense and poetically possessive, but the treasure is now the person whose presence enriches the setting, rather than a resource abstracted from her (LL-P021-A).

The letter generalises the danger. Everyone is said naturally to desire superiority, gold and silver, and greatness in the world's eyes. Created goods can be rightly used with thanksgiving, but seekers want them without labour or ask for them to support pride, war and indulgence. Vaughan's commentary says few would follow the art without its promise of gold, and contrasts studying nature to know God with studying a recipe for the purse. This is his sweeping criticism of motives, not a statistical account of actual practitioners (LL-P026-A; LL-P027-A; LL-P038-A).

The later account of lovers shifts from ethical evaluation to the behaviour of spirits. The spirit desires expansion and union, while fear of failure checks it. Pulse, sighing, joy and sorrow are explained through this movement. The beloved's smiles and frowns carry disproportionate power because the soul dwells where it loves rather than where it gives life. Vaughan invokes the attraction of the Prester to account for such sympathies (LL-P085-A; LL-P087-B).

This later physiology should not be treated as the hidden answer to every detail of Thalia's appearance. It does, however, show that desire is not confined to the opening moral test. The work places attraction and union within its natural philosophy, while demanding that the human pursuit of knowledge be governed by love, gratitude and restraint.

Places to read

1651, pp. 4, 5 (LL-P004-B) — The unnamed woman appears in the landscape's colours and lights.

1651, p. 5 (LL-P005-A) — The woman begins by taking Eugenius's hand.

1651, pp. 6, 7 (LL-P006-A) — The wish to hear the woman turns admiration towards learning.

1651, p. 13 (LL-P013-A) — The contrast between Nature and her possessions is made explicit.

1651, p. 13 (LL-P013-B) — Quoted verses mock courtiers through the changing shapes of their mouths.

1651, pp. 13, 14 (LL-P013-C) — The failed seekers imagine luxury maintained by Nature's wealth.

1651, pp. 14, 15 (LL-P014-A) — Patient service is rewarded with love and responsibility.

1651, pp. 21, 22 (LL-P021-A) — The poem values the beloved's presence over her gold.

1651, pp. 26, 27 (LL-P026-A) — The letter joins desire for riches to labour, gratitude and selective revelation.

1651, pp. 27, 28 (LL-P027-A) — The letter rejects wealth sought for pride and violence.

1651, p. 38 (LL-P038-A) — Vaughan contrasts study for God with study for the purse.

1651, pp. 85, 86, 87 (LL-P085-A) — Desire and disappointment receive an explanation through spirits.

1651, pp. 87, 88, 89 (LL-P087-B) — The Prester is called the secret candle and light of God.

Translation in this edition

The edition gives "miscarriage" the sense of failure in the lover's pursuit, rather than the modern obstetric meaning. "Compassion" in the same account is a sympathetic shared response, not primarily pity. Its translation of the Latin maxim about the soul keeps "animates" distinct from "loves," while Vaughan's own English supplies the more memorable contrast between living and loving. These are successive versions within the historical passage, not two unrelated aphorisms.

See also

Thalia; Treasure; Patience and humility; Light; Knowledge and discovery.

Related words and expressions

Me and mine

They did not love Mee, but Mine. Thalia says unsuccessful seekers coveted Nature's riches while neglecting or corrupting Nature herself. The pronoun contrast names a failure of relationship, not merely a shortage of effort. Their opportunities could not compensate for the disposition with which they approached her.

Places to read: LL-P013-A (1651, p. 13).

Where the soul loves

Anima est ubi amat, non ubi animat. Vaughan invokes this maxim to explain why an absent beloved occupies the lover's attention and governs joy or sorrow. The Latin contrasts loving with animating a body; his English paraphrase contrasts loving with living. The sentence belongs to his account of spiritual attraction and sympathetic response.

Places to read: LL-P085-A (1651, pp. 85, 86, 87).

Miscarriage

Miscarriage. In the passage on despairing lovers, the spirit fears miscarriage, meaning failure or an unsuccessful outcome in its desire. The fear checks the expansion it seeks and contributes to the described trembling pulse. The immediate context is romantic disappointment, not pregnancy loss.

Places to read: LL-P085-A (1651, pp. 85, 86, 87).

Changing mouths

Varie their Mouths. Thalia quotes verses about courtiers varying their mouths into oval, square and triangular shapes, as though by a magical spell. The geometrical comedy intensifies her preceding account of artificial bows and gestures. The comparison mocks theatrical self-presentation; it does not claim that the courtiers practise genuine magical transformation.

Places to read: LL-P013-A (1651, p. 13); LL-P013-B (1651, p. 13).

naturall Experience, familiar observation used in the root analogy; *adde reason to thy Experience*, the instruction to unite thought and practice; *Experimentall Truths*, truths reached after preliminary erroneous inquiry; *Light of Experience*, the aid needed to understand a difficult analogy.

At a Glance

The word. Experience is acquaintance with things through observation or practice, and the evidence such acquaintance can supply. Vaughan uses it against empty verbal confidence but does not present it as sufficient without reason.

In this book. Thalia begins with an ordinary growing root, then asks her pupil to investigate causes and effects. The later author demands tests of thought, invokes an attributed demand for eyes and hands, and distinguishes a description's words from the experience needed to understand it.

In this edition. The reading text retains experience and translates the Latin evidence-language of the Basil Valentine passages. It does not turn every claim labelled experimental by Vaughan into a result independently reproduced by the editor.

A place to read. Pages 18 and 39–41, where the reciprocal demands on hands and mind are stated most clearly.

Meaning

Experience does not name one uniform procedure in the book. It can be an everyday observation, such as different products growing from a single root; bodily awareness, such as feeling one's own warmth; direct acquaintance with a philosophical material; or a practical demonstration demanded from someone making a claim. These uses share an opposition to speech without contact with its subject, but their evidential strength must still be assessed individually (LL-P017-A; LL-P040-B; LL-P041-C; LL-P072-A).

The book's own balance is expressed by Thalia: add reason to experience and use mind as well as hands. The sentence prevents two opposite simplifications. Vaughan is not recommending contemplation wholly apart from things; nor is he recommending the mechanical repetition of an inherited recipe as the whole of philosophy.

Use in the book

Thalia's root example starts from what Eugenius already knows by natural experience: leaves, flowers, fruit and seed can grow from one specific root. She uses that familiar relation to argue for one universal root of

particular natures. The ordinary example and the universal conclusion are distinct stages. The reader can acknowledge what the example is doing without treating the conclusion as directly seen in the same manner as a plant (LL-P017-A).

Her next instruction defines the philosophical improvement of practice. One should examine the parts of chaos, but not dwell entirely on practice. Causes and effects must be known. The "broiling" and "frying" chymists are criticised because they study the receipt rather than the reason for the process. The distinction is between an operation performed and an operation understood, not simply between active workers and idle readers (LL-P018-A).

Vaughan later argues that thoughts must be measured by experience. A person who expects pure contemplation to find truth resembles a traveller who shuts his eyes to the sun and imagines himself on the road from London to Cairo. The analogy makes experience a means of orientation, not merely a final decorative confirmation. Yet the passage also allows that inquiry before experimental truth is often wrong. Its ethical conclusion is patience: do not compel public assent before a claim can be verified (LL-P039-A).

The passages attributed to Basil Valentine intensify the demand. A disputant must seek the hidden foundation with eyes and hand; bare words require an accompanying demonstration. Someone without personal experience is compared to a blind judge of colours. Vaughan endorses these sayings as the speech of a true philosopher and directs them against the Schoolmen's syllogisms. The attribution and the polemical use are both part of his argument; neither should be silently converted into a modern authentication of the quoted author (LL-P040-A; LL-P040-B; LL-P041-A; LL-P041-B).

In the discussion of light, he appeals to warmth felt through the skin and to familiar changes in living things. In the account of generative moisture, he explicitly proposes to confirm the theory by reason as well as experience, inferring the recipient's nature from the agent's mild heat. These passages show reasoning at work on observations. They also contain historical generalisations that a lexicon should explain as his claims rather than repeat as present-day physiology or chemistry (LL-P041-C; LL-P053-A).

Finally the analogy between philosophical salt and pumice is said to require the light of experience. The ensuing descriptions offer texture, appearance and changing colours, but the author ends by refusing to dwell further on the secrets. Experience is therefore not wholly delivered by the written description. It is invoked as the condition under which that description can be properly understood, leaving an asymmetry between the claimed adept's knowledge and the reader's access (LL-P072-A).

Places to read

1651, pp. 17, 18 (LL-P017-A) — A familiar plant supplies the initial analogy.

1651, p. 18 (LL-P018-A) — Reason must be added to experience.

1651, pp. 39, 40 (LL-P039-A) — Experience tests thoughts; patience restrains unverified publication.

1651, p. 40 (LL-P040-A) — Vaughan introduces the authority attributed to Basil Valentine.

1651, pp. 40, 41 (LL-P040-B) — The attributed authority demands eyes, hands and demonstration.

1651, p. 41 (LL-P041-A) — A second attributed saying demands the speaker's own experience.

1651, p. 41 (LL-P041-B) — Syllogisms are challenged to supply experiential support.

1651, pp. 41, 42 (LL-P041-C) — Bodily warmth is used as evidence for hidden natural light.

1651, pp. 53, 54 (LL-P053-A) — Reason and experience are explicitly paired in a causal argument.

1651, pp. 72, 73 (LL-P072-A) — Understanding the salt analogy requires prior experiential light.

Translation in this edition

The modern reading translates "Experientiæ factum Documentum" in the attributed Latin passage as an actual demonstration from experience. This keeps the demand stronger than a merely persuasive description. "Experimentall" is rendered "experimental," but should not be taken to guarantee the institutional methods or reproducibility standards associated with modern experimental science. The edition's annotations preserve the historical claims about heat, bodies and generation without treating the act of translation as confirmation of their accuracy.

See also

Knowledge and discovery; Learning and the schools; Books and reading; Light; Patience and humility.

Related words and expressions

Eyes and hand

oculis & manu. In the Latin passage attributed to Basil Valentine, eyes and hand are the means for seeking nature's hidden foundation. Vaughan quotes the phrase to oppose argument detached from direct acquaintance. Its force lies in the demand for contact and demonstration, not in a general rejection of reasoning.

Places to read: LL-P040-B (1651, pp. 40, 41).

Experimental truths

Experimentall Truths. Vaughan distinguishes experimental truths from the often erroneous inquiries that precede them. He says every entrant to the magical school first wanders among chimeras. The consequence is restraint in proposing conclusions: provisional error is expected, but unverified authority should not be imposed on others.

Places to read: LL-P039-A (1651, pp. 39, 40).

Mind and hands

thy mind aswell as thy hands. Thalia's pairing assigns a role to both understanding and practice. The hands alone can follow a recipe; the mind must inquire into causes and effects. The phrase is therefore the corrective to a reading of Vaughan as defending either purely verbal speculation or unreasoning manual work.

Places to read: LL-P018-A (1651, p. 18).

follow her, Eugenius's first instruction from the woman; *Clew of Sun-beams*, the light leading out of the labyrinth; *Guide*, the letter's unrecognised leader; *Manuduction*, guidance, figured as leading by the hand.

At a Glance

The word. Guidance is the help that makes an otherwise unknown way passable. Its forms include a woman's hand, an attendant light, a thread through a labyrinth, a promised guide, and the author's own written instruction.

In this book. The pupil must follow without already possessing the guide's knowledge. Yet guidance is not a substitute for his own labour or judgement: Thalia asks him to reason, and the letter makes the seeker work for himself.

In this edition. The reading text translates "Clew" as thread or ball of thread according to context, and "Manuduction" as guidance. The different guiding figures are related by their functions, not declared to be one person.

A place to read. Pages 35–37 and 43, where the letter's guide and the emblem's angel join protection, selective admission and continuing conditions of conduct.

Meaning

The first act of guidance is physical: the woman takes Eugenius's hand and softly asks him to follow. He consents before knowing her name or the destination. The light going before her confirms that the guide herself has an attendant means of illumination. This sequence gives guidance a relational structure: the novice follows someone who sees and knows more than he does (LL-P005-A; LL-P005-B).

A "clew" is a thread or ball of thread, and in the labyrinth image it is what allows a route to be recovered. The word does not yet mean only a fragment of information from which a solution might be deduced. Vaughan's "Manuduction," near the end, similarly presents teaching as assistance along a path. These concrete figures give written instruction its shape without guaranteeing that a written text replaces every other form of help.

Use in the book

Thalia's route has direction even when Eugenius cannot recognise a path. After his own closer approach corrects the apparent clouds into rocks, she identifies the mountains and the extraordinary liquid, interprets an inscription, and gives an account of the sanctuary's conditions of entry. Guidance combines movement, naming and explanation. Her "Clew of Sun-beams" later leads him out of the labyrinth and back towards common

earth. It enables departure as well as admission; knowing how to return matters alongside gaining access (LL-P006-A; LL-P007-A; LL-P008-A; LL-P011-C; LL-P015-A).

The school's threshold already makes admission an ethical and interpretive problem. A cube of adamant supports a fiery pyrope pyramid; at its portal a hedgehog and snarling dog accompany the warning to approach gently or be pricked. Inside, an altar bears an uprooted rotten trunk and a weak white-and-green snake newly exposed to the sun. Thalia interprets an inscription dedicating the site to blessed gods in a subterranean heaven. The printed initials remain unexplained. The narrative supplies these images but no complete key equating each object with a named material (LL-P011-A; LL-P011-B; LL-P011-C; LL-P012-A).

The guide also controls timing. Thalia leaves, returns to explain the unity of sciences, and finally disappears while the narrator is occupied with the medallions. Her absence creates work he must undertake himself. The discourse she has delivered explicitly demands reason in addition to experience. Thus following her does not mean abandoning judgement for a sequence of commands: the guidance itself commissions further examination (LL-P015-B; LL-P016-A; LL-P018-A; LL-P020-A).

The letter introduces a different guide. Its readers are told not to ask anyone for the way, but to follow the one who will meet them and whom they will not recognise. Prayer and heroic courage replace bodily weapons. The figure protects them through wind, beasts, earthquake and fire, and later teaches how to use the promised tincture. The recipients must take nothing on their own authority, but accept what he communicates. His continued presence depends on their temperate and upright life (LL-P028-B; LL-P029-A; LL-P030-A).

Vaughan's English version preserves this arc, although it is not identical in every detail to the Latin. Its promise that the guide will allow no evil to befall the seekers belongs to the letter's visionary and religious narrative. It should not be repurposed as assurance that a real journey, experiment or ingestion is safe. In the text, protection is coupled with moral demands rather than supplied as an independently testable travel guarantee (LL-P035-B; LL-P036-A; LL-P037-A).

The emblem gives the guiding office another shape. Its angel or genius holds a sword against the contentious and a thread for the humble. The two instruments are complementary: a route exists, but not every disposition is admitted to it. The child sitting on the treasure makes the desired innocence visible. No passage states that this angel, the letter's guide and Thalia are simply the same being; the defensible connection is their shared work of selective access (LL-P043-A).

Finally, Vaughan calls the account of regeneration his best and greatest "Manuduction." The process is assigned to an invisible artist, while the human learner is told to proceed patiently rather than interfere manually.

The author's guidance reaches its strongest point precisely by defining the limits of human intervention. This returns the reader to the opening moment when strenuous unguided searching gave way to waiting for what might arrive (LL-P092-A; LL-P002-A).

Places to read

1651, p. 2 (LL-P002-A) — The imagination supplies the first dark setting.

1651, p. 5 (LL-P005-A) — The woman begins by taking Eugenius's hand.

1651, pp. 5, 6 (LL-P005-B) — The light attends the guide along a path the follower does not know.

1651, pp. 6, 7 (LL-P006-A) — Clouds become rocks as the narrator corrects his perception.

1651, p. 7 (LL-P007-A) — She explains her preferred name through perpetual flourishing.

1651, p. 8 (LL-P008-A) — Thalia identifies the liquid as first matter and argues for a living world.

1651, p. 11 (LL-P011-A) — The school's cubical rock, fiery pyramid and guarded portal appear.

1651, p. 11 (LL-P011-B) — The hedgehog motto warns how to approach the threshold.

1651, pp. 11, 12 (LL-P011-C) — Thalia interprets the sanctuary inscription after the altar is encountered.

1651, p. 12 (LL-P012-A) — The printed dedication names a subterranean heaven and leaves initials unexpanded.

1651, p. 15 (LL-P015-A) — The luminous thread leads out of the labyrinth.

1651, pp. 15, 16 (LL-P015-B) — Reflection on the sights is interrupted by the guide's return.

1651, pp. 16, 17 (LL-P016-A) — Thalia describes the sciences as a body dismembered by separation.

1651, p. 18 (LL-P018-A) — Her instruction pairs practical experience with reason.

1651, pp. 20, 21 (LL-P020-A) — Seeing the medallions does not bring understanding.

1651, pp. 28, 29 (LL-P028-B) — An unrecognised guide meets the letter's recipients.

1651, pp. 29, 30 (LL-P029-A) — The greatest treasure becomes visible only after the disturbances.

1651, pp. 30, 31 (LL-P030-A) — The guide's continued presence depends on conduct.

1651, pp. 35, 36 (LL-P035-B) — The guide leads the seekers at midnight under conditions of prayer and courage.

1651, pp. 36, 37 (LL-P036-A) — The English version leads through disturbances to visible treasure at dawn.

1651, p. 37 (LL-P037-A) — Promised benefits remain conditional upon temperance and right use.

1651, p. 43 (LL-P043-A) — The angel's sword excludes while his thread admits.

1651, pp. 92, 93 (LL-P092-A) — The author names his account of regeneration a manuduction.

Translation in this edition

The modern reading preserves the speaker changes: the first guide acts within Eugenius's dream, the second is promised by the attributed letter, and the angel is described in Vaughan's explanation of an emblem. "Genius" is not unusual intellectual ability here, but a presiding spirit. "Guidance" for "Manuduction" makes the sense clear, though the earlier hand-taking helps the reader hear the bodily metaphor that the modern word no longer displays. None of these translations independently identifies the guides beyond what the source says.

See also

Thalia; Patience and humility; Mountains; Brothers of R. C.; Emblem.

Related words and expressions

Clew

Clew of Sun-beams. The sunbeam-thread leads Eugenius out after he has been shown the sanctuary. It is a route through the labyrinth, not merely a hint offered to solve a puzzle. Its later counterpart is the thread held by the emblem's angel for the humble and harmless.

Places to read: LL-P015-A (1651, p. 15); LL-P043-A (1651, p. 43).

Genius

Genius. Beside the emblem's lamp, the genius is the place's angel or presiding spirit. Sword and thread distribute exclusion and guidance according to the approaching person's character. The word does not describe an exceptionally gifted human thinker.

Places to read: LL-P043-A (1651, p. 43).

Manuduction

Manuduction. Vaughan calls his account of regeneration the greatest guidance he can offer. The term belongs to a passage that assigns the principal work to an invisible artist and urges patient restraint. It consequently denotes direction of the learner, not a claim that the human author performs the whole transformation.

Places to read: LL-P092-A (1651, pp. 92, 93).

Adamant and pyrope

Rock of Adamant. The approach to Thalia's school includes a perfectly cubical rock of adamant supporting a fiery pyramid of pyrope. Hardness, geometrical order and imprisoned brilliance make an imposing threshold. These historical material names describe the dream architecture; they do not securely identify modern minerals or supply a practical construction plan.

Places to read: LL-P011-A (1651, p. 11).

Gently—or it pricks

Suaviter aut Pungit. A rolled-up hedgehog faces a snarling dog on the tablet at the portal. The compressed motto advises gentleness or warns of a prick, leaving its implied action unstated. It turns the manner of approach into part of admission, anticipating the contrast between harmless seekers and aggressive or contentious ones.

Places to read: LL-P011-A (1651, p. 11); LL-P011-B (1651, p. 11); LL-P043-A (1651, p. 43).

Subterranean heaven

In Cælo Subterraneo. The altar's inscription dedicates the place to blessed gods in a subterranean heaven. Thalia is said to interpret Egyptian hieroglyphs, but the printed reader receives Latin followed by Roman and Greek initials. Those initials remain unexpanded: the source supplies no secure full wording for them.

Places to read: LL-P011-C (1651, pp. 11, 12); LL-P012-A (1651, p. 12).

Old trunk and emerging snake

Trunck of an old rotten tree. On the altar is an uprooted rotten trunk from which a white-and-green snake slowly emerges, weak after newly feeling the sun. The tableau places emergence beside decay within the sanctuary approach. Its precise symbolism is not separately explained here, so a fixed identification with one modern material would exceed the passage.

Places to read: LL-P011-C (1651, pp. 11, 12).

Science or Knowledge, knowledge grounded in sensible subjects; *Discoveries*, objects of the narrator's unsuccessful initial searching; *Reason to thy Faith*, a reason for the pupil's willingness to believe; *Verifie*, establish what an inquirer proposes.

At a Glance

The word. Knowledge names more than information or familiarity with words. In Thalia's account it is grounded in perceptible substances, while discovery is the work of finding what those substances and their principles are.

In this book. The narrator must move from appearances to corrected perception, from seeing to explanation, and from inherited language to reasoned inquiry. Vaughan repeatedly contrasts a reputation for knowledge with possession of what a name signifies.

In this edition. The modern reading uses "perceptible to the senses" for "Sensible," preventing confusion with good judgement in the everyday sense. "Science" retains the historical range of organised knowledge rather than naming only present-day disciplines.

A place to read. Pages 17–18, with pages 39–41: the claims about knowledge's subject are followed by the demand that thought be tested through experience.

Meaning

The book's knowledge vocabulary works on several levels. A speaker can know a name, a route, a particular substance, a cause, or the meaning of an authority. These are not interchangeable achievements. Eugenius sees extraordinary objects without knowing what to make of them; the common practitioner knows many terms without knowing the things they signify (LL-P020-A; LL-P073-A).

"Discovery" also needs its historical range. It can mean finding something previously unknown, but also uncovering or disclosing something to another person. Vaughan's promise to discover principles is therefore a promise to reveal them in his account, not necessarily a claim that no earlier thinker possessed them. The same text repeatedly invokes earlier philosophers and marks boundaries beyond which disclosure will not proceed.

Use in the book

In the dream, discovery first fails. Eugenius moves every way but meets only darkness and silence. What he subsequently learns depends on an arriving guide and light. Even then he mistakes rocks for clouds until

approaching corrects him. The scene makes an apparent object, a provisional judgement and a revised identification distinguishable stages (LL-P002-A; LL-P006-A).

Thalia connects the pupil's trust with a reason for faith. She praises patient expectation, not indiscriminate assent. Her later account says that true knowledge rests either on perceptible particular substances or on the perceptible universal substance from which they come. The universal is not rejected simply because it is universal. What she rejects is an abstract universal treated as an independently existing thing, while asserting a common material source as real and knowable (LL-P014-A; LL-P017-A).

Her root analogy supports that distinction: a particular root bears various parts, and the universal root is said to yield all particular natures. The argument then moves from containment of the subject to containment of its science. Divine wisdom is gathered in first matter and dispersed in its products; the proposed return to chaos is consequently also a return to the centre of the sciences. This is Thalia's defended doctrine within the narrative. Its figurative organisation does not change the fact that she insists on a perceptible subject (LL-P017-A).

The next instruction rejects knowledge by manual repetition alone. The pupil must know causes and effects, employing mind as well as hands. Later Vaughan says thought must be measured against experience, while acknowledging that preliminary inquiries commonly err. A responsible inquirer does not force unverified conclusions on others. This combination matters: the author's strong language about truth exists alongside an explicit discipline for handling fallible inquiry (LL-P018-A; LL-P039-A).

Books create another possible confusion. The ordinary astrologer believes he understands the magi despite practical failure; the common chemist seeks a recipe by chance rather than knowledge through reason. Near the end, writers are accused of seeking only an "Opinion of Knowledge," meaning a reputation for knowing. The proposed remedy is not silence in all circumstances but explanation of distinctions the author believes they have confused, such as different kinds of fermentation (LL-P019-A; LL-P073-A; LL-P093-A).

Vaughan nevertheless does not promise that argument and reading exhaust the route. The third secret of the art is said never to have been put on paper, and a reported adept receives a key by divine revelation. The reader must therefore distinguish the work's public reasoning from its claims about privileged access. The lexicon can explain both, but cannot fill the author's declared gap with an invented solution (LL-P067-A).

Places to read

1651, p. 2 (LL-P002-A) — The imagination supplies the first dark setting.

1651, pp. 6, 7 (LL-P006-A) — A mistaken visual judgement is corrected by approach.

1651, pp. 14, 15 (LL-P014-A) — Thalia praises belief for which the pupil has reason.

1651, pp. 17, 18 (LL-P017-A) — Knowledge is grounded in particular or universal sensible matter.

1651, p. 18 (LL-P018-A) — Causes and effects must be understood, not merely recipes followed.

1651, pp. 19, 20 (LL-P019-A) — A practitioner remains confident despite misreading and failure.

1651, pp. 20, 21 (LL-P020-A) — Seeing the medallions does not bring understanding.

1651, pp. 39, 40 (LL-P039-A) — Inquiry must not impose claims before it can verify them.

1651, pp. 67, 68 (LL-P067-A) — A decisive secret is said to remain unwritten.

1651, pp. 73, 74, 75, 76 (LL-P073-A) — Unjudged old recipes replace rational study.

1651, pp. 93, 94 (LL-P093-A) — A reputation for knowledge is contrasted with real distinctions.

Translation in this edition

"Sensible" is translated by reference to perception, and "Science" by science or knowledge as context requires. The edition does not turn Thalia's assertion that all sciences share one natural subject into an established history of scientific disciplines. Likewise, "discovered" can mean disclosed in the author's exposition. A reader should not infer priority of invention from that English verb alone. The phrase "Opinion of Knowledge" is rendered "reputation for knowledge," making clear that Vaughan is criticising how writers appear to an audience.

See also

Experience; Books and reading; Learning and the schools; Secrecy and disclosure; Thalia.

Related words and expressions

Sensible substance

Sensible, particular Substances. These are particular substances accessible to the senses, not substances that display good judgement. Thalia contrasts them with abstract universals, yet also asserts a sensible universal matter. Her distinction is between a real perceptible subject and an empty abstraction, not simply between every universal and every particular.

Places to read: LL-P017-A (1651, pp. 17, 18).

Causes and effects

Causes and their Effects. Thalia asks Eugenius to understand causes and effects rather than study only a recipe. The phrase marks the explanatory requirement added to practice: knowing what was done or what appeared is not yet knowing the relation that makes an operation intelligible.

Places to read: LL-P018-A (1651, p. 18).

Opinion of knowledge

Opinion of Knowledge. Vaughan accuses some writers of seeking an audience's belief that they know, achieved through astonishing fancies and imposing names. The phrase refers to reputation, not merely a tentative hypothesis. He follows it with distinctions he considers necessary for correcting their account.

Places to read: LL-P093-A (1651, pp. 93, 94).

Learning, the benefit received from Oxford and a possession judged by its use; *Schoole*, Thalia's place of instruction; *Tong-and-Book Divinitie*, theology alleged to survive only in words and books; *Schoolemen*, the targets of Vaughan's demand for experience.

At a Glance

The word. Learning can mean received education, an organised body of knowledge, or the understanding displayed by an author. "School" can name Thalia's hidden instruction or, adversely, the verbal practices of the Schoolmen.

In this book. Vaughan thanks Oxford for curing ignorance, praises Bodley's library, and nevertheless attacks disciplinary separation, reputation by titles and syllogisms unsupported by experience. These are different judgements about learning, not a single rejection of institutions or books.

In this edition. The edition translates "Pandects" as the complete body of the science and explains the range of physic and divinity. It treats Thalia's account of an earlier unified science as her polemical claim, not an independently established history.

A place to read. The Oxford dedication beside pages 16–18 and 39–41: gratitude for education and criticism of its misuse should be read together.

Meaning

The dedication begins by distinguishing learning from gratitude. Oxford's sons possess the former but, Vaughan says, often lack the latter. He compares education to nourishment from a breast, water from a fountain and healing from ignorance. Learning is a genuine benefit that creates an obligation; its value is not denied because educated people can behave badly (LL-D001).

The later "school" is more selective. Thalia admits a pupil whose patience has shown his love, and offers direct inspection of mysteries unavailable to the world. The word therefore gives the visionary journey an educational form: a teacher, a pupil, rules of admission, instruction and limits on dissemination. This school is opposed to some existing practices, but it still employs the language of teaching and learning rather than imagining knowledge without a learner's discipline.

Use in the book

Thalia's principal criticism concerns separation. She says elemental, celestial and spiritual sciences once formed a complete body, with physic, astrology and divinity corresponding to the three branches. Each isolated part is a limb rather than a whole. People have placed the sciences only in the

brain, in words and imagination, instead of the natural subject where God united them. Her analogy is a dismembered human body asked to perform the actions of the living whole (LL-P016-A).

This is not merely a complaint that scholars should read more subjects. The proposed union exists in a common material subject, chaos, which contains the particulars and thus their sciences. The return to that subject is meant to restore the efficacy lost through dismemberment. Thalia's claim requires the reader to connect intellectual organisation with the book's account of nature, rather than understand unity as a curriculum consisting of unrelated courses (LL-P017-A).

Her next criticism reaches practitioners as well as scholars. Chymists who study only recipes without causes and effects are denied the name of philosophers. The polemic is consequently not a simple contest between bookish academics and successful manual workers. The hands also need instruction by the mind. In turn, the mind must not remain within unsupported ideas (LL-P018-A).

The emblem's dark circle names hostile portraits of several philosophical schools and associates their disagreements with fancies taken for truth. Vaughan then demands that thought be examined by experience. Quotations attributed to Basil Valentine require eyes, hands and a demonstrative basis; Vaughan directs them against Schoolmen who muster syllogisms. The point is not that every inference is illegitimate—he repeatedly reasons elsewhere—but that the inferential display needs a grounded subject (LL-P038-B; LL-P039-A; LL-P040-B; LL-P041-B).

The late satire brings socially impressive learning under the same test. Great doctors and physicians can be as attached to old recipes as an illiterate furnace-worker. Vaughan says removing their swollen titles would leave little learning. The contrast concerns what a title warrants, not a documented assessment of every physician. He wants the reader to see that what is glorious is difficult and to exercise the reason given for discovery (LL-P073-A).

Against these attacks, the Bodley poem remains important. The gathering of books is a sacred, life-preserving achievement; the learning of the Brothers lies in sense rather than polished phrase; and Oxford's benefit deserves a return. The book does not offer a consistent anti-intellectualism. It argues for a learning that keeps its subject, its sources and its moral obligations together (LL-B001; LL-P024-D; LL-D002).

Places to read

1651, A2 recto (signed A3), A2 verso, A3 recto (LL-D001) — Oxford's learning is a real benefit despite its sons' ingratitude.

1651, A3 recto, A3 verso, A4 recto (LL-D002) — Nature appears under a veil in the dedication.

1651, B1 recto, B1 verso (LL-B001) — The library gathers and sustains the learned world.

1651, B2 recto, B2 verso (LL-R001) — The author distinguishes attacks on the science from attacks on its practitioners.

1651, pp. 9, 10, 11 (LL-P009-B) — Patience has demonstrated the truth of the pupil's love.

1651, pp. 16, 17 (LL-P016-A) — Thalia describes the sciences as a body dismembered by separation.

1651, pp. 17, 18 (LL-P017-A) — The proposed unity resides in a common natural subject.

1651, p. 18 (LL-P018-A) — Unreasoning practitioners are excluded from philosophy.

1651, pp. 24, 25 (LL-P024-D) — Reported nocturnal dangers introduce the letter.

1651, p. 28 (LL-P028-A) — The Latin explicitly addresses two recipients.

1651, pp. 38, 39 (LL-P038-B) — The dark circle represents unverified fancies.

1651, pp. 39, 40 (LL-P039-A) — Everyone initially wanders among erroneous inquiries.

1651, pp. 40, 41 (LL-P040-B) — The attributed authority demands eyes, hands and demonstration.

1651, p. 41 (LL-P041-B) — Syllogisms are challenged to supply experiential support.

1651, pp. 73, 74, 75, 76 (LL-P073-A) — Impressive titles and old recipes fail the same test.

Translation in this edition

"Physic" includes natural knowledge and medicine, while "divinity" means theology. "Pandects" gives the sense of an inclusive body or collection rather than one small branch. "Professors" in the preface can mean people professing or practising the science, not exclusively holders of university offices. The edition preserves Vaughan's polemical descriptions of schools as his descriptions. It does not turn them into balanced historical summaries of scepticism, Epicureanism, Stoicism or Aristotelian thought.

See also

Oxford and gratitude; Books and reading; Knowledge and discovery; Experience; Magic.

Related words and expressions

Pandects

Pandects. Thalia calls the three sciences together the pandects of the science: its complete body, not three independent achievements added casually together. Her following dismemberment analogy makes the point functional, since isolated branches are said to lose the powers they possess in union.

Places to read: LL-P016-A (1651, pp. 16, 17).

Tongue-and-book divinity

Tong-and-Book Divinitie. This is Thalia's hostile name for a theology confined to words and books after the sciences have been separated. It is not a rejection of every scriptural reading: the Brothers later commend diligent Bible study. The criticism is knowledge severed from its claimed natural subject and efficacy.

Places to read: LL-P016-A (1651, pp. 16, 17); LL-P028-A (1651, p. 28).

Professors

Professors. In the address to the reader, professors are those who profess or practise the contested science, whom the libellers attack after abandoning argument about the science itself. The word need not identify university office-holders; narrowing it that way would distort the distinction between persons and their art.

Places to read: LL-R001 (1651, B2 recto, B2 verso).

Deare mother, the University of Oxford as source of nourishment; *Dispersed Body*, the community rather than the university's stones; *Pium est Agnoscere, per Quos profecisti*, the duty to acknowledge those through whom one has advanced; *Mustard-seed*, the small offering with hoped-for growth.

At a Glance

The word. Oxford is addressed as a mother whose gifts create an obligation of gratitude. The dedication distinguishes the university's dispersed body from the buildings and riverbanks that might be taken as its visible location.

In this book. Vaughan offers the book as a small return for learning received. The following Bodley poem extends the same duty to the preservation of books, presenting a library as the means by which authors' offspring can continue to live.

In this edition. The edition preserves the dedication's 1650 date alongside the title and reader's address dated 1651. It explains the dispersed community without inventing a list of individual addressees or harmonising the printed dates.

A place to read. The Oxford dedication and Bodley poem, where nourishment, healing, literary birth and the defeat of death give gratitude its images.

Meaning

Oxford first appears as a personal relation rather than an institutional definition. "Mother" makes its sons recipients of nourishment; the breasts that gave learning are remembered before any particular degree, office or syllabus is named. The same benefit becomes water drawn from a fountain and healing from the leprosy of ignorance. Each image makes the receiver's lack of return conspicuous (LL-D001).

Gratitude here is more than praise. The dedication offers a work back to the source from which benefit came. The repeated distinction between receiving and returning gives the short text its argument: acknowledged dependence is a proper use of learning. Vaughan's modest offering is a mustard seed, small enough to admit the book's size yet capable, in the biblical comparison, of considerable growth.

Use in the book

The opening accusation is directed at Oxford's sons. They have learning and fame, but forget their nourishment. The Samaritan image recalls the one healed person who returned to give thanks; Vaughan's complaint is that the university's many cures meet no equivalent response. The book is offered as

an exception to that ingratitude, without claiming that its author can repay the whole benefit (LL-D001).

The second part narrows the address in an unexpected way. Vaughan says he is not addressing the banks of Isis and does not mean the stones, unless they need an inscription. What he has known is Oxford's dispersed body, remembered wherever it is in sorrowful removals and visitations. The addressee is consequently a community that can persist away from its familiar place. The edition explains this distinction but does not supply unsupported names for its members (LL-D002).

The offering itself remains veiled. It shows Nature only under a covering and wishes for an angel's brush capable of her face. This limitation moderates the dedication's promise: gratitude does not require pretending the composition is complete or fully worthy of its patron. The relation is a return of acknowledgement rather than a claim to command institutional endorsement (LL-D002).

The poem for Bodley gives another form of the same return. It salutes the dead man's soul and ashes, then praises the library through astronomical and familial images. Books that wandered are given homes and become fixed stars within a fuller heaven. Authors give their offspring life; Bodley supplies the means for living that life. The tribute distinguishes making a work from sustaining its availability (LL-B001).

Its later images make the collection active. It gathers the learned world, houses the arts and becomes a living repository with a consciousness of its own. It is also a larger urn in which Bodley's death finds life and Death is defeated, reduced to an empty quiver. These are not assertions that buildings literally possess minds or abolish mortality. They articulate what preservation and remembrance accomplish for the dead through surviving works (LL-B001).

The final maxim states the obligation plainly: it is pious to acknowledge those through whom one has advanced. That sentence links the poem back to the dedication's fountain and breast. It also provides a useful counterweight to the later attacks on Schoolmen, titles and old recipes. The author's criticism of learning detached from nature does not erase his debt to those who taught, housed or transmitted learning. His polemic is conducted within an acknowledged inheritance, however sharply he disputes its misuse (LL-D001; LL-B001; LL-P041-B; LL-P073-A).

This pattern recurs when the letter tells recipients to thank God for its promised gift. The sources of benefit differ—university, library founder, divine giver—but in each case possession should preserve memory of dependence rather than create proud self-sufficiency (LL-P030-A).

Places to read

1651, A2 recto (signed A3), A2 verso, A3 recto (LL-D001) — The university's gifts are figured as nourishment, water and healing.

1651, A3 recto (LL-DM001) — The mustard-seed comparison carries its own biblical marginal reference.

1651, A3 recto, A3 verso, A4 recto (LL-D002) — The dedication addresses a dispersed community rather than stones.

1651, B1 recto, B1 verso (LL-B001) — The library sustains books and memory beyond their makers' deaths.

1651, pp. 30, 31 (LL-P030-A) — The letter extends gratitude to the proper possession of its promised gift.

1651, p. 41 (LL-P041-B) — The later criticism of Schoolmen does not undo the earlier debt.

1651, pp. 73, 74, 75, 76 (LL-P073-A) — Titles and unjudged recipes are attacked, not every form of inherited learning.

Translation in this edition

The edition explains Isis as the Oxford name for the Thames and "pencil" as a painter's brush in the dedication's comparison. Its 1650 signature is retained rather than silently changed to match 1651. In the poem, "founder" renders the laudatory description of Bodley without asserting that no earlier Oxford library existed. The compressed Latin "hand" and midwife image is translated cautiously; a lexicon should not convert that difficult personification into an invented institutional role.

See also

Books and reading; Learning and the schools; Patience and humility; Secrecy and disclosure.

Related words and expressions

Dispersed body

Dispersed Body. Vaughan distinguishes Oxford's dispersed body, which he has known, from the banks of Isis and the university's stones. The phrase identifies a community that can be addressed away from its buildings. The source does not supply a list of individual recipients for that collective address.

Places to read: LL-D002 (1651, A3 recto, A3 verso, A4 recto).

Mustard seed

Mustard-seed. The small book is offered to Oxford as a seed capable of becoming great among herbs. The accompanying Matthew reference makes the biblical comparison explicit. The image balances modest size with hoped-for growth; it is not a claim that the present composition is already a complete encyclopaedia.

Places to read: LL-D001 (1651, A2 recto (signed A3), A2 verso, A3 recto); LL-DM001 (1651, A3 recto).

Acknowledging benefactors

Pium est Agnoscere, per Quos profecisti. The maxim closing the Bodley poem declares it pious to acknowledge those through whom one has advanced. It states directly what the poem's library and the dedication's mother-image enact: received learning and its preservation create an obligation to remember and return thanks.

Places to read: LL-B001 (1651, B1 recto, B1 verso).

patience, restraint, endurance and the proof of love; *Expectations patient*, Thalia's judgement of the deserving pupil; *Humble, and Harmlesse*, those led inward by the emblem's angel; *Proceed then patiently, but not manually*, restraint during the work assigned to an invisible artist.

At a Glance

The word. Patience is endurance without retaliatory or premature action; humility is the disposition opposed to pride and contentious self-assertion. In this book they qualify the learner's speech, conduct, expectations and intervention in nature.

In this book. Vaughan begins by resolving not to endanger his soul through quarrels. Thalia rewards patient service, the letter demands courage and temperance, and the emblem admits the humble and harmless. Near the end, patience also governs how the human worker waits on an invisible agent.

In this edition. The modern reading preserves these different contexts. "Patient" as the recipient of an action is a separate technical use and should not be confused with the moral quality simply because the English forms resemble one another.

A place to read. The address to the reader, pages 13–14, page 43 and pages 92–93: the same discipline moves from controversy to learning and then to restrained practice.

Meaning

Patience is not mere inactivity in Vaughan's argument. The narrator has already laboured and endured loss before he sleeps; the deserving pupil has served without wages; the letter requires personal effort, courage and refusal to retreat. What patience excludes is the attempt to force the right outcome by anger, display or interference at the wrong moment (LL-P001-B; LL-P014-A; LL-P028-B).

Humility is likewise described through actions and relationships rather than solely through a private feeling. The worthy seeker is harmless, affable, truthful and uncontentious. The child at the treasure illustrates these qualities, not merely a young age. The book's ethical vocabulary thus provides practical criteria for the people it wishes to admit, while its polemical portraits supply exaggerated images of those it rejects.

Use in the book

The address begins with the author's conflict over publication and the accusations of opponents. He says hostile treatment forces people into bitterness and tempts them to sin. His response is to stop risking his soul in

uncivil disputes, remembering the account owed for idle words. The theme puts his passions on a diet. Patience is first a discipline of speech and retaliation, justified by the belief that God will not condemn it (LL-R001; LL-R002).

The next passage counters a public measure of victory: truth may remain peaceful although an audience expects noise. The example of Horeb places divine presence not in violent wind, earthquake and fire, but in the still small voice. This is an argumentative model for restrained witness, and it anticipates the letter's later movement from disturbances to calm. The recurrence joins moral tone and visionary sequence without requiring that the two passages tell one event (LL-R003; LL-P029-A).

Thalia applies patience to the pursuit of knowledge. It has proved the truth of Eugenius's love, and she finds his expectations patient and his faith supported by reason. The rejected seekers, by contrast, are vain, noisy and acquisitive. Her gift rewards fidelity without wages, but it also brings the obligation of silence and discretion. A reward does not free the pupil from restraint; it gives restraint a new responsibility (LL-P009-B; LL-P013-C; LL-P014-A).

The letter asks for heroic courage, not bodily weapons, during the approach to its mountain. The seeker must neither flee the terrifying appearances nor appropriate the gift on his own authority. Gratitude, temperance and avoidance of pride remain necessary after discovery. These conditions show that endurance of a trial and humility in possession are related but different tasks (LL-P028-B; LL-P030-A).

Vaughan's emblem names the beneficiaries directly: the angel's thread leads the humble and harmless, while his sword excludes the contentious. The child's inscription is then explained through innocence, generosity, affability and truth-telling. Admission is not made dependent on rhetorical skill or the ability to overbear an opponent. The description reverses the courtiers' theatrical gestures in Thalia's earlier account (LL-P043-A; LL-P013-A).

The method of inquiry and the final account of regeneration extend patience further. Investigators must not impose ideas before they can verify them; in the later work the principal activity belongs to an invisible artist, and the learner is told to proceed patiently rather than manually. This is not a blanket prohibition on observation or action, since the same book demands eyes and hands. It is an instruction about which agent performs the generative work and when human restraint is appropriate (LL-P039-A; LL-P040-B; LL-P092-A).

Places to read

1651, B2 recto, B2 verso (LL-R001) — The author distinguishes attacks on the science from attacks on its practitioners.

1651, B2 verso, B3 recto (LL-R002) — The author resolves to restrain quarrels and idle words.

1651, B3 recto (LL-R003) — Peaceful truth is contrasted with noisy claims of victory.

1651, pp. 1, 2 (LL-P001-B) — Sleep, rather than a physical departure, begins the journey.

1651, pp. 9, 10, 11 (LL-P009-B) — Patience has demonstrated the truth of the pupil's love.

1651, p. 13 (LL-P013-A) — Thalia distinguishes love of herself from desire for her riches.

1651, pp. 13, 14 (LL-P013-C) — The failed seekers imagine luxury maintained by Nature's wealth.

1651, pp. 14, 15 (LL-P014-A) — Patient expectation receives both reward and responsibility.

1651, pp. 28, 29 (LL-P028-B) — The letter joins courage, prayer and refusal of bodily weapons.

1651, pp. 29, 30 (LL-P029-A) — The greatest treasure becomes visible only after the disturbances.

1651, pp. 30, 31 (LL-P030-A) — The guide's continued presence depends on conduct.

1651, pp. 39, 40 (LL-P039-A) — Everyone initially wanders among erroneous inquiries.

1651, pp. 40, 41 (LL-P040-B) — The attributed authority demands eyes, hands and demonstration.

1651, p. 43 (LL-P043-A) — The humble and harmless receive the angel's guiding thread.

1651, pp. 92, 93 (LL-P092-A) — Patient restraint accompanies the work of the invisible artist.

Translation in this edition

The edition renders the letter's life-rule as temperance and preserves its warning that abuse brings loss. It does not convert the guide's promised protection into a present-day assurance of safety. The technical "patient," elsewhere translated as recipient or subject acted upon, must be indexed separately from patience as a virtue. Their contexts are decisive: one explains an agent's operation; the other governs the seeker's expectations, speech and choices.

See also

Desire; Guide and guidance; Treasure; Experience; Secrecy and disclosure.

Related words and expressions

Passions on a diet

my passions to a Diet. The reader's address says the thought of accounting for idle words has put the author's passions on a diet. The metaphor concerns restraint of angry controversy. It is not a dietary prescription, but a concise picture of limiting the speech by which opponents draw him into sin.

Places to read: LL-R002 (1651, B2 verso, B3 recto).

Humble and harmless

Humble, and Harmlesse. These are the people admitted by the emblem's angel through his thread. The surrounding interpretation specifies affability, innocence and truthfulness, in contrast to contentiousness, pride and covetousness. Humility is therefore presented as a manner of approaching knowledge and other people.

Places to read: LL-P043-A (1651, p. 43).

Patience rather than intervention

Proceed then patiently, but not manually. In the account of regeneration, the invisible artist performs the central work. Vaughan's sentence tells the human learner to wait rather than try to accomplish that inner action manually. It qualifies a particular relation between agents, not every practical activity commended elsewhere in the book.

Places to read: LL-P092-A (1651, pp. 92, 93).

under the Veile, the dedication's restricted portrait of Nature; *You must bee Silent*, Thalia's rule for her pupil; *secretum Artis*, the decisive secret said never to have been published; *Clavis Potentiae*, the reported key of power received by revelation.

At a Glance

The word. Secrecy is not one thing in this book. Nature may be hidden by matter, an author may use a figurative name, a teacher may restrict publication, and a knowledge claimed by adepts may remain unwritten altogether.

In this book. The book announces new light while repeatedly limiting what it will disclose. Thalia's key and seal express both permissions at once: the disciple may enter, but must distinguish what he may inspect from what he may print.

In this edition. The edition translates the historical acts of withholding without supplying the supposed missing secret. It also states that the narrator's unspoken sights are not material omitted by the modern editor.

A place to read. Pages 14–15, 44 and 67–68, which distinguish private revelation, public exposition and an explicitly unwritten "secret of the art."

Meaning

To call something secret can describe its place, its difficulty or its restricted circulation. These senses overlap but should not be merged. A light concealed by dense matter is not hidden in the same way as a letter withheld from unsuitable petitioners. Likewise a name that works by analogy is not necessarily a blank where an ordinary chemical name has been censored (LL-P041-C; LL-P033-A; LL-P049-A).

The book establishes secrecy before the dream. The dedication presents a portrait of Nature under a veil and wishes that she could be seen without it. The address describes earlier books as a sealed house, offers a key, and asks readers to keep what they see within their hearts. Publication and reserve are announced together. Secrecy is consequently part of the work's declared arrangement with its reader, not an accidental failure to explain.

Use in the book

The preface gives withholding an emotional and religious history. Vaughan says opposition has forced his charity home and deprived readers of things he might otherwise have imparted. Truth becomes a dove unable to settle among the storms, returning to its little ark. He also says the years of discovery have not arrived. These are authorial justifications for reserve,

joining personal injury to providential timing; they are not descriptions of an omitted practical formula (LL-R006).

Thalia gives the most precise rule. The pupil is free to inspect the mysteries, but his writing must not exceed her allowance. He must not make his beloved a prostitute. The sexual image expresses the wrong of exposing what is entrusted under a special relationship. At the same time she grants full permission to publish an emblem useful to people of his own disposition. Silence is therefore selective rather than absolute (LL-P014-A).

The next scene enacts the restriction: Eugenius enters a broad light and sees things he will not speak about. After interpreting the emblem, he again says that no more was entrusted to him for public use. These statements set an explicit boundary between the experience claimed by the narrator and the account supplied to readers. An explanatory lexicon should identify that boundary instead of pretending to reconstruct the withheld content from adjacent images (LL-P015-A; LL-P044-A).

The attributed letter makes secrecy a means of discrimination. Its writers conceal themselves from those seeking gold for pride, violence and indulgence, while addressing recipients whose study and religious seriousness they claim to know. Vaughan defends their refusal to appear on demand. His confidence in the hidden society is part of his argument; the absence he explains is not itself proof of the group's independent existence or powers (LL-P027-A; LL-P028-A; LL-P038-A).

Technical language supplies another layer. Ordinary water-names may be used to hide a special subject from the ill-disposed, while other authorities openly say it is not common water. The reader must compare properties and analogies. Later, however, Vaughan draws a stronger line: the "secretum Artis" has never been published, even by authors who describe matter and fire. He reports that Flamel knew the matter and had fire and furnace depicted by Abraham the Jew, yet erred for three years without the third secret. Henry Madathan likewise worked unsuccessfully before receiving a key of power through revelation. Vaughan nevertheless concedes that Paracelsus touched upon the secret, though so obscurely that he considers it equivalent to saying nothing. The claim is therefore that no adequate written disclosure exists, not that no printed hint has ever been offered; a glossary cannot complete what Vaughan declares insufficient (LL-P049-A; LL-P067-A).

Near the end he calls his account a glance, stops at a light in a dark place, and nevertheless offers a final sacred truth. The alternation between giving and refusing remains active to the close. It produces the book's characteristic promise: real help for a qualified reader, but neither exhaustive instruction nor unrestricted public possession (LL-P073-A; LL-P090-A; LL-P095-B).

The eleventh appended aphorism ends the question of possession and disclosure with two household offices. Wisdom has a keeper; the addressee is told to become its dispenser if able. The conditional charge to bring out

what is stored fits the book's concern with qualified communication, while the compressed saying does not specify a new public permission beyond Thalia's limits (LL-A011).

Places to read

1651, A3 recto, A3 verso, A4 recto (LL-D002) — Nature appears under a veil in the dedication.

1651, B4 recto, B4 verso (LL-R006) — The dove image explains the author's withdrawal.

1651, pp. 14, 15 (LL-P014-A) — Permission to inspect differs from permission to publish.

1651, p. 15 (LL-P015-A) — The narrator explicitly refuses to recount certain sights.

1651, pp. 27, 28 (LL-P027-A) — The letter rejects wealth sought for pride and violence.

1651, p. 28 (LL-P028-A) — The Latin explicitly addresses two recipients.

1651, pp. 33, 34 (LL-P033-A) — The English letter rejects wealth for pride, violence and indulgence.

1651, p. 38 (LL-P038-A) — The author defends the society's refusal to appear on demand.

1651, pp. 41, 42 (LL-P041-C) — The lamp and dark lantern explain hidden natural light.

1651, p. 44 (LL-P044-A) — The public commission ends at a stated boundary.

1651, pp. 49, 50 (LL-P049-A) — Ordinary names may conceal a nonordinary subject.

1651, pp. 67, 68 (LL-P067-A) — A third secret is said never to have been written.

1651, pp. 73, 74, 75, 76 (LL-P073-A) — Unjudged old recipes replace rational study.

1651, p. 90 (LL-P090-A) — The culminating claim is accompanied by a warning and refusal of further disclosure.

1651, pp. 95, 96 (LL-P095-B) — The final offered secret describes number, contrariety and unity.

1651, 101 (LL-A011) — Wisdom's keeper is paired with the conditional task of dispensing it.

Translation in this edition

"Sine flammeo" is rendered "without her bridal veil"; the dedication's unveiling is pictorial and relational, not a modern procedure. "Secretum Artis" becomes "the secret of the art," and "Clavis Potentiae" the "key of

power." The edition's notes carefully leave Halicali's early reference uncertain and do not invent an identification. It likewise retains unexplained initials and historical technical names when the source does not justify an expansion. Honest translation can clarify language without claiming to supply knowledge the author expressly withholds.

See also

Books and reading; Guide and guidance; Patience and humility; Brothers of R. C.; Knowledge and discovery.

Related words and expressions

Bridal veil

sine Flammeo. In the dedication, the wish to see Nature without her bridal veil accompanies the admission that the offered portrait shows only what is under the veil. The expression belongs to a pictorial comparison and does not identify a physical covering to be removed in an experiment.

Places to read: LL-D002 (1651, A3 recto, A3 verso, A4 recto).

Secret of the art

secretum Artis. Vaughan says this further secret is necessary even after matter and fire are known, and claims that no philosopher has put it on paper. The phrase therefore marks a declared limit of the written discourse, not simply another technical term whose complete definition the text provides.

Places to read: LL-P067-A (1651, pp. 67, 68).

Key of power

Clavis Potentiae. The phrase occurs in Vaughan's quotation from Henry Madathan, who is said to receive the key after years of unsuccessful work by a secret revelation from God. Vaughan treats it as the third secret. The report is attributed testimony, not a verified biographical or experimental result.

Places to read: LL-P067-A (1651, pp. 67, 68).

Riches of Nature, the possessions coveted without love of Nature; *Thesauri*, the treasures hidden in the Latin letter's mountain; *Treasure of Gold and Pearl*, the wealth enclosed in the emblem's dragon; *Thesaurus incantatus*, an enchanted treasure in an attributed quotation.

At a Glance

The word. Treasure is wealth held, hidden or promised, but its value and proper use are repeatedly contested. Gold and pearl attract seekers; Nature herself asks whether they love her or only what belongs to her.

In this book. The dream, the letter and the emblem all contain treasure. Their common concern is the qualification of the possessor: labour, gratitude, innocence and temperance oppose effortless wealth, pride and predatory use.

In this edition. The edition preserves the promises of gold, rejuvenation and cure as historical claims. It neither validates those powers nor turns the images into directions for obtaining a modern material.

A place to read. Pages 13–14 and 35–38, where desired wealth is judged by the seeker's disposition and by the uses proposed for it.

Meaning

Treasure is not simply a synonym for first matter or finished gold. It can name Nature's resources, a place's hidden wealth, a tincture described as the chief possession within that wealth, the gold and pearls held in a dragon, or Thalia herself as the precious presence that enriched a bank. The noun can therefore shift from desired goods to the value that makes those goods desirable (LL-P013-A; LL-P021-A; LL-P036-A; LL-P043-A).

The source frequently distinguishes a container from what it holds. The mountain contains treasures; a treasure includes an exalted tincture; the dragon encloses gold and pearl; a cabinet lies under the feet although its treasure cannot be seen or felt. These distinctions should not be flattened into one equation. They help the book express both proximity and inaccessibility.

Use in the book

Thalia's sanctuary speech gives the governing ethical contrast. Failed aspirants loved what was hers, not her. They imagined riotous happiness maintained from her expenses and treasures, leaving no place for her in their hearts. Their practical opportunities do not overcome their disposition. The accusation is not that every material benefit is evil; it is that appropriation has displaced the relationship that makes knowledge possible (LL-P013-A; LL-P013-C).

The narrator's farewell poem gives the positive reversal. Thalia has left gold on the bank, but the poet says the bank was already rewarded by serving as her bed. Flowers enjoyed an image of their heaven in her eyes, and the earth is enriched by her fragrance and hair as well as by gold. The poem does not erase material wealth; it reorders its value beneath the beloved presence that gives the place distinction (LL-P020-A; LL-P021-A).

The Brothers' letter begins with the desire for gold, silver and worldly greatness, then says God created things for use joined to thanksgiving. The wrong expectation is to receive wealth without labour or danger, or to demand that the Brothers furnish resources for pride, war and indulgence. The letter's appeal to the ten virgins reinforces the requirement that each person must obtain what is needed through his own labour with divine help (LL-P026-A; LL-P027-A).

At the mountain, treasure is not immediately visible when obstacles have been removed. Wind, earthquake and fire precede the calm, rising star and dawn. The chief treasure is a tincture whose universal transforming power is stated conditionally. The Latin says, in effect, if it pleased God and the world were worthy; Vaughan's English says if the world served God and were worthy. These are related religious conditions, not an exact repetition. The subsequent claims of rejuvenation and freedom from disease belong to the letter, not to a verified medical description (LL-P029-A; LL-P030-A; LL-P036-A; LL-P037-A).

Possession remains conditional after discovery. The recipients must be grateful, use the gift against worldly pride, live temperately and enjoy it as though they did not possess it. Abuse makes the guide withdraw and the benefit disappear. The proper owner is therefore a steward whose conduct can forfeit access, rather than a sovereign released from obligation by wealth (LL-P030-A; LL-P037-A).

In the emblem, the green dragon or magician's Mercury contains gold and pearl, while a child announces the innocence required for admission. Vaughan insists on the treasure's reality but says it is enchanted by God. A later quotation attributed to Lull again puts an enchanted treasure within earth. These are textual continuities between moral qualification and hidden natural capacity; they do not identify a safe or effective material recipe (LL-P043-A; LL-P051-A).

Places to read

1651, p. 13 (LL-P013-A) — Thalia distinguishes love of herself from desire for her riches.

1651, pp. 13, 14 (LL-P013-C) — The failed seekers imagine luxury maintained by Nature's wealth.

1651, pp. 20, 21 (LL-P020-A) — Seeing the medallions does not bring understanding.

1651, pp. 21, 22 (LL-P021-A) — The farewell poem values her presence above the dropped gold.

1651, pp. 26, 27 (LL-P026-A) — The letter joins desire for riches to labour, gratitude and selective revelation.

1651, pp. 27, 28 (LL-P027-A) — The letter rejects wealth sought for pride and violence.

1651, pp. 28, 29 (LL-P028-B) — The letter places guided approach in the longest, darkest night.

1651, pp. 29, 30 (LL-P029-A) — The greatest treasure becomes visible only after the disturbances.

1651, pp. 30, 31 (LL-P030-A) — Possession is governed by gratitude, restraint and right use.

1651, pp. 36, 37 (LL-P036-A) — The English version leads through disturbances to visible treasure at dawn.

1651, p. 37 (LL-P037-A) — Promised benefits remain conditional upon temperance and right use.

1651, p. 43 (LL-P043-A) — The dragon and child connect hidden wealth to innocence.

1651, p. 51 (LL-P051-A) — An attributed description again encloses an enchanted treasure in earth.

Translation in this edition

The English noun "treasure" can denote a whole store as well as a single precious thing. The edition also keeps a distinction between its fresh Latin translation and Vaughan's own English: pearls lie beside the tincture in the Latin, whereas his English says they are found by means of it. This difference affects how the promised goods are related and should be preserved. "Enchanted" translates a claim of hidden divine art, not an editorial diagnosis or a guarantee of transmutation.

See also

Desire; Patience and humility; Mountains; Brothers of R. C.; Secrecy and disclosure.

For the related phrase, see Only for the little ones, under Emblem.

Related words and expressions

Enchanted treasure

Thesaurus incantatus. In the quotation attributed to Raymond Lull, an enchanted treasure lies enclosed in the philosophical earth. Vaughan's own preceding emblem also calls its treasure enchanted by God's art. The expression asserts a hidden capacity under divine government rather than supplying a modern material identity.

Places to read: LL-P043-A (1651, p. 43); LL-P051-A (1651, p. 51).

Possess as though not possessing

quasi non haberetis. The Latin letter commands recipients to possess the gift as though they did not have it. The surrounding instructions explain the paradox through gratitude, temperance and freedom from worldly pride. Possession is a responsibility under guidance, not permission for limitless acquisition or display.

Places to read: LL-P030-A (1651, pp. 30, 31).

Condus, the keeper of provisions, here wisdom; *Promus*, the one who brings provisions forth; *esto qui potes*, the conditional invitation to become capable; *Sapientiæ*, of wisdom.

At a Glance

The word. The final aphorisms use two household offices to distinguish keeping wisdom from bringing it forth: the storekeeper and the dispenser.

In this book. The invitation "become, if you can, its dispenser" makes the reader's achievement conditional. Possession of a statement or presence at its store is not yet the ability to unfold it (LL-A011).

In this edition. The modern reading preserves the complementary offices rather than translating both words vaguely as "wise person." The condition "if you can" remains attached to the invitation.

A place to read. 1651, p. 101, aphorism 11, between the mother's regeneration and the father–son circle (LL-A010; LL-A011; LL-A012).

Meaning

The distinction is concrete. A storekeeper has provisions in reserve; a dispenser brings them out for use. In aphorism 11 the provision is wisdom. The first clause announces the keeper's presence, while the second addresses the reader with an imperative qualified by ability. It does not simply announce that anyone reading the line already possesses or can communicate the wisdom it names (LL-A011).

The two offices are complementary, not enemies. The text neither condemns storing wisdom nor declares dispensing it automatically superior in every circumstance. Elsewhere disclosure is repeatedly restricted. Here the productive question is whether the reader can move from an available store to an articulate and effective bringing forth.

Use in the book

The address to the reader anticipates this difference. Vaughan calls the book a key to his earlier sealed house and delivers his light into the reader's hands. Yet he also tells those who enter to seal what they see in their hearts rather than trust it to the tongue. Giving access is not identical with authorising indiscriminate repetition. Wisdom can be received, held and used without being reduced to noise (LL-R007).

Thalia's teaching similarly refuses to let the student merely collect instructions. She requires examination of chaos, reason added to experience, and knowledge of causes and effects. A stored recipe does not amount to this ability. The later polemic against dusty papers repeats the problem in a

harsher voice: the recipe-seeker wants knowledge by chance and collapses when asked for reasons (LL-P018-A; LL-P073-A).

The eleventh aphorism brings these concerns into a small, memorable contrast. Its position matters. The preceding sentence says the luminous sons generate the mother whose fountain sings in the miraculous grove; the following one discloses the generating circle. The reader has just received compressed relations that require interpretation. "If you can" makes the ability to draw wisdom from them an open task, not an achievement conferred by the act of copying their words (LL-A010; LL-A011; LL-A012).

The first clause's "Here" points to the wisdom now at hand, but the aphorism does not fully identify its storekeeper with a named individual. It would be too confident to insist that the word can only mean Vaughan, the book, the mother or the preceding fountain. The useful distinction is the stated office and the invitation addressed to the reader, not a speculative solution to every deictic word (LL-A011).

The main discourse's closing testimony and the aphorisms' doxology also limit self-possession. Vaughan says he has a light that will not leave him, then gives praise and power to God; the final aphorism sequence ends with glory to God alone. The available wisdom is not represented as an independently invented commodity whose ultimate source is the human dispenser (LL-P097-A; LL-P097-C; LL-A013).

Places to read

1651, B4 verso — The reader receives the key and light but is charged to keep what is seen within the heart (LL-R007).

1651, p. 18 and pp. 73–76 — Reasoned knowledge is distinguished from possessing recipes (LL-P018-A; LL-P073-A).

1651, p. 97 — Vaughan's enduring light and the closing praise frame possession as dependent upon a source (LL-P097-A; LL-P097-C).

1651, p. 101 — The storekeeper and dispenser stand between the two generative reversals, before the final doxology (LL-A010; LL-A011; LL-A012; LL-A013).

Translation in this edition

The note explains "condus" and "promus" as complementary household offices: storing and bringing out provisions. "Storekeeper" and "dispenser" therefore preserve both the concrete metaphor and the difference of functions. "Become, if you can" keeps the conditional force; replacing it with an unconditional announcement that the reader is wise would change the sentence (LL-A011).

The modern reading leaves the demonstrative "Here" without a conjectural personal identification. That restraint is appropriate to the compressed sentence and its position in a sequence of generative figures.

See also

Living analysis; Generating circle; Unity and union.

Related words and expressions

Storekeeper

Condus. The keeper of wisdom's provisions in aphorism 11. The clause announces that the store is here, but does not fully identify the keeper with one named person. Its counterpart is the dispenser, whom the reader is invited to become if capable; storage and distribution remain distinct offices.

Places to read: LL-A011 (1651, 101).

Dispenser

Promus. The office of bringing wisdom forth, contrasted with keeping it in reserve. The reader is invited to become its holder conditionally, "if you can." The term therefore distinguishes the capacity to unfold or communicate wisdom from mere possession of the words in which it is stored.

Places to read: LL-A011 (1651, 101).

Glory to God alone

Soli Deo Gloria. The final doxology after all twelve numbered aphorisms. It attributes glory to God rather than making the human keeper or dispenser wisdom's independent source. It is distinct from the main discourse's earlier doxology, which speaks of praise and power and closes with mercury running as water.

Places to read: LL-P097-C (1651, p. 97); LL-A013 (1651, 101).

Dream and vision

fell a sleepe, the narrative transition into the visionary journey; *fansie*, the imagination that places the narrator in darkness; *neither Dreame nor Fansie*, the later insistence on the treasure's practical reality.

At a Glance

The word. The journey begins when Eugenius falls asleep. Its first region is placed before him by his "fansie," or imagination. Dream names the narrative setting; vision is a useful English heading for the successive things he sees, not an additional source claim that he remained awake.

In this book. The dream gives form to the approach to knowledge: solitary effort, darkness, an arriving light, a guide, corrected perceptions and incomplete disclosure. Later the author explicitly denies that the emblem's treasure is merely dream or fancy.

In this edition. The modern reading says "imagination" for the opening "fansie." That choice should not make every imaginative scene equivalent to the erroneous fancies condemned in the emblem's dark circle.

A place to read. Pages 1–7, followed by pages 38–43: the narrated dream and the later distinction between imaginative error and claimed demonstrable truth must be read together.

Meaning

A dream is first an event in the narrated life: the tired speaker sleeps at dawn after solitude, loss and labour. The preceding verse stages the disappearance of Night and the birth of Day, but sleep abruptly returns him to a deeper night. The verse and prose give two presentations of the same threshold rather than a dated account of an expedition (LL-P001-A; LL-P001-B; LL-P002-A).

The word "fansie" has more than one task. At the opening it names the faculty that places the sleeping narrator in an extraordinary region. In the later polemic, its plural forms designate untested notions mistaken for truth. The relationship is deliberately demanding: a book that teaches through a dream also attacks unsupported imagining. The distinction must be sought in the work's claims about guidance, verification and interpretation, not in a rule that all figurative writing is false.

Use in the book

In the opening darkness, Eugenius is resolute and even content, although he has no encouragement. He explores in every direction and discovers nothing; only after he rests do sound, perfume and finally light arrive. The order is significant. The first instruction is not a proposition that he could have supplied from his own thoughts. Something meets him, and his earlier resolution to see whether anything can find him is answered (LL-P002-A; LL-P002-B; LL-P003-A).

The scene proceeds through sensory discriminations. A faint atmospheric light develops a brilliant centre. Its rays reveal trees, then a carefully ordered grove. Dew appears like diamonds, and white masses that first seem clouds prove to be solid rocks. The narrator marks his own mistake and its correction. This is not yet ordinary experimental verification, since it occurs within a dream; it is a narrative pattern of revising appearances as better access becomes possible (LL-P003-B; LL-P004-A; LL-P006-A).

Thalia's authority does not eliminate incomprehension. Eugenius sees the medallions but cannot explain them. He expects a return that does not occur. Earlier he is shown things he says he must not speak about. The limits of the account are thus represented within it: neither narrator nor reader receives an unrestricted catalogue of everything the vision supposedly contains (LL-P015-A; LL-P020-A).

After the poem of farewell, the discourse turns to the emblem and to the letter of the Brothers of R. C. These are interpretive extensions of the visionary landscape. The author later says the lower dark circle represents fancies falsely offered as truth, and that no one enters the magical school without first wandering through such error. He asks investigators not to impose conclusions they cannot verify. The journey through obscurity has therefore become an account of the inquirer's fallibility (LL-P038-B; LL-P039-A).

The strongest counterstatement comes beneath the emblem's altar: the treasure is "neither Dreame nor Fansie," but a known and demonstrable practical truth. This is Vaughan's assertion of reality, not an independent verification supplied by the edition. Nor does it retroactively turn the sleep narrative into a literal travel report. The work uses the dream to represent access to a reality it claims exceeds private imagination, while refusing to show that reality without restriction (LL-P043-A).

A later attack on the common chemist repeats "dream" in its adverse sense: he dreams of gold while relying on old recipes, and dreams up unsuitable accounts of the world's matter. Here the fault is not sleep but unreasoned confidence. The contrast confirms why the opening vision needs its disciplines of correction, guidance and restraint (LL-P073-A).

Places to read

1651, p. 1 (LL-P001-A) — The opening verse stages the transition from Night to Day.

1651, pp. 1, 2 (LL-P001-B) — Sleep, rather than a physical departure, begins the journey.

1651, p. 2 (LL-P002-A) — The imagination supplies the first dark setting.

1651, pp. 2, 3 (LL-P002-B) — Sound and fragrance arrive before the darkness is illuminated.

1651, p. 3 (LL-P003-A) — The narrator first sees a faint glow with a purple centre.

1651, pp. 3, 4 (LL-P003-B) — A flower-like light reveals the grove's order.

1651, p. 4 (LL-P004-A) — Light reveals birds, dew and a patterned ground.

1651, pp. 5, 6 (LL-P005-B) — The light attends the guide along a path the follower does not know.

1651, pp. 6, 7 (LL-P006-A) — Clouds become rocks as the narrator corrects his perception.

1651, p. 15 (LL-P015-A) — The luminous thread leads out of the labyrinth.

1651, pp. 15, 16 (LL-P015-B) — Reflection on the sights is interrupted by the guide's return.

1651, pp. 20, 21 (LL-P020-A) — Seeing the medallions does not bring understanding.

1651, pp. 38, 39 (LL-P038-B) — The dark circle represents unverified fancies.

1651, pp. 39, 40 (LL-P039-A) — Everyone initially wanders among erroneous inquiries.

1651, p. 43 (LL-P043-A) — The author insists that the treasure is not mere dream or fancy.

1651, pp. 73, 74, 75, 76 (LL-P073-A) — Unjudged old recipes replace rational study.

Translation in this edition

The edition's annotations explicitly preserve the dream setting and avoid literal geographical identifications. They also distinguish authorial testimony from editorial confirmation. "Fansie" becomes "imagination" at the opening, but "fancies" remains appropriate in the later polemic against unsupported notions. "Dream" is therefore not a single diagnostic label for the book's truth-status. The historical narrator's denial of dream at page 43 concerns the treasure's alleged reality; it does not cancel the plainly stated sleep at page 1.

See also

Thalia; Darkness; Experience; Knowledge and discovery; Emblem.

Related words and expressions

Fancy

fansie. In the first dream scene the narrator's fancy places him in a region of darkness. Later, fancies are untested ideas falsely presented as truth. The faculty and its unreliable products are related but not identical: the opening imaginative setting should not be silently glossed as a confession of deceit.

Places to read: LL-P002-A (1651, p. 2); LL-P038-B (1651, pp. 38, 39).

No known path

no known path. The guide does not wander, although she follows no path familiar to Eugenius. The phrase locates ignorance in the follower rather than in the route itself. It prepares the later contrast between guided inquiry and the blind traveller who mistakes imagined direction for an actual road.

Places to read: LL-P005-B (1651, pp. 5, 6); LL-P039-A (1651, pp. 39, 40).

Melancholy study

Melancholie studie. After Thalia's first departure, Eugenius sits among myrtles to consider what he has seen. This melancholy reflection is interrupted by her return and further instruction. The scene distinguishes possessing remembered sights from understanding their scientific connections.

Places to read: LL-P015-B (1651, pp. 15, 16).

Emblematicall Type, the authorised image of Thalia's sanctuary; *SCHOLÆ MAGICÆ TYPVS*, an image of the magical school; *Ratio*, reason, the plate's left-hand label; *Phantasia*, imagination, the plate's right-hand label.

At a Glance

The word. Vaughan's "type" is an image that represents and teaches through figures. The emblem is not merely a decoration beside the argument: Thalia gives it permission to say publicly what the full sanctuary does not disclose to everyone.

In this book. Its mountain, dark region, lamp, guiding figure, dragon and child gather the relation between hidden nature, disciplined inquiry and ethical admission. Vaughan's commentary explains some of the signs while leaving others less fully specified (LL-P014-A; LL-P024-A; LL-P038-B; LL-P043-A).

In this edition. The plate's Latin labels are translated, and "type" becomes "image" where that is the sense. The engraving and the later prose should be read together, without forcing their visual arrangements into exact verbal identity.

A place to read. The plate at 1651, p. 23, followed by the explanations at pp. 24 and 38–44 (LL-PLATE_LABELS; LL-P024-A; LL-P038-B; LL-P043-A; LL-P044-A).

Meaning

The emblem's authority is staged within the narrative. Thalia grants access to her school but commands silence and limits what may be written. She then makes a specific exception: an emblematic image of her sanctuary may be published. Representation is therefore not the opposite of secrecy. It is the permitted form through which something secret can be offered to an appropriately disposed reader (LL-P014-A).

The image also has an arrangement that prose alone cannot replace. The mountain rises above a dark enclosing region; a lamp stands centrally upon an altar; guiding and blindfolded figures flank it; and below, the dragon curves around a treasure on which a child sits. These visible relations encourage comparison between illumination and blindness, guidance and wandering, concealment and access. The printed labels make several of those contrasts explicit, but they do not exhaust the details of the engraving (LL-PLATE_LABELS).

Use in the book

Vaughan begins his explanation with the upper part: the Mountains of the Moon, also called the Mountains of India, with their luminous herb and soft red earth. He then introduces the fraternity's mountain letter. The emblem thus gathers a landscape that is also interpreted through narrative, quoted authority and the reader's prospective journey. It should not be treated simply as a map whose geographical coordinates the text has supplied (LL-P024-A; LL-P024-D; LL-P026-HEADING).

The later explanation turns to the dark region and its composite beasts. Vaughan makes these signify the innumerable fancies people mistake for truth. His hostile list of philosophical schools and religious divisions belongs to that polemic. Yet the following paragraph says everyone entering the magical school first wanders through erroneous inquiries. The correction is not to pretend the beginner has no imagination, but to test thoughts by experience and withhold coercive public certainty until they can be verified (LL-P038-B; LL-P039-A).

The plate's labels “Ratio” and “Phantasia” sharpen this contrast. On the left, a guiding figure bears a sword and thread; on the right, a blindfolded figure moves with a staff through the surrounding region. Vaughan later calls the guide the place's angel or genius. The correspondence between the reason label and this figure is visible in the plate, while the prose explains its instruments through exclusion of the contentious and guidance of the humble. Visual placement and verbal identification should be distinguished rather than silently substituted for one another (LL-PLATE_LABELS; LL-P043-A).

Within the enclosing region stands the lamp of nature. Its hidden candle is present in bodies even when gross matter conceals its light. Vaughan's explanatory examples move from human warmth to vegetable growth and mineral alteration. The image therefore shifts inquiry from fanciful verbal construction towards effects supposed to reveal an inward principle. It is not merely a scene of darkness overcome by an external lamp; the source of light is also described as enclosed within things (LL-P041-C).

The Green Dragon is expressly the magician's Mercury, enclosing a treasure of gold and pearl. This is one of the commentary's secure identifications. Vaughan calls the treasure real and demonstrable while saying that it cannot ordinarily be seen or felt. He then places a child upon the treasure and explains its inscription through innocence, harmlessness, affability and truthfulness. The requirement concerns the character of the seeker, not a literal age qualification (LL-P043-A).

The visual detail deserves care. The child is below the altar, inside the dragon's curved enclosure, seated on the treasure; the prose likewise says the child sits on the treasure. It would be inaccurate to describe the engraving as a child sitting on the dragon. Similarly, the monochrome engraving does not

visibly supply the dragon's green colour: that identification belongs to the explanatory prose (LL-PLATE_LABELS; LL-P043-A).

Vaughan closes by saying he has given the sum of what Thalia allowed for public use. His move to first matter follows, but does not abolish the emblem's restrictions. The picture's teaching works through a combination of explicit identifications, analogies and withholding. A responsible reading preserves those different levels of disclosure rather than claiming that every decorative creature or line has been decoded (LL-P044-A).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 14, 15 (LL-P014-A). Thalia authorises publication of the emblem while limiting fuller disclosure.

1651, p. 23 (LL-PLATE_LABELS). The plate supplies the visual arrangement and the Latin labels for school, mountain, reason, imagination, light, treasure and little ones.

1651, p. 24 (LL-P024-A). The upper region is interpreted as the philosophical lunar mountains.

1651, pp. 24, 25 (LL-P024-D). The mountains' dangers introduce the fraternity's account of the pilgrimage.

1651, p. 26 (LL-P026-HEADING). The letter's title explicitly joins the invisible mountain to its treasure.

1651, pp. 38, 39 (LL-P038-B). The dark region and chimeras are read as untested fancies.

1651, pp. 39, 40 (LL-P039-A). Vaughan adds that beginners necessarily pass through mistaken inquiries before verification.

1651, pp. 41, 42 (LL-P041-C). The lamp signifies nature's inward light.

1651, p. 43 (LL-P043-A). The guide, dragon and child receive explicit ethical and material explanations.

1651, p. 44 (LL-P044-A). The public explanation ends at the limit of Thalia's permission.

Translation in this edition

"Type" becomes "image," avoiding the modern sense of a category or printing character. "Genius" is explained as a presiding spirit, not a person of extraordinary intelligence. "Clew" becomes a ball of thread. The plate's "Non nisi Parvulis" is "Only for the little ones," while the prose develops it into a requirement of childlike harmlessness. The plate names the mountain "Mons Magorum Invisibilis," the invisible mountain of the magi, and the lamp "Lumen Naturæ," the light of nature. Its signature, "Ro: Vaughan sculp:," says that Ro. Vaughan engraved it; this is evidence for the inscription, not permission to invent a fuller biographical attribution.

See also

Nature; First matter; Mercury; Body; Halicali; Form and impression.

Related words and expressions

Magical school

SCHOLÆ MAGICÆ TYPVS. The engraved title, translated as an image of the magical school. "School" belongs to Thalia's teaching narrative, and the picture is the authorised public representation of her sanctuary. It should not be assumed to document the premises or membership of an identifiable historical institution.

Places to read: LL-P014-A (1651, pp. 14, 15); LL-PLATE_LABELS (1651, p. 23).

Reason and imagination

Ratio. The left-hand Latin label on the plate, paired with Phantasia at the right. The visible contrast between guidance and blindfolded wandering is developed in the prose's opposition of experience and unchecked fancy. Vaughan nevertheless allows that a beginner's inquiries pass through error before they can be verified.

Places to read: LL-PLATE_LABELS (1651, p. 23); LL-P039-A (1651, pp. 39, 40).

Enchanted treasure

Thesaurus Incantatus. The plate's label for the treasure enclosed below the altar. The prose says the magician's Mercury enfolds gold and pearl and that the enchantment belongs to God's own art. The phrase combines asserted material richness with restricted access, rather than merely designating a fictional hoard.

Places to read: LL-PLATE_LABELS (1651, p. 23); LL-P043-A (1651, p. 43).

Only for the little ones

Non nisi parvulis. The inscription explained through innocence, harmlessness, lack of contention and truthful speech. It concerns the qualities required of those seeking admission. The child's place on the treasure visualises this condition, but does not convert it into a literal rule that only young children can study nature.

Places to read: LL-P043-A (1651, p. 43).

mountains of the Moone, Thalia's first name for the hidden source region; *Mountains of India*, another philosophical name for the mountains; *MONS*, the Latin letter's paradoxical mountain; *Philosophicall Horeb*, Vaughan's interpretation of the letter's mountain.

At a Glance

The word. The mountains are elevated features within a hidden landscape, but also names for a philosophical source or receptacle. Their changing names—Moon, India and Horeb—belong to the book's interpretive movement, not to a stable modern itinerary.

In this book. Thalia shows Eugenius cliffs of salt and the origin of a Nile. The emblem returns to the Lunar Mountains, the letter describes one invisible mountain through contrary properties, and Vaughan interprets it as the highest and purest part of earth.

In this edition. The edition retains the geographical names while warning against fixed geographical, botanical or chemical identifications. It translates the letter's contradictions rather than resolving them into one literal location.

A place to read. Pages 24–37, read back beside page 7: the same family of images moves from dream landscape to emblem, attributed letter and authorial explanation.

Meaning

A mountain can be a place one approaches, an elevation one looks towards, or a figure for the higher and purer portion of a substance. Vaughan uses these possibilities together. The first mountains are seen from a deep valley thought to lie near the earth's centre. Their summits and the underground position of the travellers already disturb a simple opposition between above and below (LL-P006-A; LL-P007-A).

The text itself supplies multiple names, so a lexicon need not invent a hidden map to explain their recurrence. Thalia calls them the Mountains of the Moon; the later narrator says philosophers commonly call them the Mountains of India. The letter's singular mountain is near and far, small and great, soft and exceedingly hard. These are deliberate features of the description. They ask for interpretation, but do not authorise the editor to announce one unproved physical equivalent.

Use in the book

Eugenius first mistakes the mountain-like masses for white clouds. Nearer approach reveals solid shining rocks. Thalia identifies their pillars and cliffs as salt and promises to show the origin of the Nile. The ensuing

waterfall descends violently without sound and yields no common water but a viscous mineral liquid. She calls it first matter. The mountains are therefore important less as scenery than as the point where a hidden universal source becomes available to perception and instruction (LL-P006-A; LL-P007-A; LL-P007-B; LL-P008-A).

The emblem's upper part repeats them. On their summits grows Lunaria, described as a nocturnally shining herb that would be easy to find if people were not blind. Their earth is red and exceptionally soft, and their crystalline rocks receive the names glass and stone. A passage attributed to Haly directs a son towards the mountains and their caverns. Vaughan supplies both its Latin and his English rendering. These textual names and descriptions should remain connected, rather than be translated into an unsupported list of modern minerals and plants (LL-P024-A; LL-P024-B; LL-P024-C).

The narrator then reports that the mountains are dangerous after nightfall, with apparitions caused, according to the magi, by spirits acting upon the world's seed. The attribution matters: he says he has been told this. It introduces the Brothers' account of the approach and its difficulties, so the letter becomes a parallel itinerary with an asserted teaching purpose (LL-P024-D).

The letter describes a mountain at the world's centre, invisible by divine counsel and surrounded by threatening creatures. The seeker must work, pray and follow an unrecognised guide. Wind, earthquake and fire precede the calm in which treasure becomes visible. The narrative is not simply a description of a location; it distinguishes access, endurance, unveiling and the eventual use of a gift. The superlative night remains unspecified as a calendar date (LL-P028-B; LL-P029-A; LL-P030-A).

Vaughan's intervening explanation calls this mountain God's mountain, a philosophical Horeb, and identifies it with the highest and purest part of earth. This portion is the immediate recipient of heaven and the root-ground of minerals and plants. He then describes interactions of philosophical Saturn and Mercury. The identification is his, made in the exposition between the letter's Latin and English versions; it should not be attributed retrospectively to every sentence of the letter itself (LL-P031-A).

The mountains thus connect three kinds of reading: the traveller learns what he is seeing; the reader compares names and figures; the author offers a philosophical interpretation. Keeping those stages distinct allows the imagery to be explained without denying that Vaughan also claims a real natural subject beneath it.

Places to read

1651, pp. 6, 7 (LL-P006-A) — What looks like cloud proves to be solid shining rock.

1651, p. 7 (LL-P007-A) — Thalia names the Lunar Mountains and their source-river.

1651, pp. 7, 8 (LL-P007-B) — The silent waterfall yields a liquid unlike common water.

1651, p. 8 (LL-P008-A) — Thalia identifies the liquid as first matter and argues for a living world.

1651, p. 24 (LL-P024-A) — The emblem adds India, Lunaria, red earth and crystalline rocks.

1651, p. 24 (LL-P024-B) — The quotation attributed to Haly names the mountains and their caverns.

1651, p. 24 (LL-P024-C) — Vaughan gives his own English rendering of the Haly quotation.

1651, pp. 24, 25 (LL-P024-D) — Reported nocturnal dangers introduce the letter.

1651, pp. 28, 29 (LL-P028-B) — The singular mountain has deliberately contrary properties.

1651, pp. 29, 30 (LL-P029-A) — The greatest treasure becomes visible only after the disturbances.

1651, pp. 30, 31 (LL-P030-A) — The guide's continued presence depends on conduct.

1651, pp. 31, 32 (LL-P031-A) — Vaughan identifies the mountain with the purest portion of earth.

1651, p. 35 (LL-P035-A) — His English version repeats the paradoxical mountain.

Translation in this edition

The modern reading calls the scene philosophical geography and keeps "Lunaria" as the historical plant-name without selecting a species. "Horeb" retains the biblical association of a divine encounter, but the equation of the mountain with a portion of earth is Vaughan's own explanatory claim. The Latin letter says that not everyone had been able to seek or find the way; Vaughan's English more broadly says the way could not be sought or found. The edition preserves both, so their scope should not be silently harmonised.

See also

Thalia; Darkness; Guide and guidance; Treasure; Brothers of R. C.; Emblem.

Related words and expressions

Lunar Mountains

Philosophicall, Lunar Mountains. Thalia uses this expression for the invisible pillars and cliffs of salt from which the dream's Nile springs. "Philosophical" qualifies the geography from the moment she names it. The passage does not supply coordinates or identify a modern range for an actual expedition.

Places to read: LL-P007-A (1651, p. 7).

Lunaria

Lunaria. This is the celebrated herb said to grow on the summits of the emblem's mountains and to shine by night like pearl. Vaughan's description joins visibility with the observer's blindness. The supplied edition retains the name without treating the text as a secure botanical identification.

Places to read: LL-P024-A (1651, p. 24).

Horeb

Philosophicall Horeb. Vaughan calls the letter's mountain a mystical philosophical Horeb, then explains it as the highest and purest part of earth. The biblical name adds the setting of divine encounter; the subsequent material interpretation belongs to Vaughan's exposition, not to an editorial discovery of the mountain's identity.

Places to read: LL-P031-A (1651, pp. 31, 32).

River of Pearl, the luminous philosophical river; *River of Pearle*, the river named from its philosophical salt; *ἐξάνθησις*, flowering or efflorescence; *Decompounded Substance*, a substance compounded further.

At a Glance

The word. The River of Pearl is named from the extraordinary salt displayed in its waters. Its account joins a miniature world, changing colours, mineral growth and the problem of recognising what philosophical words describe.

In this book. Vaughan quotes an adept's Latin testimony, supplies his own English version, then comments on its porous salt. He says that the terms can be understood fully only through experience of the thing itself (LL-P069-A–LL-P072-A).

In this edition. The edition translates the Latin and also preserves Vaughan's English, including their differences. "Decompounded" means compounded further, not decomposed; "chamletted" evokes a watered, changeable fabric surface.

A place to read. 1651, pp. 68–73, from the shining compounded substance to the salt's colours and the river's name (LL-P068-A–LL-P072-A).

Meaning

The river is not merely a comparison to ordinary water with pearls added. Its salt appears within an account of a philosophical substance that is heavy and moist yet does not wet the hand, shines at night and manifests an inward light. The narrative and descriptive registers interlock: a river is encountered in the vision, then its constitution and appearances are pursued in the exposition (LL-P007-A; LL-P068-A; LL-P069-A).

"Pearl" names an appearance and gives the river a recognisable title, while Vaughan's later explanation locates the name in the salt standing within it. The surrounding comparisons—to frogspawn, pumice, saliva, wafers, gems and metals—are many because no one familiar object is declared identical with the substance. Their differences help the reader understand the claimed texture and changeability (LL-P072-A).

Use in the book

Thalia's lunar mountains provide the earlier setting. Their salty cliffs are the source of an extraordinary descending river, and she identifies what Eugenius encounters as first matter, the seed of the great world. When the later exposition says "let us returne to our River of Pearl," it presents itself as

a return to a disclosed subject, not the introduction of an unrelated decorative stream (LL-P007-A; LL-P007-B; LL-P008-A; LL-P069-A).

The paragraph immediately before that return describes a further-compounded substance: heavy, moist without wetting the hand, luminous at night, and filled with sparkling little eyes. It is called the whole Demogorgon now animated through its inward light. Its father is an inviolable mass, then a quoted stone-description places it within darkness and the earth's bowels and clothes it with a green mantle. Vaughan calls the description apt but enigmatic and singles out the mantle for remembrance. The movement from father to manifested substance should not be collapsed into a claim that every predicate belongs indiscriminately to one undifferentiated object (LL-P068-A).

For further information Vaughan introduces an adept's account at the stage of flowering, before the full moon appears. The witness describes furnaces, bent glass and vessels with deposits, then a revolving mass displaying the image of the world. Earth stands centrally amid clear waters, with hills, rocks, vegetation and products such as wine, oil, milk, stones and metals. The account is a vision of differentiated abundance from one thing, actuated by an imperceptible ethereal fire (LL-P069-A).

Its strongest claim is the relation between one and many. The witness marvels that a single thing can produce such diverse and individually complete effects with little assistance. The artist says these diversities will eventually coalesce again into one. A miniature world is therefore not only a picturesque arrangement of objects: it gives visible form to the book's recurring argument that many natures proceed from, and can return to, a common source (LL-P069-A; LL-P070-A).

Vaughan then says he will put the difficult terms into English for the reader's benefit, though not necessarily satisfaction. This qualification respects the gap between a verbal account and recognition. His version is not mechanically identical with the Latin. The offering to an odd number becomes an offering to the ternary; bent glass becomes cornues; the final description of Lunaria is more specific about its relation to nature's fire. The supplied edition preserves both layers so that Vaughan's interpretive choices remain visible (LL-P069-A; LL-P070-A).

His own comment concentrates on the salt's consistency. It is porous, hollow, frothy and spongy, like pumice in one respect but neither hard nor opaque. It is slippery and oily, like mouth-glue but clearer. Its colours range through gems, violet-blue, lily white, emerald green and metallic brilliance. These clauses qualify the analogies as they introduce them: "pumice-like" cannot be read as ordinary pumice when hardness and opacity are immediately denied (LL-P072-A).

The river's name is then explained by the salt's standing within it like frogspawn in common water. At times it moves to the surface in thin leaves with extraordinary colours. Vaughan ends by declaring that he has already

said enough and too much. This return to reserve does not cancel the observational detail; it makes the detail a deliberately bounded disclosure. The reader is given relations of consistency, visibility, motion and analogy without a guaranteed modern identification or operating recipe (LL-P072-A).

Places to read

1651, pp. 7–8 — Thalia identifies the lunar source; Eugenius encounters the stream, and she names the world's seminal matter (LL-P007-A; LL-P007-B; LL-P008-A).

1651, pp. 68–69 — The further-compounded substance and its inviolable father introduce luminosity and the green mantle (LL-P068-A).

1651, pp. 69–70 — The adept's Latin account presents a miniature world and many products from one thing (LL-P069-A).

1651, pp. 70–72 — Vaughan's English version interprets the testimony and marks the limits of verbal satisfaction (LL-P070-A).

1651, pp. 72–73 — The salt's qualified analogies, colours and motion explain the River of Pearl's name (LL-P072-A).

Translation in this edition

"Decompounded" is rendered "further-compounded," following its sense of compounded again or made from compounds. Reading it as decomposed would reverse the paragraph's description of a newly animated whole. "Aglets" names small ornamental points or tags in the comparison with the sparkling eyes (LL-P068-A).

The new translation calls "Aphrolitho" foam-stone; Vaughan's own English uses pumice. The Latin "dispari" becomes "odd number," while his "Ternarie" becomes "triad." "Chamletted" is clarified through the visual effect of a watered patterned fabric. Finally the note treats "Rosials" as a gem-name of apparent rose colour without fixing a specific mineral. These local choices preserve the witness's uneven precision rather than replacing it with a modern materials inventory (LL-P069-A; LL-P070-A; LL-P072-A).

See also

Luna and the lunar nature; Green salt and sapphire; Ether; Living analysis.

Related words and expressions

River of Pearl

River of Pearle. Vaughan explains the river's name through the philosophical salt that stands in its waters like frogspawn in ordinary water. The surrounding account describes changing colours and thin floating leaves. Pearl is therefore part of an appearance-based naming system, not an assertion that familiar pearls have been added to a stream.

Places to read: LL-P072-A (1651, pp. 72, 73).

Further-compounded

Decompounded. The adjective for the heavy, moist yet non-wetting luminous substance preceding the river account. The edition renders it "further-compounded," not decomposed. It marks a substance compounded again or from compounds and associated with the manifestation of inward light.

Places to read: LL-P068-A (1651, pp. 68, 69).

Flowering

ἐξάνθησις. The stage at which Vaughan introduces the adept's description of the River of Pearl, before the full moon appears. The edition translates the Greek as flowering or efflorescence. The word positions the testimony within a process of manifestation rather than presenting its miniature world as the final completed state.

Places to read: LL-P069-A (1651, pp. 69, 70).

Foam-stone and pumice

Aphrolitho. The foam-stone comparison in the Latin laboratory testimony, rendered by Vaughan himself as pumice. His later comment retains porous, frothy consistency but expressly excludes hardness and opacity. The analogy therefore specifies selected qualities and does not identify the philosophical salt with ordinary pumice.

Places to read: LL-P069-A (1651, pp. 69, 70); LL-P070-A (1651, pp. 70, 71, 72); LL-P072-A (1651, pp. 72, 73).

Changeable surface

chamletted. Vaughan's word for the varied colours in the philosophical waters, evoking the watered or shifting surface of a patterned fabric. The modern reading clarifies that visual comparison. It describes the appearance of the colours, not a claim that the vessel literally contains cloth.

Places to read: LL-P070-A (1651, pp. 70, 71, 72).

Rosials

Rosials. A gem-name in the succession of appearances of the philosophical salt. The modern reading uses rose-coloured gems, and the annotation declines to assign a definite mineral. Its place beside rubies, violet-blue, lily white and emerald transparency makes it part of a comparative colour sequence.

Places to read: LL-P072-A (1651, pp. 72, 73).

Demogorgon

Demogorgon. The mythic name given to the whole hidden substance when it is said to be actually animated by manifestation of its inward light. Vaughan distinguishes this described substance from its inviolable father in the next sentence. The name gathers the hidden whole; it does not by itself provide a modern chemical identity.

Places to read: LL-P068-A (1651, pp. 68, 69).

Thalia, the flourishing guide and personification of Nature; *Mistris*, guide regarded as teacher and beloved; *my Key, and Seale*, tokens of permission to open and to close; *Tiffanie*, fine transparent fabric, rendered gauze.

At a Glance

The word. Thalia is the name the woman gives herself in the opening dream. Her own explanation is that she is always green and will never wither. "Mistress" marks both the narrator's attachment and her authority to teach.

In this book. She leads Eugenius into a hidden natural world, identifies its first matter, admits him to her school, and controls what he may publish. Her return after their apparent farewell joins instruction in the sciences to a criticism of recipe-following.

In this edition. The modern reading keeps Thalia as a name and makes the teacherly sense of "mistress" explicit in its annotation. It does not replace the figure with the name of a modern substance or treat the dream as recorded geography.

A place to read. Pages 13–18, where she distinguishes loving Nature from coveting her riches, gives the key and seal, and asks her pupil to use his mind as well as his hands.

Meaning

The narrative introduces Thalia before it names her. She appears between the narrator and an extraordinary light, clothed in unearthly green, with flowers, transparent fabric, emeralds and glowing red gems contributing to her appearance. Her body and dress gather the colours and living abundance of the landscape around her. The narrator first calls her his "Mistris" because he hopes to receive information from her; only when he asks does she disclose her preferred name (LL-P004-B; LL-P006-A; LL-P007-A).

Thalia says she has many names. The text therefore establishes a privileged name without offering an exhaustive identity or a key to every feature of her clothing. Her own account of unsuccessful suitors supplies the clearest identification: they wanted the riches of Nature but neglected and corrupted Nature herself. She speaks both as Nature and as a particular teacher who chooses, remembers, rewards and departs. Reducing her to an ornamental introduction would miss how much authority the rest of the discourse derives from her.

Use in the book

Her first action is not an explanation but an invitation. She approaches, takes Eugenius by the hand and whispers that he should follow. The

admired light becomes her attendant, moving ahead like an usher. Her route is not aimless, although it follows no path he recognises. This difference between her knowledge and his ignorance governs the journey: he mistakes rocks for clouds and must learn to see what is before him before he can understand it (LL-P005-A; LL-P005-B; LL-P006-A).

At the Lunar Mountains she identifies the astonishing liquid as first matter. She then explains the world's cohesion, the relation of the elements, and the production of individual things. The argument is placed in her mouth, including a philosophical quotation from someone she calls her pupil. The narrative does not supply that pupil's name. A lexicon should preserve this distribution of speakers rather than turn every quoted assertion into a modern editor's conclusion (LL-P008-A; LL-P008-B; LL-P009-A; LL-P009-B).

Admission to the sanctuary depends on the pupil's disposition. Others sought gain and conspicuous pleasure; Eugenius has waited without wages. Her gift is consequently personal and intellectual at once: love, permission to inspect the school, and a key and seal. These are reciprocal powers. Opening does not cancel the duty to close; revelation to the pupil does not authorise unrestricted revelation to the public. She gives an emblem specifically for publication while requiring silence about other matters (LL-P013-A; LL-P013-C; LL-P014-A).

Her apparent departure into Nature's aether is not the end of instruction. She returns to the myrtle bank and explains the unity of elemental, celestial and spiritual sciences. She insists that experience must be accompanied by reason and criticises the copying of recipes. The second encounter thus prevents the first from being understood as mere acquisition of privileged sights. Knowledge requires judgement about what the sights mean (LL-P015-A; LL-P015-B; LL-P016-A; LL-P018-A).

Finally she gives Eugenius two medallions to examine, without completing the explanation he desires. After her disappearance he finds gold and a folded paper where she rested. His poem addresses the bank that held her, making her presence worth more than the gold she dropped. Later he calls the emblem her gift and says his account remains within the limits of her permission. Her absence continues to regulate his writing: she is the source of its authority and also of its acknowledged incompleteness (LL-P020-A; LL-P021-A; LL-P024-A; LL-P044-A).

Places to read

1651, pp. 4, 5 (LL-P004-B) — The unnamed woman appears in the landscape's colours and lights.

1651, p. 5 (LL-P005-A) — The woman begins by taking Eugenius's hand.

1651, pp. 5, 6 (LL-P005-B) — The light attends the guide along a path the follower does not know.

1651, pp. 6, 7 (LL-P006-A) — Clouds become rocks as the narrator corrects his perception.

1651, p. 7 (LL-P007-A) — She explains her preferred name through perpetual flourishing.

1651, p. 8 (LL-P008-A) — Thalia identifies the liquid as first matter and argues for a living world.

1651, pp. 8, 9 (LL-P008-B) — A Latin philosophical quotation argues for the unity preserving the world.

1651, p. 9 (LL-P009-A) — Vaughan follows the Latin with his own English rendering.

1651, pp. 9, 10, 11 (LL-P009-B) — Patience has demonstrated the truth of the pupil's love.

1651, p. 13 (LL-P013-A) — Thalia distinguishes love of herself from desire for her riches.

1651, pp. 13, 14 (LL-P013-C) — The failed seekers imagine luxury maintained by Nature's wealth.

1651, pp. 14, 15 (LL-P014-A) — The key and seal accompany an explicit restriction on publication.

1651, p. 15 (LL-P015-A) — The luminous thread leads out of the labyrinth.

1651, pp. 15, 16 (LL-P015-B) — Reflection on the sights is interrupted by the guide's return.

1651, pp. 16, 17 (LL-P016-A) — Thalia describes the sciences as a body dismembered by separation.

1651, p. 18 (LL-P018-A) — Her instruction pairs practical experience with reason.

1651, pp. 20, 21 (LL-P020-A) — Seeing the medallions does not bring understanding.

1651, pp. 21, 22 (LL-P021-A) — The farewell poem values her presence above the dropped gold.

1651, p. 24 (LL-P024-A) — The emblem adds India, Lunaria, red earth and crystalline rocks.

1651, p. 44 (LL-P044-A) — The narrator restates the limits of her public commission.

Translation in this edition

The edition renders "Tiffanie" as gauze, "Diapasms" as aromatics, and the passage's "Translation" as departure: the last word denotes a change of place or state, not the conversion of one language into another. These choices make the scene readable without removing its historical material vocabulary from the facing original. Thalia's explanation of her name supports the sense of flourishing; it does not require an invented genealogy

or an identification with one ancient deity. The edition's warning that the journey is a dream is important, but does not erase the figure's philosophical teaching.

See also

Guide and guidance; Desire; Secrecy and disclosure; Magic; Emblem.

Related words and expressions

Mistress

Mistris. Eugenius begins to regard the woman as his mistress when he longs to hear her speak and receive information. The title carries affection, but its immediate narrative function is teacherly: she knows the landscape he misreads, and his request for her name follows his wish to learn.

Places to read: LL-P006-A (1651, pp. 6, 7).

Key and seal

my Key, and Seale. Thalia's paired gifts give opposed but coordinated powers: one opens, the other closes. Her pupil must use both discreetly. The phrase therefore concerns the government of disclosure, not merely possession of a key that makes every secret publicly available.

Places to read: LL-P014-A (1651, pp. 14, 15).

Translation

Translation. At Thalia's apparent farewell, translation is her passage into Nature's aether. The word describes removal or transition, not linguistic translation. Her return immediately afterwards also matters: this departure is not the final disappearance that ends the encounter on the myrtle bank.

Places to read: LL-P015-A (1651, p. 15); LL-P015-B (1651, pp. 15, 16).

Body

Body, a formed, compounded whole; also a person's living material frame; *Black Lanthorne*, a body carrying an inward light concealed by its matter; *perfect compleat Bodies*, finished bodies not receptive to a newly impressed stellar influx; *Complexion*, the constitution that differs between seed and product.

At a Glance

The word. Body can mean a human frame, a material compound or a complete organised whole. The book uses human bodies to explain the greater world, and material bodies to explain what must change before new life or form can arise.

In this book. A body is held together by an active life, can conceal its inward light, and may become too fixed to receive a new impression. Its apparent solidity is neither self-sufficiency nor absolute deadness (LL-P008-A; LL-P018-B; LL-P041-C).

In this edition. "Perfect" often means completed, not morally flawless. "Constitution" clarifies the older "complexion" when Vaughan discusses the body's composition.

A place to read. Thalia's distinction between a complete body and seminal principles at 1651, pp. 18–20 (LL-P018-B; LL-P019-A).

Meaning

A body is a unity of parts, but Vaughan does not think juxtaposed parts can explain their own continued union. Thalia denies that the world is a dead figure left behind by a departed spirit. The withdrawal of the agent holding a body together would instead lead to its decomposition. The shape visible to us depends upon a continuing inward activity (LL-P008-A).

Body also names a condition reached through generation. In the seed argument, completed bodies are firm, compact and figured. Seed must have a different constitution or generation would not be alteration. The word therefore stands at one end of a process, not as the simple opposite of all spirit or life (LL-P053-A).

Use in the book

Thalia extends the body analogy from the world to the sciences. Elemental, celestial and spiritual knowledge belong together in a natural subject. Once dismembered and lodged only in words, they are as ineffective as separated human limbs expected to perform the acts of a living whole. The point is not merely that more information is preferable. A living

organisation possesses powers that its detached parts cannot exercise in isolation (LL-P016-A).

The discussion of celestial impression makes bodily completion a limit. Perfect bodies can have a prior influence stirred or disposed, but cannot receive an entirely new astral influx in the manner of loose, moist principles. The distinction is exact: Vaughan does not say that completed bodies are wholly unaffected by the heavens. He distinguishes awakening an existing influence from imprinting a new one (LL-P018-B).

Thalia's grain illustration then separates external exposure from genuine receptivity. A compact dry grain set before the sun remains closed; its dissolution in earthly moisture makes renewed growth possible. The target is the practitioner who marks a finished stone or piece of metal and expects the planets to transform it through that superficial preparation alone. The inward condition of the body, not just its position or inscription, determines what it can receive (LL-P019-A).

In the emblem commentary, the body becomes a dark lantern. Its inner candle burns, but gross matter eclipses the visible light. Effects nevertheless disclose it: bodily warmth, perspiration, vegetable growth and the alleged maturation of minerals. Grossness is therefore a concealment of agency, not proof that agency is absent. The metaphor also gives inquiry a direction: seek the hidden cause through what the body does (LL-P041-C).

The later first-matter argument returns to firmness and figure. A completed body cannot have exactly the seed's constitution, because a generation without alteration would not explain the emergence of the product. Here “body” is not a wholly different kind of substance mysteriously added to moisture. It is what a susceptible compound becomes when its parts acquire a determinate arrangement (LL-P053-A).

Vaughan uses human posture again to explain the earth's support. A person falls when the animating essence departs; similarly, he argues, earth's weight requires a sustaining fire-soul. This is his historical reasoning, not a modern physical explanation. Its interpretive importance is that body and spirit are not separable explanatory competitors: the body's stability is made dependent upon an inward spiritual activity (LL-P080-B).

Near the end, the analysis of a body is compared with taking down a building until its foundation is reached. Separation is said to uncover the hidden intelligence that gives the body its outward figure. The closing regeneration passage then imagines the spirit using water to wash its body into a celestial constitution. Body remains something capable of renewal, not simply a husk to be discarded as worthless (LL-P087-B; LL-P092-A).

Places to read

The passages discussed in this entry, in the order of the book.

1651, p. 8 (LL-P008-A). Thalia rejects the picture of the world as a dead shape abandoned by its spirit.

1651, pp. 16, 17 (LL-P016-A). Dismembered science is compared with a dismembered human whole.
1651, pp. 18, 19 (LL-P018-B). Complete bodies retain an old influence but cannot receive new impressions in the same manner as seminal principles.
1651, pp. 19, 20 (LL-P019-A). External exposure does not replace a compact body's return to receptivity.
1651, pp. 41, 42 (LL-P041-C). Each body carries a hidden light like a dark lantern.
1651, pp. 53, 54 (LL-P053-A). Firm, figured bodies are distinguished from their alterable seeds.
1651, pp. 80, 81 (LL-P080-B). The human body's dependence on spirit supports Vaughan's analogy for the earth.
1651, pp. 87, 88, 89 (LL-P087-B). Analysis seeks the hidden intelligence that gives outward figure.
1651, pp. 92, 93 (LL-P092-A). Regeneration promises a new bodily constitution.

Translation in this edition

The reading text's "completed" and "perfect" must be read physically where the argument concerns a product's fixed state. "Figure" is its determinate outward form, not a rhetorical figure. "Black lanthorn" becomes "dark lantern," with the note explaining that the light can be concealed. The metaphor does not mean that the body is wholly unilluminated within.

See also

Form and impression; Seed; First matter; Nature; Fire.

For the related phrase, see Dark lantern, under Light.

Related words and expressions

Perfect body

perfect compleat Bodies. A finished material organisation, contrasted with loose and immature principles. Thalia says it cannot receive a new celestial imprint, though an influence already present can be stirred. "Perfect" here marks completion and fixity; it does not automatically mean either spiritual excellence or freedom from all external influence.

Places to read: LL-P018-B (1651, pp. 18, 19).

Coction

Coction. The continual cooking or seething Vaughan says takes place in living bodies. Heat at the skin and outflows through the pores are offered as its evidence. The term belongs to his account of an enclosed life-giving fire, not to a modern physiological explanation supplied by the edition.

Places to read: LL-P041-C (1651, pp. 41, 42).

Earth, ground, formative vessel, or subtle material principle, according to context; *Viscum Terrae*, the sticky or viscous part of earth; *Virgin Sulphur*, the unfigured earth of Vaughan's interpretation of creation; *Horeb*, the philosophical mountain interpreted as the superior secret part of earth.

At a Glance

The word. Earth can mean the ground beneath the reader, one of nature's elements, or a subtle formative principle. Vaughan's argument repeatedly requires these senses to be distinguished rather than collapsed.

In this book. Earth gives water a determinate figure, supplies the prevailing component of first matter and, in its most secret portion, receives heaven's influence. It is not invariably dry, hard or inert (LL-P009-B; LL-P031-A; LL-P051-A).

In this edition. "Earth" is retained even where the description is slimy or flowing. "Viscous" and "constitution" clarify some of the older vocabulary without assigning the subject a modern substance.

A place to read. The contrast between ordinary formed earth and the unformed Mosaic earth at 1651, pp. 56–57 (LL-P056-A).

Meaning

Earth names both what contains and what is contained. In Thalia's account it is water's natural vessel; in the description of first matter an earthy water is mixed with earth within the earth's belly. The repetition is purposeful: the larger earthly region, the containing material and the subtle ingredient need not all have the same constitution. The reader must ask what the word is doing at each occurrence, rather than assuming a single sample of ordinary soil will answer them all (LL-P009-B; LL-P048-B).

The visible landscape likewise carries degrees. The earth of the lunar mountains is exceptionally soft and red, with crystalline rocks, whereas the mystical Horeb is called the highest and purest part of earth. "Highest" here describes the philosophical mountain's superior, secret portion, not a surveyed altitude. This portion is the immediate recipient of heaven and the seedbed on which mineral, vegetable and animal life depend (LL-P024-A; LL-P031-A).

Use in the book

Thalia introduces earth through the problem of giving shape. Water by itself has an indefinite flow; earth thickens it and makes a fixed figure possible. As this relation is extended through water, air, fire and light, earth stands at the outer end of a series of containment. It is not just an obstacle that spiritual action must remove. Without its formative assistance, the more

fleeting constituents could not enter the seed as an organised compound (LL-P009-B).

This account helps explain the importance of the grain example. Dry corn exposed to sunlight remains, in Thalia's illustration, a finished grain. In earth its compact condition is dissolved by the element's salty moisture, making it receptive to the sun. Earth therefore acts in more than one way: as containing ground, as a source of moisture and as the setting of a passage from a closed product to renewed generation. Its role cannot be reduced to either fixity or dissolution alone (LL-P019-A).

Vaughan's central exposition deliberately unsettles the familiar opposition of solid earth and liquid water. First matter is described as flowing or waxen earth. Its softness makes it capable of impressions, while its earthy component distinguishes it from a common moisture that can only disperse as vapour. At p. 51 Vaughan explains the naming: a fiery subtle earth predominates in the compound, so the best philosophers name the whole from that prevailing part. The expression is thus partly a rule of denomination, not an assertion that every other constituent is absent (LL-P045-A; LL-P051-A; LL-P054-A).

The quotations attributed to Paracelsus and Lull develop this earthy vocabulary through stickiness, fatness and impregnation. Earth holds an enchanted treasure and has been made fruitful by the sun. Vaughan calls the subject sulphurous and mercurial in the same discussion. Those names describe connected aspects or relations of the subject; separating them into unrelated modern substances would break the passage's continuity (LL-P051-A).

His exegesis of creation turns on another distinction. The earth presently seen has form, whereas the earth described by Moses was without form and void. Vaughan infers that the latter was a rudiment or principle of present earth: virgin sulphur, porous and unstable, lacking a determinate figure. He offers sponge and soot as comparisons but ends by declaring that what he has seen cannot adequately be described. The appeal to witnessed experience is consequently stronger than the claim to have supplied an exhaustive definition (LL-P056-A).

Earth remains active in the later account of the world's support. Vaughan reasons that its immense weight requires an inward fire-soul, just as a human body is upheld by its animating spirit. This is his historical explanation, not a modern account of gravitation. Its place in the book is nevertheless clear: what appeared to be the grossest and lowest body possesses an inward intelligence and depends immediately on a higher life (LL-P080-B).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 9, 10, 11 (LL-P009-B). Earth is water’s vessel and gives it figure.

1651, pp. 19, 20 (LL-P019-A). The grain illustration gives earth's moisture a role in renewed generation.

1651, p. 24 (LL-P024-A). The lunar mountains' earth is described as exceptionally soft and red.

1651, pp. 31, 32 (LL-P031-A). Horeb is interpreted as the superior, secret portion of earth.

1651, pp. 45, 46 (LL-P045-A). Flowing, waxen earth complicates the ordinary contrast between earth and water.

1651, pp. 48, 49 (LL-P048-B). Earthy water and watery earth occur within a larger earthly containing region.

1651, p. 51 (LL-P051-A). The compound is named from its predominant fiery earth.

1651, pp. 54, 55 (LL-P054-A). Common moisture must be distinguished from moisture tempered with earth.

1651, pp. 56, 57 (LL-P056-A). Vaughan distinguishes present earth from its unformed principle.

1651, pp. 80, 81 (LL-P080-B). The earth's support is attributed to an inward fire-soul.

Translation in this edition

The edition renders "Viscum Terrae" as "the earth's birdlime" before preserving Vaughan's own expansion, "the slime or viscous part of the earth." The double expression matters: a Latin quotation and the historical author's explanation are two textual layers, not two independent modern identifications. "Crasis" in the account of virgin sulphur becomes "constitution," while "laxative" is rendered "loose," describing unstable consistency rather than a medicinal effect.

See also

First matter; Water and moisture; Sulphur; Body; Form and impression.

Related words and expressions

Earth's birdlime

Viscum Terrae. Vaughan's reported Paracelsian name for the viscous part of earth. Its force is adhesive and textural: the subject is fatty or sticky and impregnated with fire. The edition's "birdlime" explains the Latin image; it does not identify an ingredient that can simply be substituted into a recipe.

Places to read: LL-P051-A (1651, p. 51).

Black Saturn

Black Saturn. The philosophical earth named in the interpretation of Horeb. It mortifies and coagulates invisible stellar Mercury, while Mercury in turn dissolves it; a new body emerges from their joint corruption. Saturn therefore names a participant in a reciprocal relation, not an independently specified modern reagent.

Places to read: LL-P031-A (1651, pp. 31, 32).

Crasis

Crasis. The constitution or mixture of a body. Vaughan calls virgin sulphur's crasis porous and empty, comparing it with sponge or soot. The word directs attention to how a substance is composed and textured, not merely to its outward shape or the name under which it is classified.

Places to read: LL-P056-A (1651, pp. 56, 57).

secret fire, the natural generating agent contrasted with common destructive fire; *Moyst, and Invisible*, the two characteristics given for philosophical fire; *Vesta*, the personified philosophical fire in the comparison with Vulcan; *Fimus Equinus*, horse dung, expressly an analogy for moist hidden heat.

At a Glance

The word. Fire names one principle with different manifestations and degrees. Vaughan distinguishes a generating, philosophical fire from common kitchen fire without claiming that the two have wholly unrelated roots.

In this book. The secret fire is moist, invisible and proportioned to life. Excessive heat destroys the seed; a tempered agent makes transformation possible. Fire also reaches beyond visible flame to the inward light of bodies and ultimately to God (LL-P057-A; LL-P058-A; LL-P059-A).

In this edition. "Life-giving" clarifies "vital," while the historical names and analogies remain visible. None is silently converted into a modern heating apparatus or chemical instruction.

A place to read. The close comparison at 1651, pp. 58–62, which proceeds from common root to proportion and then visibility (LL-P058-A; LL-P059-A; LL-P060-A; LL-P061-A).

Meaning

Fire is both an agency and a manifested phenomenon. Vaughan insists that it is not generated when it becomes visible in combustible material; it is disclosed. Flints illustrate an unseen fire that lies dormant until an occasion reveals it. The predatory spider image belongs to this account of manifestation, but the same principle can also sustain generation (LL-P058-A).

His distinction is therefore not simply fire against no fire. It is vital against violent degree, and a proper relation to the subject against an excessive one. The nature and distance of the subject affect the result. To infer that fire never generates because it sometimes consumes would, he argues, be like denying the productive role of water because too much drowns, or of earth because too much chokes a seed (LL-P058-A).

Use in the book

The emblem's lamp first presents the inward fire as nature's hidden light. Bodies carry it like dark lanterns: effects disclose it even where gross matter conceals it. Human warmth, growth in plants and the maturation of minerals are gathered as evidence. These are Vaughan's explanatory claims,

not modern demonstrations that all the phenomena have the same physical cause (LL-P041-C).

When the discussion reaches first matter, secret fire becomes the key to its transformation. Common fire would dry the seed into useless dust; the philosophical agent instead participates in the conversion between earth and water. Vaughan says that it is natural but does not act naturally without the sun. The new section therefore asks how a natural fire can differ from the familiar flame the reader might otherwise bring to the operation (LL-P057-A).

The answer begins with one root and many effects. Fire is present throughout the created order and originally in God, from whom it passes as a stream or sunshine. The two identifying notions then supplied are moisture and invisibility. These are not an exhaustive modern specification; Vaughan presents them as the limited verbal signs by which the magicians allow their agent to be recognised (LL-P058-A; LL-P059-A).

The moisture comparison is deliberately more exact than it first appears. Both philosophical and kitchen fire are moist, Vaughan argues, because flame's flowing continuity itself requires moisture. What differs is proportion. Common fire's heat greatly exceeds its moisture and therefore consumes the moisture of other things. The magical agent's warmth and moisture are balanced, so each tempers and satisfies the other. The contrast is consequently not moist fire versus absolutely dry fire, but an asserted vital balance versus destructive excess (LL-P060-A).

Vaughan then turns to visibility. Kitchen fire is seen; the philosophical fire is not. He quotes Almadir on invisible rays, and on a cloud surrounding the vessel in which those rays are hidden. He also corrects the name “bath”: the resemblance is moisture, not identity with a familiar bath. The agent is natural, but its excitation is artificial. These qualifications show why simply reproducing a historical name would not reproduce the described thing (LL-P061-A).

The following section reiterates that no generation occurs without a living agent. A long quotation attributed to Lull calls natural heat the sun's deputy or child, and contrasts it with readers' assumption that only common fire exists. Vaughan next adds that even natural heat must not be excessive: the source claims that an overstrong fire separates spirit from body instead of completing the desired change. The distinction of degree therefore survives after the correct kind of agent has supposedly been recognised (LL-P064-A; LL-P066-A).

Later, when the discussion turns to the Prester, the same pattern returns: an inward fire must be tempered by suitable moisture if it is to shine and live rather than rage and burn. The book itself warns of sudden destruction in this context. That warning belongs to the meaning of the distinction and should not be detached from the glowing promises of transformation (LL-P090-A).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 41, 42 (LL-P041-C). The lamp represents fire or light hidden in natural bodies.

1651, pp. 57, 58 (LL-P057-A). Secret fire is named the key to the art and contrasted with common drying fire.

1651, pp. 58, 59 (LL-P058-A). One root yields different effects according to subject and degree.

1651, p. 59 (LL-P059-A). The two stated signs of philosophical fire are moisture and invisibility.

1651, pp. 60, 61 (LL-P060-A). Both fires are moist; the distinguishing feature is their proportion of warmth and moisture.

1651, pp. 61, 62 (LL-P061-A). Invisibility and artificial excitation further distinguish the philosophical agent.

1651, pp. 64, 65, 66 (LL-P064-A). A vital generating agent is required, and natural heat is named the sun's deputy.

1651, pp. 66, 67 (LL-P066-A). Correct degree remains necessary even for natural heat.

1651, p. 90 (LL-P090-A). Tempering makes the inward spirit life-giving rather than destructive.

Translation in this edition

The translated Latin attributed to Almadir says that the invisible rays "alone suffice"; Vaughan's own English expansion says the work can be performed only by them. Sufficiency and exclusivity are not identical logical claims, and the edition preserves both layers. The notes also retain the printed bath qualifiers "Maris," of the sea, and "Roris," of dew, rather than silently emending the first into a familiar name. "Horse's belly" and "horse dung" are expressly analogies in Vaughan's account, not direct identifications of the agent.

See also

Heat and cold; Water and moisture; Nature; Body; Dissolution and coagulation.

Related words and expressions

Vulcan and Vesta

Vulcan. The paired personifications in the fire comparison: common Vulcan is set beside philosophical Vesta. Their opposition is explained through proportion and visibility, not simply through mythology. Vaughan says both fires have moisture, but common fire has an excess of heat that makes it destructive.

Places to read: LL-P060-A (1651, pp. 60, 61).

Horse's belly and horse dung

Venter Equi. One of two names explicitly offered by analogy with moist, invisible heat. Vaughan does not thereby identify the secret fire with visible burning dung. The analogy singles out a quality of warmth, and must remain subordinate to his more exact comparison of the two fires.

Places to read: LL-P060-A (1651, pp. 60, 61).

Bath

Bath. The philosophers' name for the agent because it resembles a bath in moisture. Vaughan immediately denies that it is literally a bath of the stated kinds. This is a compact example of his naming method: a familiar word supplies a likeness, then an explicit qualification prevents mistaken identity.

Places to read: LL-P061-A (1651, pp. 61, 62).

first Matter, the material beginning and universal source of particular bodies; *Chaos*, the common seminal substance containing the principles of things; *Materia Prima*, first matter, in the Latin attributed to Valentine; *χυτόν κὶ ῥυτόν ὕδωρ*, melted and flowing water.

At a Glance

The word. First matter is what particular things are made from before their completed forms distinguish them. Vaughan also calls it chaos, seed and the mother of metals: different expressions for the common beginning from which determinate bodies arise.

In this book. Thalia identifies the pearly stream as the world's true seed; Vaughan later describes that seed as neither ordinary earth nor ordinary water, but a third substance compounded from both. Its priority does not make it an empty abstraction (LL-P008-A; LL-P048-B).

In this edition. "First matter" preserves the philosophical expression, while "seed" usually renders "Sperm." The reading text does not replace Vaughan's subject with a modern chemical identity.

A place to read. The sustained account at 1651, pp. 44–57, especially the distinctions between potentiality, first matter and ordinary moisture (LL-P044-B; LL-P045-A; LL-P054-A; LL-P056-A).

Meaning

"First" concerns origin and constitution, not merely the earliest item in a sequence of observations. The same first matter can be the material source of the world and the source to which a finished individual is reduced. In Thalia's account, its universality is material and accessible to sense. It is not an abstract concept stripped from many separate things, but the substance from which those things take whatever is material in them (LL-P017-A).

This distinguishes Vaughan's subject from the "pure potentiality" he attributes polemically to the Peripatetic. His first matter is not nothing, and not a completed world either. At pp. 45–46 it is a weak, yielding, fertile substance, described through the reception of forms and impressions. It has a complexion, moisture and generative capacity, though it lacks the fixed figure of a perfect product. The claim that it is a third thing made from earth and water explains why neither familiar noun alone will name it adequately (LL-P045-A; LL-P048-B; LL-P054-A).

Use in the book

The encounter precedes the definition. Eugenius first examines an extraordinary stream: oily yet watery, mineral yet seemingly seminal, bright and transparent. Only afterwards does Thalia call it first matter. The order

matters: an appearance that ordinary names cannot settle becomes the occasion for instruction. Her insistence that few find this invisible matter does not cancel the narrated handling of it; it creates the book's characteristic tension between a subject hidden from ordinary perception and disclosed under exceptional conditions (LL-P007-B; LL-P008-A).

Thalia next argues from one root to many products. Leaves, fruit and seed can arise from the same particular root; correspondingly, all kinds arise from the universal root called chaos. Since individuals can also return to their first physical matter, the universal substance contains the secrets of its products. Her conclusion is epistemological as well as physical: chaos is the centre to which the sciences should be brought back. A knowledge dispersed among particulars has its collected source there (LL-P017-A).

Vaughan's later exposition places this subject within a larger chain. Nature occupies the interval between darkness below apprehension and divine light beyond understanding. These intermediate natures came from a certain water, the world's seed. The next paragraph qualifies “water” at once, describing a flowing earth capable of impressions. A reader who extracts either noun in isolation loses the argument's movement from a broad designation to a more discriminating account (LL-P044-B; LL-P045-A).

The account of metals narrows the illustration without exhausting the subject's scope. Their mother is neither actual water nor actual earth, but a compound retaining the complexion of neither. Vaughan assembles authorities who call it watery, dry, fixed, heavenly, fiery and earthy. These descriptions are not presented as a list of interchangeable everyday substances. They train the reader to distinguish the compound from familiar things to which particular features invite comparison (LL-P048-B; LL-P049-A; LL-P050-A; LL-P051-A).

The apparent contradiction becomes explicit at pp. 52–53. The initial moist earth is to become the philosophers' water; this water is not simply found ready-made in ordinary nature. Vaughan therefore separates the subject's given condition from an effect of art upon it. He defends the inherited name “water” because no ordinary noun is adequate, using the white of an egg to illustrate naming by a feature that does not uniquely identify the thing (LL-P052-A).

Finally, his reading of Genesis provides an origin story. Earth and water are interpreted as two created principles; their compound is a third, the seed or chaos. Vaughan claims both scriptural warrant and personal observation for this account. The edition's notes distinguish that alchemical interpretation from a literal translation of the Hebrew. It is therefore best read as Vaughan's attempt to make cosmogony, material analysis and the authority of Moses converge, not as an independently established equivalence between biblical words and alchemical principles (LL-P054-A; LL-P056-A).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 7, 8 (LL-P007-B). The stream is examined before Thalia identifies it, establishing the mixture of sensory description and withheld identity.

1651, p. 8 (LL-P008-A). Thalia identifies the previously handled stream as the true first matter and seed of the world.

1651, pp. 17, 18 (LL-P017-A). Chaos is the material root of particulars and the centre of their sciences.

1651, pp. 44, 45 (LL-P044-B). The world's intermediate natures are derived from one seminal water.

1651, pp. 45, 46 (LL-P045-A). The subject lies between mere potentiality and completed activity.

1651, pp. 48, 49 (LL-P048-B). First matter is defined as a third thing compounded from earth and water.

1651, pp. 49, 50 (LL-P049-A). The authorities' watery names require analogical rather than literal reading.

1651, pp. 50, 51 (LL-P050-A). Qualities and colours distinguish the subject from ordinary water.

1651, p. 51 (LL-P051-A). The compound receives its earthy name from its predominant constituent.

1651, pp. 52, 53 (LL-P052-A). Vaughan distinguishes the initial subject from the philosophical water that art must disclose.

1651, pp. 54, 55 (LL-P054-A). Vaughan contrasts his qualified moisture with pure potentiality and interprets the two created principles.

1651, pp. 56, 57 (LL-P056-A). His interpretation of Genesis makes seed or chaos the compound of two principles.

Translation in this edition

The modern text keeps "matter," "subject" and "substance" distinct where the source does. "Subject" means what bears qualities or receives an operation, not the topic of a book. "Power" and "action" at pp. 45–46 become "potentiality" and "activity," preserving their philosophical contrast. "Chaos" is not reduced to the modern sense of mere confusion: the argument treats it as a materially fertile, internally articulated beginning. The secure Greek descriptions include "τὸ χαῦνον τῆς γῆς," the loose or porous part of earth, and "ἕνωσις τῶν πνευμάτων ἐν πράγματι," a union of spirits in a thing. Vaughan's ensuing English expands rather than translates that last definition word for word. The later "γῆ [γαμής?]" remains uncertain: the edition provisionally offers "earth in marriage," not a secure classical form or a firm basis for an additional definition.

See also

Earth; Water and moisture; Seed; Nature; Form and impression; Quintessence.

Related words and expressions

Chaos

Chaos. The universal root from which specific natures arise and to which individuals can be reduced. Thalia makes it a centre of knowledge because the material principles of particular things are contained there. It therefore means more than disorder: the apparently unformed beginning is also a concentrated source of differentiated life.

Places to read: LL-P017-A (1651, pp. 17, 18).

Subject

subject. The material bearer of an operation or collection of qualities. When Vaughan calls the chaos the philosophers' subject, he is naming what their art works upon, not simply what their books discuss. The word can include a substance before and after alteration, so context must determine its present condition.

Places to read: LL-P052-A (1651, pp. 52, 53).

Pure potentiality

pura potentia. The expression Vaughan uses for the Peripatetic conception he attacks. His contrast is with a positive, moist, generative substance possessing its own constitution. The phrase reports his polemical target; it should not be treated as an adequate neutral account of the whole Aristotelian theory of matter.

Places to read: LL-P054-A (1651, pp. 54, 55).

Flowing water

χυτόν κὶ ῥυτόν ὕδωρ. The opening Greek description of first matter, rendered as melted and flowing water. Vaughan immediately qualifies it with an earthy description. The sequence matters: the watery phrase introduces the subject's fluidity, but cannot be detached from the ensuing insistence that it is no ordinary water.

Places to read: LL-P045-A (1651, pp. 45, 46).

Porous earth

τὸ χαῦνον τῆς γῆς. The Greek phrase rendered as the loose or porous part of earth. The edition reports this as its reading of the seventeenth-century type, distinguishing it from a later uncertain epithet. It supports the account of first matter's yielding texture rather than the assumption that earth must already be compact and hard.

Places to read: LL-P045-A (1651, pp. 45, 46).

Living silver and union of spirits

θεῖον Ἀργύριον ζωτικόν. The first part of the Greek definition rendered as divine, living silver, followed by a union of spirits in a thing. Vaughan's English expands this into an animated silver-like mass and numerical generations. That fuller exposition should not be represented as a word-for-word translation of the brief Greek definition.

Places to read: LL-P045-A (1651, pp. 45, 46).

Halicali, Vaughan's name for the subject especially rich in inward fire or light; *Sal Alkali*, the Latin form Vaughan calls a corruption of Halicali; *Catholick Receptacle*, a universal receptacle, here of spirits; *Domus signata, plena Luminis & Divinitatis*, a sealed house full of light and divinity.

At a Glance

The word. Halicali is the name Vaughan gives to a substance in which the fire or light of nature is said to occur in exceptional abundance and purity. He opposes it to the form "Sal Alkali," which he calls a corruption.

In this book. The subject is a universal receptacle of spirits, impregnated with light from above and named a sealed house full of light and divinity. The short passage joins material containment with the language of illumination (LL-P042-A).

In this edition. Both historical names are retained. Vaughan's proposed derivation is reported as his claim, not certified as Arabic etymology or converted into a fixed modern compound.

A place to read. The paragraph at 1651, p. 42, between the explanation of the hidden candle and the return to the emblem's guide and treasure (LL-P042-A).

Meaning

The passage provides a name and a set of relations rather than a complete independent description. Halicali receives spirits and light; it is blessed and impregnated from above; and its distinguishing claim is abundance and purity of inward fire. Those statements locate it within Vaughan's account of nature's light, but do not identify a chemical sample by a modern formula (LL-P042-A).

"Catholick" means universal here. It modifies the subject's receptive capacity, not its denominational allegiance. Likewise, the "house" is an image of containment. The final Latin phrase describes a sealed dwelling whose inward fullness is light and divinity, making enclosure compatible with illumination rather than opposed to it (LL-P042-A).

Use in the book

The name first appears in the address to the reader. Vaughan compares his earlier writing to the Arabian's Halicali: a "Domus signata," or shut house, to which the present discourse supplies a key. Readers who enter must seal what they see in their hearts rather than trust it to the tongue. The substance's name consequently serves as a model of writing that contains a light without openly displaying everything within it (LL-R007).

The later material definition begins with the emblem's lamp. Vaughan calls every natural body a dark lantern containing an unseen candle, whose

effects become apparent through living warmth, growth and mineral formation. The next paragraph singles out Halicali as the subject in which this inward fire or light has the greatest abundance and purity. Its importance is therefore intelligible before its name is explained: it is a specially privileged receptacle within a larger account of hidden illumination (LL-P041-C; LL-P042-A).

Vaughan's proposed name has an argumentative function. He breaks Halicali into “Hali,” highest, and “Calop,” good, then treats “Sal Alkali” as a Latin corruption. The derivation makes the privileged status of the substance appear built into its name. But that is precisely where a modern reference work must distinguish evidence from endorsement. The text securely establishes what Vaughan says the name means; it does not establish the linguistic history he alleges (LL-P042-A).

The receptacle image connects the paragraph with nearby material arguments without allowing them to be conflated. Thalia has already explained how a subtler substance can be contained in a grosser vessel, and Vaughan will describe first matter as a union rather than a simple ordinary element. Halicali's receptivity therefore belongs to a recurring pattern. Nevertheless, the paragraph does not expressly give a list of all its components or announce that every later salt-name is a strict synonym (LL-P009-B; LL-P042-A; LL-P045-A).

The return to the emblem is also instructive. Vaughan moves next to its guide, dragon and child, explaining that the treasure's richness is joined to conditions of admission. Halicali's sealed house sits within this larger language of concealed resources: something can be inwardly full while outward access remains limited. This contextual connection is an interpretive comparison, not a claim that the source explicitly labels one drawn building “Halicali” (LL-P042-A; LL-P043-A).

Because the material definition is brief, restraint gives the entry its precision. The secure lexical content is the historical name, Vaughan's disputed derivation, the contrast with Sal Alkali, and the subject's receptive relation to light and spirits. A modern identification or a complete genealogy of related alchemical terms would go beyond what this book itself supplies.

Places to read

The passages discussed in this entry, in the order of the book.

1651, B4 verso (LL-R007). The earlier sealed writings are compared with Halicali, and the present book offers their key.

1651, pp. 9, 10, 11 (LL-P009-B). The earlier chain of vessels supplies a context for the receptacle image.

1651, pp. 41, 42 (LL-P041-C). The hidden candle establishes the light that the following paragraph locates especially abundantly in Halicali.

1651, p. 42 (LL-P042-A). The sole concentrated definition gives the name, asserted derivation and receptive properties.

1651, p. 43 (LL-P043-A). The discourse returns to the emblem's guarded treasure and conditions of admission.

1651, pp. 45, 46 (LL-P045-A). The later account of a compound subject helps contextualise, but does not fully identify, Halicali.

Translation in this edition

The edition retains "Halicali" and "Sal Alkali" as historical names. Its note explicitly withholds endorsement of the proposed Arabic derivation and of a fixed chemical identity. It renders "Catholick" as "universal" and translates the sealed-house phrase in full. These choices make Vaughan's claims legible while preventing a familiar modern use of "alkali" from silently deciding the older passage's meaning.

See also

Fire; Emblem; First matter; Nature; Body.

Related words and expressions

Universal receptacle

Catholick Receptacle. The description of Halicali as a receiver of spirits. "Catholick" means universal, and the passage connects this capacity with impregnation by light from above. Its local sense is receptive and cosmological, not a denominational designation or a statement of the container's modern chemical composition.

Places to read: LL-P042-A (1651, p. 42).

Sealed house

Domus signata. The opening of the magicians' designation for Halicali, completed by "full of light and divinity." Sealing and illumination coexist: the substance can conceal an inward abundance. The phrase is an image of contained spiritual and natural power, not an independently identified building in the engraved plate.

Places to read: LL-P042-A (1651, p. 42).

Hali and Calop

Calop. The second component in Vaughan's proposed derivation of Halicali, glossed by him as "good," alongside Hali, "highest." The derivation helps him explain the substance's privileged status. The edition preserves this historical claim without certifying that the components constitute a sound Arabic etymology.

Places to read: LL-P042-A (1651, p. 42).

Mercury, a name for the mineral or philosophical subject in several related conditions; *Philosophers Mercury*, the third agent associated with the union of two principles; *Green Dragon*, the emblem's explicit designation of the magician's Mercury; *Quick-silver*, ordinary quicksilver, distinguished from philosophical mercury.

At a Glance

The word. Mercury is not a single unqualified name in this book. Vaughan speaks of stellar Mercury, mineral liquor, living mercuries and the philosophers' Mercury, and expressly distinguishes philosophical mercury from ordinary quicksilver.

In this book. Mercury is both receptive material in the account of metals and the name of a clarified water reached through art. Its dependence on sulphur is central: it cannot become fixed without its companion (LL-P046-A; LL-P047-A; LL-P052-A).

In this edition. The modern text preserves these qualifications. "Quicksilver" renders the ordinary substance where the contrast requires it, without assigning every Mercury in the book to elemental mercury.

A place to read. Read 1651, pp. 46–53 continuously rather than isolating a recipe-like sentence (LL-P046-A; LL-P047-A; LL-P048-A; LL-P052-A).

Meaning

The decisive question is not merely "What is Mercury?" but "Which Mercury, in what relation and condition?" Vaughan can call a cold, passive mineral liquor Mercury, yet also name a third agent produced through conjunction the philosophers' Mercury. Later the dissolution of a fatty earth yields a transparent, glorious Mercury. The common name connects these accounts without proving that their subjects are interchangeable at every stage (LL-P046-A; LL-P047-A; LL-P066-A).

The pronouns and qualifiers carry particular weight. "Our" Mercury and the "Magician's" Mercury belong to an asserted philosophical understanding, contrasted with the ordinary substance recognised by name. Vaughan's complaint against literal readers is that they admit only common fire, sulphur and mercury, then accuse the philosophers of substituting one thing for another. The vocabulary asks for discrimination, not automatic mistrust of every material assertion (LL-P043-A; LL-P064-A).

Use in the book

In the interpretation of Horeb, invisible stellar Mercury and philosophical Black Saturn act reciprocally. Saturn mortifies and coagulates

Mercury, while Mercury kills and dissolves Saturn; the suns generate a new body from their joint corruption. This is already more complex than a simple assignment of activity to one side and passivity to the other. Their roles are relational, and the result depends on the disruption of both previous conditions (LL-P031-A).

The emblem supplies a different register. Beneath the altar lies the Green Dragon, expressly named as the magician's Mercury and said to enfold gold and pearl. Vaughan simultaneously asserts the treasure's reality and denies that it can ordinarily be seen or felt. The image is therefore not merely an ornamental representation of a familiar metal. It presents a concealed material richness whose access has conditions of knowledge and character (LL-P043-A).

In the account of subterranean generation, Mercury is the cold, passive liquor acted upon by the earth's inner warmth, itself strengthened by the sun. The daily alternation of ascent and condensation is said eventually to incorporate the earth's subtle sulphurous parts. Sulphur then fixes Mercury so it no longer rises, and the heavy body matures into a metal. Vaughan attributes this explanation generally to Jewish wisdom without specifying a source; the edition preserves it as his natural philosophy, not established geology (LL-P046-A).

The following passage insists upon companionship. Mercury cannot coagulate without sulphur; water dissolves earth, while earth thickens water. The figurative dog-and-bitch saying names an offspring of the colour of heaven, which Vaughan identifies as the philosophers' Mercury. Here Mercury names not simply one parent but the third agent arising from two. This is a useful warning against forcing every occurrence into a fixed two-column scheme (LL-P047-A).

A brief allusion to two living mercuries and mineral Saturn follows, but Vaughan immediately declines to make the process or recipe his subject. His return to first matter draws the reader back to constitution and naming. The subsequent argument distinguishes a water-like compound from ordinary water, then distinguishes the philosophical water disclosed by art from the initial moist earth (LL-P048-A; LL-P048-B; LL-P052-A).

The quotation attributed to Lull at pp. 52–53 is especially explicit: philosophical quicksilver is not common quicksilver. It is water of another nature, not brought into activity without ingenuity and human work. Vaughan's later gloss identifies the outcome as the solution of earthy seminal moisture into transparent Mercury. The later description completes a distinction already begun, but does not give the reader a verified modern identity or a safely recoverable process (LL-P052-A; LL-P066-A).

Mercury returns in the main discourse's final doxology. The praise to God continues "in MERCURIO," in Mercury, which runs down as water although it has no feet and works universally in the metallic realm. The

closing compression recalls its watery and mineral relations without cancelling the earlier distinctions among conditions and uses (LL-P097-C).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 31, 32 (LL-P031-A). Stellar Mercury and Black Saturn dissolve and coagulate one another.

1651, p. 43 (LL-P043-A). The Green Dragon is explicitly identified as the magician's Mercury.

1651, pp. 46, 47 (LL-P046-A). Mineral liquor is described as the receptive material of subterranean metal generation.

1651, pp. 47, 48 (LL-P047-A). The third agent of the figurative conjunction is called the philosophers' Mercury.

1651, p. 48 (LL-P048-A). The brief allusion to living mercuries is followed by an explicit retreat from recipe to first matter.

1651, pp. 48, 49 (LL-P048-B). The watery substance is a compound rather than ordinary water.

1651, pp. 52, 53 (LL-P052-A). Philosophical mercury is distinguished from ordinary quicksilver and from an effect of unaided nature.

1651, pp. 64, 65, 66 (LL-P064-A). The Lullian quotation rejects the assumption that only common mercury, sulphur and fire exist.

1651, pp. 66, 67 (LL-P066-A). The clarified outcome is described as transparent, glorious Mercury.

1651, p. 97 (LL-P097-C). The closing doxology invokes Mercury through watery motion and metallic activity.

Translation in this edition

The edition preserves both the translated Latin "quicksilver" and Vaughan's following "mercury" where those different textual layers occur. Their repetition does not guarantee exact identity of wording or force. The annotations likewise avoid assigning "living mercuries" and "mineral Saturn" to fixed modern reagents. Reading qualifiers and the order of the argument is more reliable than treating capitalisation as a complete technical code.

See also

Sulphur; First matter; Water and moisture; Dissolution and coagulation; Emblem.

Related words and expressions

Mineral liquor

Mineral liquor. The name paired with Mercury in the account of subterranean metal generation. It is cold and passive in relation to the heat that raises it, and later takes up subtle sulphurous earth. Its significance lies in this changing relation, not in a modern mineralogical identification supplied by the text.

Places to read: LL-P046-A (1651, pp. 46, 47).

Living mercuries

living Mercuries. A plural expression in Vaughan's brief process allusion. He couples it with mineral Saturn, then states that a process or recipe is not his design. The phrase should therefore be retained as qualified historical vocabulary, rather than flattened into an instruction involving two samples of ordinary quicksilver.

Places to read: LL-P048-A (1651, p. 48).

Sky-coloured whelp

skie colour'd Whelp. The offspring of the symbolic pair in the saying attributed to Hali. Vaughan identifies it as the philosophers' Mercury. The name marks a third agent arising from two principles and supplies a colour image; it does not by itself decode either parent into a determinate modern ingredient.

Places to read: LL-P047-A (1651, pp. 47, 48).

Nature, the ordered intermediate substances and processes between lower darkness and divine light; *Naturall Harmonicall Order*, the order Vaughan claims for his exposition of the principles; *ordinary course of Nature*, the unaided process distinguished from what art assists; *Thalia*, the narrative teacher who represents nature.

At a Glance

The word. Nature can mean the living order of the world, the constitution of a particular thing, or the course by which things ordinarily arise. The book also presents nature personally through Thalia.

In this book. Nature is a connected order dependent on God, a source of evidence against fantasy, and a process that art may assist without replacing its living agency (LL-P039-A; LL-P044-B; LL-P052-A).

In this edition. "Constitution," "kind" and "nature" clarify different local senses without removing the relation between the philosophical exposition and its personified teacher.

A place to read. Vaughan's chain of intermediate substances at 1651, pp. 44–45 (LL-P044-B), beside Thalia's account of material unity at pp. 17–18 (LL-P017-A).

Meaning

Vaughan's most explicit definition is relational. Between what lies beneath all apprehension and what lies above all intelligence extends a chain of intermediate substances; this chain is what people commonly call nature. Nature is neither the lower darkness nor the inaccessible Godhead. It occupies the connected interval through which different degrees and constitutions can be described (LL-P044-B).

Elsewhere "nature" has a narrower sense. The nature of the subject in which fire resides helps make that fire vital or violent. Here the word concerns a thing's particular constitution, not the whole universe. The movement between universal nature and particular natures is fundamental to the book's claim that many kinds grow from one material root (LL-P017-A; LL-P058-A).

Use in the book

Nature first teaches as a person. Thalia's grievance is that unsuccessful seekers covet her possessions without loving or understanding her. She is available to their hands but protected from their violence, and her gifts require patience rather than acquisitiveness. This personification makes knowledge depend on an ethical relation: the investigator's disposition can obstruct the very subject he wishes to master (LL-P013-A; LL-P014-A).

Her subsequent lecture makes the same theme systematic. Elemental, celestial and spiritual sciences were united in one natural subject before people separated them into words in their brains. She compares the result to a dismembered body whose parts cannot perform the living whole's acts. The unity is not merely a convenient encyclopaedic arrangement; it is said to exist materially in the subject itself (LL-P016-A).

The next argument grounds that unity in chaos. Particular beings receive their material content from universal nature and can be reduced to their first matter. Knowledge should therefore follow their common root rather than impose an abstract universal detached from perceptible substances. This does not mean abandoning thought. Thalia immediately asks Eugenius to add reason to experience and understand causes as well as effects (LL-P017-A; LL-P018-A).

Vaughan's explanation of the emblem turns nature into a standard of inquiry. Imaginations that have not been checked against experience leave the seeker wandering blindfolded. God has provided nature as a rule, and to ignore her principles while remaining inside one's conceptions is to refuse that assistance. Yet the beginner inevitably passes through mistaken inquiries. The practical demand is patience and verification before publicly forcing a supposition upon others, not the claim that inquiry can start without conjecture (LL-P039-A).

When he moves from the emblem to first matter, Vaughan says he will follow a natural harmonious order rather than an artificially shaped method. The first matter then appears as the source from which the intermediate natures arose. The order of exposition thus claims to imitate the dependence of the things described: begin from their common source before descending to specialised principles (LL-P044-A; LL-P044-B).

Art nevertheless has a real place. The philosophical water is not manifested by nature's ordinary course without human assistance. Vaughan tells the reader not to expect to find already accomplished what must first be made. A wholly natural agent can likewise require artificial excitation. These claims qualify any simple opposition between nature as good and art as bad: the distinction is between cooperating with a natural power and substituting a fantasy or violent handling for understanding its conditions (LL-P052-A; LL-P061-A).

The final account of regeneration limits the operator again. An invisible artist works through water and spirit while the human participant proceeds patiently. The comparison is gestation rather than mechanical assembly. Nature remains dependent on God's activity even when art has provided the conditions for an extraordinary outcome. The apparent expansion of human power is therefore bounded by the book's account of where generating power originates (LL-P092-A).

Places to read

The passages discussed in this entry, in the order of the book.

1651, p. 13 (LL-P013-A). Thalia distinguishes loving nature from merely coveting its riches.

1651, pp. 14, 15 (LL-P014-A). Thalia rewards patience but limits how nature's mysteries may be disclosed.

1651, pp. 16, 17 (LL-P016-A). The sciences are said to be united in a natural subject rather than in words alone.

1651, pp. 17, 18 (LL-P017-A). Particular natures share a universal material root.

1651, p. 18 (LL-P018-A). Reason and experience must cooperate in the examination of nature.

1651, pp. 39, 40 (LL-P039-A). Nature and experience provide the rule against unchecked fantasy.

1651, p. 44 (LL-P044-A). The exposition claims to follow nature's harmonious order.

1651, pp. 44, 45 (LL-P044-B). Nature is explicitly described as the intermediate chain of substances.

1651, pp. 52, 53 (LL-P052-A). Human art assists nature beyond its ordinary process.

1651, pp. 58, 59 (LL-P058-A). A subject's particular nature helps determine whether fire acts vitally or violently.

1651, pp. 61, 62 (LL-P061-A). A natural agent can require an artificial excitation.

1651, pp. 92, 93 (LL-P092-A). The final generating agency remains an invisible artist.

Translation in this edition

"Nature" remains capitalised or personified where the narrative makes her a teacher, but capitalisation alone should not be treated as a complete distinction of senses. The edition's "ordinary course" preserves the qualification essential to Vaughan's account of art. His claim is not that nature is powerless, but that certain effects require assistance outside the usual unaided process.

See also

First matter; Emblem; Generation and corruption; Body; Fire.

Related words and expressions

Natural order

Naturall Harmonicall Order. The order Vaughan says he will follow after explaining the emblem. He begins with first matter because it is the foundation of the further mysteries. The phrase connects arrangement of discourse with dependence among things, rather than merely promising a pleasing or easily remembered sequence of topics.

Places to read: LL-P044-A (1651, p. 44).

Natural agency and art

the Excitation of it is Artificiall. The qualification applied to a fire Vaughan otherwise calls wholly natural. Human preparation does not create the agent's nature; it brings that power into operation. The distinction allows a place for art while preserving the claim that the effective generating cause is not manufactured by arbitrary human invention.

Places to read: LL-P061-A (1651, pp. 61, 62).

Particular natures

Specificall Natures. Kinds of things arising from the universal root, chaos, alongside their individual instances. Thalia uses the difference between one root and many products to connect material constitution with knowledge. A particular nature is not an independent origin: its material content remains derived from the universal subject.

Places to read: LL-P017-A (1651, pp. 17, 18).

Quintessence, the perceptible created unity from which the physical fourfold order arises; *Quintessence of Four*, one of the numerical descriptions of the animated first matter; *Quintessentiall Light*, the inward light whose expansion Vaughan relates to life and feeling; *Ternarie*, a triad, in the numerical descriptions of first matter.

At a Glance

The word. Quintessence is the name Vaughan gives to a concentrated unity related to the fourfold physical order. The book does not use it merely as a casual synonym for the finest or most typical example of something.

In this book. It is first declared visible and tangible, then named within a series of numerical relations describing first matter. Later, quintessential light is said to expand and contract within living nature (LL-P044-A; LL-P045-A; LL-P085-A).

In this edition. "Quintessence" and "quintessential" are retained, while "tetractys" is explained as a fourfold order. The two terms are related, not silently identified.

A place to read. The transition from the emblem to first matter at 1651, pp. 44–46 (LL-P044-A; LL-P045-A).

Meaning

The most important qualification is "visible, tangible." Vaughan introduces the quintessence as the foundation of further mysteries, not as a purely mathematical abstraction. He immediately equates it with the first created unity from which the physical tetractys sprang. The distinction between this created unity and the divine origin of nature must be preserved: the passage does not simply call an ordinary material thing the uncreated Godhead (LL-P044-A).

The numerical vocabulary describes relations of derivation and composition. In the next paragraph, the first matter is called the quintessence of four, the ternary of two and the tetract of one. Vaughan then calls these its physical and metaphysical generations. He does not supply a straightforward arithmetical calculation by which those descriptions can be converted into measured quantities. Their function is to present one animated mass through several orders of origin (LL-P045-A).

Use in the book

The word marks a structural transition in the discourse. The emblem has been explained as far as Vaughan says public permission allows; he now turns to mysteries received from Thalia that are less commonly sought. Their basis is the perceptible quintessence. Beginning with first matter is

therefore presented as following the things' own harmonious order, not merely choosing the first item in a list of definitions (LL-P044-A).

The description that follows resists a choice between pure abstraction and a completed ordinary body. The subject is an animated mass, a union of masculine and feminine spirits, and a world without form. It is neither mere potentiality nor perfected activity. The numerical names belong inside that account of a fertile but uncompleted compound. Detached from it, “quintessence of four” could look like a free-floating numerical riddle; in context, it qualifies a subject described through moisture, earth, union and generation (LL-P045-A).

The later use of “quintessential light” shifts attention from the common material beginning to inward activity. The Prester is called its throne, and the light expands towards generation. Vaughan then explains joy and melancholy through expansion and contraction, drawing a comparison between clear or troubled weather and the temper of animal spirits. The terminology thus links the inward life of an individual with the greater world's pattern of illumination (LL-P085-A).

This does not mean that quintessence, Prester and every occurrence of light should be made interchangeable. Calling something the throne of light distinguishes the support or seat from the light seated there. Likewise, calling a substance a created unity distinguishes it from the uncreated source upon which it depends. The text invites connections across the vocabulary, but its relational statements should not be flattened into a single list of synonyms (LL-P044-A; LL-P085-A).

The small number of explicit occurrences is consequently more useful than an imposed complete system. Together they establish three secure points: the quintessence is presented as perceptible; it is related to a fourfold created order; and quintessential light names an inward activity that Vaughan connects with generation and feeling. A more elaborate taxonomy would require evidence beyond these passages.

Places to read

The chief passages, in the order of the book.

1651, p. 44 (LL-P044-A). The quintessence is explicitly visible and tangible, and is named the first created unity.

1651, pp. 45, 46 (LL-P045-A). The first matter receives several numerical descriptions within one account of its generations.

1651, pp. 85, 86, 87 (LL-P085-A). Quintessential light is related to generation, bodily spirits and emotional changes.

Translation in this edition

The modern text translates “Ternarie” as “triad” and “Tetract” as “tetrad,” while retaining “tetractys” at the earlier transition. These choices

make the numerical language readable without pretending that the source gives a complete mathematical derivation. “Quintessential” is not modernised into “essential,” since that would erase the connection with the earlier noun and its fourfold relation.

See also

First matter; Nature; Fire; Body; Form and impression.

Related words and expressions

Physical tetractys

Physicall Tetractys. The fourfold order said to arise from the first created unity. Its immediate context is the visible, tangible quintessence and Vaughan’s promised natural order of exposition. The phrase describes a relation of origin, not an identification of first matter with any one ordinary element.

Places to read: LL-P044-A (1651, p. 44).

Created unity

first created unity. The expression placed beside the visible, tangible quintessence. “Created” is decisive: it distinguishes the subject of the ensuing physical account from the inaccessible divine origin. The phrase therefore should not be treated as a simple interchangeable name for the uncreated first principle wherever unity is mentioned.

Places to read: LL-P044-A (1651, p. 44).

Quintessential light

Quintessentiall Light. The inward light whose expansion and contraction Vaughan uses to explain generation, joy and sorrow. The Prester is its throne rather than merely another word for it. This later usage carries the vocabulary of concentrated unity into an account of bodily and emotional life.

Places to read: LL-P085-A (1651, pp. 85, 86, 87).

Sperm, generative substance or seed, not confined to animal reproduction; *Spermatic*, seminal, immature and receptive to new formation; *Seed-plot*, the fertile receiving ground of eternal nature; *Spermatic water*, the elemental compound capable of coagulation.

At a Glance

The word. Seed is the generative beginning of a body. Vaughan's "Sperm" ranges across animals, plants, metals and the world itself, so the term is wider than its usual modern biological sense.

In this book. Thalia calls first matter the world's true seed. Vaughan later argues that seed must be softer and more alterable than its completed product, and that moist earth provides this receptive condition (LL-P008-A; LL-P053-A).

In this edition. The reading text generally uses "seed," with "seminal" or "semen-like" where the particular context requires. This keeps the biological analogy without confining the cosmological argument to human reproduction.

A place to read. The argument from seed to completed body at 1651, pp. 53–54 (LL-P053-A).

Meaning

Seed joins a material claim to a temporal one. It identifies the stuff from which something grows, but also its condition before completion. To call principles seminal is to say that their future constitution is not yet fixed. Their immaturity makes them receptive to action that a finished body can no longer receive in the same way (LL-P018-B).

The term also permits Vaughan to name a subject that resists ordinary categories. Seed can be watery without being ordinary water and earthy without being common earth. He explicitly proposes "Sperm" as the nearest proper name for the chaos when defending the philosophers' watery descriptions. It names what the compound can generate, rather than pretending that its constitution has been exhausted by one familiar element (LL-P052-A).

Use in the book

The visionary introduction makes the generative resemblance tactile before making it doctrinal. Eugenius handles the pearly stream and finds it seminal in appearance and touch. Thalia then identifies it as first matter. The sequence gives the word "seed" a double force: a surprising sensory resemblance and a claim that the material is the generative beginning of the greater world (LL-P007-B; LL-P008-A).

Her account of composition explains how seed differs from an unstructured mixture. Earth gives water figure; water contains air; air coagulates liquid fire; embodied fire contains light. The seed is made through this ordered association and through an active, intelligent life. The white of an egg provides an illustration of watery material tempered with subtle earth so that it can thicken. Seed is thus neither a finished miniature product nor sheer undifferentiated possibility (LL-P009-B).

The distinction becomes especially important for celestial impression. Thalia denies that the stars stamp a genuinely new influence upon perfect bodies. Their receptive moment occurs while the principles are loose and immature. The grain illustration follows: a hard dry grain exposed to sunlight does not, in her account, become a growing plant until earthly moisture dissolves its compact state. What art seeks is a corresponding return from completed body to seminal receptivity (LL-P018-B; LL-P019-A).

The world's seed is not presented only through desirable formation. At the lunar mountains Vaughan reports the magi's claim that certain spirits impress their imaginations upon it, producing fantastic or monstrous offspring. The attribution and the dangerous setting matter: this is a reported explanation of apparitions, not the same evidential claim as the later reasoning from seeds and gentle heat. It extends the seed's receptivity while showing why receptivity alone does not guarantee a good result (LL-P024-D).

Vaughan's later demonstration is framed as reason added to experience. Perfect products are firm, compact and figured; their seeds must be alterable, or generation would introduce no change. He then argues from the weakness of the sun's warmth to the yielding character of its recipient. This is not simply the observation that some seeds are wet. It is an attempt to derive the patient's qualities from the agent's power. Animal seeds and moistened vegetable seeds are offered as confirmations of the general account (LL-P053-A).

The argument includes a limit. Not every moisture is seed, and not every disturbance is fruitful. Common moisture without earth merely passes into vapour. Seed names the properly tempered compound in which dissolution and coagulation can have something lasting to work upon. This qualification prevents the celebrated fertility of the first matter from being confused with a claim that any liquid can generate any body (LL-P054-A).

The interpretation of Genesis gives the same pattern a universal beginning. The two principles, earth and water, make a third called seed or chaos, and God's spirit moves upon its moist portion. Near the close of the book, a related claim is applied to regeneration: everything contains the seed of its own renewal. Vaughan joins water and spirit to an image of gestation, in which the visible operator does not directly fashion every part. The book consequently carries seed from creation through ordinary formation to a

promised new life, while maintaining that the generating agency exceeds the mere handling of matter (LL-P056-A; LL-P092-A).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 7, 8 (LL-P007-B). The stream's seminal appearance and touch precede its explicit identification.

1651, p. 8 (LL-P008-A). Thalia names the stream the true seed of the great world.

1651, pp. 9, 10, 11 (LL-P009-B). The elements are compounded into a generative subject through ordered containment.

1651, pp. 18, 19 (LL-P018-B). The receptive time is when principles are seminal and immature.

1651, pp. 19, 20 (LL-P019-A). The grain illustration distinguishes compact seed from the receptive condition needed for growth.

1651, pp. 24, 25 (LL-P024-D). Vaughan reports the magi's claim that spirits can impress the world's seed into monstrous forms.

1651, pp. 52, 53 (LL-P052-A). Seed supplies a name for the subject that ordinary earth and water cannot adequately designate.

1651, pp. 53, 54 (LL-P053-A). Its yielding qualities are argued from generation and the power of its agent.

1651, pp. 54, 55 (LL-P054-A). Not every moisture is seed: the compound must be tempered with earth.

1651, pp. 56, 57 (LL-P056-A). The two created principles are interpreted as forming a third, seed or chaos.

1651, pp. 92, 93 (LL-P092-A). The seed of regeneration links material renewal with the closing theological argument.

Translation in this edition

"Sperm" becomes "seed" where the sense embraces many kinds of generation. At the stream, the more bodily "semen-like" preserves the narrator's particular reaction. "Callow" becomes "immature," making clear that the principles have not yet acquired their finished constitution. Neither choice implies a modern genetic theory; both follow the range of Vaughan's analogy within the text.

See also

First matter; Water and moisture; Form and impression; Generation and corruption; Body.

Related words and expressions

Seminal condition

Spermatic and callow. Thalia's phrase for principles at the receptive stage before coagulation into a completed body. The combination makes timing central: celestial influence is not said to act in exactly the same manner on immature principles and on an already fixed product. "Callow" is rendered "immature" in the reading text.

Places to read: LL-P018-B (1651, pp. 18, 19).

Seed of regeneration

semen suae Regenerationis. The Latin phrase in the saying attributed to Trismegistus: everything has within itself the seed of its renewal. Vaughan develops it through water and spirit and the image of gestation. It is a claim about latent powers and their release, not an instruction to import a wholly unrelated source of life.

Places to read: LL-P092-A (1651, pp. 92, 93).

Germinal flower

Florem germinalem. The offspring in an adept's saying quoted after Vaughan's brief process allusion. Its mother nourishes it from her own substance while the father fosters it. The family image explains generation through reciprocal material and active roles; Vaughan immediately says that a recipe is not his present design.

Places to read: LL-P048-A (1651, p. 48).

Sulphur, the earthy, fiery companion that makes philosophical mercury fixed; *Virgin Sulphur*, the unformed earth in Vaughan's interpretation of Genesis; *Sulphureous Fire*, the masculine generating fire of earth; *Sulphureous Earth*, subtle earth described as the mercurial subject.

At a Glance

The word. Sulphur designates a principle associated with earth, fire and fixation. Its philosophical uses must be distinguished from the common sulphur that Vaughan says literal-minded readers mistakenly take as the only possible meaning.

In this book. Sulphur joins with Mercury, gives permanent water its stability, and appears as the virgin earth interpreted from Genesis. It is both a term in the account of metals and a term in the account of creation (LL-P047-A; LL-P049-A; LL-P056-A).

In this edition. "Sulphur" and "sulphurous" are preserved without equating every occurrence with the modern element. The edition marks the biblical identifications as Vaughan's interpretation.

A place to read. 1651, pp. 46–49, where the role of sulphur is explained through incorporation, coagulation and companionship (LL-P046-A; LL-P047-A; LL-P049-A).

Meaning

Sulphur's meaning emerges chiefly from what it does in relation to Mercury. It is not introduced through a freestanding dictionary definition. In the account of metal generation, subtle sulphurous parts of earth become incorporated with the mineral liquor and finally prevent its further rising as vapour. Sulphur names the earthy contribution by which that volatile movement gives way to a fixed body (LL-P046-A).

Yet sulphurous earth is not necessarily hard or fully formed. Virgin sulphur is loose, porous and unstable. The adjective "virgin" distinguishes a primitive condition from the completed bodies familiar to sight. If the reader assumes that earth must already be dry and compact, the account of a watery first matter will seem incoherent; Vaughan instead makes unfigured earth a constituent of the seed (LL-P056-A).

Use in the book

At pp. 45–46 the first matter is described as an animated union of masculine and feminine spirits. Moisture is called the mother of things, while the earth's masculine sulphurous fire is their father. This parental image gives sulphur an active, generative association, but it should not be turned into a universal rule assigning every active property to sulphur and

every passive property to Mercury. In the next passages the two principles also act upon one another (LL-P045-A; LL-P047-A).

The subterranean narrative supplies the most extended material illustration. Solar warmth strengthens the earth's central heat; the mineral liquor alternately rises and condenses; and it gradually incorporates sulphurous earth. Fixation comes through the relation between the constituents, not from heat alone. The liquid's final heaviness and maturity as metal are the claimed outcome of this natural history (LL-P046-A).

Vaughan immediately generalises that account: Mercury cannot coagulate without sulphur. The dragon cannot die without its mate, and earth and water reciprocally thicken or dissolve one another. The phrase "two principles" matters because their union produces a third agent. Sulphur is not merely an inert contaminant added to a self-sufficient Mercury. It is the necessary counterpart in the genesis of a new condition (LL-P047-A).

The discussion of permanent water adds a textual distinction. The Latin attributed to Agadmon speaks of the water's companion or mate. In his English expansion Vaughan identifies that mate as sulphur. The identification belongs to his exposition; it should not silently be attributed to the exact wording of the quotation. This small difference is a good example of how Vaughan makes inherited authorities speak together within his own account (LL-P049-A).

At p. 51 the predominance of fiery subtle earth explains why some philosophers name the whole subject earth rather than water. The quotation attributed to Lull calls first matter a subtle sulphurous earth and also the mercurial subject. That combination discourages a rigid division in which sulphurous and mercurial always name unrelated objects. They can describe a compound under different aspects or in relation to its subsequent transformation (LL-P051-A).

The Genesis exposition then moves the vocabulary to the beginning of creation. Heaven and earth are interpreted as virgin Mercury and virgin sulphur; the earth without form and void is not the present earth but its rudiment. Vaughan insists that he has seen the porous, unstable subject, yet says it is impossible to describe adequately. His appeal combines scriptural interpretation with claimed experience, and the modern edition keeps both claims visible without accepting the proposed rendering as literal Hebrew (LL-P054-A; LL-P056-A).

Finally, the Lullian defence of philosophical fire groups sulphur and mercury with fire as three names frequently misread through ordinary usage. The passage supplies a rule for the whole family: the familiar noun must be interpreted in the specialised context rather than treated as a complete identification by itself (LL-P064-A).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 45, 46 (LL-P045-A). Sulphurous fire is named as the father in the account of the first matter.

1651, pp. 46, 47 (LL-P046-A). Sulphurous parts of earth become incorporated with Mercury and fix it.

1651, pp. 47, 48 (LL-P047-A). Coagulation requires the companion principle; two give rise to a third agent.

1651, pp. 49, 50 (LL-P049-A). Vaughan identifies the quotation's mate as sulphur.

1651, p. 51 (LL-P051-A). Sulphurous earth and mercurial subject describe the same first matter in the quoted account.

1651, pp. 54, 55 (LL-P054-A). Vaughan interprets heaven and earth as virgin Mercury and virgin sulphur.

1651, pp. 56, 57 (LL-P056-A). Virgin sulphur is the unformed, porous earth of the Genesis interpretation.

1651, pp. 64, 65, 66 (LL-P064-A). Common sulphur is distinguished from the qualified philosophical use of the name.

Translation in this edition

The modern text retains "virgin sulphur" instead of replacing it with either a modern material label or an abstract "principle of activity." It translates the quoted Latin before preserving Vaughan's expansion, making the move from "mate" to "sulphur" available to inspection. "Sulphurous" signals an asserted constitution or quality in the historical account; it need not mean that the book has identified the ordinary chemical element as a component.

See also

Mercury; Earth; First matter; Generation and corruption; Dissolution and coagulation.

Related words and expressions

Virgin sulphur

Virgin Sulphur. The unfigured earthy principle Vaughan reads into Genesis. It is porous, loose and unstable, unlike the presently formed earth. "Virgin" marks its primitive state within the account of creation; the passage does not provide a modern compositional identification of this claimed object of experience.

Places to read: LL-P056-A (1651, pp. 56, 57).

Fixation

fixeth him. The action attributed to sulphur when incorporated with Mercury in the account of metals. The liquor no longer rises as vapour but remains a heavy body. Fixation is therefore a change in the compound's behaviour and stability, not merely a different name applied to an unchanged material.

Places to read: LL-P046-A (1651, pp. 46, 47).

Companion

suo Compare. The mate without which the dragon does not die, in Vaughan's account of reciprocal principles. The expression presents change as dependent upon a counterpart. Its force is relational: neither named participant supplies the whole explanation of the third agent arising from their conjunction.

Places to read: LL-P047-A (1651, pp. 47, 48).

water, and no water, the paradoxical name for the compound that resembles but is not ordinary water; *Aqua sicca*, dry water; *Moysture*, the receptive, alterable condition of the seminal subject; *Aquam Nubis*, cloud-water, explicitly rejected as the philosophical subject.

At a Glance

The word. Water names both the familiar liquid and several philosophical subjects compared with it. Moisture names a quality: the capacity to flow, receive action and undergo alteration. The two words are related but not interchangeable.

In this book. The stream proves to be no ordinary water; the seed is watery without being water; and the philosophers' water must be produced through art. Vaughan repeatedly pauses to prevent the reader from turning an analogy into an identity (LL-P007-B; LL-P048-B; LL-P052-A).

In this edition. "Dry water," "permanent water" and "heavenly water" retain their paradoxes. The notes do not convert them into names for established modern compounds.

A place to read. The naming argument at 1651, pp. 48–54, especially "you must make this water before you can find it" (LL-P052-A).

Meaning

Moisture is not simply an amount of liquid added to an otherwise complete body. Vaughan treats it as the yielding condition in which generation becomes possible. A firm, compact product must arise from something less fixed; otherwise generation would produce no real alteration. The pliability of seminal moisture answers to the gentle heat that acts upon it. Agent and patient are inferred together (LL-P053-A).

Yet ordinary water is not enough. Vaughan insists that moisture must be tempered with earth; without that association, it has no suitable body to dissolve or coagulate. A reader can therefore understand the rejection of common water without imagining that he rejects moisture. What he rejects is the identification of a qualified compound or transformed subject with an ordinary isolated liquid (LL-P054-A).

Use in the book

The first encounter puts the problem into Eugenius's hands. What looked like water behaves and feels like an oily, viscous mineral substance. Thalia explains that earth alters the complexion of water and makes it slimy, allowing the compound to thicken under a gentle warmth. Her phrase "water, and no water" is therefore not an ornament detached from the

explanation: it marks resemblance together with a decisive difference of constitution (LL-P007-B; LL-P009-B).

Vaughan returns to the problem through a series of quoted authorities. The mother of metals is a watery substance found dry, neither actual earth nor actual water. The Turba passage rejects cloud-water in favour of a permanent water united to its companion. Sendivogius calls the subject heavenly and almost rain-like, but expressly not ordinary water. The qualifying words do most of the discriminating work: permanence, heavenly relation and non-wetting character prevent the broad noun from being read alone (LL-P048-B; LL-P049-A).

The next description is more sensuous. Metallic complexion, bitterness, saltiness, green and azure colour accumulate around “dry water.” Vaughan quotes a contrast between phlegmatic and choleric water, borrowing a vocabulary of qualities in which cold wetness and fiery heat can distinguish kinds. The snake and dragon names are then connected to the blue and green appearance. The text does not present these sensory descriptions as sufficient modern tests of a securely identified substance (LL-P050-A).

At pp. 52–53 the discussion changes from the naming of the first subject to its alteration. The moist earth must become water; the quoted Lullian passage distinguishes this mercury from ordinary quicksilver and says that nature alone does not bring it into activity. Human ingenuity and manual work assist the manifestation. Thus a statement that the water cannot be found on earth belongs beside the statement that it must be made before it can be found. The paradox concerns a condition reached through art, not a denial that the earlier material exists (LL-P052-A).

The egg example makes the linguistic difficulty ordinary. Calling the chick's seed “the white” names it by a characteristic also found in the shell. Calling it earth or water is no better, because neither fits exactly. Vaughan asks for charitable judgment of the philosophers' language: their descriptions both affirm likeness and deny identity because no uniquely proper everyday word is available. This defence of analogy does not license treating every watery name as identical; it asks the reader to follow the particular qualification (LL-P052-A).

The seed argument then gives moisture its strongest explanatory role. Mild heat, Vaughan argues, can alter a moist recipient where it cannot alter a compact metal or stone. Dry plant seeds must first be moistened. But he immediately warns that untempered common moisture would merely become vapour. Together, these claims explain why the subject must be moist yet earthy, yielding yet capable of a lasting new constitution (LL-P053-A; LL-P054-A).

Water also retains a cosmological reach. Vaughan interprets the waters of Genesis as the heavenly moisture from which the separated heavens were afterwards made. In the aphorisms, water appears first among visible things as the pregnant partner of brooding fire. These are coordinated descriptions

of his cosmogony; the edition preserves them without endorsing the proposed Hebrew wordplay or reducing the feminine image to ordinary biological water (LL-P056-A; LL-A006; LL-A007).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 7, 8 (LL-P007-B). The apparently watery stream is encountered as oily, mineral and seminal.

1651, pp. 9, 10, 11 (LL-P009-B). Thalia's "water, and no water" belongs to the account of earthy moisture.

1651, pp. 48, 49 (LL-P048-B). The watery substance is defined as neither actual water nor actual earth.

1651, pp. 49, 50 (LL-P049-A). Permanent and heavenly water are distinguished from cloud-water.

1651, pp. 50, 51 (LL-P050-A). Dry, metallic and choleric water is distinguished through its qualities and colours.

1651, pp. 52, 53 (LL-P052-A). The water made by art is distinguished from the subject in its initial condition.

1651, pp. 53, 54 (LL-P053-A). Moisture's receptivity grounds the argument from gentle heat.

1651, pp. 54, 55 (LL-P054-A). Unqualified moisture would merely become vapour rather than sustain generation.

1651, pp. 56, 57 (LL-P056-A). Vaughan interprets the biblical waters as the heavenly moisture of chaos.

1651, 100 (LL-A006). The aphorism presents visible water as the pregnant partner of fire.

1651, 100 (LL-A007). The watery mother contains folded heavens and undistinguished stars.

Translation in this edition

"Waterish" becomes "watery," without erasing the distinction between a noun and an adjective. The modern text newly translates the Latin authorities and then retains Vaughan's English expansions, so apparent repetition can preserve a genuine difference of wording. The notes explain that "permanent" or "fixed" is an asserted alchemical condition. The "waters" and "heavens" argument prints Vaughan's transliterations "Hamaim" and "Hasshamaim." His comparison with water and "water there" is an interpretation, not an established literal equivalence of the Hebrew words. The Latin "Aqua Coelestis" means heavenly water, while "Aquam Nubis" names cloud-water, the familiar liquid the passage explicitly excludes.

See also

First matter; Earth; Seed; Mercury; Heat and cold; Dissolution and coagulation.

Related words and expressions

Permanent water

Aquam permanentem. The water in the Turba quotation that remains fixed through union with its companion. Vaughan identifies that companion in his English explanation as sulphur. "Permanent" distinguishes the philosophical condition from rain or cloud-water; it does not describe ordinary liquid simply kept in a closed vessel.

Places to read: LL-P049-A (1651, pp. 49, 50).

Dry water

Aqua sicca. A paradoxical name in the passage attributed to Lull. It stands beside metallic complexion and the contrast between phlegmatic and choleric qualities. Its local purpose is to rule out a familiar cloud-water interpretation, not to offer a universally applicable synonym for every dry or saline substance.

Places to read: LL-P050-A (1651, pp. 50, 51).

Phlegmatic and choleric

phlegmatic water. The opposed descriptions distinguish watery coldness from a fiery, hot constitution. Vaughan retains them within a passage insisting that philosophical water is not common water. They describe the historical theory of qualities at work in the comparison, rather than modern chemical classes or clinical diagnoses.

Places to read: LL-P050-A (1651, pp. 50, 51).

Operations and change

Dissolution and coagulation

dissolves, loosens or undoes an existing constitution so a new one can arise; *coagulated*, thickened, united or fixed into a body; *Sublimation and Condensation*, the alternating ascent and return of mineral moisture in Vaughan's account; *putrifies*, undoes a previous material constitution in the reciprocal action of earth and water.

At a Glance

The word. Dissolution undoes a fixed constitution; coagulation thickens or binds material into a new one. Vaughan treats them as related movements, not as independent tricks with unrelated purposes.

In this book. Earth and water act reciprocally; a completed body must become receptive before receiving a new form; and the moist earth is described as passing into water and back into earth (LL-P018-B; LL-P047-A; LL-P057-A).

In this edition. The names retain their historical breadth. They are not restricted to modern solution chemistry, blood clotting or a single laboratory operation.

A place to read. 1651, pp. 47–48 and 57–58, where the reciprocal principles and the agent of their alteration are brought together (LL-P047-A; LL-P057-A).

Meaning

Coagulation can describe far more than a liquid visibly clotting. In Thalia's sequence of natural vessels, air coagulates liquid fire, while earth gives water a figure. The word indicates a binding or determination of something comparatively fleeting. Its meaning must therefore be fitted to the level of the compound under discussion (LL-P009-B).

Dissolution is correspondingly more than disappearance. The destruction of a prior compact condition releases material into a more receptive state. Vaughan's emphasis on generation prevents the reader from treating dissolution as the final goal. A loosening that yields only useless dust or dissipating vapour would not accomplish the relation between alteration and renewed formation he describes (LL-P052-A; LL-P054-A; LL-P057-A).

Use in the book

Thalia first makes dissolution a precondition of celestial impression. The elements' contrariety causes their old union to fail; celestial fire then

intervenes and generates a new form. She expressly says that this disturbance does not originate from the stars. The heavens' role is restorative or formative after the earlier composition has become unstable (LL-P018-B).

The grain illustration translates that argument into a familiar comparison. Sunlight does not by itself make a dry compact grain sprout in the described conditions. Earth's salty moisture first loosens it. Vaughan's intended analogy is that a finished body cannot simply be exposed to a higher influence and expected to acquire a new life without any inward alteration (LL-P019-A).

At Horeb the reciprocal movement becomes more forceful. Philosophical Saturn mortifies and coagulates stellar Mercury, while Mercury kills and dissolves Saturn. The suns generate a new body from the corruption of both. Neither participant remains an untouched operator standing outside the change: each acts and suffers alteration in the relation (LL-P031-A).

The account of metal formation distinguishes a repeated preliminary movement from eventual fixation. Mercury is raised as vapour and condensed again as the sun rises and sets. In this repeated movement it is said to acquire subtle sulphurous earth. Only then is it fixed so that it no longer rises. Sublimation and condensation are therefore not simply alternative names for the final coagulation; they belong to the narrative explaining how a fixed body becomes possible (LL-P046-A).

Vaughan's next summary states the reciprocity directly. Water dissolves and putrefies earth; earth thickens and putrefies water. The coupled principles produce a third agent. This is the context for the symbolic animal names, and the explanatory relation is more secure than any attempt to substitute particular modern chemicals for them (LL-P047-A).

When the account returns to first matter, the moist earth's conversion into philosophical water is distinguished from finding ordinary water. Art assists an effect beyond nature's unaided course. The term “dissolved” thus names a significant change in the subject's condition, not merely a different rhetorical description of the same starting state. The later summary at pp. 57–58 requires that this water become earth again, and assigns the work to the natural secret fire (LL-P052-A; LL-P057-A).

The account also distinguishes productive alteration from damage. Common moisture without earth would only become vapour; common fire would desiccate the seed. Even the natural heat can become destructive when excessive. Dissolution and coagulation are meaningful within a complete relation among subject, agent and degree, not as isolated verbs whose repetition guarantees success (LL-P054-A; LL-P057-A; LL-P066-A).

The bodily analysis described later in the book extends the logic inward. Separating a body's parts is said to disclose the hidden intelligence on which its outward figure depends. That passage gives a reason for undoing a

compound beyond material destruction: analysis seeks the agency and order that made composition possible (LL-P087-B).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 9, 10, 11 (LL-P009-B). Coagulation belongs to the ordered containment of the elements.

1651, pp. 18, 19 (LL-P018-B). The old constitution fails before celestial fire generates a new form.

1651, pp. 19, 20 (LL-P019-A). The grain example makes loosening a prior condition of renewed growth.

1651, pp. 31, 32 (LL-P031-A). Mercury and Saturn act upon each other in contrary but connected ways.

1651, pp. 46, 47 (LL-P046-A). Repeated sublimation and condensation lead towards fixation in the metal-generation account.

1651, pp. 47, 48 (LL-P047-A). Earth and water are explicitly described as acting reciprocally.

1651, pp. 52, 53 (LL-P052-A). Dissolution produces philosophical water rather than merely locating a familiar liquid.

1651, pp. 54, 55 (LL-P054-A). Untempered moisture has no suitable body for dissolution and coagulation.

1651, pp. 57, 58 (LL-P057-A). Earth-to-water and water-to-earth are assigned to the secret fire.

1651, pp. 66, 67 (LL-P066-A). Excessive heat can destroy the intended relation between body and spirit.

1651, pp. 87, 88, 89 (LL-P087-B). Bodily analysis seeks the supporting intelligence beneath the compound.

Translation in this edition

"Solution" in the later description means dissolution, not the answer to a question. "Coagulate" is retained because Vaughan applies the idea to several kinds of material binding. "Putrefy" and "corruption" describe the undoing of a previous constitution in these passages; they are not always moral accusations or simple synonyms for ordinary decay. The edition's explanatory notes preserve the distinction between historical theory and verified modern procedure.

See also

Generation and corruption; First matter; Mercury; Sulphur; Fire; Form and impression.

Related words and expressions

Sublimation

Sublimes. The rising of mineral moisture as a thin vapour in Vaughan's account of subterranean generation. Solar warmth strengthens the earth's heat, and the moisture ascends. The word describes one movement within his historical explanation; it should not silently be limited to the modern technical sense of a solid passing directly into vapour.

Places to read: LL-P046-A (1651, pp. 46, 47).

Condensation

condens'd. The return of the previously raised mineral vapour to drops when cold prevails at night. Vaughan pairs it with repeated sublimation and makes that alternation contribute to the liquor's incorporation of sulphurous earth. The subsequent fixation ends the rising movement rather than merely repeating this nightly return.

Places to read: LL-P046-A (1651, pp. 46, 47).

Mortification

mortifies. The action attributed to philosophical Black Saturn upon stellar Mercury. It is paired with coagulation, while Mercury answers by killing and dissolving Saturn. The death vocabulary concerns a prior material condition giving way within reciprocal transformation, not an instruction concerning injury to a living person.

Places to read: LL-P031-A (1651, pp. 31, 32).

Fermentation, two distinct modes of philosophical change; *Descent*, bodily incorporation of the completed medicine; *Incorporation*, the bodily fermentation; *living Ferments*, philosophical gold and silver as principles.

At a Glance

The word. Fermentation is expressly twofold: spiritual and bodily. Spiritual fermentation multiplies tinctures; bodily fermentation incorporates and tempers a medicine already made.

In this book. Vaughan criticises writers who confuse descent with ascent. His central distinction is both material and sequential: common metals do not make the spiritual tinctures, but common gold has a later role in tempering the completed medicine (LL-P093-A; LL-P094-A).

In this edition. The modern reading preserves "fermentation," "descent" and "incorporation," and renders "qualifie" as "temper." It does not turn either use into ordinary culinary fermentation.

A place to read. 1651, pp. 93–95, where the two processes are defined and the alleged error is diagnosed (LL-P093-A; LL-P094-A).

Meaning

"Fermentation" has a broad affecting sense in the account of lovers and a more explicitly divided technical sense near the close. A beloved's spirit is said to ferment or leaven the lover's. Later the reader is told that spiritual and bodily fermentations must be distinguished. The common idea is a transformative relation, but the local agent, recipient and result are not the same in every occurrence (LL-P085-A; LL-P093-A; LL-P094-A).

"Ascent" and "descent" likewise name relations rather than a universal pair of dictionary opposites. Fire descends as an influx from heaven and rises when embodied; souls descend into the body's night; regeneration culminates in an ascent towards heavenly rest. The specifically bodily descent of the medicine is another use, defined by incorporation and diminished intensity (LL-P082-B; LL-P089-A; LL-P092-A; LL-P094-A).

Use in the book

Vaughan introduces the formal distinction through a polemic against writers who astonish their readers with fantasies and call themselves chemists. His charge is not simply that they fail to make gold. It is that they have mistaken one stage and kind of activity for another. The phrase "I find not one" is Vaughan's sweeping accusation, not a survey independently confirmed by the lexicon (LL-P093-A).

Spiritual fermentation is performed by multiplying the tinctures. Common gold and silver cannot serve in this role because they are gross,

compacted bodies, whereas the philosophers' gold and silver are soul and spirit: living ferments and bodily principles. Vaughan strengthens the exclusion by saying that ordinary metals remain irrelevant to this purpose even after philosophical preparation. The demonstrative purpose is the spiritual fermentation he is presently defining, not every subsequent operation mentioned in the book (LL-P093-A).

The next paragraph would otherwise look contradictory. Bodily fermentation, which Vaughan properly calls descent, takes a medicine that has already been made. He describes that medicine as liquid, fiery, spiritual and sunlike. Its intensity makes proportion difficult. The described incorporation into common gold both transforms that receiving body and abates the strength of the medicine. The explanatory issue is moderation: a more bodily condition makes the alleged transmuting virtue easier to handle conceptually and to apportion (LL-P094-A).

Vaughan therefore insists on the temporal distinction. The philosophers did not use common gold to make the stone; they used it to qualify the stone's power when it was made. The earlier rejection and the later admission concern different tasks. Keeping that "when" in view is more important than treating gold as either simply forbidden or simply required throughout the work. His account then names the resulting dust the Arabian elixir and contrasts its portability with the subtle, moist fire of the medicine itself (LL-P094-A).

These descriptions remain historical claims of a transmuting art. Their lexical value does not depend upon reproducing the quantities or heated-metal directions in the source. The distinction can be stated completely through the roles Vaughan supplies: a completed agent, a receiving body, a reciprocal tempering, and a more portable product. Nothing in the passage securely identifies the unknown philosophical medicine with a modern substance whose preparation or application could be recommended (LL-P094-A).

The following metempsychosis is yet another stage. It is called the last transmutation and uses the qualified medicine or elixir. Thus "descent" does not mean failure, corruption or a fall away from the work's objective. It is the adaptation of an already powerful medicine for its final use. Nor does spiritual ascent mean simply moving a vessel upward. The terms distinguish kinds and orders of transformation within Vaughan's account (LL-P095-A).

Read against the earlier account of fire's movement, the distinction also shows why local context matters. The same fire is said to descend against its nature from heaven and then grow upward when it finds a body. That cosmological circuit helps the reader understand how direction can express a relation between source and embodiment. It does not abolish the precise two-fermentation distinction that Vaughan takes pains to state later (LL-P089-A; LL-P093-A; LL-P094-A).

Places to read

1651, p. 82 — Souls descend into the body's night, a distinct use of downward direction (LL-P082-B).

1651, pp. 85–87 — The beloved's spirit "ferments or leavens" the lover's (LL-P085-A).

1651, p. 89 — Fire's descending influx and ascending embodied growth provide another directional use (LL-P089-A).

1651, pp. 92–93 — Regeneration culminates in ascent towards an immortal constitution and heavenly Jerusalem (LL-P092-A).

1651, pp. 93–94 — Spiritual fermentation multiplies tinctures and excludes ordinary metals for that purpose (LL-P093-A).

1651, pp. 94–95 — Bodily fermentation or descent tempers the medicine only after it is made (LL-P094-A).

1651, p. 95 — The qualified medicine is used in the last transmutation called metempsychosis (LL-P095-A).

Translation in this edition

"Qualifie" becomes "temper," a useful choice because it identifies modification of intensity, not an examination or certification. "Virtue" denotes the supposed efficacy of the medicine, and "intensive" is rendered through its intensity and power rather than the modern sense of concentrated work. The edition also resolves the source's awkward word order in the sentence describing the receiving gold's change, while preserving the reciprocity of transformation and abatement (LL-P094-A).

The apparent broad exclusion "wholly irrelevant to our purpose" must be read within the spiritual-fermentation paragraph. The ensuing paragraph expressly admits gold for a later purpose. A faithful account preserves this contextual qualification instead of manufacturing an inconsistency or weakening the earlier statement to ordinary metals merely being less useful (LL-P093-A; LL-P094-A).

See also

Regeneration and transmutation; Metempsychosis; Spirit and star-soul; Sympathy and the passions.

Related words and expressions

Spiritual fermentation

spirituall Fermentation. The multiplication of tinctures, for which Vaughan rejects common gold and silver even after philosophical preparation. His philosophers' metals are instead soul and spirit, living ferments and principles of bodies. The exclusion belongs to this task; it does not prohibit the distinct later incorporation of a finished medicine.

Places to read: LL-P093-A (1651, pp. 93, 94).

Bodily fermentation

Bodily Fermentation. The incorporation Vaughan properly calls descent. It concerns the medicine after it has been made and reduces its intense power through a receiving bodily medium. The distinction is sequential as well as material: it is not a recipe for making the original spiritual tinctures.

Places to read: LL-P094-A (1651, pp. 94, 95).

Arabian elixir

Arabian-Elixir. The portable dust named as the result of bodily descent or incorporation. Vaughan distinguishes it from the completed medicine in its subtle, liquid, fiery condition. In the next paragraph this qualified medicine is associated with the last transmutation; the name therefore marks a change of condition and use.

Places to read: LL-P094-A (1651, pp. 94, 95); LL-P095-A (1651, p. 95).

Tempering

qualifie. The change by which the intense power of the completed medicine is abated in bodily fermentation. Modern "temper" preserves the idea of moderation. The passage explicitly places this after making the stone, preventing the receiving material from being mistaken for the cause of its original formation.

Places to read: LL-P094-A (1651, pp. 94, 95).

Living ferments

living Ferments. Vaughan's explanation of the philosophers' gold and silver as soul and spirit, contrasted with ordinary compact metals. "Living" distinguishes active principles from gross bodies in the spiritual-fermentation argument. It does not identify familiar gold and silver as living organisms or erase their later, different role.

Places to read: LL-P093-A (1651, pp. 93, 94).

Formes and Impressions, the determinations a yielding first matter can receive; *Figure*, a determinate outward shape or bodily organisation; *Astrobalisme*, the reception of an astral impression under suitable material conditions; *Stellification*, the reception of stellar influence before a body becomes complete.

At a Glance

The word. Form gives a body a determinate constitution; impression is an action received by susceptible matter. Vaughan distinguishes a genuine inward formation from merely marking or exposing a completed object.

In this book. Earth gives water figure, first matter receives forms like wax, and immature principles can receive an influence that a finished body cannot receive anew (LL-P009-B; LL-P018-B; LL-P045-A).

In this edition. “Potentiality” and “activity” make the philosophical contrast explicit. “Impressing” and “impression” retain the relation between an active source and a material recipient.

A place to read. Thalia's teaching at 1651, pp. 18–20, where the condition and timing of an impression matter more than the external arrangement of an object (LL-P018-B; LL-P019-A).

Meaning

Form is not always merely what an object looks like. Vaughan can speak of outward figure, but he also makes form depend upon an inward intelligence and a particular constitution. The distinction becomes visible when the same material is discussed before and after generation: a seed may contain the capacities for a product without already possessing its firm, completed figure (LL-P053-A; LL-P087-B).

Impression likewise needs more than contact. In the astral discussion, completed bodies can have a previously impressed influence stirred, but cannot receive a new influx in the same way as uncompleted principles. The recipient's condition determines the kind of action possible. The passage is therefore an argument about material receptivity, not simply a claim that the stars have unlimited power over anything exposed to them (LL-P018-B).

Use in the book

Thalia first explains figure through a chain of vessels. Earth confines and thickens water, water gives a corresponding determination to air, and the more fleeting principles are progressively embodied. This makes figure dependent on composition. The fixed shape is not supplied by a word or an abstract definition imposed from outside; it arises through the material relation of the constituents (LL-P009-B).

The instruction on astral influence adds a temporal distinction. The appropriate moment is when principles are seminal and immature. Once

they have coagulated into a complete body, the time of stellification has passed. Thalia does not deny all continuing celestial relation; she explicitly allows the stirring of an old influence. What is denied is a fresh impression received by the completed body without the necessary prior alteration (LL-P018-B).

The following attack on the common astrologer makes the distinction concrete. A stone or piece of metal is marked with characters and exposed to the planets, but the act remains fruitless because the practitioner misunderstands the condition of the material. The comparison with grain redirects attention from external display to inward change. A body must return to seminal receptivity so that its feminine moisture can directly receive the astral agent's impression (LL-P019-A).

Vaughan's first-matter description develops the positive side of that account. Waxen earth is capable of every form and impression because it is soft, flowing and uncompleted. “World without form” does not mean an absolutely propertyless nothing. The same passage gives the subject a silver-like complexion, moisture and a union of spirits. Its lack of perfected form is compatible with a definite capacity to receive further determination (LL-P045-A).

The seed argument then explains why product and origin must differ. A finished product is compact and figured; the generative subject must be alterable. If the seed already had the complete body's constitution, generation would not be alteration. The argument therefore concerns more than a change in silhouette. It requires a new settled condition arising from a susceptible beginning (LL-P053-A).

The Genesis exposition extends this distinction to the earth itself. The present earth has form, so Vaughan identifies the earth without form and void with an earlier rudiment, virgin sulphur. Its porosity and instability help him describe a lack of determinate figure without making it entirely devoid of positive qualities. This is his philosophical reading of the creation text, not a literal translation certified by the edition (LL-P056-A).

Finally, the later account of bodily analysis promises access to the hidden intelligence that gives the outward body its figure. A reader can connect this claim with the first account of active intelligent life without confusing the two levels: visible figure is an effect, and the inward agency is what the inquiry seeks to disclose. The recurrent word thus links composition, receptivity and the limits of outward observation (LL-P087-B).

Places to read

The chief passages, in the order of the book.

1651, pp. 9, 10, 11 (LL-P009-B). Earth gives water figure within a series of natural containments.

1651, pp. 18, 19 (LL-P018-B). Fresh impressions require a seminal, uncompleted recipient.

1651, pp. 19, 20 (LL-P019-A). External characters and exposure do not replace inward material alteration.
1651, pp. 45, 46 (LL-P045-A). The waxen first matter is capable of forms without already being perfected.
1651, pp. 53, 54 (LL-P053-A). Generation must change the constitution of seed into a figured product.
1651, pp. 56, 57 (LL-P056-A). Formless earth is interpreted as a rudiment rather than the present completed element.
1651, pp. 87, 88, 89 (LL-P087-B). Analysis seeks the hidden intelligence giving the body its outward figure.

Translation in this edition

"Figure" can mean determinate shape, while "form" may include the body's settled constitution. The edition does not force an absolute terminological separation where Vaughan's own usage overlaps. "Astrobalisme" is explained through astral impressing rather than left as an unexplained exotic word. The Greek epithet in the first-matter passage remains uncertain, so it should not be made the basis of a precise theory of form beyond Vaughan's clear English account.

See also

Body; Seed; First matter; Earth; Dissolution and coagulation; Generation and corruption.

Related words and expressions

Astrobalisme

Astrobalisme. Thalia's term for an astral impressing that requires prior alteration in the patient. The preliminary disorder comes from the elements' own contrariety, not from the stars; celestial fire then contributes to a new form. The word names this specialised relation rather than every possible effect attributed to the heavens.

Places to read: LL-P018-B (1651, pp. 18, 19).

Stellification

Stellification. The reception of stellar influence at the proper seminal stage. Thalia says that once principles have coagulated into a perfect body, its time has passed. The term thus includes a restriction of timing and receptivity, not merely an association between an object and a star.

Places to read: LL-P018-B (1651, pp. 18, 19).

Waxen earth

An Earth of wax. A comparison for the soft, flowing first matter's capacity to receive forms and impressions. It concerns plasticity, not an instruction to use ordinary wax. The same passage gives the subject a positive animated constitution while denying that it has already reached perfected activity.

Places to read: LL-P045-A (1651, pp. 45, 46).

Generantis Circuli Mysterium, mystery of the generating circle; *Filii Filius*, the son of the son; *Matrem*, the mother generated by her sons; *Chai*, the named land receiving luminous sons.

At a Glance

The word. The generating circle names a relation in which origin comes forth again through its offspring: the one who was the son's father becomes the son's son.

In this book. The closing aphorisms first follow water's motherhood, the appearance of offspring and the mother's disappearance, then the sons' regeneration of the mother. The last aphorism gives the related but distinct father–son circuit (LL-A006–LL-A012).

In this edition. The edition preserves the familial reversals and translates "living analysis" without changing the sequence into a modern scientific formula. Chai remains the printed name rather than an invented geographical identification.

A place to read. 1651, pp. 100–101, aphorisms 6–12, especially the transitions from 8 to 10 and from 10 to 12 (LL-A006–LL-A012).

Meaning

A circle commonly suggests movement back to a beginning. Here the decisive word is "generating": return is productive, and an origin reappears through what proceeded from it. The son does not merely travel back to meet an unchanged father at the original location. The father is generated from the created son through the son's living analysis (LL-A012).

The mother's circuit and father's circuit should remain distinguishable. Aphorism 10 says that the luminous sons generate the mother at the last; aphorism 12 says that the father of the created order is generated from the created son. The repeated structure invites comparison, but the text has changed subjects and relations rather than mechanically repeated one sentence (LL-A009; LL-A010; LL-A012).

Use in the book

The earlier discourse supplies several contexts for return. Thalia says that individual beings can be reduced to their first physical universal matter, and that the sciences can be brought back to the chaotic centre. Later the command to unite end with beginning compares their relation to flame and coal. These passages make return intelligible as recovery of a generative relation, not simply reversal of a journey through space (LL-P017-A; LL-P063-A).

The aphorisms begin their extended familial sequence with water. It is the first to shine forth among visible things, the female partner of brooding fire and the pregnant mother of things capable of form. The qualifier "among visible things" prevents its priority from contradicting the earlier point and uncreated fire. Its womb contains folded heavens and undistinguished stars: what will later appear as differentiated regions is held together within the mother (LL-A006; LL-A007).

A separating craftsman then divides her into broad regions. When the offspring appears, the mother disappears. The timing is stated as a relation of manifestation; the aphorism does not explain the mother as simply annihilated into absolute nonbeing. The next sentence's "Yet" continues her productivity: she has brought forth luminous sons streaming into the land of Chai. A reader should preserve both disappearance and continuing genealogical relation rather than suppress one to make the passage tidier (LL-A008; LL-A009).

Those sons are the agents of the next reversal. At the last they generate the mother, whose fountain sings in the miraculous grove. The grove and fountain recall the opening vision, where a luminous scene leads Eugenius into a grove and onward to extraordinary waters. That is a supported literary resonance, not proof that every detail of the vision is solved by one aphorism. The late sentence supplies no exhaustive allegorical key (LL-P003-B; LL-P007-A; LL-A010).

The storekeeper-and-dispenser aphorism intervenes before the final familial formula. It reminds the reader that the presence of wisdom and the ability to bring it forth are different achievements. The last statement then calls its subject father of the whole created order and says that this father is generated from the created son through living analysis. The description culminates in the paradox of the father as the son's son (LL-A011; LL-A012).

The adjective "created" is attached to the son, while "living" qualifies the analysis. Both are important. The text does not describe a lifeless dissection as automatically producing the origin, and it does not remove the relation between father and the created order. Its compressed pronouns leave work for the reader. The strongest warranted explanation is the generative circuit itself: the source is encountered or brought forth through a living resolution of what came from it (LL-A012).

The final doxology directs glory to God alone. It closes the circular account without naming the human reader as the independent source of the process. This agrees with the earlier insistence that inward union and regeneration depend on first power and divine activity, even while the reader is called to seek and understand (LL-P063-A; LL-P092-A; LL-A013).

Places to read

1651, pp. 3–7 — The opening luminous grove and extraordinary source prepare the imagery recalled at the close (LL-P003-B; LL-P007-A).

1651, pp. 17–18 and 63–64 — Return to first matter and union of end with beginning supply earlier conceptual relations (LL-P017-A; LL-P063-A).

1651, pp. 92–93 — Regeneration depends on spirit and water within the subject and on divine activity (LL-P092-A).

1651, p. 100 — Water's priority among visible things, folded heavens and separation introduce the maternal sequence (LL-A006; LL-A007; LL-A008).

1651, pp. 100–101 — Luminous sons stream into Chai and ultimately generate the mother (LL-A009; LL-A010).

1651, p. 101 — Wisdom's distribution, the father–son circle and the doxology conclude the sequence (LL-A011; LL-A012; LL-A013).

Translation in this edition

"Generantis" is rendered "generating," keeping activity within the circle's name. "Living analysis" translates "vivam ... Analysin" and does not turn resolution into a merely intellectual interpretation. The supplied annotation connects it with separation and regeneration elsewhere in the book while preserving the compressed familial grammar (LL-A012).

"Chai" is retained without an asserted geographical or linguistic solution. Likewise "at the last" for "in Novissimis" preserves the return's position without specifying a calendar date. The mother's disappearance in aphorism 8 and generation in aphorism 10 remain separate propositions with different agents and stages (LL-A008–LL-A010).

See also

Living analysis; Point; Monad, dyad and triad; Wisdom's storekeeper and dispenser; Regeneration and transmutation.

Related words and expressions

Generating circle

Generantis Circuli Mysterium. The concluding name for the father's being generated from the created son through the son's living analysis. The reversal is productive, not merely a journey back to an unchanged starting place. Its familial grammar connects origin and offspring while leaving the compressed pronouns close to the source.

Places to read: LL-A012 (1651, 101).

Folded heavens

Cœlos convolutos. The heavens held within the watery mother's womb before differentiation, beside stars not yet distinguished. The next aphorism assigns division into broad regions to a separating craftsman. The phrase therefore describes contained, unarticulated order rather than a modern astronomical model of physically folded space.

Places to read: LL-A007 (1651, 100); LL-A008 (1651, 100).

Chai

Chai. The printed name of the land into which the luminous sons stream. The edition preserves it rather than substituting a speculative place-name or definitive linguistic interpretation. Its immediate role is as the destination in the sequence between the mother's production of sons and their generation of her.

Places to read: LL-A009 (1651, 100, 101); LL-A010 (1651, 101).

Mother's return

Hi generant Matrem in Novissimis. The statement that these sons generate the mother at the last. Its subject is supplied by the preceding luminous sons, not the separating craftsman of aphorism 8. The mother's singing fountain recalls the book's grove imagery without providing a complete code for every feature of the opening vision.

Places to read: LL-A009 (1651, 100, 101); LL-A010 (1651, 101).

Son's son

Filii Filius. The final reversal in which the one who was the son's father is the son's son. The preceding sentence explains the relation through the created son's living analysis. The phrase marks a generative circuit and should not be detached as an ordinary claim about human family descent.

Places to read: LL-A012 (1651, 101).

Generation, the arising of a new body or form through a living agent; *Corruption*, the failure or undoing of a prior material constitution; *Agent*, what acts to generate or alter a receptive subject; *patient*, the subject receiving the agent's action.

At a Glance

The word. Generation brings forth a new body or form; corruption undoes the prior constitution. In Vaughan's material argument, corruption is often the condition of generation rather than its final defeat.

In this book. Loose principles receive a new form after their old union fails. The agent must be living and proportioned to its moist patient, while simple violence can prevent the desired generation (LL-P018-B; LL-P053-A; LL-P064-A).

In this edition. "Subject acted upon" clarifies "patient." "Corruption" retains its physical sense where the passage concerns alteration rather than misconduct.

A place to read. The paired statements at 1651, pp. 53–54 and 64–66: generation requires an alterable recipient and a living generative agent (LL-P053-A; LL-P064-A).

Meaning

The pair names a transition, not merely two opposed outcomes. A new form can arise because the earlier form no longer holds. Thalia's account makes the elements' contrariety responsible for their dissolution; celestial fire then reconciles them under a new form. Corruption and generation are distinguishable moments within that explanation (LL-P018-B).

Generation also differs from assembly by an external craftsman. All compositions, Thalia says, are made through an active intelligent life. The same rule applies to the world and to the seed of a particular creature. The book does not treat a finished body as the accidental pile-up of materials that have no inward principle of unity (LL-P009-B).

Use in the book

The first illustration concerns the continued existence of the world. If its sustaining spirit had departed, its frame would fall apart. The world's coherence therefore points, within Thalia's argument, to a present agent, not only to an event of construction in a remote past. Generation and preservation are linked by the need for an active unity holding diverse parts together (LL-P008-A; LL-P009-B).

The teaching on celestial impressions supplies the clearest local sequence. Finished bodies no longer have the receptive condition required for a

genuinely new imprint. Their principles must become loose and moist; after the old form can no longer subsist, celestial fire intervenes. The stars are not said to cause the initial disorder. This distinction makes the account more precise than a general claim that the heavens arbitrarily create and destroy everything below (LL-P018-B).

Vaughan reads the philosophical mountain through a comparable relation. Saturn and Mercury reciprocally kill, dissolve and coagulate one another, and a new body is generated from their joint corruption. The severe vocabulary dramatizes the relinquishing of an old condition. Its object is the production of a new body, not destruction valued for its own sake (LL-P031-A).

The argument from seed makes alteration logically necessary. A completed body is firm and figured; if the seed already had the same constitution, generation would change nothing. Vaughan therefore argues that the seed must be comparatively weak, yielding and mutable. He then derives its moisture from the mildness of the generative heat, making the power of the agent and the disposition of the patient answer to each other (LL-P053-A).

The word "patient" is especially useful here. It identifies what receives action, not an ill person. But receptivity does not mean absolute emptiness or a lack of all constitution. The seed is a tempered earthy moisture; an ordinary unqualified water would merely disperse. The patient must possess suitable material capacities for the particular agent, so "passive" cannot simply mean that any substance will do (LL-P053-A; LL-P054-A).

The fire section reinforces the requirement from the other side. No generation can occur in the patient without a vital generating agent. Natural heat is named the sun's deputy; excessive fire, however, is said to separate the animating spirit from the body. The difference between fruitful corruption and sterile damage thus depends on the whole relation of agent, patient and degree. The mere breaking of a prior form is not sufficient (LL-P064-A; LL-P066-A).

The later appeal to water and spirit places regeneration within the same structure while expanding its theological reach. Vaughan names an invisible artist, then specifies that the spirit uses water to purge its body. Vaughan then connects material transformation with incarnation, resurrection and salvation. These are his explicit analogical and doctrinal connections. The earlier physical vocabulary prepares them, but should not make every preceding use of "corruption" automatically a statement about moral sin or every "generation" a claim about salvation (LL-P092-A).

Places to read

The passages discussed in this entry, in the order of the book.

1651, p. 8 (LL-P008-A). The world requires a present sustaining agent rather than a departed maker.

1651, pp. 9, 10, 11 (LL-P009-B). All compositions are assigned to active intelligent life.

1651, pp. 18, 19 (LL-P018-B). Corruption of an old form precedes the generation of a new one.

1651, pp. 31, 32 (LL-P031-A). A new body is generated from the mutual corruption of Saturn and Mercury.

1651, pp. 53, 54 (LL-P053-A). Generation requires a difference between seed and completed product.

1651, pp. 54, 55 (LL-P054-A). A receptive patient is a qualified compound, not any ordinary liquid.

1651, pp. 64, 65, 66 (LL-P064-A). The patient requires a living generating agent.

1651, pp. 66, 67 (LL-P066-A). Too strong an agent defeats generation by separating soul and body.

1651, pp. 92, 93 (LL-P092-A). The vocabulary expands into the closing account of regeneration.

Translation in this edition

The edition's "receptive to action" helps distinguish passivity from inert worthlessness. Its "life-giving" clarifies "vital," while "generation" remains broad enough for metals, plants, animals and cosmic formation. The physical and moral senses of "corruption" must be separated by context: the same book condemns corrupt dispositions, but its material account can make corruption a necessary passage towards a new form.

See also

Seed; Body; Form and impression; Dissolution and coagulation; Heat and cold; Nature.

Related words and expressions

Agent

Agent. The power acting upon a subject. Vaughan reasons from the mild strength of the natural agent to the moisture of its recipient, then insists that a living generative agent is necessary for generation. The term does not necessarily name a human operator; the decisive agency can be inward, natural and invisible.

Places to read: LL-P053-A (1651, pp. 53, 54); LL-P064-A (1651, pp. 64, 65, 66).

Patient

patient. The subject receiving an action, paired with the agent. In the seed argument its moisture makes it susceptible to gentle heat. It is not a medical patient, and it is not sheer nothingness: the text requires an appropriately tempered substance capable of undergoing a determinate transformation.

Places to read: LL-P053-A (1651, pp. 53, 54).

New form

new Forme. The constitution generated when the old one can no longer subsist. Thalia assigns the preliminary disorder to the elements' contrariety and the ensuing reconciliation to celestial fire. The phrase marks genuine alteration, not simply the inscription of an external symbol upon an otherwise unchanged finished body.

Places to read: LL-P018-B (1651, pp. 18, 19).

Heat, the operative warmth whose degree must match its recipient; *Cold*, the quality associated with condensation and with lower darkness; *Bloud-warme*, Vaughan's familiar comparison for the tempered philosophical agent; *vultus Frigoris*, the face of cold, a description of darkness.

At a Glance

The word. Heat and cold are opposing qualities whose force depends on degree, proportion and recipient. Warmth can sustain life or destroy it; cold can condense what heat has raised into vapour.

In this book. Vaughan reasons from the mildness of generative heat to the yielding moisture that receives it. His distinction between vital and violent heat is essential to the account of fire (LL-P053-A; LL-P058-A).

In this edition. "Mild," "gentle" and "life-giving" clarify older descriptions without supplying a numerical temperature. "Blood-warm" remains an analogy within the historical theory.

A place to read. 1651, pp. 53–54 and 60–61: the first passage asks what gentle warmth can act upon; the second distinguishes balanced warmth from excessive heat (LL-P053-A; LL-P060-A).

Meaning

Heat is not the whole of fire's meaning. Vaughan can speak of an invisible fire at the centre of things, while explaining its effect through a degree of warmth. The distinction permits him to reason about an agent whose outward flame cannot be seen. The reader is asked to infer an active power from its effects, not merely to recognise a visible phenomenon (LL-P041-C; LL-P059-A).

Degree is equally important. An agent capable of generation at one intensity can be destructive at another. The proper comparison is not simply hot against cold, but a suitable relation between the agent's strength and the patient's condition. This relation supplies the central inference in the account of seminal moisture (LL-P053-A; LL-P066-A).

Use in the book

The broadest placement of the qualities appears in Vaughan's description of the world-chain. Darkness is the face, body and matrix of cold, while light is the face and fountain of heat. He distinguishes the darkness beneath nature from the incomprehensibility of divine light above nature. Cold therefore belongs to one pole of his account without making every instance of darkness, or every hidden thing, cold in the same sense (LL-P044-B).

The narrative of metal formation brings the contrast into a repeated natural sequence. When the sun rises, its external warmth strengthens the earth's internal heat and the mineral liquor rises. At night the weakened heat allows cold to prevail, and vapour condenses into drops. Vaughan uses this

alternation to explain how the liquor eventually takes up subtle earth and becomes fixed. The explanation is a historical theory of generation, not a modern account of a mine's chemistry (LL-P046-A).

At pp. 53–54 the qualities become evidence in an argument. A finished product is compact, whereas its seed must be alterable. Vaughan then asks what kind of subject can be changed by the sun's faint and remote warmth. He answers moisture, pointing to water's susceptibility to vapour and condensation and to the need to moisten plant seeds. His conclusion is claimed as an inference from the agent's proportion and power. The argument's validity depends upon his premises about what different bodies can endure; the lexicon need not endorse those premises to show how the reasoning works (LL-P053-A).

The polemic against Aristotle follows the same distinction. Burning is not the only work of heat, and excess cannot define every degree. If drowning proved that water never generated, or burial that earth never nourished, the entire natural order would become incapable of production. Vaughan uses these parallel examples to expose what he regards as a mistaken inference from destructive cases to a universal incapacity (LL-P058-A).

The comparison of philosophical and common fire refines the point. Both are said to possess moisture. Common fire is destructively hot because heat predominates far beyond its moisture, forcing it to feed on the moisture of other things. In the magical agent, warmth and moisture balance and satisfy one another. “Blood-warm” expresses an intelligible relation to living bodies rather than a thermometer reading. Its purpose is to characterise tempered vitality, not to specify a safe modern operating condition (LL-P060-A).

Even the agent described as natural needs the right degree. Vaughan warns that the sun itself scorches where it is too hot, and quotes the claim that excessive fire makes the soul withdraw from the body. Thus recognition of a philosophical rather than kitchen fire would not, in his own account, remove the problem of proportion. The later contrast between shining and burning restates the requirement that a fiery spirit be tempered by its appropriate moisture (LL-P066-A; LL-P090-A).

Places to read

The passages discussed in this entry, in the order of the book.

1651, pp. 41, 42 (LL-P041-C). Bodily warmth is presented as an effect disclosing an enclosed fire.

1651, pp. 44, 45 (LL-P044-B). Heat and cold are assigned places in the chain between darkness and light.

1651, pp. 46, 47 (LL-P046-A). Daily heat and nocturnal cold are used to explain ascent and condensation in mineral generation.

1651, pp. 53, 54 (LL-P053-A). The agent’s mildness is used to infer a moist patient.

1651, pp. 58, 59 (LL-P058-A). Excess is distinguished from a generating measure.
1651, p. 59 (LL-P059-A). Heat derives from the inward and ultimately divine source of fire.
1651, pp. 60, 61 (LL-P060-A). Balanced warmth and moisture distinguish the philosophical agent.
1651, pp. 66, 67 (LL-P066-A). Even natural heat can become destructive through excess.
1651, p. 90 (LL-P090-A). Moisture tempers the fiery spirit so that it shines rather than burns.

Translation in this edition

The source's “remisse” becomes “mild” or “weak,” describing a low degree of action rather than negligent workmanship. “Temperates” becomes “tempers,” meaning that qualities moderate one another. “Blood-warm” should be read with the surrounding argument about proportion; converting it into a precise temperature would add information the source does not provide.

See also

Fire; Water and moisture; Seed; Generation and corruption.

Related words and expressions

Vital and violent

Violent and Vital Degrees of Heat. The opposed degrees Vaughan accuses Aristotle of failing to distinguish. Heat can generate when proportioned to its subject and destroy when excessive. The distinction is not between two wholly independent elements; it concerns the differing effects of a common principle under different conditions.

Places to read: LL-P058-A (1651, pp. 58, 59).

Tempering

temperates. The mutual moderation of warmth and moisture in the philosophical agent. Each satisfies the other instead of forcing the fire to consume moisture from elsewhere. The local meaning is a balance of qualities within Vaughan’s theory, not simply the cooling of a hot object or an emotional self-restraint.

Places to read: LL-P060-A (1651, pp. 60, 61).

Mild heat

remisse. Vaughan’s description of the warmth used by nature in generation. Its weakness supports his inference that the receiving subject must be moist and alterable. The word matters because the argument would change if the agent were imagined as an overwhelmingly destructive flame acting indiscriminately upon every kind of body.

Places to read: LL-P053-A (1651, pp. 53, 54).

vivam Filii Analysin, the living analysis of the son; *Analysis*, the first resolution of chaos; *separat*, to distinguish the parts of a natural body; *per vivam Filii Analysin*, through the son's living analysis.

At a Glance

The word. Analysis is a resolving or loosening into principles. "Living" makes the last aphorism's analysis more specific: it is the created son's living resolution through which the father is generated.

In this book. The discourse seeks a hidden animating principle by opening a body, and counts chaos as threefold in its first analysis. The final aphorism joins resolution to generation instead of treating separation as an end in itself (LL-P087-B; LL-P095-B; LL-A012).

In this edition. The modern reading retains "analysis," while the note explains its resolving sense. It is not limited to written commentary, nor silently equated with a modern laboratory assay.

A place to read. 1651, p. 101, aphorism 12, read with the building analogy on pp. 87–89 (LL-P087-B; LL-A012).

Meaning

The lexical problem is that modern analysis can suggest either intellectual examination or a standard technical measurement. Vaughan's context is more strongly generative. The final aphorism places "living analysis" between a created son and the generation of his father. It names an activity through which an originating relation becomes effective again, not merely a statement made about the son (LL-A012).

The word "living" is therefore a positive qualification, not a decorative adjective. The book has repeatedly criticised work that destroys or misses the active principle. Here resolution belongs to the recovery of life and source. That does not make it purely mental, since the earlier investigation of bodies and the claim of visible principles remain part of the argument (LL-P066-A; LL-P087-B).

Use in the book

Thalia asks Eugenius to examine the parts of chaos, add reason to experience and employ mind as well as hands. Her demand rejects both unguided handling and a merely verbal knowledge. The inquiry into causes and effects supplies an early setting for the later relation of resolution to understanding (LL-P018-A).

The warning about excessive fire makes a second distinction. According to the quoted Lullian account, too strong a fire separates the spirit from the body and sends the soul to its own sphere. Mere separation is therefore not

automatically the desired achievement. An operation that loses the animating principle can defeat the life-bearing transformation it was meant to support (LL-P066-A).

The Prester section offers a constructive account of reaching a foundation. If a building is dismantled stone by stone, its underlying earth is eventually reached. In magic, Vaughan says, opening a natural body and separating its parts leads to the Prester, God's hidden candle, and the intelligence that gives the body its figure. The analogy concerns discovery of the supporting principle. It does not prescribe a general rule that any violent destruction of a body produces wisdom (LL-P087-B).

Regeneration supplies the complementary movement. The spirit uses water to cleanse its body and brings it to a new constitution, while the human attendant does not manually construct the life within it. Analysis and regeneration therefore have to be related through the activity of the living principles. The final aphorism's qualification is intelligible against this refusal to make the artist the independent manufacturer of life (LL-P092-A).

In the farewell, chaos is threefold in its very first analysis. The word now marks a resolution in which parts become distinguishable and countable. Its threefold structure is paired with the sapphire's threefoldness, leading to six, seven and the doubled contrary twelve. This is one reason the final "analysis" should not be read as only an act of literary interpretation: the discourse uses it to describe the principles disclosed in its subject (LL-P095-B).

The twelfth aphorism brings resolution and generation into the same sentence. The father of the created order is generated from the created son, through that son's living analysis. The conclusion names this the mystery of the generating circle. The relation differs from a simple reduction that leaves a set of dead fragments: the text's explicit result is generation. Yet the aphorism remains compressed, and neither it nor the preceding prose supplies a complete modern procedure by which the claim could be enacted (LL-A012).

Places to read

1651, p. 18 — Examination of chaos requires reason and experience together (LL-P018-A).

1651, pp. 66–67 — Excessive fire can separate the spirit and lose the soul rather than complete the work (LL-P066-A).

1651, pp. 87–89 — The dismantled-building analogy describes reaching the Prester beneath bodily parts (LL-P087-B).

1651, pp. 92–93 — Regeneration assigns the inner work to living principles and divine brooding (LL-P092-A).

1651, pp. 95–96 — Chaos is threefold in its first analysis (LL-P095-B).

1651, p. 101 — The created son's living analysis generates the father and completes the generating circle (LL-A012).

Translation in this edition

"Vivam Filii Analysin" is rendered "the living analysis of the son." The genitive belongs to the son; the father is what is generated through that analysis. Reversing those relations would change the aphorism's central claim. The supplied note explains analysis as resolving or loosening into principles, then directs attention to separation and regeneration elsewhere (LL-A012).

"Analysis" in the farewell is likewise retained. The translation gives a threefold chaos at its first analysis rather than making "first" mean that the reader has just begun studying the book. The object is chaos and its differentiated principles (LL-P095-B).

See also

Generating circle; Prester and fire-soul; Regeneration and transmutation; Quaternary and septenary.

Related words and expressions

Living analysis

vivam Filii Analysin. The created son's living resolution, through which the father is generated in the final aphorism. "Living" and "of the son" both matter: the phrase neither names the father's analysis nor promises that lifeless dissection suffices. Its result is the renewed generative relation called the circle.

Places to read: LL-A012 (1651, 101).

First analysis of chaos

first Analysis. The resolution in which chaos is said to be threefold. Vaughan pairs this triad with the sapphire's triad to count six before introducing the governing seventh and contrary twelve. Analysis here discloses principles of the subject, not merely the reader's first critical response to a text.

Places to read: LL-P095-B (1651, pp. 95, 96).

Hidden intelligence

hidden Intelligence. What Vaughan says is reached by opening a natural body and separating its parts: the intelligence that gives the body its outward figure, identified in the passage with the Prester. The building-and-foundation analogy frames this as discovery of support and form, not separation for its own sake.

Places to read: LL-P087-B (1651, pp. 87, 88, 89).

Metempsychosis, Vaughan's name for the last transmutation; *Qualified Medicine*, the tempered agent used at the final stage; *Test Royall*, the asserted test of the resulting gold; *last Transmutation*, the final use of the qualified medicine.

At a Glance

The word. Metempsychosis ordinarily concerns transmigration of souls; Vaughan deliberately assigns it to the last transmutation performed with the elixir or qualified medicine.

In this book. He says that the word has caused errors concerning the soul, then claims that Pythagoras applied it only to magic's secret performances. This exclusivity is Vaughan's assertion, not an established biographical fact supplied by the edition (LL-P095-A).

In this edition. The technical name is retained. "Qualified Medicine" becomes "tempered medicine," connecting this paragraph to the preceding bodily fermentation.

A place to read. 1651, p. 95, read immediately after the account of descent on pp. 94–95 (LL-P094-A; LL-P095-A).

Meaning

The entry's chief distinction is between a received soul-related sense and Vaughan's claimed operative sense. He does not merely add a metaphorical comparison to a discussion of reincarnation. He states that metempsychosis signifies the final transmutation in the secret art and gives the qualified medicine as its agent. The paragraph thus appropriates the word to the sequence he has just explained (LL-P095-A).

"Last" is consequential. Spiritual fermentation multiplies tinctures; bodily descent tempers the completed medicine; metempsychosis names the concluding application of the tempered product. Treating the three as interchangeable names for any transformation would remove the ordering that his late polemic seeks to establish (LL-P093-A–LL-P095-A).

Use in the book

The preceding account explains why the agent has two names here. In its less bodily condition, the medicine is described as a subtle, moist fire. Incorporation brings it to a portable dust, which Vaughan calls the Arabian elixir. "Elixir" and "qualified medicine" therefore point to the moderated condition suited to the last transmutation, rather than supplying two unrelated ingredients (LL-P094-A; LL-P095-A).

Vaughan's remark about Pythagoras carries a strong polemical ambition. The word has occasioned errors about the soul, he says, but Pythagoras

applied it only to magical performances. The "only" should remain visible as part of his assertion. It cannot be detached from its speaker and offered as a reliable account of every Pythagorean teaching. The supplied note explicitly distinguishes the ordinary soul-related sense from Vaughan's exclusive interpretation (LL-P095-A).

The historical paragraph goes on to claim a conversion of quicksilver into gold that will pass the royal test without diminution. The lexicon need not reproduce the source's ratio or directions to explain the claim. What matters for the vocabulary is that this is the final action of the prepared elixir, and that the test is invoked as the proposed result's endurance under assay. The supplied edition does not independently demonstrate the transformation or specify the test's method (LL-P095-A).

This deliberately narrow usage contrasts with the broader transmutation of the regeneration section. There Vaughan connects change to salvation and resurrection; here he gives a terminal operation of the magical medicine. The juxtaposition should neither turn the final claim into a purely spiritual allegory nor make the salvation paragraph an ordinary metals recipe. Vaughan wants the natural and religious registers to communicate, while still naming different immediate objects and results (LL-P092-A; LL-P095-A).

Places to read

1651, pp. 92–93 — Transmutation receives its explicitly salvific extension (LL-P092-A).

1651, pp. 93–95 — The two fermentations establish the order preceding the last transformation (LL-P093-A; LL-P094-A).

1651, p. 95 — Metempsychosis is defined, Pythagoras is claimed as authority, and the final result is asserted (LL-P095-A).

Translation in this edition

The edition preserves "metempsychosis" rather than replacing it with "transmigration," which would conceal Vaughan's deliberate reassignment. It renders "Qualified Medicine" as "tempered medicine," keeping the connection with the moderation described in the previous paragraph. "Royal test" is left at the level the source supports: testing or refining gold, with no method specified in this passage (LL-P094-A; LL-P095-A).

See also

Fermentation, ascent and descent; Regeneration and transmutation; Generating circle.

Related words and expressions

Qualified medicine

Qualified Medicine. The tempered medicine or elixir used in the last transmutation Vaughan calls metempsychosis. The qualification is the reduction of intensity described in the preceding bodily fermentation. It does not mean a medicine clinically tested or certified for therapeutic use.

Places to read: LL-P094-A (1651, pp. 94, 95); LL-P095-A (1651, p. 95).

Royal test

Test Royall. The test Vaughan says the claimed gold will pass without diminution. It functions as a standard of the asserted transformation's adequacy, but the passage does not specify an assay procedure. The lexicon preserves the claim's role without treating the transformation as independently demonstrated.

Places to read: LL-P095-A (1651, p. 95).

Regeneration, renewal into a new life; *Incubation*, the divine spirit's brooding upon nature; *transmutation*, change joined to salvation; *CHANGED*, the transformation invoked from the apostle.

At a Glance

The word. Regeneration is generation anew: the principles are to be united into a new life. Transmutation names change, but Vaughan extends it here beyond the making of metals to Christian salvation.

In this book. The spirit uses water to cleanse its body and bring it to a celestial constitution. Incarnation, Sabbath rest, resurrection and ascent to Jerusalem supply the explicitly Christian completion of the argument (LL-P092-A).

In this edition. "Incubation" is rendered "brooding," and "Manuduction" "guidance." The modern reading preserves the claim that salvation is transmutation rather than reducing it to a decorative comparison.

A place to read. 1651, pp. 92–93, the section headed "The Regeneration, Ascent, and Glorification" (LL-P092-A).

Meaning

Regeneration differs from a merely repeated mechanical action. Vaughan speaks of the principles' union into a new life and quotes the maxim that everything contains the seed of its regeneration. The means are not imported as unrelated additions: water and spirit are said to be present in everything because God placed them there. The new constitution develops from these generative principles under divine activity (LL-P092-A).

Transmutation has a wider range than the last application of the elixir to metal. At the book's close it includes alteration of a body's constitution, the promise of immortality and the apostolic change at the last trumpet. The entry must follow that extension without claiming that Vaughan abandons material processes. His argument deliberately makes the religious and natural-philosophical registers bear upon one another (LL-P092-A; LL-P095-A).

Use in the book

The earlier transformation of serpents through toad, dragon, swan and phoenix prepares the image of a nature brought to a new state. The following paragraph insists that an indissoluble union cannot be achieved without first unity and that inward, nonviolent transmutation belongs to first power, wisdom and love. These passages establish that alteration is not enough: the desired work is a particular kind of integrated, living change (LL-P062-A; LL-P063-A).

The earlier narrative gives the stages distinctive creatures and colours. The paired living serpents become a black toad and then a wingless dragon, which carries an emphatic warning of violent poison. The swan expresses extraordinary whiteness; the phoenix has a deep red, fiery hue. The printed CARAHA names the enclosure, without establishing a modern apparatus. These material and animal descriptions belong beside the language of marriage and siege: neither their physical caution nor their figurative force should disappear from a reading of regeneration (LL-P062-A).

The late section announces that the principles of chaos have now been sufficiently disclosed and turns to their use. Its instruction to proceed patiently, not manually, locates the principal agency in an invisible artist. Vaughan does not say the human being has no role whatsoever: the outward condition still requires attendance. But the human is no more the direct worker within the subject than a mother is the manual builder of the child in her womb. The comparison marks a limit to intervention (LL-P092-A).

Within the process, the roles are again differentiated. Spirit uses water to purge and wash its body, bringing it to a celestial and immortal constitution. Water is therefore not the principal agent simply because washing is named; the sentence gives the spirit the agency and the water an instrumental role. The spirit's brooding upon nature also recalls Vaughan's reading of Genesis, where divine spirit moves upon the moist part of chaos. The regeneration of the subject is presented in relation to creation, not as an unrelated second subject introduced at the end (LL-P056-A; LL-P092-A).

The demand that the reader not dismiss the result as impossible leads directly to the Incarnation. Vaughan describes the four elements as united to eternal unity and the ternary in Christ Jesus. Three and four make seven, which he names the true Sabbath or rest of God into which the creature will enter. The arithmetic belongs to a theological account of union and completion. It does not mean that Christ is reduced to a sum of seven independently existing material pieces (LL-P092-A).

The strongest sentence follows: salvation itself is nothing other than transmutation. Vaughan supports it by the apostolic promise that not all will die but all will be changed at the last trumpet. His attention falls on changed constitution, and his prayer turns from stubborn flints to chrysolites and jaspers in an eternal foundation. The mineral language is not abandoned; it becomes the vocabulary through which the promised transformation of persons and community is imagined (LL-P092-A).

The final movement is also spatial. The prayer asks for ascent from the distressed church in captivity to the free Jerusalem above, mother of all. This ascent gives the heading its religious force, but does not make all subsequent uses of ascent and descent interchangeable. The next section distinguishes spiritual fermentation from bodily incorporation, and expressly complains that readers confuse them. Regeneration's glorification and the medicine's

later descent belong to a connected sequence with different tasks (LL-P092-A; LL-P093-A; LL-P094-A).

The aphorisms return to generative relations in compressed form. Water is mother; a separating craftsman differentiates its regions; luminous sons ultimately generate the mother; the father is generated through the living analysis of the created son. These sentences do not repeat the Christian paragraph word for word, but their return of an origin through its offspring gives a further account of how regeneration can be both a new production and a return (LL-A006; LL-A008; LL-A010; LL-A012).

Places to read

1651, pp. 56–57 — Divine spirit moves on the moist principle of chaos in Vaughan's reading of Genesis (LL-P056-A).

1651, pp. 62–64 — Animal transformations and the union of end with beginning prepare the account of nonviolent transmutation (LL-P062-A; LL-P063-A).

1651, pp. 92–93 — New life, spirit and water, Incarnation, Sabbath and resurrection form one sustained argument (LL-P092-A).

1651, pp. 93–95 — The two fermentations distinguish spiritual increase from the later bodily descent (LL-P093-A; LL-P094-A).

1651, p. 95 — The last transmutation supplies a narrower operative use beside the salvific extension (LL-P095-A).

1651, pp. 100–101 — The aphorisms describe differentiated creation and the generation of origin through offspring (LL-A006; LL-A008; LL-A010; LL-A012).

Translation in this edition

"Brooding" makes the generative force of "Incubation" intelligible without identifying it with a modern controlled incubation protocol. "Proceed patiently ... rather than by manual intervention" preserves the local opposition, while the remaining human attendance prevents the sentence from being paraphrased as complete inactivity. "Spirit uses the water" keeps principal agency and instrument distinct (LL-P092-A).

The modern reading retains Vaughan's "die" in the quoted promise of change and preserves his mineral and Jerusalem images. The annotation identifies the scriptural resonances but does not replace his wording with a contemporary Bible translation. "Salvation ... nothing other than transmutation" consequently remains Vaughan's forceful claim, not a new editorial doctrine.

See also

Unity and union; Quaternary and septenary; Fermentation, ascent and descent; Generating circle; Living analysis.

For the related phrase, see Seed of regeneration, under Seed.

Related words and expressions

Incubation

Incubation. The secret brooding of God's spirit upon nature in regeneration. It assigns formative activity to an invisible artist while allowing the human attendant a limited outward role. The maternal comparison stresses that the inner formation of a living subject is not accomplished by manual construction.

Places to read: LL-P092-A (1651, pp. 92, 93).

Glorification

Celestiall, immortall Constitution. The condition towards which the spirit brings its body by using water to cleanse it, within the section headed "The Regeneration, Ascent, and Glorification." Its theological continuation includes Incarnation, resurrection and Jerusalem. The title therefore concerns more than an increase of visible brightness.

Places to read: LL-P092-A (1651, pp. 92, 93).

Chrysolites and jaspers

Chrysoliths and Jaspers. The precious materials of Vaughan's closing prayer for regeneration: stubborn flints are to become members of the new eternal foundation. Their role is to carry mineral transformation into the language of salvation and the heavenly city, not to prescribe alteration of literal stones.

Places to read: LL-P092-A (1651, pp. 92, 93).

Manuduction

Manuduction. Guidance by the hand, modernised as "guidance" when Vaughan presents Incarnation and the sevenfold Sabbath as his greatest help to the reader. The term also introduces the building analogy for nature's supernatural support. In both uses the help is an explanatory passage from familiar relations to difficult claims.

Places to read: LL-P084-A (1651, pp. 84, 85); LL-P092-A (1651, pp. 92, 93).

Caraha

CARAHA. The printed name of the enclosure in the two-serpent transformation narrative. The supplied edition retains it without confidently identifying a particular modern apparatus. Its local role is containment within an account combining marriage, siege, animal changes and an explicit poison warning; no etymology or construction is specified.

Places to read: LL-P062-A (1651, pp. 62, 63).

Darkness

Obscuritie, the dream's initial condition of non-discovery; *Dark Circle*, the emblematic region of mistaken notions; *Tenebrae Activae*, active darkness beneath sense; *Caligo Divina*, divine darkness above understanding.

At a Glance

The word. Darkness can be an unseen place, an obstruction to understanding, or a name for what lies outside the reach of the senses. Its most important distinction is between lower active darkness and upper divine darkness: the book does not identify these two.

In this book. The narrator starts without a visible route, then receives a guiding light. Later the dark circle signifies errors of judgement, while the cosmological chain extends from darkness below apprehension to a light so inaccessible that it too is called darkness.

In this edition. The modern reading uses darkness for several historical spellings and translates the Latin expressions separately. Its note on divine darkness explains excess over understanding, not an absence of divine light.

A place to read. Pages 38–45, where imaginative darkness, the hidden candle and the two cosmological extremes are set out in sequence.

Meaning

The opening "Obscuritie" is described as more than natural, but that assessment is qualified by "as I thought." Eugenius is not terrified. He is composed and determined, although each attempt at discovery meets darkness and silence. Darkness here first names the condition in which knowledge has not yet arrived; it does not by itself prove moral evil in the inquirer (LL-P002-A).

A dark place can also hide what is genuinely present. The emblem's visible lamp represents a light that burns unseen within natural bodies. By contrast, the lower dark circle houses imaginary constructions that are wrongly taken for truth. Concealment and error are therefore distinct problems. In one case something real is not perceived; in the other something supposed is mistaken for the real. The later account of divine darkness adds a third relation: an object beyond the powers of comprehension, not merely behind a removable screen.

Use in the book

At dawn the sleeper loses daylight almost as soon as it appears. This reversal prevents the journey from beginning with ordinary visibility. Its first discoveries are auditory and fragrant; the faint light comes afterwards. The narrator's resolution to stop searching and wait to be found makes darkness a setting for receptive patience, rather than a justification for unlimited self-generated speculation (LL-P001-B; LL-P002-A; LL-P002-B; LL-P003-A).

The journey does not simply eliminate dark spaces. Thalia leads through an obscure, damp cave compared to a graveyard before the sanctuary. The letter of the Brothers likewise directs its recipients towards the mountain during a longest and darkest night. Midnight precedes the frightening disturbances, and the appearance of the morning star comes only after them. In both narratives, obscurity is traversed under guidance. Neither the precise calendar night nor a modern procedure is specified by these images (LL-P012-B; LL-P028-B; LL-P029-A).

The emblem's dark circle receives a sharper polemical definition. It is filled with chimeras and the goat-stag, representing fancies publicly advanced as truth. Vaughan extends the image to rival philosophical schools and religious divisions, using hostile descriptions that should be recognised as his judgements. He then compares speculative inquiry without experience to travelling blindfolded. The criticism concerns confidence without verification; he admits that preliminary inquiry necessarily includes mistakes (LL-P038-B; LL-P039-A).

Immediately afterwards he places a lamp within this same region. The light of nature is already there, although it may be denied or neglected. Every natural body is a dark lantern whose matter eclipses its inner candle. Thus the path out of error does not require inventing a light from one's own conceptions; it requires attending to nature's principles and effects (LL-P041-C).

The cosmological passage makes the crucial double distinction. Beneath sense is "active darkness," whose effect in nature Vaughan associates with cold. Above intelligence is infinite inaccessible fire or light, which Vaughan says Dionysius calls "divine darkness" because it cannot be comprehended. The middle chain is nature. The lower extreme is described through cold, body and matrix; the upper through an ungarmented Godhead and the relativity of human apprehension. The shared negative word marks two different limits of access, not a common substance or moral identity (LL-P044-B).

Later "the Night of the Body" appears in the reported descent of souls, and the supreme magical secret remains a light in a dark place because the writer will not disclose more. These extend the vocabulary of embodiment and concealment, but should not be automatically assigned to the lower

cosmological darkness. Their local subjects are respectively the soul's descent and the limits of the written account (LL-P082-B; LL-P090-A).

The first appended aphorism returns to the contrast in a compressed form: the diffusive point was light and also night, followed by further pairs such as all things and nothing. Its wording makes a paradoxical conjunction, not an explicit identification of that night with either the lower active darkness or the upper divine darkness of page 44. The local distinction should remain open rather than be forced into an equation the aphorism does not state (LL-A001).

Places to read

1651, pp. 1, 2 (LL-P001-B) — Sleep, rather than a physical departure, begins the journey.

1651, p. 2 (LL-P002-A) — Darkness is initially endured without terror.

1651, pp. 2, 3 (LL-P002-B) — Sound and fragrance arrive before the darkness is illuminated.

1651, p. 3 (LL-P003-A) — The narrator first sees a faint glow with a purple centre.

1651, pp. 12, 13 (LL-P012-B) — The route passes through a grave-like cave.

1651, pp. 28, 29 (LL-P028-B) — The letter places guided approach in the longest, darkest night.

1651, pp. 29, 30 (LL-P029-A) — The greatest treasure becomes visible only after the disturbances.

1651, pp. 38, 39 (LL-P038-B) — The dark circle represents unverified fancies.

1651, pp. 39, 40 (LL-P039-A) — Everyone initially wanders among erroneous inquiries.

1651, pp. 41, 42 (LL-P041-C) — Dense matter conceals the candle in natural bodies.

1651, pp. 44, 45 (LL-P044-B) — Active darkness and divine darkness occupy opposite limits.

1651, p. 82 (LL-P082-B) — The soul is said to enter the body's night.

1651, pp. 82, 83 (LL-P082-C) — The three supreme lights receive a Trinitarian interpretation.

1651, p. 90 (LL-P090-A) — The culminating claim is accompanied by a warning and refusal of further disclosure.

1651, 99 (LL-A001) — The diffusive point is called both light and night among further paradoxes.

Translation in this edition

The translation preserves the relation of darkness to different speakers and modes: the narrator's tentative perception, the letter's directions, and Vaughan's later exposition. The note on Caligo Divina expressly prevents confusion between lower darkness and divine transcendence. "Night of the body" renders the Latin phrase and Vaughan's English separately because both occur in the source. Such repetitions are historical presentation, not additional evidence that the same darkness has been described twice independently.

See also

Light; Dream and vision; Guide and guidance; Experience; Mountains.

Related words and expressions

Active darkness

Tenebrae Activae. Vaughan locates active darkness beneath every degree of sense and associates its natural effect with cold. It is the lower extreme of the cosmological chain. It must not be collapsed into the divine darkness at the upper extreme, which names the incomprehensibility of infinite light.

Places to read: LL-P044-B (1651, pp. 44, 45).

Divine darkness

Caligo Divina. This is Vaughan's attributed designation for infinite inaccessible fire or light above understanding. Its darkness is relative to the knower's inability to comprehend. It is therefore not a claim that divinity lacks light, nor another name for the cold darkness below nature.

Places to read: LL-P044-B (1651, pp. 44, 45).

Night of the body

Night of the Body. In a saying attributed to the Kabbalists, souls pass from lights and days into the body's night. The phrase describes embodiment within the reported descent. Vaughan develops the three supreme lights afterwards, but does not simply identify bodily night with every other darkness named in the book.

Places to read: LL-P082-B (1651, p. 82); LL-P082-C (1651, pp. 82, 83).

Aether, the subtle, warming, liquid intermediary; *Æther of Nature*, the region into which Thalia departs; *Mineral Tree*, the ether disclosed through growth; *Lumen Vestimenti*, light of the garment.

At a Glance

The word. Ether names a subtle substance and a celestial region. Vaughan characterises it by its office: it warms and sustains without, in its proper condition, burning.

In this book. The ether of the little world is said to have the same nature as that of the great world. It receives divine heat, communicates it to lower things, and tempers the Prester so that its light is living rather than destructive (LL-P076-A–LL-P078-A; LL-P090-A).

In this edition. The modern reading generally uses "ether"; the vision's "Æther of Nature" becomes "Nature's aether." Neither spelling identifies the substance with the modern chemical solvent.

A place to read. 1651, pp. 76–79, where the dispute about the name leads to an account of ether's position, plurality and growth (LL-P076-A–LL-P078-A).

Meaning

Ether is a receiving and conveying nature. It is not the first divine fire, but the first receptacle of influences proceeding from the supernatural world. Its purity permits proximity to that fire; its liquidity and moisture make it capable of moderating and transmitting what it receives. Vaughan consequently describes one substance through relations that might initially seem incompatible: it is heavenly and obtainable, thin and liquid, pure yet productive of compounded natures (LL-P077-A–LL-P079-A).

The proposed derivation is part of his explanation, not a neutral dictionary finding. He rejects "always running" as insufficiently distinctive: stars, sea and animal blood also move continually. He finds "burning" nearer the thing but still wrong, because proper ether does not burn. His preference for "always warming" defines the effect he wishes the word to name. The modern annotation identifies this as Vaughan's own etymological proposal (LL-P076-A).

Use in the book

The name appears first in a scene of departure. Having led Eugenius back from the subterranean valley to the common earth, Thalia passes into the "Æther of Nature." Her return soon afterward makes the apparent farewell provisional. Here ether belongs to the story's arrangement of ordinary and extraordinary regions; the later discussion supplies its physical and

theological relations without proving that every detail of Thalia's movement is a laboratory cipher (LL-P015-A; LL-P015-B).

In the account of the phoenix, paternal fire is food while maternal ether is drink. The difference matters because fire itself must be fed: appropriate moisture changes its dry, choleric condition and permits exaltation. Ether is thus not a passive extra added to an already complete fiery power. The relation between the two makes the desired activity possible (LL-P062-A).

The dedicated exposition begins by asserting identity of nature and substance between the little world's ether and the great world's ether. Vaughan then places its cosmic region above the stars, at the circumference of divine light. He calls this the empyrean and, quoting Reuchlin, explains its freedom as release from the power or prison of matter. "Free" describes purity and receptivity to God's heat, not independence from God. Its imperceptible motion warms inferior natures (LL-P076-A; LL-P077-A).

Vaughan next recounts its generation through the first unity's reflection upon the celestial cube. The image is of bright emanations streaming into a receptive spring. His qualification that ether is manifold does not introduce many unrelated substances: he expressly means a "Chaine of Complexions." The subsequent lunar and solar descriptions show why that qualification is useful. Ether joined with subtle white earth gives the mixed lunar nature; ether joined with fiery, spirit-filled earth gives the mineral sun. Their different conditions do not require different ultimate ethers (LL-P078-A–LL-P080-A).

The same account moves deliberately from the upper springs to something that comes into human hands. Ether is found in the lower spring, in the "Flower of white Salt"; salt is its root. The mineral tree supplies a sign of recognition through leaves and fruit present at its birth. These are Vaughan's descriptions of a philosophical substance, not a modern identification by mineral name. His earlier denunciation of literal recipe-hunting makes the attributed designation "Urine of Saturn" especially important: it is an authorial name within this account, not permission to substitute ordinary bodily urine (LL-P073-A; LL-P078-A).

At the end of the Prester section, the place of ether becomes an ethical and material distinction between life-giving and violent power. Vaughan claims that a greatly intensified spirit must be situated in moist, serene ether, as the stars are situated in their heaven. There it will shine rather than burn. His warning about sudden injury is part of the passage. Ether is the tempering medium of the promised result, not merely the distant sky in which the analogy happens to occur (LL-P090-A).

Places to read

1651, pp. 15–16 — Thalia passes into Nature's aether and then returns to continue teaching (LL-P015-A; LL-P015-B).

1651, pp. 62–63 — Maternal ether supplies the phoenix's drink and tempers paternal fire (LL-P062-A).

1651, pp. 73–76 — The polemic against literal recipe-hunting supplies a limit on material name-substitution (LL-P073-A).

1651, pp. 76–79 — The name, empyrean position, free condition, chain of complexions and mineral tree are explained in sequence (LL-P076-A; LL-P077-A; LL-P078-A).

1651, pp. 79–80 — Ether is a component of both the lunar and solar mineral natures (LL-P079-A; LL-P080-A).

1651, p. 90 — Moist ether makes the Prester shine without burning (LL-P090-A).

Translation in this edition

The modern "heating, sustaining spirit" renders "Heating cheerishing spirit"; "sustaining" carries the nurturing force of "cheerishing," not cheerfulness alone. "Vegetable" in the ether's description becomes "vegetative," retaining growth as an activity rather than classifying the substance as a familiar plant. The translated Latin quotation from Reuchlin and Vaughan's ensuing English explanation are both historical components of the passage, so their repetition is intentional (LL-P076-A–LL-P078-A).

"Chain of complexions" should be read with Vaughan's explicit denial that he means a variety of substances. The edition preserves that limitation. Its note also distinguishes his ether from the modern solvent; substituting a present-day chemical name would remove the very warming, mediating and generative relations the article describes.

See also

Luna and the lunar nature; Spirit and star-soul; Prester and fire-soul; Green salt and sapphire.

Related words and expressions

Empyrean

Ἐμπυραῖον. The name Vaughan gives the region above the stars that receives divine heat and passes it to visible heaven and lower creatures. It explains ether's mediating position: near divine light without being identical to the first divine source. The modern reading translates the Greek as "empyrean."

Places to read: LL-P077-A (1651, pp. 77, 78).

Free ether

ἐλεύθερος Αἰθὴρ. The phrase attributed to Pythagoras means "free ether." Vaughan explains its freedom through purity and separation from matter's imprisoning power. In the accompanying Reuchlin quotation it is still heated by God and communicates warmth downward; freedom does not mean self-sufficient existence.

Places to read: LL-P077-A (1651, pp. 77, 78).

Flower of white salt

Flos salis albi. The Latin name, translated "flower of white salt," locates ether in the lower spring. Vaughan says that salt is its root and that it is found in salty places. The phrase belongs to his philosophical description and does not establish a particular modern salt or method of extraction.

Places to read: LL-P078-A (1651, pp. 78, 79).

Mineral tree

Mineral Tree. Vaughan's culminating sign for ether: it grows like a plant and has leaves and fruit at its birth. "Mineral" and "tree" join mineral substance to vegetative activity, rather than identifying a botanical species. The image follows his account of salt as the ether's root.

Places to read: LL-P078-A (1651, pp. 78, 79).

Chain of complexions

Chaine of Complexions. Vaughan's own explanation of the statement that ether is manifold. He denies that he means a variety of substances and instead describes differences of condition within the ethereal nature. The lunar and solar compounds that follow help show how one shared principle participates in contrasting complexions.

Places to read: LL-P078-A (1651, pp. 78, 79); LL-P079-A (1651, p. 79); LL-P080-A (1651, p. 80).

Saturn's urine

Urine of Saturn. The name attributed to Sendivogius for the ether used to nourish lunar and solar plants. It belongs to Vaughan's philosophical account of a blessed, vegetative moisture. His nearby attack on ordinary urine as a mistaken first matter cautions against replacing this technical name with a literal bodily substance.

Places to read: LL-P073-A (1651, pp. 73, 74, 75, 76); LL-P078-A (1651, pp. 78, 79).

Saphir, Vaughan's threefold heavenly earth; *Saphiric Mine*, the source of the green tincture; *youth, and Hope*, the green salt's stated effects; *Saphiric Earth*, a component of the magical perfume.

At a Glance

The word. The historical heading "The Green salt" names a tincture of the sapphire mine. "Sapphire" here is Vaughan's name for a threefold heavenly earth, not a securely identified specimen of the modern mineral.

In this book. Greenness signifies life, youth and hope. The sapphire sends tinctures into ether, making them visible; its threefold nature returns in the final arithmetic of chaos, sapphire and unity (LL-P090-B; LL-P095-B).

In this edition. "Saphir" becomes "sapphire," but the edition's note prevents the modern spelling from settling a mineralogical identity. "Spermatize" becomes "emits seed," preserving productive action.

A place to read. 1651, pp. 90–91 and 95–96, where the visible green tincture and threefold sapphire acquire their principal explanations (LL-P090-B; LL-P095-B).

Meaning

The green salt has two linked descriptions: it is a tincture of the sapphire mine, and substantially the air of the little invisible fire-world. The first gives its source and colouring activity; the second gives its place within the world of principles Vaughan has been describing. Its relation to ether is stated through transmission: the sapphire injects tinctures into ether, which carries them and displays them to the eye (LL-P090-B).

Sapphire is therefore not merely an attractive colour-word. Vaughan calls it a heavenly earth, makes it productive of seed, and attributes three distinct essences to it. The final discourse treats its threefold structure alongside the threefold chaos. The two triads must be related before metaphysical unity completes the seventh number (LL-P090-B; LL-P095-B).

Use in the book

The green colour has been prepared by the vision before it receives this concentrated account. Thalia's clothing is an unearthly green, her rings are emeralds, and her best name is explained by her being always green and never withering. Inside the rock, an emerald colour appears with gold and an inexpressible purple. These are narrative appearances and explanations, not a glossary saying that every green object is the later green salt. They nevertheless establish vitality and extraordinary colour as a recurring field of attention (LL-P004-B; LL-P007-A; LL-P011-C).

The later description of philosophical salt presents many colours rather than green alone. It can resemble rose-coloured gems, rubies, violet-blue, lilies, emerald transparency, gold and silver. In the stone passage the reader is specifically told not to forget the green mantle. Such places show that greenness is a significant sign within a changing appearance, not a simple test by which any green substance can be declared the sought principle (LL-P068-A; LL-P072-A).

The section on green salt makes the life-relation explicit. Vaughan says it produces youth and hope and calls its appearance an infallible sign of life, with springtime as the ordinary comparison. The sight itself is cheerful and refreshing. This is more than a statement that a sample happens to be green: colour is made the sensible expression of a living condition. Yet these remain Vaughan's claims about the philosophical tincture, not a recommendation of a rejuvenating medicine (LL-P090-B).

The next sentences explain how colour reaches sight. The sapphire emits seed and injects its tinctures into ether; ether carries and manifests them. The heavenly earth is thus the productive source, and the ether the medium of conveyance. Keeping those roles separate matters, since replacing both by a generic "energy" would erase the book's account of how something hidden becomes perceptible (LL-P090-B).

Vaughan adds a claim of direct vision: he has seen all three essences with bodily eyes, not merely in imaginary suppositions. He then interprets the reported Pythagorean sacrifice for the right-triangle discovery as an enigma of this structure. The Greek states a relation of squares, whereas his English version is looser. The mathematical anecdote is being appropriated to his philosophical claim; it is not an independent geometrical proof that the sapphire contains three essences (LL-P090-B).

The short following section on the diapasm combines sapphire earth with ether and attributes luminosity and attraction to the resulting perfume. This provides another relation of the two principles without identifying it with green salt in every respect. The earlier description of Thalia already included Arabian diapasms, so fragrance joins colour as a point of contact between the initial vision and the later exposition (LL-P004-B; LL-P091-A).

Finally, the farewell says that both chaos and its sapphire are threefold. Their six parts become the number of marriage; the influx of metaphysical unity makes seven. Each part is then considered as twofold, giving twelve opposed members. The sapphire's threefoldness has therefore moved from a claim about a visible heavenly earth into the book's numerical account of conflict, union and rest (LL-P095-B; LL-P096-A).

Places to read

1651, pp. 4–7 and 11–12 — Thalia's greenness and the emerald interior prepare the imagery without fixing a one-to-one code (LL-P004-B; LL-P007-A; LL-P011-C).

1651, pp. 68–69 and 72–73 — The green mantle and changing colours give mineral contexts for the later tincture (LL-P068-A; LL-P072-A).

1651, pp. 90–91 — Green salt, youth, hope, threefold sapphire and the Pythagorean interpretation are joined (LL-P090-B).

1651, p. 91 — Sapphire earth and ether are the components of the diapasm (LL-P091-A).

1651, pp. 95–97 — Threefold chaos and threefold sapphire enter the final numerical scheme (LL-P095-B; LL-P096-A).

Translation in this edition

"Spermatize" becomes "emits seed," while "Tinctures" is retained as "tinctures." The translation preserves the distinction between production by sapphire and manifestation through ether. It also translates the Greek triangle statement with the square-relation explicit, while retaining Vaughan's less exact English paraphrase as a separate historical layer (LL-P090-B).

The modern heading "The Green Salt" reproduces a historical heading outside the paragraph's unit text. The paragraph itself begins with "It"; its referent is supplied by that heading. Likewise "The Diapasm, or Magical Perfume" supplies the subject of the next brief paragraph. Reading only the isolated units would conceal these important antecedents (LL-P090-B; LL-P091-A).

See also

Ether; River of Pearl; Quaternary and septenary; Luna and the lunar nature.

Related words and expressions

Green salt

Tincture of the Saphiric Mine. The opening description under the historical heading "The Green salt." Vaughan calls it the air of the little invisible fire-world and links its green appearance to life, youth and hope. Sapphire supplies the tinctures; ether carries and manifests them, so source and conveying medium remain distinct.

Places to read: LL-P090-B (1651, pp. 90, 91).

Sapphire

Saphir. The heavenly earth that Vaughan says contains three essences and emits seed into ether. The modern spelling does not securely identify the substance as the familiar gemstone. Its threefoldness is repeated in the closing numerical account alongside the threefoldness of chaos.

Places to read: LL-P090-B (1651, pp. 90, 91); LL-P095-B (1651, pp. 95, 96).

Diapasm

Saphiric Earth and the Aether. The constituents named in the paragraph headed "The Diapasm, or Magicall Perfume." Vaughan attributes great luminosity and an attractive power over birds and beasts to it. The edition glosses diapasm as a fragrant powder or perfume, without identifying a modern substance or endorsing the claimed attraction.

Places to read: LL-P091-A (1651, p. 91).

Arabian perfumes

Arabian Diapasms. The fragrances surrounding Thalia's youthful, flower-like appearance in the opening vision. The modern reading uses "Arabian aromatics." The later dedicated perfume section gives the word a philosophical material setting, but the book does not explicitly equate every fragrant feature of Thalia with one preparation.

Places to read: LL-P004-B (1651, pp. 4, 5); LL-P091-A (1651, p. 91).

Number of marriage

Numerus Conjugii. The Latin name for the six supplied by threefold chaos and threefold sapphire. Vaughan next makes metaphysical unity the governing seventh. "Marriage" describes the relation of the grouped principles; the later doubling into contrary members means six is not simply a label for already completed harmony.

Places to read: LL-P095-B (1651, pp. 95, 96).

Terra Viventium, land of the living; *Supernaturall East*, Vaughan's name for the source of supernatural light; *Cocmah*, Vaughan's printed form for Chokhmah; *Binah*, the third light in Vaughan's Christian interpretation.

At a Glance

The word. The "Land of the Living" is the source from which Vaughan says all life or spirit comes. He expressly identifies it with the Christian second person and calls it the supernatural east.

In this book. The image joins the natural sunrise, the descent of souls, divine breathing and the spiritual earth that bears souls as flowers. These are connected claims within Vaughan's Christian Kabbalistic interpretation (LL-P081-A–LL-P084-A).

In this edition. The Latin is translated "land of the living." The modern reading gives Chokhmah for "Cocmah," while the annotations distinguish Vaughan's identifications with Son and Holy Ghost from neutral accounts of Jewish doctrine.

A place to read. 1651, pp. 81–85, from the Prester's source to the image of eternal fire-earth (LL-P081-A–LL-P084-A).

Meaning

"Land" gives spatial and fertile form to a source that Vaughan calls supernatural. It is not introduced as a geographical country to which a map could lead. The immediate analogy is the east: natural sunlight first becomes visible to us there, and supernatural light is said first to manifest itself in the second person. "Living" identifies the land through what comes from it—life and spirit—and later through its production of souls (LL-P081-A; LL-P084-A).

The phrase also belongs to an account of order. Vaughan differentiates the origin of souls in the second person from their communication through the third. This prevents the imagery of a single source from abolishing every internal distinction. His account places conception, reception and breathing in relation; it does not describe three unequal gods or three successive creations of divine persons (LL-P082-C; LL-P083-A).

Use in the book

The phrase occurs as Vaughan gives the Prester an ancestry. After identifying the spirit of life with an influence of almighty God, he says that it comes from "Terra Viventium," namely the second person. The next designation, "Supernaturall East," is explained by a carefully stated analogy of manifestation. As the sun's light appears to human beings first in the east, so the Father's supernatural light is first manifested in the second person.

The claim concerns the way divine light appears in Vaughan's account, not a geographical relocation of the Trinity (LL-P081-A).

He then quotes the proposition that every good soul is a new soul coming from the east. His explanation identifies that east with "Cocmah," the second sephirah, and equates it with the Son of God. The limitation "good" should not be lost: the quoted proposition is not worded as an unqualified dictionary definition of all souls. Nor does the adjective "new" by itself establish a full theory of individual human origins; Vaughan uses the sentence to clarify the direction of spiritual descent (LL-P082-A).

A second maxim makes the itinerary more intricate. Souls descend from the third light to the fourth day, then the fifth, and enter the night of the body. Rather than explain every stage, Vaughan concentrates on the third light. He calls it Binah and identifies it with the Holy Ghost. He expressly leaves the fourth and fifth days aside as outside his present design. A lexicon should preserve that limit instead of completing his route with an invented diagram (LL-P082-B; LL-P082-C; LL-P083-A).

The apparent difficulty is how a soul can come from the second person yet descend from the third. Vaughan answers by distinguishing conception and communication. Souls are conceived ideally in the second person; the Holy Ghost receives and breathes them into nature. He invokes the breathing of life into Adam and then interprets the spirit as a river flowing from paradise. Streaming and breathing are parallel images of communication. The maternal title "mother of children" adds delivery: the third person brings forth what has been conceived in the second (LL-P082-C).

Vaughan next supplies scriptural warrants through Christ's statements about the Spirit receiving what is his and about the world being made through him. He treats these as confirmation of an order or method in the Trinity's operations. His qualification about equality is decisive: "last" refers to the sequence by which life reaches the creature, not to a lower divine rank. The source contains his theological argument and its citations; the modern edition does not turn it into a settled exposition shared by every tradition he invokes (LL-P083-A).

The ensuing image of eternal fire-earth gathers the argument into a visible analogy. This land buds and sprouts; its fiery spiritual flowers are souls. The Prester is accordingly the flower of thin fire. Ordinary earth and plants provide the comparison, but the higher source also grounds the whole natural fabric. When Vaughan asks what supported creation before there was any created ground, he answers that God founded nature upon his own supernatural centre. The land of the living belongs to this continuing support as well as to the initial bestowal of life (LL-P084-A).

Places to read

1651, pp. 81–82 — The Prester comes from the land of the living, identified as the second person and supernatural east (LL-P081-A).

1651, p. 82 — The good soul from the east is related to Chokhmah; a second maxim supplies the soul's descent (LL-P082-A; LL-P082-B).

1651, pp. 82–83 — Binah, divine breathing, the river from paradise and the maternal Holy Ghost explain communication of souls (LL-P082-C).

1651, pp. 83–84 — Scriptural sayings support Vaughan's order of operations; the fourth and fifth days are left unexplained (LL-P083-A).

1651, pp. 84–85 — Eternal fire-earth bears spiritual flowers and nature rests upon a supernatural centre (LL-P084-A).

Translation in this edition

The modern reading translates "Principium Alterationis" literally as "the principle of alteration," then preserves Vaughan's theological paraphrase, "the beginning of God's ways." These are adjacent historical expressions rather than proof that the Latin words alone mean the entire theological explanation (LL-P081-A).

Chokhmah and Binah are presented in readable modern forms, but the annotations expressly assign their Christian identifications to Vaughan. "Night of the body" preserves the maxim's image of descent into embodiment. The edition does not supply the missing account of the fourth and fifth days, and neither does this entry (LL-P082-A–LL-P083-A).

See also

Spirit and star-soul; Prester and fire-soul; Monad, dyad and triad; Regeneration and transmutation.

Related words and expressions

Supernatural east

Supernaturall East. The analogy by which Vaughan identifies the second person as the first manifestation of the Father's light. Natural sunlight first appears to us in the east; supernatural light is given a corresponding source of manifestation. The phrase is theological and relational, not a geographical identification.

Places to read: LL-P081-A (1651, pp. 81, 82).

Chokhmah

Cocmah. Vaughan's printed form in the explanation of a good soul's coming from the east. He calls it the second sephirah and identifies it with the Son of God. The modern edition uses Chokhmah and marks the identification as Vaughan's Christian Kabbalistic interpretation.

Places to read: LL-P082-A (1651, p. 82).

Binah

Binah. The third of the supreme lights in Vaughan's explanation of the soul's descent. He identifies it with the Holy Ghost and explains its role through receiving and breathing life into creatures. The account explicitly denies that the order of operation implies inequality among divine persons.

Places to read: LL-P082-C (1651, pp. 82, 83).

Night of the body

Corporis Noctem. The phrase in the quoted maxim describing the souls' entry into embodiment after descent through the third light and fourth and fifth days. Vaughan explains the third light at length but leaves the two days aside. The darkness-image therefore survives without a completed map of every stage.

Places to read: LL-P082-B (1651, p. 82); LL-P083-A (1651, pp. 83, 84).

LUMEN DE LUMINE, light from light, the title's governing phrase; *Light of Nature*, the hidden light represented by the emblem's lamp; *secret Light*, the author's claimed teacher and a later name of the Prester; *a Light that will not leave me*, the author's closing reward.

At a Glance

The word. Light names illumination, a source of heat and life, a principle hidden within bodies, and a figure for knowledge. The title's Latin phrase means "Light from Light"; its senses unfold across the book rather than forming one interchangeable technical definition.

In this book. The light first teaches by appearing in darkness and leading the narrator behind Thalia. In the emblem it becomes a lamp concealed within natural bodies; in the later discourse it extends to inaccessible divine light and the inward light of living spirits.

In this edition. The edition modernises the English and translates the title and Latin phrases. Its notes preserve the distinction between the author's natural philosophy, his Christian theological interpretation and independently established descriptions of nature.

A place to read. Pages 41–45: the hidden candle in bodies is followed by the account of nature between lower darkness and inaccessible divine fire.

Meaning

The title assembles three settings for light: the divine command in Genesis, the light shining in darkness in John, and a maxim attributed to Pythagoras about not speaking to God without light. These are placed together by the historical title page. Their conjunction sets the book's religious and philosophical ambition without establishing a direct historical authorship for the Pythagorean maxim (LL-T001).

Light is not restricted to visible brightness. Vaughan repeatedly says that its effects can be present while the light itself remains hidden. It can also name understanding: his earlier writings are an incomplete reflection, the new work puts light into readers' hands, and near the end he calls his account only a glance rather than full light. The material, theological and epistemic uses touch one another, but each occurrence needs its immediate context.

Use in the book

The address first uses the Baptist's burning and shining light to illustrate reciprocal testimony between God and servants. It then presents light as the author's personal testimony (LL-R004). Vaughan says God's candle has been his schoolmaster and that he writes what has been verified before his

eyes. His refusal to resume quarrels rests partly on this claimed inward assurance. The claim belongs to the author; it is stronger than a mere decorative image but is not corroborated by its repetition in the lexicon (LL-R005; LL-R007).

The dream develops from a faint white glow with a purple centre to a flower-like light, a morning-star appearance and rays like silver threads. Illumination reveals an ordered grove and the woman who will guide Eugenius. The light subsequently acts as her usher and, on their return from the sanctuary, as a thread of sunbeams through a labyrinth. Light here both makes things visible and supplies a route: seeing and finding one's way are connected activities (LL-P003-A; LL-P003-B; LL-P005-B; LL-P015-A).

The emblem gives this connection a more explicit natural-philosophical form. Its lamp represents the light of nature, God's candle kindled in the elements. Natural bodies are dark lanterns because dense matter conceals the light they contain. Vaughan appeals to bodily warmth, plant growth, luminosity in decaying wood and mineral formation as effects or disclosures of this principle. The arguments belong to his explanatory system: the ordinary observations and the universal conclusion drawn from them should not be treated as identical kinds of evidence (LL-P041-C).

At the next stage he distinguishes the light abundant in a particular philosophical subject from an infinite inaccessible fire above every degree of understanding. This upper light can itself be called divine darkness, precisely because it exceeds comprehension. It must not be confused with the lower active darkness associated with cold. Nature is the chain between these extremes, not a second name for either limit (LL-P042-A; LL-P044-B).

Later, natural sunlight becomes an analogy for the first manifestation of supernatural light in the second person of the Trinity. Vaughan also calls the three supreme sephiroth lights and interprets them through the Trinity. These are his Christian interpretations of the authorities he invokes, not neutral definitions of all Kabbalistic usage. In the account of the Prester, inward light expands or contracts with joy and sorrow, and the fire-spirit is again God's secret candle. Thus the personal teacher of the preface and the hidden principle in natural bodies come into close relation (LL-P081-A; LL-P082-C; LL-P085-A; LL-P087-B).

The conclusion returns from cosmology to the writer. Whatever opponents do to his published account, he says his reward is a light that will not leave him. The immediately following sentence says the sun cannot forget its companion, without naming that companion (LL-P097-B). The promise is one of abiding possession, whereas the reader has received hints, figures and selected explanation. That asymmetry is central to the book's manner of communication (LL-P073-A; LL-P097-A).

The appended aphorisms continue the vocabulary beyond the discourse's closing reward. The first calls the diffusive point both light and night; the second speaks of faces of the second light; the third distinguishes

simple uncreated fire from the manifold created fire it puts on as a covering. The ninth names luminous sons. These compressed statements extend the relations of manifestation, covering and generation, but do not give a warrant for assigning every "light" to one fixed substance or person without its local argument (LL-A001; LL-A002; LL-A003; LL-A009).

Places to read

1651, unnumbered title (LL-T001) — The title combines light with creation, revelation and prayer.

1651, B3 recto, B3 verso (LL-R004) — The Baptist's burning light illustrates reciprocal testimony.

1651, B3 verso, B4 recto (LL-R005) — The candle is the author's claimed schoolmaster.

1651, B4 verso (LL-R007) — A book is offered as a key to a sealed house.

1651, p. 3 (LL-P003-A) — The narrator first sees a faint glow with a purple centre.

1651, pp. 3, 4 (LL-P003-B) — A flower-like light reveals the grove's order.

1651, pp. 5, 6 (LL-P005-B) — The light attends the guide along a path the follower does not know.

1651, p. 15 (LL-P015-A) — The luminous thread leads out of the labyrinth.

1651, pp. 41, 42 (LL-P041-C) — The lamp and dark lantern explain hidden natural light.

1651, p. 42 (LL-P042-A) — The philosophical subject is called a sealed house full of light.

1651, pp. 44, 45 (LL-P044-B) — Inaccessible upper light is distinguished from lower darkness.

1651, pp. 73, 74, 75, 76 (LL-P073-A) — The author calls his disclosure a glance rather than full light.

1651, pp. 81, 82 (LL-P081-A) — Natural and supernatural light are related through Vaughan's Christian interpretation.

1651, pp. 82, 83 (LL-P082-C) — The three supreme lights receive a Trinitarian interpretation.

1651, pp. 85, 86, 87 (LL-P085-A) — Inward light explains joy and sorrow in Vaughan's physiology.

1651, pp. 87, 88, 89 (LL-P087-B) — The Prester is called the secret candle and light of God.

1651, p. 97 (LL-P097-A) — The discourse closes with a light that remains.

1651, p. 97 (LL-P097-B) — The sun's remembrance of its companion follows the author's abiding light.

1651, 99 (LL-A001) — The diffusive point is called both light and night among further paradoxes.

1651, 100 (LL-A002) — The faces of the second light emerge through the numerical sequence.

1651, 100 (LL-A003) — Uncreated fire takes on a covering of created fire beneath the waters.

1651, 100, 101 (LL-A009) — The mother produces luminous sons in the aphoristic sequence.

Translation in this edition

"Tin'd" is rendered "kindled," and "Black Lanthorne" becomes "dark lantern": a body concealing light, not a body in which no light exists. The modern reading renders Caligo Divina as "divine darkness" while explaining its relation to incomprehensibility. Its treatment of the sephiroth identifies Vaughan's Christian synthesis rather than silently certifying it as Jewish doctrine. Finally, "Light from Light" translates the supplied title directly; it does not imply that this predominantly English book was translated from an otherwise lost Latin original.

See also

Darkness; Guide and guidance; Knowledge and discovery; Magic; Experience.

Related words and expressions

Dark lantern

Black Lanthorne. Every natural body is compared to a lantern whose light is concealed. Vaughan's point is not that the body lacks illumination but that gross matter eclipses the candle within it. He then argues from visible or sensible effects to the hidden natural light that allegedly produces them.

Places to read: LL-P041-C (1651, pp. 41, 42).

Candle as schoolmaster

his Candle is my School-master. The preface turns divine light into the author's teacher. Vaughan presents his writing as testimony to what he has seen under that light, rather than as victory in public dispute. This is his stated ground of confidence, not independent evidence that each reported experience occurred.

Places to read: LL-R005 (1651, B3 verso, B4 recto).

A glance, not full light

no full Light but a Glance. Vaughan describes the later account of subtler principles as a brief hint that the reader must develop. The contrast qualifies his promise of discovery: he claims to point towards knowledge, while explicitly declining to give a complete exposition.

Places to read: LL-P073-A (1651, pp. 73, 74, 75, 76).

Burning and shining witness

a burning and a shining Light. The preface quotes Christ's testimony to the Baptist as a burning and shining light. Vaughan uses it to illustrate reciprocal witness between God and servants and to reassure the writer of divine truth. Light here describes a person's witnessing role, not merely the hidden principle later placed in natural bodies.

Places to read: LL-R004 (1651, B3 recto, B3 verso).

Sun and companion

Nescit SOL Comitis non memor esse Sui. Immediately after claiming a light that will not leave him, Vaughan places the sentence that the sun cannot be unmindful of its companion. Its position reinforces constancy and remembrance. The sentence does not name the companion, so the lexicon should not replace its suggestive closing relation with an asserted identity.

Places to read: LL-P097-A (1651, p. 97); LL-P097-B (1651, p. 97).

Luna, the mixed lunar substance; *Moon of the Mine*, the mineral moon; *Lunaria*, the luminous philosophical herb or mercury-name; *two Magicall Luminaries*, the paired lights of Thalia's instruction.

At a Glance

The word. "Luna" is the lunar name given to a mixed mineral nature; "Lunaria" names the philosophical growth that shines at night. The related names should be followed through their local descriptions rather than treated as automatic synonyms.

In this book. The compact section on Luna defines its composition, appearance and substantial character. Elsewhere the moon's mountains, Lunaria and the pair of magical luminaries prepare the lunar vocabulary (LL-P007-A; LL-P009-B; LL-P024-A; LL-P079-A).

In this edition. "Moon of the Mine" becomes "the mine's moon." The modern reading keeps Luna as a technical name, and distinguishes the apparent white oil from the vegetative salt Vaughan says it actually is.

A place to read. 1651, p. 79, read beside the solar counterpart on p. 80 (LL-P079-A; LL-P080-A).

Meaning

Luna is defined relationally. It is neither simple ether nor an ordinary visible moon: ether and a subtle white earth are its components. The earth makes the compound grosser than ether alone. "Grosser" is comparative; it states a difference of constitution, not that Luna is a crude or worthless material. The white, flowing appearance and the softness of the salt are therefore compatible with a greater degree of corporeality (LL-P079-A).

Lunaria has a different immediate grammatical role. On the lunar mountains it is called an herb; in the quoted laboratory description it is a name by which a philosophical mercury can be recognised. Vaughan uses the vocabulary to connect growth, mineral nature and nocturnal light. He does not supply an ordinary botanical identification that would let the reader replace the philosophical herb with a familiar garden plant (LL-P024-A; LL-P069-A; LL-P070-A).

Use in the book

The lunar family enters with Thalia's promise to show the origin of the Nile. Her mountains of the moon are invisible pillars and cliffs of salt, from which the extraordinary river flows. The later explanation of the emblem calls them also the Mountains of India and places Lunaria on their summits. Lunar language thus first locates a source of generation: what appears

remote and celestial is disclosed through the mineral landscape (LL-P007-A; LL-P024-A).

Thalia's account of composition ends with two magical luminaries. A twofold earth, white and red, is involved in their production, and the distinction later gains an explicit lunar and solar form. When she gives Eugenius two miraculous medallions, she calls them "Saphirics of the Sun and Moone." He stresses that they are not metallic and admits that he cannot fully understand their construction. These admissions keep the story from becoming a confident identification of every luminous object with common gold or silver (LL-P009-B; LL-P020-A).

The laboratory testimony expands the lunar imagery through a miniature world. Diverse products arise from one mass and are said eventually to return to one body. In that setting Vaughan's English version identifies the mercury with Lull's Lunaria: its water rises against nature's fire, shines by night and has a viscous faculty by day. These are descriptions attributed to an adept and interpreted by Vaughan. Their function is to join the lunar growth with the broader problem of a matter that is at once mobile and binding (LL-P069-A; LL-P070-A).

The dedicated Luna section is unusually short, but its distinctions are exact. Vaughan first calls the substance strange and "stupifying"; next denies that it is simple; then names its components; finally separates appearance from substantial character. The repeated movement from "appeares" to "in very truth" is crucial. A reader who retained only "white oil" would lose the qualification that follows: it is a vegetative, flowing, smooth, soft salt. Nor does the passage provide sufficient detail to identify a specific numbing chemical or medical effect (LL-P079-A).

The solar counterpart makes the lunar nature clearer without dissolving their difference. Both contain ether and earth; the lunar earth is subtle and white, whereas the solar earth is bloody, fiery and spirited. Their stated appearances differ as well: white oil and gummy consistency, smooth softness and fierce glow. The solar salt is purple, animated and divine. These paired descriptions organise contrast within a shared class of philosophical substances (LL-P079-A; LL-P080-A).

Near the close Vaughan says that philosophical gold and silver are soul and spirit, living ferments, unlike the compact bodies of the common metals. This supplies a useful limit on reading the lunar name as an uncomplicated code for ordinary silver. The connection between the paired luminaries and philosophical gold and silver is a contextual relation; Vaughan does not here give a complete table making every occurrence of moon, Luna, Lunaria and silver interchangeable (LL-P093-A).

Places to read

1651, p. 7 — The philosophical lunar mountains are identified as cliffs of salt and sources of the Nile (LL-P007-A).

1651, pp. 9–11 and 20–21 — Two magical luminaries and the Saphirics of sun and moon give the lunar nature a solar counterpart (LL-P009-B; LL-P020-A).

1651, p. 24 — Lunaria grows on the mountains and shines at night (LL-P024-A).

1651, pp. 69–72 — The adept's account and Vaughan's English version connect Lunaria, mercury and a binding faculty (LL-P069-A; LL-P070-A).

1651, pp. 79–80 — The lunar and solar mineral compounds receive their brief definitions (LL-P079-A; LL-P080-A).

1651, pp. 93–94 — Philosophical gold and silver are distinguished from common metals (LL-P093-A).

Translation in this edition

The modernisation renders "vegetant" as "vegetative." That choice preserves an active capacity for growth, which belongs with the mineral tree and Lunaria, rather than turning it into a statement that the material is ordinary vegetable matter. "Stupefying" retains the uncertainty of "stupifying"; the annotation allows numbing or bewildering force without deciding a pharmacological identity (LL-P079-A).

The two versions of the laboratory passage should not be silently fused. The new translation of its Latin describes rising against the water, whereas Vaughan's ensuing English speaks of water rising against nature's fire. The supplied edition preserves both historical layers and notes the interpretive details in Vaughan's version (LL-P069-A; LL-P070-A).

See also

Ether; Spirit and star-soul; Green salt and sapphire; Fermentation, ascent and descent.

Related words and expressions

Moon of the mine

Moon of the Mine. The phrase locates Luna within the mineral exposition while retaining its lunar relation. It is immediately explained as a mixture of ether and subtle white earth, grosser than ether alone. It does not denote the visible moon or simply substitute a poetic name for common silver.

Places to read: LL-P079-A (1651, p. 79).

Lunaria

Lunaria. The name first belongs to the secret herb growing on the philosophical lunar mountains and shining at night. Later the laboratory account uses Lull's Lunaria to characterise philosophical mercury, with nocturnal luminosity and a daytime binding faculty. The contexts associate growth and mineral activity without securely naming an ordinary plant.

Places to read: LL-P024-A (1651, p. 24); LL-P069-A (1651, pp. 69, 70); LL-P070-A (1651, pp. 70, 71, 72).

Saphirics of sun and moon

Saphirics of the Sun and Moone. Thalia's name for the two miraculous medallions given to Eugenius. He explicitly calls them nonmetallic and cannot fully understand their composition. The pair anticipates the later lunar and solar mineral principles, but the narrative preserves the distinction between receiving a wonder and comprehending it.

Places to read: LL-P020-A (1651, pp. 20, 21).

Vegetant

vegetant. An active growth-word in the description of Luna as a flowing, soft salt. The modern reading uses "vegetative." It belongs with Vaughan's recurrent accounts of mineral growth, rather than providing a modern botanical classification or identifying the apparent white oil as an ordinary plant product.

Places to read: LL-P079-A (1651, p. 79).

Magicall Light, the title's description of its promised illumination; *Elementall, Cœlestiall, and Spirituall*, Thalia's threefold division of magic; *Beryllistic*, the branch concerning the beryl and astral impression; *grand Supream Mysterie of Magic*, the later culminating secret, left partly undisclosed.

At a Glance

The word. Magic is the name Vaughan gives an art and science of nature's hidden powers and their divine source. Its scope includes material generation, celestial influence and spiritual knowledge rather than one isolated trick or recipe.

In this book. Thalia divides it into elemental, celestial and spiritual branches whose union is necessary for their efficacy. Vaughan distinguishes this claimed science from the practices of ordinary astrologers and recipe-following chymists, while also calling creation itself divine magic.

In this edition. The edition retains "magic" and its historical terms instead of replacing them with modern chemistry or reducing them to decorative allegory. It marks assertions of extraordinary powers as the source's claims.

A place to read. Pages 16–20, which set out the three branches and contrast a theory of receptive matter with the copying of astrological signs.

Meaning

The title promises a new magical light communicated to the world. In the address, Vaughan calls the contested subject an art and a science, and distinguishes attacks upon it from attacks upon those who profess it. These terms indicate the intellectual and practical standing he claims for the work. They do not settle the standing a modern reader must grant each assertion (LL-T001; LL-R001).

Magic is also presented as knowledge of connections. Elemental, celestial and spiritual operations belong together because God has united them in one natural subject. The term therefore cannot be translated accurately by selecting only the chemical, only the astrological or only the theological portions. The book's own project is to show why their separation has made each ineffective.

Use in the book

Thalia gives the clearest formal division. Elemental magic contains the secrets of physic, celestial magic those of astrology, and spiritual magic those of divinity. Each is a branch or limb; together they form the complete science. Her account says that a historical misinterpretation severed them,

leaving sciences in words and imagination rather than their substantial subject. This is the guide's polemical account of lost unity, not a neutral reconstruction of intellectual history (LL-P016-A).

The following discussion locates that unity in chaos, the perceptible common source of particulars. It also demands reason in addition to experience. The magician imagined by this account is neither simply a spell-reader nor an operator who succeeds by copying a receipt. The name "philosopher" is withheld from practitioners who do not ask about causes and effects (LL-P017-A; LL-P018-A).

The beryl-related branch tests the claim in a specific setting. Thalia says stellar influence cannot newly impress a complete, finished body; a receptive condition is necessary. She criticises the ordinary astrologer who copies characters onto a stone or metal and exposes it to planets without understanding the subject. A grain's sprouting supplies her analogy for the difference between an unchanged dry body and one prepared to receive natural action. The analogy explains the structure of her argument; it does not independently verify astral impressing or identify the technical terms she leaves unexplained (LL-P018-B; LL-P019-A).

The medallions then demonstrate the limits of naming. Eugenius judges them magical astrolasms, while Thalia calls them Saphirics of the Sun and Moon. She does not provide the intended explanation, and he remains perplexed. The episode prevents an exact modern definition from being extracted merely from the impressive names attached to the objects (LL-P020-A).

Vaughan later calls the hidden treasure enchanted by the art and magic of God, and interprets creation in terms of divine practice and magic. This places the art under a theological account of nature's making. His reading of Genesis is an alchemical interpretation offered as such in the edition's annotation, not a literal translation of the Hebrew established by the lexicon (LL-P043-A; LL-P054-A).

The later discussion of the Prester gives magic its highest stated mystery and also an emphatic boundary. Vaughan contrasts a tempered, life-giving manifestation with destructive violence, warns of sudden ruin and says he dare tell no more. At the close he assigns metempsychosis to magical transformation and links regeneration with salvation. These claims show the art's extraordinary reach in his system, but they do not make the book a safe modern manual or establish its promised outcomes (LL-P090-A; LL-P092-A; LL-P095-A).

Places to read

1651, unnumbered title (LL-T001) — Magic describes the illumination promised on the title page.

1651, B2 recto, B2 verso (LL-R001) — The author distinguishes attacks on the science from attacks on its practitioners.

1651, pp. 16, 17 (LL-P016-A) — The elemental, celestial and spiritual branches are distinguished and united.

1651, pp. 17, 18 (LL-P017-A) — Knowledge is grounded in particular or universal sensible matter.

1651, p. 18 (LL-P018-A) — The art requires reason as well as practice.

1651, pp. 18, 19 (LL-P018-B) — Astral impression depends on the recipient in Thalia's account.

1651, pp. 19, 20 (LL-P019-A) — The ordinary astrologer is criticised for copying outward forms.

1651, pp. 20, 21 (LL-P020-A) — Eugenius and Thalia give different names to the unexplained medallions.

1651, p. 43 (LL-P043-A) — The author insists that the treasure is not mere dream or fancy.

1651, pp. 54, 55 (LL-P054-A) — Vaughan calls creation divine magic in his interpretation of Genesis.

1651, p. 90 (LL-P090-A) — The culminating claim is accompanied by a warning and refusal of further disclosure.

1651, pp. 92, 93 (LL-P092-A) — The author names his account of regeneration a manuduction.

1651, p. 95 (LL-P095-A) — Vaughan assigns metempsychosis to magical transformation.

Translation in this edition

"Beryllistic" becomes "beryl-related," "Astrobalisme" becomes astral impressing, and "Patient" becomes the recipient of an action. These translations clarify relations, not modern mineral identities. The unusual names Alkemusi and Gamaea remain historical terms rather than conjectural equivalents. The edition also preserves the distinction between the narrator's "astrolasms" and Thalia's "Saphirics." Magic retains its own vocabulary because replacing it wholesale with chemistry would lose its celestial and theological claims.

See also

Learning and the schools; Knowledge and discovery; Experience; Light; Secrecy and disclosure.

For the related phrase, see Astrobalisme, under Form and impression.

Related words and expressions

Beryllistic magic

Beryllistic. Thalia introduces the beryl-related part of magic through a theory of receptivity to stellar influence. The focus is not a modern mineral specification but the condition in which a recipient can receive a new impression. Her subsequent grain analogy explains that distinction.

Places to read: LL-P018-B (1651, pp. 18, 19); LL-P019-A (1651, pp. 19, 20).

Astrolasms and Saphirics

Astrolasms. Eugenius judges the two nonmetallic medallions to be magical astrolasms; Thalia calls them Saphirics of the Sun and Moon. These are distinct naming acts, not two independently established definitions. She gives them for his inspection but leaves without supplying the explanation he wants.

Places to read: LL-P020-A (1651, pp. 20, 21).

Gamaea

Gamaea. The word appears as the magician's achievement which the ordinary astrologer mistakenly expects from exposing a finished body to the planets. The neighbouring phrase describes marrying the lower and higher worlds. The edition retains the historical name rather than inventing a precise modern equivalent.

Places to read: LL-P019-A (1651, pp. 19, 20).

Alkemusi

Alkemusi. Thalia contrasts the magi's practice with an ordinary astrologer who exposes a marked stone or metal to the planets in a manner of his own imagining, "not in an Alkemusi." The passage does not define the unusual term sufficiently to identify an apparatus; the edition properly leaves its name untranslated.

Places to read: LL-P019-A (1651, pp. 19, 20).

Prester, the fire-spirit of life; *πρηστὴρ*, Vaughan's Greek name for the spirit; *Fire-soule*, the spirit said to support the earth; *Aquaster*, the watery principle or stage preceding the fire-world.

At a Glance

The word. Prester is the name Vaughan assigns to life's fire-spirit. His explanation moves from the sense of a burning whirlwind or lightning to an animating influence proceeding from God.

In this book. The Prester sustains nature, provides the throne of quintessential light, accounts for sympathies, and becomes the hidden principle sought by resolving a body. Its power must be tempered in ether (LL-P080-B–LL-P090-A).

In this edition. The technical name is retained. "Conspiracy" becomes "accord," and "Compassion" becomes "sympathy": the argument concerns shared responses and harmonious activity, not a secret plot or pity.

A place to read. 1651, pp. 84–90, where the support of nature, the passions and the search for the hidden fire are joined (LL-P084-A–LL-P090-A).

Meaning

The Prester is an active support, not just a light seen at the end of an operation. Vaughan first reaches it through a question about what holds the heavy earth in place, then connects it with life, form, attraction and the communication of divine power. These roles form one sequence: a world must be animated to endure; that animation requires a superior source; the same animating principle can be sought within the natural body (LL-P080-B; LL-P081-A; LL-P087-B).

Vaughan attributes the name to Zoroaster as rendered by Julian the Chaldean. He supplies a Greek derivation and the ordinary sense of lightning or a burning whirlwind, but explicitly distinguishes his intended Chaldean sense, "Fire-spirit of Life." The lexical explanation is his reported account. It should neither be promoted into independently established ancient history nor ignored as an incidental exotic label (LL-P081-A).

Use in the book

The opening argument rejects what Vaughan calls a geometrical trick as an explanation of the earth's support. In his view God's work is vital and natural. Human bodies stand through the essence that animates them and fall when it departs; he infers a comparable fire-soul in the earth. The argument is an analogy within his animated cosmos, not an engagement

with a later mathematical theory of gravity. His cited Lullian intelligence is inclined to nature's operation and moved by a higher nature (LL-P080-B).

The higher source is then specified as the "Land of the Living," which Vaughan identifies with the Christian second person. This source is fruitful: the eternal fire-earth bears souls as natural earth bears plants. The Prester can therefore be called the flower of thin fire. To explain the relation, Vaughan asks where God could have founded matter when there was no pre-existing ground. His answer is God's own supernatural centre. Fire and spirit are nature's pillars because divine power presently supports the fabric, not because God once built it and withdrew (LL-P081-A; LL-P084-A).

The next movement makes the Prester the throne of quintessential light. Light expands from this seat towards generation, as sunbeams spread through the great world. Expansion brings the passive spirit joy; contraction brings sorrow. Vaughan's examples move from cloudy and sunny weather to the pulse and sighs of a despairing lover. Their purpose is to show the same relation of inward light and receptive spirit across scales. His physiology is a historical explanation, not a clinical diagnosis offered by the lexicon (LL-P085-A).

Attraction supplies the bridge from feeling to investigation. The beloved's spirit is said to ferment the lover's spirit, and the Prester's attractive nature accounts for these and other sympathies. Vaughan next proposes dismantling a building stone by stone until its ground is reached. In like manner, he says, opening a natural body and separating its parts leads to the Prester, God's candle, and to the hidden intelligence that gives the body its outward figure. This is the "syllogism" he asks the reader to seek: an articulated argument expressed through the investigation of nature, not verbal reasoning alone (LL-P085-A; LL-P087-B).

Passing the Aquaster marks the threshold of the fire-world. What lies beyond includes a visible accord between the Prester and the sun, and an understanding of the plant's relation to its star. Vaughan quotes a Kabbalistic saying in which the star strikes the herb with its beam and tells it to grow. The fire-spirit has roots in spiritual fire-earth, just as a plant receives nourishment through roots in common earth. Rootedness describes continued dependence on an influx, not merely a remote origin (LL-P087-B).

The culmination is not unqualified intensity. The powerful spirit can become suddenly destructive, and Vaughan uses thundering gold as a warning example. His stated aim is multiplication together with placement in moist, serene ether, where the fire will shine rather than burn. This closes the account by distinguishing the desired living calm from fury and choler. The passage supplies no modern identification or safe operating method; its explanatory value lies in the contrast between power and its proper tempering (LL-P090-A).

Places to read

1651, pp. 80–82 — Earth's fire-soul is inferred; the Prester receives its name and divine ancestry (LL-P080-B; LL-P081-A).

1651, pp. 84–85 — The flower of thin fire and the supernatural foundation explain how nature is supported (LL-P084-A).

1651, pp. 85–87 — The Prester's light is related to weather, animal spirits and the passions (LL-P085-A).

1651, pp. 87–89 — The building analogy, Aquaster and plant-star relation describe the search for the hidden principle (LL-P087-B).

1651, p. 90 — Ether distinguishes luminous, living power from destructive fire (LL-P090-A).

Translation in this edition

The modern reading keeps Prester because substituting an ordinary physical term would narrow the combined roles of life, intelligence and fire. "Flower of subtle fire" translates the quoted Greek; Vaughan's own ensuing phrase, "flower of thin fire," is also retained. The duplication records quotation and historical interpretation, not two separately identified substances (LL-P084-A).

The annotation calls Aquaster the watery stage or principle before the fire-world, without identifying a definite modern material. "Conspiracy" is rendered "accord" because the context is the harmony between sun and Prester. These choices make Vaughan's relations clearer without claiming that his cosmological assertions have been experimentally established (LL-P087-B).

See also

Spirit and star-soul; Land of the living; Sympathy and the passions; Ether; Living analysis.

Related words and expressions

Fire-soul

Fire-soule. The animating support Vaughan attributes to the earth by analogy with the spirit that sustains a human body. It leads directly into the identification of the Prester. "Gravity" in this argument means heaviness; the passage belongs to an animated cosmology rather than a later account of gravitation.

Places to read: LL-P080-B (1651, pp. 80, 81); LL-P081-A (1651, pp. 81, 82).

Aquaster

Aquaster. The technical name for what must be passed before entry into the fire-world. In the immediate argument it marks a threshold between watery and fiery principles. The supplied annotation does not identify it with a definite modern substance, and the passage offers no independent recipe for isolating it.

Places to read: LL-P087-B (1651, pp. 87, 88, 89).

Flower of thin fire

λεπτοῦ πυρὸς ἄνθος. The quoted phrase Vaughan applies to the Prester after describing souls as flowers of eternal fire-earth. The image joins subtle fire to living production: the higher earth bears spiritual flowers as ordinary earth bears plants. The modern quotation reads "flower of subtle fire," followed by Vaughan's "thin fire."

Places to read: LL-P084-A (1651, pp. 84, 85).

Thundering gold

χρυσοκεραυνὸς. Vaughan's Greek example, translated literally as "gold-thunder," illustrates the danger of violently excited fire. It supports the contrast between destructive intensity and the calm shining of the Prester tempered in ether. The lexicon records the rhetorical function without supplying a formulation or method of preparation.

Places to read: LL-P090-A (1651, p. 90).

spirit, an animating, active or mediating nature; *Astrum Solis*, star of the sun; *Mineral spiritual Sun*, the solar mineral principle; *Spirare*, to breathe.

At a Glance

The word. "Spirit" ranges from the principle that holds a natural body together to the expressly divine Holy Spirit. The historical heading "The star-soule" introduces the mineral spiritual sun; it does not give one definition for every spirit in the volume.

In this book. Vaughan repeatedly asks what acts, what receives, and what maintains a body. Spirit animates, conveys influence, and in regeneration uses water to cleanse its body; the source and office must be identified locally (LL-P008-A; LL-P082-C; LL-P092-A).

In this edition. The edition retains "spirit" but modernises "soule" forms as "soul"; in the solar description "spirited Earth" is accurately made "spirit-filled earth." The word does not there mean merely courageous earth.

A place to read. 1651, pp. 80–83: the star-soul, earth's animation and divine breathing appear in close sequence (LL-P080-A–LL-P082-C).

Meaning

Spirit is not a single material item to be looked up once and substituted everywhere. In Thalia's account, spirit and soul name what fashions a body and holds its parts together. In the later account of the earth, fire-soul and intelligence serve a similar explanatory role. In explicitly Trinitarian passages, however, the Holy Ghost is the divine person who communicates life to creatures. Shared vocabulary connects the discussions, but the distinction between a divine source and a created recipient remains indispensable (LL-P008-A; LL-P080-B; LL-P082-C).

The star-soul is a more particular term. Its paragraph defines a compound of ether and fiery, bloody, spirit-filled earth. Vaughan calls this the true "Astrum Solis" and "Mineral spiritual Sun." Its solar identity concerns an active mineral nature with a hot, glowing complexion, not a modern astronomical explanation of the sun (LL-P080-A).

Use in the book

Thalia first challenges the picture of a dead world. A corpse may briefly retain a form after its spirit has gone, but that is not a sufficient model of an enduring cosmos. When the soul leaves a frame, its parts discompose because the agent that kept them together has departed. Her objection makes animation a continuing activity rather than a completed event at the beginning of a body's history (LL-P008-A).

The account of stars limits, rather than simply magnifies, celestial power. According to Thalia, stars cannot impress a new influx upon complete bodies; they can stir an influence already present. New astral impressing requires a previously loosened recipient. The conflict that prepares the recipient comes from the elements, not from the stars. Spirit and celestial influence therefore work within an ordered relation of conditions and agents, not through an unlimited action of heaven upon any object whatever (LL-P018-B; LL-P019-A).

The emblem's secret candle supplies an intermediate image. The natural body is a dark lantern whose material density hides its interior light, although its effects are apparent in heat, growth and transformation. The philosophical argument is that visible effects direct attention to an unseen activity. This prepares the language of the star-soul without making the little mineral sun and every natural spirit identical in constitution (LL-P041-C).

The paragraph headed "The star-soule" gives remarkably concrete predicates. The substance appears gummy; its complexion is fierce, hot and glowing; substantially it is a purple, animated, divine salt. These descriptions belong to the same paragraph as "spiritual." Vaughan's language consequently does not place the spiritual on one side and all embodied, coloured or tangible nature on the other. His mineral sun is spiritual precisely within an account of mixture and activity (LL-P080-A).

The next section shifts to the earth's support. Vaughan argues from a living body's dependence on its animating essence to an analogous dependence of the earth upon fire-soul. A quotation attributed to Lull says the whole earth is full of intelligence moved by a superior nature. The ensuing identification with the Prester gives this spirit a cosmological and theological ancestry; it is an influence from God, not the ultimate independent foundation (LL-P080-B; LL-P081-A).

The discussion of the Holy Ghost makes reception explicit. Souls are conceived ideally in the second person; the third receives and breathes into nature what he receives. Vaughan denies inequality among the divine persons and explains their sequence as an order of operation. The striking maternal name "Mater Filiorum" belongs to this account of communicating souls, not to a substitution of a human mother for the divine spirit (LL-P082-C; LL-P083-A).

Regeneration finally distinguishes agent from instrument. Water and spirit are present in all things, but Vaughan says that the spirit uses the water to purge and wash its body. The invisible artist and the brooding Spirit of God frame the activity; the human operator is not described as the sole producer of life. This is one of the clearest places to resist translating all the words into a single undefined spiritual energy (LL-P092-A).

Places to read

1651, p. 8 — Thalia identifies the departing soul as the loss of the body's binding agent (LL-P008-A).

1651, pp. 18–20 — Stellar influence acts under specific conditions in the recipient (LL-P018-B; LL-P019-A).

1651, pp. 41–42 — The hidden candle is inferred from its natural effects (LL-P041-C).

1651, pp. 80–82 — The star-soul's mineral definition is followed by earth's fire-soul and the Prester's divine source (LL-P080-A; LL-P080-B; LL-P081-A).

1651, pp. 82–84 — Divine breathing, reception and the order of operation are distinguished (LL-P082-C; LL-P083-A).

1651, pp. 92–93 — The spirit uses water in the regeneration of its body (LL-P092-A).

Translation in this edition

"Spirited" is rendered "spirit-filled" in the solar paragraph, giving the adjective its immediate cosmological sense. "Animated" is retained; it names the presence of life or animating activity, not animation as a modern image technology. The phrase "star of the sun" translates the whole Latin "Astrum Solis," while the section heading supplies "star-soul" (LL-P080-A).

In the divine breathing passage, the edition renders "applies first to the Creature" as acting immediately upon the creature. This is important: Vaughan says the third person works last in the sequence because he directly reaches the creature. The apparently contrary "first" and "last" concern different relations, not an admitted inconsistency or an inequality in the Trinity (LL-P082-C).

See also

Prester and fire-soul; Land of the living; Ether; Regeneration and transmutation.

Related words and expressions

Star of the sun

Astrum Solis. The Latin title of the mineral spiritual sun in the paragraph headed "The star-soule." Its immediate referent is the compound of ether and fiery, spirit-filled earth, described as a purple, animated, divine salt. The phrase must not be extended to every occurrence of spirit in the book.

Places to read: LL-P080-A (1651, p. 80).

Spirit-filled earth

spirited Earth. The earth-component of the star-soul is bloody, fiery and "spirited," which the modern reading renders "spirit-filled." The adjective belongs to the active, animating complexion of this compound. Together with ether it produces a nature distinguished from the subtle white earth of Luna.

Places to read: LL-P079-A (1651, p. 79); LL-P080-A (1651, p. 80).

Breathing

Spirare. The Latin infinitive in the proposition that breathing is proper to the Holy Ghost. Vaughan explains this as receiving life from the second person and communicating it into nature. His explanation distinguishes immediate action upon the creature from the prior order of divine reception.

Places to read: LL-P082-C (1651, pp. 82, 83); LL-P083-A (1651, pp. 83, 84).

Mother of children

Mater Filiorum. A maternal designation for the Holy Ghost within Vaughan's Christian Kabbalistic interpretation. The spirit is said to be delivered, through breathing, of souls conceived ideally in the second person. The image names communication and generation; Vaughan simultaneously denies inequality among the three divine persons.

Places to read: LL-P082-C (1651, pp. 82, 83).

Compassion, sympathetic response; *Dilatation*, expansion of inward light; *Contraction*, withdrawal of inward light; *Conspiracy*, harmonious accord.

At a Glance

The word. Vaughan's "Compassion" names a shared response; "Conspiracy" can name an accord. Neither requires the modern sense of pity or secret plotting.

In this book. Weather, animal spirits, lovers and music are brought together through the expansion and contraction of inward light. The Prester's attraction explains these sympathies and leads back to the relation of sun, plant and fire-spirit (LL-P085-A–LL-P087-B).

In this edition. The modern reading makes "Compassion" "sympathy" and "Conspiracy" "accord." It also renders a lover's "Miscarriage" as failure, preserving the local sense rather than a reproductive one.

A place to read. 1651, pp. 85–89, from weather and pulse to Campion's song and the Prester's attractive nature (LL-P085-A; LL-P087-A; LL-P087-B).

Meaning

Sympathy in this part of the book is a relation of responsive natures. The air's condition affects the spirits of animals; the beloved's spirit affects the lover; sun and inward fire act in accord. These are offered as different instances of one relational structure, not as a claim that every influence has precisely the same visible mechanism (LL-P085-A; LL-P087-B).

"Passion" names the lover's affected condition, while dilation and contraction give the account a direction of movement. The expanding light makes the passive spirit joyful; its contraction produces sorrow. "Passive" here marks the spirit as receiving an effect. It does not make the person inert or remove the active motions of pulse, breath and desire that Vaughan goes on to describe (LL-P085-A).

Use in the book

The argument begins with the Prester as the throne from which quintessential light spreads towards generation. Sunbeams in the great world give the visible comparison. Vaughan then moves from cosmic radiation to weather: when the sun is clouded, the air is thick and dull, and human spirits grow dull through a secret fellow-response with the air's spirit. In sunshine, air and animal spirits share a thinner, more active temper. The conclusion that joy and sorrow proceed from inward light's expansion and contraction is Vaughan's explanatory inference from these comparisons (LL-P085-A).

The despairing lover makes the motion more dramatic. The spirit desires outward expansion, but fear of failure checks it and brings it back. Vaughan reads the trembling pulse as an alternation between sally and retreat. His account of sighing follows the same pattern: a pause of spirit interrupts breathing, and renewed movement releases in one prolonged expiration breaths previously omitted. This is a specific historical physiology, not simply an ornamental use of emotional words (LL-P085-A).

The cause is then located in a relation between persons. The beloved's spirit ferments or leavens the lover's, so that it desires union as far as nature permits. Vaughan thus gives "fermentation" a use before his formal distinction between spiritual and bodily fermentation. Here it names an affecting and transforming relation, not the incorporation of finished medicine described later. The lover experiences a smile or frown as fortune or misfortune because the beloved has become the centre of the lover's attention and response (LL-P085-A; LL-P093-A; LL-P094-A).

The maxim that the soul is where it loves, rather than where it animates, sharpens the distinction. Bodily life remains in one location; the soul's preoccupation is elsewhere, with an absent beauty. Vaughan's English "dwels not where she lives" is his explanation of the contrast, not an assertion that the lover's body has literally died. The sentence explains why thought is never at home and why joy and grief seem to lie in another person's power (LL-P085-A).

The song attributed to Campion gives this shared movement an audible form. Corinna's voice brings the lute's strings to life, and her sorrow makes them break; the speaker's fortunes follow hers just as the lute does. The quoted poem does not establish the surrounding physiology as a measured fact. It supplies a compact analogy of coordinated responsiveness across voice, instrument and lover (LL-P087-A).

Vaughan next attributes these and further sympathies to the Prester's attractive nature. The argument now leaves the lover and returns to investigation of nature: what might allow the reader to reach this hidden principle? The ensuing plant-star saying makes the relation cosmic. The star's beam commands the herb to grow, while the fire-spirit draws nourishment from spiritual fire-earth. "Conspiracy" names the accord of Prester and sun in this account. The chapter has travelled from macrocosm to human affection and back, treating neither the emotions nor the plants as isolated from its natural philosophy (LL-P087-B).

Places to read

1651, pp. 85–87 — Expansion and contraction explain the relation of weather, spirits, pulse, sighs and love in Vaughan's account (LL-P085-A).

1651, p. 87 — Campion's song makes the lover and lute respond together to Corinna's passions (LL-P087-A).

1651, pp. 87–89 — The Prester's attraction and its accord with the sun extend the account to the plant-star relation (LL-P087-B).

1651, pp. 93–95 — The later technical distinction between two fermentations prevents the lover's "leavening" from swallowing every other use of the word (LL-P093-A; LL-P094-A).

Translation in this edition

"Compassion" is rendered "sympathy," preserving a common or shared response. "Miscarriage" is rendered "failure" in the lover's apprehension: it concerns the feared failure of pursuit. "Conspiracy" becomes "accord" for the relation of Prester and sun. These are consequential choices because modern default meanings could produce three quite different arguments (LL-P085-A; LL-P087-B).

The Latin maxim is translated as the soul's being where it loves rather than where it animates; Vaughan's English gloss is then retained. The edition also preserves the Campion quotation as a quotation, rather than assimilating its poetic voice to Vaughan's prose or treating its breaking strings as a separate physiological observation (LL-P085-A; LL-P087-A).

See also

Prester and fire-soul; Spirit and star-soul; Unity and union; Fermentation, ascent and descent.

For the related phrase, see Where the soul loves, under Desire.

Related words and expressions

Dilation and contraction

Dilatation and Contraction. The opposed motions of inward quintessential light by which Vaughan explains joy and sorrow. The account moves through sunshine and cloud, active or dull spirits, and the lover's pulse. These are his historical explanatory relations, not present-day diagnostic terms for emotional illness.

Places to read: LL-P085-A (1651, pp. 85, 86, 87).

Compassion

Compassion. The shared response of human spirits with the spirit of the air. The modern reading uses "sympathy," fitting Vaughan's movement from cloudy weather and dull air to the affected animal spirits. Pity would misstate the relation: the passage describes correlated conditions rather than concern for another's suffering.

Places to read: LL-P085-A (1651, pp. 85, 86, 87).

Accord

Conspiracy. Vaughan's term for the harmonious relation between the Prester and the sun, modernised as "accord." It follows the search for the hidden fire-spirit and leads to the plant-star saying. The sense is coordinated activity in nature, not a covert agreement to deceive or injure.

Places to read: LL-P087-B (1651, pp. 87, 88, 89).

Corinna's lute

Lute. The instrument in the Campion song quoted after Vaughan's account of lovers. Its strings respond to Corinna's joy and sorrow, as the speaker claims to do. The poem supplies an analogy of sympathetic response across voice, instrument and lover, rather than a second scientific demonstration.

Places to read: LL-P087-A (1651, p. 87).

Unity and number

Monad, dyad and triad

Monas, monad or explicit unity; *Dyade*, the dyad within which the monad stirs; *Triadem*, the triad through which second light emerges; *Trinitas*, Trinity as distinguishing agency.

At a Glance

The word. Monad, dyad and triad name one-, two- and threefold relations. The aphorisms make them actors and media in an account of emergence, rather than merely numbers to be added.

In this book. The point is explicitly monad and implicitly myriad; the monad stirs within the dyad; through the triad come the faces of second light. Later unity creates one and Trinity differentiates it into three (LL-A001; LL-A002; LL-A005).

In this edition. The edition retains "monad" and "dyad," uses "triad" for "Triadem," and preserves the expressly theological "Trinity" for "Trinitas." These adjacent words should not be flattened into a single term.

A place to read. 1651, pp. 99–100, aphorisms 1–5, read as successive propositions rather than a list of interchangeable symbols (LL-A001–LL-A005).

Meaning

The numerical vocabulary concerns relation and productive differentiation. In the first aphorism the monad is the point considered explicitly, while a myriad belongs to what it contains implicitly. The contrast is not a division between a true one and an imaginary many: the generative point is said to contain the multiplicity that subsequent statements unfold (LL-A001).

The second aphorism assigns different grammatical relations to the dyad and triad. The monad moves "in" the dyad, and the faces of second light proceed "through" the triad. Neither preposition should be silently replaced by "equals." The fifth aphorism is more explicit about agents: unity creates one, and Trinity distinguishes it into three (LL-A002; LL-A005).

Use in the book

Threefold structures occur before the aphorisms. Thalia divides magic into elemental, celestial and spiritual branches, while stressing their essential union in one natural subject. The importance lies not in three as an isolated mystical number but in how the branches become a living whole. In the

description of first matter, the "Ternarie of Two" appears alongside the quintessence of four and tetrad of one as part of its physical and metaphysical generations (LL-P016-A; LL-P045-A).

The laboratory vision also gives number a dedicatory function. The quoted Latin describes an offering sacred to the odd number; Vaughan's English specifies the ternary. The two statements are close but not identical. Preserving their difference prevents his particular interpretation from being presented as the literal content of the earlier Latin word alone (LL-P069-A; LL-P070-A).

The account of souls supplies an expressly theological triad. Three supreme lights are identified, in Vaughan's Christian reading, with the divine persons. He distinguishes their operations and rejects inequality. This passage helps the reader recognise why "Trinitas" in the aphorisms is not merely a decorative way to say three, but it does not authorise identifying every triad in the volume with exactly the same three referents (LL-P082-C; LL-P083-A).

The opening aphorism begins before all things with a diffusive point and gives it opposed predicates: one and implicitly many, light and night, all and nothing. The monad's occurrence belongs inside these paradoxes. The next sentence presents movement within the dyad and emergence through the triad, but supplies no explicit names for the dyad's two members. The earlier masculine and feminine principles offer a possible context for thought; the aphorism itself does not state a complete equivalence table (LL-A001; LL-A002).

The following two aphorisms continue the sequence through fire, water and pattern. Simple uncreated fire comes forth and assumes a created covering beneath the waters. It looks towards the upper fountain and seals the lower with a threefold face. The triadic vocabulary thus concerns the manifestation and impress of a higher pattern in a lower recipient. Calling the pattern threefold does not erase the distinction between the uncreated fire and its created covering (LL-A003; LL-A004).

Aphorism 5 then states creation, distinction and return in a compressed order. Unity creates one; Trinity distinguishes it into three; a quaternary is bond and means of return. The statement does not explain every connection, but its syntax is informative. The one created by unity is what Trinity differentiates; the quaternary has a mediating function rather than simply becoming a fourth divine person. The later quaternary and septenary account should therefore be read with these differences still intact (LL-A005; LL-P092-A).

Places to read

1651, pp. 16–17 and 45–46 — The united three sciences and the "Ternarie of Two" prepare different threefold relations (LL-P016-A; LL-P045-A).

1651, pp. 69–72 — An offering to the odd number becomes an offering to the ternary in Vaughan's English version (LL-P069-A; LL-P070-A).

1651, pp. 82–84 — The three supreme lights receive an explicitly Christian interpretation and ordered functions (LL-P082-C; LL-P083-A).

1651, pp. 92–93 — The quaternary and eternal ternary are joined in the regeneration passage (LL-P092-A).

1651, p. 99 — Monad and myriad qualify the diffusive point (LL-A001).

1651, p. 100 — Dyad, triad, the threefold seal, unity and Trinity occur in the unfolding sequence (LL-A002; LL-A003; LL-A004; LL-A005).

Translation in this edition

The modern reading preserves the difference between "triad" and "Trinity." It also renders the monad's motion as "stirred within," giving the dyad its local containing relation, and uses "through" for the triad's mediation. These are small but important controls on interpretation (LL-A002; LL-A005).

"Dispari" in the Latin laboratory testimony is translated "the odd number"; Vaughan's ensuing "Ternarie" is "triad." The annotation explicitly records that his English adds this specificity. Both forms belong to the supplied historical text, so a reader can examine the interpretive step instead of receiving an artificially uniform quotation (LL-P069-A; LL-P070-A).

See also

Point; Quaternary and septenary; Unity and union; Generating circle.

Related words and expressions

Monad

Monas. Explicit unity in the first aphorism's description of the diffusive point, which is implicitly myriad. In the second aphorism the monad stirs within the dyad. The two uses connect unity with generative motion and hidden multiplicity, rather than making it an isolated mathematical unit.

Places to read: LL-A001 (1651, 99); LL-A002 (1651, 100).

Dyad

Dyade. The printed inflected form in which the monad is said to stir. The aphorism gives the dyad a containing relation but does not explicitly identify its two members. Reading it beside masculine and feminine principles may be suggestive, yet the exact equivalence remains unstated here.

Places to read: LL-A002 (1651, 100).

Triad

Triadem. The printed form for the triad through which the faces of second light come forth. Its grammatical role is mediation, distinct from the dyad within which the monad moves. The next aphorisms develop a threefold seal and then use the expressly theological name Trinity.

Places to read: LL-A002 (1651, 100); LL-A004 (1651, 100); LL-A005 (1651, 100).

Threefold face

Triplici vultu. The form with which the lower fountain is sealed by a pattern drawn from the upper fountain. The words place threefoldness in the relation between higher model and lower impress. They do not independently supply the names of three substances or cancel the preceding distinction between created and uncreated fire.

Places to read: LL-A004 (1651, 100).

Odd number

dispari. The Latin word describing the dedication of the offering in the adept's laboratory account. The modern Latin translation says "the odd number," while Vaughan's English specifies the ternary. Keeping the two layers distinct allows the reader to see his interpretive narrowing rather than treating "three" as literally printed in the Latin.

Places to read: LL-P069-A (1651, pp. 69, 70); LL-P070-A (1651, pp. 70, 71, 72).

Punctum, the primordial diffusive point; *Diffusivum*, diffusive rather than merely indivisible; *τὸ ἄτομον*, the atom or indivisible expressly excluded; *Myrias*, implicit myriad.

At a Glance

The word. The first aphorism's point is a generative beginning expressly distinguished from both an indivisible atom and a mathematical point.

In this book. It precedes all things, is explicitly monad and implicitly myriad, and receives opposed predicates: light and night, beginning and end of beginning, all and nothing, is and is not. The next aphorisms unfold rather than remove that productive tension (LL-A001–LL-A005).

In this edition. "Diffusivum" becomes "diffusive." The translation preserves the paradoxes and does not silently convert the point into a particle, geometrical abstraction or modern scientific origin theory.

A place to read. 1651, p. 99, aphorism 1, followed by the monad's motion in aphorism 2 (LL-A001; LL-A002).

Meaning

"Point" ordinarily invites a spatial or geometrical reading, which is precisely why the aphorism's exclusions matter. Vaughan says not the atom or mathematical point, but a diffusive one. The predicate gives the point a capacity to extend or communicate; the following opposition of explicit one and implicit myriad supplies multiplicity within that beginning (LL-A001).

This does not mean the point is merely a large collection too small to see. The text speaks in paired paradoxes, locating beginning and the end of beginning, all and nothing, in the same account. A lexicon can explain the structural relation without replacing those statements with a more determinate mechanism than the source provides.

Use in the book

The aphorisms' title first calls their truth both first and last. Their opening statement then presents the point before all things, and their final statement describes a generating circle in which the father becomes the son's son. Beginning and completion therefore frame the sequence. The first point is not a detachable geometrical curiosity; it opens the problem of how origin, multiplicity and return belong together (LL-A000; LL-A001; LL-A012).

Earlier in the discourse, Thalia describes divine wisdom as gathered in the general chaotic centre and dispersed in particulars towards a circumference. She insists that knowledge concerns perceptible substances rather than empty abstractions. This supplies a useful comparison for reading an

implicitly manifold centre, but it is not a licence to erase the first aphorism's stronger "before all things." The discourse's centre is expressly first matter; the aphorism does not simply give it that name (LL-P017-A; LL-A001).

The account of nature's chain provides another caution. At its upper limit stands infinite inaccessible fire or light, called nothing in relation to us because it exceeds apprehension. The first aphorism also joins all and nothing, light and night, but does not repeat the full explanation "with respect to us." The earlier passage shows that nothing-language need not mean the simple nonexistence of the divine source; the later paradox remains deliberately compressed (LL-P044-B; LL-A001).

The transition from aphorism 1 to 2 is significant. The point explicitly called monad now moves within the dyad, and the faces of second light emerge through the triad. The subsequent appearance of uncreated fire clothed with created fire further distinguishes source and manifestation. These are stages of discourse in which implicit multiplicity becomes articulated through relations, not an assertion that the first point physically splits like an atom (LL-A002; LL-A003).

Aphorism 5 then differentiates unity's creating from Trinity's distinguishing and the quaternary's returning function. Read in this company, "diffusive" is a productive word: the point can be considered as a beginning whose unity does not prevent emergence. Still, the text does not give a complete explanatory diagram of what each initial paradox corresponds to. Preserving the limit is more faithful than solving "is and is not" with an imported philosophical system (LL-A005).

Places to read

1651, pp. 17–18 — The chaotic centre and dispersed circumference give an earlier relation of one source to many particulars (LL-P017-A).

1651, pp. 44–45 — The inaccessible divine light is called nothing in relation to us (LL-P044-B).

1651, p. 99 — The aphorisms announce first and last truth and introduce the diffusive point (LL-A000; LL-A001).

1651, p. 100 — Monad, dyad, triad, created covering and return unfold the initial compression (LL-A002; LL-A003; LL-A005).

1651, p. 101 — The generating circle gives the sequence its concluding reversal of origin and offspring (LL-A012).

Translation in this edition

The supplied note gives the Greek "τὸ ἄτομον" the senses "the indivisible" or "the atom." The modern reading expressly negates both that and a mathematical point, then retains "diffusive." The negative scope should not be shortened to a claim that Vaughan merely prefers a different kind of ordinary atom (LL-A001).

"Explicitly" and "implicitly" render the contrast between "Explicite" and "Implicite." "Myriad" retains the many within that contrast rather than forcing a numerical census. The final "is and is not" preserves the source's paradox; the translation does not add a missing subject or explanation to settle it.

See also

Monad, dyad and triad; Unity and union; Generating circle.

Related words and expressions

Diffusive point

Punctum. The opening subject of aphorism 1: before all things, not an indivisible atom or mathematical point, but diffusive. Its explicit unity and implicit myriad make it a productive beginning. The paragraph's paradoxes should be retained rather than replaced with a modern particle or origin theory.

Places to read: LL-A001 (1651, 99).

Atom

τὸ ἄτομον. The Greek expression expressly excluded from the description of the primordial point. The supplied note gives "the indivisible" or "the atom." Its role is negative: the point's generative and diffusive character is not explained as the properties of an ordinary indivisible particle.

Places to read: LL-A001 (1651, 99).

Myriad

Myrias. The implicit multiplicity attributed to the point that is explicitly monad. The contrast allows one beginning to contain what later statements unfold through dyad, triad, fire and water. It is not presented as a measured count of ten thousand separately listed constituents.

Places to read: LL-A001 (1651, 99); LL-A002 (1651, 100).

Quaternarius, the fourfold elemental nature; *Septenarie*, the sevenfold Sabbath of rest; *Senarius*, the six made by two threefold structures; *Sabaoth*, the printed name of the final seventh number.

At a Glance

The word. The quaternary is a fourfold term; the senary sixfold and septenary sevenfold. Vaughan uses them to describe union, completion, opposition and return, not one continuous arithmetical recipe.

In this book. One account joins four elements to the eternal ternary and calls seven the Sabbath. Another combines threefold chaos and threefold sapphire under a governing unity, then doubles six into twelve contrary members (LL-P092-A; LL-P095-B; LL-P096-A).

In this edition. The modern reading makes the numerical names intelligible while retaining "Sabaoth" where printed. The edition notes that the surrounding explanation gives this latter form the sense of Sabbath rest.

A place to read. 1651, pp. 92–97, where the arithmetic changes its terms while retaining the problem of peaceful completion (LL-P092-A; LL-P095-B; LL-P096-A).

Meaning

Number here can count components, express a relation or name a completed condition. The quaternary is explicitly glossed as the four elements in the regeneration passage; the septenary names the rest reached through union. In the farewell, six counts two sets of three and seven includes an influx of metaphysical unity. These explanations are related, but Vaughan does not simply repeat one list of seven items (LL-P092-A; LL-P095-B).

The final twelve complicates any easy equation of higher number with greater perfection. Each of the six parts is twofold, and the doubles are contraries: good and bad, corrupt and incorrupt, rational and irrational. Multiplicity can therefore name conflict requiring peace rather than a completed achievement. The unity among the opposed members supplies the governing relation (LL-P095-B).

Use in the book

The book's numerical imagery has a visual preparation in the cube supporting a fiery pyramid. That vision should not be made to explain every later number by itself, but the forms teach the reader to attend to relations of support, enclosed fire and upward striving. The description of first matter later calls it the quintessence of four, the ternary of two and tetrad of one,

explicitly placing these expressions among its physical and metaphysical generations (LL-P011-A; LL-P045-A).

The regeneration passage gives a particularly definite quaternary. In Christ Jesus's Incarnation, Vaughan says, the four elements are united to their eternal unity and ternary. The next sentence, "Three and Foure make Seven," makes the septenary the true Sabbath, God's rest into which the creature enters. The number belongs to the argument that a body can reach a celestial and immortal constitution; it is not offered as a bare calculation whose theological sense can be discarded (LL-P092-A).

The farewell starts from a different count. Chaos is threefold in its first analysis, and the sapphire of chaos is also threefold. Six is consequently the Pythagorean senary or number of marriage. The influx of metaphysical unity is sole monarch among those parts and makes the seventh number, called "Sabaoth." Vaughan adds that the body will rest there with God's assistance. The divine assistance and governing influx are not dispensable embellishments to an autonomous material calculation (LL-P095-B).

He then changes the way the same six are considered. Each is twofold, and each doubling is a contrariety. Twelve results, six against six, with unity of peace among them. The bad, corrupt and irrational seeds are called tares and consequences of the curse. Vaughan presents these differentiations as the explanation of a Kabbalistic problem, so the reader must keep distinct the six-part marriage, the seventh governing unity and the twelve opposed members (LL-P095-B).

The quoted problem follows without Vaughan's own English translation. It places two triads within seven, with one in the middle; twelve stand at war; three friends and three enemies are named; some give life and some kill. The final hierarchy places one over three, three over seven and seven over twelve, all arrayed together. The compressed statements preserve tensions rather than a fully labelled diagram. The supplied modern edition translates them but does not invent the missing mapping of every number to a named substance (LL-P096-A).

Aphorism 5 gives the quaternary another explicit function: it is the bond and means of return. This complements the earlier account of union and rest, but "return" is not silently equivalent to the final use of the elixir or to a modern chemical reduction. The local syntax speaks of unity creating, Trinity differentiating and quaternary mediating return. A fourth relation is not a fourth person added to the Trinity (LL-A005).

Places to read

1651, p. 11 and pp. 45–46 — Cube, pyramid and the numerical names for first matter prepare the vocabulary (LL-P011-A; LL-P045-A).

1651, pp. 92–93 — Four elements unite with the ternary; seven is called the true Sabbath (LL-P092-A).

1651, pp. 95–96 — Two triads form six, unity completes seven, and doubled contraries make twelve (LL-P095-B).

1651, pp. 96–97 — The quoted Kabbalistic problem sets out the hierarchy and conflict without a fully specified diagram (LL-P096-A).

1651, p. 100 — Quaternary is the bond and means of return (LL-A005).

Translation in this edition

The modern reading uses quaternary, ternary, senary and septenary where the historical discourse uses Latin or older numerical forms. Its note preserves "Sabaoth" as printed in the farewell even though the explanation concerns Sabbath rest. Silently standardising the form would conceal a feature of the supplied witness (LL-P092-A; LL-P095-B).

"Reductionis" in aphorism 5 is rendered "return," meaning a leading or bringing back in this context. The annotation explicitly rejects an unannounced identification with modern chemical reduction. In the Kabbalistic quotation, "stipati" is rendered "arrayed together," preserving association without pretending that the passage has supplied a solved chart of all relations (LL-P096-A; LL-A005).

See also

Monad, dyad and triad; Unity and union; Green salt and sapphire; Regeneration and transmutation.

Related words and expressions

Quaternary

Quaternarius. The fourfold term explicitly glossed as the four elements in the Incarnation passage. In aphorism 5 it is called the bond and means of return. These contexts give it a mediating role in union and return; it is not a fourth divine person added to the Trinity.

Places to read: LL-P092-A (1651, pp. 92, 93); LL-A005 (1651, 100).

Septenary

Septenarie. The seven of the regeneration passage, formed by three and four and identified with the true Sabbath or rest of God. It names the completion into which the creature is to enter. The later seven is reached through two triads and their governing unity, a related but differently stated count.

Places to read: LL-P092-A (1651, pp. 92, 93); LL-P095-B (1651, pp. 95, 96).

Senary

Senarius. Six, counted from the threefold chaos and threefold sapphire in Vaughan's farewell. He also calls it the number of marriage. The account next adds metaphysical unity as seventh, then considers each of the six as containing opposed doubles, so the term should not be detached from its successive qualifications.

Places to read: LL-P095-B (1651, pp. 95, 96).

Sabaoth

Sabaoth. The printed name Vaughan gives the seventh number in which the body will rest with God's assistance. The edition retains this spelling rather than silently replacing it with Sabbath, while noting that the surrounding explanation concerns Sabbath rest. It belongs to the two-triad account, not a separate eighth principle.

Places to read: LL-P095-B (1651, pp. 95, 96).

Means of return

Medium Reductionis. The function assigned to the quaternary in aphorism 5, beside its being a bond. The modern translation uses "means of return." The phrase concerns bringing back within the generative scheme and is not silently made a technical term for a modern chemical process.

Places to read: LL-A005 (1651, 100).

Contrarieties

Contrarieties. The opposed doubles within each of the final six parts: good and bad, corrupt and incorrupt, rational and irrational. Their twelvefold division requires unity of peace. The word marks a real conflict within Vaughan's explanatory scheme, not merely the harmless variety of ether's complexions.

Places to read: LL-P095-B (1651, pp. 95, 96).

Unitie, oneness as source and integrating principle; *uniting union*, the indissoluble bond sought in magic; *first love*, the source of inward, nonviolent union; *Fige finem in Principio*, fix the end in the beginning.

At a Glance

The word. Unity is more than the numerical absence of a second item. Vaughan makes first unity the source of a bond that joins different natures inwardly and preserves their union.

In this book. The world's contrary parts, the divided sciences, the elemental marriage and the final numbers all require a unifying principle. Union is the work's desired outcome, but its possibility depends on a first unity not made by the human operator (LL-P009-A; LL-P016-A; LL-P063-A; LL-P095-B).

In this edition. The modern reading renders "uniting union" as "unifying union" and retains the insistence on "inwardly and essentially." These words distinguish the bond from mere juxtaposition or coercive fastening.

A place to read. 1651, pp. 63–64, where the command to join end and beginning becomes an explanation of magic's end and perfection (LL-P063-A).

Meaning

The words name related but different things. "Union" describes the joining sought among elements or sciences; "unity" can name the source without which that joining cannot occur. Vaughan's statement that a transmuting union cannot exist without first unity prevents the desired bond from being explained solely as an arrangement imposed by the artist (LL-P063-A).

The distinction is not between an empty one and a real many. First unity is productive: ether originates through its reflection upon the celestial cube, and the first aphorism presents the explicit monad as implicitly myriad. Vaughan's unity can generate, order and contain differences without ceasing to be one. The later problem is how contrarieties come into a stable relation to that source (LL-P078-A; LL-A001; LL-P095-B).

Use in the book

Thalia's early teaching supplies a cosmological argument for unity. The world's diverse and contrary parts could not have come into one form without a unifier; after their conjunction, their very diversity would tear them apart unless a preserving power held them together. Vaughan gives both a Latin quotation and an English version, each ending with the name

God. Unity consequently concerns continued governance as well as initial formation (LL-P008-B; LL-P009-A).

The same structure explains the dismembered sciences. Physic, astrology and divinity are elemental, celestial and spiritual branches of one science. God has joined them in one natural subject, but human interpreters separate them and lodge them only in their brains. The comparison with dismembering a living person makes the consequence severe: an isolated part cannot be expected to perform the actions of the living whole. The problem is not simply that scholars should read more subjects; it is that their disciplines have lost an essential union in their object (LL-P016-A).

The description of first matter gives the union a material vocabulary. An animated mass is called a union of masculine and feminine spirits and a mixture and moisture of heaven and earth. Its capacity is not yet perfected action, but neither is it an empty abstraction. This prepares the later insistence that the final elemental marriage must be inward and essential (LL-P045-A).

At the close of the animal-transformations passage, Vaughan says nature has been placed on the horizon of eternity. The Kabbalistic injunction to fix the end in the beginning uses the union of flame and coal as its comparison. The end is not simply added after an unrelated beginning; it is joined back to its source. Vaughan then asks the reader to consider the actual object sought: an indissoluble, miraculous, transmuting, unifying union. The accumulation of adjectives identifies a transformation that endures and joins, not a temporary mixture held together by violence (LL-P063-A).

The quoted office of first power, wisdom and love explains why that result requires first unity. Creating and inwardly transmuting without violence are assigned to this originating agency. Vaughan's ensuing English makes "essentially and naturally" part of the account. Without this love the elements will not marry or unite inwardly, and such union is named the end and perfection of magic. Love is therefore a causal principle of the relation he seeks, not merely the practitioner's enthusiasm for the project (LL-P063-A).

The conclusion returns to unity amid numerical multiplicity. Threefold chaos and threefold sapphire provide six; metaphysical unity rules among them and completes seven. When each of the six is considered as twofold, twelve contrary members stand divided, with unity of peace among them. The arithmetic does not say that the bad and corrupt members were never distinct or that conflict vanishes by renaming it. It locates peace in a governing relation that the opposed members cannot supply by themselves (LL-P095-B; LL-P096-A).

The aphorisms make this productivity concise. Unity creates one; the Trinity distinguishes it into three; the quaternary is the bond and means of return. Creation, differentiation and return are distinct actions in the same compressed scheme. A reader should follow their subjects and objects rather

than treating every numeral as a new name for exactly the same thing (LL-A005).

Places to read

1651, pp. 8–9 — Joining and continued preservation of contrary parts lead to the divine unifier (LL-P008-B; LL-P009-A).

1651, pp. 16–17 — The sciences are alive and effective only through their essential union in one natural subject (LL-P016-A).

1651, pp. 45–46 — First matter is described as a union of spirits and mixture of heaven and earth (LL-P045-A).

1651, pp. 62–63 — The transformation narrative retains an explicit poison warning (LL-P062-A).

1651, pp. 63–64 — End and beginning, first love and the elements' inward union define magic's perfection (LL-P063-A).

1651, pp. 78–79 — First unity generates ether (LL-P078-A).

1651, p. 90 — Violent fire qualifies any generalisation from nonviolent union to risk-free practice (LL-P090-A).

1651, pp. 95–97 — Unity governs the final numerical contrarieties (LL-P095-B; LL-P096-A).

1651, pp. 99–100 — The monad contains implicit multiplicity; unity, Trinity and quaternary have distinct roles (LL-A001; LL-A005).

Translation in this edition

The edition translates the injunction as "Fix the end in the beginning" before preserving Vaughan's own "Unite the end with the beginning." The two verbs show an historical quotation and an explanatory paraphrase; they should not be made into two separate operations. Likewise "Puritates" is rendered "purities" in the concluding testimony, without silently correcting it from another textual tradition (LL-P063-A).

"Without violence" qualifies the manner of transmutation. It is not a claim that every action described anywhere in the book is gentle or risk-free. The nearby poison warning and the later warning about violent fire make that broader paraphrase impossible (LL-P062-A; LL-P090-A).

See also

Monad, dyad and triad; Quaternary and septenary; Regeneration and transmutation; Generating circle.

Related words and expressions

End in beginning

Fige finem in Principio. The quoted injunction Vaughan interprets as joining the end to the beginning like flame to coal. It introduces his account of a lasting, transmuting union that depends on first unity. The relation is one of return to a source, not merely chronological addition of a last stage.

Places to read: LL-P063-A (1651, pp. 63, 64).

First love

first love. One of the three originating powers named with first power and first wisdom as responsible for creation and inward, nonviolent transmutation. Vaughan immediately says the elements cannot marry without this love. Its role is therefore causal and integrative, not simply a description of the reader's emotional devotion.

Places to read: LL-P063-A (1651, pp. 63, 64).

Horizon of eternity

Horizonte Aeternitatis. The Latin phrase for the condition in which Vaughan says the completed transformation places nature. It precedes the command to unite end with beginning and frames the desired union as enduring. The modern reading translates the whole phrase "on the horizon of eternity."

Places to read: LL-P063-A (1651, pp. 63, 64).

Unity of the sciences

Unitie, and Concentration of Sciences. Thalia's account of elemental, celestial and spiritual disciplines as branches of one living science. Their separation into independent faculties destroys their efficacy because God had joined them in one natural subject. The dismembered-body comparison explains why intellectual collection alone does not restore their essential union.

Places to read: LL-P016-A (1651, pp. 16, 17).

Explained vocabulary directory

These links lead to the shorter explanations embedded beside their related articles. Repeated labels can have different local senses and remain separately accessible.

A glance, not full light 172 — Light.
Accord 192 — Sympathy and the passions.
Acknowledging benefactors 41 — Oxford and gratitude.
Active darkness 155 — Darkness.
Adamant and pyrope 29 — Guide and guidance.
Agent 137 — Generation and corruption.
Alkemusi 180 — Magic.
Aquaster 184 — Prester and fire-soul.
Arabian elixir 127 — Fermentation, ascent and descent.
Arabian perfumes 163 — Green salt and sapphire.
Astrobalisme 130 — Form and impression.
Astrolasms and Saphirics 180 — Magic.
Atom 199 — Point.
Bath 88 — Fire.
Beryllistic magic 180 — Magic.
Binah 167 — Land of the living.
Black Saturn 84 — Earth.
Bodily fermentation 127 — Fermentation, ascent and descent.
Bodley 12 — Books and reading.
Breathing 188 — Spirit and star-soul.
Bridal veil 49 — Secrecy and disclosure.
Burning and shining witness 172 — Light.
Candle as schoolmaster 171 — Light.
Caraha 151 — Regeneration and transmutation.
Causes and effects 33 — Knowledge and discovery.
Chai 134 — Generating circle.
Chain of complexions 159 — Ether.
Changeable surface 72 — River of Pearl.
Changing mouths 20 — Desire.
Chaos 92 — First matter.
Chokhmah 167 — Land of the living.
Chrysolites and jaspers 151 — Regeneration and transmutation.
Clew 28 — Guide and guidance.
Coction 80 — Body.
Companion 115 — Sulphur.
Compassion 191 — Sympathy and the passions.
Condensation 123 — Dissolution and coagulation.

Contrarieties 203 — Quaternary and septenary.
Corinna's lute 192 — Sympathy and the passions.
Crasis 84 — Earth.
Created unity 107 — Quintessence.
Dark lantern 171 — Light.
Demogorgon 73 — River of Pearl.
Diapasm 163 — Green salt and sapphire.
Diffusive point 199 — Point.
Dilation and contraction 191 — Sympathy and the passions.
Dispenser 56 — Wisdom's storekeeper and dispenser.
Dispersed body 40 — Oxford and gratitude.
Divine darkness 155 — Darkness.
Dry water 119 — Water and moisture.
Dyad 195 — Monad, dyad and triad.
Earth's birdlime 83 — Earth.
Empyrean 158 — Ether.
Enchanted treasure 64 — Emblem.
Enchanted treasure 53 — Treasure.
End in beginning 207 — Unity and union.
Experimental truths 24 — Experience.
Eyes and hand 24 — Experience.
Fame and Confession 16 — Brothers of R. C..
Fancy 60 — Dream and vision.
Fire-soul 183 — Prester and fire-soul.
First analysis of chaos 144 — Living analysis.
First love 207 — Unity and union.
Fixation 115 — Sulphur.
Flower of thin fire 184 — Prester and fire-soul.
Flower of white salt 159 — Ether.
Flowering 72 — River of Pearl.
Flowing water 92 — First matter.
Foam-stone and pumice 72 — River of Pearl.
Folded heavens 134 — Generating circle.
Free ether 159 — Ether.
Further-compounded 72 — River of Pearl.
Gamaea 180 — Magic.
Generating circle 133 — Generating circle.
Genius 28 — Guide and guidance.
Gently—or it pricks 29 — Guide and guidance.
Germinal flower 111 — Seed.
Glorification 151 — Regeneration and transmutation.
Glory to God alone 56 — Wisdom's storekeeper and dispenser.
Green salt 162 — Green salt and sapphire.
Hali and Calop 96 — Halicali.

Hidden intelligence 144 — Living analysis.
Horeb 68 — Mountains.
Horizon of eternity 207 — Unity and union.
Horse's belly and horse dung 88 — Fire.
Humble and harmless 45 — Patience and humility.
Incubation 151 — Regeneration and transmutation.
Key and seal 77 — Thalia.
Key of power 49 — Secrecy and disclosure.
Living analysis 144 — Living analysis.
Living ferments 127 — Fermentation, ascent and descent.
Living mercuries 100 — Mercury.
Living silver and union of spirits 93 — First matter.
Lunar Mountains 68 — Mountains.
Lunaria 176 — Luna and the lunar nature.
Lunaria 68 — Mountains.
Magical school 64 — Emblem.
Manuduction 29 — Guide and guidance.
Manuduction 151 — Regeneration and transmutation.
Me and mine 20 — Desire.
Means of return 203 — Quaternary and septenary.
Melancholy study 60 — Dream and vision.
Mild heat 141 — Heat and cold.
Mind and hands 24 — Experience.
Mineral liquor 100 — Mercury.
Mineral tree 159 — Ether.
Miscarriage 20 — Desire.
Mistress 77 — Thalia.
Monad 195 — Monad, dyad and triad.
Moon of the mine 175 — Luna and the lunar nature.
Mortification 123 — Dissolution and coagulation.
Mother of children 188 — Spirit and star-soul.
Mother's return 134 — Generating circle.
Mustard seed 41 — Oxford and gratitude.
Myriad 199 — Point.
Natural agency and art 104 — Nature.
Natural order 104 — Nature.
New form 138 — Generation and corruption.
Night of the body 155 — Darkness.
Night of the body 167 — Land of the living.
No known path 60 — Dream and vision.
Number of marriage 163 — Green salt and sapphire.
Odd number 196 — Monad, dyad and triad.
Old trunk and emerging snake 29 — Guide and guidance.
Only for the little ones 64 — Emblem.

Opinion of knowledge 33 — Knowledge and discovery.
Pandects 37 — Learning and the schools.
Particular natures 104 — Nature.
Passions on a diet 45 — Patience and humility.
Patience rather than intervention 45 — Patience and humility.
Patient 138 — Generation and corruption.
Perfect body 80 — Body.
Permanent water 119 — Water and moisture.
Phlegmatic and choleric 119 — Water and moisture.
Physical tetractys 107 — Quintessence.
Porous earth 93 — First matter.
Possess as though not possessing 53 — Treasure.
Professors 37 — Learning and the schools.
Pure potentiality 92 — First matter.
Qualified medicine 147 — Metempsychosis.
Quaternary 202 — Quaternary and septenary.
Quintessential light 107 — Quintessence.
Reason and imagination 64 — Emblem.
Recipe 12 — Books and reading.
River of Pearl 72 — River of Pearl.
Rosials 73 — River of Pearl.
Royal test 147 — Metempsychosis.
Sabaoth 203 — Quaternary and septenary.
Saphirics of sun and moon 176 — Luna and the lunar nature.
Sapphire 162 — Green salt and sapphire.
Saturn's urine 159 — Ether.
Sealed house 12 — Books and reading.
Sealed house 96 — Halicali.
Secret of the art 49 — Secrecy and disclosure.
Seed of regeneration 111 — Seed.
Seminal condition 111 — Seed.
Senary 203 — Quaternary and septenary.
Sensible substance 32 — Knowledge and discovery.
Septenary 202 — Quaternary and septenary.
Sky-coloured whelp 100 — Mercury.
Son's son 134 — Generating circle.
Spirit-filled earth 188 — Spirit and star-soul.
Spiritual fermentation 127 — Fermentation, ascent and descent.
Star of the sun 187 — Spirit and star-soul.
Stellification 130 — Form and impression.
Storekeeper 56 — Wisdom's storekeeper and dispenser.
Subject 92 — First matter.
Sublimation 123 — Dissolution and coagulation.
Subterranean heaven 29 — Guide and guidance.

Sun and companion 172 — Light.
Supernatural east 166 — Land of the living.
Tempering 127 — Fermentation, ascent and descent.
Tempering 141 — Heat and cold.
Threefold face 196 — Monad, dyad and triad.
Thundering gold 184 — Prester and fire-soul.
Tongue-and-book divinity 37 — Learning and the schools.
Translation 77 — Thalia.
Triad 196 — Monad, dyad and triad.
Tropes 16 — Brothers of R. C..
Two recipients 16 — Brothers of R. C..
Unity of the sciences 207 — Unity and union.
Universal receptacle 96 — Halicali.
Vegetant 176 — Luna and the lunar nature.
Virgin sulphur 114 — Sulphur.
Vital and violent 141 — Heat and cold.
Vulcan and Vesta 88 — Fire.
Waxen earth 130 — Form and impression.
Where the soul loves 20 — Desire.

English subject index

A glance, not full light — Light — A glance, not full light 172.
Accord — Sympathy and the passions — Accord 192.
Acknowledging benefactors — Oxford and gratitude — Acknowledging benefactors 41.
Active darkness — Darkness — Active darkness 155.
Adamant and pyrope — Guide and guidance — Adamant and pyrope 29.
Aether — Ether 156.
Agent — Generation and corruption — Agent 137.
Alchemy — Magic 177; First matter 89; Regeneration and transmutation 148.
Alkemusi — Magic — Alkemusi 180.
Aquaster — Prester and fire-soul — Aquaster 184.
Arabian elixir — Fermentation, ascent and descent — Arabian elixir 127.
Arabian perfumes — Green salt and sapphire — Arabian perfumes 163.
Aristotle — Heat and cold 139.
Art — Magic 177; Nature 101.
Ascent — Fermentation, ascent and descent 124.
Astrobalisme — Form and impression — Astrobalisme 130.
Astrolasms and Saphirics — Magic — Astrolasms and Saphirics 180.
Atom — Point — Atom 199.
Basil Valentine — Experience 21; Learning and the schools 34.
Bath — Fire — Bath 88.
Beryllistic magic — Magic — Beryllistic magic 180.
Binah — Land of the living — Binah 167.
Black Saturn — Earth — Black Saturn 84.
Bodily fermentation — Fermentation, ascent and descent — Bodily fermentation 127.
Bodleian Library — Books and reading 9; Oxford and gratitude 38.
Bodley — Books and reading — Bodley 12.
Bodley, Thomas — Books and reading 9; Oxford and gratitude 38.
Body — Body 78.
Books and reading — Books and reading 9.
Breathing — Spirit and star-soul — Breathing 188.
Bridal veil — Secrecy and disclosure — Bridal veil 49.
Brothers of R. C. — Brothers of R. C. 13.
Burning and shining witness — Light — Burning and shining witness 172.
Campion and Corinna — Sympathy and the passions 189.
Candle as schoolmaster — Light — Candle as schoolmaster 171.
Caraha — Regeneration and transmutation — Caraha 151.

Causes and effects — Knowledge and discovery — Causes and effects 33.
Celestial influences — Form and impression 128; Ether 156.
Chai — Generating circle — Chai 134.
Chain of complexions — Ether — Chain of complexions 159.
Changeable surface — River of Pearl — Changeable surface 72.
Changing mouths — Desire — Changing mouths 20.
Chaos — First matter — Chaos 92.
Chokhmah — Land of the living — Chokhmah 167.
Chrysolites and jaspers — Regeneration and transmutation — Chrysolites and jaspers 151.
Clew — Guide and guidance — Clew 28.
Coagulation — Dissolution and coagulation 120.
Coction — Body — Coction 80.
Companion — Sulphur — Companion 115.
Compassion — Sympathy and the passions — Compassion 191.
Condensation — Dissolution and coagulation — Condensation 123.
Conjunction — Mercury 97; Unity and union 204.
Contrarieties — Quaternary and septenary — Contrarieties 203.
Corinna's lute — Sympathy and the passions — Corinna's lute 192.
Corruption — Generation and corruption 135.
Crasis — Earth — Crasis 84.
Created unity — Quintessence — Created unity 107.
Dark lantern — Light — Dark lantern 171.
Darkness — Darkness 152.
Demogorgon — River of Pearl — Demogorgon 73.
Descent — Fermentation, ascent and descent 124; Metempsychosis 145.
Desire — Desire 17.
Diapasm — Green salt and sapphire — Diapasm 163.
Diffusive point — Point — Diffusive point 199.
Dilation and contraction — Sympathy and the passions — Dilation and contraction 191.
Dionysius — Darkness 152.
Dispenser — Wisdom's storekeeper and dispenser — Dispenser 56.
Dispersed body — Oxford and gratitude — Dispersed body 40.
Dissolution and coagulation — Dissolution and coagulation 120.
Divine darkness — Darkness — Divine darkness 155.
Divine light — Light 168; Prester and fire-soul 181.
Dream — Dream and vision 57.
Dream and vision — Dream and vision 57.
Dry water — Water and moisture — Dry water 119.
Dyad — Monad, dyad and triad — Dyad 195.
Earth — Earth 81.
Earth's birdlime — Earth — Earth's birdlime 83.
Elixir — Fermentation, ascent and descent 124; Metempsychosis 145.

Emblem — Emblem 61.
Empyrean — Ether — Empyrean 158.
Enchanted treasure — Treasure — Enchanted treasure 53; Emblem — Enchanted treasure 64.
End in beginning — Unity and union — End in beginning 207.
Ether — Ether 156.
Experience — Experience 21.
Experimental truths — Experience — Experimental truths 24.
Eyes and hand — Experience — Eyes and hand 24.
Fame and Confession — Brothers of R. C. — Fame and Confession 16.
Fancy — Dream and vision — Fancy 60.
Fermentation, ascent and descent — Fermentation, ascent and descent 124.
Fire — Fire 85.
Fire-soul — Prester and fire-soul — Fire-soul 183; Prester and fire-soul 181.
First analysis of chaos — Living analysis — First analysis of chaos 144.
First love — Unity and union — First love 207.
First matter — First matter 89.
Fixation — Sulphur — Fixation 115.
Flamel and Abraham — Secrecy and disclosure 46.
Flower of thin fire — Prester and fire-soul — Flower of thin fire 184.
Flower of white salt — Ether — Flower of white salt 159.
Flowering — River of Pearl — Flowering 72.
Flowing water — First matter — Flowing water 92.
Foam-stone and pumice — River of Pearl — Foam-stone and pumice 72.
Folded heavens — Generating circle — Folded heavens 134.
Form and impression — Form and impression 128.
Free ether — Ether — Free ether 159.
Further-compounded — River of Pearl — Further-compounded 72.
Gamaea — Magic — Gamaea 180.
Generating circle — Generating circle 131; Generating circle — Generating circle 133.
Generation — Generation and corruption 135; Generating circle 131.
Generation and corruption — Generation and corruption 135.
Genius — Guide and guidance — Genius 28.
Gently—or it pricks — Guide and guidance — Gently—or it pricks 29.
Germinal flower — Seed — Germinal flower 111.
Glorification — Regeneration and transmutation — Glorification 151.
Glory to God alone — Wisdom's storekeeper and dispenser — Glory to God alone 56.
Green salt — Green salt and sapphire — Green salt 162.
Green salt and sapphire — Green salt and sapphire 160.
Guide and guidance — Guide and guidance 25.
Hali and Calop — Halicali — Hali and Calop 96.

Halicali — Halicali 94.
Haly the Arabian — Mountains 65.
Heat and cold — Heat and cold 139.
Hermes Trismegistus — Seed 108; Regeneration and transmutation 148.
Hidden intelligence — Living analysis — Hidden intelligence 144.
Horeb — Mountains — Horeb 68.
Horizon of eternity — Unity and union — Horizon of eternity 207.
Horse's belly and horse dung — Fire — Horse's belly and horse dung 88.
Humble and harmless — Patience and humility — Humble and harmless 45.
Humility — Patience and humility 42.
Imagination — Dream and vision 57; Emblem 61.
Impressions — Form and impression 128.
Incarnation — Regeneration and transmutation 148.
Incubation — Regeneration and transmutation — Incubation 151.
Key and seal — Thalia — Key and seal 77.
Key of power — Secrecy and disclosure — Key of power 49.
Knowledge — Knowledge and discovery 30.
Knowledge and discovery — Knowledge and discovery 30.
Land of life — Land of the living 164.
Land of the living — Land of the living 164.
Learning and the schools — Learning and the schools 34.
Letter of the Brothers — Brothers of R. C. 13.
Light — Light 168.
Light of Nature — Light 168; Emblem 61.
Living analysis — Living analysis 142; Living analysis — Living analysis 144.
Living ferments — Fermentation, ascent and descent — Living ferments 127.
Living mercuries — Mercury — Living mercuries 100.
Living silver and union of spirits — First matter — Living silver and union of spirits 93.
Lull / Lully — Mercury 97; Fire 85; Living analysis 142.
Luna and the lunar nature — Luna and the lunar nature 173.
Lunar Mountains — Mountains — Lunar Mountains 68.
Lunar nature — Luna and the lunar nature 173.
Lunaria — Mountains — Lunaria 68; Luna and the lunar nature — Lunaria 176.
Madathan — Secrecy and disclosure 46.
Magic — Magic 177.
Magical school — Emblem — Magical school 64.
Manuduction — Guide and guidance — Manuduction 29; Regeneration and transmutation — Manuduction 151.
Matter — First matter 89; Body 78.

Me and mine — Desire — Me and mine 20.
Means of return — Quaternary and septenary — Means of return 203.
Medicine — Fermentation, ascent and descent 124; Metempsychosis 145.
Melancholy study — Dream and vision — Melancholy study 60.
Mercury — Mercury 97.
Metempsychosis — Metempsychosis 145.
Mild heat — Heat and cold — Mild heat 141.
Mind and hands — Experience — Mind and hands 24.
Mineral liquor — Mercury — Mineral liquor 100.
Mineral tree — Ether — Mineral tree 159.
Miscarriage — Desire — Miscarriage 20.
Mistress — Thalia — Mistress 77.
Moisture — Water and moisture 116; Heat and cold 139.
Monad — Monad, dyad and triad — Monad 195.
Monad, dyad and triad — Monad, dyad and triad 193.
Moon of the mine — Luna and the lunar nature — Moon of the mine 175.
Mortification — Dissolution and coagulation — Mortification 123.
Mother of children — Spirit and star-soul — Mother of children 188.
Mother's return — Generating circle — Mother's return 134.
Mountains — Mountains 65.
Mountains of the Moon — Mountains 65; First matter 89.
Mustard seed — Oxford and gratitude — Mustard seed 41.
Myriad — Point — Myriad 199.
Natural agency and art — Nature — Natural agency and art 104.
Natural order — Nature — Natural order 104.
Nature — Nature 101.
New form — Generation and corruption — New form 138.
Night of the body — Darkness — Night of the body 155; Land of the living — Night of the body 167.
No known path — Dream and vision — No known path 60.
Number of marriage — Green salt and sapphire — Number of marriage 163.
Numbers — Monad, dyad and triad 193; Quaternary and septenary 200.
Odd number — Monad, dyad and triad — Odd number 196.
Old trunk and emerging snake — Guide and guidance — Old trunk and emerging snake 29.
Only for the little ones — Emblem — Only for the little ones 64.
Opinion of knowledge — Knowledge and discovery — Opinion of knowledge 33.
Oxford and gratitude — Oxford and gratitude 38.
Pandects — Learning and the schools — Pandects 37.
Paracelsus — Secrecy and disclosure 46; Earth 81.
Particular natures — Nature — Particular natures 104.
Passions on a diet — Patience and humility — Passions on a diet 45.

Patience and humility — Patience and humility 42.
Patience rather than intervention — Patience and humility — Patience rather than intervention 45.
Patient — Generation and corruption — Patient 138.
Pearl — River of Pearl 69.
Perfect body — Body — Perfect body 80.
Permanent water — Water and moisture — Permanent water 119.
Philosophical fire — Fire 85.
Phlegmatic and choleric — Water and moisture — Phlegmatic and choleric 119.
Physical tetractys — Quintessence — Physical tetractys 107.
Point — Point 197.
Porous earth — First matter — Porous earth 93.
Possess as though not possessing — Treasure — Possess as though not possessing 53.
Prester and fire-soul — Prester and fire-soul 181.
Prima materia — First matter 89.
Professors — Learning and the schools — Professors 37.
Pure potentiality — First matter — Pure potentiality 92.
Pythagoras — Light 168; Metempsychosis 145.
Qualified medicine — Metempsychosis — Qualified medicine 147.
Quaternary — Quaternary and septenary — Quaternary 202.
Quaternary and septenary — Quaternary and septenary 200.
Quintessence — Quintessence 105.
Quintessential light — Quintessence — Quintessential light 107.
Reason — Experience 21; Emblem 61.
Reason and imagination — Emblem — Reason and imagination 64.
Recipe — Books and reading — Recipe 12.
Regeneration — Regeneration and transmutation 148.
Regeneration and transmutation — Regeneration and transmutation 148.
Resurrection — Regeneration and transmutation 148.
Reuchlin — Ether 156.
River of Pearl — River of Pearl 69; River of Pearl — River of Pearl 72.
Rosials — River of Pearl — Rosials 73.
Rosicrucians — Brothers of R. C. 13.
Royal test — Metempsychosis — Royal test 147.
Sabaoth — Quaternary and septenary — Sabaoth 203.
Salt — Halicali 94; Green salt and sapphire 160; River of Pearl 69.
Saphirics of sun and moon — Luna and the lunar nature — Saphirics of sun and moon 176.
Sapphire — Green salt and sapphire — Sapphire 162; Green salt and sapphire 160.
Saturn's urine — Ether — Saturn's urine 159.

Schools — Learning and the schools 34.
Seal — Secrecy and disclosure 46; Monad, dyad and triad 193.
Sealed house — Books and reading — Sealed house 12; Halicali — Sealed house 96.
Secrecy — Secrecy and disclosure 46.
Secrecy and disclosure — Secrecy and disclosure 46.
Secret of the art — Secrecy and disclosure — Secret of the art 49.
Seed — Seed 108.
Seed of regeneration — Seed — Seed of regeneration 111.
Seminal condition — Seed — Seminal condition 111.
Senary — Quaternary and septenary — Senary 203.
Sendivogius — Water and moisture 116; Ether 156.
Sensible substance — Knowledge and discovery — Sensible substance 32.
Separation — Dissolution and coagulation 120; Living analysis 142.
Septenary — Quaternary and septenary — Septenary 202.
Sky-coloured whelp — Mercury — Sky-coloured whelp 100.
Son's son — Generating circle — Son's son 134.
Soul — Spirit and star-soul 185; Land of the living 164; Sympathy and the passions 189.
Spirit and star-soul — Spirit and star-soul 185.
Spirit-filled earth — Spirit and star-soul — Spirit-filled earth 188.
Spiritual fermentation — Fermentation, ascent and descent — Spiritual fermentation 127.
Star of the sun — Spirit and star-soul — Star of the sun 187.
Star-soul — Spirit and star-soul 185.
Stellification — Form and impression — Stellification 130.
Storekeeper — Wisdom's storekeeper and dispenser — Storekeeper 56.
Subject — First matter — Subject 92.
Sublimation — Dissolution and coagulation — Sublimation 123.
Subterranean heaven — Guide and guidance — Subterranean heaven 29.
Sulfur — Sulphur 112.
Sulphur — Sulphur 112.
Sun and companion — Light — Sun and companion 172.
Supernatural east — Land of the living — Supernatural east 166.
Sympathy — Sympathy and the passions 189.
Sympathy and the passions — Sympathy and the passions 189.
Tempering — Fermentation, ascent and descent — Tempering 127; Heat and cold — Tempering 141.
Thalia — Thalia 74.
Threefold face — Monad, dyad and triad — Threefold face 196.
Thundering gold — Prester and fire-soul — Thundering gold 184.
Tincture — Treasure 50; Green salt and sapphire 160; Fermentation, ascent and descent 124.

Tongue-and-book divinity — Learning and the schools — Tongue-and-book divinity 37.
Translation — Thalia — Translation 77.
Transmigration — Metempsychosis 145.
Transmutation — Regeneration and transmutation 148.
Treasure — Treasure 50.
Triad — Monad, dyad and triad — Triad 196.
Trismegistus — Seed 108; Regeneration and transmutation 148.
Tropes — Brothers of R. C. — Tropes 16.
Two recipients — Brothers of R. C. — Two recipients 16.
Union — Unity and union 204.
Unity and union — Unity and union 204.
Unity of the sciences — Unity and union — Unity of the sciences 207.
Universal receptacle — Halicali — Universal receptacle 96.
Vegetant — Luna and the lunar nature — Vegetant 176.
Virgin sulphur — Sulphur — Virgin sulphur 114.
Vision — Dream and vision 57.
Vital and violent — Heat and cold — Vital and violent 141.
Vulcan and Vesta — Fire — Vulcan and Vesta 88.
Water — Water and moisture 116.
Water and moisture — Water and moisture 116.
Waxen earth — Form and impression — Waxen earth 130.
Where the soul loves — Desire — Where the soul loves 20.
Wisdom's storekeeper and dispenser — Wisdom's storekeeper and dispenser 54.
Zoroaster — Prester and fire-soul 181.

Historical words and phrases

The displayed forms include original English spellings, foreign expressions and historically printed headings. Inflections and phrases are retained rather than silently converted into dictionary lemmas. Each local gloss is paired with its source identifiers and a route to the fuller explanation; different contextual senses remain distinct.

a burning and a shining Light — Burning and shining witness (LL-R004); Burning and shining witness 172.

a Light that will not leave me — the author's closing reward (LL-P097-A); Light 168.

Abraham the Jew — the figure said to have depicted fire and furnace for Flamel (LL-P067-A); Secrecy and disclosure 46.

Action — activity or actuality, in the account of uncompleted first matter (LL-P045-A); First matter 89.

Adamant — historical name associated here with hardness (LL-P011-A); Guide and guidance 25.

adde reason to thy Experience — the instruction to unite thought and practice (LL-P018-A); Experience 21.

Aether — the subtle, warming, liquid intermediary (LL-P076-A, LL-P077-A, LL-P078-A); Ether 156.

Agent — what acts to generate or alter a receptive subject (LL-P053-A, LL-P064-A); Generation and corruption 135.

Aglets — small ornamental points or tags in a visual comparison (LL-P068-A); River of Pearl 69.

Alkemusi — historical term retained in the criticism of the ordinary astrologer (LL-P019-A); Magic 177.

An Earth of wax — Waxen earth (LL-P045-A); Waxen earth 130.

Analysis — the first resolution of chaos (LL-P095-B); Living analysis 142.

Anima est ubi amat, non ubi animat — the soul's location in what it loves (LL-P085-A); Desire 17.

Aphrolitho — Foam-stone and pumice (LL-P069-A, LL-P070-A, LL-P072-A); Foam-stone and pumice 72.

aqua Cholerica — choleric water, contrasted with phlegmatic water (LL-P050-A); Water and moisture 116.

Aqua Coelestis — heavenly water in the quotation attributed to Sendivogius (LL-P049-A); Water and moisture 116.

Aqua sicca — dry water (LL-P050-A); Water and moisture 116.

Aquam Nubis — cloud-water, explicitly rejected as the philosophical subject (LL-P049-A); Water and moisture 116.

Aquam permanentem — Permanent water (LL-P049-A); Permanent water 119.

Aquaster — the watery principle or stage preceding the fire-world (LL-P087-B); Prester and fire-soul 181.

Arabian Diapasms — Arabian perfumes (LL-P004-B, LL-P091-A); Arabian perfumes 163.

Arabian-Elixir — Arabian elixir (LL-P094-A, LL-P095-A); Arabian elixir 127.

Ascent — upward or spiritual movement contrasted with bodily descent (LL-P093-A); Fermentation, ascent and descent 124.

Astrobalisme — the reception of an astral impression under suitable material conditions (LL-P018-B); Form and impression 128.

Astrolasms — Astrolasms and Saphirics (LL-P020-A); Astrolasms and Saphirics 180.

Astrum Solis — star of the sun (LL-P080-A); Spirit and star-soul 185.

Banks of Isis — the Oxford riverbanks distinguished from the dispersed community (LL-D002); Oxford and gratitude 38.

Bath — Bath (LL-P061-A); Bath 88.

Beryllistic — the branch concerning the beryl and astral impression (LL-P018-B); Magic 177.

Binah — the third light in Vaughan's Christian interpretation (LL-P082-C); Land of the living 164.

Black Lanthorne — a body carrying an inward light concealed by its matter (LL-P041-C); Body 78 / Dark lantern (LL-P041-C); Dark lantern 171.

Black Saturn — Black Saturn (LL-P031-A); Black Saturn 84.

Bloud-warme — Vaughan's familiar comparison for the tempered philosophical agent (LL-P060-A); Heat and cold 139.

Bodily Fermentation — Bodily fermentation (LL-P094-A); Bodily fermentation 127.

Body — a formed, compounded whole; also a person's living material frame (LL-P008-A, LL-P053-A); Body 78.

Books of the Magi — works misread by the ordinary astrologer (LL-P019-A); Books and reading 9.

Brothers of R. C. — the attributed authors of the mountain letter (LL-P026-HEADING); Brothers of R. C. 13.

Caligo Divina — divine darkness above understanding (LL-P044-B); Darkness 152.

Calop — good, according to the same proposed derivation (LL-P042-A); Halicali 94.

CARAHA — named enclosure in the transformation narrative (LL-P062-A); Regeneration and transmutation 148.

Carbuncles — radiant red gems in the woman's pendants (LL-P004-B); Thalia 74.

Catholick Receptacle — a universal receptacle, here of spirits (LL-P042-A); Halicali 94.

Causes and their Effects — Causes and effects (LL-P018-A); Causes and effects 33.

Celestiall, immortall Constitution — Glorification (LL-P092-A); Glorification 151.

Chai — the named land receiving luminous sons (LL-A009); Generating circle 131.

Chaine of Complexions — Chain of complexions (LL-P078-A, LL-P079-A, LL-P080-A); Chain of complexions 159.

chamletted — Changeable surface (LL-P070-A); Changeable surface 72.

CHANGED — the transformation invoked from the apostle (LL-P092-A); Regeneration and transmutation 148.

Chaos — the common seminal substance containing the principles of things (LL-P017-A, LL-P052-A); First matter 89.

Chrysoliths and Jaspers — Chrysolites and jaspers (LL-P092-A); Chrysolites and jaspers 151.

Clavis Potentiae — the reported key of power received by revelation (LL-P067-A); Secrecy and disclosure 46.

Clew of Sun-beams — the light leading out of the labyrinth (LL-P015-A); Guide and guidance 25.

Clew of Thread — the thread by which the humble are guided in (LL-P043-A); Emblem 61.

coagulated — thickened, united or fixed into a body (LL-P057-A); Dissolution and coagulation 120.

Cocmah — Vaughan's printed form for Chokhmah (LL-P082-A); Land of the living 164.

Coction — Coction (LL-P041-C); Coction 80.

Cold — the quality associated with condensation and with lower darkness (LL-P044-B, LL-P046-A); Heat and cold 139.

Compassion — sympathetic shared response, rather than primarily pity (LL-P085-A); Desire 17 / sympathetic response (LL-P085-A); Sympathy and the passions 189.

Complexion — the constitution that differs between seed and product (LL-P053-A); Body 78 / constitution or balance of qualities (LL-P048-B); Earth 81.

condens'd — Condensation (LL-P046-A); Condensation 123.

Condus — keeper or storekeeper, here of wisdom (LL-A011); Secrecy and disclosure 46 / the keeper of provisions, here wisdom (LL-A011); Wisdom's storekeeper and dispenser 54.

Conspiracy — harmonious accord (LL-P087-B); Sympathy and the passions 189.

Contraction — withdrawal of inward light (LL-P085-A); Sympathy and the passions 189.

Contrarieties — Contrarieties (LL-P095-B); Contrarieties 203.

Cornues — glass retorts in Vaughan's English version of the laboratory testimony (LL-P070-A); River of Pearl 69.

Corporis Noctem — Night of the body (LL-P082-B, LL-P083-A); Night of the body 167.

Corruption — the failure or undoing of a prior material constitution (LL-P018-B, LL-P031-A); Generation and corruption 135 / the material undoing of a previous constitution (LL-P031-A); Generation and corruption 135.

Crasis — Crasis (LL-P056-A); Crasis 84.

Creati — created, qualifying the covering fire (LL-A003); Monad, dyad and triad 193.

Cœlos convolutos — Folded heavens (LL-A007, LL-A008); Folded heavens 134.

Dark Circle — the emblematic region of mistaken notions (LL-P038-B); Darkness 152.

Deare mother — the University of Oxford as source of nourishment (LL-D001); Oxford and gratitude 38.

Decompounded — Further-compounded (LL-P068-A); Further-compounded 72.

Decompounded Substance — a substance compounded further (LL-P068-A); River of Pearl 69.

Demogorgon — Demogorgon (LL-P068-A); Demogorgon 73.

Descent — bodily incorporation of the completed medicine (LL-P094-A); Fermentation, ascent and descent 124.

desire — the narrator's wish to hear his guide (LL-P006-A); Desire 17.

desyderat — the letter's verb for desiring rule and wealth (LL-P026-A); Desire 17.

Diapasms — aromatic preparations or perfumed powders in the description of Thalia (LL-P004-B); Thalia 74.

Diffusivum — diffusive rather than merely indivisible (LL-A001); Point 197.

Diis Beatis. — to the blessed gods, the inscription's opening dedication (LL-P012-A); Guide and guidance 25.

Dilatation — expansion of inward light (LL-P085-A); Sympathy and the passions 189.

Dilatation and Contraction — Dilation and contraction (LL-P085-A); Dilation and contraction 191.

Dionysius — the authority to whom Vaughan attributes the name divine darkness (LL-P044-B); Darkness 152.

Discoveries — objects of the narrator's unsuccessful initial searching (LL-P002-A); Knowledge and discovery 30.

dispari — Odd number (LL-P069-A, LL-P070-A); Odd number 196.

Dispersed Body — the community rather than the university's stones (LL-D002); Oxford and gratitude 38.

dissolves — loosens or undoes an existing constitution so a new one can arise (LL-P031-A, LL-P047-A); Dissolution and coagulation 120.

Divinitie — theology in the spiritual branch (LL-P016-A); Learning and the schools 34.

Domus signata — the sealed house compared with the earlier writings (LL-R007); Books and reading 9 / Sealed house (LL-P042-A); Sealed house 96.

Domus signata, plena Luminis & Divinitatis — a sealed house full of light and divinity (LL-P042-A); Halicali 94.

Dragon — the wingless creature associated with an explicit poison warning (LL-P062-A); Regeneration and transmutation 148.

Duodecim — twelve standing at war (LL-P096-A); Quaternary and septenary 200.

Dyade — the dyad within which the monad stirs (LL-A002); Monad, dyad and triad 193.

Earth — ground, formative vessel, or subtle material principle, according to context (LL-P009-B, LL-P051-A, LL-P056-A); Earth 81.

Elementall, Cœlestiall, and Spirituall — Thalia's threefold division of magic (LL-P016-A); Magic 177.

Emblematicall Type — the authorised image of Thalia's sanctuary (LL-P014-A); Emblem 61.

Est, & Non — is and is not (LL-A001); Point 197.

esto qui potes — the conditional invitation to become capable (LL-A011); Wisdom's storekeeper and dispenser 54.

Eternall Fire-Earth — the spiritual source bearing souls as flowers (LL-P084-A); Land of the living 164.

Ex visibilibus — among visible things (LL-A006); Generating circle 131.

Expectations patient — Thalia's judgement of the deserving pupil (LL-P014-A); Patience and humility 42.

Experientiæ factum Documentum — an actual demonstration from experience (LL-P040-B); Experience 21.

Experimentall Truths — truths reached after preliminary erroneous inquiry (LL-P039-A); Experience 21.

Explicite — explicitly (LL-A001); Monad, dyad and triad 193.

Facies Luminis secundi — faces of the second light (LL-A002); Light 168 / faces of the second light (LL-A002); Monad, dyad and triad 193.

Fama & Confessio Fratrum R. C. — works named in the original marginal reference (LL-M-P033-A); Brothers of R. C. 13.

fansie — the imagination that places the narrator in darkness (LL-P002-A); Dream and vision 57.

fell a sleepe — the narrative transition into the visionary journey (LL-P001-B); Dream and vision 57.

Fermentation — two distinct modes of philosophical change (LL-P093-A); Fermentation, ascent and descent 124.

ferments or leavens — the beloved spirit's effect on the lover (LL-P085-A); Sympathy and the passions 189.

Fige finem in Principio — fix the end in the beginning (LL-P063-A); Unity and union 204.

Figure — a determinate outward shape or bodily organisation (LL-P056-A); Form and impression 128.

Filii Filius — the son of the son (LL-A012); Generating circle 131.

Filios Lucidos — luminous sons (LL-A009); Generating circle 131 / luminous sons in the aphoristic account of generation (LL-A009); Light 168.

Fimus Equinus — horse dung, expressly an analogy for moist hidden heat (LL-P060-A); Fire 85.

Fire-soule — the spirit said to support the earth (LL-P080-B); Prester and fire-soul 181.

Fire-spirit of Life — the intended sense Vaughan gives Prester (LL-P081-A); Prester and fire-soul 181.

first Analysis — First analysis of chaos (LL-P095-B); First analysis of chaos 144.

first created unity — Created unity (LL-P044-A); Created unity 107.

first love — the source of inward, nonviolent union (LL-P063-A); Unity and union 204.

first Matter — the material beginning and universal source of particular bodies (LL-P008-A, LL-P017-A); First matter 89.

fixeth him — Fixation (LL-P046-A); Fixation 115.

Flammel — Flamel, the reported adept still lacking the third secret (LL-P067-A); Secrecy and disclosure 46.

Florem germinalem — Germinal flower (LL-P048-A); Germinal flower 111.

Flos salis albi — Flower of white salt (LL-P078-A); Flower of white salt 159.

Fluvius egrediens è Paradiso — river flowing out of paradise (LL-P082-C); Land of the living 164.

follow her — Eugenius's first instruction from the woman (LL-P005-A); Guide and guidance 25.

Forme — the new form generated after the former constitution fails (LL-P018-B); Form and impression 128.

Formes and Impressions — the determinations a yielding first matter can receive (LL-P045-A); Form and impression 128.

free Jerusalem — the heavenly destination of the closing prayer (LL-P092-A); Regeneration and transmutation 148.

Gamaea — Gamaea (LL-P019-A); Gamaea 180.

Generantis Circuli Mysterium — mystery of the generating circle (LL-A012); Generating circle 131.

Generation — the arising of a new body or form through a living agent (LL-P053-A); Generation and corruption 135.

Genius — the presiding or tutelary spirit of the place (LL-P043-A); Emblem 61 / Genius (LL-P043-A); Genius 28.

grand Supream Mysterie of Magic — the later culminating secret, left partly undisclosed (LL-P090-A); Magic 177.

Green Dragon — the emblem's explicit designation of the magician's Mercury (LL-P043-A); Mercury 97.

Green Mantle — the clothing singled out in the stone-description (LL-P068-A); Green salt and sapphire 160.

Guide — the letter's unrecognised leader (LL-P035-B); Guide and guidance 25.

Hali — highest, according to Vaughan's proposed derivation (LL-P042-A); Halicali 94.

Halicali — unresolved historical name in the sealed-house comparison (LL-R007); Books and reading 9 / Vaughan's name for the subject especially rich in inward fire or light (LL-P042-A); Halicali 94.

Hamaim — Vaughan's transliteration in his waters-and-heavens interpretation (LL-P056-A); Water and moisture 116.

Hasshamaim — Vaughan's related transliteration for heavens (LL-P056-A); Water and moisture 116.

Heat — the operative warmth whose degree must match its recipient (LL-P053-A, LL-P058-A); Heat and cold 139.

Henry Madathan — the reported adept who receives a key of power through revelation (LL-P067-A); Secrecy and disclosure 46.

Hi generant Matrem in Novissimis — Mother's return (LL-A009, LL-A010); Mother's return 134.

hidden Intelligence — Hidden intelligence (LL-P087-B); Hidden intelligence 144.

his Candle is my School-master — Candle as schoolmaster (LL-R005); Candle as schoolmaster 171.

Holy Ghost — the divine spirit in Vaughan's Christian account (LL-P082-C, LL-P083-A); Spirit and star-soul 185.

Horeb — the philosophical mountain interpreted as the superior secret part of earth (LL-P031-A); Earth 81.

Horizonte Aeternitatis — Horizon of eternity (LL-P063-A); Horizon of eternity 207.

Humble, and Harmlesse — those led inward by the emblem's angel (LL-P043-A); Patience and humility 42.

Ignis simplex, increatus — simple uncreated fire (LL-A003); Monad, dyad and triad 193.

Implicite — implicitly (LL-A001); Monad, dyad and triad 193.

In Cælo Subterraneo. — Subterranean heaven (LL-P011-C, LL-P012-A); Subterranean heaven 29.

Incorporation — the bodily fermentation (LL-P094-A); Fermentation, ascent and descent 124.

Incubation — the divine spirit's brooding upon nature (LL-P092-A); Regeneration and transmutation 148.

intensive — intense or concentrated in efficacy (LL-P094-A); Fermentation, ascent and descent 124.

invisible Artist — the principal worker in regeneration (LL-P092-A); Regeneration and transmutation 148.

Invisible Mercury — stellar Mercury in the Horeb interpretation (LL-P031-A); Mercury 97.

last Transmutation — the final use of the qualified medicine (LL-P095-A); Metempsychosis 145.

Learning — the benefit received from Oxford and a possession judged by its use (LL-D001); Learning and the schools 34.

Libris — books given a lasting home in the Bodley poem (LL-B001); Books and reading 9.

Light of Experience — the aid needed to understand a difficult analogy (LL-P072-A); Experience 21.

Light of Nature — the hidden light represented by the emblem's lamp (LL-P041-C); Light 168.

living Ferments — philosophical gold and silver as principles (LL-P093-A); Fermentation, ascent and descent 124.

living Mercuries — Living mercuries (LL-P048-A); Living mercuries 100.

LUMEN DE LUMINE — light from light, the title's governing phrase (LL-T001); Light 168.

Lumen Naturæ — the light of nature (LL-PLATE_LABELS); Emblem 61.

Lumen Vestimenti — light of the garment (LL-P077-A); Ether 156.

Luna — the mixed lunar substance (LL-P079-A); Luna and the lunar nature 173.

Lunaria — the luminous philosophical herb or mercury-name (LL-P024-A, LL-P070-A); Luna and the lunar nature 173 / Lunaria (LL-P024-A); Lunaria 68.

Lute — Corinna's lute (LL-P087-A); Corinna's lute 192.

Lux — light, predicated of the diffusive point (LL-A001); Light 168.

Magicall Light — the title's description of its promised illumination (LL-T001); Magic 177.

Manuduction — guidance, figured as leading by the hand (LL-P092-A); Guide and guidance 25 / Manuduction (LL-P084-A, LL-P092-A); Manuduction 151.

Maris — of the sea, a bath qualifier explicitly rejected as an identity (LL-P061-A); Fire 85.

Mater Filiorum — Mother of children (LL-P082-C); Mother of children 188.

Materia Prima — first matter, in the Latin attributed to Valentine (LL-P048-B); First matter 89.

Matrem — the mother generated by her sons (LL-A010); Generating circle 131.

Medium Reductionis — Means of return (LL-A005); Means of return 203.

Melancholie studie — Melancholy study (LL-P015-B); Melancholy study 60.

MERCURIO — Mercury, in the closing doxology (LL-P097-C); Mercury 97.

Mercury — a name for the mineral or philosophical subject in several related conditions (LL-P046-A, LL-P052-A); Mercury 97.

Metempsychosis — Vaughan's name for the last transmutation (LL-P095-A); Metempsychosis 145.

Mineral liquor — Mineral liquor (LL-P046-A); Mineral liquor 100.

Mineral spiritual Sun — the solar mineral principle (LL-P080-A); Spirit and star-soul 185.

Mineral Tree — the ether disclosed through growth (LL-P078-A); Ether 156.

Miscarriage — failure in the lover's pursuit (LL-P085-A); Sympathy and the passions 189 / Miscarriage (LL-P085-A); Miscarriage 20.

Mistris — guide regarded as teacher and beloved (LL-P006-A); Thalia 74.

Monas — monad or explicit unity (LL-A001, LL-A002); Monad, dyad and triad 193.

MONS — the Latin letter's paradoxical mountain (LL-P028-B); Mountains 65.

Mons Magorum Invisibilis — the invisible mountain of the magi (LL-PLATE_LABELS); Emblem 61.

Moon of the Mine — the mineral moon (LL-P079-A); Luna and the lunar nature 173.

mortifies — Mortification (LL-P031-A); Mortification 123.

Mountains of India — another philosophical name for the mountains (LL-P024-A); Mountains 65.

mountains of the Moone — Thalia's first name for the hidden source region (LL-P007-A); Mountains 65.

Mouth-glew — saliva-like appearance, but clearer (LL-P072-A); River of Pearl 69.

Moyst, and Invisible — the two characteristics given for philosophical fire (LL-P059-A); Fire 85.

Moysture — the receptive, alterable condition of the seminal subject (LL-P053-A); Water and moisture 116.

Mustard-seed — the small offering with hoped-for growth (LL-D001); Oxford and gratitude 38.

my Key, and Seale — tokens of permission to open and to close (LL-P014-A); Thalia 74.

my passions to a Diet — Passions on a diet (LL-R002); Passions on a diet 45.

Myrias — implicit myriad (LL-A001); Point 197.

Mysterium Magnum — the great mystery, named as the sensible universal subject (LL-P017-A); First matter 89.

N. L. — unexpanded Roman initials printed after the dedication (LL-P012-A); Guide and guidance 25.

naturall Experience — familiar observation used in the root analogy (LL-P017-A); Experience 21.

Naturall Harmonicall Order — the order Vaughan claims for his exposition of the principles (LL-P044-A); Nature 101.

Nature — the ordered intermediate substances and processes between lower darkness and divine light (LL-P044-B); Nature 101.

neither Dreame nor Fansie — the later insistence on the treasure's practical reality (LL-P043-A); Dream and vision 57.

Nescit SOL Comitis non memor esse Sui. — Sun and companion (LL-P097-A, LL-P097-B); Sun and companion 172.

new Forme — New form (LL-P018-B); New form 138.

Night of the Body — Night of the body (LL-P082-B, LL-P082-C); Night of the body 155.

no full Light but a Glance — A glance, not full light (LL-P073-A); A glance, not full light 172.

no known path — No known path (LL-P005-B, LL-P039-A); No known path 60.

Non nisi Parvulis — only for the little ones (LL-PLATE_LABELS); Emblem 61.

Non nisi parvulis — Only for the little ones (LL-P043-A); Only for the little ones 64.

Nox — night, predicated alongside light of the diffusive point (LL-A001); Darkness 152.

Numerus Conjugii — Number of marriage (LL-P095-B); Number of marriage 163.

Obscuritie — the dream's initial condition of non-discovery (LL-P002-A); Darkness 152.

oculis & manu — Eyes and hand (LL-P040-B); Eyes and hand 24.

old Receits — recipes substituted for reasoned study (LL-P073-A); Books and reading 9.

Omnia, & Nihil — all things and nothing (LL-A001); Point 197.

Opinion of Knowledge — Opinion of knowledge (LL-P093-A); Opinion of knowledge 33.

ordinary course of Nature — the unaided process distinguished from what art assists (LL-P052-A); Nature 101.

Pandects — a complete body of knowledge (LL-P016-A); Learning and the schools 34.

patience — restraint, endurance and the proof of love (LL-R002, LL-P009-B); Patience and humility 42.

patient — the subject receiving the agent's action (LL-P053-A, LL-P064-A); Generation and corruption 135.

Patient — the recipient or subject of an action (LL-P018-B); Magic 177.

Pencill — painter's brush in the image of Nature's portrait (LL-D002); Oxford and gratitude 38.

per vivam Filii Analysin — through the son's living analysis (LL-A012); Living analysis 142.

perfect compleat Bodies — finished bodies not receptive to a newly impressed stellar influx (LL-P018-B); Body 78.

Phantasia — imagination, the plate's right-hand label (LL-PLATE_LABELS); Emblem 61.

Philosophers Mercury — the third agent associated with the union of two principles (LL-P047-A); Mercury 97.

Philosophic Salt — the porous, translucent salt (LL-P072-A); River of Pearl 69.

Philosophicall Horeb — Vaughan's interpretation of the letter's mountain (LL-P031-A); Mountains 65.

Philosophicall, Lunar Mountains — Lunar Mountains (LL-P007-A); Lunar Mountains 68.

phlegmatic water — Phlegmatic and choleric (LL-P050-A); Phlegmatic and choleric 119.

Phoenix — the deep red, fiery bird of the later transformation (LL-P062-A); Regeneration and transmutation 148.

Physic — natural knowledge and medicine in the elemental branch (LL-P016-A); Learning and the schools 34.

Physicall Tetractys — Physical tetractys (LL-P044-A); Physical tetractys 107.

Pium est Agnoscere, per Quos profecisti — the duty to acknowledge those through whom one has advanced (LL-B001); Oxford and gratitude 38.

power — potentiality, contrasted with completed action (LL-P045-A); First matter 89.

Prester — the fire-spirit of life (LL-P084-A, LL-P085-A, LL-P087-B, LL-P090-A); Prester and fire-soul 181.

Principium Alterationis — principle of alteration; Vaughan supplies a theological gloss (LL-P081-A); Land of the living 164.

Proceed then patiently, but not manually — restraint during the work assigned to an invisible artist (LL-P092-A); Patience and humility 42.

Professors — Professors (LL-R001); Professors 37.

Promus — dispenser or steward who brings out what is stored (LL-A011); Secrecy and disclosure 46 / the one who brings provisions forth (LL-A011); Wisdom's storekeeper and dispenser 54.

Punctum — the primordial diffusive point (LL-A001); Point 197.

pura potentia — Pure potentiality (LL-P054-A); Pure potentiality 92.

Puritates — purities in the Kabbalistic testimony (LL-P063-A); Unity and union 204.

putrifies — undoes a previous material constitution in the reciprocal action of earth and water (LL-P047-A); Dissolution and coagulation 120.

Pyrope — historical name associated here with fiery brilliance (LL-P011-A); Guide and guidance 25.

qualifie — Tempering (LL-P094-A); Tempering 127.

Qualified Medicine — the tempered agent used at the final stage (LL-P095-A); Metempsychosis 145.

quasi non haberetis — Possess as though not possessing (LL-P030-A); Possess as though not possessing 53.

Quaternarius — the fourfold elemental nature (LL-P092-A, LL-A005); Quaternary and septenary 200.

Quick-silver — ordinary quicksilver, distinguished from philosophical mercury (LL-P052-A); Mercury 97.

Quintessence — the perceptible created unity from which the physical fourfold order arises (LL-P044-A); Quintessence 105.

Quintessence of Four — one of the numerical descriptions of the animated first matter (LL-P045-A); Quintessence 105.

Quintessentiall Light — the inward light whose expansion Vaughan relates to life and feeling (LL-P085-A); Quintessence 105 / the light whose throne is the Prester (LL-P085-A); Prester and fire-soul 181.

Ratio — reason, the plate's left-hand label (LL-PLATE_LABELS); Emblem 61.

Reason to thy Faith — a reason for the pupil's willingness to believe (LL-P014-A); Knowledge and discovery 30.

Receipt — recipe, contrasted with knowledge of causes (LL-P018-A); Books and reading 9.

Receit — Recipe (LL-P073-A); Recipe 12.

Regeneration — renewal into a new life (LL-P092-A); Regeneration and transmutation 148.

remisse — Mild heat (LL-P053-A); Mild heat 141.

Riches of Nature — the possessions coveted without love of Nature (LL-P013-A); Treasure 50.

River of Pearl — the luminous philosophical river (LL-P069-A); River of Pearl 69.

River of Pearle — the river named from its philosophical salt (LL-P072-A); River of Pearl 69.

Ro: Vaughan sculp: — the engraver's signature as printed on the plate (LL-PLATE_LABELS); Emblem 61.

Rock of Adamant — Adamant and pyrope (LL-P011-A); Adamant and pyrope 29.

Roris — of dew, a bath qualifier explicitly rejected as an identity (LL-P061-A); Fire 85.

Rosials — Rosials (LL-P072-A); Rosials 73.

Sabaoth — the printed name of the final seventh number (LL-P095-B); Quaternary and septenary 200.

Sal Alkali — the Latin form Vaughan calls a corruption of Halicali (LL-P042-A); Halicali 94.

Saphir — Vaughan's threefold heavenly earth (LL-P090-B, LL-P095-B); Green salt and sapphire 160.

Saphiric Earth — a component of the magical perfume (LL-P091-A); Green salt and sapphire 160.

Saphiric Earth and the Aether — Diapasm (LL-P091-A); Diapasm 163.

Saphiric Mine — the source of the green tincture (LL-P090-B); Green salt and sapphire 160.

Saphirics of the Sun and Moone — Thalia's name for the two unexplained medallions (LL-P020-A); Magic 177 / Saphirics of sun and moon (LL-P020-A); Saphirics of sun and moon 176.

Sapientiæ — of wisdom (LL-A011); Wisdom's storekeeper and dispenser 54.

SCHOLÆ MAGICÆ TYPVS — an image of the magical school (LL-PLATE_LABELS); Emblem 61.

Schoole — Thalia's place of instruction (LL-P009-B); Learning and the schools 34.

Schoolemen — the targets of Vaughan's demand for experience (LL-P041-B); Learning and the schools 34.

Science or Knowledge — knowledge grounded in sensible subjects (LL-P017-A); Knowledge and discovery 30.

secret fire — the natural generating agent contrasted with common destructive fire (LL-P057-A); Fire 85.

secret Light — the author's claimed teacher and a later name of the Prester (LL-R005, LL-P087-B); Light 168.

secretum Artis — the decisive secret said never to have been published (LL-P067-A); Secrecy and disclosure 46.

Seed-plot — the fertile receiving ground of eternal nature (LL-P031-A); Seed 108.

semen suae Regenerationis — Seed of regeneration (LL-P092-A); Seed of regeneration 111.

Senarius — the six made by two threefold structures (LL-P095-B); Quaternary and septenary 200.

Sensible — perceptible to the senses, not merely judicious (LL-P017-A); Knowledge and discovery 30.

Sensible, particular Substances — Sensible substance (LL-P017-A); Sensible substance 32.

separat — to distinguish the parts of a natural body (LL-P087-B); Living analysis 142.

Separator Artifex — the separating craftsman (LL-A008); Generating circle 131.

Septenarie — the sevenfold Sabbath of rest (LL-P092-A); Quaternary and septenary 200.

Serpents — the paired living male and female (LL-P062-A); Regeneration and transmutation 148.

sine Flammeo — Bridal veil (LL-D002); Bridal veil 49.

skie colour'd Whelp — Sky-coloured whelp (LL-P047-A); Sky-coloured whelp 100.

Slime — the viscous part of earth (LL-P051-A); Earth 81.

Smaragdine — emerald-like transparency (LL-P072-A); River of Pearl 69.

Soli Deo Gloria — Glory to God alone (LL-P097-C, LL-A013); Glory to God alone 56.

Solos radios Invisibiles ignis nostri sufficere — the invisible rays of our fire alone suffice (LL-P061-A); Fire 85.

soule and spirit — the philosophical gold and silver as living principles (LL-P093-A); Fermentation, ascent and descent 124.

Specificall Natures — particular kinds arising from the universal root (LL-P017-A); Nature 101.

Sperm — generative substance or seed, not confined to animal reproduction (LL-P053-A); Seed 108.

Spermatic — seminal, immature and receptive to new formation (LL-P018-B); Seed 108.

Spermatic and callow — Seminal condition (LL-P018-B); Seminal condition 111.

Spermatic water — the elemental compound capable of coagulation (LL-P009-B); Seed 108.

spermatize — emit seed (LL-P090-B); Green salt and sapphire 160.

Spirare — to breathe (LL-P082-C); Spirit and star-soul 185.

spirit — an animating, active or mediating nature (LL-P008-A, LL-P080-B); Spirit and star-soul 185.

Spirit — the agent using water to cleanse its body (LL-P092-A); Spirit and star-soul 185.

spirited Earth — Spirit-filled earth (LL-P079-A, LL-P080-A); Spirit-filled earth 188.

spirituall Fermentation — Spiritual fermentation (LL-P093-A); Spiritual fermentation 127.

Stellification — the reception of stellar influence before a body becomes complete (LL-P018-B); Form and impression 128 / reception of stellar influence, dependent on the subject's state (LL-P018-B); Magic 177.

stipati — arrayed together (LL-P096-A); Quaternary and septenary 200.

stupifying — numbing or bewildering in the lunar description (LL-P079-A); Luna and the lunar nature 173.

Suaviter aut Pungit. — Gently—or it pricks (LL-P011-A, LL-P011-B, LL-P043-A); Gently—or it pricks 29.

subject — Subject (LL-P052-A); Subject 92.

Sublimation and Condensation — the alternating ascent and return of mineral moisture in Vaughan's account (LL-P046-A); Dissolution and coagulation 120.

Sublimes — Sublimation (LL-P046-A); Sublimation 123.

Sulphur — the earthy, fiery companion that makes philosophical mercury fixed (LL-P047-A, LL-P049-A); Sulphur 112.

Sulphureous Earth — subtle earth described as the mercurial subject (LL-P051-A); Sulphur 112.

Sulphureous Fire — the masculine generating fire of earth (LL-P045-A); Sulphur 112.

suo Compare — Companion (LL-P047-A); Companion 115.

Supernaturall East — Vaughan's name for the source of supernatural light (LL-P081-A); Land of the living 164.

Swan — the white creature following the dragon (LL-P062-A); Regeneration and transmutation 148.

temperates — Tempering (LL-P060-A); Tempering 141.

Tenebrae Activae — active darkness beneath sense (LL-P044-B); Darkness 152.

Ternarie — a triad, in the numerical descriptions of first matter (LL-P045-A); Quintessence 105 / a threefold structure (LL-P045-A, LL-P070-A); Monad, dyad and triad 193.

Terra Viventium — land of the living (LL-P081-A); Land of the living 164.

Test Royall — the asserted test of the resulting gold (LL-P095-A); Metempsychosis 145.

Tetract — a tetrad, in the same series of descriptions (LL-P045-A); Quintessence 105.

Tetract of One — a numerical description of first matter (LL-P045-A); Quaternary and septenary 200.

Thalia — the flourishing guide and personification of Nature (LL-P007-A); Thalia 74 / the narrative teacher who represents nature (LL-P007-A); Nature 101.

the Excitation of it is Artificiall — Natural agency and art (LL-P061-A); Natural agency and art 104.

The Green salt. — historical section heading beside LL-P090-B (LL-P090-B); Green salt and sapphire 160.

The star-soule. — historical section heading beside LL-P080-A (LL-P080-A); Spirit and star-soul 185.

Thesauri — the treasures hidden in the Latin letter's mountain (LL-P028-B); Treasure 50.

Thesaurus incantatus — an enchanted treasure in an attributed quotation (LL-P051-A); Treasure 50.

Thesaurus Incantatus — the enchanted treasure (LL-PLATE_LABELS); Emblem 61.

They did not love Mee, but Mine — Thalia's distinction between love and acquisitiveness (LL-P013-A); Desire 17.

Thomam Bodleium — Bodley (LL-B001); Bodley 12.

thy mind aswell as thy hands — Mind and hands (LL-P018-A); Mind and hands 24.

Tiffanie — fine transparent fabric, rendered gauze (LL-P004-B); Thalia 74.

tin'd — kindled, of the hidden candle in the elements (LL-P041-C); Light 168.

Tincture of the Saphiric Mine — Green salt (LL-P090-B); Green salt 162.

Toad — the black, venomous transformed creature (LL-P062-A); Regeneration and transmutation 148.

Tong-and-Book Divinitie — theology alleged to survive only in words and books (LL-P016-A); Learning and the schools 34.

Translation — Translation (LL-P015-A, LL-P015-B); Translation 77.

transmutation — change joined to salvation (LL-P092-A); Regeneration and transmutation 148.

Treasure of Gold and Pearl — the wealth enclosed in the emblem's dragon (LL-P043-A); Treasure 50.

Triadem — the triad through which second light emerges (LL-A002); Monad, dyad and triad 193.

Trinitas — Trinity as distinguishing agency (LL-A005); Monad, dyad and triad 193.

Triplici vultu — Threefold face (LL-A004); Threefold face 196.

Tropes — figures acknowledged in Vaughan's introduction to his English version (LL-P032-A); Brothers of R. C. 13.

Trunck of an old rotten tree — Old trunk and emerging snake (LL-P011-C); Old trunk and emerging snake 29.

two Magicall Luminaries — the paired lights of Thalia's instruction (LL-P009-B); Luna and the lunar nature 173.

under the Veile — the dedication's restricted portrait of Nature (LL-D002); Secrecy and disclosure 46.

Unitie — oneness as source and integrating principle (LL-P016-A, LL-P095-B); Unity and union 204.

Unitie, and Concentration of Sciences — Unity of the sciences (LL-P016-A); Unity of the sciences 207.

uniting union — the indissoluble bond sought in magic (LL-P063-A); Unity and union 204.

Urine of Saturn — the Sendivogian designation of ether (LL-P078-A); Ether 156.

Varie their Mouths — Changing mouths (LL-P013-A, LL-P013-B); Changing mouths 20.

Vegetable — vegetative or growth-producing (LL-P078-A); Ether 156.

vegetant — Vegetant (LL-P079-A); Vegetant 176.

Venter Equi — Horse's belly and horse dung (LL-P060-A); Horse's belly and horse dung 88.

Verifie — establish what an inquirer proposes (LL-P039-A); Knowledge and discovery 30.

Vesta — the personified philosophical fire in the comparison with Vulcan (LL-P060-A); Fire 85.

Vestrum Duorum — the Latin letter's address to two recipients (LL-P028-A); Brothers of R. C. 13.

Violent and Vital Degrees of Heat — Vital and violent (LL-P058-A); Vital and violent 141.

Virgin Sulphur — the unfigured earth of Vaughan's interpretation of creation (LL-P056-A); Earth 81 / the unformed earth in Vaughan's interpretation of Genesis (LL-P054-A, LL-P056-A); Sulphur 112.

Viscum Terrae — the sticky or viscous part of earth (LL-P051-A); Earth 81.

vivam Filii Analysin — the living analysis of the son (LL-A012); Living analysis 142.

Vulcan — Vulcan and Vesta (LL-P060-A); Vulcan and Vesta 88.

vultus Frigoris — the face of cold, a description of darkness (LL-P044-B); Heat and cold 139.

Water and the Spirit — the two principles of regeneration (LL-P092-A); Regeneration and transmutation 148.

water, and no water — the paradoxical name for the compound that resembles but is not ordinary water (LL-P009-B); Water and moisture 116.

without any violence — the manner of inward transmutation (LL-P063-A); Unity and union 204.

You must bee Silent — Thalia's rule for her pupil (LL-P014-A); Secrecy and disclosure 46.

youth, and Hope — the green salt's stated effects (LL-P090-B); Green salt and sapphire 160.

Æther of Nature — the region into which Thalia departs (LL-P015-A); Ether 156.

γῆ [γαμήϛ?] — uncertain Greek epithet, provisionally read as earth in marriage (LL-P045-A); First matter 89.

ἐλεύθερος Αἰθὴρ — Free ether (LL-P077-A); Free ether 159.

Ἔμπυραῖον — Empyrean (LL-P077-A); Empyrean 158.

ἐξάνθησις — flowering or efflorescence (LL-P069-A); River of Pearl 69.

ἕνωσις τῶν πνευμάτων ἐν πράγματι — a union of spirits in a thing (LL-P045-A); First matter 89.

θεῖον Ἀργύριον ζωτικόν — divine, living silver (LL-P045-A); First matter 89.

λεπτοῦ πυρὸς ἄνθος — Flower of thin fire (LL-P084-A); Flower of thin fire 184.

ὅτι τριγώνου ὀρθογωνίου ἡ ὀρθὴν γωνίαν ὑποτείνουσα ἴσον δύναται ταῖς περιεχούσαις — the quoted right-triangle square-relation, treated by Vaughan as an alchemical enigma (LL-P090-B); Green salt and sapphire 160.

πρηστὴρ — Vaughan's Greek name for the spirit (LL-P081-A); Prester and fire-soul 181.

τ. α. ν. φ. — unexpanded Greek initials printed after the dedication (LL-P012-A); Guide and guidance 25.

τὸ ἄτομον — the atom or indivisible expressly excluded (LL-A001); Point 197.

τὸ χαῦνον τῆς γῆς — the loose or porous part of the earth (LL-P045-A); First matter 89.

χρυσοκεραυνὸς — Thundering gold (LL-P090-A); Thundering gold 184.

χυτόν κὶ ῥυτόν ὕδωρ — melted and flowing water (LL-P045-A); First matter 89.

Passage index

The historical page and passage identifiers below point back to the supplied source edition. Links here lead to the discussions that cite them. The course of the work supplies a continuous reading route through the full volume.

LL-T001
1651, unnumbered title — Light 168; Magic 177.

LL-D001
1651, A2 recto (signed A3), A2 verso, A3 recto — Learning and the schools 34; Oxford and gratitude 38; Mustard seed 41.

LL-DM001
1651, A3 recto — Oxford and gratitude 38; Mustard seed 41.

LL-D002
1651, A3 recto, A3 verso, A4 recto — Learning and the schools 34; Oxford and gratitude 38; Secrecy and disclosure 46; Dispersed body 40; Bridal veil 49.

LL-B001
1651, B1 recto, B1 verso — Books and reading 9; Learning and the schools 34; Oxford and gratitude 38; Bodley 12; Acknowledging benefactors 41.

LL-R001
1651, B2 recto, B2 verso — Books and reading 9; Learning and the schools 34; Patience and humility 42; Magic 177; Professors 37.

LL-R002
1651, B2 verso, B3 recto — Patience and humility 42; Passions on a diet 45.

LL-RM001
1651, B2 verso — The course of the work.

LL-R003
1651, B3 recto — Patience and humility 42.

LL-RM002
1651, B3 recto — The course of the work.

LL-R004
1651, B3 recto, B3 verso — Light 168; Burning and shining witness 172.

LL-RM003
1651, B3 verso — The course of the work.

LL-R005
1651, B3 verso, B4 recto — Light 168; Candle as schoolmaster 171.

LL-R006
1651, B4 recto, B4 verso — Secrecy and disclosure 46.

LL-R007
1651, B4 verso — Books and reading 9; Wisdom's storekeeper and dispenser 54; Halicali 94; Light 168; Sealed house 12.

LL-RM004
1651, B4 verso — The course of the work.

LL-P001-A
1651, p. 1 — Dream and vision 57.

LL-P001-B
1651, pp. 1, 2 — Patience and humility 42; Dream and vision 57; Darkness 152.

LL-P002-A
1651, p. 2 — Guide and guidance 25; Knowledge and discovery 30; Dream and vision 57; Darkness 152; Fancy 60.

LL-P002-B
1651, pp. 2, 3 — Dream and vision 57; Darkness 152.

LL-P003-A
1651, p. 3 — Dream and vision 57; Darkness 152; Light 168.

LL-M-P003-A
1651, p. 3 — The course of the work.

LL-P003-B
1651, pp. 3, 4 — Dream and vision 57; Generating circle 131; Light 168.

LL-P004-A
1651, p. 4 — Dream and vision 57.

LL-P004-B
1651, pp. 4, 5 — Desire 17; Thalia 74; Green salt and sapphire 160; Arabian perfumes 163.

LL-P005-A

1651, p. 5 — Desire 17; Guide and guidance 25; Thalia 74.

LL-P005-B

1651, pp. 5, 6 — Guide and guidance 25; Dream and vision 57; Thalia 74; Light 168; No known path 60.

LL-P006-A

1651, pp. 6, 7 — Desire 17; Guide and guidance 25; Knowledge and discovery 30; Dream and vision 57; Mountains 65; Thalia 74; Mistress 77.

LL-P007-A

1651, p. 7 — Guide and guidance 25; Mountains 65; River of Pearl 69; Thalia 74; Nature 101; Generating circle 131; Green salt and sapphire 160; Luna and the lunar nature 173; Lunar Mountains 68.

LL-P007-B

1651, pp. 7, 8 — Mountains 65; River of Pearl 69; First matter 89; Seed 108; Water and moisture 116.

LL-P008-A

1651, p. 8 — Guide and guidance 25; Mountains 65; River of Pearl 69; Thalia 74; Body 78; First matter 89; Seed 108; Generation and corruption 135; Spirit and star-soul 185.

LL-P008-B

1651, pp. 8, 9 — Thalia 74; Unity and union 204.

LL-P009-A

1651, p. 9 — Thalia 74; Unity and union 204.

LL-P009-B

1651, pp. 9, 10, 11 — Learning and the schools 34; Patience and humility 42; Thalia 74; Earth 81; Halicali 94; Seed 108; Water and moisture 116; Dissolution and coagulation 120; Form and impression 128; Generation and corruption 135; Luna and the lunar nature 173.

LL-P011-A

1651, p. 11 — Guide and guidance 25; Quaternary and septenary 200; Adamant and pyrope 29; Gently—or it pricks 29.

LL-P011-B

1651, p. 11 — Guide and guidance 25; Gently—or it pricks 29.

LL-P011-C
1651, pp. 11, 12 — Guide and guidance 25; Green salt and sapphire 160; Subterranean heaven 29; Old trunk and emerging snake 29.

LL-P012-A
1651, p. 12 — Guide and guidance 25; Subterranean heaven 29.

LL-P012-B
1651, pp. 12, 13 — Darkness 152.

LL-P013-A
1651, p. 13 — Desire 17; Patience and humility 42; Treasure 50; Thalia 74; Nature 101; Me and mine 20; Changing mouths 20.

LL-P013-B
1651, p. 13 — Desire 17; Changing mouths 20.

LL-P013-C
1651, pp. 13, 14 — Desire 17; Patience and humility 42; Treasure 50; Thalia 74.

LL-P014-A
1651, pp. 14, 15 — Desire 17; Knowledge and discovery 30; Patience and humility 42; Secrecy and disclosure 46; Emblem 61; Thalia 74; Nature 101; Magical school 64; Key and seal 77.

LL-M-P014-A
1651, p. 14 — The course of the work.

LL-P015-A
1651, p. 15 — Guide and guidance 25; Secrecy and disclosure 46; Dream and vision 57; Thalia 74; Ether 156; Light 168; Clew 28; Translation 77.

LL-P015-B
1651, pp. 15, 16 — Guide and guidance 25; Dream and vision 57; Thalia 74; Ether 156; Melancholy study 60; Translation 77.

LL-P016-A
1651, pp. 16, 17 — Guide and guidance 25; Learning and the schools 34; Thalia 74; Body 78; Nature 101; Magic 177; Monad, dyad and triad 193; Unity and union 204; Pandects 37; Tongue-and-book divinity 37; Unity of the sciences 207.

LL-P017-A
1651, pp. 17, 18 — Experience 21; Knowledge and discovery 30; Learning and the schools 34; First matter 89; Nature 101; Generating circle 131;

Magic 177; Point 197; Sensible substance 32; Chaos 92; Particular natures 104.

LL-P018-A

1651, p. 18 — Books and reading 9; Experience 21; Guide and guidance 25; Knowledge and discovery 30; Learning and the schools 34; Wisdom's storekeeper and dispenser 54; Thalia 74; Nature 101; Living analysis 142; Magic 177; Mind and hands 24; Causes and effects 33.

LL-P018-B

1651, pp. 18, 19 — Books and reading 9; Body 78; Seed 108; Dissolution and coagulation 120; Form and impression 128; Generation and corruption 135; Magic 177; Spirit and star-soul 185; Perfect body 80; Seminal condition 111; Astrobalisme 130; Stellification 130; New form 138; Beryllistic magic 180.

LL-P019-A

1651, pp. 19, 20 — Books and reading 9; Knowledge and discovery 30; Body 78; Earth 81; Seed 108; Dissolution and coagulation 120; Form and impression 128; Magic 177; Spirit and star-soul 185; Beryllistic magic 180; Gamaea 180; Alkemusi 180.

LL-P020-A

1651, pp. 20, 21 — Guide and guidance 25; Knowledge and discovery 30; Treasure 50; Dream and vision 57; Thalia 74; Luna and the lunar nature 173; Magic 177; Saphirics of sun and moon 176; Astrolasms and Saphirics 180.

LL-P021-A

1651, pp. 21, 22 — Desire 17; Treasure 50; Thalia 74.

LL-PLATE_LABELS

1651, p. 23 — Emblem 61; Magical school 64; Reason and imagination 64; Enchanted treasure 64.

LL-P024-A

1651, p. 24 — Emblem 61; Mountains 65; Thalia 74; Earth 81; Luna and the lunar nature 173; Lunaria 68; Lunaria 176.

LL-P024-B

1651, p. 24 — Mountains 65.

LL-P024-C

1651, p. 24 — Mountains 65.

LL-P024-D
1651, pp. 24, 25 — Books and reading 9; Brothers of R. C. 13; Learning and the schools 34; Emblem 61; Mountains 65; Seed 108.

LL-P026-HEADING
1651, p. 26 — Brothers of R. C. 13; Emblem 61.

LL-P026-A
1651, pp. 26, 27 — Brothers of R. C. 13; Desire 17; Treasure 50.

LL-M-P027-A
1651, p. 27 — The course of the work.

LL-P027-A
1651, pp. 27, 28 — Brothers of R. C. 13; Desire 17; Secrecy and disclosure 46; Treasure 50.

LL-P028-A
1651, p. 28 — Brothers of R. C. 13; Learning and the schools 34; Secrecy and disclosure 46; Two recipients 16; Tongue-and-book divinity 37.

LL-P028-B
1651, pp. 28, 29 — Brothers of R. C. 13; Guide and guidance 25; Patience and humility 42; Treasure 50; Mountains 65; Darkness 152.

LL-P029-A
1651, pp. 29, 30 — Brothers of R. C. 13; Guide and guidance 25; Patience and humility 42; Treasure 50; Mountains 65; Darkness 152.

LL-P030-A
1651, pp. 30, 31 — Brothers of R. C. 13; Guide and guidance 25; Oxford and gratitude 38; Patience and humility 42; Treasure 50; Mountains 65; Possess as though not possessing 53.

LL-P031-A
1651, pp. 31, 32 — Brothers of R. C. 13; Mountains 65; Earth 81; Mercury 97; Seed 108; Dissolution and coagulation 120; Generation and corruption 135; Horeb 68; Black Saturn 84; Mortification 123.

LL-P032-A
1651, p. 32 — Books and reading 9; Brothers of R. C. 13; Tropes 16.

LL-P032-B
1651, pp. 32, 33 — Brothers of R. C. 13; Fame and Confession 16.

LL-M-P033-A
1651, p. 33 — Brothers of R. C. 13; Fame and Confession 16.

LL-P033-A
1651, pp. 33, 34 — Secrecy and disclosure 46.

LL-P034-A
1651, pp. 34, 35 — Brothers of R. C. 13; Two recipients 16.

LL-P035-A
1651, p. 35 — Brothers of R. C. 13; Mountains 65.

LL-P035-B
1651, pp. 35, 36 — Guide and guidance 25.

LL-P036-A
1651, pp. 36, 37 — Brothers of R. C. 13; Guide and guidance 25; Treasure 50.

LL-P037-A
1651, p. 37 — Brothers of R. C. 13; Guide and guidance 25; Treasure 50.

LL-P038-A
1651, p. 38 — Brothers of R. C. 13; Desire 17; Secrecy and disclosure 46.

LL-P038-B
1651, pp. 38, 39 — Learning and the schools 34; Dream and vision 57; Emblem 61; Darkness 152; Fancy 60.

LL-P039-A
1651, pp. 39, 40 — Experience 21; Knowledge and discovery 30; Learning and the schools 34; Patience and humility 42; Dream and vision 57; Emblem 61; Nature 101; Darkness 152; Experimental truths 24; No known path 60; Reason and imagination 64.

LL-P040-A
1651, p. 40 — Experience 21.

LL-P040-B
1651, pp. 40, 41 — Experience 21; Learning and the schools 34; Patience and humility 42; Eyes and hand 24.

LL-P041-A
1651, p. 41 — Experience 21.

LL-P041-B

1651, p. 41 — Experience 21; Learning and the schools 34; Oxford and gratitude 38.

LL-P041-C

1651, pp. 41, 42 — Experience 21; Secrecy and disclosure 46; Emblem 61; Body 78; Fire 85; Halicali 94; Heat and cold 139; Darkness 152; Light 168; Spirit and star-soul 185; Coction 80; Dark lantern 171.

LL-P042-A

1651, p. 42 — Books and reading 9; Halicali 94; Light 168; Sealed house 12; Universal receptacle 96; Sealed house 96; Hali and Calop 96.

LL-P043-A

1651, p. 43 — Guide and guidance 25; Patience and humility 42; Treasure 50; Dream and vision 57; Emblem 61; Halicali 94; Mercury 97; Magic 177; Clew 28; Genius 28; Gently—or it pricks 29; Humble and harmless 45; Enchanted treasure 53; Enchanted treasure 64; Only for the little ones 64.

LL-P044-A

1651, p. 44 — Secrecy and disclosure 46; Emblem 61; Thalia 74; Nature 101; Quintessence 105; Natural order 104; Physical tetractys 107; Created unity 107.

LL-P044-B

1651, pp. 44, 45 — First matter 89; Nature 101; Heat and cold 139; Darkness 152; Light 168; Point 197; Active darkness 155; Divine darkness 155.

LL-P045-A

1651, pp. 45, 46 — Earth 81; First matter 89; Halicali 94; Quintessence 105; Sulphur 112; Form and impression 128; Monad, dyad and triad 193; Quaternary and septenary 200; Unity and union 204; Flowing water 92; Porous earth 93; Living silver and union of spirits 93; Waxen earth 130.

LL-P046-A

1651, pp. 46, 47 — Mercury 97; Sulphur 112; Dissolution and coagulation 120; Heat and cold 139; Mineral liquor 100; Fixation 115; Sublimation 123; Condensation 123.

LL-P047-A

1651, pp. 47, 48 — Mercury 97; Sulphur 112; Dissolution and coagulation 120; Sky-coloured whelp 100; Companion 115.

LL-P048-A

1651, p. 48 — Mercury 97; Seed 108; Living mercuries 100; Germinal flower 111.

LL-P048-B

1651, pp. 48, 49 — Earth 81; First matter 89; Mercury 97; Water and moisture 116.

LL-P049-A

1651, pp. 49, 50 — Books and reading 9; Secrecy and disclosure 46; First matter 89; Sulphur 112; Water and moisture 116; Permanent water 119.

LL-P050-A

1651, pp. 50, 51 — First matter 89; Water and moisture 116; Dry water 119; Phlegmatic and choleric 119.

LL-P051-A

1651, p. 51 — Treasure 50; Earth 81; First matter 89; Sulphur 112; Enchanted treasure 53; Earth's birdlime 83.

LL-P052-A

1651, pp. 52, 53 — First matter 89; Mercury 97; Nature 101; Seed 108; Water and moisture 116; Dissolution and coagulation 120; Subject 92.

LL-P053-A

1651, pp. 53, 54 — Experience 21; Body 78; Seed 108; Water and moisture 116; Form and impression 128; Generation and corruption 135; Heat and cold 139; Agent 137; Patient 138; Mild heat 141.

LL-P054-A

1651, pp. 54, 55 — Earth 81; First matter 89; Seed 108; Sulphur 112; Water and moisture 116; Dissolution and coagulation 120; Generation and corruption 135; Magic 177; Pure potentiality 92.

LL-P056-A

1651, pp. 56, 57 — Earth 81; First matter 89; Seed 108; Sulphur 112; Water and moisture 116; Form and impression 128; Regeneration and transmutation 148; Crasis 84; Virgin sulphur 114.

LL-P057-A

1651, pp. 57, 58 — Fire 85; Dissolution and coagulation 120.

LL-P058-A

1651, pp. 58, 59 — Fire 85; Nature 101; Heat and cold 139; Vital and violent 141.

LL-P059-A
1651, p. 59 — Fire 85; Heat and cold 139.

LL-P060-A
1651, pp. 60, 61 — Fire 85; Heat and cold 139; Vulcan and Vesta 88; Horse's belly and horse dung 88; Tempering 141.

LL-P061-A
1651, pp. 61, 62 — Fire 85; Nature 101; Bath 88; Natural agency and art 104.

LL-P062-A
1651, pp. 62, 63 — Regeneration and transmutation 148; Ether 156; Unity and union 204; Caraha 151.

LL-P063-A
1651, pp. 63, 64 — Generating circle 131; Regeneration and transmutation 148; Unity and union 204; End in beginning 207; First love 207; Horizon of eternity 207.

LL-P064-A
1651, pp. 64, 65, 66 — Fire 85; Mercury 97; Sulphur 112; Generation and corruption 135; Agent 137.

LL-P066-A
1651, pp. 66, 67 — Fire 85; Mercury 97; Dissolution and coagulation 120; Generation and corruption 135; Heat and cold 139; Living analysis 142.

LL-P067-A
1651, pp. 67, 68 — Knowledge and discovery 30; Secrecy and disclosure 46; Secret of the art 49; Key of power 49.

LL-P068-A
1651, pp. 68, 69 — River of Pearl 69; Green salt and sapphire 160; Further-compounded 72; Demogorgon 73.

LL-P069-A
1651, pp. 69, 70 — River of Pearl 69; Luna and the lunar nature 173; Monad, dyad and triad 193; Flowering 72; Foam-stone and pumice 72; Lunaria 176; Odd number 196.

LL-P070-A
1651, pp. 70, 71, 72 — River of Pearl 69; Luna and the lunar nature 173; Monad, dyad and triad 193; Foam-stone and pumice 72; Changeable surface 72; Lunaria 176; Odd number 196.

LL-P072-A

1651, pp. 72, 73 — Experience 21; River of Pearl 69; Green salt and sapphire 160; River of Pearl 72; Foam-stone and pumice 72; Rosials 73.

LL-P073-A

1651, pp. 73, 74, 75, 76 — Books and reading 9; Knowledge and discovery 30; Learning and the schools 34; Oxford and gratitude 38; Secrecy and disclosure 46; Wisdom's storekeeper and dispenser 54; Dream and vision 57; Ether 156; Light 168; Recipe 12; Saturn's urine 159; A glance, not full light 172.

LL-P076-A

1651, pp. 76, 77 — Ether 156.

LL-P077-A

1651, pp. 77, 78 — Ether 156; Empyrean 158; Free ether 159.

LL-P078-A

1651, pp. 78, 79 — Ether 156; Unity and union 204; Flower of white salt 159; Mineral tree 159; Chain of complexions 159; Saturn's urine 159.

LL-P079-A

1651, p. 79 — Ether 156; Luna and the lunar nature 173; Spirit and star-soul 185; Chain of complexions 159; Moon of the mine 175; Vegetant 176; Spirit-filled earth 188.

LL-P080-A

1651, p. 80 — Ether 156; Luna and the lunar nature 173; Spirit and star-soul 185; Chain of complexions 159; Star of the sun 187; Spirit-filled earth 188.

LL-P080-B

1651, pp. 80, 81 — Body 78; Earth 81; Prester and fire-soul 181; Spirit and star-soul 185; Fire-soul 183.

LL-P081-A

1651, pp. 81, 82 — Land of the living 164; Light 168; Prester and fire-soul 181; Spirit and star-soul 185; Supernatural east 166; Fire-soul 183.

LL-P082-A

1651, p. 82 — Land of the living 164; Prester and fire-soul 181; Spirit and star-soul 185; Chokhmah 167.

LL-P082-B

1651, p. 82 — Fermentation, ascent and descent 124; Darkness 152; Land of the living 164; Prester and fire-soul 181; Spirit and star-soul 185; Night of the body 155; Night of the body 167.

LL-P082-C

1651, pp. 82, 83 — Darkness 152; Land of the living 164; Light 168; Prester and fire-soul 181; Spirit and star-soul 185; Monad, dyad and triad 193; Night of the body 155; Binah 167; Breathing 188; Mother of children 188.

LL-M-P083-01

1651, p. 83 — Land of the living 164; Prester and fire-soul 181.

LL-P083-A

1651, pp. 83, 84 — Land of the living 164; Prester and fire-soul 181; Spirit and star-soul 185; Monad, dyad and triad 193; Night of the body 167; Breathing 188.

LL-M-P084-01

1651, p. 84 — Land of the living 164; Prester and fire-soul 181.

LL-P084-A

1651, pp. 84, 85 — Regeneration and transmutation 148; Land of the living 164; Prester and fire-soul 181; Manuduction 151; Flower of thin fire 184.

LL-P085-A

1651, pp. 85, 86, 87 — Desire 17; Quintessence 105; Fermentation, ascent and descent 124; Light 168; Prester and fire-soul 181; Sympathy and the passions 189; Where the soul loves 20; Miscarriage 20; Quintessential light 107; Dilation and contraction 191; Compassion 191.

LL-P087-A

1651, p. 87 — Prester and fire-soul 181; Sympathy and the passions 189; Corinna's lute 192.

LL-P087-B

1651, pp. 87, 88, 89 — Desire 17; Body 78; Dissolution and coagulation 120; Form and impression 128; Living analysis 142; Light 168; Prester and fire-soul 181; Sympathy and the passions 189; Hidden intelligence 144; Aquaster 184; Accord 192.

LL-P089-A

1651, p. 89 — Fermentation, ascent and descent 124; Prester and fire-soul 181.

LL-M-P089-01
1651, p. 89 — Prester and fire-soul 181.

LL-P090-A
1651, p. 90 — Secrecy and disclosure 46; Fire 85; Heat and cold 139; Darkness 152; Ether 156; Magic 177; Prester and fire-soul 181; Unity and union 204; Thundering gold 184.

LL-P090-B
1651, pp. 90, 91 — Green salt and sapphire 160; Green salt 162; Sapphire 162.

LL-P091-A
1651, p. 91 — Green salt and sapphire 160; Diapasm 163; Arabian perfumes 163.

LL-P092-A
1651, pp. 92, 93 — Guide and guidance 25; Patience and humility 42; Body 78; Nature 101; Seed 108; Fermentation, ascent and descent 124; Generating circle 131; Generation and corruption 135; Living analysis 142; Metempsychosis 145; Regeneration and transmutation 148; Magic 177; Spirit and star-soul 185; Monad, dyad and triad 193; Quaternary and septenary 200; Manuduction 29; Patience rather than intervention 45; Seed of regeneration 111; Incubation 151; Glorification 151; Chrysolites and jaspers 151; Manuduction 151; Quaternary 202; Septenary 202.

LL-M-P093-01
1651, p. 93 — The course of the work.

LL-P093-A
1651, pp. 93, 94 — Knowledge and discovery 30; Fermentation, ascent and descent 124; Metempsychosis 145; Regeneration and transmutation 148; Luna and the lunar nature 173; Sympathy and the passions 189; Opinion of knowledge 33; Spiritual fermentation 127; Living ferments 127.

LL-P094-A
1651, pp. 94, 95 — Fermentation, ascent and descent 124; Metempsychosis 145; Regeneration and transmutation 148; Sympathy and the passions 189; Bodily fermentation 127; Arabian elixir 127; Tempering 127; Qualified medicine 147.

LL-P095-A
1651, p. 95 — Fermentation, ascent and descent 124; Metempsychosis 145; Regeneration and transmutation 148; Magic 177; Arabian elixir 127; Qualified medicine 147; Royal test 147.

LL-P095-B

1651, pp. 95, 96 — Secrecy and disclosure 46; Living analysis 142; Green salt and sapphire 160; Quaternary and septenary 200; Unity and union 204; First analysis of chaos 144; Sapphire 162; Number of marriage 163; Septenary 202; Senary 203; Sabaoth 203; Contrarieties 203.

LL-P096-A

1651, pp. 96, 97 — Green salt and sapphire 160; Quaternary and septenary 200; Unity and union 204.

LL-P097-A

1651, p. 97 — Wisdom's storekeeper and dispenser 54; Light 168; Sun and companion 172.

LL-P097-B

1651, p. 97 — Light 168; Sun and companion 172.

LL-P097-C

1651, p. 97 — Wisdom's storekeeper and dispenser 54; Mercury 97; Glory to God alone 56.

LL-P097-D

1651, p. 97 — The course of the work.

LL-A000

1651, 99 — Point 197.

LL-A001

1651, 99 — Darkness 152; Light 168; Monad, dyad and triad 193; Point 197; Unity and union 204; Monad 195; Diffusive point 199; Atom 199; Myriad 199.

LL-A002

1651, 100 — Light 168; Monad, dyad and triad 193; Point 197; Monad 195; Dyad 195; Triad 196; Myriad 199.

LL-A003

1651, 100 — Light 168; Monad, dyad and triad 193; Point 197.

LL-A004

1651, 100 — Monad, dyad and triad 193; Point 197; Triad 196; Threefold face 196.

LL-A005

1651, 100 — Monad, dyad and triad 193; Point 197; Quaternary and septenary 200; Unity and union 204; Triad 196; Quaternary 202; Means of return 203.

LL-A006

1651, 100 — Water and moisture 116; Generating circle 131; Regeneration and transmutation 148.

LL-A007

1651, 100 — Water and moisture 116; Generating circle 131; Folded heavens 134.

LL-A008

1651, 100 — Generating circle 131; Regeneration and transmutation 148; Folded heavens 134.

LL-A009

1651, 100, 101 — Generating circle 131; Light 168; Chai 134; Mother's return 134.

LL-A010

1651, 101 — Wisdom's storekeeper and dispenser 54; Generating circle 131; Regeneration and transmutation 148; Chai 134; Mother's return 134.

LL-A011

1651, 101 — Secrecy and disclosure 46; Wisdom's storekeeper and dispenser 54; Generating circle 131; Storekeeper 56; Dispenser 56.

LL-A012

1651, 101 — Wisdom's storekeeper and dispenser 54; Generating circle 131; Living analysis 142; Regeneration and transmutation 148; Point 197; Generating circle 133; Son's son 134; Living analysis 144.

LL-A013

1651, 101 — Wisdom's storekeeper and dispenser 54; Generating circle 131; Glory to God alone 56.

Thematic reading routes

Learning through encounter

Dream and vision 57; Thalia 74; Guide and guidance 25; Knowledge and discovery 30; Experience 21.

Light and its receivers

Light 168; Darkness 152; Ether 156; Spirit and star-soul 185; Prester and fire-soul 181.

Matter and generation

First matter 89; Earth 81; Water and moisture 116; Seed 108; Generation and corruption 135.

Access and ethical preparation

Secrecy and disclosure 46; Patience and humility 42; Desire 17; Mountains 65; Treasure 50; Brothers of R. C. 13.

Nature and the work of art

Nature 101; Fire 85; Heat and cold 139; Dissolution and coagulation 120; Form and impression 128.

Figures that require explanation

Emblem 61; River of Pearl 69; Green salt and sapphire 160; Luna and the lunar nature 173.

Return and renewed life

Regeneration and transmutation 148; Fermentation, ascent and descent 124; Metempsychosis 145; Generating circle 131; Living analysis 142.

Unity and numerical relations

Unity and union 204; Monad, dyad and triad 193; Quaternary and septenary 200; Point 197; Quintessence 105.

Books and the transmission of wisdom

Books and reading 9; Oxford and gratitude 38; Learning and the schools 34; Wisdom's storekeeper and dispenser 54; Magic 177.

Source and editorial note

The governing reading text is the supplied *Lumen de Lumine*, Diotimos Editions 2026: the historical English, newly translated foreign quotations and stable LL passage identifiers. That edition identifies its historical witness as Thomas Vaughan, writing as Eugenius Philalethes, *Lumen de lumine: or a new magicall light discovered, and communicated to the world* (London: H. Blunden, 1651), Wellcome Collection EPB/A/69096.4, digitisation b30340160. The first-edition title and its wording remain distinct from the modern publication information.

The source contains 162 individually identified historical text units, the historical section headings and one engraving, with 105 modern annotations and separate Diotimos study matter. This lexicon is based on that supplied edition and examination of its reproduced emblem; it is not a fresh collation of the historical witness or a survey of every later edition. The main discourse ends on printed page 97; the aphorisms continue on pages 99–101 and have not been omitted.

The attached *Charmides* lexicon provided the model for sustained word-focused explanation, annotated reading places and translation discussion, as well as the book-page typography. It is a structural and visual reference, not evidence for Vaughan's doctrines. No original source file has been altered.