

Explanation of the Alchemical Hieroglyph of Notre-Dame of Paris

by Cambriel

Translated from the French by

Sar Bruno II

From *Cours de philosophie hermétique*,
as found in *Traité élémentaire de science occulte* by Papus

At one of the three large entryways of the Notre-Dame church, cathedral of Paris, and on that which is on the side of the Hôtel-Dieu, is found sculpted upon a large stone, in the middle of the above-mentioned entryway, and facing the Parvis, the hieroglyph reproduced at the head of chapter VII of this work, representing it most clearly as possible all the work, and the product or result of the philosopher's stone.

I

At the bottom of this hieroglyph which is sculpted on a long and large square of stone, is found at the left side on the side of the Hôtel-Dieu two small, full, projecting circles representing the base *Metallic Natures* coming out of the mine (which it will be necessary to prepare by multiple fusions and from helping salts).

II

On the opposite side are the same two circles or *natures*; but worked or extricated from the dross that they have brought from the mines which have been used in their creation.

III

And facing, on the side of the Parvis, are also the same two circles or *natures*: but perfected or totally extricated from their dross by means of the previous fusions.

The first represents the metallic bodies which must be taken in order to begin the Hermetic work.

The second worked manifest to us their inner virtue and are connected to this man which is in a box, which being surrounded and covered with flames of fire, is born in the fire.

And the third ones, perfected or totally extricated from their dross, are connected to the Babylonian dragon¹ or philosopher's mercury, in which are found united all the virtues of the metallic natures.

This dragon is facing the Parvis and above this man which is surrounded and covered with flames of fire, and the tip of the tail of this dragon is joined to this man, in order to designate that it comes from him and that it is produced from him, and its two talons embrace the athanor in order to designate that it is here or that it ought to be here that digestion is put into motion, and its head terminates and is found beneath the feet of the Bishop.

I will say, then, that from this man, which has been born in the fire and by the work of the flying eagles² represented by several flowers formed from four joined leaves of which the base of its box is surrounded, is produced

the Babylonian dragon of which Nicolas Flamel speaks, or the philosopher's mercury.

This philosopher's mercury is placed into a glass egg, and this egg is set into digestion or into a long coction in the athanor or furnace in a circle or arch, above which arch is placed the feet of the Bishop below which is found the head of the dragon. From this mercury results the life represented by the Bishop which is above the aforesaid dragon.

This Bishop holds a finger to his mouth in order to say to those who see it, and who come to understand what it represents: "If you recognize and divine what I represent by this hieroglyph, be silent!..."

Endnotes

- 1) This is the Télesme d'Hermès and the movement of Louis Lucas. (Papus)
- 2) Distillations (Papus)