

A collection of
alchemical and hermetic emblems
coloured by Adam McLean

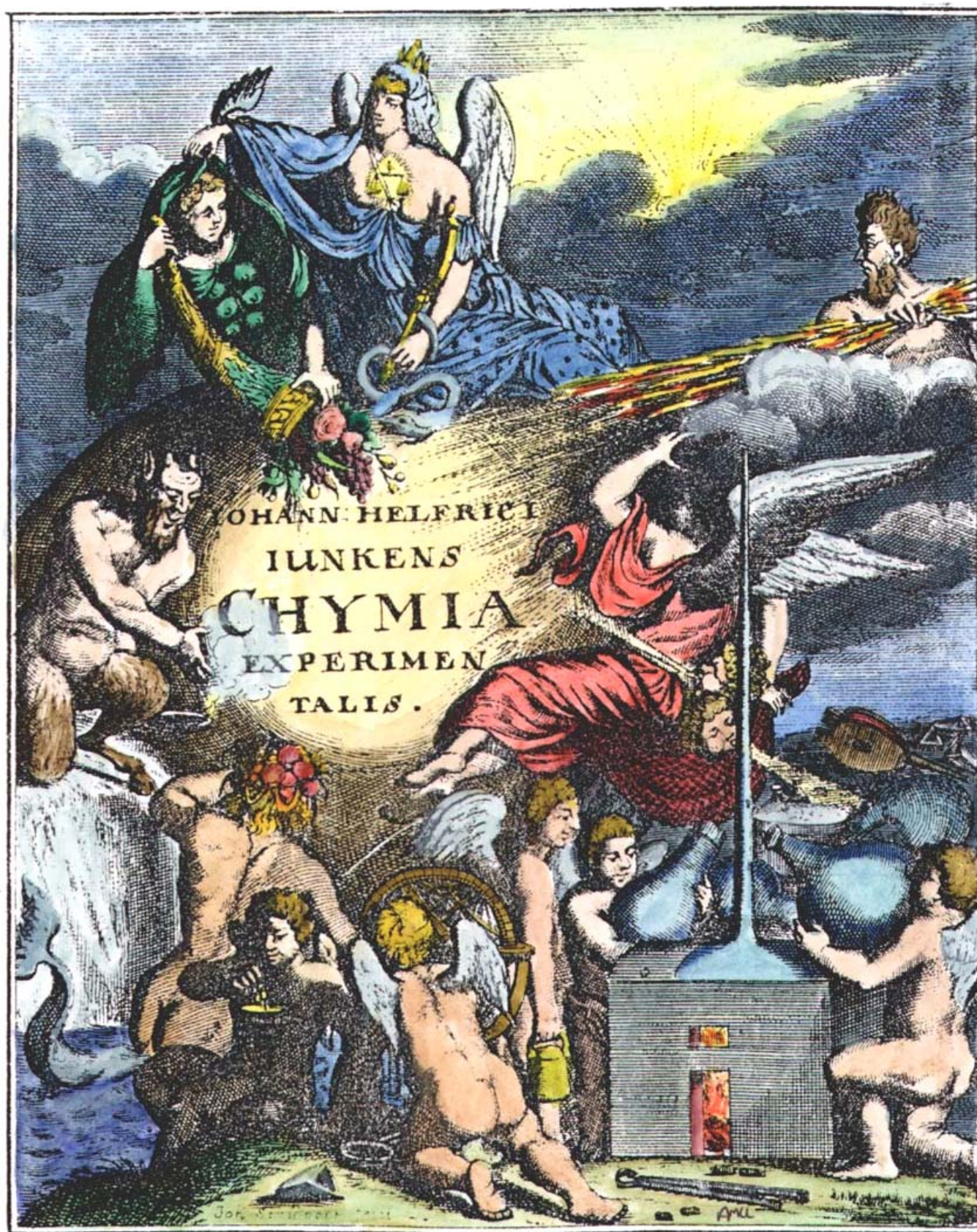
Gallery of individual emblems

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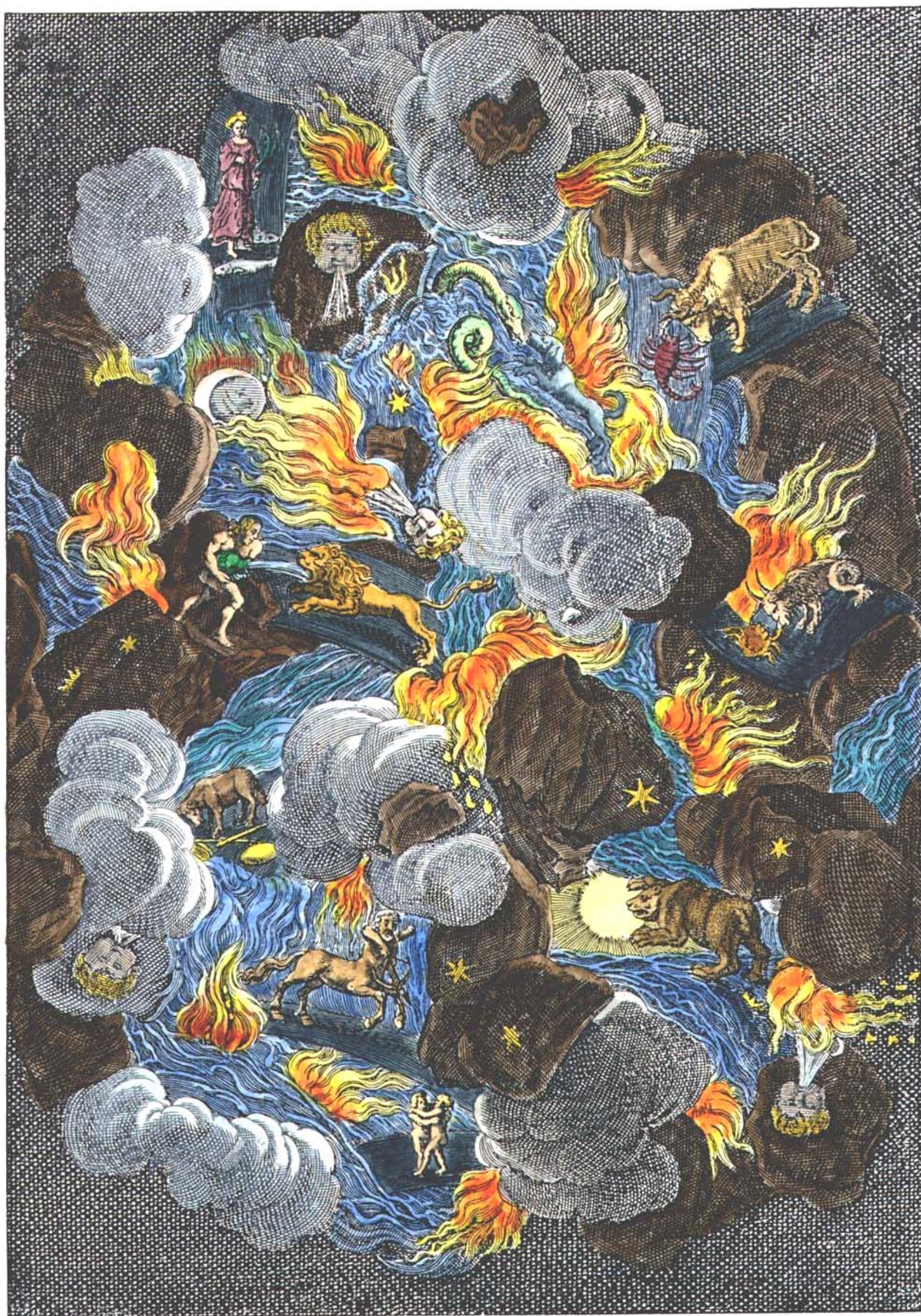
<http://www.alchemy.dial.pipex.com>

A001. An image of the astrologer consulting the heavens. From Robert Fludd's *Utriusque cosmi historia*, Vol II.



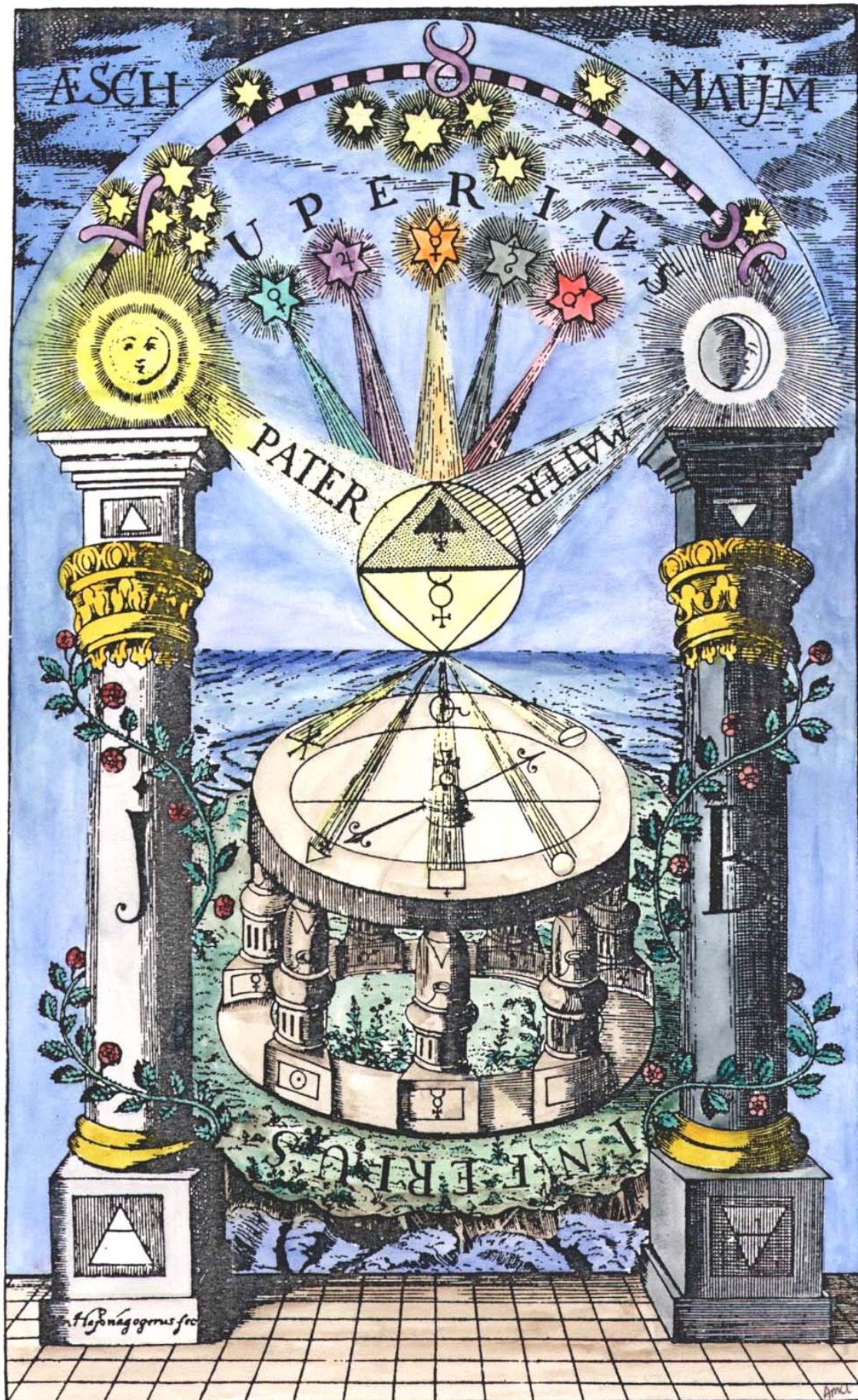


A003. Engraving from Michel de Marolles, *Tableaux du temple des muses*, Paris, 1655.



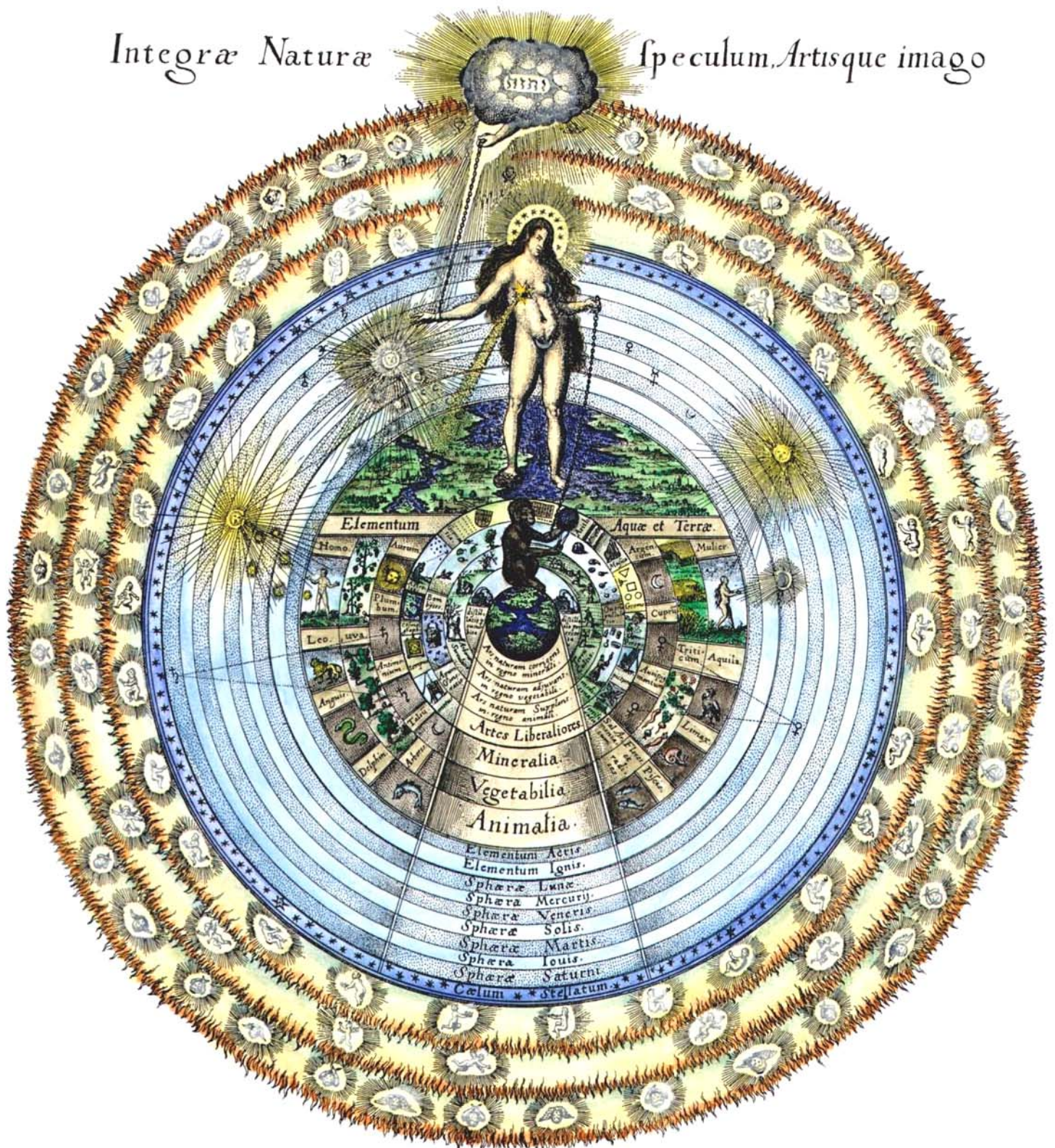
A004. Engraving from Gottfried Moebius, *Neu-Angezundt-Hell-brennendes Feuer, oder Mercurial-Liecht...*, Augsburg, 1680.

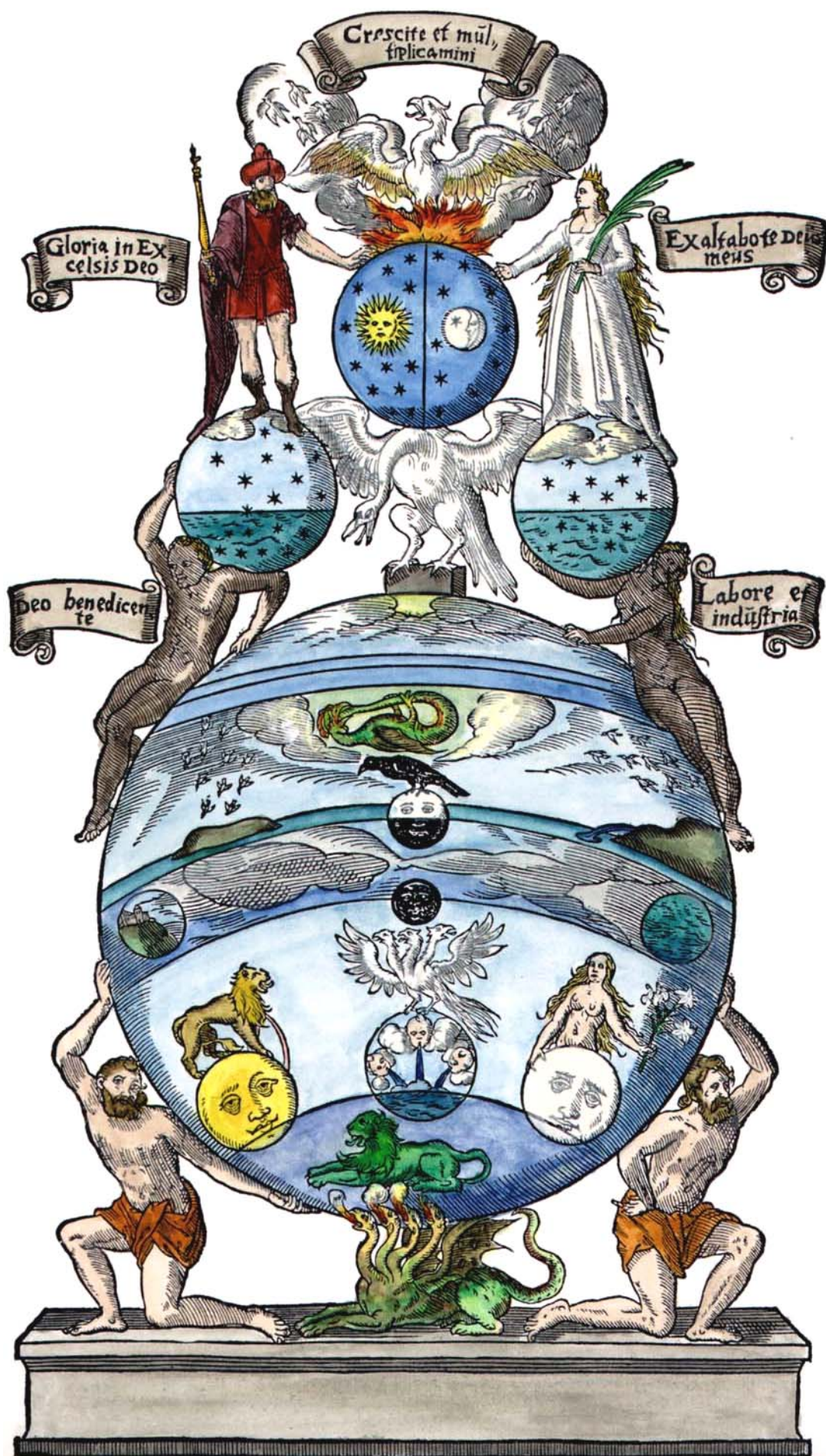




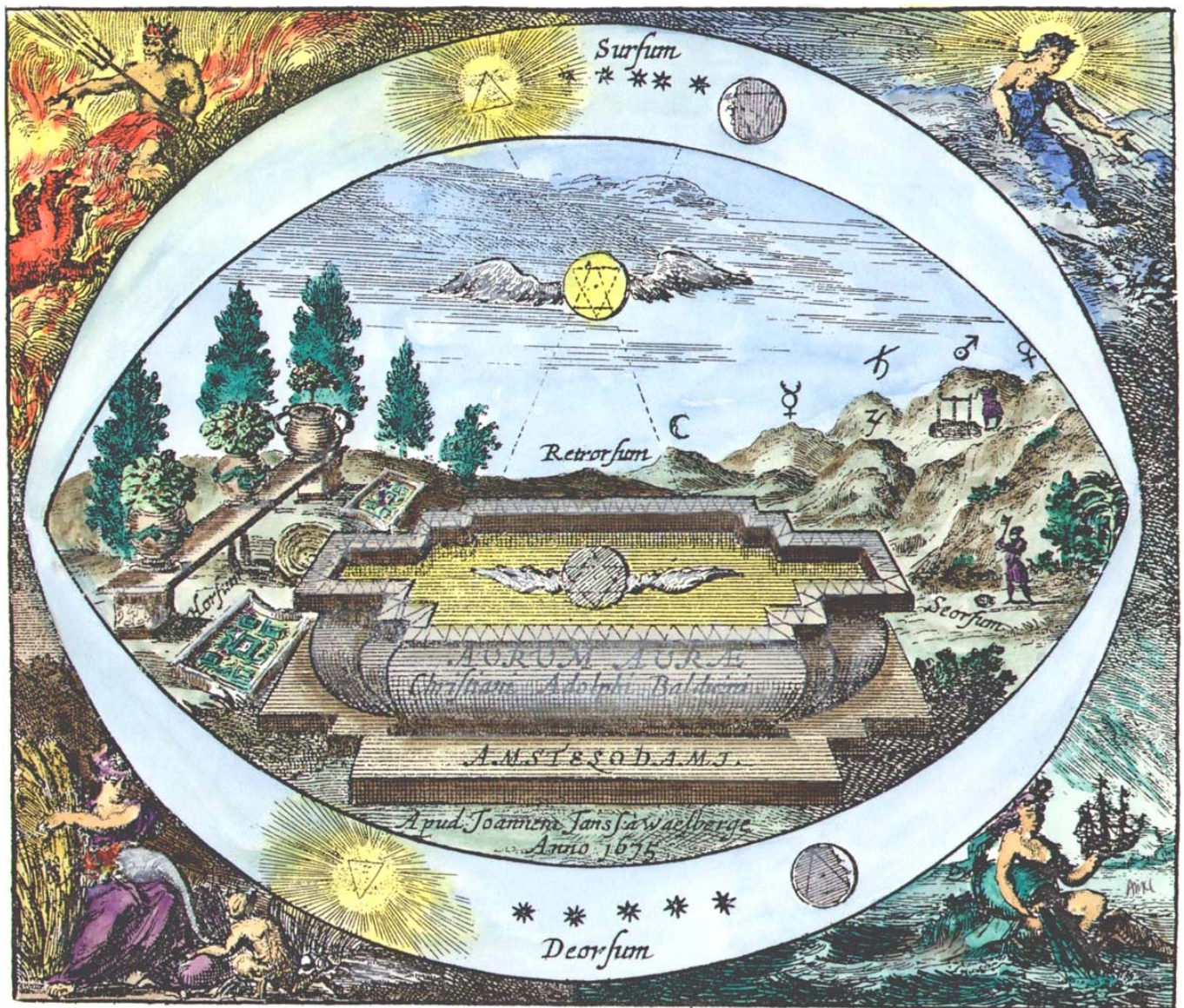
Integræ Naturæ

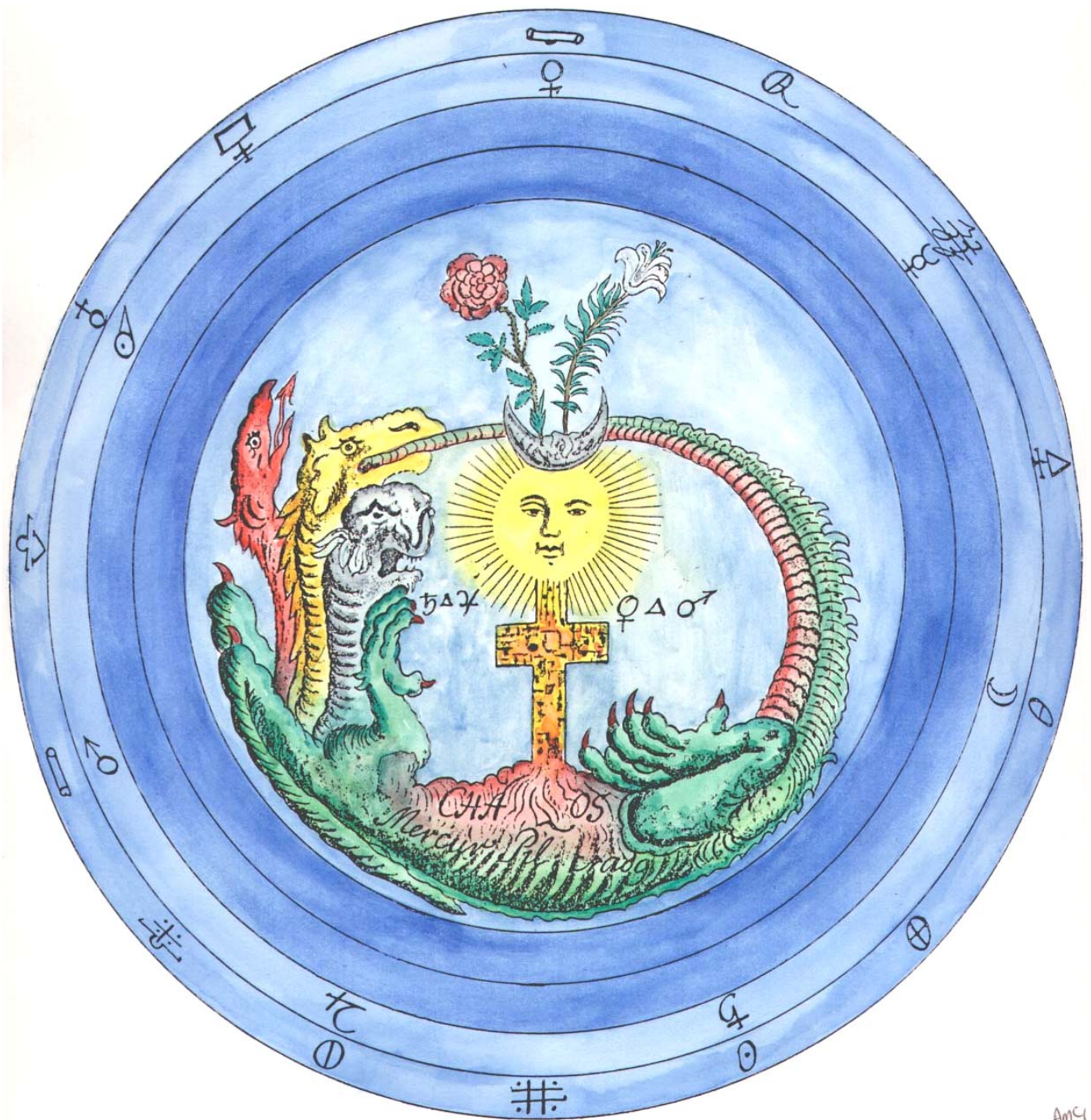
Speculum, Artisquæ imago





A008. Frontispiece from Balduin's *Aureum superius et inferius*, 1675.

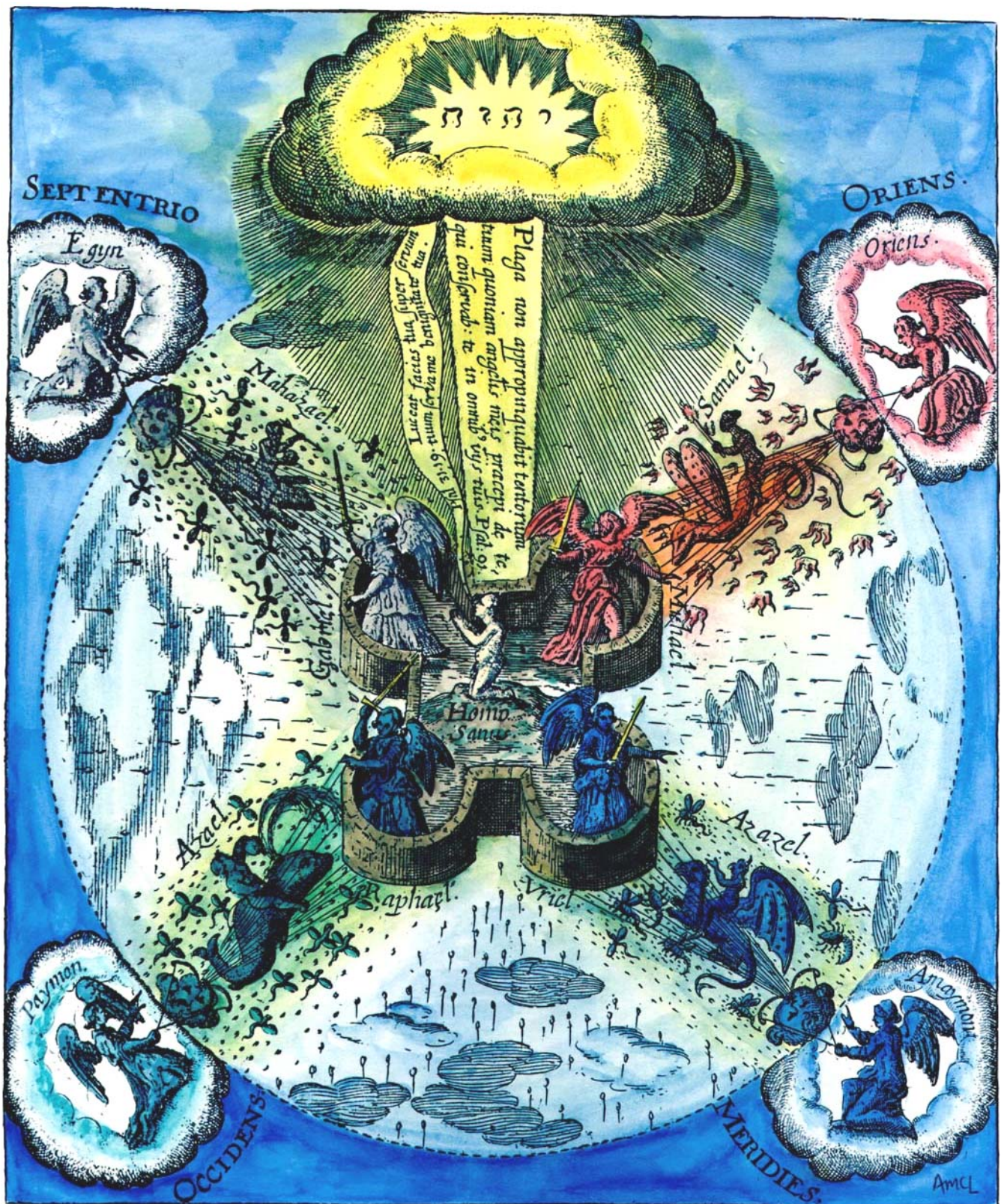




A010. Sixth woodcut from the series in Basil Valentine's *Azoth*, 1613



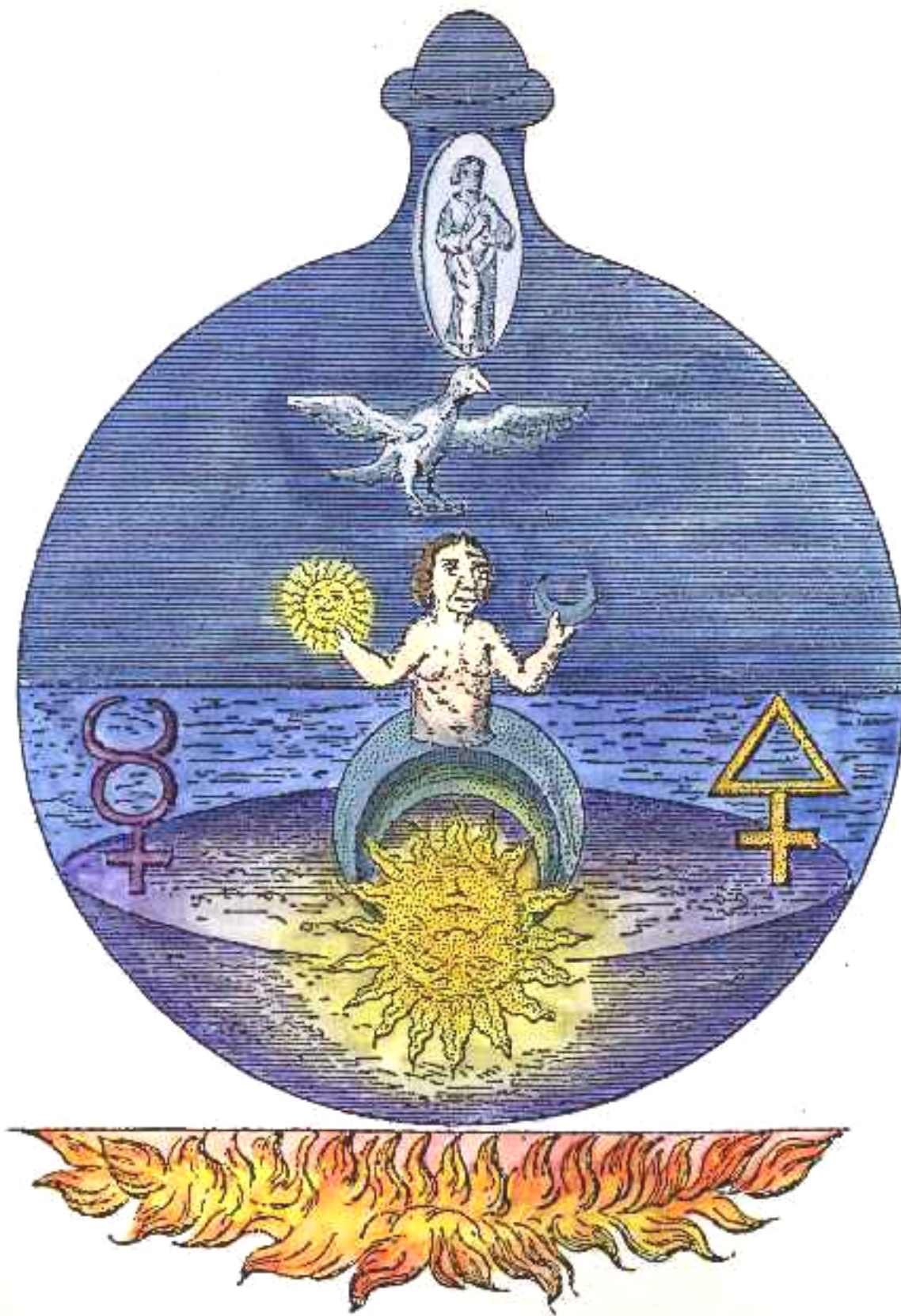
A011. Man at the centre of the fortress of health, protected by the angels. From Robert Fludd's *Medicina catholica*.



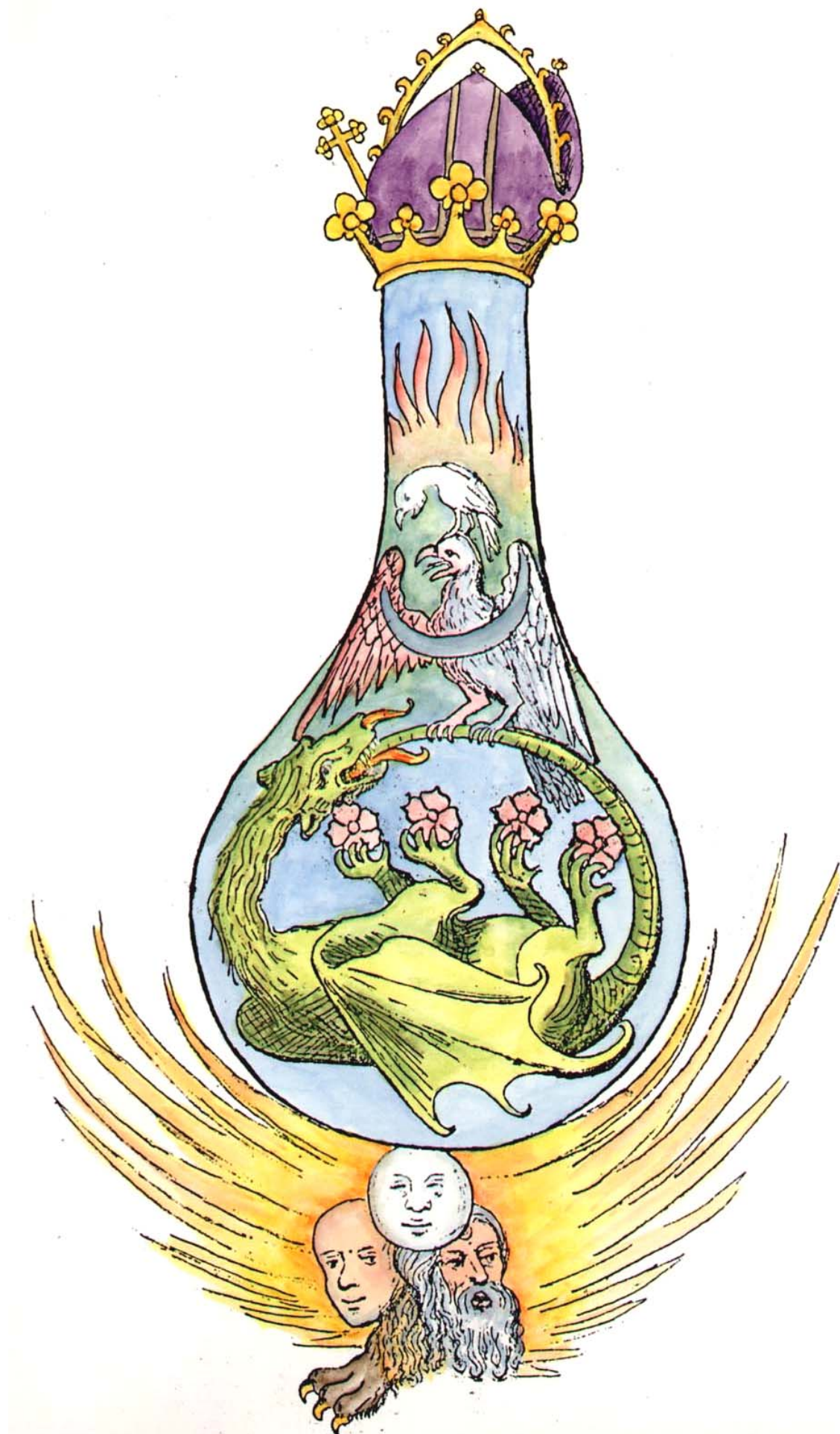
A012. Seventh woodcut from the series in Basil Valentine's *Azoth*, 1613.



A013. Engraving from Barchusen's version of the 'Crowning of Nature'.



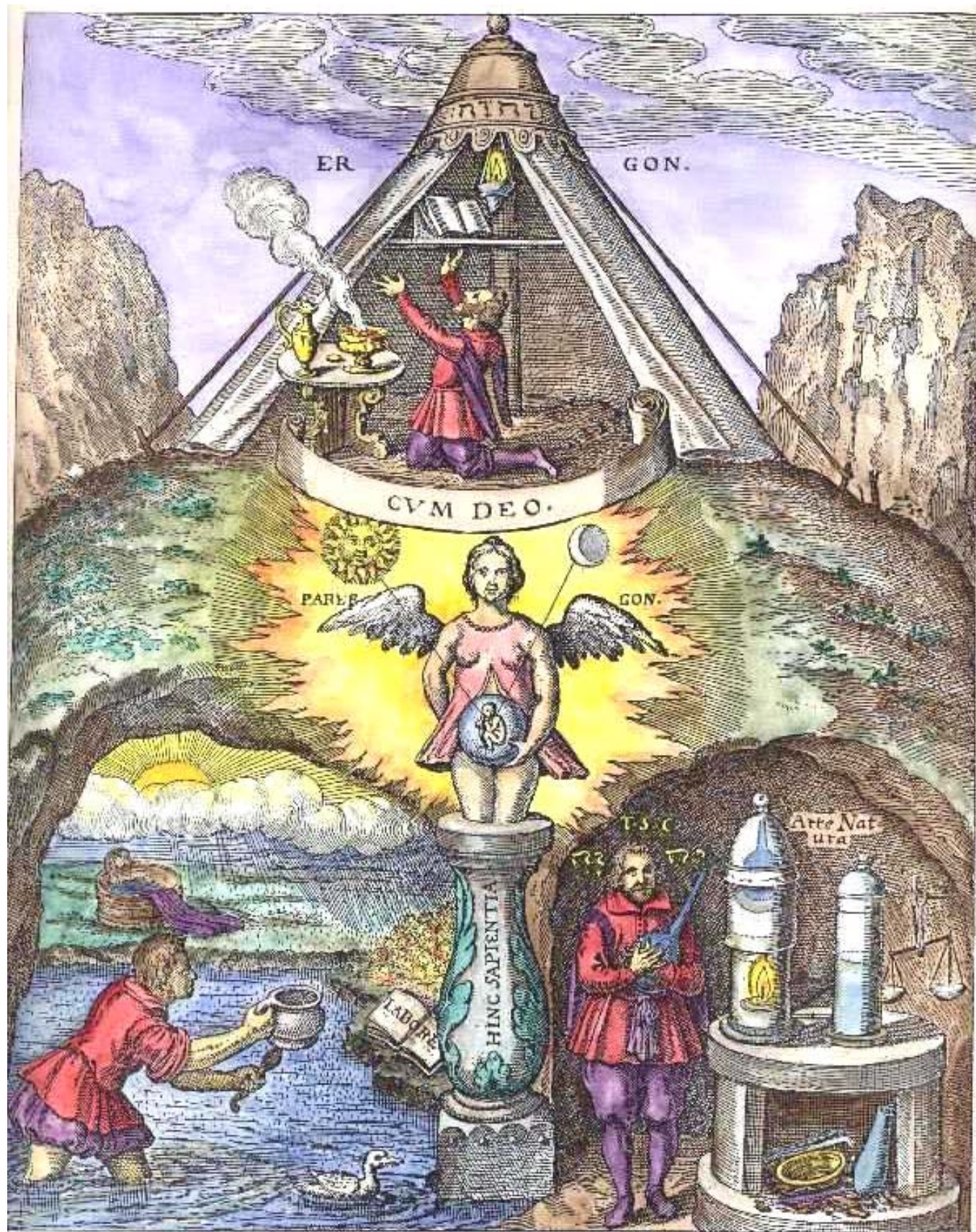


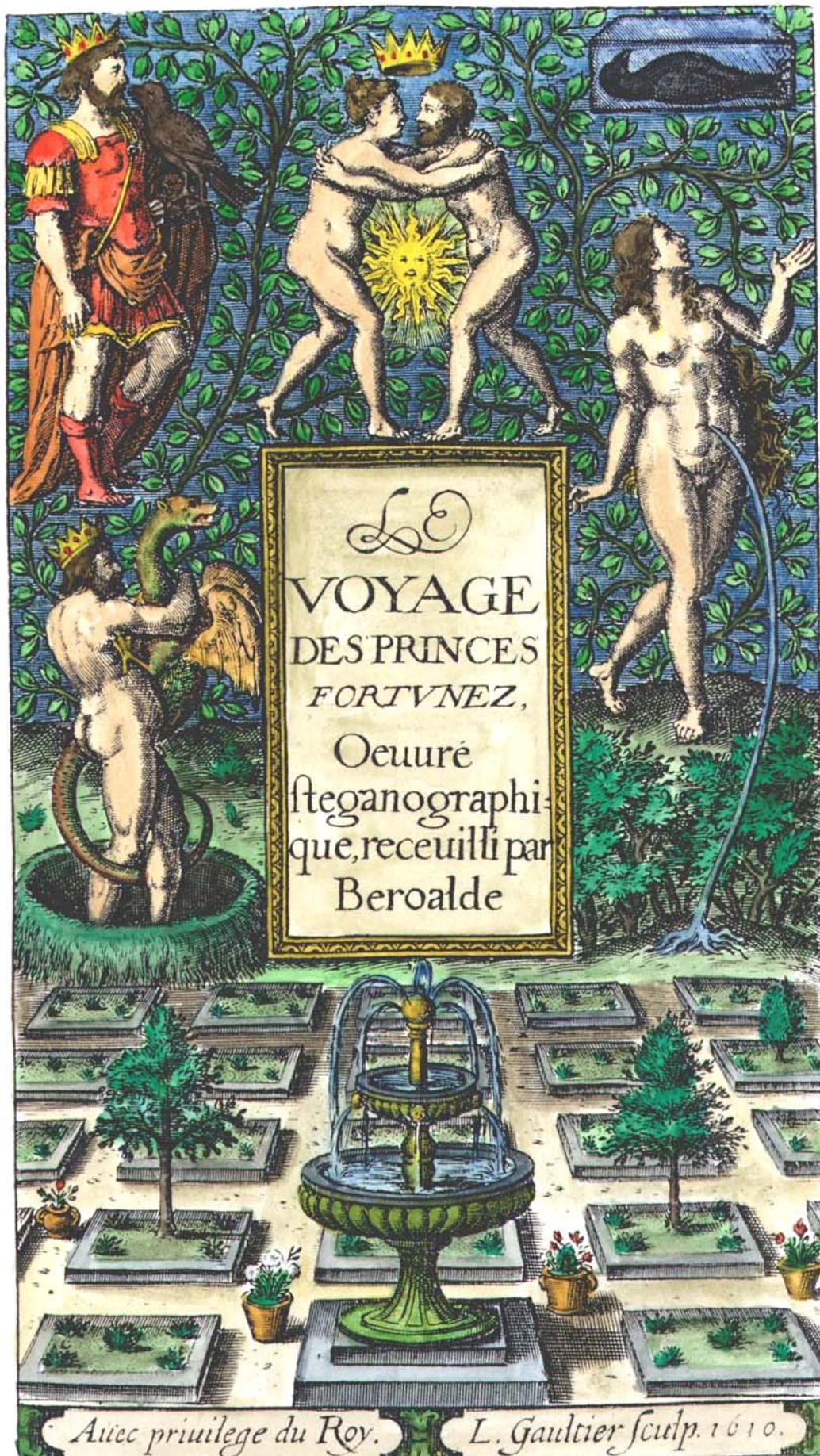


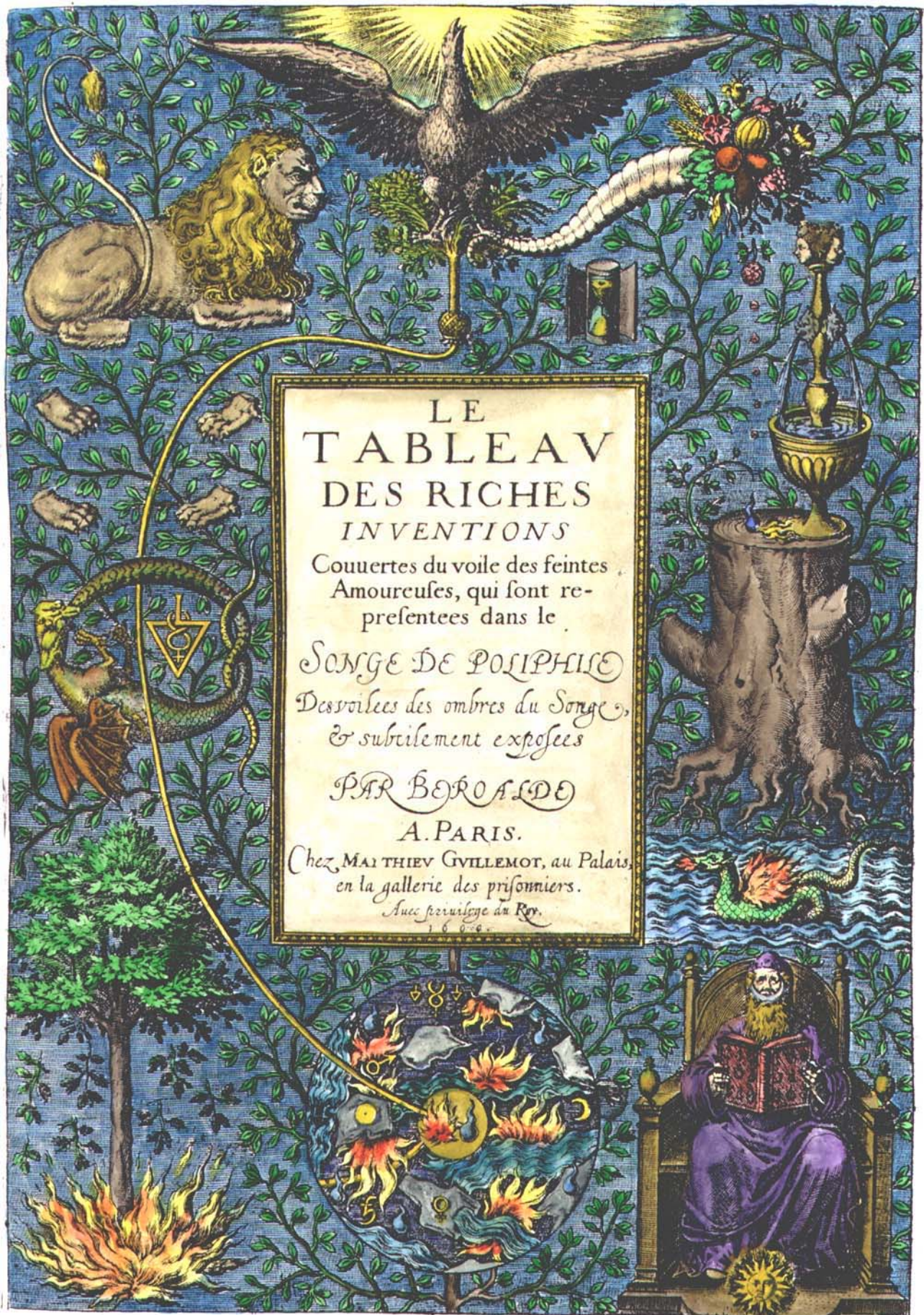
A016. Large engraving of the polarities in the macrocosm and the microcosm, from J.D. Mylius *Opus medico-chymicum*, 1618.



A017. From Theophilus Schweighardt's 'Mirror of the Rosicrucian wisdom'.





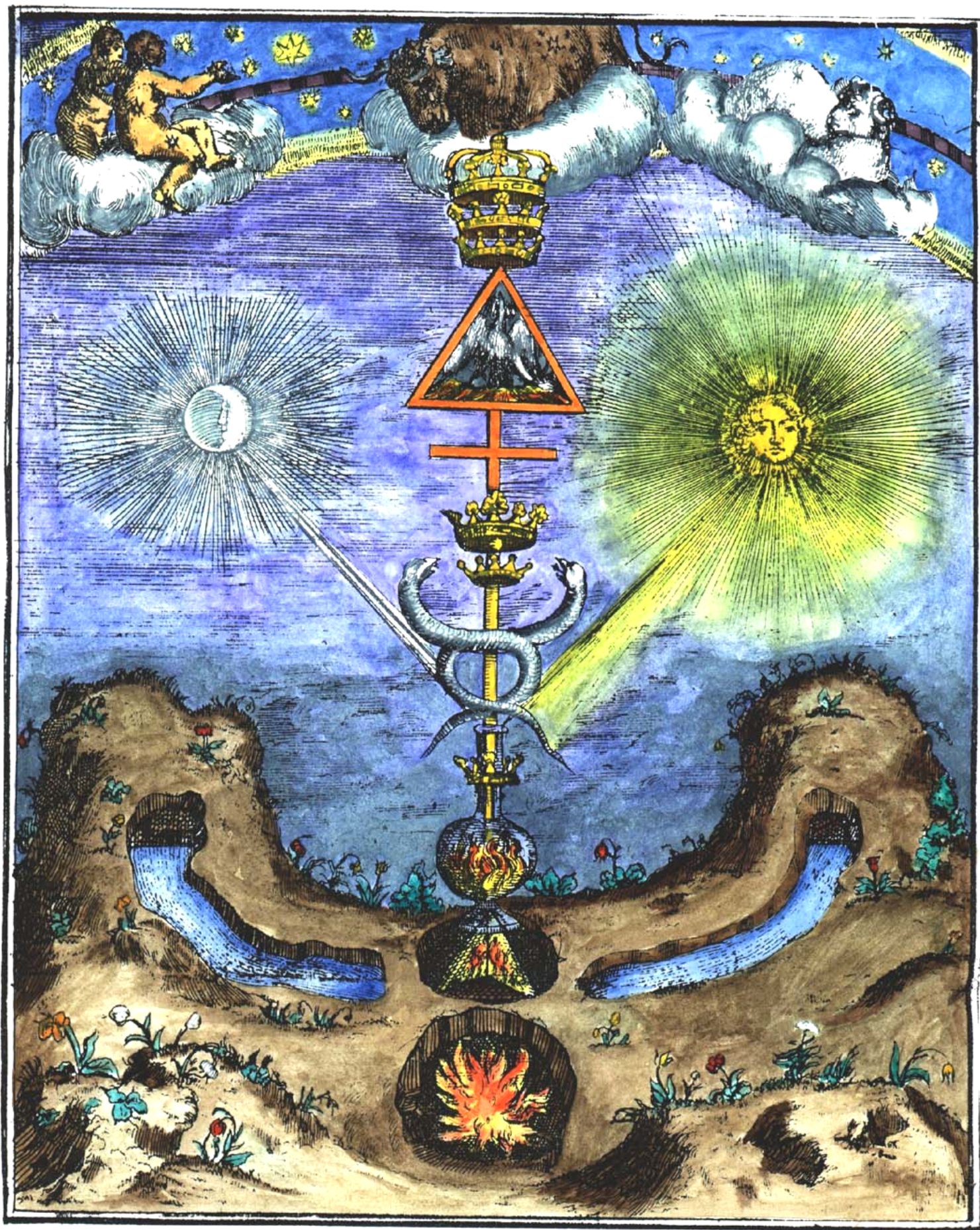


A020. An alchemist, possibly Irenaeus Philalethes, in his laboratory. From *Pyrotechnia ofte Vuur-stook-Kunde*, Amsterdam, 1687.





A022. Engraving from, *Le triomphe hermetique*, Amsterdam, 1689.

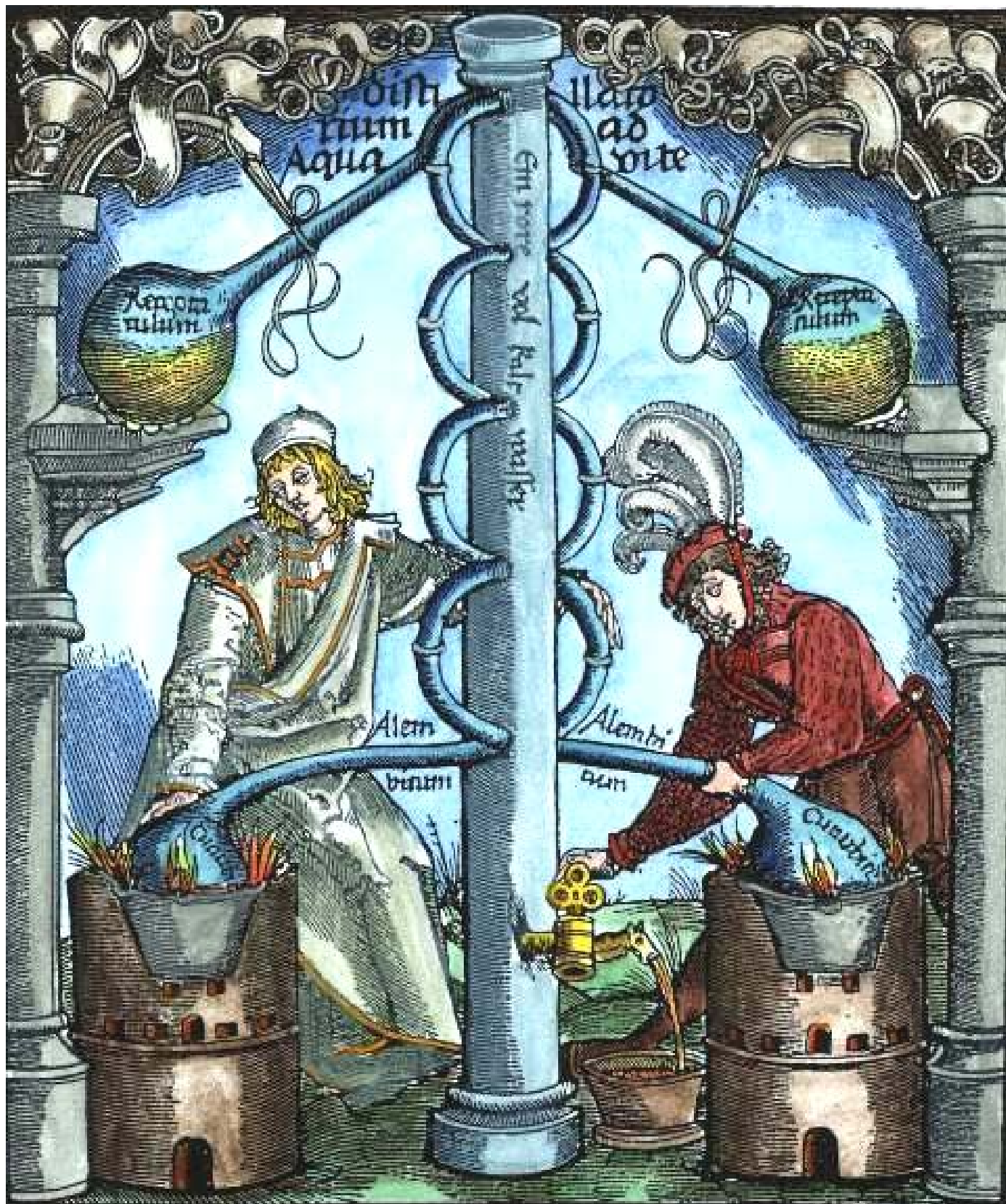


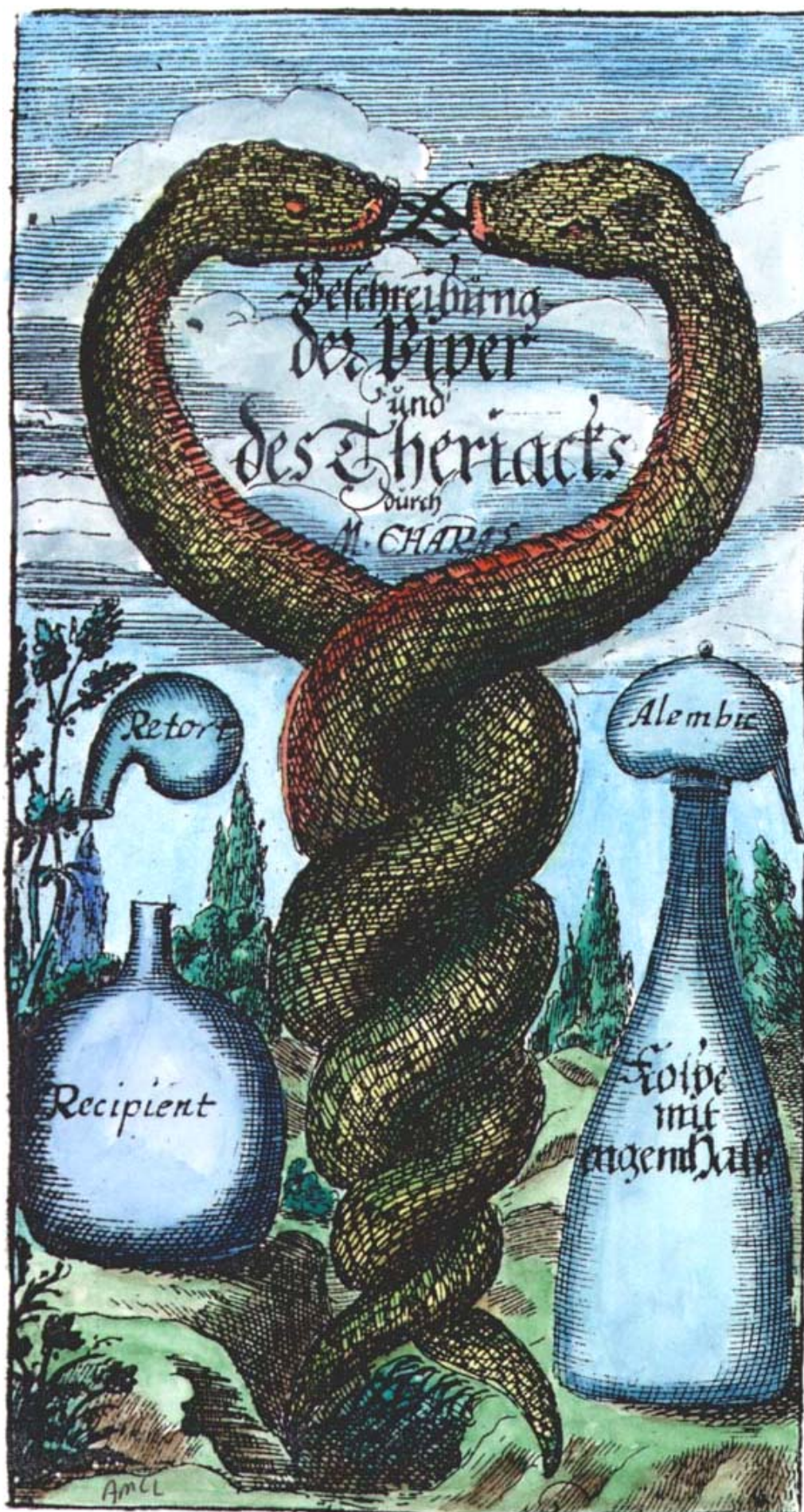
A023. Frontispiece to 'Brunnen der Weissheit' in *Fünff curieuse chymische tractätlein*, Frankfurt, 1757.





A025. Woodcut from Hieronymus Braunschweig *Das Buch zu destillieren*, Strassburg, 1519.







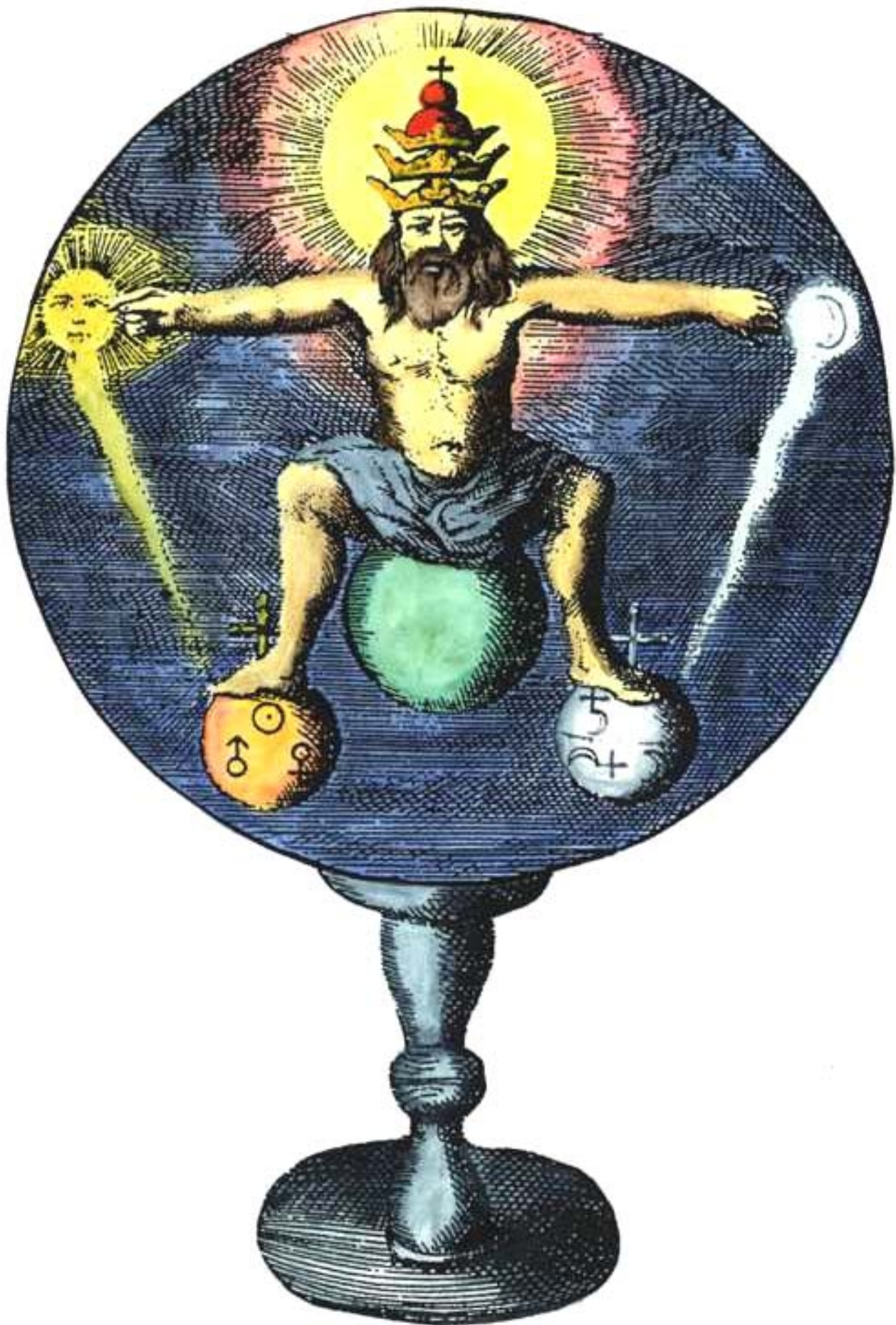
A028. Frontispiece to J. J. Becher *Oedipus chemicus*, Amsterdam, 1664.



A029. Engraving from Sabine Stuart de Chevalier *Discours philosophique*, Paris, 1781.



A030. Frontispiece from Johann de Monte-Snyders *Metamorphosis planetarum*, Amsterdam 1663.

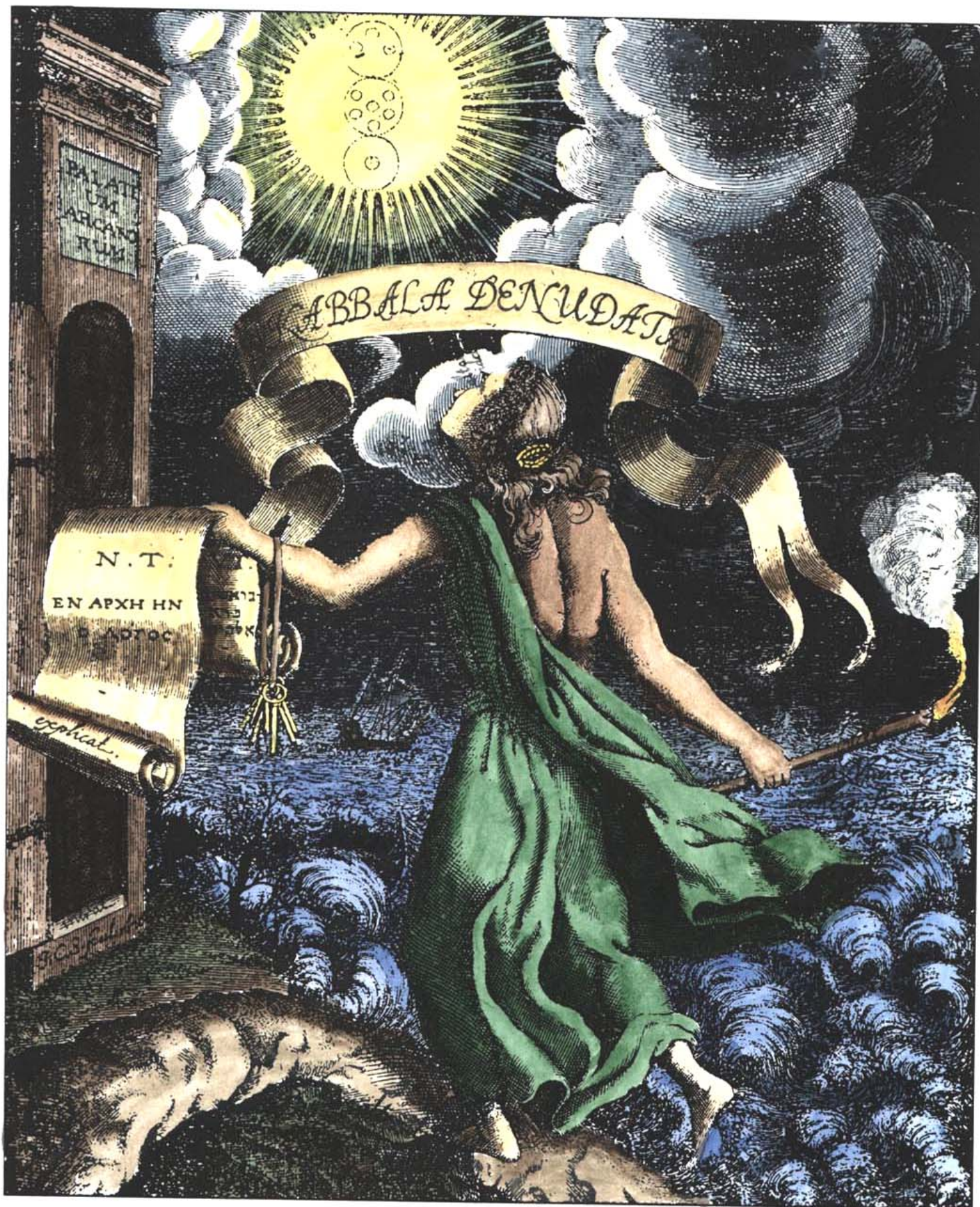




A032. Figure from Elias Ashmole *Theatrum chemicum britannicum*, London, 1652.



A033. Frontispiece from Knorr von Rosenroth *Kabbala Denudata*, Sulzbach 1677.





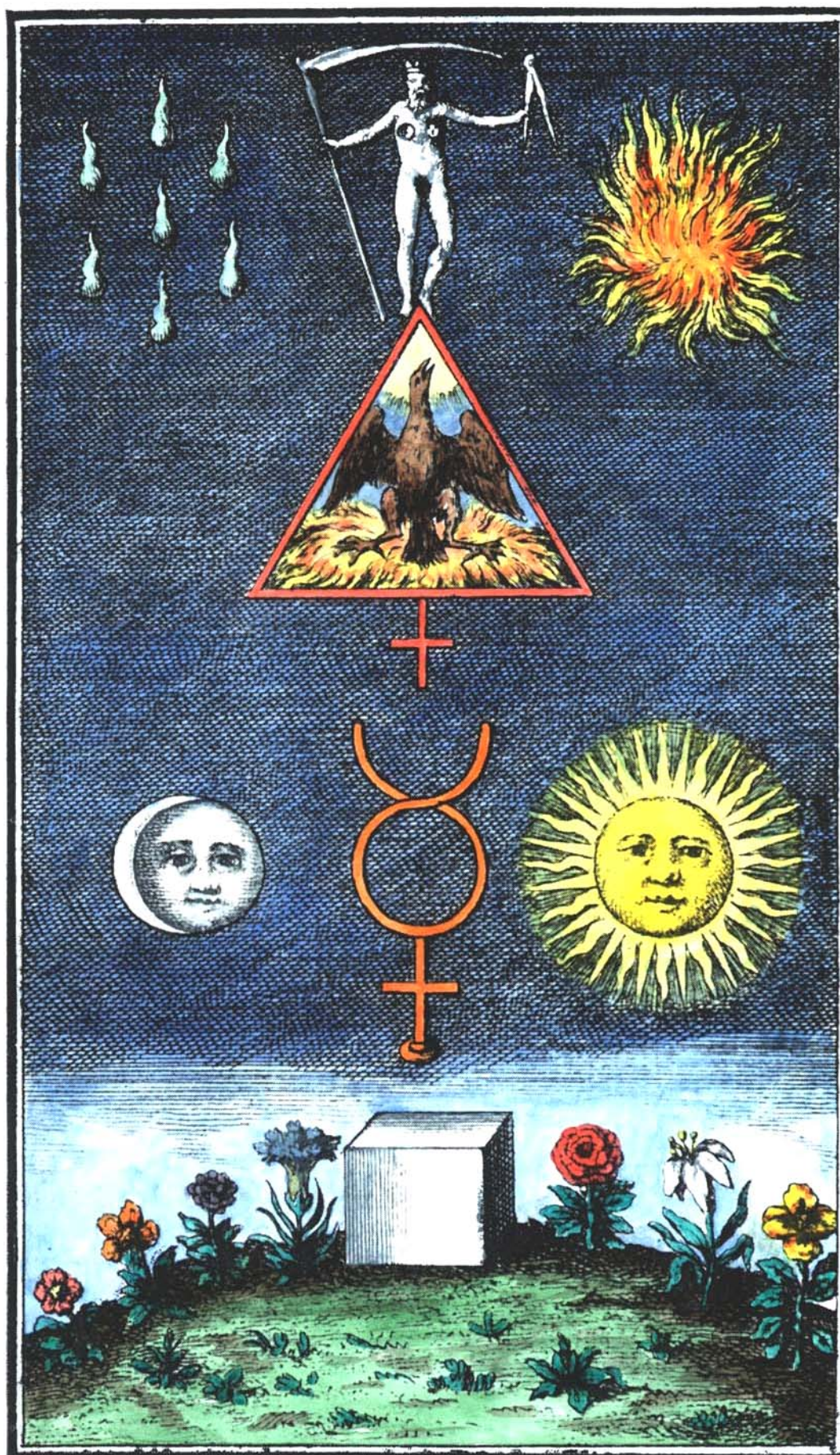




A037. Woodcut from Lazarus Ercker *Beschreibung allerfurnemisten mineralischen Ertzt unnd Bergkwercks arten*, Frankfurt, 1598.

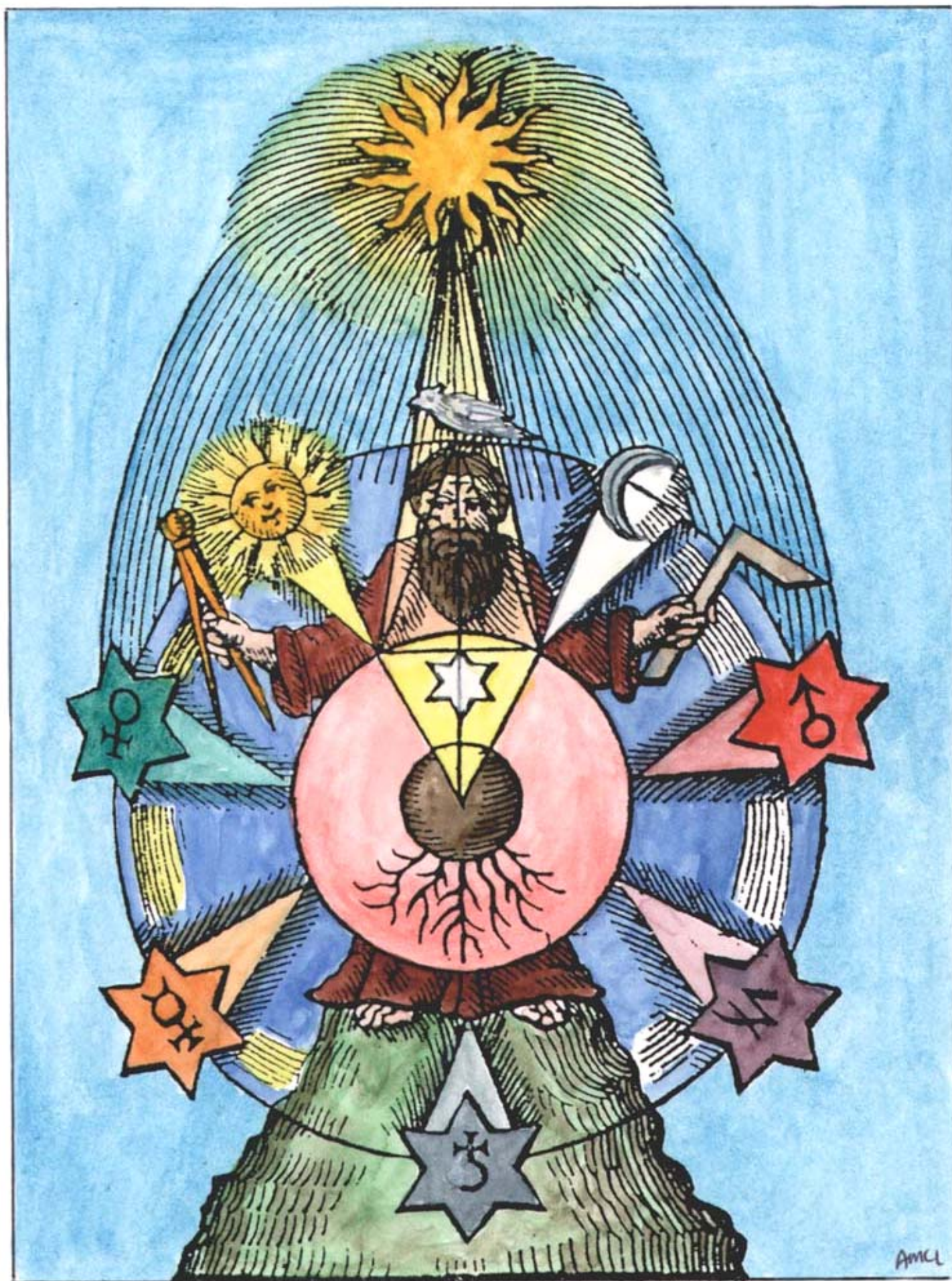


A038. 18th century engraving based on work of Basil Valentine.

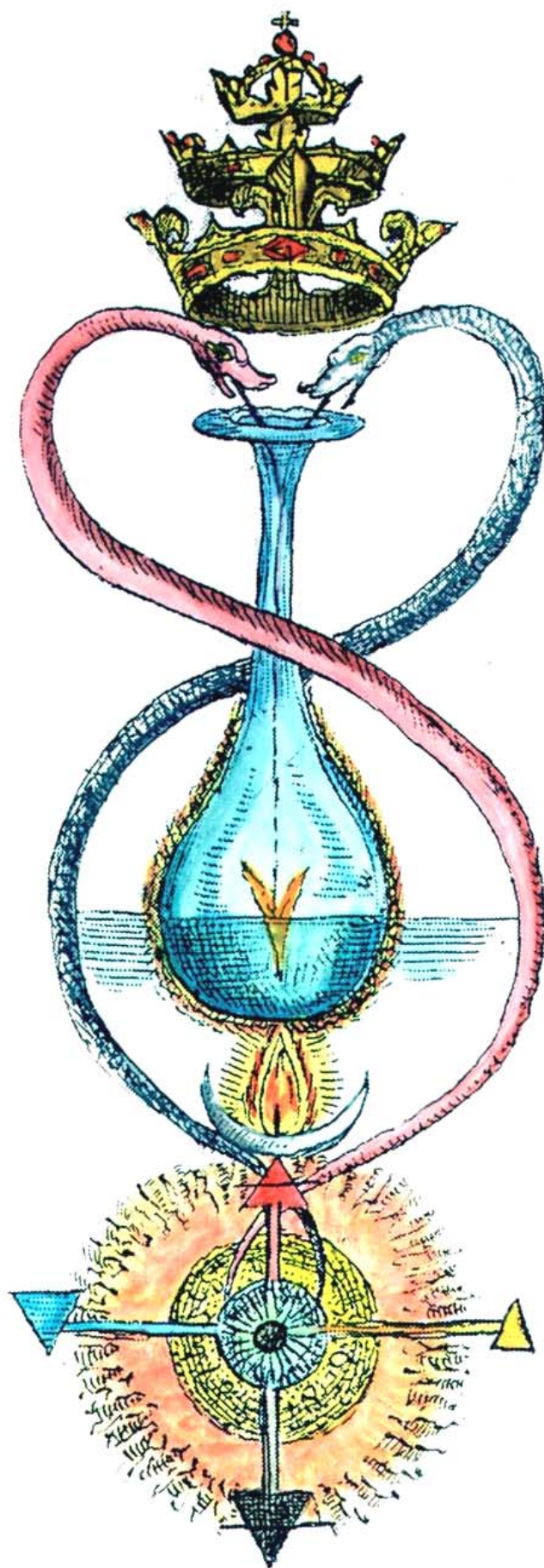


A039. Engraving from Thomas Vaughan *Lumen de lumine*, London, 1651.

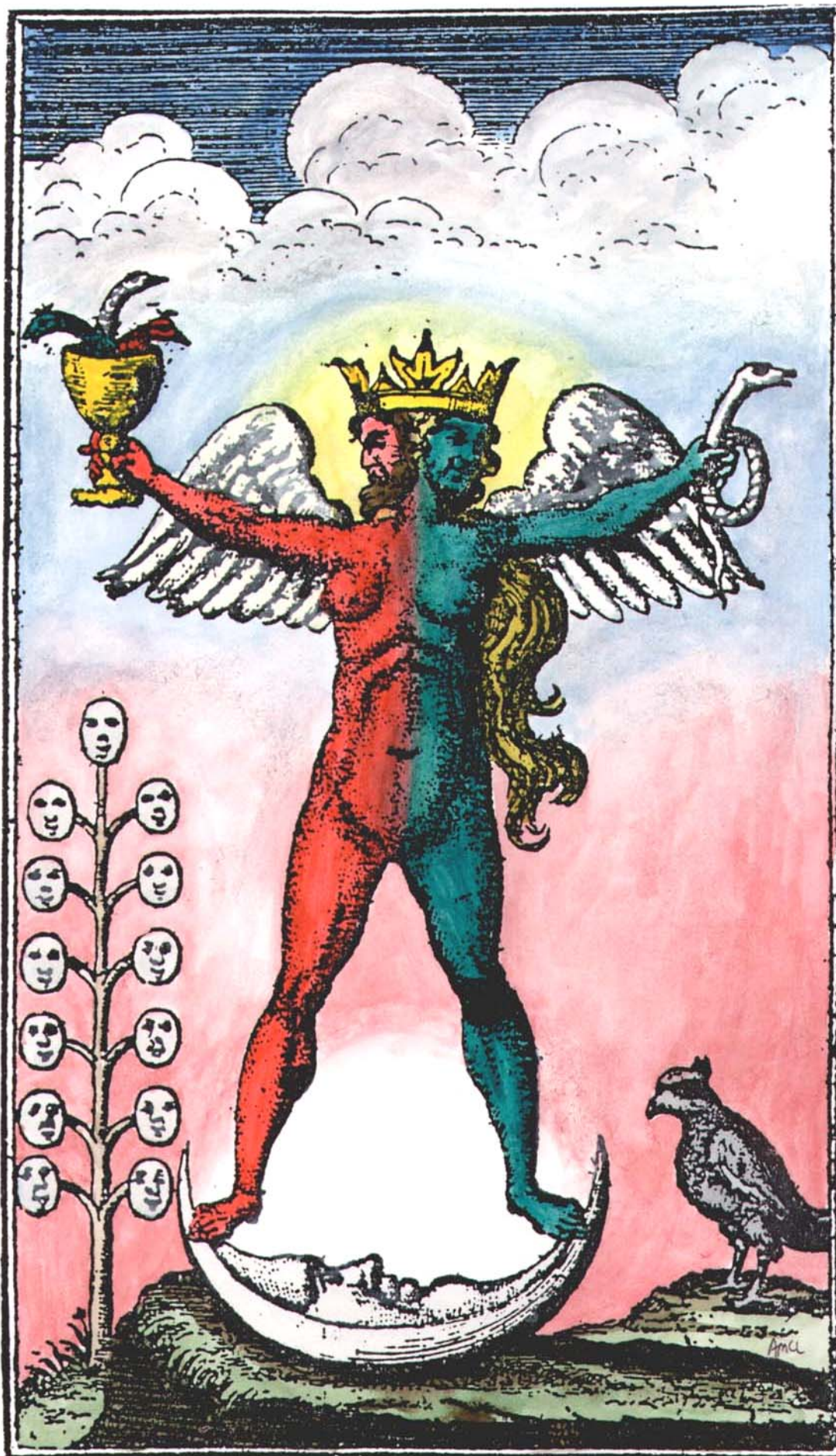




A041. Figure from an 18th century manuscript entitled *Bibliothèque des sages*.

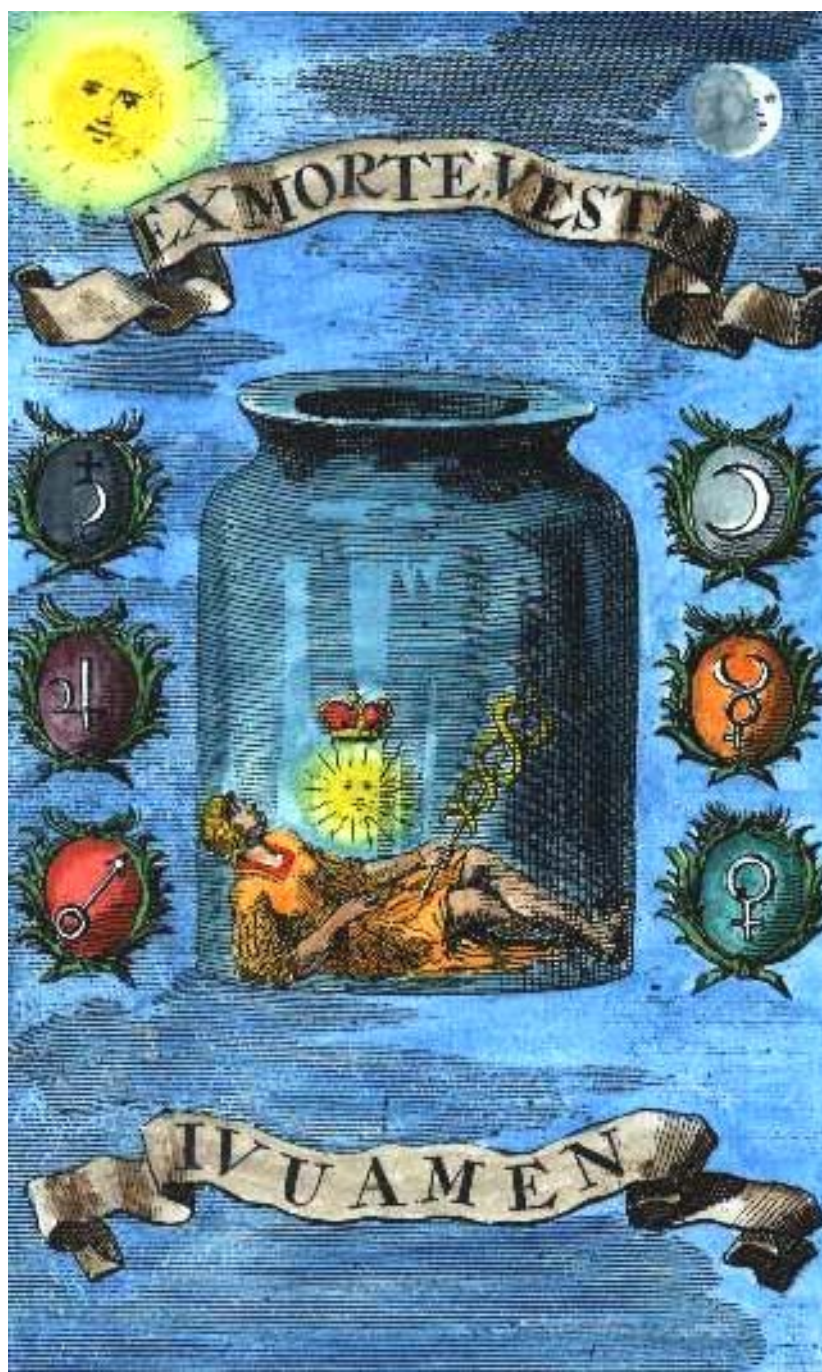


A042. Engraving of hermaphrodite from an 18th century version of the *Rosarium philosophorum*.

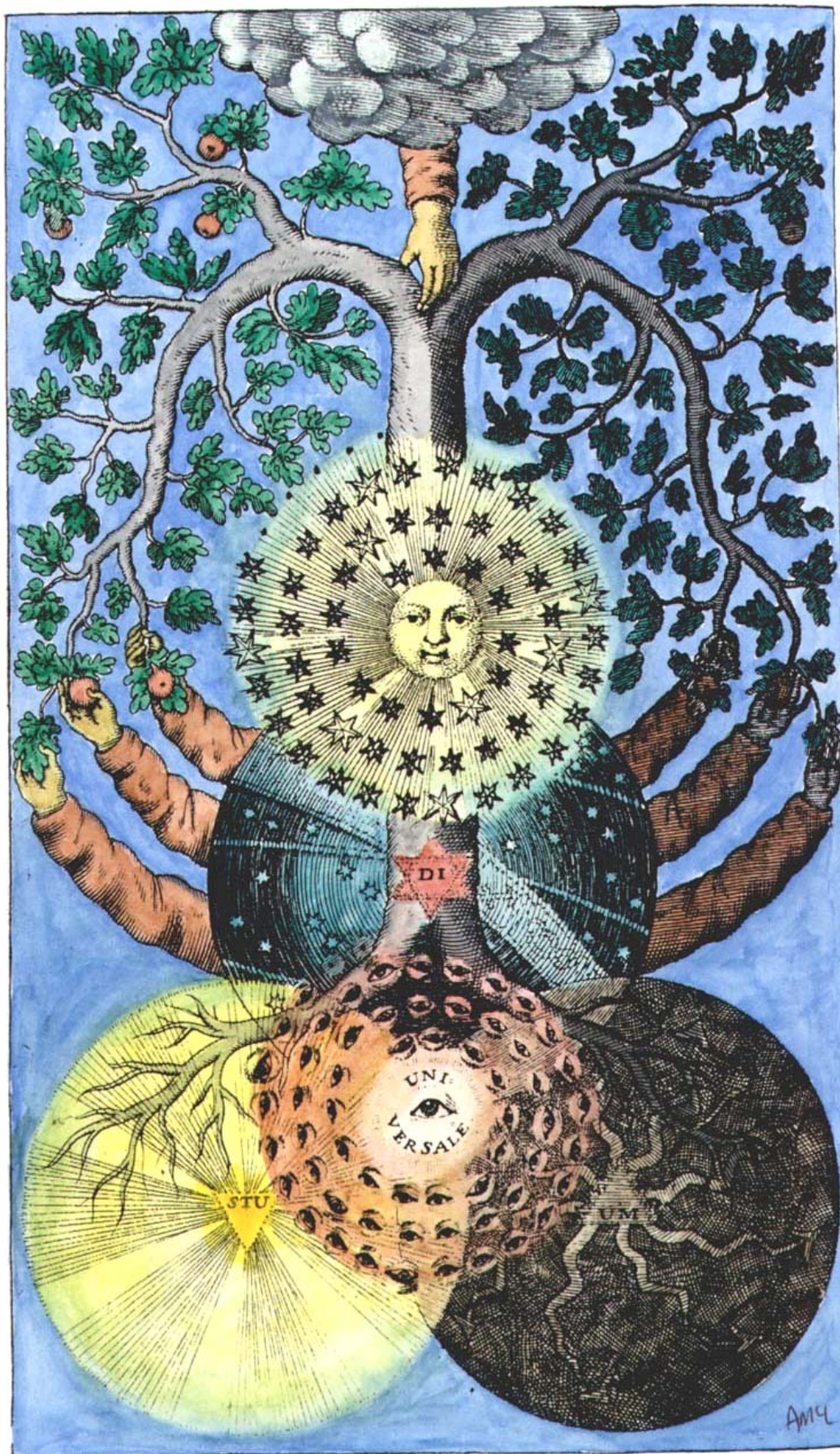


A043. Engraving from Baro Urbigerus, *Besondere chymische Schrifften*, Hamburg, 1705.

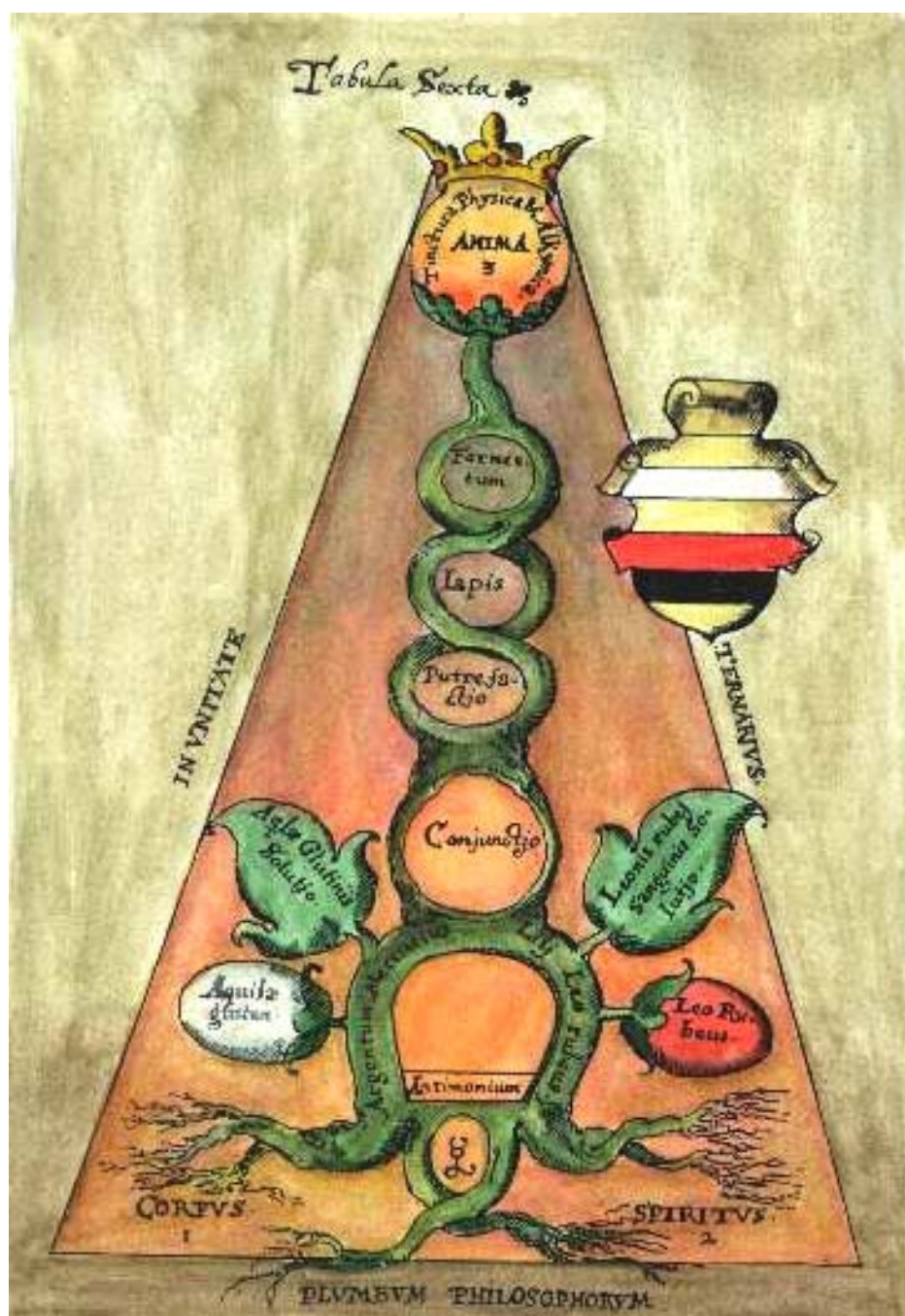


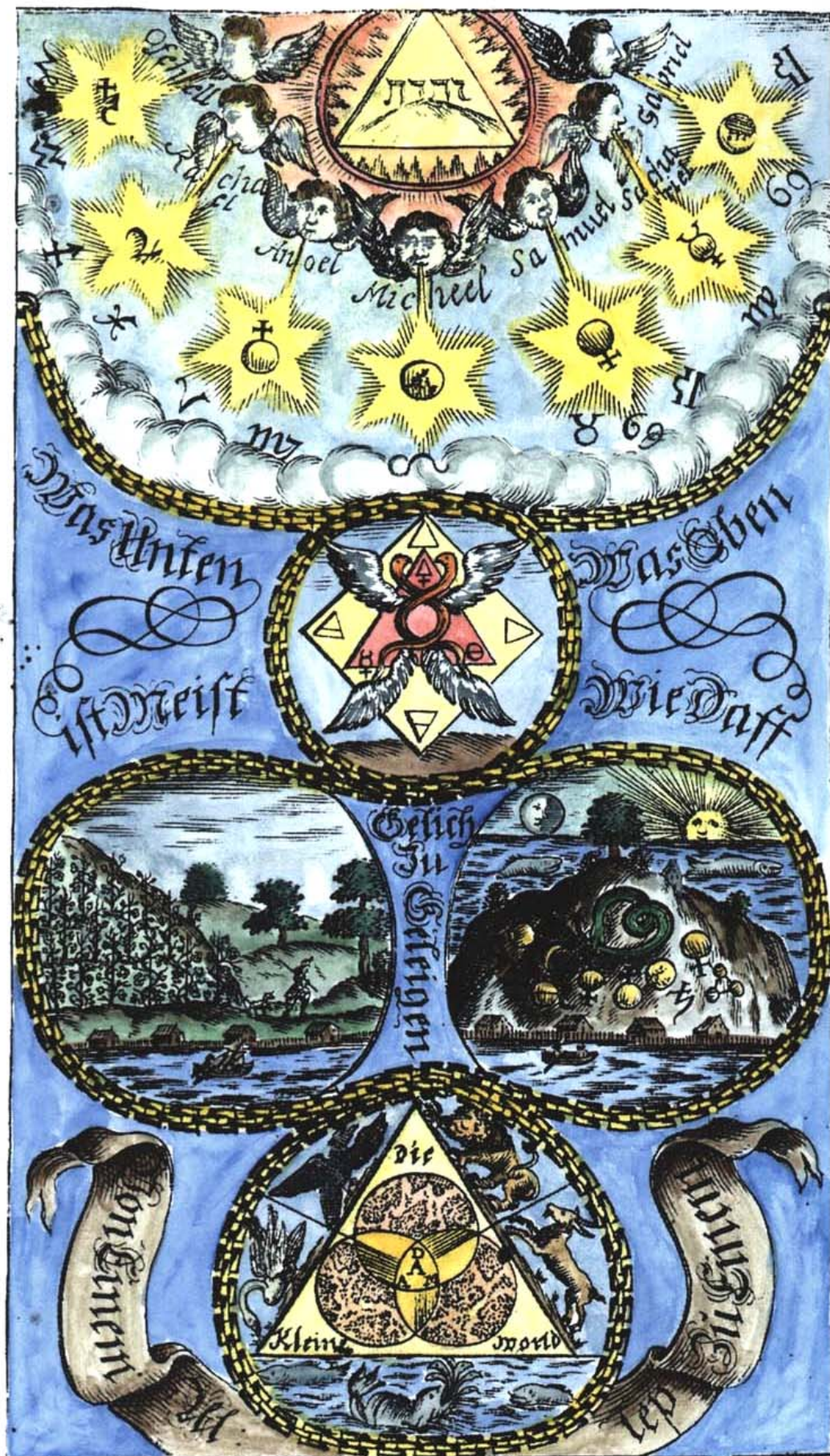


A045. Tree of dark and light from Valentine Weigel *Studium Universale*, 1695.

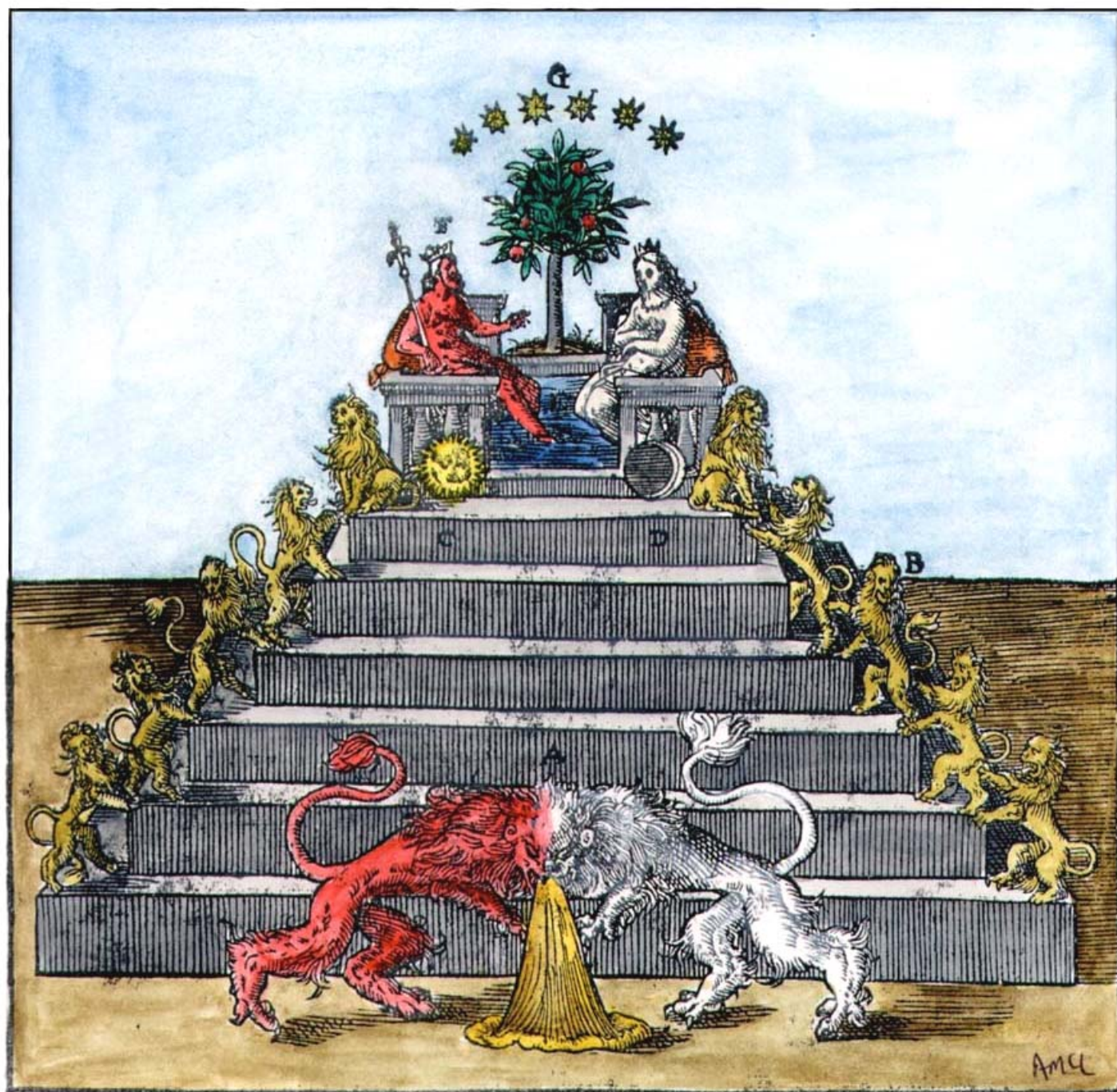


A046. Illustration from a manuscript in the British Library, MS. Sloane 3667, a 17th century copy of George Ripley *Marrow of Alchemy*.





A048. Pyramid of lions, from Andreas Libavius, *Alchymia*, Frankfurt, 1606.



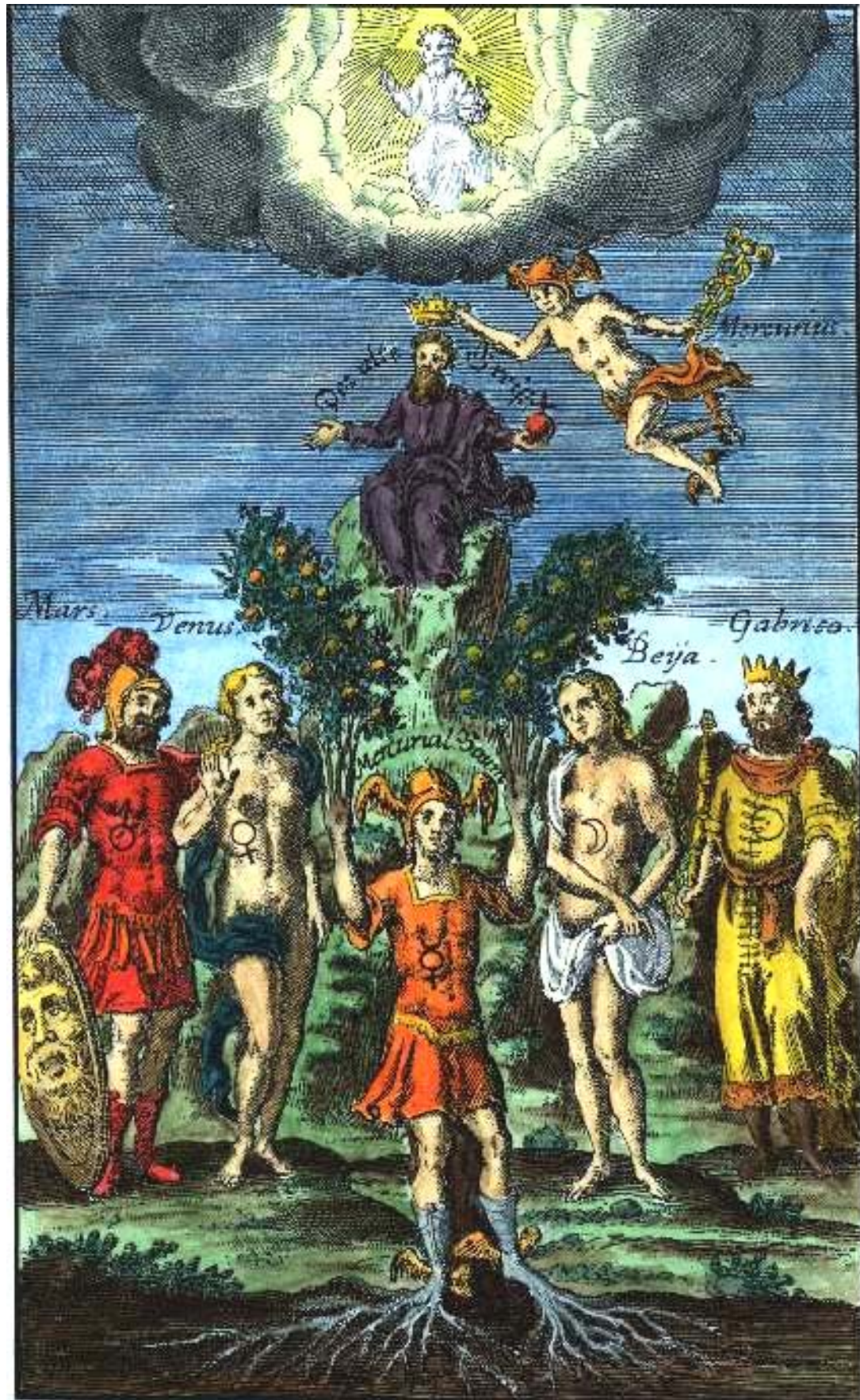
A049. Frontispiece from Johann Gottfried Kiessling, *Relatio practica* Leipzig, 1752.





A051. Engraving from J.D. Mylius *Philosophia reformata*, Frankfurt, 1622.

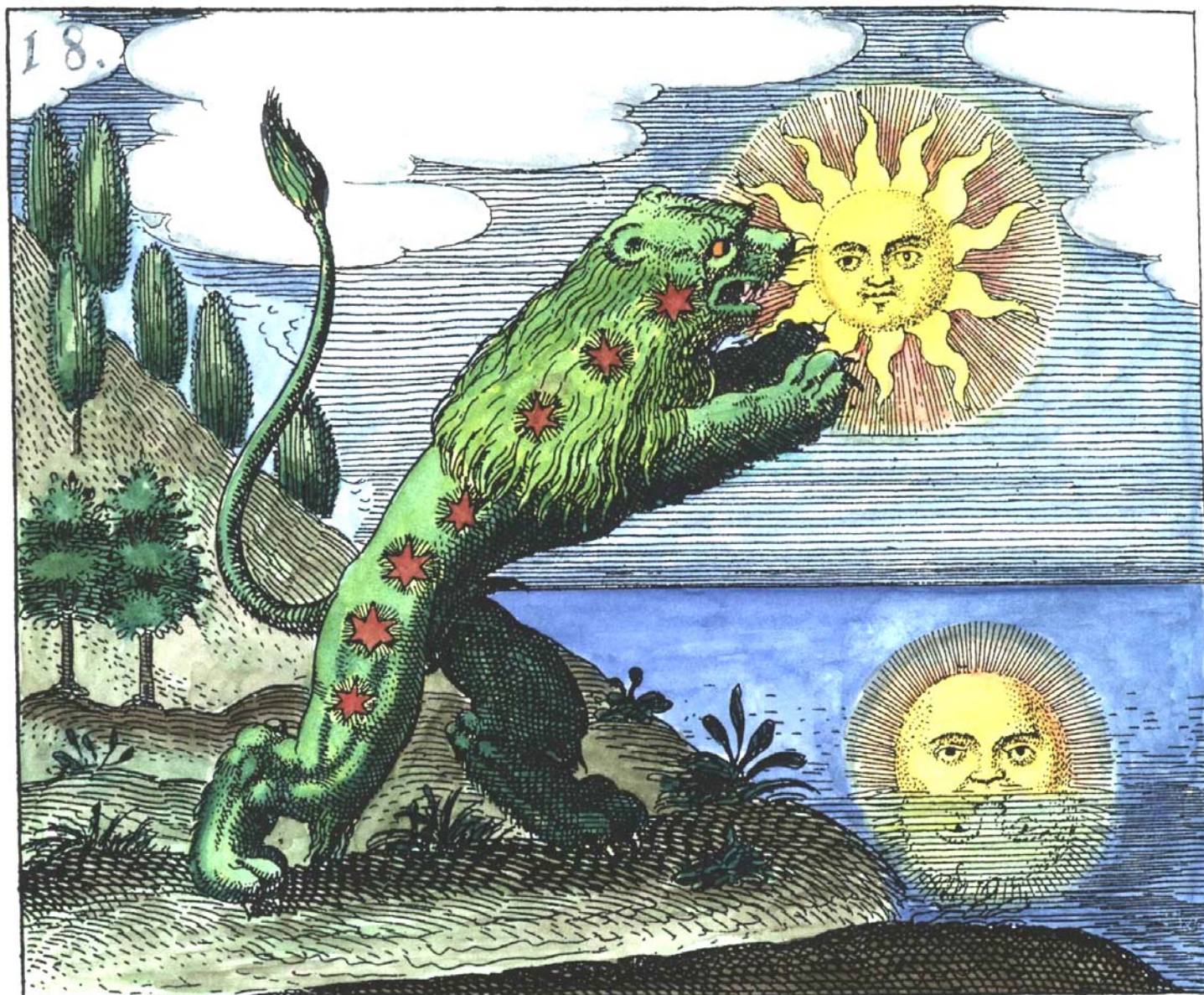




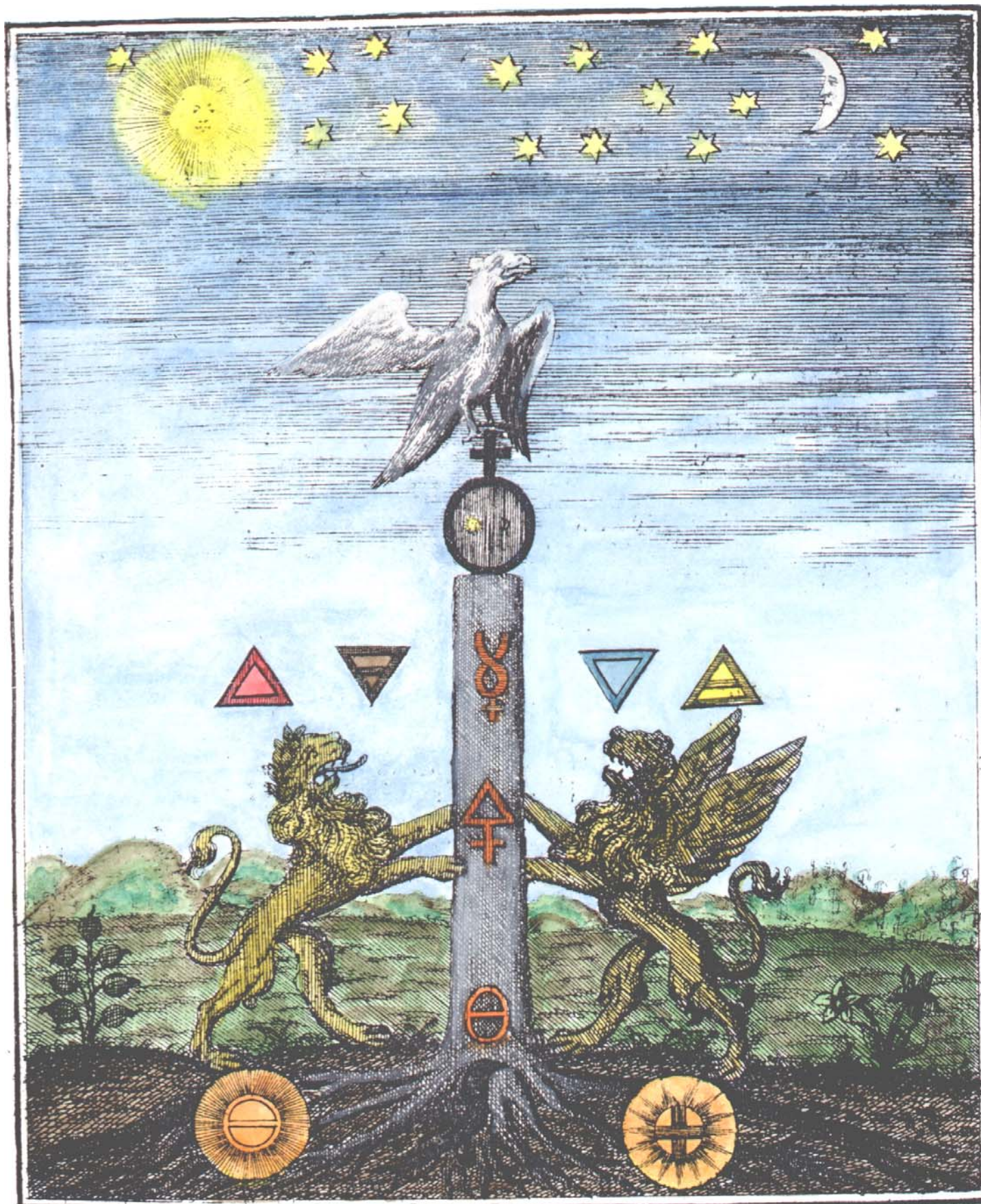


A054. Frontispiece engraving from Joannis Agricola *Commentariorum, Notarum, Observationum & Animadversionum in Johannis Poppii chymische Medicin*, Leipsig, 1638.

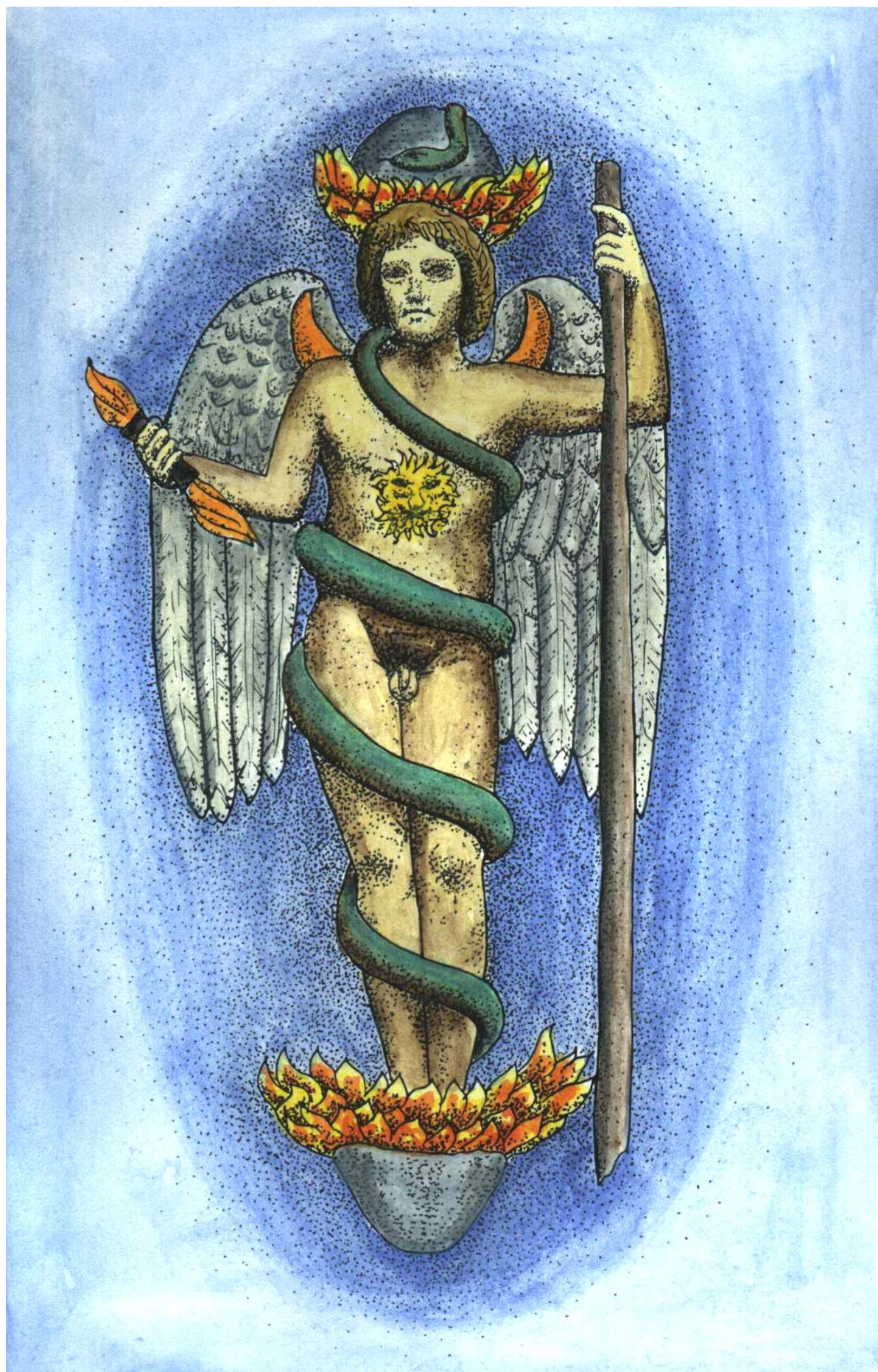


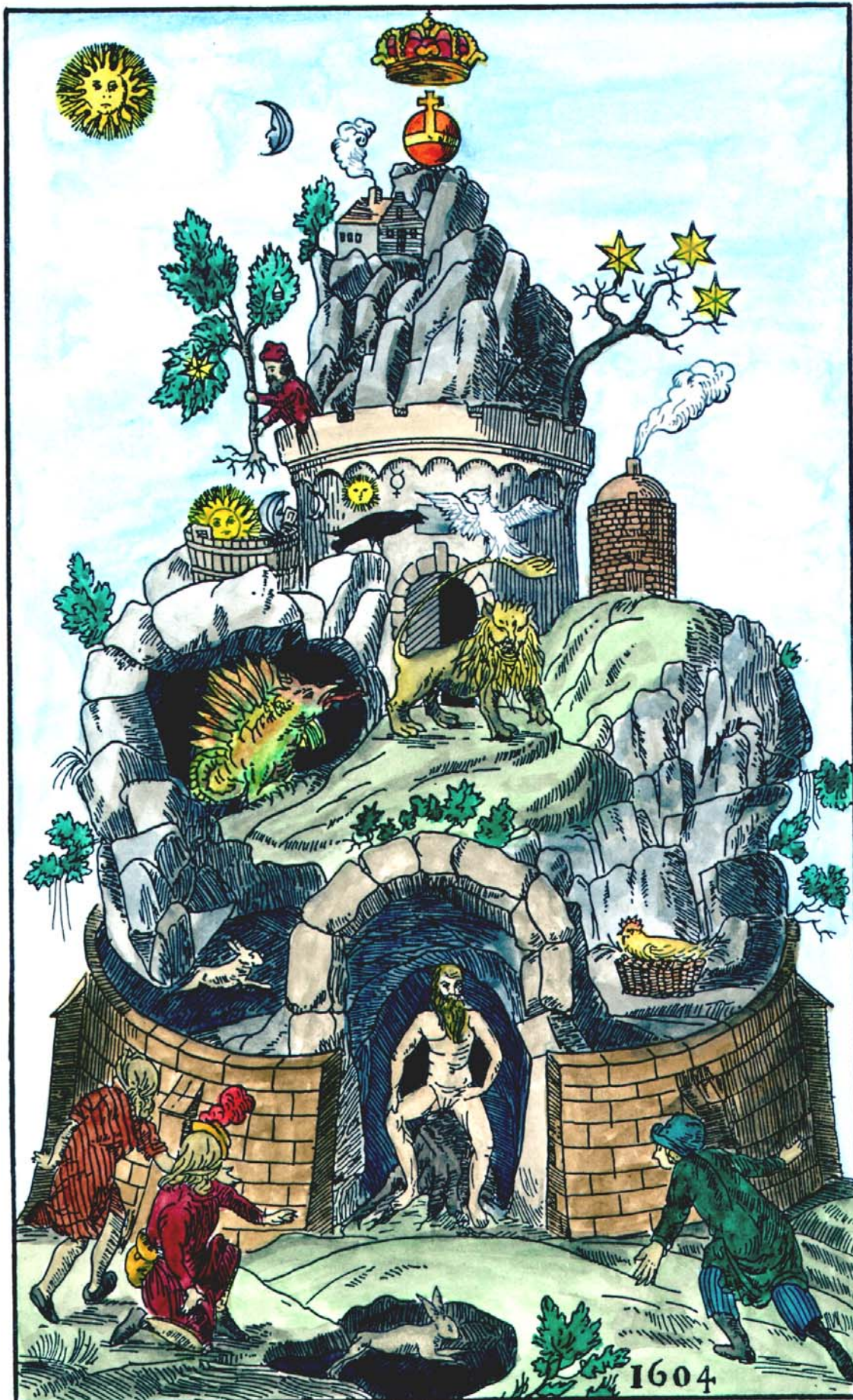


A056. Engraving from Giovanni Lacinio, *Pretiosa margarita...*, Leipsig, 1714.



A057. Image of Phanes emerging from the world egg. Redrawn from a sculptured relief by Adam McLean.

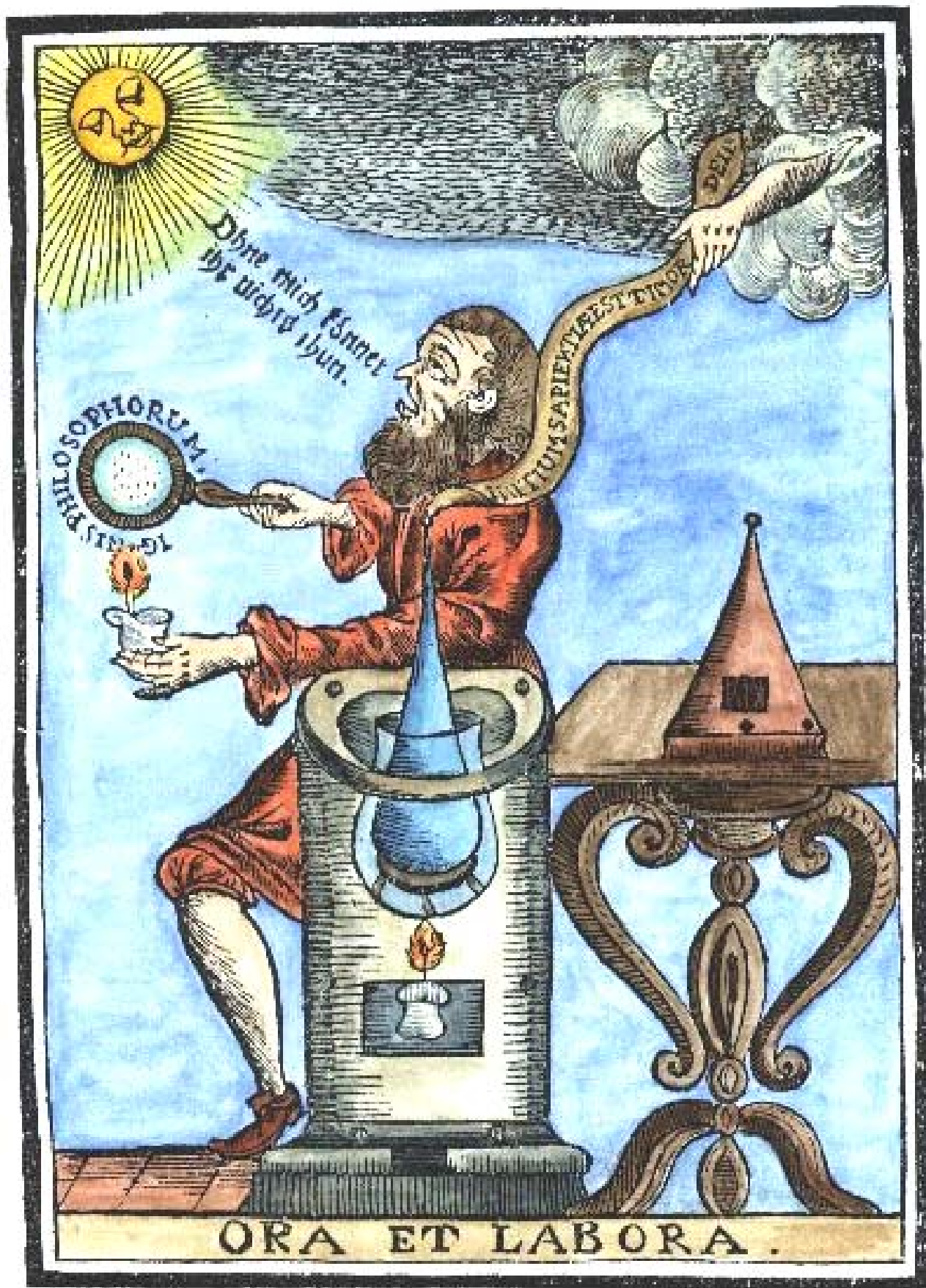




A059. Engraving from J. A. Siebmacher, *Das güldene Vleiss*, Nurnberg, 1737.



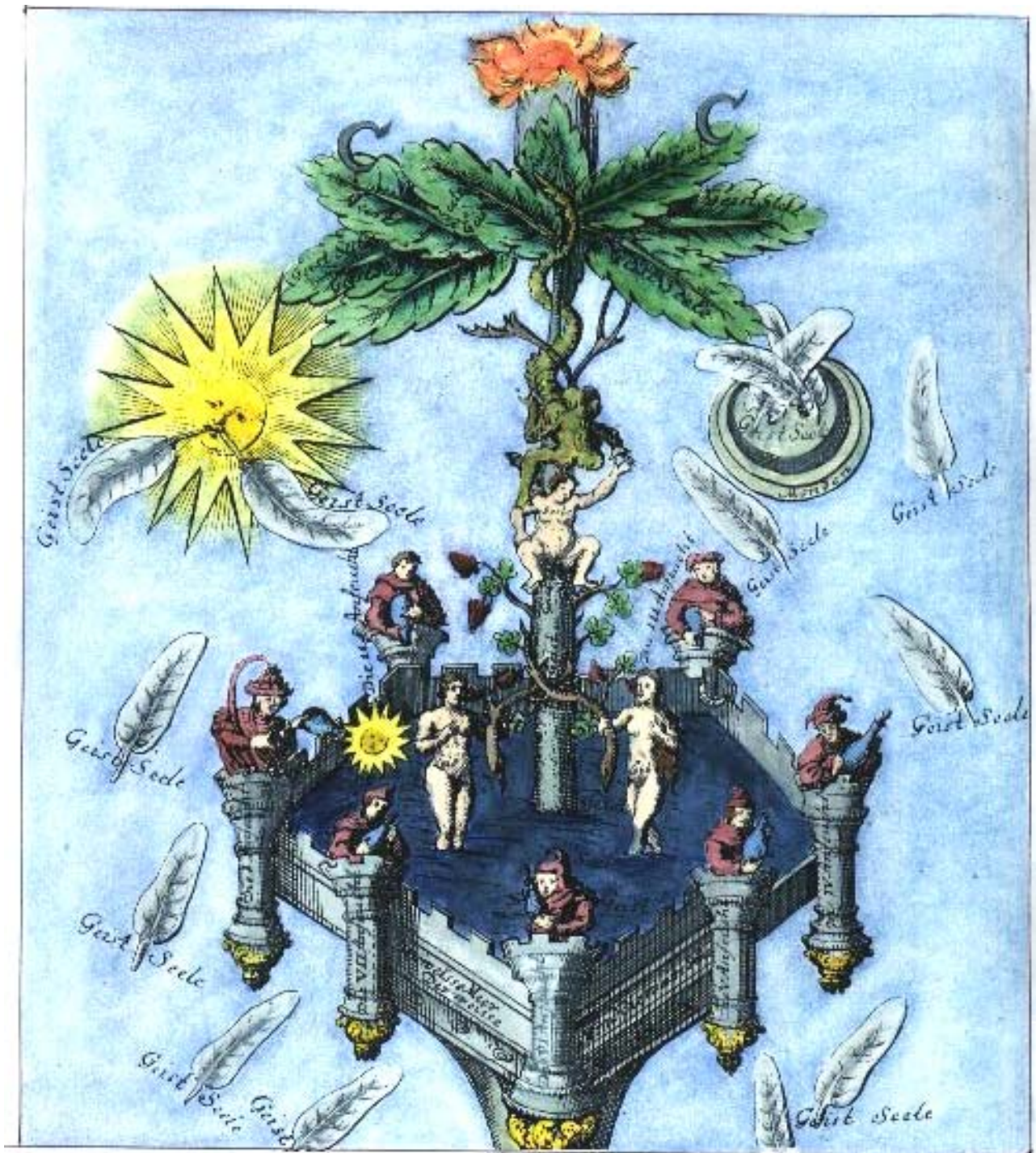




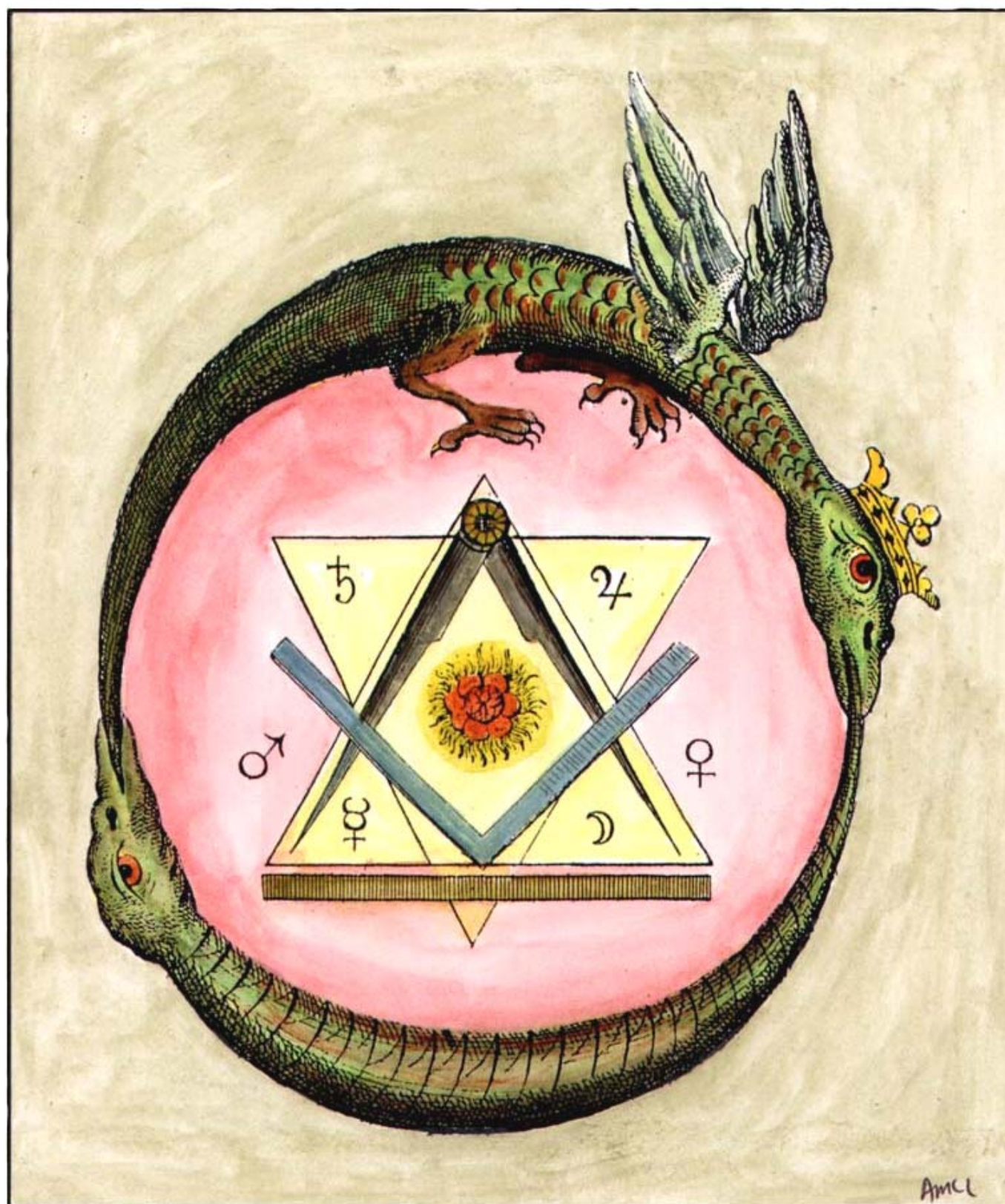
A062. The Invisible college of the Rosicrucians, Theophilus Schweighardt *Speculum sophericum rhodotauroticum*, 1618.



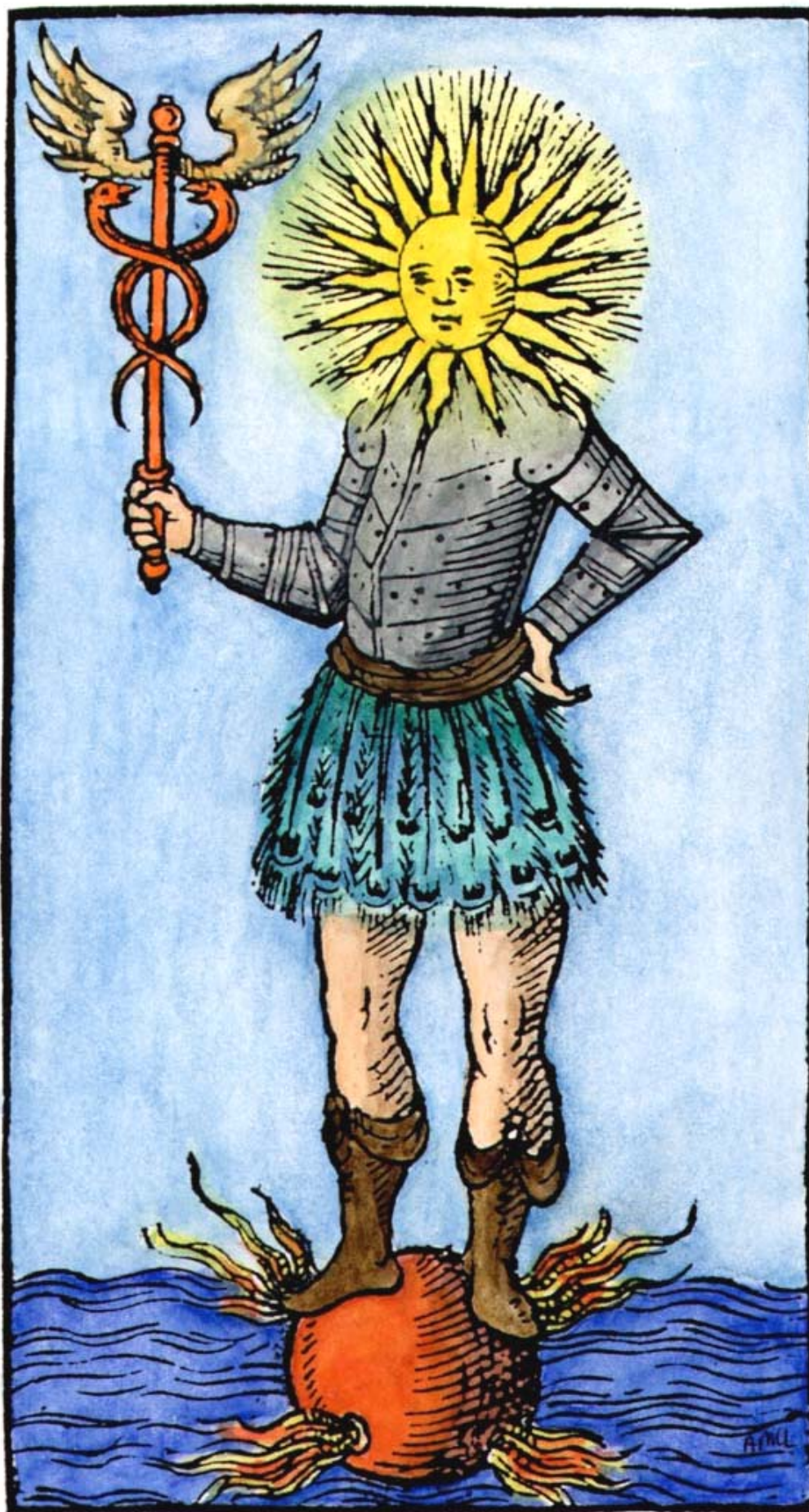
A063. Section of Ripley Scroll from engraving in David Beuther, *Universal und particularia*, Hamburg, 1718.







A066. Woodcut from Johann Sternhals *Ritter-Krieg*, Erfurt, 1595.





A068. Woodcut of triple-headed dragon from Giovanni Battista Nazari *Il metamorfosi metallico*, Brescia, 1564.

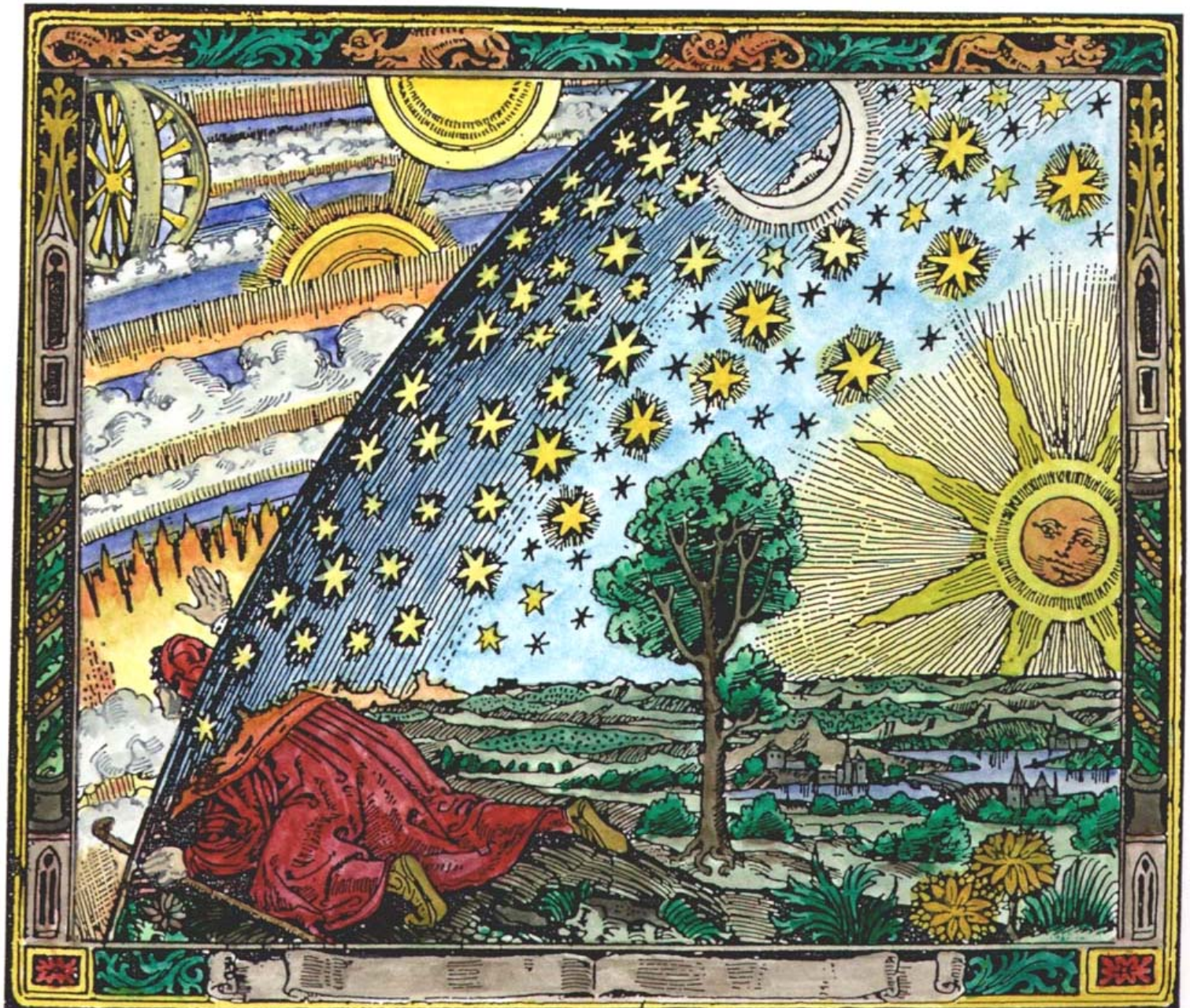


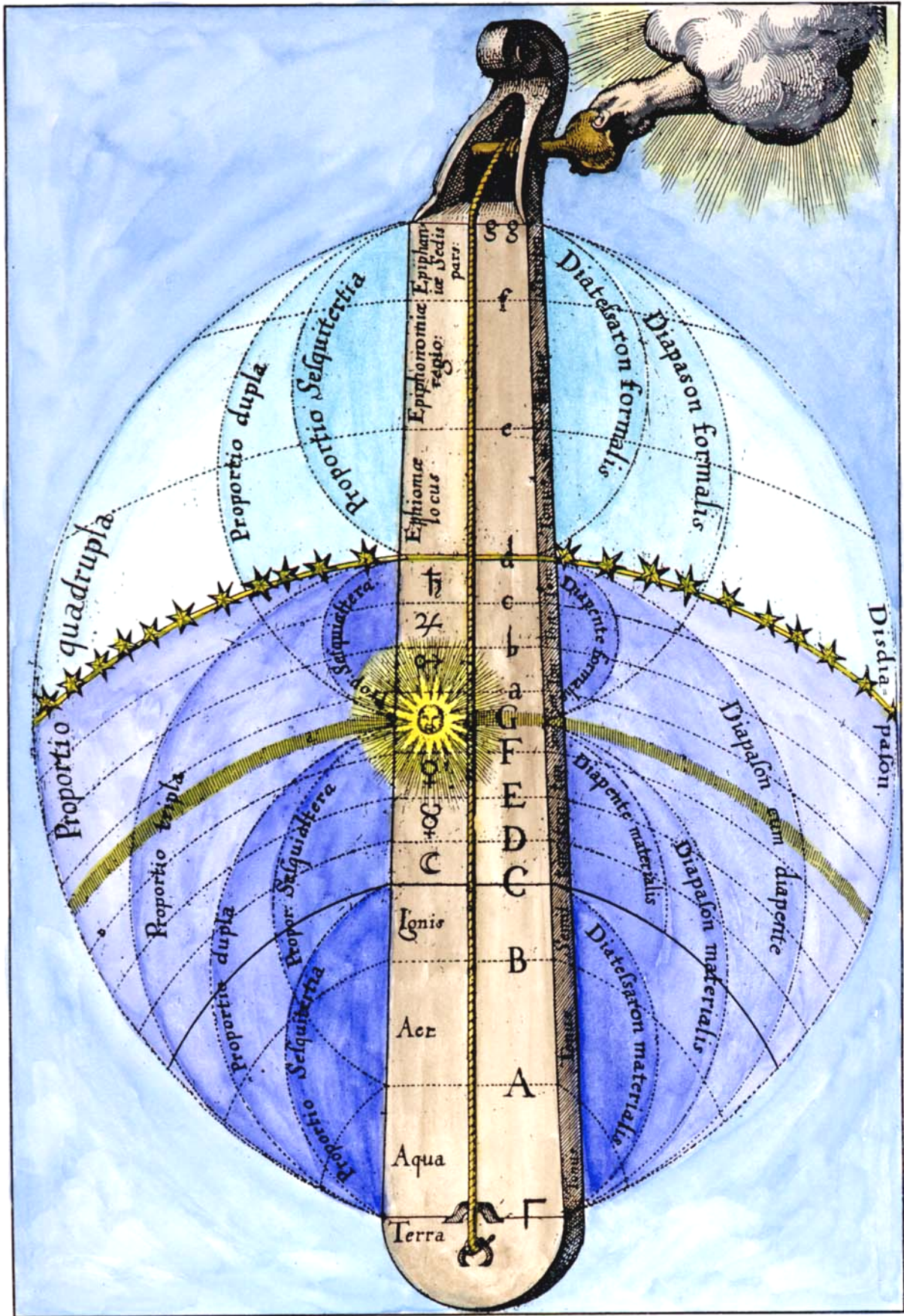
A069. Vitriol acrostic (originally from Basil Valentine) in Johann Neithold *Aureum Vellus; oder Güldenens Vleiss*, Frankfurt, 1733.



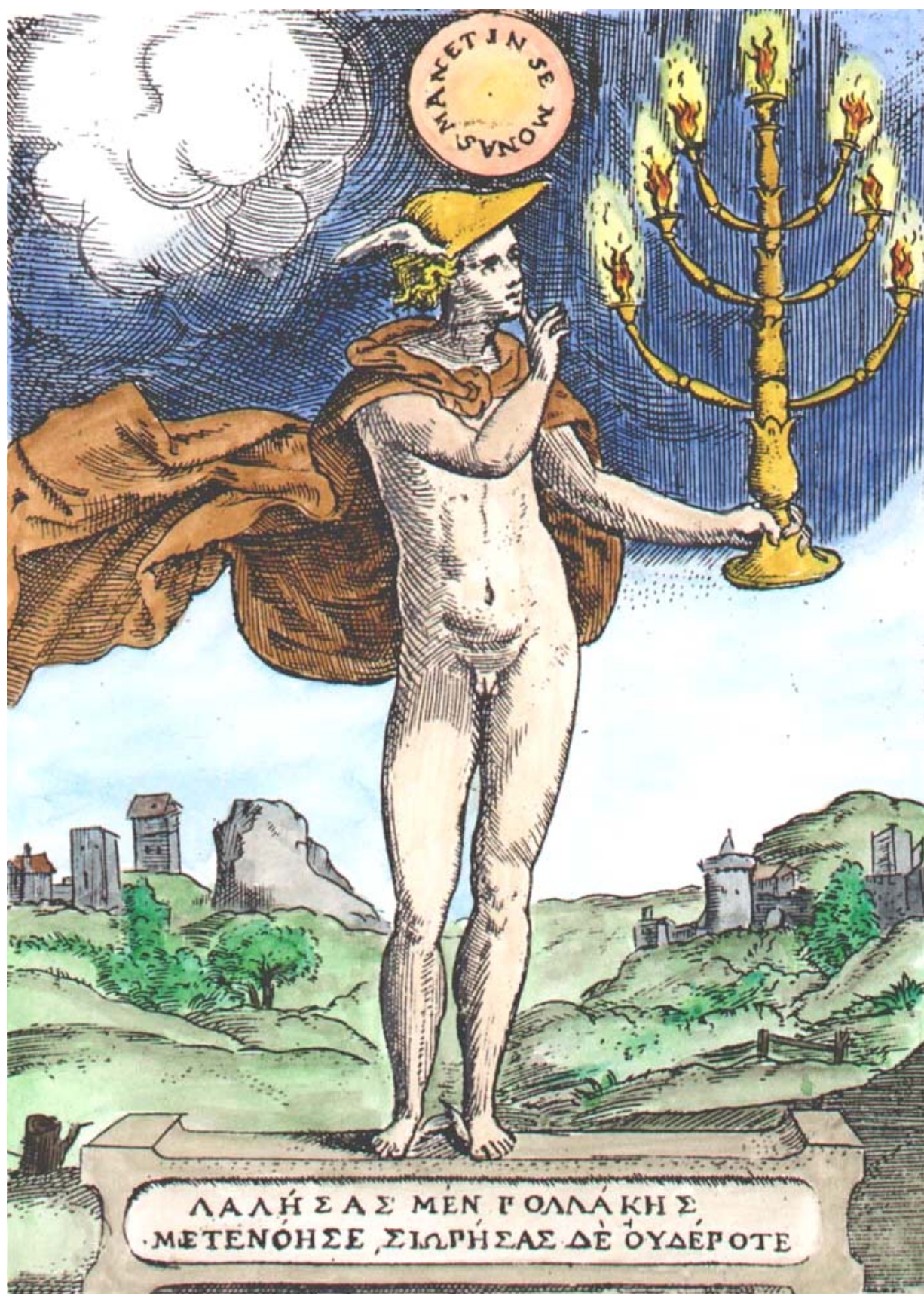


A071. Peering through the cosmic sphere - illustration from '*L'atmosphère: météorologie populaire*', Paris 1888, by Camille Flammarion.

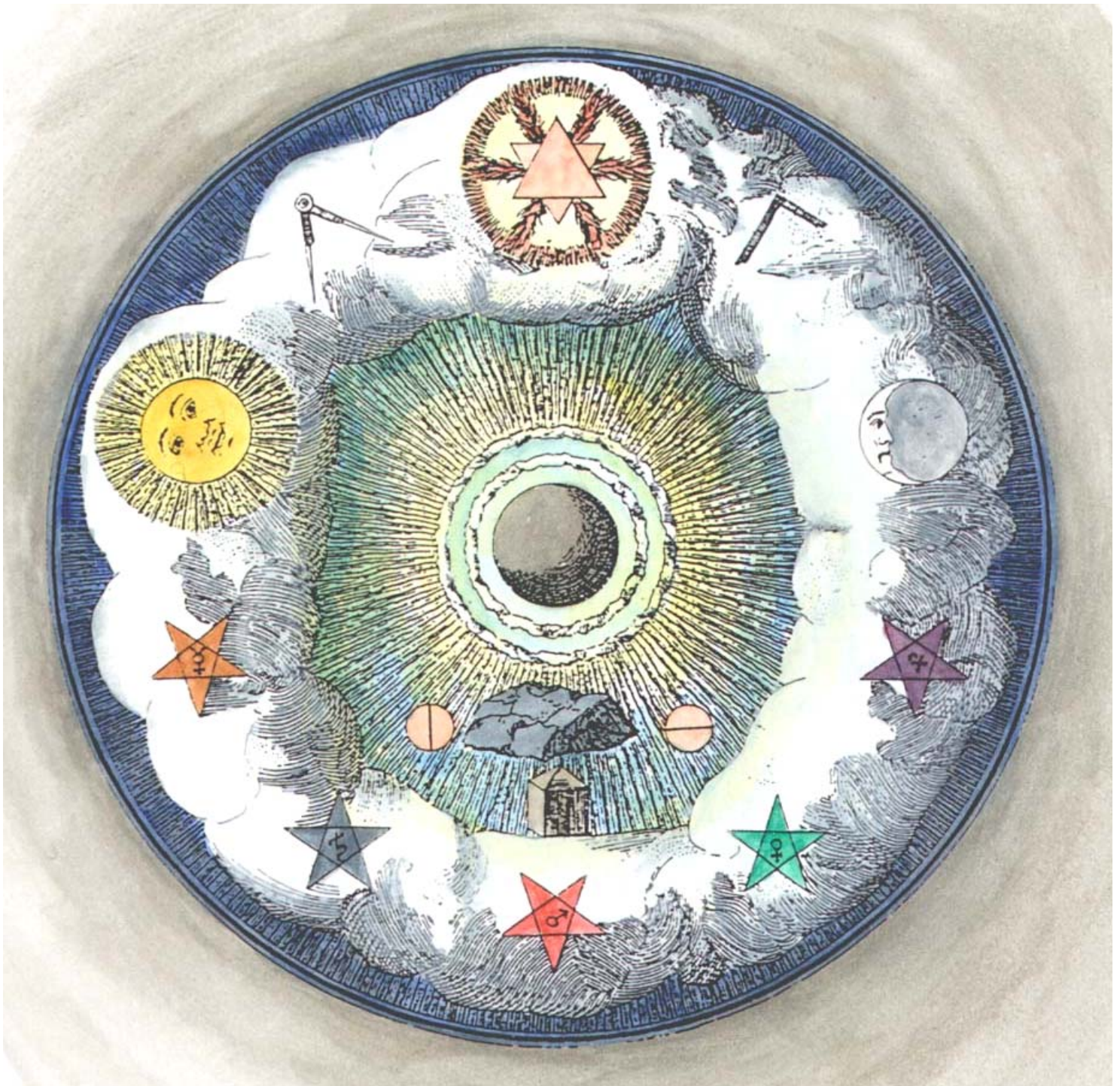




A073. Hermetic silence - emblem from Achille Bocchi *Symbolicarum quaestionum de universo genere*, 1574.



A074. Masonic/alchemy image from *Die Theoretischen Brüder oder zweite Stufe der Rosenkreutze*, 1785.

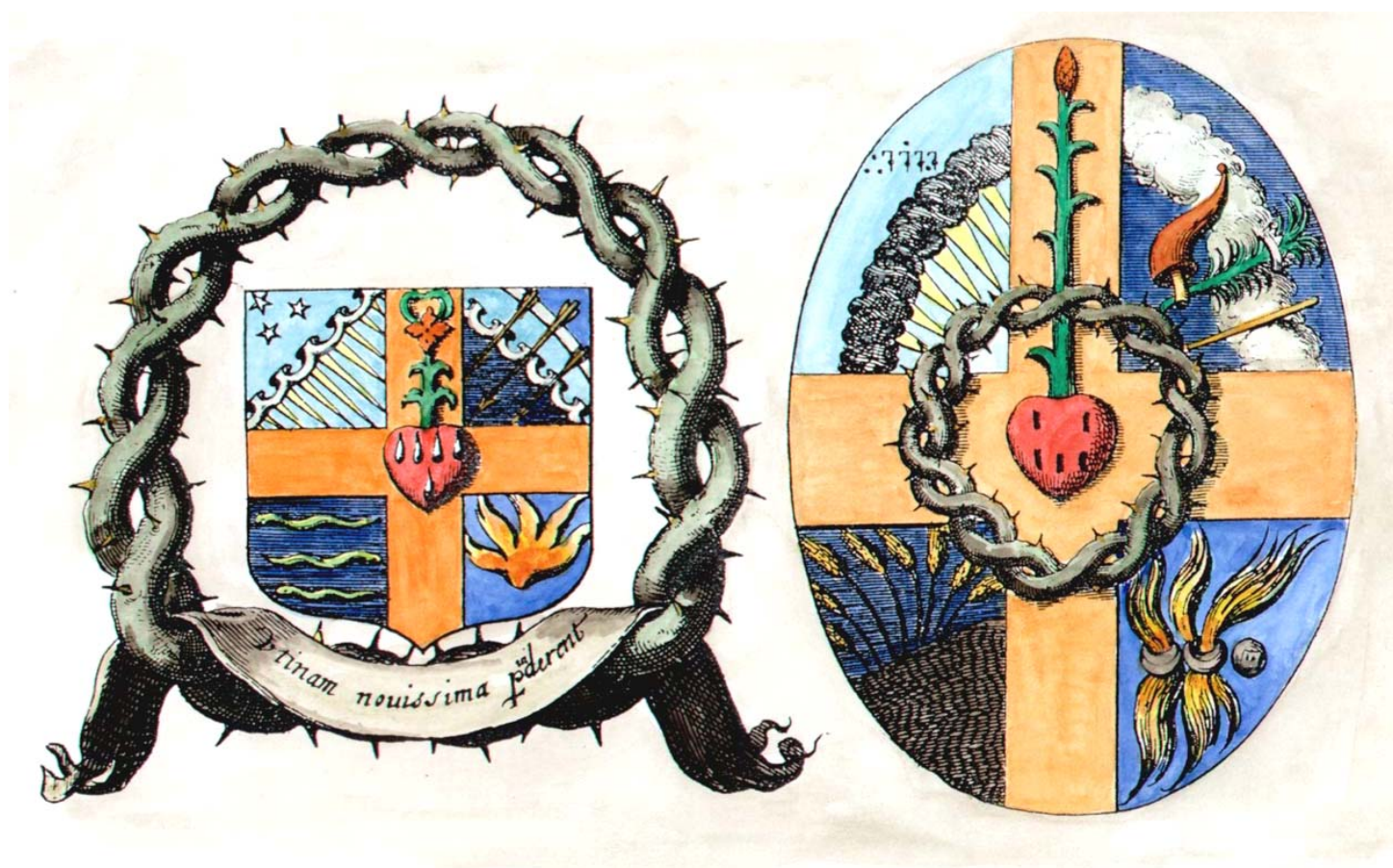


A075. Mercury emerging from the sea, J.E Muller *Wunder-Materie*, 1707.





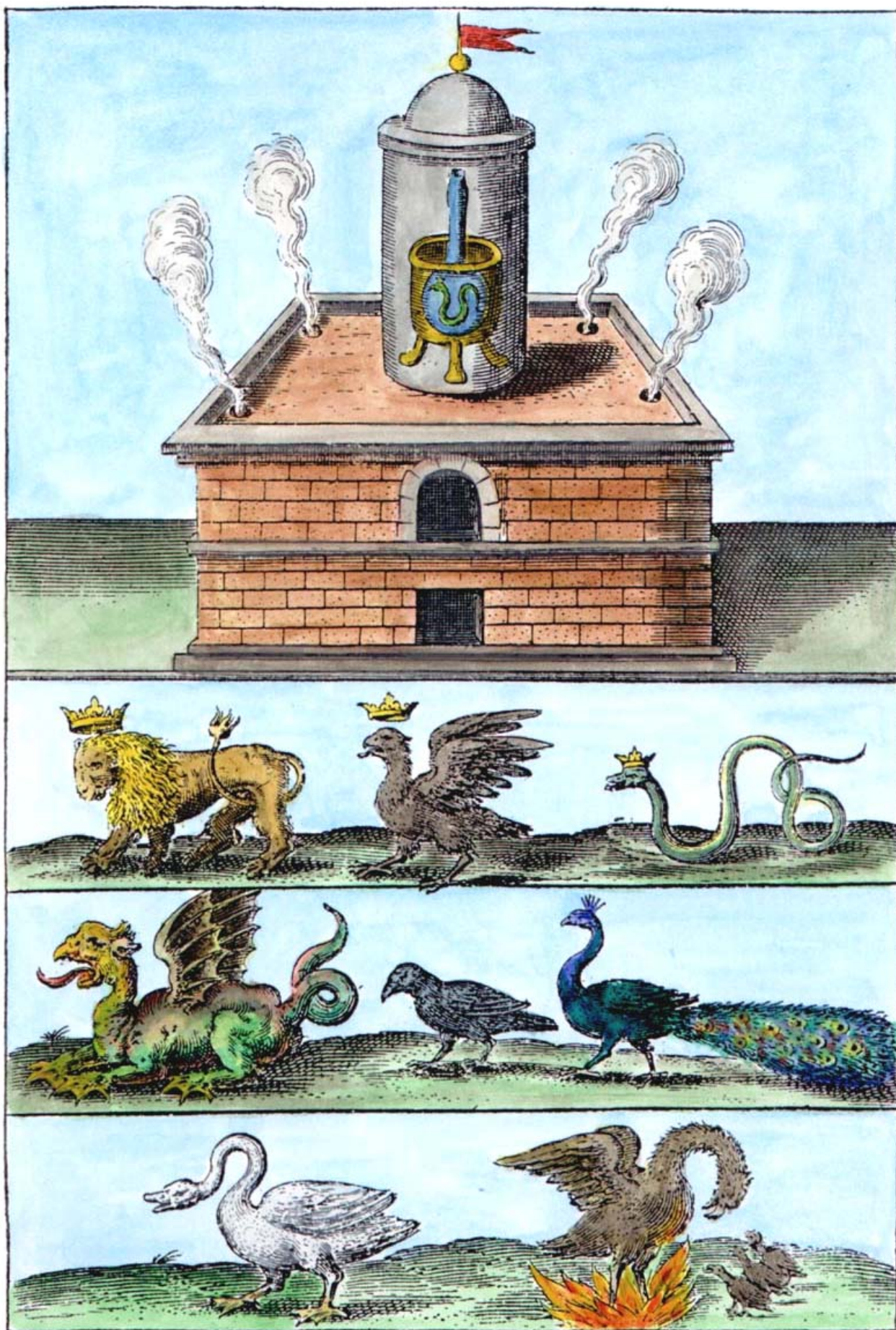
These Hieroglyphicks vail the Vigorous Beames
Of an unbounded Soule: The Scrowle & Scheme's
The full Interpreter: But how's conceal'd.
"Who through Enigmaes lookes, is so Reveald".
T. Crofts Sculp: T. W. M. D:

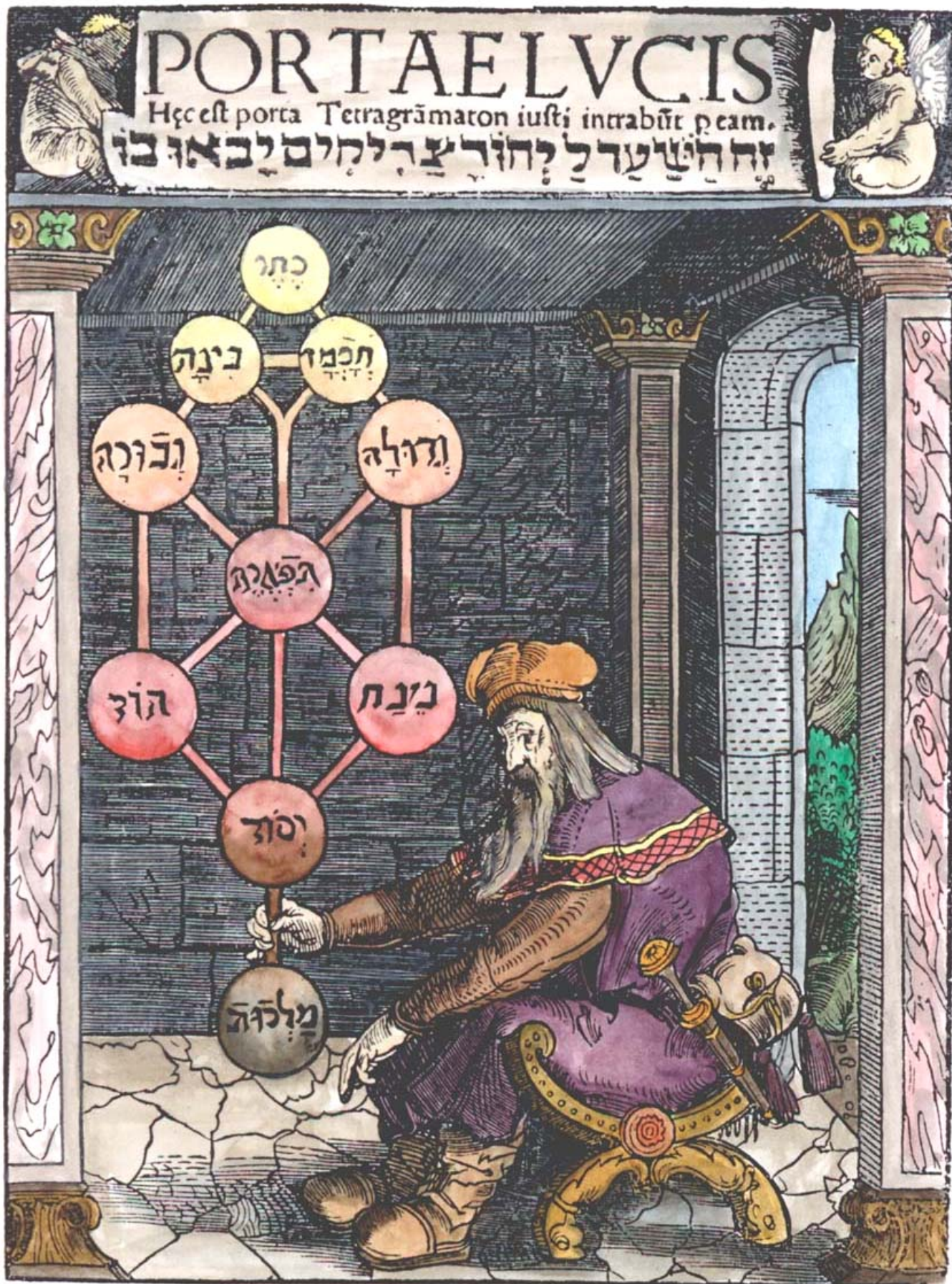


A078. Engraving from Sabine Stuart de Chevalier, *Discours philosophique*, 1781.

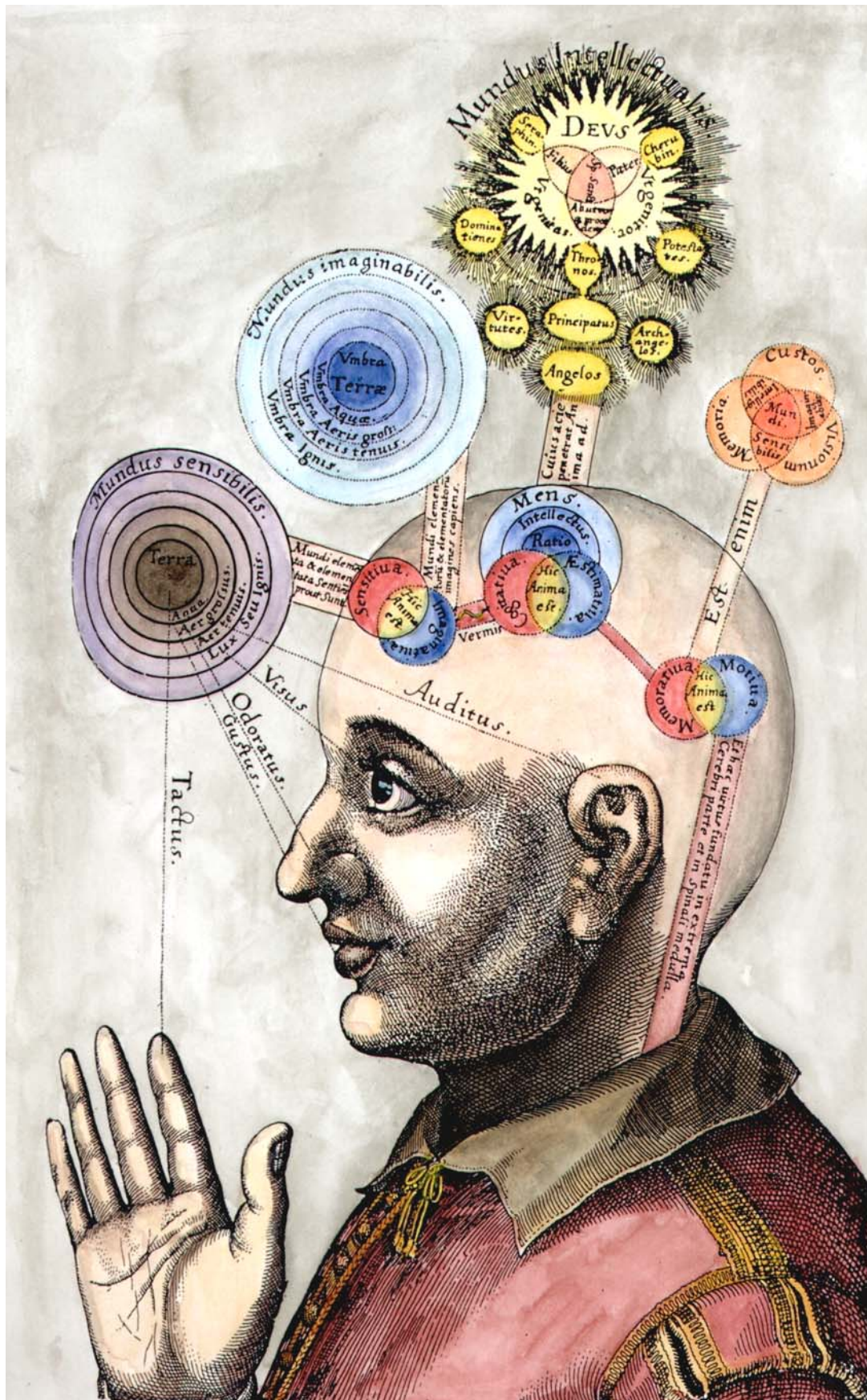


A079. Engraving from Michael Maier, *Tripus aureus*, 1618.





A081. The mind of the microcosm from Robert Fludd *Utriusque cosmi... historia*, 1619.

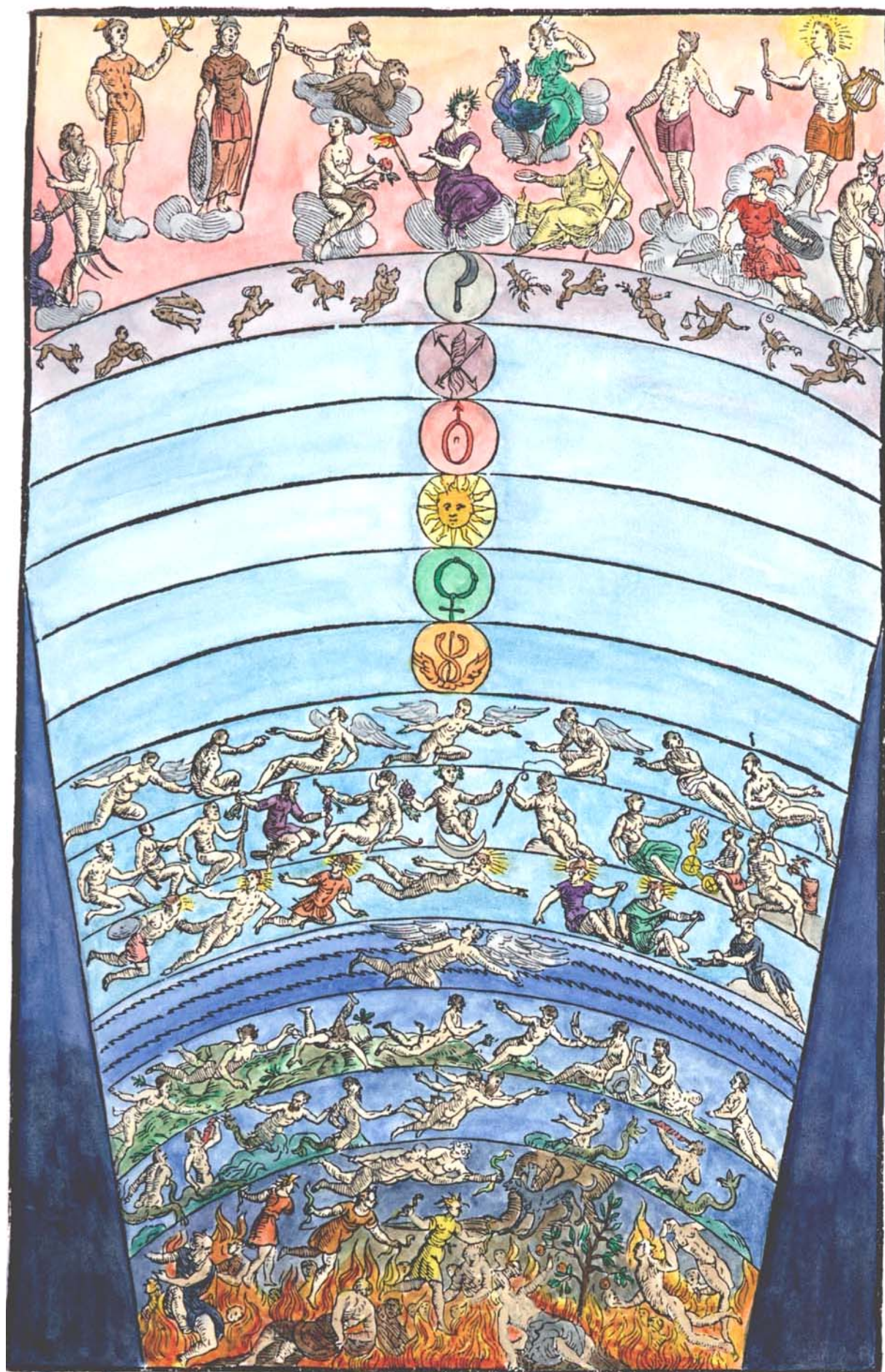




A083. Frontispiece from Lazarus Ercker *Aula subterranea*, 1672.



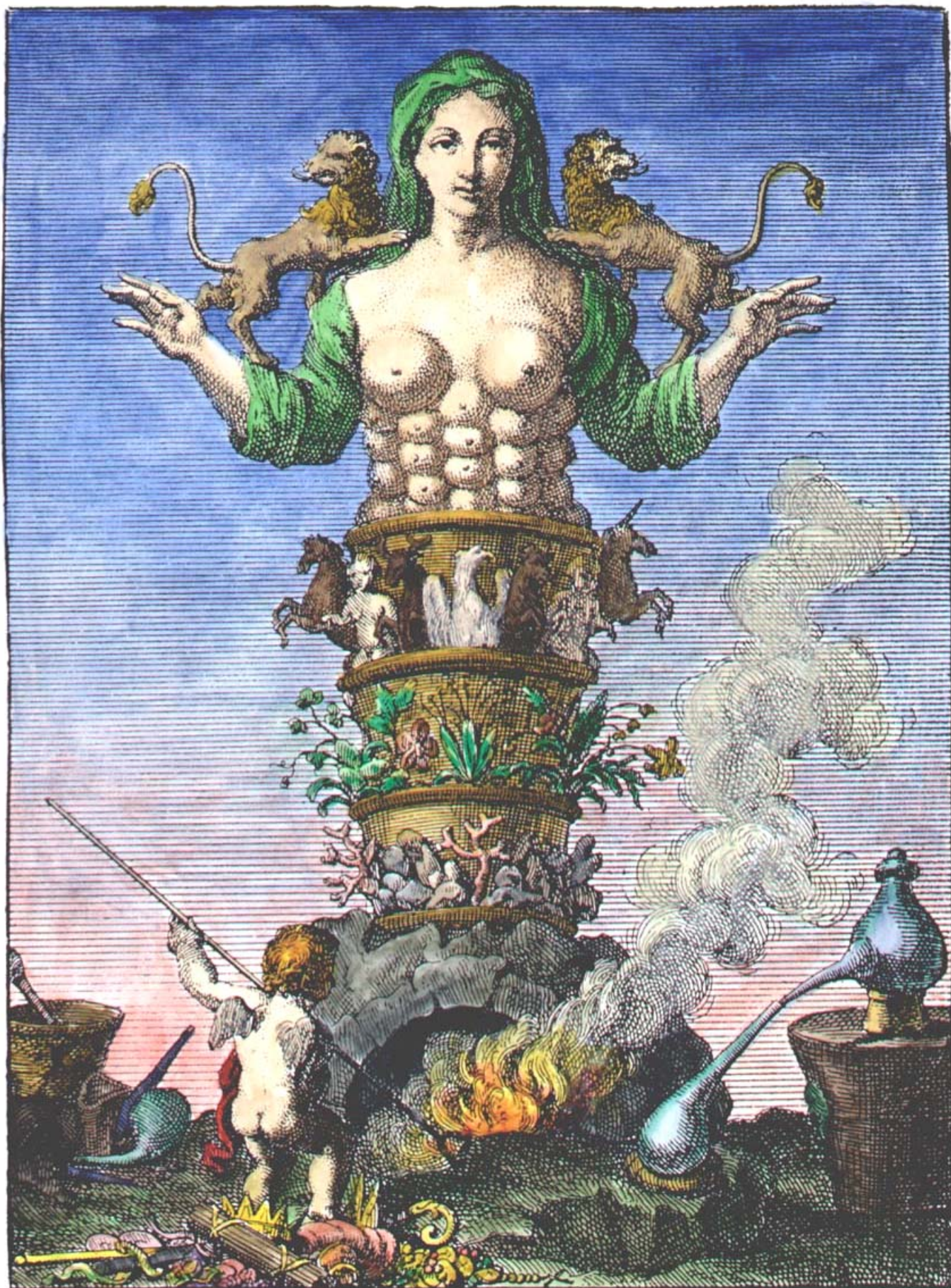
A084. Frontispiece from *Natalis Comes Mythologiae*, 1616.



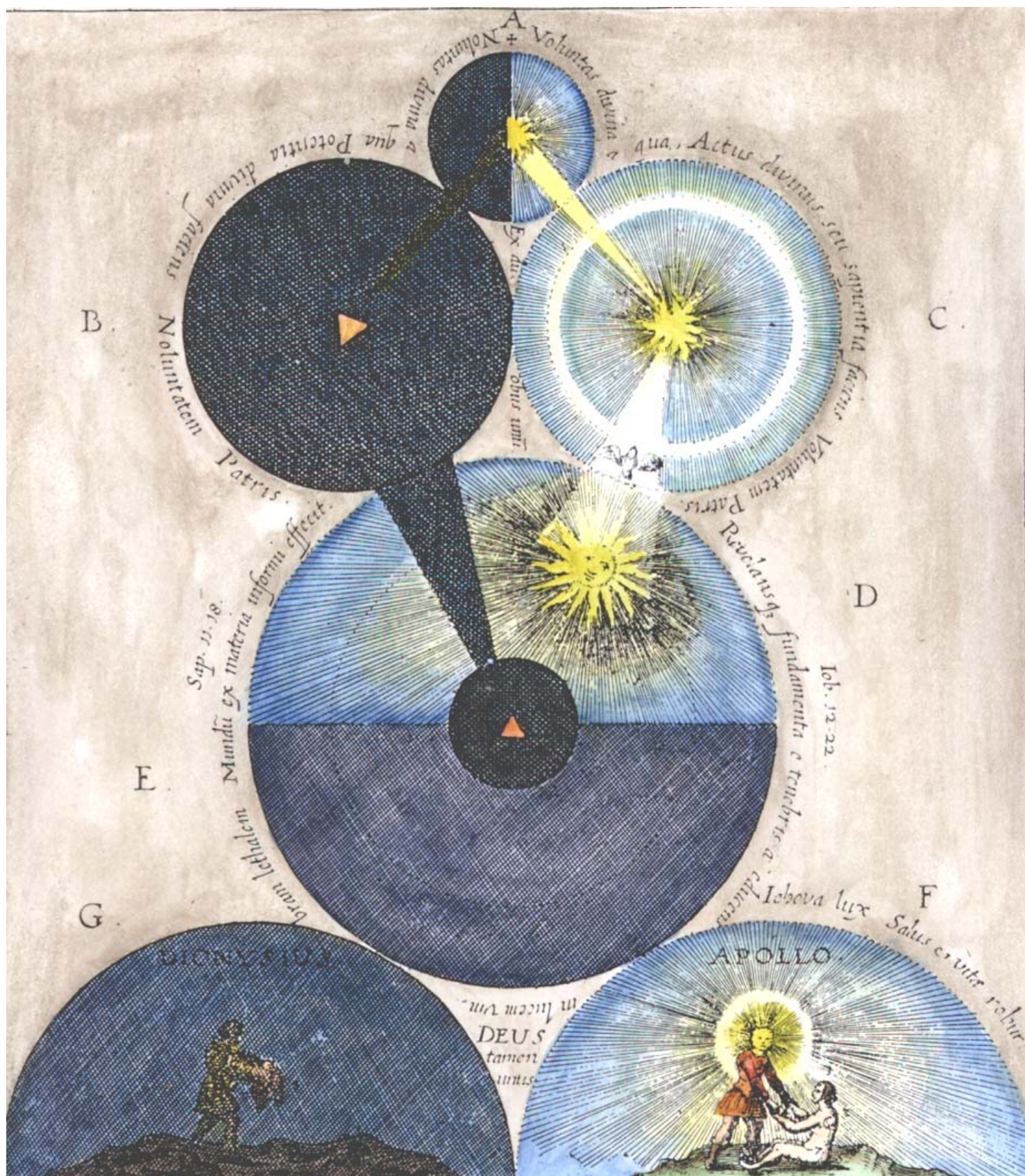
A085. Count Cajetani and Baron von Klettenberg dispute in an alchemical garden *Besondere Curieuses Entrevue*, 1721.

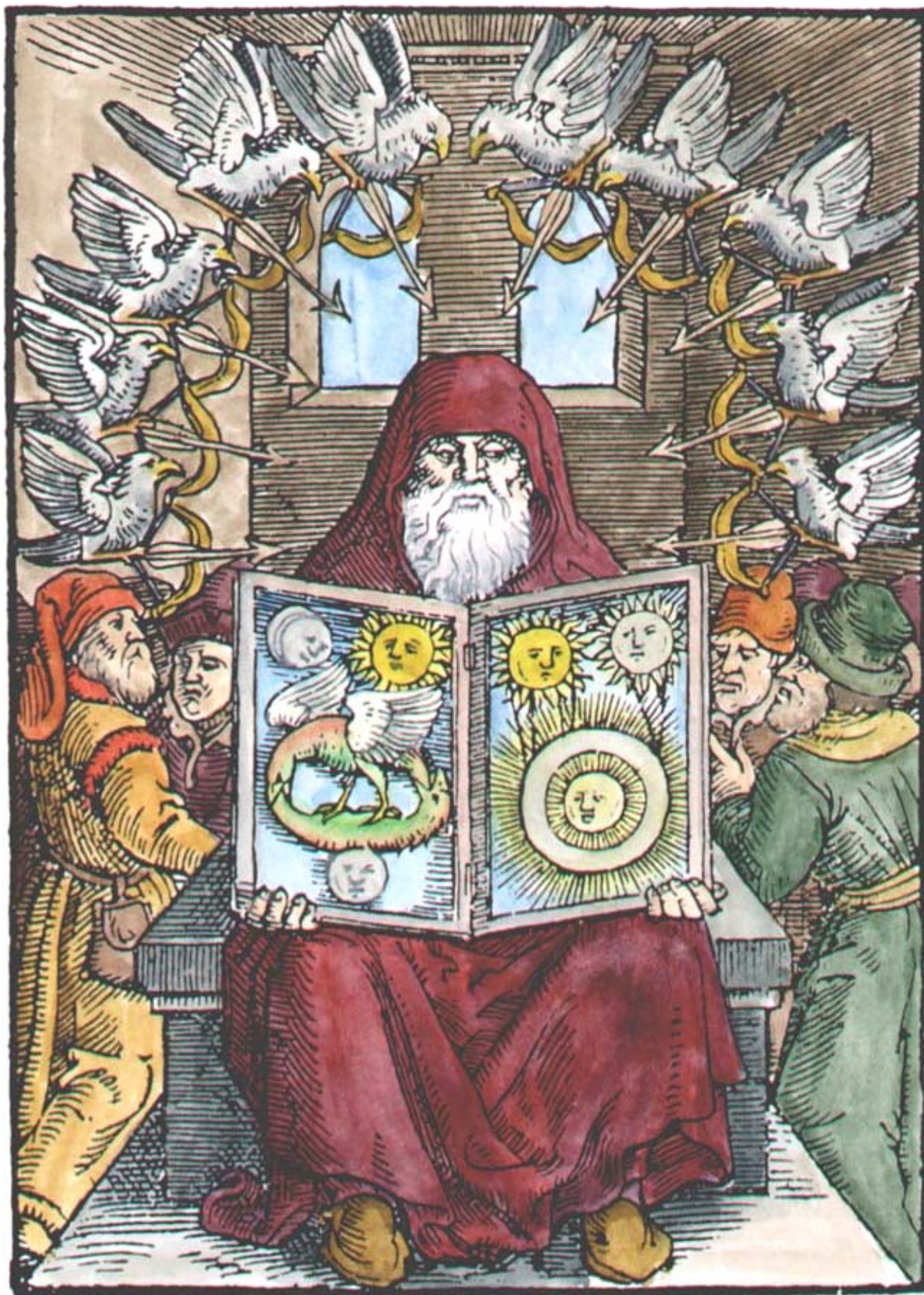


A086. Frontispiece engraving from Urban Hjärne *Actorum Chemicorum Holmiensium*, 1753.



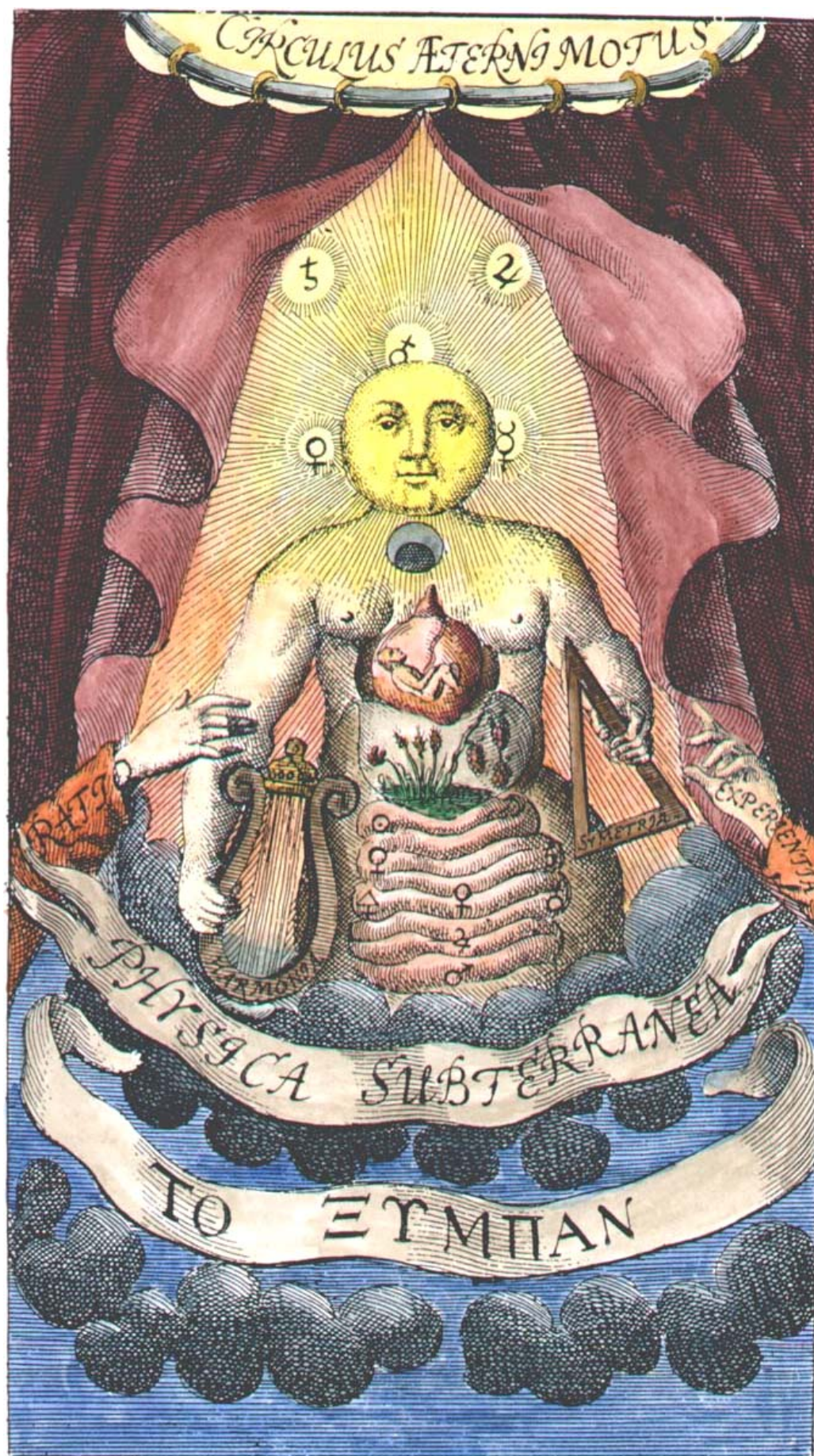
A087. Engraving from Robert Fludd *Medicina Catholica*, 1629.







A090. Frontispiece from Becher *Physica subterranea*, 1703.





A092. Engraving two from Norton's 'Ordinall' in Ashmole, *Theatrum Chemicum Britannicum*, 1652.



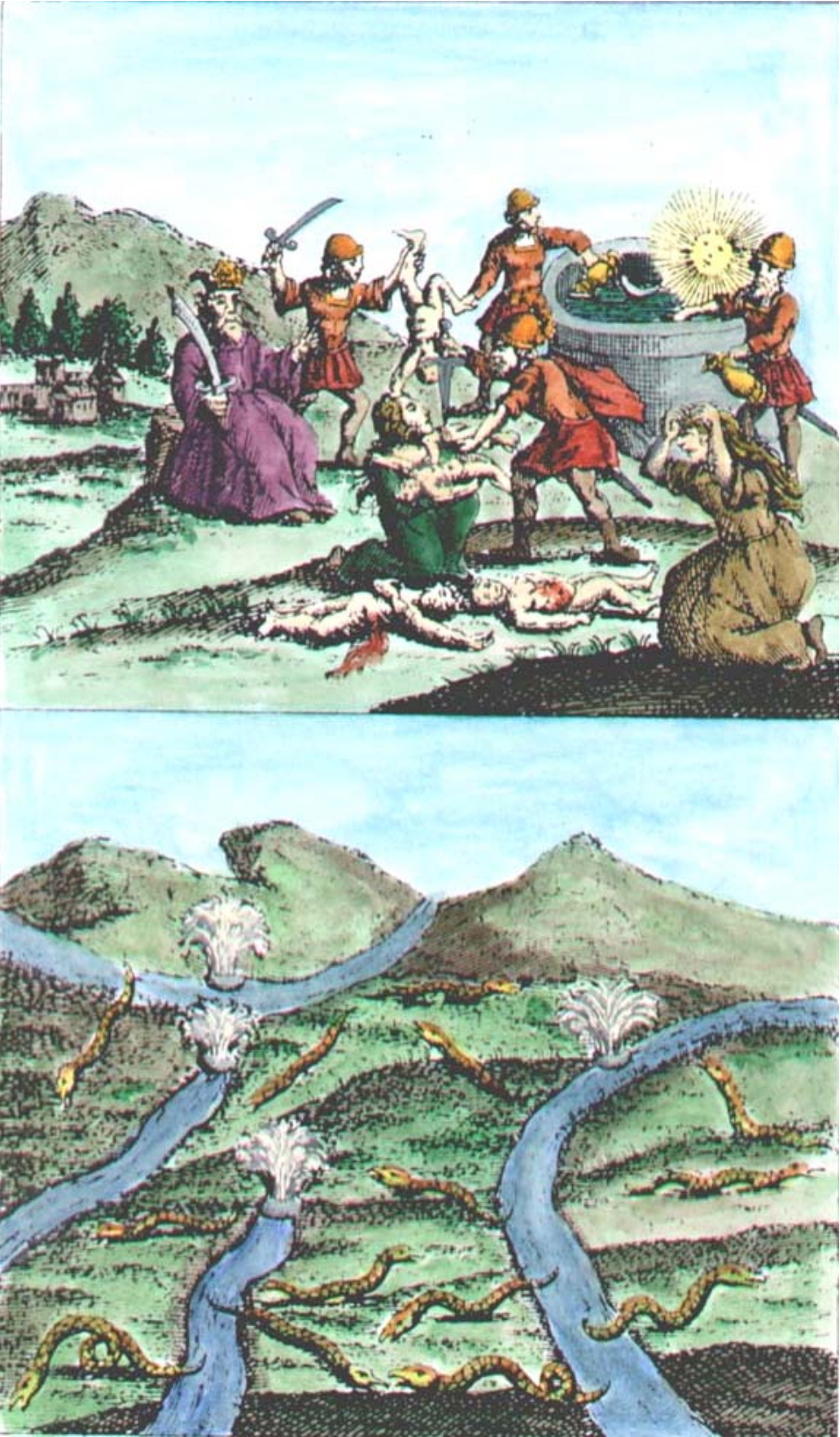




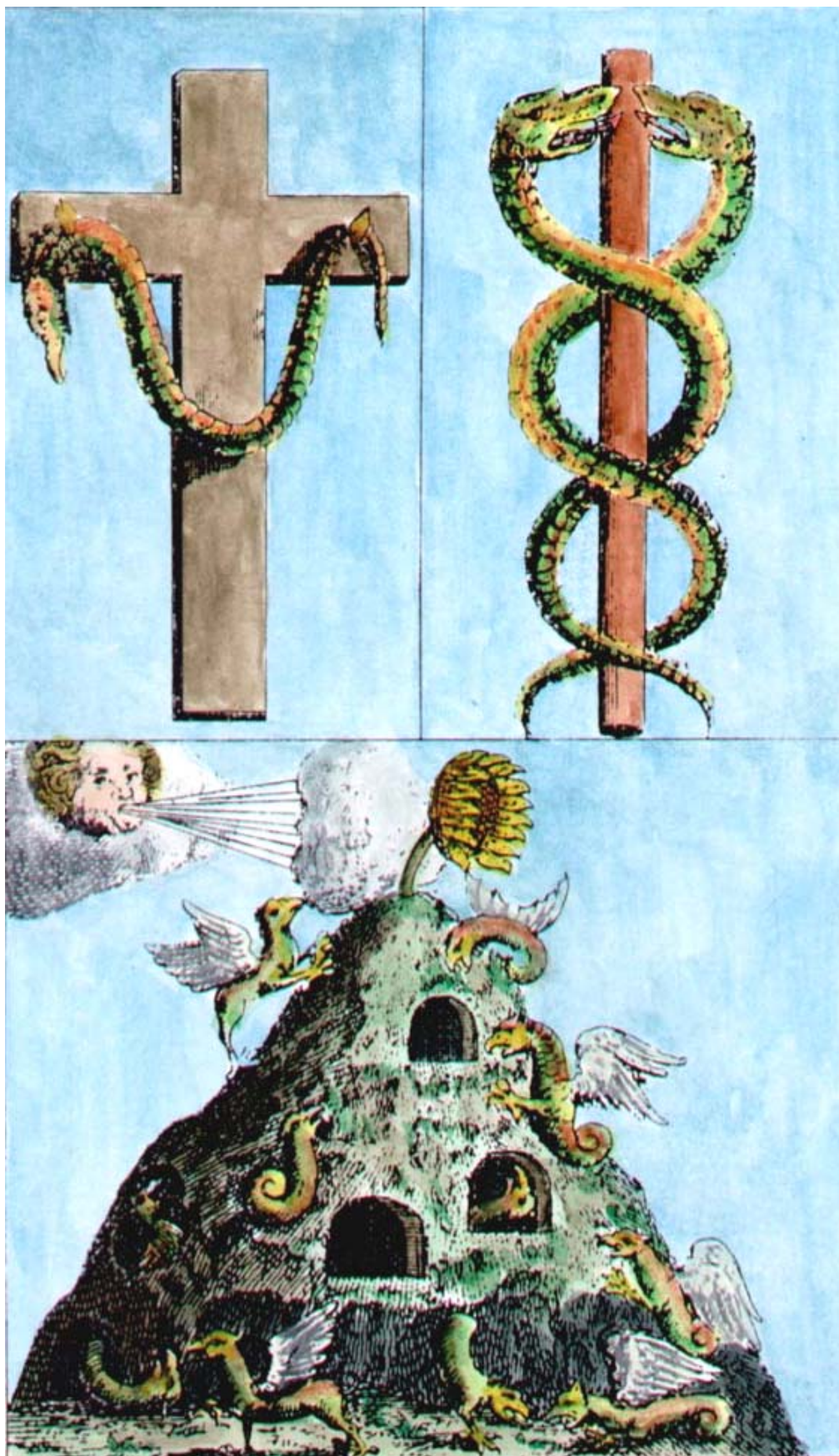


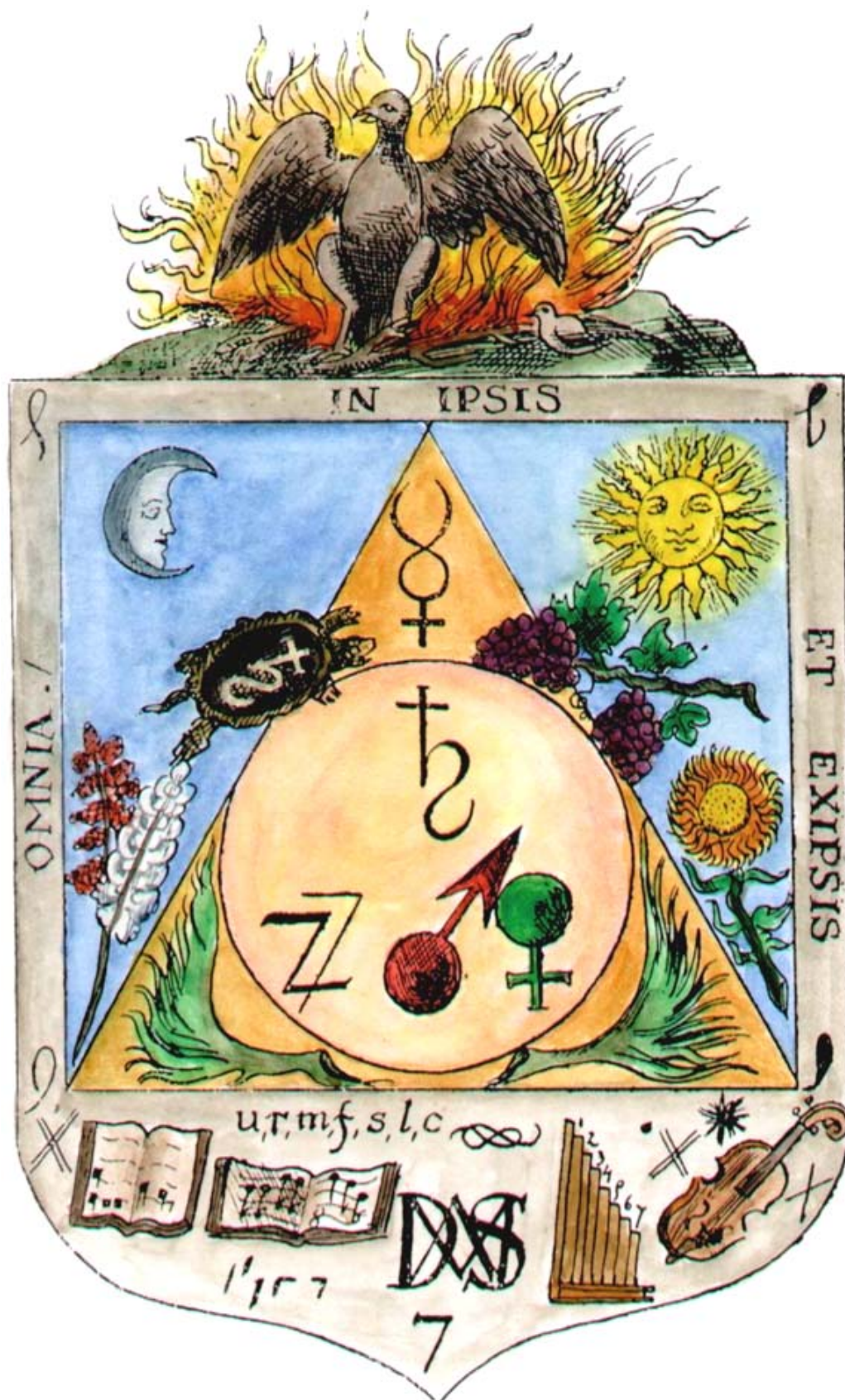


The image consists of two separate illustrations. The top illustration depicts a scene of conflict or execution. A king, wearing a purple robe and a crown, stands on the left, holding a sword. He is surrounded by several soldiers in red tunics and helmets. One soldier is holding a woman in a green dress by the back of her head, while another soldier is attacking her. A third woman in a brown dress is being held back by a soldier. In the background, there is a large stone basin with a sunburst on top. The bottom illustration shows a landscape with a winding river, green hills, and several large, multi-headed snakes (hydra) emerging from the ground and the river. The snakes are yellow and green, with multiple heads. The landscape is green and hilly, with a blue sky in the background.

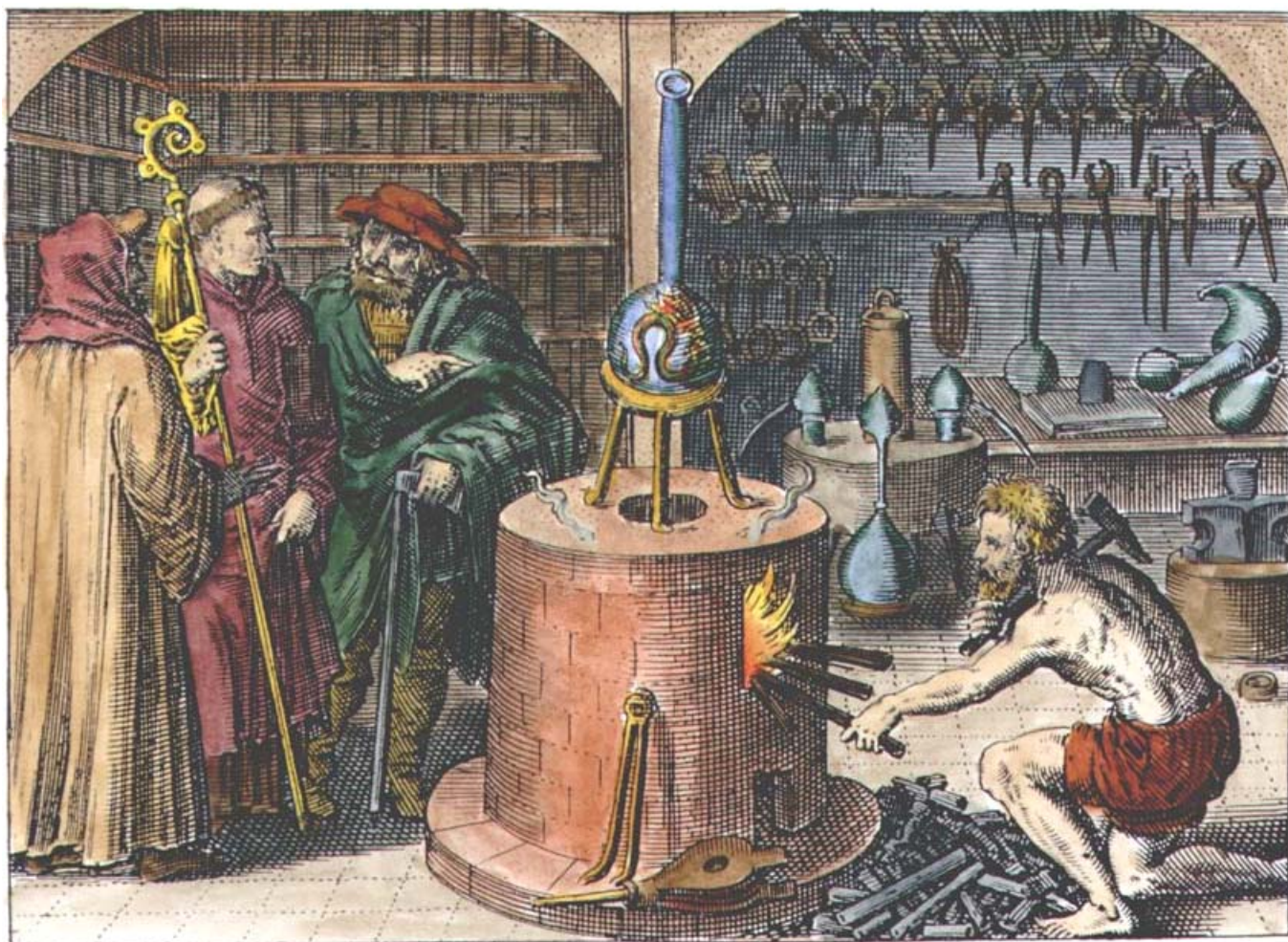


A098. Engraving of Flamel's hieroglyphic figures from *Des berühmten Philosophi Nicolai Flamelli Chymische Werke*, 1751.





A100. Engraving on titlepage of Maier, *Tripus aureus*, 1618.



A101. Frontispiece from Johann Schütze *Ein altes, sehr schönes und herrliches Tractätlein von dem Gebenedeyten Stein*, 1682.



A102. Frontispiece from Vanderbeeg *Manuductio Hermetico-philosophica*, 1739.



