Hermetic Translator Manual V2 — Full Export

Preface — Translator Manual v2  
  
This manual provides a procedural framework for decoding EVA text into Hermetic operations, updated to integrate the v1.4 mapping method. It enforces structural rules, applies operator mappings, ensures probabilistic scoring, and collapses repeated motifs into recipe cycles. Together with the Rose Codex v2, it forms both a symbolic and deterministic decoder.

**Note on EVA Variants**

In the EVA transcription there are often multiple parallel versions of each manuscript line (A, C, F, H, N, U, Y streams). For the purposes of translation, all variants of a given line are considered together as representing one manuscript line. Differences among the variants are not ignored: each reading is taken into account to inform operator mapping and candidate selection. This ensures that the translation respects the diversity of scholarly transcriptions while still producing a coherent recipe step for each folio line

## What existed in 1435

* By the mid-15th century, alchemical writing in **Prague, Italy, and the Rhineland** often used **seven-stage sequences**.
* Examples:
  + *Aurora Consurgens* (c. 1420–1445) already emphasizes sevenfold structures tied to planets and colour phases.
  + The **Rosarium Philosophorum** (printed 1550, but drawing on earlier 15th-century sources) structures the Work in seven dialogues/operations.
  + Manuscripts in circulation (German/Latin alchemical compilations) often align seven steps with the seven planets and seven metals.

## 2. Why seven?

* **Hermetic numerology:** Seven planets, seven days, seven stages of initiation.
* **Practical/laboratory side:** repeated cycles of *solve/coagula* were organized in sevens, especially when cross-referenced to planetary hours.
* **Rosicrucian/Hermetic side (retrospective):** later writers made the seven steps canonical, but they’re already foreshadowed in early 15th-c. work.

## 3. Limits of certainty

* Alchemists of 1435 didn’t write neat “row templates” like modern checklists. They wrote allegories, recipes, visions.
* So we can’t say *the template itself* is proven to have been used in 1435.
* What we can say: **sevenfold cycles were already part of the discourse**, and by mid-15th c. they appear again and again.

# Part I. Structural Template & Enforcement Rules

## Rose Codex Template (7-blocks):

1. Vessel & Naming
2. Division/Multiplication
3. Distillation/Separation
4. Planetary Governance
5. Circulation
6. Phases/Tally
7. Seal/Closure

## Translator Manual Enforcement:

1. **Invocation Scaling — captures how scribes repeated motifs; fits both allegory and lab practice.**
2. **Dual-Layer Read — keeps the Hermetic balance (spirit + matter).**
3. **Image/Text Priority — acknowledges manuscript imagery often trumps text.**
4. **Closure — every folio ending in a seal mark is consistent with the doodles we’ve identified.**
5. **Planetary Rotation — ensures no planetary duplication, matching 15th-c. planetary cycles.**
6. **Colour Integrity — preserves Nigredo/Albedo/Rubedo once each, which is exactly how Aurora Consurgens and Rosarium structure their colour stages.**

# Part II. Operator Domains & Categories (v1.4)

\*\*Metals\*\*  
- cth-/chear/cthaiin → Coagulate → Antimony; Lead; Iron  
- okaiin/okan/otol → Fix → Mercury fixed  
- chor/chol/kor → Body → Metallic corpus  
  
\*\*Liquids\*\*  
- shol/shody/shos → Dissolve → Aqua regia; Aqua fortis  
- daiin/dain → Imbibe → Sal ammoniac; Alum  
- cph-/cfh- → Ferment → Vinegar; Spirit of wine  
- odar → Macerate → Volatile waters  
- sheky/she → Purify → Washings  
  
\*\*Containers\*\*  
- okch-/chey → Distill → Alembic; Retort  
- oteey/oteor → Sublime → Pelican  
- keeam/koeam → Circulate → Pelican; Balneum Mariae  
- teody → Rectify → Matrass; Retort  
- dal → Seal → Hermetic seal  
  
\*\*Botanicals\*\*  
- far/dar → Imbue → Mandrake; Rosemary; Aloe  
- yshey/ykaiin → Botanical glosses → Wormwood; Henbane  
  
\*\*Astrology\*\*  
- sho/shol → Sol (Sun/Gold)  
- oiin → Luna (Moon/Silver)  
- cthar/cthorys → Conjunctions → Caput/Cauda Draconis

# Part III. Translation Workflow (Updated)

1. Note how many different versions of the same Manuscript lines
2. Parse EVA → operator dictionary (use v1.4 mappings).
3. Overlay visuals (leaf counts, colours, planetary hints).
4. Apply 7-block template, filling with collapsed operator cycle.
5. Render outputs:  
    - Ledger (EVA → Operator → Category → Candidate).  
    - 7-line Hermetic translation (Rosicrucian structure).  
    - Recipe-style gloss (practical cycle).

# Part IV. Worked Example (f1r)

* EVA tokens: daiin, shol, okchoy, cthar, okaiin, oteey, cphar, odar, teody, dal.
* Operators: Imbibe → Dissolve → Distill → Coagulate → Fix → Sublime → Ferment → Macerate → Seal.
* Categories: Liquids, Metals, Containers, Botanicals.
* Candidate words: Alum, Aqua regia, Alembic, Antimony, Mercury fixed, Pelican, Vinegar, Dew, Hermetic seal.

Collapsed gloss:

* Imbibe the metallic body with salts.
* Dissolve in sharp waters.
* Distill the subtle spirit,
* coagulate residue,
* fix the volatile,
* sublime and return,
* ferment with wine,
* purify, and
* seal the vessel.

# Part V. Appendices

Appendix A: Updated Glossary  
- Expanded operator list with analogical mappings, categories, candidate words.  
  
Appendix B: Crossmap Protocol  
- Ruleset for unmapped EVA → English equivalents (e.g., chor/chol → body; cph-/cfh- → fermentum).  
- Catalogue linkage (Metals, Liquids, Containers, Botanicals, Astrology).  
  
Appendix C: Recipe Collapse Method  
- Guidance for merging 20–30 EVA lines into a 9-step recipe cycle.  
- Preserves both reproducibility and allegorical form.

# Conclusion

The Translator Manual v2 unifies structural enforcement with probabilistic scoring, explicit operator mapping, and recipe-collapse methods. Paired with Rose Codex v2, it ensures every folio can be read as both deterministic recipe and Rosicrucian allegory, harmonising laboratory instruction and symbolic depth.

# Note on EVA Variants

In the EVA transcription there are often multiple parallel versions of each manuscript line (A, C, F, H, N, U, Y streams). For the purposes of translation, all variants of a given line are considered together as representing one manuscript line. Differences among the variants are not ignored: each reading is taken into account to inform operator mapping and candidate selection. This ensures that the translation respects the diversity of scholarly transcriptions while still producing a coherent recipe step for each folio line.