

VOLUME 12: PSYCHOLOGY AND ALCHEMY

Abstracts of the Collected Works of C. G. Jung

Volume 12: Psychology and Alchemy

Introduction to the religious and psychological problems of alchemy.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 1-37).

A study of the relationship between alchemy and the psychic process of individuation is presented. The need to address the problems of the psyche is based on the fact that the psyche is still one of the most mysterious regions of experience. Observation of people points to the mystery of the psyche, and the psychotherapeutic process itself constantly reveals that the object of the search, for both doctor and patient, is the discovery of the whole man,--a greater man in the future. The difficulty and dangers of this search are explored and the potentiality for wholeness in the true Christian "imitatio Christi" is explained. An exhaustive discussion of the relationship between religion and the psyche is included, with emphasis on the religious nature of the soul and on the contribution that psychology can make to arriving at a better understanding of religious truths. A comparison is made between the archetypes of the unconscious and religious dogmas, with stress on the importance of the Christ symbol as an expression of the union of opposites. The alchemic view of the soul and the Godhead is presented and contrasted with the Christian view. In alchemy, the search was also directed toward the discovery of the seed of unity as is the psychotherapeutic process. The goal of this latter process is stated as enabling the patient to be alone with the self. The methods, dangers and difficulties of arriving at this goal are discussed. Reference is made to a dialogue between the patient and his shadow, which is to be followed by the study of a series of dreams containing mandala symbols of the center or the goal. It is in developing these symbols that the healing process or the solution for this particular person emerges. An attempt is made to introduce the symbolism of alchemy and to relate it to Christianity, Gnosticism and the psychotherapeutic process.

Individual dream symbolism in relation to the alchemy: a study of the unconscious processes at work in dreams. Introduction. I. The material. II. The method.

In: Jung, C., Collected works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 39-46).

In introducing a study of symbols of the individuation process as gathered from dream material, their nature as images of an archetype depicting the production of a new center of personality is reasserted. This center is

called the self; i.e., the center of the psyche containing both the conscious and the unconscious. The images that refer directly and exclusively to this new center as it comes into consciousness belong to a category referred to as mandala symbolism. A series of such symbols arranged in chronological order and taken from over a thousand dreams and visual impressions produced by a young man educated as a scientist is presented. For purposes of this study the first 400 dreams and visions covering a period of nearly 10 months are examined. In order to provide conditions of unprejudiced observation and recording, a student undertook the observation of the process with the young man. The belief that interpretation of dreams cannot be approached with preconceived notions about what is meant by any unconscious expression is repeated here. It should be assumed that every dream, and every part of a dream, is unknown at the outset; therefore, attempts at interpretation can be made only after making a careful examination of the context in which it appears.

Individual dream symbolism in relation to the alchemy: a study of the unconscious processes at work in dreams. 2. The initial dreams.
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 47-93).

Extracts from 22 initial dreams and visual impressions obtained from the analysis of a young man are presented. These extracts are interpreted in terms of their relation to the emergence into consciousness of archetypal images referring to the self, the new center of the personality that results from the dialectical process of individuation. These archetypal images are referred to as mandala symbolism. The purpose of interpreting these initial dreams is to indicate the way in which the mandala symbolism makes a very early appearance in the dream material and remains imbedded in it throughout. 11 references.

Individual dream symbolism in relation to the alchemy: a study of the unconscious processes at work in dreams. 3. The symbolism of the mandala. 1. Concerning the mandala.
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 95-102).

An explanation of the origin of the mandala is given, and reasons are provided to justify the choice of this term in describing dreams and visions in which the self is symbolized. The mandala is the ritual or magic circle used in Lamaism; in Tantric yoga it is a yantra, or aid to contemplation. The Lamaic view of the mandala is presented by means of a report of a conversation with a Lamaic priest that took place in 1938. According to this view, a mandala is a mental image that can be created only by an instructed Lama through the power of imagination. No mandala is like any other; all are individual. Thus, physical representations of the

mandala. found in monasteries and temples have no real significance; the true mandala is always a mental image. Despite the alleged individual formation of Lamaic mandalas it is noted that a certain unmistakable style and structure predominate. For example, they are all based on a quaternary system and their contents are derived from Lamaic dogma. A strict distinction is made between the Lamaic mandala, the khilkor, and the sidpekorlo, or Buddhist world wheel. The latter is based on a tertiary system in which the three world principles are represented. It is asserted that these Eastern symbols were not invented by religious leaders but that they originated in dreams and visions. Their widespread distribution across cultures is cited as evidence. Mandalas used in ceremonies are of great significance because their centers usually contain important religious figures, e.g. Shiva or the Buddha. If, as surmised, mandalas symbolize a psychic center of the personality that is separate from the ego, the high value placed on them is justified. I reference.

Individual dream symbolism in relation to the alchemy: a study of the unconscious processes at work in dreams. 3. The symbolism of the mandala. II. The mandalas in the dreams.

In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 103-202).

Extracts of 59 dreams and visions, out of a continuous series of more than 400 dreams obtained from the analysis of a young man are presented. These excerpts were chosen for interpretation because they provide clear evidence of mandala symbolism. Images of the circle frequently recur and are interpreted as the symbol for the center of the personality; the mirror image is seen as a simile for the intellect. Several of the symbols lend themselves to division into a quaternity which suggests a relation to alchemical symbols. For this reason, alchemic writings are cited to show the connections between the meaning behind the dream symbols and the meaning of such alchemical terms as lapis philosophorum, king, sol niger and others. The progress of the striving of the unconscious to reach consciousness is charted by means of the dream symbols, with special attention given to the symbols of conflict that this emerging of the unconscious evokes. In the dream references to a glass containing gelatinous material and to the uterus, an acceptance of the anima as part of the dreamer's own psyche is seen. The approach to reality takes the form of images related to specific time and place. The conclusion is drawn that the symbols, eagle and ship, depict the consciousness transcending self. 37 references.

Individual dream symbolism in relation to the alchemy: a study of the unconscious processes at work in dreams. 3. The symbolism of the mandala. III. The vision of the world clock.

In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton

University Press, 1968. 571 p. (p. 203-214).

The Great Vision of a young man underlying analysis whose 400 dreams (5 of which are recorded in this volume) were analyzed by a student of Jung's is examined in detail because of the impression of most sublime harmony that it produced in the dreamer. Two heterogeneous systems interesting in the self and standing in a functional relationship to one another are revealed, indicating the dreamer's desire for the most complete union of opposites that is possible. The vision, that of a "world clock," is described as a three dimensional mandala, a symbol of realization of the self. It is hypothesized that disparate and incongruous elements have combined in this vision to produce an image that realizes the "intentions" of the unconscious in the highest degree. Material from astrology, myth and religion is used in the interpretation of the vision. Special reference is made to the writings of Guillaume de Digulleville, a Norman poet, in explicating the significance of the world clock image. 5 references.

Individual dream symbolism in relation to alchemy: a study of the unconscious processes at work in dreams. 3. The symbolism of the mandala. IV. The symbols of the self.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 215-223).

The development of the central symbol in a dream series produced in analysis is discussed. This process might be described in terms of a spiral process with the unconscious moving around a center, gradually coming closer to it, while the characteristics of the center grow more distinct. On the other hand, the center, in itself virtually unknowable, might be seen as a magnet acting on the disparate elements and processes of the unconscious. The apparent quaternity of the central symbol is discussed with reference to numerous historical and ethnological parallels. Upon examining such evidence, it is concluded that there is some psychic element expressing itself through the quaternity. The element is named the "self." The archetypal nature of mandala symbolism is examined. It is felt that the facts are better served if it is assumed that the increase in the clarity and frequency of the mandala motif is due to a more accurate perception of an already existing "type" rather than to something generated in the course of the dream series.

Religious ideas in alchemy: an historical survey of alchemical ideas. 1. Basic concepts of alchemy. I. Introduction. II. The alchemical process and its stages. III. Conceptions and symbols of the goal.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 225-241).

A brief review of the causes for the demise of alchemy is presented,

followed by a description of the alchemical process and goal. Although the 18th century spirit of enlightenment and the scientific discovery of chemistry could be applied to explain the death of alchemy, the real cause resided in its own increasing obscurity, resulting from devotion to the allegories and speculations of Hermetic philosophy. Despite its inability to survive into the scientific ages, alchemy is seen to merit attention because of the psychic projections contained in the writings of its practitioners. That the art was filled with psychic projections is evidenced by the fact that, although alchemy was a chemical process, the description and ingredients of this process varied from author to author. There were, however, four stages posited by all the alchemists in the beginning, and these were characterized by the four colors: black, white, yellow, red. In the 15th century yellow was eliminated. The initial state, nigredo may be produced by the separation of elements, then the union of opposites (coniunctio) is performed, followed by the death of the product of this union (mortificatio). From this the washing (baptism) leads to the albedo or whiteness and the release of the soul at the death of the last stage and its reunion with the body. This was considered to be the first goal of the process: the silver or moon condition. Red was produced by intensifying the fire, and the gold or sun was the result of the "chymical wedding" of red and white, symbolic of the King and Queen. Just as the processes varied, so did the conceptions and symbols of the goal. Certain characteristics were held by all, however: fire and water and the Hermetic vessel, for instance, were commonly associated with the prima materia and the stonework. The characteristics of each of these symbols were often paradoxical and even antithetical to one another, yet all had a symbolic significance. In 1576, Joseph Quercetanus established a sequence of twelve operations but, since each of the twelve was open to multiple definition, the variations remained almost infinite. It is concluded that, although alchemy produced very little in terms of the knowledge of modern chemistry, it was a process filled with a sense of adventure due to the constant excitement of the quest and the hope of discovering the precious gold. 11 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 2. The psychic nature of the alchemical work. 1. The projection of psychic contents.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p, 242-254).

It is asserted that the alchemical opus deals less with chemical experiments as such than with what is described as "something resembling psychic processes expressed in pseudochemical language." It is proposed that the real root of alchemy lies not in philosophical doctrine but in the projections of the individual investigator. By this is meant that the investigator, while working on his chemical experiments, had certain

psychic experiences that appeared to him as part of the actual chemical process. As this is a matter of psychological projection, and therefore unconscious, the alchemist would experience his projection as a property of matter. Thus, he was in reality experiencing his own unconscious. Excerpts from several alchemic manuscripts are presented in support of the notion that psychic projection of unconscious material onto chemical substances is the key to understanding the alchemic opus. 19 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 2. The psychic nature of the alchemical work. II. The mental attitude toward the opus.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 255-274).

The psyche's relation to alchemical work in terms- of the psychological requirements of the individual alchemist is examined. A number of passages from alchemic literature are presented. These examples indicate that, in order for the opus to be successful, the operator must be in possession of a proper -psychological set." This evidence is interpreted as indicating that the alchemic authors believed the essential secret of their art to lie hidden in the human mind, or what is termed the unconscious in analytical psychology. It is observed that the texts stress the importance of understanding and intelligence, not only because superior intelligence is needed in the performance of the art, but because "it is assumed that a species of magical power capable of transforming even brute matter dwells in the human mind." It is pointed out that alchemy, from its beginning, had a dual nature: on the one hand it was a chemical work; on the other it was a psychological process. Its psychic nature was partially conscious and partially the result of unconscious projections, as is seen in the various transformations of matter. This close connection between the psyche of the investigator and the alchemical work can also be seen in the emphasis placed on the mental attitude of the worker and on the virtues he was exhorted to cultivate. 23 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 2. The psychic nature of The alchemical work. III. Meditation and imagination.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 274-280).

An explication of the specific uses of the terms *meditatio* and *imaginatio* is undertaken with special reference to Ruland's "*Lexicon alchemiae*." Ruland's definition of *meditatio* proves beyond doubt that when alchemists speak of *meditari* they do not simply mean meditation or cogitation but explicitly an inner dialogue implying a living relationship with the 11 answering voice of the 'other' in ourselves," i.e. of the unconscious. Several other texts are cited to substantiate this explanation. Ruland's

Lexicon also provides clarification of the particular importance of the term *imaginatio* in the alchemic opus. The act of imagining (*imaginatio*) was perceived as an activity that did not simply create fantasy but rather as producing something more corporeal, a "subtle body," semispiritual in nature. The *imaginatio* was thus a physical activity that could be fitted into the cycle of chemical or material changes. In this way the alchemist related himself not only to the conscious but directly to the very substance which he hoped to transform through the power of imagination.

Religious ideas in alchemy: an historical survey of alchemical ideas. 2. The psychic nature of the alchemical work. IV. Soul and body.
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 280-287).

The meaning of the terms, soul and body, and their relation to each other in alchemical thought are examined. The soul, or *anima corporalis*, is seen as corresponding to the unconscious, if this is understood to be the psychic phenomenon that mediates between consciousness and the physiological functions of the body. The fusion of opposites is characteristic of every psychic event in the unconscious state, thus the *anima corporalis* is also *spiritualis*. According to alchemical literature, the soul is only partly confined in the body, an analogy to God being only partly enclosed in the body of the world. As God's "imagining" is seen as the act of creation, the *imaginatio*, in alchemic terms, gives the key to the goal of alchemy: to project and make actual those contents of the unconscious which do not exist in nature. The contents of the unconscious have an a priori archetypal character. The medium through which this goal is realized is neither mind nor matter, body nor soul, but a realm of subtle reality adequately expressed only by the symbol, since the latter is neither abstract nor concrete, rational nor irrational, real nor unreal, but both. 2 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 3. The work. I. The method.
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 288-295).

The nature of the alchemical work is described and reasons are given to explain its obscurity. Part of work, the *operatio*, was practical in the sense that it dealt with a series of chemical experiments, yet it remained shrouded in obscurity due to the fact that each alchemist built an individual edifice of ideas composed of the sayings of the philosophers and analogies to the basic tenets of alchemy. At the same time, the alchemist was interested in creating a nomenclature that would describe psychic as well as physical transformations. The resulting amplification (*amplificatio*) of the procedures, which consists primarily of philosophical

and religious analogies, is the second part of the opus, and was termed the theoria. The illustration on the title page of the "Tripus aureus" (1618) provides a graphic illustration of this alchemic duality. Special attention is given to Mercurius and to the circular nature of the alchemic work. 5 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 3. The work. II. The spirit in matter.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 295-306).

The alchemic notion of the spirit in matter is discussed with particular reference to the writings of Zosimos. Nietzschean metaphors are also used to express the idea that, in antiquity, the material world was considered to be filled with "the projection of a psychic secret, which from then on appeared as the secret of matter and remained so until the decay of alchemy in the 18th century." The alchemists searched for this secret spirit in the marvellous stone (lapis lazuli) that transforms base metals into noble ones by a process of coloration. As quicksilver approximates this process, this spirit substance was called Mercurius. The possessor of this penetrating Mercurius can "project" it into other substances and transform them from the imperfect to the perfect state. The analogy between alchemical work and the projection of unconscious psychic content is explored. The point is made that this unconscious content, up to the present, has rarely been attributed to any human personality, the notable exception being Christ. Pagan projections on the other hand go beyond man to the material world, the realm of inanimate matter. The alchemical work reflects the influence of both Pagan and Christian traditions. 9 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 3. The work. III. The work of redemption.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 306-316).

The nature of man as both the one to be redeemed and the redeemer is discussed. Man as the one to be redeemed is the Christian formulation; man as redeemer is alchemical. The symbolism and language of the Mass is examined in some detail. It is pointed out that, when the priest pronounces the consecrating words to bring about the transformation that redeems the bread and wine from their elemental imperfection, he is, in essence, an alchemist and not a Christian. The point is made that in both the Church and in alchemy the work is that of redemption, with the alchemist participating in two roles: that of the redeemer as well as that of the redeemed. 12 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 4.

The prima materia. I. Synonyms for the materia.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 317-320).

In the discussion of the prima materia, the basis of the alchemical work, it is proposed that this prima materia represents the unknown substance embodying or carrying the projection of psychic content. For this reason, the substance cannot be specified because the projection emanates from the individual and is thus necessarily different in each case. It is incorrect to maintain that alchemists never defined the prima materia. On the contrary, all too many proposed their definitions. As a result, there exist many synonyms for this term, including words for chemical, mythological, and "philosophical" substances, that are briefly examined here. 8 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 4. The prima materia. II. The increatum.

In: Jung, C., *Collected works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 320-323).

The nature of the prima materia as radix ipsius (root of itself) is discussed with special reference to the Paracelsan idea of the increatum; i.e., that the prima materia is unique and mysterious in that it is "uncreated." The philosophical implications of this view, especially the implied equality of the prima materia with the Deity, enabled alchemists to project the highest value -- God -- into matter. This elevation of matter is seen as the starting point for the development of both modern chemistry and philosophical materialism. 2 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 4. The prima materia. III. Ubiquity and perfection.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 323-327).

The nature of the prima materia is discussed in terms of the qualities of ubiquity and perfection. With the writings of George Ripley, an English alchemist, as a primary source, passages are quoted describing the prima materia as being in every place and in every time, eternal and limitless. Comment is made on the views held by Ripley and other cosmological theorists, who maintained that the prima materia had a perfect spherical nature, a nature acquired when it emerged from the swirling chaos. It is this perfect "roundness" which resulted in the prima materia being often referred to as lapis. As the lapis is initially in the hidden state and can be transmitted through "the art and the grace of God" into the second manifest state, it is often seen as coincidental with the initial stage of the alchemical process, the nigredo. 8 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 4. The prima materia. IV. The king and the king's son.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 327-132).

The mythical theme of the king and the king's son is discussed as it relates to the prima materia. Basic to this myth are the images of the inanimate king in whose land nothing is begotten and the king's son is trapped at the bottom of the sea. This first image is interpreted as a description of the latency and potentiality of the hidden state. The darkness of the sea is seen as a representation of the depths of the unconscious. Thus, when the king cries for help from his unconscious (dissociated state), it is to the conscious mind that this plea is addressed. The "rescue" necessitates a descent into the dark world of the unconscious, the dangerous night sea journey whose end and aim is the restoration of life and triumph over death. The legend of Arisleus is cited as an example of this theme, with attention given to the incest theme: i.e., the union of opposites, which is the cause of the death. This death was interpreted by the alchemists as the completion of the spirit's descent into matter. 3 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 4. The prima materia. The myth of the hero.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 333-339).

The myth of the hero, with examples taken from the Arisleus legend, is presented as an analogy of the "descent into the unconscious" with all its attendant danger. The purpose of the descent, as universally exemplified in the myth of the hero, is to demonstrate that only in the region of great danger can one find the "treasure hard to attain" (the jewel, the life potion, lapis, triumph over death, etc.). The dread and resistance that arise when any normal human being begins to delve deeply into himself is analogous to the mythical journey to Hades with its attendant fear. The disintegration described in the myth of Gabricius is a repetition of the coniunctio of Nous and Physis, expressed in terms of a personal crisis brought about by the intervention of the alchemic philosophers. The philosopher makes the descent into hell as a redeemer. 6 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 4. The prima materia. VI. The hidden treasure.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 340-344).

Some of the various ways in which alchemists symbolized the "hidden

treasure" or the "treasure hard to attain," believed to be present in the dark prima materia, are examined. Among these are Christopher of Paris' notion that this substance is potentially present in the chaos of the prima materia as a mass of all the elements combined into one. Johannes Grassens held that the white dove called "the salt of the metals" was contained within the lead (plumbum) of the philosophers. Valentinus believed that, like a reflection in a mirror, the treasure is an invisible spirit, intangible, yet, the root of all substances necessary for alchemy. In a similar view Michael Maier expressed the belief that the sun, in its revolutions, spins gold into the earth. As the sun is the image of God, the heart is the sun's image in man, and God is known in the gold. This golden image of God is the anima aurea which, when breathed into common quicksilver, changes it into gold. 7 references.

The lapis-Christ parallel. I. The renewal of life.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 345-355).

The nature of the spirit hidden in the prima materia is discussed in light of Christian mysticism. This divine spirit is seen as the psychological equivalent of the projection of unconscious content. The task of alchemy was to make visible this hidden spirit. Since this work was contaminated by the unconscious projection of the alchemist, it was at the same time a psychic activity compared to what is termed active imagination. The parallel is drawn between the legend of Arisleus, in which salvation is obtained from an immortal fruit possessing miraculous regenerating effects, and the ecclesiastic symbolism of the Mass. This parallel eventually breaks down in that the Christian receives the fruit of the Mass for his own personal redemption whereas the alchemist receives the "immortal fruit" not merely for himself but first and foremost for the king or the king's son, that is, in order to perfect the coveted substance. It is asserted that without knowing it the alchemist carries the imitation of Christ (imitatio) a stage further and in a sense assimilates the Redeemer. As this process is carried out on the unconscious level, the alchemist can be said to project this correspondence to the Redeemer onto his "wondrous stone," the lapis. 1 reference.

Religious ideas in alchemy: an historical survey of alchemical ideas. 5.

The lapis-Christ parallel. II. Evidence for the religious interpretation of the lapis. a. Raymond Lully.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 357-358).

It is proposed that, although alchemical symbolism is suffused with ecclesiastical allegory, the roots of this art can be traced back to origins in pagan thought, especially in Gnosticism. The assertion of A. E.

Waite that Heinrich Khunrath, in his "Amphitheatrum" (1598) was the first author to identify the stone or lapis with Christ is disputed and Raymond Lully is credited with being the first to make this comparison in his work, "the Codicillus." 3 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 5. The lapis-Christ parallel. II. Evidence for the interpretation of the lapis. b. Tractatus aureus.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 358-360).

The "Tractatus aureus" is considered to be the oldest source of the lapis/Christ parallel. This source, ascribed to Hermes and regarded as Arabic in origin even in the Middle Ages, does not mention Christ directly by name. Yet, it is felt that it presented a God/man analogy very closely approximating the lapis/Christ parallel. 2 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 5. The lapis-Christ parallel. II. Evidence for the religious interpretation of the lapis. c. Zosimos and the doctrine of the Anthropos.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 360-372).

Gnostic texts ascribed to Zosimos are quoted at length as evidence for the lapis/Christ parallel. Although the "Christ" of this text is a Gnostic son of God, the parallel seems to be evident. For instance, the son of God, (a term used by the alchemists to signify sublimation) in both Zosimus' text and alchemic literature is identical with Adam who is a quaternity compounded of four different earths. He is the Anthropos, the first man, symbolized by the four elements, as is the lapis. Similar analogies are found in the myths of Osiris, Herakles and Enoch. Prometheus and Epimetheus, like Christ and Adam, correspond to the inner and outer man while the ability to become all, attributed by the Gnostics to the son of God, is reflected in the alchemical Mercurius. These numerous parallels indicate that the lapis/Christ motif of alchemy had its roots in Gnosticism, even to the point where the alchemic meaning of the opus can be compared with the Gnostic mystery of redemption. 7 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 5. The lapis-Christ parallel. II. Evidence for the religious interpretation of the lapis. d. Petrus Bonus.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 373-375).

An extract from the text "Pretiosa margarita novella," written by Petrus Bonus of Ferrara between 1330 and 1339, is presented as the oldest source

of the explicit identity of Christ with the lapis. It is noted that the parallel of the mystery of Christ and the mystery of the lapis is so clear that the alchemical opus might be seen as a continuation of the divine work of redemption. 1 reference.

Religious ideas in alchemy: an historical survey of alchemical ideas. The lapis-Christ parallel. Evidence for the religious interpretation of the lapis. e. *Aurora consurgens* and the doctrine of *Sapientia*.
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 376-396).

The "*Aurora consurgens*," a manuscript tentatively dated in the first half of the 14th century, is presented as evidence for the lapis/Christ parallel. The author of this text was apparently a cleric whose idiom was full of biblical quotations and who also was quite familiar with alchemic philosophy. This manuscript is analyzed at length because of its subject matter and language: it combines Christian and alchemic language, and it illustrates the lapis/Christ parallel. 20 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 5. The lapis-Christ parallel. II. Evidence for the religious interpretation of the lapis. f. *Melchior Cibinensis* and the alchemical paraphrase of the Mass.
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 396-406).

A document written at the beginning of the 16th century by Nicholas Melchior of Hermannstadt is cited as a source for the lapis/Christ identity. This document, part of which is reproduced, is an exposition of the alchemic process in the form of a Mass. Special note is taken of the implied identity of the Virgin Mary with the arcanum of the alchemical art. It is evident that Melchior felt the alchemical process to be the equivalent of the transubstantiation in the Mass, and that he had the need to express his experience precisely in that form. Though Christ is not mentioned as the lapis, the identity of the two seems apparent in the whole drift of the text. 2 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 5. The lapis-Christ parallel. II Evidence for the religious interpretation of the lapis. g. Sir George Ripley.
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 406-422).

Two of Sir George Ripley's (1415-1490) works, the "*Liber duodecim portarum*" and the "*Cantilena Riplaei*" are cited as evidence for the lapis/Christ parallel. Special emphasis is given the "*Cantilena*," a recounting of a

legend involving the themes of the king, the king's son, the hero, and the virgin mother, all of which have parallels with certain ideas of Christian dogma. The discussion of the Cantilena is expanded in order to uncover the allusions to the unconscious, the conflict of opposites, mother incest, dissolution of the domineering conscious mind and the rebirth through a kind of resurrection. 5 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 5. The lapis-Christ parallel. Evidence for the religious interpretation of the lapis. h. The Epigoni.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 423-431).

The "Epigoni" refers to a group of 17th century alchemists who wrote during the full flowering of the alchemic tradition as well as the beginnings of its downfall. It was in this century that the physical aspects of alchemy began to split from its more philosophical and mystical elements. Examples of the lapis/Christ parallel from this literature are presented. It is noted that in addition to providing evidence for this parallel, the Epigoni make clear that the real aim of alchemy was to produce a corpus subtile, a transfigured and resurrected body; a body that was at the same time spirit. This is compared with Chinese alchemy with its main concern for the "diamond body"; that is, the attainment of immortality through the transformation of the body. The rise of secret societies in the 17th century, e.g. the Rosicrucian, is mentioned as evidence of the decline of alchemy. Such societies are seen as no more than guardians of "a secret that has lost its vitality and can only be kept alive as an outward form." 7 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 6. Alchemical symbolism in the history of religion. I. The unconscious as the matrix of symbols.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 432-434).

The symbolism that remained prevalent even after the scientific break between alchemy and chemistry is seen as an indication that such symbolism is an expression of an essential part of the psyche. It is seen as fitting that the relationships of this symbolism to the psyche was unknown, for the paradoxical statements made in the literature of alchemy on the prima materia are intuitions about the paradoxical nature of the unconscious. It follows then, that "the only place where intuitions of this kind could be lodged was in the unknown aspect of things, be it matter or man." Alchemic literature often indicated that the secret, the prima materia, might be found in some strange creature or in part of man's brain. It was thought of as an ever changing substance or as the essence of such a substance. This

substance was designated "Mercurius" and was thought to be a paradoxical double substance known variously as monstrum, hermaphroditus, or rebis. The lapis/Christ parallel can be seen as establishing an analogy between this substance and Christ. 2 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 6. Alchemical symbolism in the history of religion. The paradigm of the unicorn. a. The unicorn in alchemy.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 435-438).

The example of the unicorn is chosen to illustrate how the symbolism of Mercurius is intermingled with the traditions of pagan Gnosticism and of the Christian Church. As the unicorn is not a single, clearly defined entity, more specific concern is centered on the theme of the beast with a single horn (the alicorn). Examples are given from the literature (esp. the Chymical Wedding of Rosencreutz) in which the unicorn, the lion and the white dove appear, all of these beasts being symbols of Mercurius. Reference is also made to medieval art in which images of the unicorn and the virgin appear. These images are said to represent the dual aspect of Mercurius: the virgin as the passive, feminine aspect and the unicorn (or the lion) the wild, rampant, masculine force. Because the symbol of the unicorn as an allegory of Christ and the Holy Ghost was also current in the Middle Ages, it is felt that alchemical literature of this period, in using this symbol, establishes the Mercurius/Christ identification. 5 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 6. Alchemical symbolism in the history of religion. II. The paradigm of the unicorn. b. The unicorn in ecclesiastical allegory.
In: Jung, C., Collected Works of C. G. Jung, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 439-447).

The appearance of unicorn symbolism in ecclesiastical allegory is examined. The basis for unicorn allegories in the Church is in the Psalms, where the horn of the unicorn signifies the health, strength, and happiness of the blessed. References from writings of Church Fathers are noted in which the unicorn is variously identified with the God of the Old Testament and with Christ. It is pointed out that there are ecclesiastical quotations in which the unicorn is said to contain the element of evil. It is this inner contradiction that makes the unicorn an appropriate symbol to be used by the alchemists' monstrum hermaphroditum. In these examples the close connection between alchemical symbolism and ecclesiastical language becomes evident. 13 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 6. Alchemical symbolism in the history of religion. II. The paradigm of the

unicorn. c. The unicorn in Gnosticism.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 449-452).

Parallels between the language of the Church and pagan Gnostic symbolism and Mercurius are examined. The serpent in Gnostic Literature is described as a "moist element" without which nothing, animate or inanimate, can exist. This description corresponds to the alchemical description of Mercurius in several ways. The serpent is also compared with the unicorn in terms of its being able to transform and perfect or imperfect bodies, i.e. the alchemical salvator and servator. 1 reference.

Religious ideas in alchemy: an historical survey of alchemical ideas. 6. Alchemical symbolism in the history of religion. II. The paradigm of the unicorn. d. The one-horned scarabaeus.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 452-453).

The "Hieroglyphica" of Horapollo is cited as an important source of information concerning the unicorn symbolism of Mercurius. According to this work there exists a genus of scarab which is unicorned and thus sacred to Mercurius. In addition to being one horned this scarab is described as being born of itself." In Paracelsus, the prima materia is also depicted as "uncreated" and is directly linked with Mercurius. A further parallel found in the Hieroglyphica is the dismemberment of the scarab. Such a dismemberment was undergone by the dragon, a common symbol of Mercurius, in what is referred to in Egyptian alchemic literature as the "separation of the elements." 5 references.

Religious ideas in Alchemy: an historical survey of alchemical ideas. 6. Alchemical symbolism in the history of religion. II. The paradigm of the unicorn. e. The unicorn in the Vedas.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 453-456).

The symbolism of the unicorn in pre-Christian Indian religious tradition is examined. Particular attention is given to the legend of Manu as recounted in "Shatapatha-Brahmana." According to legend, Manu hooked a one horned fish that grew larger and larger. Eventually this fish saved Manu from a flood by allowing him to tie his ship to its horn. The fish is an incarnation of Vishnu and Manu means "man." The parallels between Manu and the Greek Anthropos are noted: he is a God man, father of humanity, and is descended directly from God, i.e. Brahma. Manu is also considered the father of medicine, and in Buddhist tradition, "Lord of the Golden Age." The virgin and the unicorn motif are also present in Indian literature. 8 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 6. Alchemical symbolism in the history of religion. II. The paradigm of the unicorn. f. The unicorn in Persia.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 456-460).

An account of the unicorn in Persian tradition, taken from the *Bundahish* (Ch. XIX), is presented. In it, the Persian monster described is a cosmological being whose nature is based on the number three; it is compared to the personifications of the *prima materia* in Arabic alchemy. References to the ass and the tree, also found in Arabic alchemy, are noted. The tree's peculiar power to change into any animal shape is also attributed to *Mercurius versipellis*. 4 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 6. Alchemical symbolism in the history of religion. II. The paradigm of the unicorn. g. The unicorn in Jewish tradition.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 460-465).

References to unicorns in the Talmud and in Jewish legend are presented, and the similarity between the descriptions of the gigantic unicorn (*re'em*) and of *Og*, the King of Bashan are noted. Special attention is paid to Jewish literature in which the unicorn and the lion appear together. These beasts are both symbols of *Mercurius* in alchemy as well as being allegorical Christ figures in the Church. The lion and unicorn are seen as standing for the inner tensions in *Mercurius* and, by extension, the tensions between the Christian's interpretation of God as all good and his experience of the demonic forces of nature. 7 references.

Religious ideas in alchemy: an historical survey of alchemical ideas. 6. Alchemical symbolism in the history of religion. II. The paradigm of the unicorn. h. The unicorn in China.

In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 465-466).

The appearance of the unicorn in Chinese Literature is noted and related to alchemic symbols. According to the "*Li Chi*," or *Book of Rites*, the four spiritual animals are the unicorn, the phoenix, the tortoise, and the dragon. The unicorn is considered to be the chief among these beasts, and is reported to appear in conjunction with perfect rulers or kings. According to legend a unicorn appeared to the mother of Confucius during her pregnancy; and the death of this philosopher was said to have been presaged by the wounding of a unicorn. The androgynous quality of the unicorn as well as its inclusion with the phoenix and the dragon, is noted

as being parallel with the alchemists' view of Mercurius, especially since the dragon represents Mercurius in his lowest form and the phoenix in his highest form. The use of the horn of the rhinoceros (an alicom) as an alexipharmic is briefly discussed. 2 references.

Religious ideas in alchemy: 6. Alchemical symbolism in the history of religion. II. The paradigm of the unicorn. i. The unicorn cup.
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 466-471).

References to the cup made from the horn of the unicorn in Greek, Chinese, and Christian traditions are presented. It is noted that the unicorn cup is related in some way to both the Eucharistic Chalice and the vessel used in divination. The secret of the cup is also the secret of the unicorn horn and stands for the essence of the unicorn as bringer of health, strength, and life. The dual nature of the horn is analyzed. As a symbol of vigor and strength it has a masculine character; as a cup it is also a feminine symbol. Thus the cup becomes a "uniting symbol" expressing the bipolarity of the archetype. 5 references.

Epilogue. (Psychology and alchemy).
In: Jung, C., *Collected Works of C. G. Jung*, Vol. 12. 2nd ed., Princeton University Press, 1968. 571 p. (p. 473-483).

The relationship between the mysteries of alchemy and the psychology of the unconscious are discussed. The latter is considered to be the only source for understanding the meaning of the alchemic lapis. In attempting to understand the psychology of alchemical thought it is necessary to begin from the standpoint of the psyche. The contents of the chemical research of the alchemists were a projection of empirical, collective archetypes. The alchemic need for a "redeeming substance" reflected the psychological necessity of uniting the opposites. This alchemic need is contrasted with the Christian view of the Redeemer: the former sought its solution in the individual or the personality; the latter in the collective or society. Goethe's *Faust* and Nietzsche's *Zarathustra* are given as examples of what happens when identification with the thing to be transformed takes place. The result was an inflation of ego consciousness, a paradoxical regression into unconsciousness that is produced when the ego consciousness takes too many unconscious contents upon itself and loses the power of discrimination. To avoid such a catastrophe (a catastrophe that can take on universal form as is evidenced in the second World War), it is deemed necessary to recognize that there are contents of the unconscious which do not belong to the ego consciousness but to a psychic nonego, a collective unconscious apparent in the archetypes of poets and philosophers. The alchemists' attempts to find a panacea is regarded as a projection of the process of individuation, a process that is still shrouded in mystery,

since it is concerned with the centralizing processes in the unconscious that go to form personality. It is considered doubtful that reason alone will be capable of resolving this mystery; only experience can grasp the significance of these processes. The study of dream symbols, with which this volume was concerned, is an example of how this experience looks in reality. It is one way of showing what happens when an earnest inquiry is turned upon the unknown regions of the soul.