

THE INFLUENCE OF ALCHEMY AND ROSICRUCIANISM IN WILLIAM  
SHAKESPEARE'S PERICLES, PRINCE OF TYRE AND THE TEMPEST,  
AND BEN JONSON'S THE ALCHEMIST

MARK FRANCIS JONES

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In Memory of Doctor Harold Kaplan

obit 1986

"Ex Deo Nascimur, In Jesu Morimur,  
Per Spiritum Sanctum Reviviscimus."

THE INFLUENCE OF ALCHEMY AND ROSICRUCIANISM IN WILLIAM SHAKESPEARE'S PERICLES, PRINCE OF TYRE AND THE TEMPEST, AND BEN JONSON'S THE ALCHEMIST.

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This thesis traces the influence of alchemy and its renaissance in the early seventeenth century as Rosicrucianism, in William Shakespeare's Pericles, Prince of Tyre and The Tempest, and Ben Jonson's The Alchemist. Shakespeare's Final Plays are a dramatic experiment that ventures beyond realism, with a common symbolic pattern of loss and reconciliation that reflects the alchemical one of Man's Fall, self-transmutation and reconciliation with the divine spark within him.

Pericles, Prince of Tyre is a crude first attempt in this genre, portraying Everyman's journey to perfection in Pericles's wanderings. The quest for Antiochus's Daughter represents the search for Man's original purity of soul, which has, however, become corrupted and dominated by Man's lower nature, embodied in the incestuous King Antiochus. The prince's flight by sea indicates a process of self-transmutation; the loss of his fleet in a tempest symbolises the purification of his Soul from earthly desires, reflected in the laboratory refinement of base metals in fire (lightning) and water (sea). Pericles is able to unite with his refined Soul, incarnated in Thaisa; from their union the

Philosopher's Stone or the Spirit, Marina, is born, who transmutes the base metals of men's natures by evoking the divine "seed of gold" within them, even in a degraded brothel. The Spirit, now grown to strength, is able to reunite the other component of Everyman, Body and Soul, the parents, who have completed their purification.

The Tempest represents Shakespeare's complete mastery of his alchemical theme. The Alonso-Ferdinand pair embodies Everyman, the father or Soul having been seduced into evil, incarnate in Antonio, while the son, not yet king, is the divine spark within him. This seed of gold must be separated from the corrupted soul in the purifying alchemical tempest, so as to grow back to the Spirit, symbolised by his meeting and eventual marriage with Miranda. Alonso can only be reunited with his son after his purificatory wanderings about the island, in which he confronts his guilt embodied in a Harpy, who awakens his conscience and reminds him why he has lost his divine inner nature he sought for. Prospero represents the Spirit-Intellect of Everyman, tainted by the lower nature, evident in his desire for revenge, and embodied in Caliban. When the unfallen spiritual forces incarnate in Miranda win him over to compassion, he forgives his enemies and can meet the repentant Alonso, and return to earthly duties as the Everyman who has reclaimed his divine heritage.

Ben Jonson's The Alchemist shows the debasement of alchemy by frauds who exploit those who, ignoring its spiritual aims, see it as a magical means to obtain gold. Alchemy becomes a symbol of the goldlust ruling London society, as opposed to the spiritual gold of wisdom sought by the true alchemist. The gulls caricature the goal of self-transmutation in their desire to transmute their mundane, lacklustre selves into "something rich and strange" through the Philosopher's Stone. JOHNSON, deeply learned in alchemy, parodies many of its key concepts and motifs; the final perfection of Man and Nature, the consummation of the esoteric alchemical Opus, is distorted in false, exoteric alchemy by the degradation and impoverishment of both frauds and gulls.

## P R E F A C E

My interest in alchemy was generated by the investigations of C.G. Jung. The idea of applying it in literary criticism was inspired not only by the many Jungian interpretations of literature, but also by a book hinting at the rich possibilities of alchemical motifs in Shakespeare's plays, Shakespeare's Flowering of the Spirit, by M.I. Bennell and I. Wyatt. I originally attempted to trace the influence of alchemy in the works of poets, playwrights and satirists from Chaucer through to Bulwer-Lytton, but finally focused attention on works showing the most fertile and brilliant use of alchemy.

Jung has effectively refuted the notion that alchemy is a recondite superstition, and shown it to be a precursor of modern psychology, a milestone on the way to solving the riddle of Man's being. Alchemy went beyond psychology in placing Man in a spiritual universe, engaged in a struggle to surmount and transform his flawed nature, ranking the alchemist with the Christian mystic. The alchemist approached Nature as something in which the divine element was hidden, akin to his own inner nature in a universe intimately inter-related, and sought to release this divine spark. Such an holistic approach to the universe needs to be reconsidered by the materialistic, mechanistic world-view. That Shakespeare sought to incorporate such motifs in his plays seems in concord with his attempt to bring Man to self-knowledge.

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## 1. INTRODUCTION

By the end of the seventeenth century, alchemy had split into two camps, the one preoccupied with its philosophical aspect, the other with its laboratory work. Alchemy's scientific heirs therefore value the alchemists' empirical experimentation, which laid the foundations of modern chemistry by investigating chemical properties. The alchemical philosophy which motivated such experiments, however, is dismissed as obsolete superstition, as a misguided or fraudulent attempt to transmute base metals into gold. There have been modern attempts to reassess alchemy as a psychological and spiritual discipline, for the alchemists described their "Magnum Opus" or "Great Work" as "tam ethice quam physice" (Jaffé 60), "as much ethical as physical", involving the simultaneous transmutation of the alchemist's inner nature along with his laboratory materials.

Alchemy's "ethical work" was investigated intensively by the pioneer psychologist, Carl Gustav Jung, who saw in it an historical prefiguration of his psychological theories. Psychology is concerned with "techniques for allowing consciousness to experience and transform negative unconscious energies" (Ahern 168), and Jung viewed alchemy from this perspective as a "projected psychology of the collective unconscious" (Jaffe 57), rather than as an expression of an esoteric cosmology. The "collective unconscious" is mankind's common psychic background which, according to Jung, contains

archetypal forms expressing the process of individual psychological development or "individuation" which man can choose to foster or repress. These archetypes assume similar but unique forms throughout the world in mythology and folklore according to the various cultural influences (Jaffé 51). Jung believed that the contents of the collective unconscious were able to rise to consciousness through the hundreds of re-distillations involved in purifying the materials which the vigilant alchemist had to watch, requiring much patience and persevering concentration. This induced a meditative, trance-like state in which the stages and imagery of inner individuation were projected by the practitioner, unconsciously, into the chemical processes (Jaffé 59). The alchemists, investigating the mystery of matter, projected the contents of their unconscious into the unknown, which acted like a blank screen, so that matter mirrored back their psychic processes (Jaffé 57). Jung took the words of the alchemist Sendivogius as indicating this mingling of matter and the unconscious: "To cause things hidden in the shadow to appear, and to take away the shadow from them, this is permitted to the intelligent philosopher by God through nature" (Jaffé 58).

Jung interpreted the stages of the alchemical Opus in terms of the stages of individuation. The first "Black" or "Nigredo" stage of the Work, involving what alchemists called the 'death' of the metal, the psychologist saw as the projected 'blackness' or negativity and depression within the experimenter. The laboratory

work involved 'killing' or 'putrefying' the metal so that the dross could be removed from the metal's original purity, and the alchemist had to be careful of noxious gases. This Jung called the confrontation with the "shadow", an archetype of negative unconscious forces which had to be accepted and actively assimilated into one's unconsciousness, transformed into positive forces. This transformation or purification of negative energies was held by Jung to be achieved through abreacting or reliving the original traumas which produced them, analogous to alchemy's second "White" or "Albedo" stage in which the black, putrid materials were 'washed' or 'whitened'. In alchemical symbolism this was called the "mysterium coniunctionis" or "chymical wedding" of the King and Queen, the rejoining of the two basic substances alchemists believed all matter was composed of, sulphur and mercury, now purified, after their separation in the metal's 'death' in Nigredo. Psychologically, this corresponds to the recognition of the contrasexual component in every person, the "anima" in man, the "animus" in woman, the inner marriage of inner complementary qualities, personified as the archetypal "Adam" or "Eve", with one's conscious qualities as a man or woman. The final alchemical stage was the "Red" or "Rubedo" process, the attainment of the Philosopher's Stone : when minute quantities of it were mixed with larger amounts of molten base metals, the latter could be transmuted to gold. This represented for Jung the shift of man's psychic centre from the "ego" of the conscious-bound personality to a central "Self" expressing psychic wholeness. The Self represents self-fulfillment, since it channels the negative energies of the unconscious into the life of

the conscious, usually estranged from its repressed, unknown depths, enriching it with vitality and saving it from an over-intellectualised, spiritually arid life. This is the stage in which life is, as it were, transmuted into gold (v. Franz Myth 222-4).

Jung, therefore, examined alchemy from a psychological perspective, investigating its effects in the realm of the psyche, and not venturing into the realm of the spiritual. This can be seen in his interpretation of Gnosticism, which he at first rejected as an historical basis for his ideas as it seemed too remote in time. He found alchemy, however, to be the 'missing link' providing an historical continuity of tradition between the Gnosis and modern psychology, Gnosticism and alchemy both being expressions of an 'occult' or underground stream of esoteric knowledge, known as the "Hermetic" Tradition after its supposed Egyptian founder. Jung saw Gnosticism as a projected psychology in which the doctrine of the Fall of the spirit into matter and man's struggle for "gnosis" or enlightenment, a return to his original spiritual condition, was an unconscious expression of individuation whereby the adult consciousness, having 'fallen' from the paradisaical union of conscious and unconscious as a child, strives to re-attain such a state on a conscious level (Jaffé 48). It is significant that Jung's major work on alchemy deals with the Albedo stage, the Mysterium Coniunctionis, or "chymical wedding" of his title, which involves the purification of emotions, instincts and desires lurking in man's lower self, which psychology calls the unconscious. It is in this stage, therefore,

that Jung's insights are valid and useful. The alchemists, however, saw the Albedo as a psychological means to a spiritual end, the Rubedo stage, in which man regained his spiritual heritage. To fully understand alchemy, it is necessary to view man from the perspective of the cosmological world-view of the Hermetic Tradition.

According to ancient tradition, the founder of alchemy and the Hermetic Tradition was an Egyptian, Hermes Trismegistus, who was granted a vision of the nature of the universe by the God of Wisdom, Hermes/Thoth. This vision is described and explained in the Greek and Latin Hermetica of the third century A.D., and the whole summarised in a set of precepts called the "Tabula Smaragdina" or "Emerald Tablet", one of the oldest alchemical fragments, dating from at least the first century A.D. and possibly originating far earlier (Read 53). Hermes, the seeker after truth, is shown in a vision the creation of the world, first seeing a boundless view full of a "mild and joyous light", which is invaded by a "downward-tending darkness, terrible and grim" (Scott 115). This darkness turns into a turbulent watery substance, whence issues smoke and lamenting cries. Then the "holy Word" (Scott 117) emerges from the light and fashions the watery substance into an ordered world of the four elements and seven planets or "Administrators" (Scott 119) who administer earth's destiny. The creative "Word" then returns to the Godhead and leaves the elements devoid of reason, so that they become mere matter. Nature then brings forth from the "downward-tending elements" (Scott 119) animals devoid of reason, for she lacked the

"Word" to endow them with it. The Godhead or "First Mind" (Scott 119) then creates Man in his image, and sets him over all things made; this divine offspring lives in heaven's highest sphere, that of the "Word" or "Mind the Maker" (Scott 119). Each of the seven planetary "Administrators" gives man a share of its nature, till he desires to "break through the bounding circle of their orbits" (Scott 121). Nature, seeing the beauty of God reflected in Man and craving the "Word" of which she was bereft, "smiled with insatiate love of Man, showing the reflection of that most beautiful form in the water, and its shadow on the earth" (Scott 121). Man falls in love with his reflection and wishes to dwell there, "and he took up his abode in matter devoid of reason. And Nature, when she had got him with whom she was in love, wrapped him in her clasp, and they were mingled in one". (Scott 123).

Man thus became a twofold being, mortal through his bodily nature and immortal through his share of eternal substance. Through this marriage of Nature and Man were produced seven bisexual human beings, each moulded according to the character of a planetary "Administrator", their bodies provided by Nature. God then gave man the chance to return to his original state by dividing Man into the two sexes, so as to increase and multiply and learn the hard lessons of separation from the Godhead that the earth had to offer: "And let the man that has mind in him recognise that he is immortal", says the God Hermes/Thoth, "and that the cause of death is carnal desire. ... And he who has recognised himself has entered into that Good which is above all being; but he who,

being led astray by carnal desire, has set his affection on the body, continues wandering in the darkness of the sense-world, suffering the lot of death" (Scott 125). The seeker after truth must therefore escape the bondage of sensual appetites which stifle the divine self within everyman, and be able to re-ascend through the seven planetary spheres and return to his original source, the eighth sphere or heaven of the fixed stars, where he can perceive God. Hermes/Thoth describes man's ascent, sloughing off at each sphere a debased earthly counterpart of a virtue originally conferred during Man's descent to Earth by the planetary "Administrators". Leaving Earth behind, man first relinquishes the powers of bodily birth, growth and death presided over by the moon. The sphere of mercury is that of Hermes himself, patron and nurturer of the divine spark within man which seeks for knowledge of the spirit, a virtue degraded by earthly carnal desires to "the machinations of evil cunning" (Scott 129). Having relinquished this vice, or raised it to its original purity, the soul is guided upwards by Hermes's staff of spiritual knowledge to the sphere of Venus, in which earthly lust is purified to become love. In the realm of Mars, "unholy daring and rash audacity" (Scott 129) are exchanged for spiritual courage and perseverance. In the Sun's sphere, man relinquishes "domineering arrogance" (Scott 129) for true Justice, and in Jupiter's realm "evil strivings after wealth" (Scott 129) for Divine Intelligence. After replacing "falsehood which lies in wait to work harm" (Scott 129) with Universal Wisdom in Saturn's sphere, Man, having fully regained his divine heritage, mounts to the Father's realm (Scott 115 - 129).

Hermes Trismegistus summarised this cosmological system, known as the "Hermetic" world-view, in the "Emerald Tablet", which exerted an enormous influence, along with the Hermetica, on medieval and Renaissance alchemy. The first precept runs:

What is below is like that which is above, and what is above is like that which is below, to accomplish the miracles of one thing. And as all things were produced by the one word of one Being, so all things were produced from one thing by adaptation (Read 54).

This "one thing" is the chaos of "watery substance" in Hermes's vision, which contained "in potentia" the four elements which spawned the material world with its myriad forms, just as a seed contains roots, leaves and flowers. The "one Being" or "Mind the Maker" released through his "Word" these archetypes or "germs" of the macrocosm just as a sculptor releases the figure in a marble block (Hartmann 42). The Hermetic world-view thus believed in the unity of matter and inter-relationships between all separate beings. Paracelsus, one of the greatest alchemical philosophers of the Renaissance, stressed this concept of "correspondences" throughout the universe, expressed in the Hermetic maxim, "What is below is like that which is above":

[The Universe] is an organism in which all natural things harmonize and sympathize with each other. It is the Macrocosm. Everything is the product of one universal creative effort; the Macrocosm and man (the Microcosm) are one. They are one constellation, one influence, one breath, one harmony, one time, one metal, one fruit (Hartmann 44).

There is a general relationship between Macrocosm and Microcosm but also a separate and intimate one between their separate parts. Each part of the great organism acts upon the corresponding parts of the small organism just as the various organs of the human body influence each other, such as the stomach and brain, mammae and uterus, lungs and heart (Hartmann 54).

What is Venus but the 'Artemisia' that grows in your garden? What is iron but Mars? That is to say, Venus and Artemisia are both the products of the same essence, and Mars and iron are both the manifestation of the same cause. What is the human body but a constellation of the same power that formed the stars in the sky? He who knows what iron is, knows the attributes of Mars. He who knows Mars, knows the qualities of iron. What would become of your heart if there were no sun in the universe? What would be the use of your 'vasa spermatica' if there were no Venus? To grasp the invisible elements, to attract them by their material correspondences, to control, purify and transform them by the living power of the Spirit - this is true alchemy (Hartmann 163-4).

Paracelsus distinguished between the animal elements in man, generated by the four elements of Nature, and the fifth element of the spirit within him, which enabled him alone in Nature to develop wisdom and the powers of his soul for good or evil:

Man should ... live in harmony with his divine parent, and not in the animal elements of his soul. Man has an Eternal Father who sent him to reside and gain experience in the animal principles, but not for the purpose of being absorbed by them (Hartmann 55-7).

The alchemists saw the separation of matter from God and the disruption of the original unity of all things into multiplicity as the root of all disease, evil and disharmony. They sought, therefore, to restore not only Man but also inanimate Nature, which contained some spark of its original divinity, to their prelapsarian state of oneness with God. Without such striving, Man might become totally absorbed in the animal elements of his soul, as Paracelsus feared, and lose his immortal spark. At least, Man would require much purification of his earthly corruption in the planetary spheres after death; Nature would take many thousands of years to grow towards perfection (Jonson Alc. xxxviii-xxxix). The Alchemists believed that, by accelerating these processes in Man and Nature, they were aiding God's purpose of perfecting that which had fallen away from him.

The alchemical modus operandi is illuminated by the term "al-chemi", coined by the Arabs and meaning "the black art". The stem "chemi" may derive from the ancient Egyptian name for Egypt, "Khem", or "the Black Land", referring to the black soil deposited by the Nile, on which Egypt relied. "Alchemy" may not refer simply to its place of origin but also to its goal of "knowledge of the black earth" or "how the spirit incarnates in matter and makes matter live, develop and change" (Pfeiffer 2). Such an investigation inevitably embraces man as a fallen spiritual being who unites with matter and produces as offspring the soul, who partakes of both. This knowledge would gradually enable Man to liberate his spirit by transforming the lower principles of matter within him through his awakened spiritual forces, so that the goal of alchemy could be attained, the "Philosopher's Stone", referred to in the "Emerald Tablet" as the "father of perfection":

Its father is the sun, its mother the moon; the wind carries it in its belly, its nurse is the earth.

It is the father of perfection throughout the world  
(Read 54).

This "Stone", the "Lapis Philosophorum", represents the original light of man's prelapsarian perfection, re-attained through the alchemical "Magnum Opus". The alchemist Orthelius wrote that "the philosophers have never found a better medicament than that which they called the noble and blessed stone of the philosophers, on

account of its hardness, transparency and rubeous hue" (Jung Psychology 428), a transparency which recalls the pristine light of the purified "first matter" or "prima materia", the "mother of the elements and of all created things" (Jung Psychology 321), Hermes's "watery substance" which is purified to become the original Light. The transparent yet indestructibly hard Stone expresses admirably the alchemical goal of transmuting matter and regaining immortality, "to produce a 'corpus subtile', a transfigured and resurrected body , i.e., a body that was at the same time spirit" (Jung Psychology 427-8).

The first stage of the Magnum Opus was the black Nigredo, in which a base metal such as lead was to be purified of its superfluous matter, "sordes" or dirt. For it was believed that within each metal lay a "chryosperm" or "seed of gold", a particle of the original divine Light which had become submerged in the darkness of matter when the Light mingled with the "watery substance" or Chaos at Creation. The metal had first to 'die' and 'putrefy' so that the chryosperm could be separated from matter and the metal's original purity be manifested. Microcosmically, this corresponded to the alchemist's painful confrontation with his inner imperfection, and the resolve not to become sunk in melancholy but to work to transmute his sinfulness, while simultaneously purifying the metals in the white Albedo stage in

which this inner blackness was purified or 'washed'. The dangers involved in confronting one's appetites and passions are illustrated in a famous allegory of the Opus, The Chymical Wedding of Christian Rosenkreutz. The alchemical investigator of macrocosmic and microcosmic Nature descends into a vault, symbolising the depths of the earth or matter, where he uncovers a sleeping, naked Venus, personifying Nature. The room above, usually locked, for few men venture into such regions, contains symbols of the workings of Nature and its relation to man: in a triangular sepulchre is a kettle, in which stands an angel holding a tree. From this tree fruit drops continually, melting into water which runs into three smaller kettles, symbolising the Tree of Life from which flows natural forces of growth into man's threefold being of thinking, feeling and willing (Allen 130). Rosenkreutz, the purified adept, is able to penetrate to the root of these forces and see Nature unveiled. Nevertheless, he has come into contact with the region whence originate the natural passions which captivated Man at the Fall, and experiences an echo even within his purified inner being. On the way to the Isle of Olympus, where he is to complete the alchemical Work, sirens and nymphs surround his ship:

I no more Wondred [sic] at Ulisses for stopping the  
Ears of his Companions; for I seemed to myself the most  
unhappy man alive, that Nature had not made me too so  
trim a creature.... I was at this time Sensible, that Cupid

began to work with me too, which yet tended but very little to my Credit, and for as much as my giddiness is likely to be nothing beneficial to the Reader, I am resolved to let it rest as it is. But this was the very wound that in the first book I received in a Dream; and let every one take warning by me of loitering about Venus' bed, for Cupid can by no means brook it (Allen 136).

The danger to the venturer into Venus's vault or Nature's depths is Cupid, the god who induces carnal passion in men; Rosenkreutz himself is pricked on the hand with one of his arrows when Cupid suspects him of entering the forbidden place of his sleeping mother, and the alchemist feels the power of earthly temptation and passions rise in his soul at the sirens' song. Rosenkreutz, however, is able to restrain the passions stirred up in him, for he has subdued the animal element in himself, an achievement symbolised by his successful confrontation of a lion, embodying his bestial nature, at one of the gateways to the Royal Castle where the Chymical Wedding will take place. The lion ceases to roar ferociously when Rosenkreutz presents a golden token symbolising his subjugation of this aspect of his being to the gatekeeper (Allen 81,660).

The successful completion of Albedo was marked by the "chymical wedding" or "mysterium coniunctionis", and the making of the "White Stone" which could transmute base metals into silver. The consummation of the "chymical wedding" within the alchemist's inner self indicated a return to Man's original androgynous perfection in which he combined the qualities of both sexes in himself. At the Fall, Man became so immersed in the passions and appetites of matter that he split into two sexes in order to fulfil his sensual desires, so that the longing of the sexes for each other was a debased earthly echo of Man's original bisexual perfection. Alchemy portrayed the re-attainment of this unity as the "Regis" or hermaphroditic being (v. Franz 209). The 'child' of this union was called "filius philosophorum", the "son of the philosophers" (Jung Psychology 237) or the Philosopher's Stone, which could transmute base metals into gold, the regaining of man's original divine heritage. Very few alchemists seem to have attained this high goal, and most were content to achieve the "White Stone" of Albedo. This signified microcosmically the cleansing of the alchemist's carnal nature, almost identical with the aim of Jungian psychology, the channelling of negative unconscious energies. The difference between the Hermetic alchemist and the Jungian psychologist, however, is that the former saw Albedo's cleansing of energies as a stage on the spiritual pilgrimage back to Man's original source, God, while the latter is mainly interested in helping Man to fulfil his earthly life.

The first two decades of the seventeenth century saw an extraordinary revival of Hermetic alchemy in the form of "Rosicrucianism", which caused such an intellectual ferment that Frances Yates dubbed this period "The Rosicrucian Enlightenment". In her book of that name, she traces the roots of this movement to the missionary activities of the English alchemist and Cabbalist, John Dee, who travelled in the late sixteenth century through the areas on the Continent where Rosicrucianism later originated (Yates Enlightenment 40). This 'alchemical renaissance' was proclaimed to the world by two manifestos and an alchemical allegory mentioned above, The Chymical Wedding of Christian Rosenkreutz, prepared for by the printing of the Fama Fraternitatis Rosae Crucis, "a Discovery of the Fraternity of the most Noble Order of the Rose Cross", in 1614, and the Confessio Fraternitatis, "written to the Learned of Europe" in 1615 (Allen 180). An atmosphere of expectancy had been created even before they appeared, apart from the printing of the manifestos and the allegory at intervals, by their circulation in manuscript form and in translations since the beginning of the new century, the Fama, for example, existing in manuscript since at least 1610 (Allen 636). Excitement and speculation mounted as each publication revealed more about a secret Fraternity of esotericists founded by one Christian Rosenkreutz.

Rosenkreutz had supposedly died in 1484 aged 106, and his tomb was discovered a hundred years later, according to the Fama, with the exact date of its discovery inscribed on a plaque at the entrance. A book was found within, containing all Rosenkreutz's teachings, and documents exhorting the discoverers to announce the existence of the Rosicrucian Brotherhood, of which they were members and which he had founded in Germany after extensive travels in the Middle East and North Africa, learning the secrets of alchemy and magic from the Muslims. Rosenkreutz announced in his documents that the time was ripe for the Order to emerge from secrecy and to aid Europe to initiate great social reforms; the time had come for men to discard obsolete and inaccurate concepts of man and the universe and to seek the source of Hermetic knowledge directly through spiritual alchemy, discovering the primal unity of all things in God:

The Meditations, knowledge and inventions of our loving [Christian Rosenkreutz] ... are so excellent worthy and great, that if all books should perish ... and all learning [sic] should be lost, yet the posterity will be able onely [sic] thereby to lay a new foundation, and bring truth to light again; that which perhaps would not be so hard if one should begin to pull down and destroy the old ruinous building (Allen 182).

The Confessio condemns those false alchemists who are interested only in making gold or defrauding others with this prospect:

We ... earnestly admonish you, that you put away ... Books written by false Alchemists [sic] ... who deceive the people with most strange Figures, and dark Sentences and Speeches, and cozen the simple of their money. ... We hunt not after your Goods with invented lying Tinctures, but desire to make you partakers of our Goods : We speak unto you not by Parables, but would willingly bring you to the right, simple, easie [sic], and ingenuous [sic] Exposition, Understanding, Declaration and Knowledge [sic] of all Secrets (Allen 188-9).

The Chymical Wedding presents the philosophical foundations of Rosicrucianism in allegorical form, depicting the marriage of Spirit and Soul, the attainment of the Lapis Philosophorum by Christian Rosenkreutz, summarised as follows:

"On Easter Eve, 1459, Christian Rosenkreutz was sitting in his cottage on a hillside in meditation, when an angelic messenger brought him an invitation to the Royal Wedding. The letter, however, contained a warning that one who weighed too light, or was not pure of soul, would do well not to accept.

During the night he had a dream which he interpreted as being an encouragement to undertake the journey; so next day he set out for the castle.

He reached and passed through the two outer portals successfully and was met, just as dusk was falling, by a Virgin in blue bearing a light, who guided him into the castle.

In due course he found himself in a great hall where a large concourse of guests were gathered - emperors, Kings, lords were there, but also men he knew whom he had held in little esteem and was surprised that they should have been invited.

When the bell rang to summon them to the feast, there was a scramble for the highest places and Christian Rosenkreutz found himself at the lowermost table.

The noisy guests at the top began boasting of their occult powers; one heard the music of the spheres, another could see Plato's ideas etc. After the feast, delicate music was heard and the Virgin reappeared clad in dazzling white and gold.

She welcomed the guests in the name of the young King, and warned them that next morning they would be weighed to see whether they were worthy to attend the wedding.

On the morning of the third day the Virgin again entered the Great Hall, this time clad in red velvet and wearing a laurel wreath. She was followed by men bearing great golden scales and seven weights, some of which were unbelievably heavy.

The emperors were first weighed, and all except one were found to be too light to pass the test. The successful one was clothed in red velvet, given a laurel wreath, and invited to sit on the steps of her throne. Very few of the crowd were successful in passing the test and Christian Rosenkreutz waited in trepidation for his turn. When it came at last, it was found that he outstayed all the weights and in addition the weight of three Knights in full armour - whereupon one of the pages cried out in a loud voice - 'That is he'.

At the meal which followed, the few guests who had been accepted, now clad in crimson robes with laurel wreaths, were seated at the high table. The young King sent to each as a gift the Insignia of the Order of the Golden Fleece.

Afterwards, most of the guests who had failed were dismissed, receiving a draught of forgetfulness at the Gate. The cheats and imposters, however, lost their lives.

At supper time there was much lively talk and riddles were propounded. The Virgin gave them a riddle which contained her name and invited them to guess it. Christian Rosenkreutz guessed correctly; it was Alchimia. On the fourth day, they were led by the Virgin and her musicians up 365 steps to the chamber where sat the young King and Queen. The guests were welcomed in the King's name by old Atlas. The royal couple wore laurel wreaths and over their heads hung two golden crowns. On their right sat an old King with his young Queen; on the left a black King, middle-aged, with a "dainty old matron" at his side.

The young King invited his guests to see a 'merry comedy'. It opened with an old King finding a little chest floating on the sea, which contained a baby princess, heiress to a neighbouring Kingdom, who had been stolen by the Moors.

He had her carefully brought up, and planned to marry her to his son when she was of age. More than once she fell again into the hands of the Moorish King, who cast her into prison and ill-treated her. She was finally rescued by the young prince and restored to her Kingdom. The marriage was held amid great rejoicings and the play closed with a wedding hymn calling down blessings on the young couple and praying that a fairer future race might spring from them.

When the guests returned to the King's chamber the three royal couples looked very solemn and were dressed in black. The guests swore an oath of fealty to the young King.

At the tolling of a bell, six coffins were brought in and placed in the centre of the room. The Virgin bound the eyes of the Kings and Queens with black scarves, and finally the Moor strode into the room, carrying an axe.

One after another the royal couples were beheaded by the Moor. Each head was reverently wrapped in a black cloth and the blood caught in a golden cup. Finally, the Moor himself was beheaded and his head placed in a little shrine.

As they watched these sad happenings the guests wept, but Alchimia bade them be of good cheer.

'The lives of these Kings and Queens', she said, 'stand now in your hands. If you will but follow me, this death shall make many to live.'

The next morning the Virgin invited the guests to accompany her across the lake to the Tower of Olympus, to assist in preparing the medicaments which would restore the royal couple to life. The coffins had already been conveyed there during the night - the guests now followed in small ships. On the way, they had to pass the sirens, who sang to them seductively and sweetly, awakening thoughts of earthly love and passion.

Arrived at the Tower, the guests were taken to an underground laboratory, to prepare herbs and crush precious stones.

There were seven storeys to the Tower, on each of which the guests assisted in complicated alchemical processes connected with the bodies of the Kings and Queens and the head of the Moor. Each stage was accompanied by music.

Christian Rosenkreutz and three other specially favoured guests are allowed to ascend to a turret on the eighth floor, where they are witnesses of the last stage of the rebirth. They see, lying side by side, two perfect images of the young King and Queen, very small, angelically fair and transparent. The images are fed with the blood of a bird and grow until they reach their perfect full growth. They are now of unspeakable beauty. Then, with ceremonial gestures and with music the royal couple are restored to life.

They are escorted downstairs to the boats and set sail for home. The next day the wedding guests rejoin them. They find the young King and Queen playing a game not unlike chess, where good forces are pitted against evil.

The young King makes the wedding guests Knights of the Golden Stone - they have to take five vows, one of which was to use their talents freely in the service of all who have need of them.

Christian Rosenkreutz is appointed Keeper of the Gate and is given a gold ring and bidden to be faithful to his trust."

(Bennell 249-253).

Rosicrucianism can be seen as an attempt to apply alchemy's spiritual discipline to the social realm. Through the dissemination of Hermetic ideas, men could feel at home in an ordered, unified universe, and could regain their original unity with God. Perhaps this was felt to be an urgent counteractive influence against those influences which were trying to break up the Ptolemaic world system into a particular one of aimlessly drifting particles in a vast, empty, meaningless universe, a process initiated by Galileo and Copernicus and completed by Boyle and Newton - the triumph of the modern scientific world-view. The alchemists believed in a cosmos of correspondences where macrocosmic processes were mirrored in the human microcosm, and naturally opposed the fragmentation of their world-view into a universe of unrelated objects. Yates believes Rosicrucian opposition centred in the Holy Roman Empire, where Protestants faced the forces of the Catholic Counter-Reformation, the latter seen by the Rosicrucians as enemies of truth and progress. According to Yates the Protestants tried to strengthen their cause by a marriage alliance of their champion, Frederick the Elector Palatine, with Elizabeth, daughter of King James I of England (Yates Enlightenment 1-2). Yates suggests

that William Shakespeare and Ben Jonson took sides in this conflict through the medium of their plays: she sees Jonson's The Alchemist as a satire on Rosicrucianism personified in John Dee, who is caricatured as a fraudulent alchemist, and Shakespeare's The Tempest as a vindication of Dee in the noble figure of Prospero. Jonson's masques, as well as The Alchemist, show that he was deeply learned in alchemical and Rosicrucian writings, and consistently ridiculed them (Yates Last Plays 121).

In Jonson's masque, Mercury Vindicated from the Alchemists at Court (1619), he portrays the court as swarming below stairs with false alchemists who sow corruption through their deceit and fraud. In return for a fragment of the Philosopher's Stone, a scullion gives stolen coals; bags of provisions are exchanged for small casks of "aurum potabile", a medicinal cordial made from gold. Old courtiers of both sexes resort to the frauds to be rejuvenated. In The Fortunate Isles and Their Union (1625), a young man laments the time he has wasted fasting and praying for a revelation from the Rosicrucian brethren who promised in their manifestos that "all learned who will make themselves known unto us, and come into our brotherhood, shall finde more wonderful secrets by us then [sic] heretofore they did attain unto, and did know, or are able to believe or utter" (Allen 179). This invitation unleashed a flood of open letters from those wishing to contact the Brotherhood, but most received no reply, and swung to the other pole of hatred and mockery. The Fama foresaw this situation:

Although the Fama be set forth in five languages,  
and is manifested to everyone, yet we do partly very  
well know, that the unlearned and gross wits will not  
receive, nor regard the same. . . . Wherefore if the  
unworthy cry and call a thousand times, yet God hath  
commanded our ears, that they should hear none of  
them (Allen 183-4).

Jonson shows his opinion of the youth's efforts by naming him  
Merefool. The angelic "Administrator" of the sphere of Jupiter,  
Jophiel, presents himself, summoned by one of the "airy order"  
(Jonson Masques 27), "father 'Outis'" (Jonson Masques 53) or  
"nobody". This satirises the Rosicrucian tradition of adopting  
pseudonyms: Thomas Vaughan called himself Eugenius Philalethes,  
Robert Fludd De Fluctibus, and Julius Sperber Julian de Campis.  
Jonson satirises the Rosicrucian Order's secrecy and the apparent  
impossibility of locating it; Jophiel is amazed at Merefool's  
ignorance of Outis:

Know ye not 'Outis'? Then you know nobody:  
The good old hermit that was said to dwell  
Here in the forest without trees, that built  
The castle in the air where all the brethren  
Rhodost aurotic live. It flies with wings  
And runs on wheels, where Julian de Campis  
Holds out the brandished blade (54-60).

This "castle" refers to an engraving of the "Collegium Fraternitatis" in Theophilus Schweighardt's Speculum Rhodo-stauroticum (1618), which portrays the Order as a secret body approachable only by worthy men (Yates Enlightenment 94-5, Last Plays 122).

"Venite Digni" or "Come all you worthy", is inscribed over the door of a square building with corner turrets, in each of which stands a warrior armed with a huge quill pen, probably referring to the Rosicrucian apologists such as Michael Maier and Robert Fludd, who neither confessed to nor denied being Rosicrucians, yet were certainly alchemists (Allen 689). The huge arm of Julian de Campis, another apologist, protrudes from a window, brandishing a sword to warn off blasphemers and the profane, "Cavete!" The "College" is wheeled and winged and held in God's hand by a rope attached to its bell-tower, while inside alchemists study and experiment. This mobility may indicate the ubiquity, secrecy and inspiration of the Order, as the Fama proclaimed: "our building (although one hundred thousand people had very near seen and beheld the same) shal [sic] for ever remain untouched, undestroyed, and hidden to the wicked world, 'sub umbra alarum tuorum Jehova'" (Allen 397).

These extracts show the depth of Jonson's alchemical learning and his sceptical attitude towards it. Alchemy is often used in his plays as a comprehensive symbol of the corrupting love of gold permeating society, above all in The Alchemist, in which he depicts the exoteric aspect of the "black art" concerned solely with gold-making as a fraud or mere experiment, without its

complementary, esoteric spiritual aspect. This is the aspect that Shakespeare portrays, above all in his Final Plays or Romances, in which the 'killing' of the 'old Adam' or lower nature in Man and his 'resurrection' in a purified form in harmony with mankind's original spiritual nature forms the dramatic structure. Whether Shakespeare consciously defended Dee's reputation in The Tempest or not, he was certainly well-versed in the doctrines of his age which passionately interested his contemporaries, dramatists and writers such as Jonson, Marlowe, Spenser, Lyly and Chapman, as well as their aristocratic patrons (Bennell 22-3). E.M.W. Tillyard has demonstrated in The Elizabethan World Picture how the Hermetic Tradition provided ideas integral to Shakespeare's plays. In The Merchant of Venice, for example, there is mention of Pythagoras's "music of the spheres" sung by the planets in their divinely-ordained orbits (Tillyard World 57):

There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed Cherubins (V.i. 58-60).

A Platonic idea central to the alchemical world-view is also referred to : the gross flesh has<sup>so</sup> clothed and obscured the divine spark in Man that he cannot hear this celestial harmony, being cut off from his divine source:

Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it (V.i.60-3).

This thesis will try to show that Shakespeare incorporated into at least two of his plays the alchemical theme of Man's struggle to surmount the limitations of the flesh and, by establishing harmony in his inner life, to hear the celestial harmony that orders the universe. The heroes of Shakespeare's tragedies seem to be struggling through Nigredo, confronting their inner evil, but being overwhelmed by it, as in the case of Othello, Hamlet and Macbeth (Lings 99).

Only in the last Romances does Shakespeare venture beyond Nigredo to explore the implications of Albedo and Rubedo, in which the Soul transcends its evil and unites with the Spirit. Tillyard, in Shakespeare's Last Plays, sees Othello as typical of Shakespearean tragedy in merely hinting at a rebirth of his soul, a tragic pattern which is complete in the Aeschylean trilogy, in which the first two plays focus on destruction and the final one on the new creation arising from this (18). The Romances constitute such a final phase:

We find in each the same general scheme of prosperity, destruction, and re-creation. The main character is a King. At the beginning he is in prosperity. He then does an evil or misguided deed. Great suffering follows, but during this suffering or at its height the seeds of something new to issue from it are germinating. ...In the end this new element assimilates and transforms the old evil. The King overcomes his evil instincts, joins himself to the new order by an act of forgiveness or repentance, and the play issues into a fairer prosperity than had first existed (26).

A.C. Bradley also finds in the Final Plays "the powers of repentance and forgiveness charm[ing] to rest the tempest raised by error and guilt" (66). This "tragic pattern" is very like the alchemical one, from the Fall of Man from original unity with God into the prison of the sensual passions, followed by a return to the Godhead through the raising of Man's fallen nature above these temptations. One cannot state definitely that Shakespeare consistently employed alchemy as a dramatic pattern, though it is concretely evident in much of his work. Jungian psychology links Shakespeare with alchemy through the concept of the collective unconscious, which is said to express universal truths about life. Great works of art issue, according to this view, from this sphere, while lesser works stem from the more limited field of the personal consciousness; thus, both the playwright and the alchemists drew from the same fount of inspiration (Jung Spirit 89-90).

The Romances, like many Shakespearean plays, concern royalty, a feature they have in common with alchemical allegories and symbols of the Magnum Opus. James Kirsch, who interprets three of the Tragedies in Jungian terms in Shakespeare's Royal Self, sees the plays as a "grand opus by which the playwright liberated himself from 'original sin' and gained his royal self". (Intro.xix). In alchemy, true Kingship signifies, therefore, mastery over one's lower self, and regaining the 'crown' of Man's spiritual state. The alchemist was often portrayed as a king who had to undergo death and resurrection (Jung Psychology 412-16), a suitable symbol of the adept who has released his divine spirit from imprisonment in matter, for a king was regarded in antiquity as God

incarnate (Jung Mysterium 258). The royal regalia symbolises the status of the adept exalted above mankind, reflecting in the microcosm of his nature the celestial harmony of the macrocosm. In Mysterium Coniunctionis, Jung interprets the King as bearing statements of the collective unconscious in his regalia: the crown, sending forth rays, symbolises the sun, which hermetically signifies the wisdom of that sphere attained by the alchemist; the bejewelled mantle symbolises the starry firmament, the heaven of the fixed stars which is Man's original home in alchemical philosophy; the orb and throne show that man has transmuted his earthly being into gold and assisted the earth, or the orb, to perfection, and that he has exalted himself above those who still live as slaves to their carnal natures (258). In the Romances, the Kings and princes have to strive to attain the high spiritual goal which their outward paraphernalia symbolises, their "royal self", assimilating such qualities into their inner beings. The first and last of the Final Plays, Pericles, Prince of Tyre and The Tempest, show, respectively, Shakespeare's embarkation on a new dramatic experiment, so that the rough edges and crude outlines are visible, and complete mastery of his theme, the rounding-off of the "tragic pattern" with the harmonious reconciliation and rebirth of the old self into a life which reflects in its microcosm the divine harmony of the universe.

## 2. PERICLES, PRINCE OF TYRE

Pericles, Prince of Tyre (Per.) is the story of a man "embarked upon a pilgrimage in search of true happiness" (Traversi "The Last Plays of Shakespeare" 429), an inner journey which has been called "the theme of most of the imaginative poetry of mankind" (Raine 25). In the course of this journey of self-discovery, Pericles is "exposed to a variety of experiences which ... can be interpreted as representing various stages of moral growth" (Traversi "Last Plays" 429). Per. has been seen as significantly like vernacular religious drama in construction and intention, for Gower's assertion that "The purchase is to make men glorious" (Prologue 9) means, if taken literally, that "the play opens with an immense promise to the audience and reader" (Shakespeare Per. 6n).

Lords and ladies have "read it for restoratives" (Prologue 7-8). The implication is that Pericles's pilgrimage is, like Everyman's, a lifelong striving for perfection, the goal of the alchemical opus. There are motifs in Per. which might indicate that Shakespeare intended such parallels to be drawn.

Derek Traversi, in Shakespeare : The Last Plays, sees the Romance plays as an artistic expression of a new symbolic conception. The plays have a common theme, the divisions created among intimately related people by destructive passions, which are finally healed by an agent of reconciliation, the daughter estranged from her father. Traversi believes Per. is

Shakespeare's first experiment in a fully symbolic drama going beyond realism, in which he reworked a play by an inferior author so as to highlight the theme of symbolic reconciliation which he perceived in it:

[A] definite unity of purpose can be detected even in the early scenes. ...felt consistently in the development of the general conception and ... in detailed touches of verses and imagery. ... which could be described ... as steps in a symbolic pilgrimage in search of an ideal expressed in terms of devotion to chivalrous love (20).

In the first half of the play, Pericles is subjected to tragic experiences, often crudely expressed, which indicate steps on his moral pilgrimage: the discovery of Antiochus's incest shatters his first hopes of happiness and compels him to leave his country, an outcast seeking a haven. He loses all his possessions in a tempest save the armour bequeathed by his father, and a bracelet, which may be interpreted symbolically, for they enable him to participate in a tournament whereby he wins the hand of Princess Thaisa. Traversi holds that the second half of the play represents Shakespeare's major effort to develop the theme of symbolic reconciliation. This parallels the alchemical Opus in its attempt to confront and convert man's inner evil which has held him in thrall since the Fall into matter, leading to the reconciliation with the Godhead, Father of man's spirit.

Pericles's first step towards the symbolic reconciliation takes him to Antioch. He is drawn by a princess whose beauty is described in distinctly celestial terms, indicating a quest for not only a mundane marriage but the "mysterium coniunctionis" or mystical marriage of alchemy. The prince appeals to the "gods that made me man, and sway in love" (I.i.19) to aid him in his suit, for they have "inflamed desire in my breast / To taste the fruit of yon celestial tree" (I.i.20-1). These words suggest a divine purpose in Pericles's suit, an idea reinforced by Antiochus's description of his daughter as the heavenly goal toward which wise men aspire:

Her face, like heaven, enticeth thee to view  
Her countless glory, which desert must gain (I.i.30-1).

Pericles's reaction to the King's warning is couched in religious terms; heaven's joys eclipse worldly joys, which are worth relinquishing:

Antiochus, I thank thee, who hath taught  
My frail mortality to know itself ...  
I'll make my will, then; and, as sick men do  
Who know the world, see heaven, but feeling woe  
Gripe not at earthly joys as erst they did (I.i.42-3, 48-50).

The description of Antiochus's Daughter as the Hesperian Tree, which is not found in the sources (Shakespeare Per. 10n), perhaps establishes a conscious link with alchemy. Pericles, longing to "taste the fruit of yon celestial tree" (I.i.21), is warned by Antiochus:



"seed of gold" or "chrysoperm" in man could only return to its original divine source by the clearing away of layers of instincts linked with man's immersion in physical matter, so that the "divine seed" could be made manifest, and grow towards the light of God. The alchemists quoted Christ's saying as indicating this cleansing process, the dying of man's earthly nature so that his divine nature could be resurrected (Taylor 148-9): "In truth, in very truth I tell you, a grain of wheat remains a solitary grain unless it falls into the ground and dies, but if it dies, it bears a rich harvest" (Bible John 12: 14-5). The alchemist had first to slay the dragon within him which represented his imprisonment in his lower nature, in the process called "mortificatio" and "purificatio", death and purification of the old self.

In the new symbolic drama Shakespeare was experimenting with, Antiochus and his daughter may represent aspects of Pericles's inner being. For incest was a very common motif in alchemical literature, an expression of the "mysterium coniunctionis", and taken by Jung to indicate that the male and female components of the union are literally related to the alchemist since they are contained within his psyche (V. Franz Myth 224-5). The incest theme also appears in Hamlet : Martin-Lings sees Hamlet and his mother as allegorically representing different faculties of one person, the former representing the conscience and intelligence, while the Queen stands for the fallen human soul, " Hamlet's whole ancestral line going back to Eve herself ... that passivity

which in man's primordial state was turned towards Heaven and which after it lost contact with the Spirit has come more or less under the sway of the devil ... [which] having 'sated itself in a celestial bed' has come to 'prey on garbage'" (29). Antiochus can be seen as Claudius's counterpart, representing Pericles's 'old Adam', the earthly nature which dominates man's soul, just as the dragon guards the Hesperian tree, and the King of Antioch corrupts his own daughter and preys on the lives of prospective suitors. This aspect of man's nature which keeps him in bondage to matter was called, in laboratory terms, the "lead demon", held responsible for the poisonous vapours, explosions and lead or mercury poisonings which could bedevil the process of purifying the base metal in Nigredo: "The operator feels bewildered, disoriented, succumbs to a deep melancholy or feels that he has been transported to the deepest layer of hell" (V.Franz Myth 222). Jung drew a parallel in his individuation process between this stage and the confrontation with one's "shadow":

Envy, jealousy, lies, sexual drives, desire for power, ambition, greed for money, irritability ... suddenly stare implacably at one, out of one's dreams. Illusions about oneself and the world fall apart, ideals are revealed as desire for power in disguise, 'sacred' convictions as hollow. ...The ego feels robbed of its illusory omnipotence and confronted with the dark and bewildering power of the unconscious (v.Franz Myth 222-3).

This is the experience which destroys Pericles's illusions about himself, for he had thought he was on the brink of perfection, confident in achieving the "mysterium coniunctionis" which heralded the completion of the alchemical Work of self-transmutation. Instead, he is confronted with a vision of his soul as a puppet of the evil within him, in the person of the corrupted princess. Her anonymity and speech betray her evil-dominated state, for she is known only as Antiochus's Daughter and speaks only two lines, which sound as though she is in a trance: "Of all, 'say'd yet, may'st thou prove prosperous! / Of all, 'say'd yet, I wish thee happiness" (I.i.60-1). Outwardly, she appears as the purified human soul, the "White Stone" of the Albedo stage. Her description as a "Fair glass of light" (I.i.77) recalls the pristine purity of man's soul in the state of prima materia, as yet unobscured by the gross desires and imperfections of matter. Pericles also sees her as being thus dowered by Nature:

The senate-house of planets all did sit  
To knit in her their best perfections (I.i. 11-12).

This is linked with her description as the Hesperian Tree. The alchemists believed that the macrocosmic influences of the planets were involved in the generation and growth of metals, the sun favouring gold. Microcosmically, this meant that the alchemist strove while on earth to re-attain the planetary virtues he had once been given while an unfallen being, and which had been debased and distorted through entanglement in matter. Thus the alchemists portrayed a "tree of life" hung with fruits symbolising

the seven planets, an idea probably identical with the alchemical concept of the tree of the Hesperides. In the Splendor Solis of Trismosin, seven vases are shown containing symbols of the Work, presided over by astrological signs (Read 96-9, 150-1). Thus Antiochus's Daughter may be strongly identified with the stage of the purified soul, the sum of perfection of all seven planets. Pericles, however, finds that he is only starting the inner journey to this perfection, for his soul, embodied in the princess, is a "glorious casket stored with ill". (I.i.78).

This comparison recalls the three caskets of The Merchant of Venice, which C.S. Lewis sees as "not so much about men as about metals" (60):

The whole contrast is between the crimson and organic wealth in [Bassanio's] veins, the medium of nobility and fecundity, and the cold, mineral wealth in Shylock's counting-house. ... The rejection of commercial metals by Bassanio is a kind of counterpoint to the conquest of Shylock's metallic power by the lady of the beautiful mountain. (60).

The golden casket which the Moor opens is, indeed, "stored with ill", for he finds within, instead of Portia's picture, a "carrion Death", with a note which admonishes him, "All that glistens is not gold ... / Gilded tombs do worms infold" (II.vii. 65, 69). The true gold is to be found in the lead casket, Portia herself, who is compared to the alchemical allegory, the Golden Fleece, the achievement of the Philosopher's Stone. Thus Portia can be seen

as the "seed of gold" within lead and the base nature of man. It is significant that a Moor chooses the golden exterior, choosing Shylock's "cold, mineral wealth" by mistaking it for true nobility and fecundity which resides in the veins or inner being of man and can be cultivated there. For the image of a black man symbolises alchemically the domination of man by his lower nature; the purification of the soul was allegorised as the washing of an "Ethiopian" (Jung Psychology 40-2).

In The Chymical Wedding of Christian Rosenkreutz appears an allegory of the Opus within the larger allegory, a play which is performed before the Bride and Groom, which may further illuminate the relationship between Antiochus and his daughter. The story concerns the fate of a baby girl washed ashore in a jewel-filled casket and brought before an old king, who learns from an enclosed letter that her father had been conquered by the evil King of the Moors. She is nursed and reared, but then the Moor kidnaps and imprisons her, till the old king sends a valiant knight to free her and announce her betrothal to his kingdom's heir. The Moor, however, insinuates himself back into the princess's favour, till he once again controls her realm and is able to throw her back in prison. He makes her into his concubine, and then poisons her, though she does not die, a leprous crust covering her body. Finally, the prince, her betrothed, liberates the princess, kills the Moor, and marries her. E.E. Pfeiffer interprets the princess as the soul betrothed to the spirit, the prince, but who is seduced by the temptations of matter: "The king of the Moors stands for the untamed, elementary force in us, that which is directed to the physical world, toward enchantment in matter"

(14). The human soul, captured and enslaved by the Moor, becomes his concubine and, through such contact, deathly ill, which is similar to the seduction of Antiochus's Daughter by her father.

Pericles's confrontation with the "Shadow" of his inner evil marks his entry into alchemy's first phase, the black Nigredo stage. In Stolcius's Viridium Chymicum this process is depicted as a globe containing a rotten cadaver, a crow, symbolic of Nigredo, on its lap, while the soul and spirit hover over it. An accompanying verse explains: "I am old, debilitated and ill, my surname is dragon : because of this, I have been shut up in a tomb so that I may obtain the Royal Crown ... my soul and spirit leave me, I am become as the Black Crow" (Read 270-1). This corpse is the baseness in man, the dragon which guards the Hesperian tree, requiring purgation which "can last for a long time, even for years, until every bit of darkness has been made conscious" and "subdued or domesticated" (v. Franz Myth 23). Pericles has become aware of his inner darkness, for he has solved the riddle, whereas the previous suitors have failed and been slain by Antiochus, which might signify that they have been overwhelmed by their lower self, unable to transmute it. The riddle, however, means death whether solved or not, unless the inner demons which have been roused are transmuted. The beauty of the princess, though a mask covering corruption, is also a prophecy of the beauty of soul that Pericles must strive to obtain.

After his hasty retreat to Tyre, the prince lapses into melancholy:

Why should this change of thoughts,  
 The sad companion, dull-ey'd melancholy,  
 Be my so us'd a guest? (I.ii.1-4).

This brooding is not anticipated in the sources (Shakespeare Per. Intro. XV); it was a traditional accompaniment of Nigredo. Stolcius showed the alchemist sitting gloomily in a cave, meditating, and as a sick king lying in bed, "a common symbolic image of the emptiness and boredom (in the consciousness) that can mark the initial stage of the individuation process" (Jung Man 167). Pericles's flight from Antioch has barely saved his life for the time being, for he fears the overwhelming of his kingdom by Antiochus, who desires to keep his "bed of blackness unlaid ope" (I.ii.89). The shadow wishes to remain buried in the unconscious, where it can work undisturbed; to bring it into the light of consciousness entails the possibility of being overwhelmed by it unless it is subdued and transformed (v.Franz Myth 223). Pericles has to achieve this if he is not to die by Thaliard's dagger, so he embarks on a sea journey to preserve his life and his state.

In Maier's Viatorium, the search for the Philosopher's Stone is called the "Grand Peregrination": an engraving shows a ship putting out to sea, manned by an armoured captain with a globe, who releases two eagles to fly round the earth in opposite directions, "indicating that it is an odyssey in search of wholeness" (Jung Psychology 200). The lapis, often symbolised by the four elements, was equated to Christ in alchemical philosophy, for he was seen as the Ideal Man or "Anthropos" aimed at by the

Opus. The ends of his symbol, the cross, corresponded to the four cardinal points; the quest for the Stone, therefore, was expressed as a journey, as in the journeys of Osiris, Hercules's labours, and the symbolic "peregrinatio" to the four quarters of the earth in Maier's work. His search for the Phoenix, a synonym for the Stone, begins in Europe, leads to America, and finally to Africa. Marie-Louise von Franz suggests that "water refers to the unconscious and going into the water and coming out again seems to have a certain analogy with going into the unconscious ... [O]ne is reborn in the eternal womb, which is the water" (Redemption Motifs 24).

"Water has always evoked in man the infinite mystery, infinite possibilities and infinite dangers of our fluid unconscious" (Stassinopoulos 42). Poseidon or Neptune, to whom Pericles appeals in the tempest he endures, is the god of storms and earthquakes, "the dangers unleashed when the forces slumbering under the surface of consciousness erupt" (Stassinopoulos 42). These dangers are expressed in his myths: angry with Troy, he despatches a sea monster to devour anything alive on the Trojan plain; to avenge the blinding of his Cyclopean son, he raises a storm to swamp the raft on which Ulysses is escaping from Calypso's Isle; in fury at Queen Cassiopeia's boast that her beauty is greater than that of the sea goddesses, he sends another beast to devastate her land. Hercules saves Troy by diving into the monster and emerging through its belly, releasing the princess Hesione; Ulysses swims for two days and nights till he reaches the isle of the Phoenicians and encounters Nausicaa on the shore; Perseus rescues Cassiopeia's daughter, Andromeda, from being

thrown to the beast as a propitiatory sacrifice : "having confronted the sea's dangers, the hero discovers its mysteriously creative source and the power of renewal, personified ... by a beautiful princess" (Stassinopoulos 46). The tempest which wrecks Pericles's fleet is a macrocosmic reflection of that which is raging in the prince's unconscious as he wrestles with his lower nature. Like the heroes who have to plunge into the waters to wrest the princess from the ravening sea monster, so does Pericles release his soul from the bonds of the "lead demon", and is able to meet and marry his resurrected soul as personified in Princess Thaisa. Arianna Stassinopoulos characterises the symbolic sea journey which Pericles has embarked on:

Transformation is the essence of the journey into the unconscious and of the extension of man beyond mundane reality and his narrow self. The instinct that drives us to constant change and transformation, however great the dangers and powerful the monsters we encounter along the way, is the instinct that Poseidon personifies - the instinct that drives us to wander through endless adventures, as Odysseus was forced to do by the sea god, until we reach Ithaca, the place where we started from, and, through transformed eyes, see it again for the first time (47).

The tempest which destroys Pericles's fleet and casts him ashore almost naked corresponds, in alchemical laboratory terms, to purification of impure matter by calcination or heating, followed by its "solutio" or dissolution in water, so that the pristine

original state of matter is revealed, the prima materia, the process "bring[ing] to light what is hidden" (Gilchrist 59). Stolcius's engraving of Nigredo shows the corpse in the retort acted upon by sun and wind, a kind of tempest, inducing "putrefactio" so that soul and spirit escape from the bondage of matter as the 'old Adam' dies. Jung interprets the hermetically-sealed "vas" as the psyche, in whose depths the changes of consciousness come about. Pericles's ship can be seen as such a retort or "vas" which, exposed to water, wind and fire (the lightning), separates him from his earthly trappings, his ships and men. He is cast up on an alien shore with nothing but his inner resources of virtue, attributes of his divine spark or "chrysoperm" which he has cultivated through his own efforts, as symbolised by the bracelet and breastplate which are all that remains of his worldly fortune.

Nigredo is often heralded in alchemical symbolism by an imperfection or sickness of the King. In Maier's Symbola aureae mensae (67), the King is imprisoned alive in the depths of the sea, whence he calls for help: "The true antimony of the philosophers lies in the deep sea, that the son of the King may lurk submerged" (Jung Mysterium 332). Jung explains this "antimony", described by the alchemists as "nigrum nigrius nigro" or "black blacker than black", as "the black earth in which the gold, or the 'lapis', is sowed or scattered like the wheat grain" (Integration 240). That is, it is man's dark earthly nature in which the "chrysoperm", like Christ's grain of wheat which dies and bears a rich harvest, can flourish and be made manifest through alchemy. In Splendor Solis (1598) is described a vision

of the "old philosophers" in which they see a fog rise and cover the earth, as well as the "impetuosity of the Sea" and ubiquitous streams which become "foul and stinking in the darkness". They then see "the King of the Earth sink ... and Night enveloped all things". Next day they perceive a morning star over the King, and the sun breaks through. The King is released, "renewed, well apparelled, and quite handsome, surprising with his beauty the Sun and Moon. He was crowned with three costly crowns, of iron, silver and gold" (Jung Mysterium 331-2). These crowns represent the transmutation of the King's base nature from iron to gold, from the sickness and imperfection of his matter-dominated self symbolised by the stormy sea, darkness and foul waters to the bright red morning of Rubedo and a glorified, handsome, resurrected form. This parallels Pericles's re-emergence from the sea's depths and the tempest engendered by his recognition of his imperfection, into a purified self which shines to the perceptive eyes of Thaisa like "diamond to glass" (II.iii. 36).

Pericles's appeal to the gods as he wades ashore at Pentapolis indicates that he acknowledges the tempest to be a purificatory prelude to self-knowledge and knowledge of the spirit to which he must submit:

Yet cease your ire, you angry stars of heaven!  
 Wind, rain, and thunder, remember, earthly man  
 Is but a substance that must yield to you;  
 And I, as fits my nature, do obey you (II.ii.1-4).

He has arrived at a place where even the fishermen are sage-like and call their king "good Simonides" behind his back, a title which they re-iterate when Pericles probes their sincerity:

Per. The good Simonides, do you call him?

1 Fish. Ay, sir; and he deserves so to be call'd  
for his peacable reign and good government (II.i. 99-101).

According to the fishermen, parasites, misers, sycophants and shallow courtiers are to be found in Pentapolis as elsewhere, but the city comes as close to an earthly Utopia as may be possible. Bennell and Wyatt comment that the city's name signifies a community of love:

the Rosicrucians knew the pentagram as the form drawn in the heavens by the movements of the planet Venus. ... The good Simonides is like a rough-hewn precursor of those Knights of the Golden Stone in The Chymical Wedding who strive for a right social order, for the transubstantiation of society. Already he has achieved a right social order adjusted to his epoch - a community still of classes but in which each class is happy, and where even the court has an atmosphere of simplicity and homeliness. ... Pericles comes again into the sphere of Venus - not this time the debased and polluted Venus of Antioch, but Aphrodite Urania. With the aid not of Cupid's flower but of Dian's bud, he is to meet the Venus of the sky (166).

This contrasts sharply to the other havens where Pericles has sought to come ashore to find happiness and refuge. Antioch has shown him his inner flaws and the need to embark once again on his quest for the Stone. Tarsus was no lasting haven since Pericles had not yet undergone the purification of his inner self in the tempest, a state of affairs expressed by the lack of nourishment to be found there, both literally and symbolically, as shown later by Pericles's betrayal by the city's rulers: "Where the myth-making faculty is at work, a famine in a land or city points to a soul-lack in its rulers" (Bennell 165). Pentapolis is where the prince's quest for his true "sponsa" of the "mysterium coniunctionis" is fulfilled. The patroness of the second "white" or Albedo stage which he now enters upon is Diana, the chaste moon, just as the savage Neptune presided over the tempestuous Nigredo process.

It is significant that Pericles is able to win his lady by means of the jewelled bracelet that stayed on his arm, the rusty armour of his father drawn up in the fishermen's nets, and the kindness of one of them in offering him his best gown to make a pair of bases:

By your furtherance I am clothed in steel;  
 And, spite of all the rapture of the sea,  
 This jewel holds his building on my arm (II.i. 153-5).

The armour is "part of mine heritage", says Pericles, restored by the "rough seas" which "Took it in rage, though calm'd hath given't again" (II.i. 131). Traversi holds that the armour thus salvaged is thereby given a definite symbolic significance "as the instrument by the aid of which Pericles is to pass through trial by combat to the marriage with Thaisa which is the first step in the restoration, on a moral basis enriched by subjection to suffering, of his princely fortunes" (Last Phase 23). He points out that the jewel is also connected with the concept of moral value (Last Phase 24) : "Unto thy value will I mount myself" (II.i.156). These objects symbolise, indeed, the moral value which is all the possessions Pericles has after the tempest. Likewise, the charity offered to him by the fishermen is a case of "As you sow, so shall you reap", for Pericles rescued Tarsus from famine, just as he is saved from exposure. The grain with which he relieved that city, a symbol of his inner generosity, may be linked to that grain of wheat sowed in the black earth mentioned in the Symbola aureae mensae, and may therefore stand for the "chrysosperm" in Pericles, which is all that is left to him after the storm, a golden grain of compassion which bears a rich harvest. For it is with the aid of his moral 'goods' remaining from the wreck that he is able to compete for the hand of Thaisa; in this sense, the armour bequeathed to Pericles by his father represents the virtues left to him after the death of his 'old Adam'.

The contest for Thaisa's hand is very different from that in Antioch. There is no death-dealing riddle designed to conceal evil, but a true test of the manly arts, a real tournament worthy of Pericles's challenge rendered inappropriately at Antiochus's court: "Like a bold champion I assume the lists" (I.i.62). The knights' devices explicitly indicate a quest for perfection, the Philosopher's Stone. The first shows "a black Ethiop reaching at the sun; / the word, 'Lux tua vita mihi'" (II.ii. 20-1.). The "Ethiop" represents Nigredo : Jung quotes Albertus Magnus on the transition from this stage to Albedo, when "the black head bearing the resemblance of the Ethiopian is well washed and begins to turn white" (Psychology 401); Nicholas Melchior speaks of the Ethiopian being "slowly calcined till he shall arise in glowing form from the fierce fire. ...Behold a wondrous restoration and renewal of the Ethiopian!" (Jung Psychology 402).

The second device displays "an arm'd Knight that's conquer'd by a lady; / The motto thus, in Spanish, 'Piùe per dolcezza che per forza'" (II.ii.26-7), rephrased in the Arden edition into pure Italian rather than the original confusing mixture of tongues (Shakespeare Per. 54n). This emblem refers specifically to the Albedo phase of the "mysterium coniunctionis". The motto, "more by gentleness than by force" (Shakespeare Per. 54n), may refer to the re-attainment of prelapsarian bisexuality which combines the best qualities of both sexes in androgynous perfection. In the

Albedo stage the feminine qualities latent in man, that is, his purified feelings or heart-forces, link up with and thus enrich the masculine head-forces of logic and intellect, so that "gentleness" is wedded to "force", the knight to the lady, who spurs him on to perform noble deeds. In laboratory terms, this was called the marriage of sulphur and mercury:

sulphur effects the coagulation of the body in dryness and hardness, masculine qualities, and therefore requires modification and purification in the dissolving and softening qualities of quicksilver, the feminine power, which helps sulphur to rid itself of its undesirable features and to reveal its noble aspect; this is the ... play of the feminine on the masculine which wakens its active power. Sulphur also symbolises the rigid, rational and theoretical outlook of knowledge which is sterile until dissolved by the intuitional, instinctive feminine understanding symbolised by quicksilver (Cooper 143).

The third emblem, a "wreath of chivalry", with the motto, "Me pompae provexit apex" (II.ii.30), or "the crown of triumph leads me on" (Shakespeare Per. 55n), may not merely be wishful thinking. The "crown of triumph" was an alchemical symbol referring to Albedo:

As the alchemists strove to produce an incorruptible 'glorified body', they would, if they were successful, attain that state in the 'albedo', where the body became spotless and no longer subject to decay. The white substance of the ash was therefore described as the 'diadem of the heart', and its synonym, the white foliated earth ('terra alba foliata'), as the 'crown of victory' (Jung Mysterium 238).

The ashes of the "old Adam", the lower earthly nature purified in the fire during Nigredo, become a symbol of victory for man's higher spiritual nature, the "diadem of the heart", the purified soul forces.

The fourth shield depicts "A burning torch that's turned upside down, 'Qui me alit, me extinguit'" (II.ii.33), "who feeds me, extinguishes me" (Shakespeare Per. 55n). Simonides interprets this as showing that beauty "can as well inflame as it can kill" (II.ii.34), which could refer to Pericles's premature attempt at union with Antiochus's Daughter, which almost killed him. Thaisa, however, his true bride, will "inflame" or inspire him to noble deeds.

Pericles's emblem shows "A wither'd branch, that's only green at top; /The motto, 'In hac spe vivo'" (II.ii.42-3), "I live in this hope" (Shakespeare Per. 56). Bennell points out that the symbol of ancient Tyre, appearing on its coins, was the "Phoenix dactylifera", the palm tree, whose name recalls the legend of the

phoenix which built its nest of spice in this tree and burnt itself into new life. The tree is thus a symbol of death and resurrection, even in itself, for if an old palm is burnt down to the roots, a young one springs up from the ashes. New shoots grow each month from the centre, the old outer ones dying and adding themselves to the bark: "thus there is always death below and new green life above, so that even its outward appearance speaks of resurrection" (161). The goal of Maier's above-mentioned "Grand Peregrination", in his Viatorium, is the phoenix, which plays a considerable role in alchemy as a symbol of renewal and resurrection, and more especially as a synonym for the "lapis" (Jung Psychology 290), symbolising "the transformation of the nigredo into the albedo, of unconsciousness into illumination" (Jung Psychology 77). This is the stage which Pericles has reached, summed up in his heraldry.

Pericles's victory in the tourney vindicates Simonides's refusal to "scan / The outward habit by the inward man" (II.ii. 55-6). The rise of the "Mean Knight" in rusty armour to "king of this day's happiness" (II.iii.11), crowned with the victory wreath, the heart's diadem of the third knight's device, is a parable in miniature of Pericles's progress from Nigredo to Albedo. Just as only one alchemist in a thousand could attain great success on the alchemical quest, so Pericles, though last and outwardly least among the knights, wins Thaisa, just as he alone of all the suitors survives the ordeal of Antiochus's court. Pericles's humble behaviour and appearance at Simonides's court are strongly reminiscent of the deportment of Christian Rosenkreutz who,

despised and mocked at, is found eventually to be the major figure in the achievement of the Opus. The rusty knight who is the last to appear in the review of the devices, squireless and carrying his own shield, is mocked by Simonides's courtiers:

- 1 Lord. He had need mean better than his outward show  
 Can any way speak in his just commend;  
 For by his rusty outside he appears  
 To have practis'd more the whipstock than the  
 lance.
- 2 Lord. He well may be a stranger, for he comes  
 To an honour'd triumph strangely furnished.
- 3 Lord. And on set purpose let his armour rust  
 Until this day, to scour it in the dust  
 (II.ii. 47-54).

In a way this last lord speaks true, for Pericles's alchemical pilgrimage is intended to scour from his soul the rust of his lower nature that has obscured it.

At the victory banquet, Pericles modestly refuses the place of honour, though the victor, and deprives himself of the benefit of his royal title in winning Thaisa's hand by describing himself as a "gentleman" of Tyre. He deprecates the King's praise and forbears to woo the princess. In the Chymical Wedding, Rosenkreutz is the last to arrive at the wedding banquet and is dismayed at finding so many arrant knaves seated at the best places before him, pretenders to great Hermetic wisdom, who mock

his clothes, "scornfully reproaching me for a motly Fool", and jostling him "so that for me and some other sorry Fellows there was hardly a little Nook left at the lower-most Table" (Allen 83-4). These true seekers remain silent and humble; the next day the frauds are sorted from the true alchemists, and Rosenkreutz is found to be the Chief Guest. The modest Pericles, too, is the Chief Guest who attains Albedo in the person of Thaisa.

Pericles's spiritual progress is evident when, being reminded of his father by Simonides, he recalls that his sire:

Had princes sit like stars about his throne,  
 And he the sun, for them to reverence;  
 None that beheld him but, like lesser lights,  
 Did vail their crowns to his supremacy;  
 Where now his son's like a glow-worm in the night;  
 The which hath fire in darkness, none in light  
 (II.iii.37-44).

Like the armour inherited from his father, this passage can be read on a symbolic level, Pericles's father representing an aspect of his Self as the prince's prelapsarian spiritual state or prima materia which shone sun-like, unveiled by the darkness of gross matter, in its heavenly abode of the fixed stars. Pericles is thus comparing his present fallen state with his former glory, which was 'father' to his present state, which is now as bright as a "glow-worm in the night" (II.iii.43) as it is veiled in matter, having "fire in darkness, none in light" (II.iii.44). Pericles,

however, has undergone a "sea-change" of purification which restores much of his former glory, at least to the perceptive eye of Thaisa, who is his cleansed soul. Simonides first sees the noble inner man shining through the rust of Pericles's armour: "Opinion's but a fool, that makes us scan / The outward habit by the inward man" (II.ii.55-6). It is as though the prince has sweated forth the evil within and all that remains is to "scour it in the dust" (II.ii.54) in the contest for Thaisa and confirm his worth. Simonides's words can be applied also to Pericles's appearance at Antioch, clothed in his princely title and garments, but inwardly a slave to his baser nature; at Pentapolis, however, stripped of his dazzling outward dignities, he has to rely on a hard-earned inner princeliness, worth far more than outward titles, for he renounces his title and describes himself simply as a castaway gentleman. Thaisa is able to perceive his inner nobility, for she is part of his inner being, which no longer shines feebly "like a glow-worm in the night", but "To me ... seems like diamond to glass" (II.iii. 36).

Glass, transparent yet solid and made in the fire, was used by the alchemists as a symbol of spiritualised matter, the "White Stone" of Albedo, the purified soul (Jung Mysterium 239). The "vas Hermeticum" in which the experiment occurred had to be made of glass and as round as possible, as it was meant to represent the original pristine state of creation, the prima materia prior to the intrusion of darkness, for "Transparent glass is something like solidified water or air, both of which are synonyms for spirit" (Jung Alchemical Studies 197). Jung mentions the medieval

Caesarius of Heisterbach, who wrote of a vision of the soul as a spherical glass vessel (Alchemical Studies 197-8). Pericles has indeed attained the "White Stone", his purified soul, in the form of Thaisa; her perception that he is "like diamond to glass" is a prophecy of the next, higher stage which Pericles is well on the way to achieving, compared to which Albedo is a glass next to a diamond. This is the Rubedo stage, whose goal is far more precious and durable than that of Albedo, aiming at a higher, spiritual goal than that of ordering the emotions and instincts, reunion with God. The attainment of the goal of Rubedo, the Philosopher's Stone, was seen as a diamond, "particularly suitable to carry the projection of the immortal body, that incorruptible immortal thing which can no longer be altered by any vicissitudes of our material corruptible existence" (Franz Individuation 113). It also represents the "cauda pavonis" or "peacock's tail", the herald of success which appeared before Albedo or Rubedo, in the laboratory as an iridescent skin of all colours appearing on the molten metal's surface (Jung Mysterium 285). Microcosmically or morally, this means that "the original state of psychic disunity, the inner chaos of conflicting part-souls which Origen likens to herds of animals, becomes the 'vir unus', the unified man" (Jung Mysterium 286), just as the diamond's prism contains all the rainbow's colours (Jung Psychology 187).

The contrast between the courts of Antiochus and Simonides shows up the contrast between Pericles's past and present spiritual state. While the suitors are grimly present as severed heads at Antioch, Simonides entertains his daughter's suitors with feasting and dancing. Thaisa is no anonymous puppet - like 'Simonides's Daughter' enslaved to her father's corrupt will even to the point of incest, but a named personality in her own right who crosses her father's will in choosing to marry Pericles : "nay," exclaims the pleased Simonides, who admires her choice, "how absolute she's in't, / Not minding whether I dislike or no!" (II.v.19-20). The genial king acts a role like the one Antiochus plays in earnest, threatening Thaisa: "I'll tame you, I'll bring you in subjection" (II.v.74). He puts Pericles in fear of his life for his presumption in seeking his daughter's love, as Antiochus tried to frighten off suitors with death: "Tis the King's [Simonides's] subtlety to have my life" (II.v.44). It is a test of their courage and love that the lovers are equal to, for the gods who "sway in love" (I.i.20) have led Pericles to a union which they bless heartily through the mouthpiece of Simonides who, reminding Pericles of his sun-like father, might be taken for a purified counterpart of Antiochus, the prince's once tyrannical lower nature now transmuted.

Shortly after the marriage of Pericles and Thaisa, they learn that Antiochus and his daughter have been "shrivelled up ... even to loathing" while seated in their chariot by "fire from heaven" (II.iv. 9-10). The rulers of Tarsus, Cleon and Dionyza, are burnt to death in their palace by a populace angered by their attempted

murder of Marina. The fiery, violent deaths of these two couples might be deliberate contrasts with the fate of the young prince and princess who eventually, though after many tribulations expressed in the symbolic form of tempests and lightning, "fire from heaven", attain a perfect marriage. The royal couple of Antioch, however, is incestuous and hopelessly imbalanced as the spiritual growth of the girl is smothered by a domineering, corrupting father; the other couple is likewise unbalanced, for the weak-willed husband is dominated by an evil, murderous wife. Both relationships are perverted attempts at the "mysterium coniunctionis", their fiery ends the equivalent of failed laboratory experiments: "in alchemy ... the heat must be carefully regulated otherwise the vessel may be cracked or broken" (Gilchrist 103). The chariot was a symbol of the alchemical vessel, journeying through the various stages of the Opus on four wheels, which represented the four elements from which must be extracted the fifth, the spirit or "aether". Jung interpreted this chariot as a symbol of the self and quotes an alchemical tract which recommends that the chariot containing a serpent, the 'Antiochus' or "lead demon" in man, be immersed in the sea to be heated. Jung sees this as an introverted state of Nigredo in which the consciousness seeks to probe the unconscious (Mysterium 203-4). Thus the vessel-like chariot and palace might stand for exploded alchemical retorts, destroyed by the excessive heat engendered by the 'burning' passions of the lower nature which has been allowed to run rampant in lust and murder.

At the news of Antiochus's death, Pericles embarks for Tyre with his pregnant wife. He seems ready to found an order like that of the Knights of the Golden Stone in which Christian Rosenkreutz was enrolled upon completion of the Opus, for Helicanus prophesies to the Tyrian nobles that, on their prince's return, they "shall like diamonds sit about his crown" (II.iv.53). Pericles will re-establish the splendour of his father's court, where "princes [sat] like stars about his throne" (I.iii.39); that is, he will regain his prelapsarian state, a state mirrored in the social harmony achieved by Simonides at Pentapolis, which Pericles will be able to establish at Tyre, for Rosicrucianism aimed at transmuting society through the transmuted individual. However, the prince's purification is not yet complete, for alchemy required hundreds of redistillations to purify matter: "like the Hydra of Lerna which Hercules fought, the shadow keeps growing new heads from time to time" (v.Franz Myth 223). The alchemists called this purification in Albedo "the nigredo of the second operation in the second putrefaction" (Jung Psychology 286). Silver is the metal of Albedo:

[It] represents the feminine and the corruptible metal ...  
 [I]t very easily turns black and has to be constantly cleaned, in contrast to gold, and represents the ever-changing, like the moon ... [which] rules over the

menstruation of women and the changes in nature. Above its sphere begins nature's incorruptible and divine sphere, ruled over by the sun and the firmament. Silver is the bride of gold, the corruptible female, which has to be transformed before becoming gold herself" (v.Franz Individuation 33).

The alchemist who seeks to transcend the sublunary sphere, earth, and reascend to God through the seven spheres must "fix" his changeable human soul, seen as feminine in quality, so that it can 'marry' itself to the spirit permanently and never sink again into the grasp of its earthly nature.

Thaisa has to undergo this "fixing" process and rid herself of any lingering impurities so that Thaisa-Pericles can achieve Rubedo. This process was portrayed allegorically in the Eighth Key of Basilius by a king and queen standing near vessels symbolising the purgation they must undergo. Before the king is a crucible in which he must be purified thrice, the second tempest in Per. thus representing Pericles's second purification. A wolf leaps over the vessel, symbolising the process called "lupus metallorum", which meant adding antimony, "wolf of metals" to the materials, which then devoured all impurities by its quality of uniting with

all metals save gold. Before the queen is a cupel which Saturn stands over with a scythe, symbolising the heating of silver with lead so as to "fix" it, in which operation the "original impurities sink into the material of the cupel, and the residual silver becomes 'fixed' or unalterable. ... [T]he pure 'essence of silver' ... has been obtained" (Read 63).

In order to microcosmically obtain this "essence of silver" from her own character, Thaisa was to have dedicated herself for a year to the service of the goddess Diana. Her father announces to the suitors that she will preserve her chastity in the temple for that period before marrying:

One twelve moons more she'll wear Diana's livery,  
This by the eye of Cynthia hath she vowed,  
And on her virgin honour will not break it (II.v.10-12).

Diana presided over the Albedo just as Neptune did over Nigredo, for she is equated with Luna, goddess of the moon (Read 161). She was associated with chastity, her devotees being unmarried maidens, young girls and avowed celibates, an attribute symbolising renunciation of the sensual life, a turning away from



Lucina, O

Divinest patroness, and midwife gentle  
 To those that cry by night, convey thy deity  
 Aboard our dancing boat; make swift the pangs  
 Of my queen's travails! (III.i. 10-14).

For as Marina is being born, premature and endangered, so her mother is to 'die' temporarily and to enter Diana's realm beyond the earth, and to be reborn initiated into the mysteries of life and death.

Marina, fruit of the "mysterium coniunctionis" of Albedo, is nothing less than the Philosopher's Stone or the spirit born from the purified soul. As a foetus in the uterus, she corresponds to the alchemical symbol of the "homunculus" or little man in the "vas"; the Stone was also known as "filius philosophorum", the "son of the philosophers", but the homunculus was seen as bisexual (Jung Psychology figs. 26, 12, 22). The alchemical vessel was often depicted as "the chamber in which was the bed of the pregnant mother who was to bring forth the child" (Taylor 51). Mylius, in his Philosophia Reformata, portrayed the Stone as an infant suckled by the moon, who stands in water, surrounded by symbols of the other three elements; he also showed the Lapis as a three-headed serpent, signifying that it is composed of spirit, soul and body (Read 261-2), as everyman in Per. is represented in his threefold being by Marina, Thaisa, and Pericles respectively. Atop the globe containing the snake sit the parents of the Stone, the Sun and Moon, the globe symbolising the alchemist's psyche,

analogous to the chaotic womb of the unconscious from which Marina is born, her very name indicating this birth from the sea of the unknown. She is a synthesis of the four elements, comprising a fifth element which is their quintessence or "quinta essentia", fifth essence, the "aether" or spirit which transcends nature. Her father's words at her birth make this elemental synthesis clear:

Thou hast as chiding a nativity  
 As fire, air, water, earth, and heaven can make,  
 To herald thee from the womb ...  
 Now the good gods throw their best eyes upon't!  
 (I.11.i. 32-4, 37)

Marina as an embodiment of the elements perfectly harmonised and balanced in man through the spirit is reflected in the words applied to Brutus by Anthony in Julius Caesar:

His life was gentle, and the elements  
 So mixed in him that Nature might stand up  
 And say to all the world 'This was a man!'  
 (V.v. 73-5).

Pericles's prayer over his baby daughter prophesies her future role as one who will convert others to a "mild life", spreading "quiet and gentle" conditions amidst the "blustering" tempest of life:

Now, mild may be thy life!

For a more blustering birth had never babe;

Quiet and gentle thy conditions! (111.i. 27-29).

For Marina's nature will transmute the evil she encounters, fulfilling Pericles's hope: "Happy what follows!" (111.i.31).

The significance of Thaisa's death at sea can be illustrated by a plate from Stolcius's Viridium Chymicum, showing the marriage of the king and queen under a raining cloud. A rainbow arches over them, presaging the consummation of the Opus after the rain, the "cauda pavonis" mentioned above, while Neptune stalks away in the foreground to prepare a water-bath (Read 263). The 'bath' in which Thaisa is to be 'washed' is the tempestuous sea, which will effect a sea-change of rebirth in her:

[Her] death, though the result of the 'terrible child-bed' to which she has been exposed, has found issue, beyond the suffering which it has involved, in the creation of a new life; and ... even her burial, conceived as the sacrifice of her corpse to the 'unfriendly elements', becomes subject to a process of mutation, a 'sea-change' (Traversi last Phase 27-8).

Her sea-burial and resurrection at Ephesus represent her entry into the superlunary spiritual spheres under the aegis of Diana, who guides souls both into the earthly realm and out of it into the heavenly worlds. It is a fortuitous coincidence that brings Thaisa to Diana's most famed shrine at Ephesus.

Cerimon, the man to whose house Thaisa's washed-up coffin is borne, is a man of great spiritual stature:

I hold it ever,  
 Virtue and cunning were endowments greater  
 Than nobleness and riches ...  
 ... immortality attends the former,  
 Making a man a god (III.ii 26-8, 30-1).

The path that Cerimon treads confers immortality and godhood, the goal of the Opus. His presentation might be as an alchemical sage who has manufactured the Stone of the Philosophers. He is widely learned, able to call to his aid "the blest infusions / That dwells in vegetives, in metals, stones" (III.ii. 35-6). Traversi points out:

His own studies are as much spiritually as medically conceived. They concern the 'blest infusions' that dwell in the properties of nature and tend to the cure of deep-seated 'disturbances'; they proceed, in fact, from a contemplative depth that recalls that of Prospero and aim ... at restoring the broken moral harmony of human nature (Last Phase 29).

This is the viewpoint of the Paracelsian doctor, who practised a medicine based on Hermetic principles, believing that disease struck man because he lacked moral harmony since he had fallen away from his divine nature. Part of this cure of disease lay in extracting the benign influences of the planets and stars where man once lived harmoniously, from plants and minerals, so as to benefit the body which could partake to some degree in the macrocosmic harmony. A true cure could only be effected by raising the soul to the spirit and regaining man's lost spiritual heritage, through alchemy. Cerimon is a healer: "hundreds call themselves / Your creatures, who by you have been restor'd" (III.ii.44-5). His claim to be one who has attained Rubedo might be inferred also from the golden opulence which Traversi indicates is associated with him : he has "rich tire" (III.ii 22) about him, his repose is described as "golden slumber" (III.ii.23), his purse "still open" (III.ii.47), and he has "through Ephesus pour'd forth / [His] charity" (III.ii.43-4). This recalls the fourteenth-century French alchemist, Nicholas Flamel, who was said to have attained Rubedo and transmuted gold, and who built therewith hospitals and a church, as well as succouring widows and orphans (Gilchrist 98-9). The Rosicrucian Brotherhood also ruled that "none of them should profess any other thing, than to cure the sick, and that gratis" (Allen 170).

The coffin which is brought before Cerimon is appropriately associated with evocations of splendour, for Thaisa emerges transmuted from "the sea's stomach o'ercharged with gold" (III.ii. 4). The princess is found lying amidst jewels and spices:

Cer. ... soft! it smells most sweetly in my sense.

2.Gent. A delicate odour.

Cer. As ever hit my nostril ...

Shrouded in cloth of state; balmed and entreaured  
with full bags of spices' (III.ii. 61-4, 67-8).

Cerimon commands, "Make a fire within!" (III.ii.82), and warms her back to life:

She hath not been entranc'd above five hours;

See, how she 'gins to blow into life's flower again!

(III.ii. 96-7).

Bennell points out the resemblance to ancient Egyptian initiation rites in which the neophyte was said to have lain entombed and entranced for three and a half days traversing the underworld and the heavens, learning the mysteries of life and death, till recalled to life by the hierophant (72-3). It is interesting in this connection that Cerimon mentions "an Egyptian / That had nine hours lien dead, / Who was by good appliance recovered" (III.ii. 86-8). The fire and spices also recall the resurrection of the phoenix who burnt himself to ashes in a nest of spices and

was reborn from these remains (Bennell 173); the phoenix was a symbol of the Lapis, the human soul reborn into its spiritual heritage after the purifications of the alchemical Work (Read 204, 219). Bennell suggests that Thaisa's words on awaking indicate a cathartic experience (173): "O dear Diana' / Where am I? Where's my lord? What world is this?" (III.ii.107-8). It could be inferred from all this that Thaisa has passed into the spiritual spheres beyond the moon, through the aid of Diana, midwife of incarnating and excarnating souls, and regained her spiritual heritage while still living in the earthly sphere, the accomplishment of a few alchemical sages. Cerimon is confirmed in his role as a hierophantic mediator between heaven and earth by the First Gentleman's exclamation that "The heavens, through you, increase our wonder, / And set up your fame forever" (III.ii.98-9).

Cerimon's description of Thaisa's revival emphasises her transmutation through rich imagery:

She is alive!

Behold, her eyelids, cases to those  
 Heavenly jewels which Pericles hath lost,  
 Begin to part their fringes of bright gold.  
 The diamonds of a most praised water  
 Doth appear to make the world twice rich (III.ii. 99-104) .

Just as Thaisa once perceived Pericles's inner being as "diamond is to glass (II.iii.36), so are her eyes, the 'windows of the soul', indicators of her inner state, transmuted to "Heavenly jewels", which are "diamonds of a most praised water" whose lashes are "fringes of bright gold". The phoenix, in alchemical symbolism, signified the "augmentation and multiplication" of gold which would follow the fashioning of the Stone. In a drawing depicting the entire Opus, by Libavius, a phoenix perches atop a globe containing the symbols of the "mysterium coniunctionis", the king and queen of Albedo; it burns itself to death, while silver and golden birds fly from its ashes (Read 219). That is, Thaisa's shining inner self can now, reborn, "make the world twice rich" by exerting its benign influence, which reflects the harmony of the heavens, on earth. As Traversi says, the influence of Thaisa's eyes:

in their resurrected beauty is able to enrich, even more than in her first life, the world which had already celebrated their loveliness. ...The beauty of Thaisa, thus deliberately exalted above common realism, is of a 'rarity' that has now only to wait for the final reconciliation to Pericles to exercise its power as the key to a new life (Last Phase 31).

Thaisa, aided by Cerimon, honours her vow to Diana by dedicating herself as a votaress in the goddess's shrine.

Her daughter's destiny, severed from her parents, is to be exposed to evil environments in which she is threatened with loss of life and virginity. As Marina says of herself, "This world to me is as a lasting storm, / Whirring me from my friends" (IV.i.19-20). Virginity signified in the Hermetic tradition man's prelapsarian soul; the myth of the rape of Proserpine by Hades signified the seduction of the human soul by the temptations of the earthly 'underworld'. This myth illuminates the first appearance of Marina, strewing flowers on Lychorida's grave:

No, I will rob Tellus of her weed,  
 To strew thy green with flowers; the yellows, blues,  
 The purple violets, and marigolds,  
 Shall as a carpet hang upon thy grave (IV.i. 13-16).

This prophesies the flower-maiden Perdita in The Winter's Tale: "O Proserpina, / For the flowers now that, frightened, thou let'st fall / From Dis's wagon" (IV.iv. 116-18). Perdita and Marina are thus linked with the theme of death and resurrection, the grave carpeted with flowers, for Marina is the human soul rescued from the embrace of matter, Proserpine liberated from Hades.

Educated by Cleon of Tarsus, Marina so-excels in her studies that she becomes "art incarnate" (G. Wilson Knight Crown 62), which "makes her both the heart and place of general wonder" (IV. Chorus 10-11). She overshadows her stepsister, so that her stepmother, Dionyza, attempts to have her murdered. Instead, she is carried off into sexual slavery, like Proserpine, in a Mitylene brothel.

Traversi finds these scenes weak, facile and sentimental because of the extreme contrast between the prostitutes and Marina:

The physical infirmities which accompany the exercise of their 'profession' are as much morally as bodily significant, symptoms of a process of social disintegration to which the universal force of 'appetite' subjects them and against which only the consistent purity of Marina stands out in flawless integrity (Last Phase 33).

Traversi finds her character "artistically incompatible" with the objective dramatic presentation of Boult and the rest, for her motives are "inflexibly simple, self-consistent" and therefore one-dimensional. (Last Phase 33). Perfection, however, requires no further struggle for moral development, for Marina represents the Philosopher's Stone, the spirit born of the purified body and soul. The prostitutes stand for the human souls in the grip of matter, the "universal force of 'appetite'" accompanied by disease, "symptoms of social disintegration", as they have fallen away from the heavenly harmony they once existed in. Marina, however, has transcended 'appetite', and attempts to heal a disease-ridden, disintegrating world by restoring to it some of its lost spiritual heritage, transmuting lead into gold.

Marina's activities at Mitylene parallel the last three processes of the Magnum Opus, Fermentation, Multiplication and Projection. The Lapis was often conceived of as a "ferment" which could "insinuate itself between the particles of imperfect metals,

thereby attracting to itself all the particles of its own nature" (Read 140). Once the Stone or the "powder of projection" had been made, base metals could be transmuted into amounts of gold many thousands of times greater than the original amount. Ben Jonson refers to this process of Multiplication in The Alchemist, when the fraudulent Subtle claims that an ounce of powder added to a "thousand thousand ounces/ Of any imperfect metal" can transmute it "into pure / Silver, or gold" (II.iii 11-13). Mylius depicted this process as the Queen of Albedo riding upon a lioness with many cubs (Read 264). This is Marina's task, to transmute the base natures of those she is cast among, providing nourishment for their hidden higher natures as the lioness suckles her cubs, insinuating herself like the "ferment" between the particles of imperfect metals and drawing forth the "chryso sperm" in men by attracting it to her own golden nature.

Bennell calls the process of Projection initiated by Marina in Mitylene as a new Manicheism, "that redemption of evil by and into good, towards which the old Rosicrucians strove under the image of the transmutation of coal into diamond". The idea was not to destroy evil but to "allow good to be immersed in it, so that the light of the latter may illumine and transform the former from within, always subject to its freewill. This is, indeed, what Christ did in descending into matter. Marina meets evil not by destruction but by creation" (175). The alchemists equated Christ with the Lapis: his earthly mission was seen as identical with the aim of the Opus, the redemption of matter and the rescuing of the spirits imprisoned therein, in danger of losing

all contact with the divine and sinking more and more into the baser nature which held them (Jung Psychology 360-8). The raw materials of the Philosopher's Stone were emphasised as being ubiquitous and ready to hand, being nothing less than the human soul, as the Gloria Mundi hints:

familiar to all men, both young and old, [it] is found in the country, in the village, in the town, in all things created by God. ...Rich and poor handle it every day ... yet no one prizes it, though, next to the human soul, it is the most beautiful and the most precious thing upon earth, and has power to pull down kings and princes. Nevertheless, it is esteemed the vilest and meanest of earthly things (qtd. in Read 130).

An illustration in Atalanta Fugiens shows the Stone as the fifth element lying in the road under travellers' feet, in a lake, on a hill, and in the sky (Read fig. 21).

Marina, like the chrysoperm or seed of gold hidden in every person, which can grow into the Lapis, "the vilest and meanest of earthly things", is to be found in the meanest brothel. Instead of the services expected of her, she offers the riches of her culture to the Bawd:

If that thy master would gain by me,  
 Proclaim that I can sing, weave, sew, and dance,  
 With other virtues, which I'll keep from boast;  
 And will undertake all these to teach.  
 I doubt not but this populous city will  
 Yield many scholars (IV.vi.181-6).

The governor, Lysimachus, a lustful rake, becomes a scholar of her virtues: "The nobleman", says the amazed brothel servant, Boult, "would have dealt with her like a nobleman, and she sent him away as cold as a snowball; saying his prayers too" (IV.vi.137-40). Lysimachus himself comments on his transmutation to Marina: "Had I brought hither a corrupted mind, / Thy speech had alter'd it" (IV.vi 103-4), and rails at Boult: "Your house, / But for this virgin that doth prop it, / Would sink and overwhelm you" (IV.vi. 118-20).

The gold that Lysimachus gives to Marina symbolises the seed of gold within him that she, as the "ferment", has brought to light by the attraction of like to like. Eventually, even Boult's 'golden nature' is evoked as Marina, symbolically using Lysimachus's gold, appeals to him to leave his filthy employment, undertaking to support the Bawd's household not through prostitution but by teaching the arts. She thereby manages to turn all Mytilene to gold, as it were, for former clients of the brothel relate how they are "out of the road of rutting for ever" (IV.v.9); having heard "divinity preach'd" (IV.v.4) in the brothel, they propose to "go hear the vestals sing" (IV.v.7), for,

as one gentleman says, "I'll do anything now that is virtuous" (IV.v.8). Just as the travellers in the engraving in Atalanta Fugiens walk unawares over the Lapis beneath their feet, so do the ex-clients exclaim, "did you ever dream of such a thing?" (IV.v.4-5) in such a place. Gower's description of her success endows her with goddess-like qualities which strengthen her association with the Stone: "She sings like one immortal, and she dances / As goddess-like to her admired lays" (V.Chorus 3-4). Wilson Knight notes that she practises arts "both of melody and of design" (Crown 62), symbolic of her harmonising mission. Possibly the red of the Rubedo stage is hinted at in Marina's sewing, which "sisters the natural roses; / Her inkle, silk, twin with the rubied cherry" (V.Chorus 7-8).

Pericles, on learning of his daughter's supposed death, lapses into a new melancholy and dons sackcloth, remaining unshaven and unwashed:

He bears

A tempest, which his mortal vessel tears,  
And yet he rides it out (IV.iv.29-31).

The last line is hopeful, for Pericles is undergoing the third and final purification illustrated in Stolcius's above-mentioned plate. While Thaisa expiates her broken vow at Ephesus and undergoes "fixation", her husband retires into a "Pavilion on deck, with a curtain before it" (V.i.) on another odyssey. He withdraws into a sea of the unconscious in the vessel or "vas" of

the ship, in search of the chryso sperm which will be resurrected as the Lapis when he reaches the goal, reunion with Marina, the spirit, and finally, Thaisa, the soul. Providence guides his ship, flying the sable banners of Nigredo, to Mytilene, on the Feast of Neptune. In Mylius's Philosophia Reformata is an allegory which recalls Pericles's sea voyages: "having spent many years of my life in sailing from the North to the South Pole, by the special Providence of God I was cast upon the coast of a certain great sea." Weary with toil, thought, and watching mermaids, he falls asleep and has a vision: "I beheld, coming forth from the sea, old Neptune with his reverend hoary locks, trident in hand, who greeted me friendly and then led me to a most pleasant island" (qtd. in Read 268). Here an alchemical adept instructs him in the Opus. It is symbolically appropriate that the day of Pericles's final resurrection, phoenix-like from sackcloth and ashes, should fall on Neptune's Feast, the god of the unconscious who has led him thus far on the alchemical path.

It is also appropriate that Lysimachus, who has been morally transformed by Marina, should be the first to visit her father, who will likewise owe his transformation to her. The governor acts as herald to Pericles's imminent cure by praising Marina's healing skills:

She, questionless, with her sweet harmony  
 And other chosen attractions, would allure,  
 And make a batt'ry through his deafen'd ports (V.i. 44-6).



Marina's dual role of daughter and Lapis or spirit is evident in Pericles's description of her as resembling both Thaisa and Juno, Queen of the Gods:

my queen's square brows;  
 Her stature to an inch; as wand-like straight;  
 As silver-voic'd; her eyes as jewel-like  
 And cas'd as richly; in pace another Juno (V.i.108-11).

This recalls the resurrected Thaisa's diamond-like eyes, and the outward beauty of Antiochus's Daughter, "Fit for the embracements of Jove himself" (I.i.8), though she was not fit to be worthy of a god's consort. Marina, like the Stone, can transmute the base earth: "[Her] attributes, thus raised to a quasi-divine similitude, shed their bounty over the surrounding world. ... [Her] perfections become an inexhaustible incitement to lesser beings to transcend their imperfections" (Traversi Last Phase 38). For she "starves the ears she feeds, and makes them hungry / The more she gives them speech" (V.i. 112-3).

Pericles is so overwhelmed by his reunion with Marina that he calls on Helicanus to give him a gash, "Lest this great sea of joys rushing upon me / O'erbear the shores of my mortality" (V.i.191-2). Pericles enters a spiritual sphere usually entered only after death when souls ascend beyond the moon, so that he fears that his exaltation might prove too much for his earthly body. He acknowledges the rebirth Marina has engendered in him: "O, come hither, / Thou that beget'st him that did thee beget"

(V.i. 194-5), and thanks the gods who have presided over his spiritual pilgrimage. He symbolically assumes his new spiritual state by donning "fresh garments" (V.i.213) to replace his sackcloth, a motif occurring in The Tempest when the royal party arrives on the island in garments fresher than before, "being rather new-dyed than stained with salt water" (II.i. 61-2).

Pericles's rebirth is also heralded by his hearing of the "music of the spheres" (V.i. 228), which everybody else does not hear and thinks is his fancy. This "heavenly music" (V.i. 231) is called down from the spiritual spheres by the harmonising power of the spirit, Marina, for music is an integral part of her "sacred physic" which she plays as a prelude to her father's recovery, "the necessary prelude to restoration" (Traversi Last Phase 36).

The importance of music in alchemy derives from the Pythagorean branch of the Hermetic Tradition, which held that "the positions and movements of the heavenly bodies were determined by numerical laws, and that their harmonic motions produced a species of celestial music, known as 'the music (or harmony) of the spheres'" (Read 248). This concept occurs in The Merchant of Venice where Lorenzo shows Jessica the night sky:

There's not the smallest orb which thou behold'st  
 But in his motion like an angel sings  
 Still quiring to the young-eyed cherubins;  
 Such harmony is in immortal souls;  
 But whilst this muddy vesture of decay  
 Doth grossly close it in, we cannot hear it (V.i. 58-65).

Pericles has thus attained the "harmony ... in immortal souls", having transcended his "muddy vesture of decay", which has become "as diamond to glass" though the Opus, so that the enclosed chrysoperm or spiritual nature can shine through. Marina's music symbolises the harmonies of the spiritual spheres which she, as spirit, can draw down to earth, and which lulls Pericles into a sleep of healing and inspiration: "it nips me unto list'ning, and thick slumber / Hangs upon mine eyes" (V.i.232-3). Throughout Per., music plays an important role in indicating the progress of the alchemical Work. Antiochus's Daughter, false herald of Albedo, enters Pericles's presence to stately music, reflecting his hopes of achieving a blissful "mysterium coniunctionis" at once. The revelation of her corruption moves him to compare her to a musical instrument which seems able to draw down to earth the "music of the spheres", but actually draws up demons:

You are a fair viol, and your sense the strings,  
 Who, finger'd to make man his lawful music,  
 Would draw heaven down and all the gods to hearken;  
 But being played upon before your time,  
 Hell only danceth at so harsh a chime (I.i.82-6).

At Simonides's court, however, there is much dancing, mirroring the dance the planets perform in their orbits to the music of the creator, as the court of Pentapolis reflects this heavenly harmony. Significantly, Simonides praises Pericles as "music's master" (II.v. 30):

I am beholding to you  
 For your sweet music this last night. I do  
 Protest my ears were never better fed  
 With such delightful pleasing harmony (II.v.25-8).

Pericles has already undergone his first tempest-purification and so is able in some measure to draw down cosmic harmony into the chaotic discords of earth. Michael Maier, in his Atalanta Fugiens, actually set the Latin epigrams accompanying his illustrations to music, to be sung in the laboratory at each stage of the Opus (Read 281).

The sleep induced by the "music of the spheres" brings Pericles a vision of Diana, who tells him to go to Ephesus, in order to complete the Opus. No more tempests will beset him: "In feather'd briefness sails are fill'd, / And wishes fall out as they're will'd"(V.ii. 15-16). In Diana's Ephesian shrine, Pericles recites the tale of his spiritual odyssey, and is recognised by his wife, now High Priestess, her expiation complete, who sums up the alchemical process they have undergone: "Did you not name a tempest, / A birth and a death?" (V.iii.33-4). Fittingly, Cerimon, the gods' instrument in awakening Thaisa and bringing her to the temple to fulfil her vow, tells Pericles her identity. The family is reunited:



### 3. THE TEMPEST

In the innovatory Pericles, Prince of Tyre, alchemical motifs are very near the surface; in The Tempest, last of the Romance plays, alchemy has sunk deep into the play's structure. Prospero's Isle is a place of purgation, an alchemical laboratory where the Master Alchemist, Prospero, transmutes both Alonso's character and his own, for the alchemist cannot emerge unchanged from the experiment in which his inner being is deeply involved.

The tempest which opens the drama is no purely natural phenomenon, as Miranda suspects:

If by your Art, my dearest father, you have  
Put the wild waters in this roar, allay them (I.ii.1-2).

As in Per., the tempest within one's self and that without are connected. In the tempest in which Marina is born, Lychorida tries to calm Pericles: "Patience, good sir! Do not assist the storm!" (III.i.19). This is echoed in the Boatswain's chiding of Alonso and the panic-stricken courtiers: "You mar our labour: keep your cabins; you do assist the storm" (I.i. 13-14). The immediate aim of this storm scene is to strip all hypocritical posturing from the characters of the court party in the face of imminent death, and thus reduce or distill each to his

quintessential nature. For the storm-tossed ship is the "Athanor" or furnace of the alchemists, the funeral pyre of impurities (Lings 118), with Ariel as the purifying fire:

sometime I'd divide,  
 And burn in many places; on the topmast,  
 The yards and boresprit, would I flame distinctly,  
 Then meet and join. Jove's lightnings, the precursors  
 O'th' dreadful thunder-claps, more momentary  
 And sight-outrunning were not: the fire and cracks  
 Of sulphurous roaring the most mighty Neptune  
 Seem to besiege, and make his bold waves tremble  
 Yea, his dread trident shake (I.ii. 198-206).

The Tempest of the title is the alchemical Work of purification, which the royal party must undergo as a necessary prelude to spiritual enlightenment, of which they are on the threshold. Sebastian and Antonio, however, are too hardened in their sinful lower natures to desire such an experience; confronted with the dissolution of their earthly parts and an end to the temptations of matter, they rail against fate by blaming and cursing the Boatswain. The others' reactions show that they are less dominated by their lower selves, for their spiritual natures come to the fore. Gonzalo, "an honest old Councillor [sic]" (Names of Actors 8), extracts humour from a desperate situation to help others contain their fears, while Alonso shows an inner piety which bodes well for his future redemption, retiring to pray with

his son, Ferdinand. Gonzalo remarks, "The King and Prince at prayers! Let's assist them, / For our case is as theirs" (I.i. 53-4). This, probably spoken directly to the audience (Lings 116), echoes the promise made to the spectators in Per.: "The purchase is to make men glorious" (Prol.9). For each spectator can travel the same path as Alonso and Ferdinand from a base leaden nature to a perfected golden one.

This identification of everyman in the audience with the royal pair is significant, for just as Pericles and his family represented aspects of one being, so Alonso and Ferdinand can be seen as embodying everyman, as Martin Lings suggests (116-7). Alonso, the 'old Adam', or fallen soul, has been seduced into evil by the irredeemably wicked Antonio, just as Pericles's soul, personified in Antiochus's Daughter, was corrupted by her father. Alonso's divine spark or chrysoperm, now obscured by the earthly nature, is embodied in Ferdinand. A motif common to the Romance plays is the redemption of the sinful older generation by the younger, who are virtually perfect souls (Traversi Last Phase 2). Alchemy sought to separate the chrysoperm from the base metal in which it was hidden, cleansing the lead of impurities so that the 'parent' lead and its divine spark could be reunited in a glorified form, a marriage of soul and spirit. This process of "Solve et Coagula", dissolution, purification and coagulation of the materials, has to be applied to Alonso and Ferdinand, so that the leaden Alonso, grey with sin, who dominates his son and heir

as his father and king, can allow the liberated seed of gold, waiting "in potentia" within every man, to assume the crown (Lings 117). The separation of the two is represented by the dissolving tempest.

The symbol of the King in alchemy represented man's unfallen state; his lower earthly nature had since usurped the crown of his higher nature (Lings 117). Alchemy often depicted man's fallen nature as the King's son imprisoned in the sea's depths, as mentioned in connection with Per. Lying there as though dead, he still lives, and calls from the deep: "Whosoever will free me from the waters and bring me to a dry state, him I will favour with ever-enduring states"; many hear him, but harden their hearts: "'Who', they say, 'will dive into the sea? Who, when he himself is in danger of his life, will spring to another's side?' ... Therefore they remain inactive, sitting at home, and are concerned neither for the kingly treasure nor for salvation" (Jung Integration 241). Sebastian and Antonio do not really seek the lost prince, but hope he is drowned; Alonso, however, seeks his salvation which "i'th'ooze is bedded" (III.iii.100). As Jung puts it:

The King's son is always a rejuvenated form of the father-king. The youth is frequently represented with a sword, and stands for the spirit, while the father is the body (Integration 242).

The King's son calls from the depths of the unconscious to be reunited with the purified earthly nature of his father. Alonso thus has to descend into the underworld of the unconscious and confront his guilt-laden Shadow, heeding the call of his conscience which issues from the tempest, which "did bass my trespass" (III.iii.99). The ideal man or "Anthropos", perfected in the Opus, is the "regius filius", the king's son who is a "rejuvenated form of the Father-King", the youth being the spirit who is devoured in alchemical symbolism by the father, or drowned, representing the descent of the spirit into matter (Jung Psychology 330-1). Alchemy spoke of the old King who had become a puppet of his lower nature and rigidly egocentric, his heart requiring "dissolution" in water so as to be transformed into the royal youth (Jung Psychology 329). Alonso is contrasted in The Tempest with a man who has come closest to the ideal of the Anthropos, Prospero, for the latter describes the King as "being an enemy / To me inveterate" (I.ii. 121-2). By the end of the play, however, Prospero can embrace the transformed King and address him as "Your highness" (V.i. 300), which becomes more than an empty form.

Prospero's Isle lies half-way between Heaven and Earth, containing elements of both. It is both a tropical island with "yellow sands" (I.ii. 377) and the "nimble marmoset" (II.ii.170), and a piece of English landscape with "hedgehogs" (II.ii.10), "filberts" (II.ii. 71), a "jay's nest" (II.ii.169) and "lush and lusty" (II.i.51) grass. Spirits and miraculous occurrences add a supernatural dimension:



Stephano for a god, Trinculo cannot decide whether Caliban is fish or man, monster or devil. The sea which surrounds the island symbolises the unconscious; the isle's undefined location somewhere along the sea-route between Tunis and Naples further reinforces its magical, spiritual dimension (Brower 165).

Gonzalo identifies Tunis with Carthage, and Dido and Aeneas are mentioned in seemingly trivial banter which closely associates the royal party's voyage with that of Aeneas to the Bay of Naples:

Adr. Tunis was never grac'd before with such a paragon  
to their Queen.

Gon. Not since widow Dido's time.

Ant. Widow! a pox o' that! How came that widow in?  
widow Dido!

Seb. What if he had said "widower Aeneas" too? Good  
Lord, how you take it!

Adr. "Widow Dido" said you? you make me study of that:  
she was of Carthage; not of Tunis.

Gon. This Tunis, sir, was Carthage.

Adr. Carthage?

Gon. I assure you, Carthage. (II.i.70-82).

Frank Kermode warns against judging this exchange as a meaningless interlude: "The Tempest is far from being a loosely built play; and nowhere in Shakespeare, not even in his less intensive work, is there anything resembling the apparent irrelevance of lines 73-79." He believes that an understanding of this passage, never

properly explained, could modify our image of the whole play, for it may be that "our frame of reference is badly adjusted, or incomplete" (Shakespeare Temp. 67n). The Hermetic Tradition might be able to complete the frame.

Northrop Frye sees this badinage as an indication that The Tempest "is partly modelled on the underworld descent of Aeneas in Book Six of the Aeneid" (Myth 89). Aeneas, on the way to Italy from Carthage, stops at Cumae in the Bay of Naples to consult the Sibyl about his mission. She conducts him through the underworld via a cave; they finally reach Elysium, where Aeneas is counselled by his dead father, who presents a Pythagorean-Platonic view of the universe. W.F. Jackson Knight believes that Virgil is showing the divinè actively concealed behind the phenomena of the material world: "the adventure of Aeneas can be regarded as a mystical vision ... or ... as a psycho-analysis, as if, going into the cave, Aeneas went down into his own unconscious mind to become aware of its contents, perhaps 'the Archetypes', as Jung would say" (171). The world-view Virgil presents is a direct ancestor of the alchemical one: "[Virgil's doctrine] gives a descent of spirit into matter, and an ascent again, after experience, purification and enrichment" (W.F. Jackson Knight 170). Virgil sees human beings as possessors of a spark of the universal mind existing behind all matter, which cannot properly manifest itself because it is imprisoned in the body, the seat of the emotions. Though man learns and evolves on Earth, his matter-tainted spirit requires purification after death in the elemental spheres of air, water and fire before he can progress to the fifth element, ether

or spirit, called Elysium, beyond the moon, whence he can eventually ascend to the sphere of the stars (W.F. Jackson Knight 170).

Virgil's Hades, then, is the antique counterpart of the alchemical Nigredo. Many of the images used by Virgil are analogous to Hermetic symbolism, especially that of the golden bough which Aeneas needs to traverse the underworld. Robert A. Brooks lists the various interpretations of this bough, which include the golden apples of the Hesperides, the Golden Fleece, Proserpine's pomegranate and Mercury's golden staff (qtd. in Brooks 152). The first two symbols were used to represent the Philosopher's Stone by the alchemists. Mercury/Hermes was the guide to alchemical knowledge, whose caduceus M.A. Atwood links with the "Brancha Spiritualis" of the alchemist Raymond Lully, who used this term to symbolise the intellect which could penetrate into the Hermetic mysteries: "Intellectus naturam habens subtilem ad intelligendum res intelligibiles" (qtd. in Atwood 206). Atwood interprets this:

insinuating by rational penetration alone through the murky circumference of the chloric ether into its own congenial life, which is Proserpine, and that lapsed soul of ours, seated in her dark hypostasis unknown; whose vapour is so subtile and transient that nothing but the glance of its proper intellect by faith can arrest it (206).

This "chloric ether" is Atwood's name for the "thickening darkness of the nether air verging to the chaos of matter" (208) or the "Black Saturn of the adepts, and that appearing corruption that precedes the mystical death and regeneration into new life" (209). This she believes is signified by the deadly, murky vapours which emerge from the mouth of Hades:

Exalationys or vapouris blak and laith  
 Furth of that dedly golf thrawis in the air  
 (Douglas Aeneid c.iv. 10-11).

Proserpine, symbolising the soul of man imprisoned in the foul chaos of matter, "vapouris blak", waits to be rescued by the awakened and purified intellect of man, so as to be returned to the celestial worlds she once dwelt in before her rape by the lord of the underworld, Hades, the "lead demon". The alchemist has to descend into his own unconscious and confront his inner evil, embodied in the forms of the Gorgons, Harpies, Chimaeras, Centaurs and other monsters in the Aeneid. Once he has vanquished them through purification, he can find Proserpine, the hidden chrysoperm, and restore her to her spiritual heritage:

Visit the interiors of the earth ... says the sage, and  
 thou shalt find the hidden Stone, the true medicine:  
 not the feculent dead soil, but our dark divulsed chaotic  
 life from sense, which opened and rectified, dissolved and  
 reunited, is changed from an earthly to a spiritual body.  
 (Atwood 214).

The royal party of The Tempest, therefore, is entering, like Aeneas, the underworld of the unconscious, where they will confront their inner selves. This entry into another, unearthly and supernatural, dimension is heralded by Gonzalo's remark on the state of their clothes:

But the rarity of it is. ...

That our garments, being, as they were, drenched in the sea, hold, notwithstanding, their freshness and glosses, being rather new-dyed than stained with salt water (II.i. 56, 59-62).

This indicates that they have undergone a preliminary purification by the elements of the storm which, by revealing each courtier's quintessence as he reacted to imminent death, showed his capability for redemption. Alonso is already on the way to salvation, having been at prayers on the ship. On the island, he is completely immersed in sorrow and despair at the loss of his son and single-mindedly dedicated in the search for him, indicating a descent into his inner being in search of the hidden Lapis, which is marked by melancholy and introspection, the black Nigredo. Alonso's description of the courtiers' wanderings, "This is as strange a maze as e'er men trod" (V.i. 242), recalls an alchemical illustration which depicts a "sanctuary of the Lapis"

encircled by the planets, whose orbits are shown as solid walls, suggesting a cosmic labyrinth to be trod by the alchemical seeker (Jung Psychology fig. 51). Alonso finally reaches the "sanctuary of the Lapis" on the island when he finds Ferdinand in Prospero's cell, after a labyrinthine journey.

The rest of the party likewise show their inner natures. Gonzalo continues in his selfless attempts to distract Alonso from his troubles. He is a kind of extension of Prospero (Lings 116) who serves almost as a guide, for his comments hint at the spiritual nature of their experiences (Lings 124), as he invites the audience to identify themselves with Alonso-Ferdinand Everyman, praying for salvation. Sebastian and Antonio, however, show their earthbound materialism through their cynical mockery of Gonzalo's efforts at consolation, as they once cursed the boatswain. Here, Coleridge held, Shakespeare "has ... shown the tendency in bad men to indulge in scorn and contemptuous expressions, as a mode of getting rid of their own uneasy feelings of inferiority to the good, and also, by making the good ridiculous, or rendering the transition of others to wickedness easy" (69). Sebastian shows no pity for his brother, but rubs in the fact that Alonso is indirectly responsible for his son's death by being so obstinate in marrying off Princess Claribel to an African. Gonzalo rebukes him: "you rub the sore, / When you should bring the plaster" (II.i. 134-5).

Just as each man brings his character to the island, so the island, representing each one's unconscious, mirrors back his inner nature to himself. Honest Gonzalo sees the isle as a paradise, as does the young Adrian, while Antonio and Sebastian perceive a wasteland:

- Adr. The air breathes upon us here most sweetly.  
 Seb. As if it had lungs, and rotten ones.  
 Ant. Or as 'twere perfum'd by a fen.  
 Gon. Here is everything advantageous to life.  
 Ant. True; save means to live.  
 Seb. Of that there's none, or little.  
 Gon. How lush and lusty the grass looks! how green!  
 Ant. The ground, indeed, is tawny.  
 Seb. With an eye of green in't (II.i. 45-53).

While the cynics are undermining Gonzalo's positive outlook, their rank and tawny natures are being reflected back to them in the fluid, unearthly landscape. Unlike the King, ripe for a change of heart after the shock of his son's loss, they are too earth-bound to profit from the experience the island offers. Gonzalo uses the isle as a setting for a utopia, a prophecy of the "Golden Age" that can be attained upon reaching the central "sanctuary of the Lapis", Prospero's Cell:

... treason, felony,  
 Sword, pike, knife, gun, or need of any engine,  
 Would I not have; but Nature should bring forth,  
 Of its own kind, all foison, all abundance,  
 To feed my innocent people. ...  
 I would with such perfection govern, sir,  
 T'excel the Golden Age (II.i. 156-60, 163-4).

This is reminiscent of the Rosicrucian manifestos, proclaiming a new Golden Age, to be brought to birth by the dissemination of alchemical knowledge amongst the wise, and their application of it to social problems. Antonio and Sebastian naturally dismiss such a vision as an idle chaos of "whores and knaves" (II.i.162); they see society as an arena in which to promote their self-interest by any means, and bring into the island the treason, felony and sword that Gonzalo would exclude.

The opportunity for the two villains to manifest the darkness in their souls which is reflected in their cynically destructive words comes when the others fall into a magically-induced sleep. John Vyvyan mentions that "Sleep is one of the ways of entry into the soul world - sleep, death and meditation. And in many passages Shakespeare associates healing with sleep; and, therefore, with a reconstruction in what we now call the unconscious" (128). Those who fall asleep, therefore, are symbolically shown as predisposed to embark on the inner journey of "reconstruction"; the evil wake to do evil deeds, impervious to the island's significance as a gateway to redemption.

Sebastian, who has hitherto hidden his evil nature through natural inertia and lack of opportunity, reacts to temptations to evil by saying: "... I am standing water" (II.i. 216). Antonio replies: "I'll teach you how to flow" (II.i. 217). They are alone on <sup>the stage,</sup> / so they can show their true selves. The island wanderings which gradually wake Alonso's chrysothem or inherent goodness, only bring out evil in Antonio's case, so far he has fallen. The very same crime of fratricide he had seduced the King into, he recreates by tempting Sebastian to kill his brother. Antonio seems here to play the role of Sebastian's shadow, the "lead demon" that lures man deeper into matter. That Antonio embodies the "lead demon" is shown in his reply to Sebastian's question about his conscience:

Ay, sir; where lies that? if 'twere a kibe,  
 'Twould put me to my slipper: but I feel not  
 This deity in my bosom: twenty consciences,  
 That stand 'twixt me and Milan, candied be they,  
 And melt, ere they molest! (II.i. 271-5).

The gold-seed within his bosom is entirely obliterated by his lower nature; a hidebound materialist, he cannot conceive of any spiritual dimension, only that which is material, believing that the spirit could only trouble him if it were a sore. His ruthlessness is evident in the callous sophistry with which he persuades Sebastian that to kill his sleeping brother is simply to prolong his sleep:

Say, this were death  
That now hath seiz'd them; why, they were no worse  
Than now they are. ...

Here lies your brother,  
No better than the earth he lies upon,  
If he were that which now he's like, that's dead.  
(II.i. 255-7, 275-7).

Ariel, however, prevents the massacre so that his master's project can be fulfilled, the consummation of the Opus: "So, King, go safely on to seek thy son" (II.i. 322).

The wandering group next witnesses an amazing sight: to "solemn and strange music", several "strange Shapes" enter and lay out a banquet, welcoming the courtiers with dancing and inviting them to eat. Sebastian exclaims:

Now I will believe  
That there are unicorns; that in Arabia  
There is one tree, the phoenix' throne; one phoenix  
At this hour reigning there (III.iii. 21-4).

Antonio says, "I'll believe both" (III.iii.24). These cynical, atheistic worldlings are confronted with spiritual dimensions beyond their narrow understanding and the possibility that there may be a deity within one's bosom. Sebastian's mention of the unicorn and phoenix may be meant to indicate this, for they were alchemical symbols, the former representing the spirit (Jung

Psychology fig. 240) and the latter the soul liberated from matter, the Lapis (Jung Psychology 202). Frank Kermode notes that "Banquets represent the voluptuous attractions of sense which ... the resolved soul must resist" (Shakespeare Temp. 86n). Alonso, Antonio and Sebastian, who prepare to eat the food before them, re-enact symbolically their fall into the temptations of evil, a picture found in the Bible in the offering of the apple to Eve by the serpent. Suddenly there is thunder and lightning, and Ariel appears, "like a Harpy", making the banquet vanish at the clap of his wings. Once again, the purifying tempest of divine wrath appears, and the sinners' guilt is embodied in Ariel's Harpy-like form, for the Harpies were instruments of Zeus's wrath against evildoers. Ariel, indeed, identifies himself and his fellow spirits as "ministers of Fate" (III.iii. 61), whose mission is to awaken the three men's consciences so they can reform their lives:

You are three men of sin, whom Destiny, -  
 That hath to instrument this lower world  
 And what is in't, - the never-surfeited sea  
 Hath caus'd to belch up you; and on this island,  
 Where man doth not inhabit, - you 'mongst men  
 Being most unfit to live (III.iii. 53-8).

Ariel confronts them with the crime committed against Prospero:

... for which foul deed

The powers, delaying, not forgetting, have  
 Incens'd the seas and shores, yea, all the creatures,  
 Against your peace. Thee of thy son, Alonso,  
 They have bereft; and do pronounce by me  
 Ling'ring perdition - worse than any death  
 Can be at once - shall step by step attend  
 You and your ways; whose wraths to guard you from,  
 Which here, in this most desolate isle, else falls  
 Upon your heads, is nothing but heart - sorrow  
 And a clear life ensuing (III.iii. 72-82).

The reactions of the three "men of sin" indicate their spiritual ripeness for benefitting from such a confrontation with their inner Shadow. Sebastian and Antonio had been ready to devour the banquet, symbolic of the temptations of the senses, without troubling themselves about the spirits who served it and vanished; Sebastian proposes to fall to eating without pondering their disappearance: "No matter, since / They have left their viands behind; for we have stomachs" (III.iii. 40-1). This reflects the villains' indifference to the spiritual implications of their evil deeds; they characteristically react to Ariel's challenge by drawing swords to fight off spiritual forces. Confronted with the reality of spiritual "ministers of fate", they are terror-stricken, and can only see them as "fiends", just as

Sebastian later calls Prospero a "devil" (V.i. 129). "But one fiend at a time, / I'll fight their legions o'er" (III.iii. 102-3), cries Sebastian, and Antonio rushes after him, with "I'll be thy second" (III.iii. 103). Gonzalo remarks how evil has corroded their spirits:

All three of them are desperate; their great guilt,  
 Like poison given to work a great time after,  
 Now 'gins to bite the spirits (III.iii. 104-6).

Alonso is, significantly, reluctant to partake of the banquet, heavy-hearted for his son, symbolic of the stirrings of conscience in him. Ripe for redemption, Alonso's conscience is shaken fully awake, so that he sees the connection between the loss of his son and his crime against Prospero:

O, it is monstrous, monstrous!  
 Methought the billows spoke, and told me of it;  
 The winds did sing it to me; and the thunder,  
 That deep and dreadful organ-pipe, pronounc'd  
 The name of Prosper: it did bass my trespass.  
 Therefor my son i'th'ooze is bedded; and  
 I'll seek him deeper than e'er plummet sounded,  
 And with him there lie mudded (III.iii. 95-102).

Alonso perceives his chryso sperm or divine spark, Ferdinand, "i'th'ooze is bedded" (100) of his lower nature, as a result of the evil into which he was persuaded by Antonio.

Ferdinand, meanwhile, broods melancholically on his father's presumed death. It is appropriate that the tempest is calmed in his presence by music that "is no mortal business, nor no sound / That the earth owes" (I.ii. 409-10) which, creeping by him upon the waves, allays "both their fury and my passion / With its sweet air (I.ii. 395-6). For this is the "music of the spheres" which the Prince reflects in his 'golden' nature as the embodiment of man's chrysoperm. He has followed it from the sea, "Or it hath drawn me rather" (I.ii. 397), to the place where he will meet Miranda, the partner in the chymical wedding. The music, he says, "does remember my drown'd father" (I.ii. 408). Ariel sings:

Full fadom five thy father lies;  
 Of his bones are coral made;  
 Those are pearls that were his eyes:  
 Nothing of him that doth fade  
 But doth suffer a sea-change  
 Into something rich and strange (I.ii. 399-404).

The mineral images are perfectly adapted to the theme of alchemical transmutation: everything earthly and transient in Alonso's nature capable of succumbing to matter's allurements will be transmuted by a "sea-change" (403) in the unconscious. Coral was a synonym for the Stone: in Maier's Atalanta Fugiens is an illustration of a man fishing a coral branch from a river, accompanied by an epigram whose title runs: "As coral grows under the waters and is made hard in the air, so the Stone." The rest of the epigram says: "A plant, flourishing moist beneath the warm

waters ... the name it goes by is CORAL ... it becomes a stone ... a ruddy colour it has; this is a fitting image for the Stone of Physick" (qtd. Read fig. 51, 244). This can be interpreted as the hidden chryso sperm which, when brought up from the depths of the psyche and the passions of the lower self which hide it, through the alchemical discipline, becomes the Stone or man's lost spiritual heritage redeemed. The song indicates that Alonso is treading the path of transformation, seeking to raise his son from the "ooze" of the lower self in which his chryso sperm is embedded. It is significant that pearls, which replace his eyes, are a symbol of "the transfiguration of an infirmity, or of some abnormality" (Cirlot 251); as the oyster secretes a substance round an irritating foreign body which has entered its shell, so does Alonso's suffering at his son's loss awaken his conscience and so transform it into something precious, the re-created divinity within oneself.

Ariel's song significantly prepares Miranda for her first sight of Ferdinand, for, as Lings points out, the song is not exclusively concerned with the King but also with that other component of his being, the Prince: "To affirm the death of the old soul is to herald the birth of a new perfect soul; and it is Ferdinand who ... embodies the result of the 'sea-change' which is Ariel's

theme" (Lings 119). Traversi (Last Phase 243) maintains that this is "no mere meeting of two young people on the plane of common reality or romantic sentiment" because of Prospero's elaborate awakening of his daughter which emphasises the importance of this moment: "The fringed curtains of thine eye advance" (I.ii. 411), and her vision of Ferdinand as a "spirit" (I.ii. 414):

I might call him  
A thing divine; for nothing natural  
I ever saw so noble (I.ii. 420-2).

Ferdinand likewise takes her to be a "spirit" and asks her "if you be maid or no?" (I.ii.430), exclaiming, "Most sure the goddess / On whom these airs attend" (I.ii. 424-5). The transcendent, spiritual significance of their meeting is contained in Prospero's words: "Fair encounter / Of two most rare affections!" (III.i. 74-5).

The mutual perception of each other as "divine" is true on a symbolic level, for they are divine components of man's fallen being. Lings sees Miranda and Prospero as together representing Spirit-Intellect, the daughter being an extension of her father just as Perdita is of Hermione, representing the "'pearl of great price' which was wantonly thrown away" during the Fall into matter (121). This was re-enacted by Alonso when, at the promptings of the devilish Antonio, he set Prospero and Miranda adrift in a rotten boat, casting his spiritual nature into the dark depths of his unconscious, veiling it in the darkness of an evil which now

dominated his Self. The main characters of The Tempest can thus be seen as components of Everyman's inner being: Prospero and Miranda as the rejected Spirit, Alonso and Ferdinand as the Soul and Antonio as the Shadow or "lead demon", man's lower self which seeks to imprison man in matter and sever him from his spiritual birthright. The two brothers, Prospero and Antonio, are therefore Alonso's good and bad angels, and this symbolic blood-relationship is also apparent in the marriage of Ferdinand and Miranda, whereby the King, as her father-in-law, replaces Prospero as her father, symbolising the reclaiming of the "pearl of great price" once cast aside. Ferdinand, as the tiny golden seed of divinity in man's fallen soul, gradually grows as his father's conscience stirs, till he becomes the Philosopher's Stone, expressed by his marrying Miranda, the spirit, when he no longer labours as Prospero's slave and is able to be reunited with his father.

Meanwhile, Alonso is still wandering about the island and undergoing purification, a process reflected in the slavery to which Prospero subjects Ferdinand. Till the soul is purged of evil, the chrysolite remains in bondage, so the Spirit acts as a harsh taskmaster in this alchemical work: Ferdinand has to undergo the ordeal of carrying logs just as Alonso carries the load of his guilt, and it is no coincidence that the Prince performs the same task as Caliban, who embodies man's lower nature. Ferdinand's comment on his log-bearing points to its alchemical nature:

... most poor matters

Point to rich ends. This my mean task  
 Would be as heavy to me as odious, but  
 The mistress which I serve quickens what's dead,  
 and makes my labours pleasures (III.i. 3-7).

Miranda is, like Marina, the Lapis which "quickens what's dead", resurrecting man's higher self, encouraging the chrysoperm to grow, so that the Opus will lead from the black stage of calcination and purification to the Rubedo stage. The young lovers' marriage will be a chymical wedding of Soul and Spirit, heaven and earth, as Ferdinand's words about his love hint:

O heaven, O earth, bear witness to this sound,  
 And crown what I profess with kind event (III.i. 68-9).

Prospero, as Spirit, calls down a heavenly blessing, as their marriage will draw down celestial harmony into the earth-tainted soul of man: "Heavens rain gr̄ace / On that which breeds between 'em!" (III.i.75-6).

Prospero bestows his daughter's hand on the Prince on condition that strict chastity be maintained till the wedding-night:

If thou dost break her virgin-knot before  
 All sanctimonious ceremonies may  
 With full and holy rite be minister'd,  
 No sweet aspersion shall the heavens let fall  
 To make this contract grow; but barren hate,  
 Sour-ey'd disdain and discord shall bestrew  
 The union of your bed with weeds so loathly  
 That you shall hate it both (IV.i. 15-22).

Ferdinand replies: "the strong'st suggestion / Our worser genius  
 can, shall never melt / Mine honour into lust" (IV.i. 26-8). The  
 emphatic insistence on pre-marital restraint is linked to the  
 possible advent of Venus and Cupid, feared by Ceres in the masque:

Since they did plot  
 The means that dusky Dis my daughter got,  
 Her and her blind boy's scandal'd company  
 I have forsworn (IV.i. 88-91).

Iris reassures her that their mischief has been prevented:

Here thought they to have doné  
 Some wanton charm upon this man and maid,  
 Whose vows are, that no bed-right shall be paid  
 Till Hymen's torch be lighted: but in vain;  
 Mars's hot minion is return'd again;  
 Her waspish-headed son has broke his arrows,  
 Swears he will shoot no more, but play with sparrows  
 (IV.i. 94-100).

Venus, hoping to induce the couple to break their chaste vow, is foiled by the lovers' purity and the blessing of Juno, Goddess of Marriage.

Northrop Frye has underlined the different aspects of love that Venus and Juno represent in The Tempest, contrasting the serene wedding masque with its cosmic implications which Juno presides over and the antimasque which Venus presides over in The Two Noble Kinsmen. In the latter play, the daughter of the jailer who frees Palamon falls in love with him, is rejected, goes mad and later leads a chaotic, grotesque antimasque (Spiritus Mundi 173). Ceres's fear that Venus will attend and her mention of that goddess's complicity with Pluto in Proserpine's abduction are highly significant. As already mentioned, Proserpine symbolised the human soul seduced into the underworld of matter by the temptations of earthly desires, embodied in Venus herself. The jailer's daughter in The Two Noble Kinsmen represents the pathetic state of the soul fallen into Venus's clutches, away from the divine. This is the meaning of the test of chastity that Ferdinand is subjected to. Juno presides over the 'Chymical Wedding' of soul and spirit, for she is wife of the supreme and highest of the gods and patroness of marriage, a symbol of the "mysterium coniunctionis" or psychic wholeness of man's original spiritual androgyny. Marina, who embodies the Philosopher's Stone in Per., is said to be "in pace another Juno" (V.i. 108-11). Frye notes that the three deities of the masque are linked to man's prelapsarian spiritual state:

... we meet the goddesses of earth, sky and rainbow in a world from which the deluge of the tempest has receded, where the rainbow, as in the Biblical deluge story, is the sign that the curse has been lifted from the ground. ... The virginity of ... Miranda ... is a state traditionally associated ... with innocence, the primal state of man (Spiritus Mundi 162).

Venus and Cupid also appear in the Chymical Wedding as the forces of Nature and the sensual temptations of desire respectively, whom the alchemist has to overcome. Frye also sees a connection between the masque's imagery, "strung along ... an 'axis mundi', the centre of a vertical line of images held together by the chain of being, and going in an upward direction," and the alchemical processes symbolising the soul's transformation "from the state of original sin ... to the state of original identity, the 'lapis'" (Spiritus Mundi 176-7). Wilson Knight sees these two poles of the "chain of being" mirrored in Shakespearian symbolism by music and tempest, the latter forming the chaos of the lower world of matter and the lower self connected to it, the former representing the "music of the spheres", divine order and harmony which, if regained through the Opus, can still the microcosmic tempest within man (Tempest 262-6). Ferdinand hears unearthly music creeping by him over the tempestuous waves, "Allaying both their fury and my passion" (I.ii. 395). This celestial music permeates the Wedding Masque, whose symbolism tells of the regaining of man's divine estate.

The masque opens when Ceres, goddess of earthly fertility, is bidden to leave her "rich leas / Of wheat, barley, vetches, oats and pease" (IV.i. 60-1) and to meet Juno, "queen o'th'sky" (IV.i. 70) on Prospero's Isle. Heaven and Earth meet in the unconscious, which is halfway between both, linked by Iris, Juno's messenger, whose rainbow joins earth with sky. The rainbow is also an alchemical symbol:

For everie Colour whiche maie be thought,  
 Shall heere appeare before that White be wrought  
 (qtd. in Jung Mysterium 286).

Jung interprets this as meaning that "the original state of psychic disunity, the inner chaos of conflicting part-souls which Origen likens to herds of animals, becomes the 'vir unus', the unified man" (Mysterium 286). The many colours, representing the emotions, are integrated into one, white, expressed in alchemy as the cleansing of the emotions in Albedo and achieving the White Stone. The multicoloured tails of the peacocks who draw Juno's chariot - "her peacocks fly amain" (IV.i. 74) - also symbolised in alchemy the attainment of the White Stone and the imminence of the Work's consummation, the fashioning of the Red or Gold Stone:

The 'cauda pavonis' announces the end of the work,  
 just as Iris, its synonym, is the messenger of God.  
 The exquisite display of colours in the peacock's fan  
 heralds the imminent synthesis of all qualities and  
 elements, which are united in the 'rotundity' of

the philosophical stone. ... The peacock is an attribute of Juno, and one of the cognomens of Iris is Junonia. Just as the Queen Mother or the mother of gods grants renewal, so the peacock annually renews his plumage, and therefore has a relation to all the changes in nature ... (Jung Mysterium 29).

As mentioned, this stage was marked in the laboratory by the iridescent skin that forms on the surface of molten metal, such as lead (Jung Mysterium 285). The Masque ends with a dance of "sunburn'd sicklemen" (IV.i. 134) and "temperate nymphs" (IV.i.132) who epitomise the "mysterium coniunctionis" of male and female qualities, sulphur and quicksilver, spirit and soul, of Albedo.

Prospero suddenly ends the revels and the spirit actors melt into "thin air" (IV.i. 150):

And, like the baseless fabric of this vision,  
 The cloud-capp'd towers, the gorgeous palaces,  
 The solemn temples, the great globe itself,  
 Yea, all which it inherit, shall dissolve,  
 And, like this insubstantial pageant faded,  
 Leave not a rack behind. We are such stuff  
 As dreams are made on; and our little life  
 Is rounded with a sleep (IV.i. 151-8).

Bennell points out that the spirits have faded from visible, substantial illusion to their invisible, unsubstantial reality:

The great globe itself is only a reflected reality, of which the archetypal reality is in Plato's World of Ideas. Prospero reveals the secret of matter as the Rosicrucians knew it - which was that all material substance is the external manifestation of the 'prima materia' that lies behind it, that all created phenomena are born out of primal Ideas. (217).

Alchemy's goal was to restore matter to its original state or "prima materia".

Prospero speaks this after the Masque has broken up with "a strange, hollow and confused noise." His angry outburst thoroughly surprises the lovers:

Pros. (Aside) I had forgot that foul conspiracy  
Of the beast Caliban and his confederates  
Against my life: the minute of their plot  
Is almost come. ...

Fer. This is strange: your father's in some passion  
That works him strongly.

Mir. Never till this day  
Saw I him touch'd with anger, so distemper'd. ...

Pros.

Sir, I am vex'd.

Bear with my weakness; my old brain is troubled  
 ... a turn or two I'll walk,  
 To still my beating mind (IV.i. 139-42, 143-5,  
 158-9, 162-33).

The source of this passionate vexation which disrupts the Masque of harmony and cosmic order lies in the tempest, which is not only Providence's instrument to confront the three "men of sin" with their crime, but also a projection of Prospero's anger and desire for vengeance. This indicates that, though a sage of great spiritual stature, Prospero is still treading the alchemical path of self-transmutation, for, as the spiritual component of everyman, whose soul is still sunk in evil in the person of Alonso, he partakes of the taint of matter which is man's lot since the Fall.

Bennell believes that the Rosicrucians saw a schizoid breach developing in humanity in the new era ushered in by the Renaissance, the danger "of the man who followed spiritual pursuits neglecting his earthly responsibilities and of the man immersed in earthly pursuits neglecting the spirit" (205). Paracelsus avoided this by applying alchemical knowledge to the field of medicine, and the Rosicrucian manifesto, Fama Fraternitatis, concluded with the wish that "we might enrich [sic] the whole World, and endue them with Learning, and might release it from Innumerable Miseries" (qtd. in Allen 190), applying learning to social ills. The theme of a split in humanity was

examined by Shakespeare in Love's Labour's Lost (Bennell 79-80), where the young and idealistic King of Navarre attempts to found a cloistered Academy. The affairs of the outside world disturb its unworldliness from the outset, which prompts the more down-to-earth Biron to comment:

So study evermore is overshot:

While it would study to have what it would,

It doth forget to do the thing it should (I.i. 141-3).

The studious solitude that Prospero craved and cultivated at the cost of worldly duties led to social catastrophe in his duchy and he, "thus neglecting worldly ends, all dedicated / To closeness and the bettering of my mind / ... in my false brother / Awak'd an evil nature (I.ii. 89-90, 92-3). Prospero was:

for the liberal arts

Without a parallel; those being all my study,

The government I cast upon my brother,

And to my state grew stranger, being transported

And rapt in secret studies (I.ii. 73-7).

For Prospero, his library was "dukedom large enough" (I.ii. 110), and even after a dozen years to reflect on his unworldly irresponsibility, he still maintains to Miranda that the volume he has with him "I prize above my dukedom" (I.ii. 168). He thus leaves the world for worldly-wise, power-hungry and unscrupulous men such as Antonio and Alonso to bustle in. If Alonso and Prospero are seen as the Soul and Spirit components of the same

psyche, then each has a flaw which together represent the choice facing man in the Renaissance, of abdicating one's earthly responsibilities to cultivate the spirit, or of ignoring this aspect of one's being so as to pursue worldly goals.

Prospero, given all the time and solitude he needs by Providence, develops great magical powers. Now that he is confronted with his enemies, the sage has to decide how to apply those powers in the outside world, for Providence now offers him the opportunity of re-assuming those responsibilities he had renounced in all but title. The knowledge assimilated in twelve studious years is being tested to see whether his moral nature has kept pace. That Prospero has profited from his isolation is evident from the dominion he has gained over "elemental beings", held by alchemy to dwell in the four elements, gnomes in earth, nymphs in water, sylphs in the air, and salamanders in fire. Paracelsus wrote that these elementals:

have an aversion against self-conceited and opinionated persons, such as dogmatists, scientists, drunkards and other gluttons, and ... vulgar and quarrelsome people of all kinds; but they love natural man, who are simple-minded and child-like, innocent and sincere, and the less there is vanity and hypocrisy in a man, the easier it will be for him to approach them (qtd. in Hartmann 101).

Prospero's moral nature is noble enough to use the elementals to control the elements in which they live, for he is able to summon:

Ye elves of hills, brooks, standing lakes, and groves;  
 And ye that on the sands with printless foot  
 Do chase the ebbing Neptune ...

You demi-puppets that  
 By moonshine do the green sour ringlets make ...

And you whose pastime  
 Is to make midnight mushrooms ...

By whose aid ...

I have bedimm'd

The noontide sun, call'd forth the mutinous winds,  
 And 'twixt the green sea and the azur'd vault  
 Set roaring war (V.i. 33-44).

Ariel describes the elemental composition of himself and his fellows to the "men of sin" who draw their swords against them:

the elements,

Of whom your swords are temper'd, may as well  
 Wound the loud winds, or with bemock'd-at stabs  
 Kill the still-closing waters (III.iii. 61-6).

Gonzalo describes the elemental servitors as "of monstrous shape" (III.iii. 31), yet with manners "more gentle, kind, than of / Our human generation you shall find / Many, nay, almost any" (III.iii. 32-4). This gentleness later turns to mockery, for they were averse to "vulgar and quarrelsome people" as Paracelsus wrote, the "three men of sin", as well as drunkards and gluttons such as Stephano and Trinculo, who are led by spirits through

sharp briars, immersed in a foul bog and finally hunted by elementals in shape of hounds. Mastery over these beings was ascribed to the founder of the Rosicrucian order, Christian Rosenkreutz, of whom it was related in the Fama that in Fez, a famous Muslim cultural centre, "he did get acquaintance with those which are commonly called the Elementary Inhabitants, who revealed unto him many of their secrets" (qtd. in Allen 166).

Prospero controls the elementals through Ariel, the spirit who is at home in all the elements: he does "business in the veins o'th'earth" (I.ii. 255), "tread[s] the ooze / of the salt deep" (I.ii. 252-3), "run[s] upon the sharp wind of the north" (I.ii. 254) and "flam[es] amazement" (I.ii. 198) on the royal ship. This rulership of the elements he shares with Mercury, psychopompos or guide of the soul into spiritual realms (Shakespeare Temp. Appendix B 142); it is Ariel who guides those marooned on the isle to experiences appropriate to their spiritual states, arranging the three sinners' confrontation with their guilt embodied in his Harpylike form and leading the murderous drunkards into a stagnant pool, for example. Wilson Knight notes another Mercurial attribute in the pack of hounds which he urges on to hunt the conspirators, crying, "Silver! there it goes, Silver" (IV.i. 256); silver is Mercury's metal, and the running dogs correspond to Ariel's "quicksilver quality" (Shakespearian Dimensions 119). Ariel can thus be equated with Mercury/Hermes and this god's reappearance in alchemy as the spirit "Mercurius" (Jung Alchemical Studies 230), a hermaphroditic "divine-human

creative spirit hidden in the depths of matter" (Henderson 293). Ariel impersonates a nymph and one of the goddesses in the Masque, and combines the feminine, passive elements of water and earth with the masculine, active ones of fire and air in himself. This links him with the perfect androgyny of man's original state, as well as that of matter, the "prima materia" not yet dismembered into its myriad forms. Ariel, harmonising the four elements within himself, can be seen as heralding the birth of the fifth element, the Lapis, with Prospero, who is on the brink of achieving it, for his use of the magical powers he has gained must be tested to see if he is morally worthy and capable of wielding them in the world of men. \*Ariel, from a Jungian perspective, has been seen as "the symbolic transforming power of the unconscious at its best, since from it in the end comes 'the religious power of forgiveness'" (Henderson 293).

Prospero's ability to free Ariel from the imprisoning tree in which he was enchanted by the evil witch, Sycorax, indicates that he has advanced far on the alchemical path. It is a parable of the liberation of the spirit from its enchantment in matter by evil, and indicates that Prospero, having achieved this in himself, will not readily fall prey to the danger of a world-denying spirituality which can lead to selfish, vindictive isolation. It is Ariel who reminds him of the compassion rather than vengefulness that he should feel towards his enemies, and thus can represent Prospero's moral intuition or conscience, that "divine-human creative spirit hidden in the depths of matter",

which could also be called the chrysosperm. Jung sees Grimm's fairytale, "The Spirit in the Bottle", in which a boy finds a bottle containing a mighty spirit called Mercurius among the roots of a tree and releases him, as containing "the quintessence and deepest meaning of the Hermetic mystery" (Alchemical Studies 193). He interprets the tree as the Self, the aim of the individuation process, but in an unconscious, unawakened state, indicated by the plant symbolism (Alchemical Studies 194-5). This interpretation is the psychological equivalent of the divine spark embedded in the darkness of matter; Jung says that "the mention of Mercurius stamps the fairytale as an alchemical folk legend, closely related ... to the allegorical tales used in teaching alchemy" (Alchemical Studies 198). Frank Kermode has noted, however, that "the relationship between Prospero and Ariel is perhaps not theurgically pure, since it appears to contain elements of black magic" (Shakespeare Temp. Appendix B 143). He mentions the binding pact which makes Ariel into something of a familiar, but this "impurity" is evident in Prospero's tyrannical imposition of will when the spirit begs for freedom. The magician threatens him with Sycorax's punishment for non-obedience:

If thou more murmur'st, I will rend an oak,  
 And peg thee in his knotty entrails, till  
 Thou hast howl'd away twelve winters (I.ii. 294-6).

Prospero has not yet consummated the Opus, and it is still possible that the experiment may fail, and the chrysoferm be reburied in the unconsciousness of matter, as his fury triumphs over his reason, and vengeance over virtue.

This remaining impurity in Prospero's character is embodied in the figure of Caliban, who represents the other pole in the mage's character, "the shadow-figure of civilised man, straight from the slime, from the regions of earth and water" (Henderson 29), as opposed to the airy, fiery Ariel. Caliban is the Shadow or lead-demon, closely associated with the earth or matter: he lives in a "hard rock" (I.ii. 345), and is referred to by Prospero as "Thou earth, thou!" (I.ii. 316). He is as close to nature as a primitive:

let me bring thee where crabs grow;  
And I with my long nails will dig thee pig-nuts;  
Show thee a jay's nest, and instruct thee how  
To snare the nimble marmoset (II.ii. 167-70).

He is the son of a witch, "got by the devil himself / Upon thy wicked dam" (I.ii. 321-2). Prospero calls him a "demi-devil" (V.i.272), a "thing of darkness" (V.i. 275), and "A freckled whelp hag-born - not honour'd with / A human shape" (I.ii. 283-4). Caliban is thus presented as an image of man immersed in matter,

the fallen human soul, embodied in Sycorax, seduced and corrupted by evil, or the devil. Prospero attempted to transform him at first through affection and teaching: "Thou strok'st me, and made much of me ... and [taught] me how / To name the bigger light, and how the less, / That burn by day and night" (I.ii. 334, 36-8).

However, Prospero discovered that he was:

A devil, a born devil, on whose nature  
Nurture can never stick; on whom my pains,  
Humanely taken, all, all lost, quite lost;  
And as with age his body uglier grows,  
So his mind cankers (IV.i. 188-92).

Miranda calls Caliban an "Abhorred slave, / Which any print of goodness wilt not take, / Being capable of all ill!" (I.ii. 353-5). For Prospero had lodged the creature in his own cell in their efforts to civilise him, till he had tried to rape Miranda.

This attempted rape is another form of the alchemically significant myth of the rape of Proserpine. The fact that all three lodged in the same cell points to an image of man's threefold being of body, soul and spirit. The attempt of man's higher entities to transmute the lower self is a dangerous stage, as man's base passions and desires have first to be confronted and dragged into the light of consciousness. This is symbolised by Miranda's teaching Caliban to speak: "I endowed thy purposes / With words that made them known" (I.ii. 359-60). The Shadow,

however, was almost too strong for Prospero to control, and it almost overwhelmed his soul and "peopled ... / This isle with Calibans" (I.ii.352-3), symbolising a reversion of the island to the domination of the devil, Setebos. Miranda, like Proserpine, represents man's unfallen primal nature, isolated from and untainted by the corrupt, fallen world (Lings 101-2), as Prospero has managed to preserve these forces within himself through his spiritual endeavour in his previous life in Milan: she incarnates the "still virginal and unfallen forces of his own soul" (Bennell 207). Prospero has to protect her against the unregenerate evil of his lower self, the "original sin" which is part of every man's being, no matter how perfect. Caliban's unregeneracy shows that Prospero's magical knowledge has diverted him from the task of attaining a golden harmony within himself, for his powers are based on a manipulation of outside forces rather than those within him. Therefore he can still nurture anger and a desire for revenge through a dozen years. The magician still has to transmute that evil within himself which craves vengeance, and is embodied in Caliban's lust to propagate evil by peopling the isle with Calibans, into a compassion for his enemies which Ariel and Miranda urge him to.

Prospero often mentions a period of twelve years, the time which he has dwelt on the island, Ariel has been penned in a tree, and the length of time his master threatens to imprison him in a tree once again. Bennell believes this is significant, pointing out that it is the time Jupiter takes to complete an orbit, this planet being known in Hermetic cosmology as the sphere of wisdom

and thus important to Prospero who, as he says, is "all dedicated / To closeness and the bettering of my mind" (I.ii.89-90). Twelve years have passed since the last great turning-point in his life, and he is on the verge of another (Bennell 206):

I find my zenith doth depend upon  
 A most auspicious star, whose influence  
 If now I court not, but omit, my fortunes  
 Will ever after droop (I.ii. 181-4).

If Prospero does not seize the opportunity to reach the zenith of wisdom and remedy his unbalanced, world-shirking pursuit of knowledge, his fortunes will "ever after droop":

In such a rhythm [of twelve years], said the Rosicrucians, Jupiter seeks to lead him a step deeper into his own realm, which is that of wisdom and the shaping of destiny. Twelve years ago, Prospero's one-sided interest in life led him a step deeper into that realm of wisdom in a one-sided way (Bennell 207).

Bennell suggests that this zenith can only be reached by a renunciation of his magical powers which, as has been pointed out, do not aim so much at inner self-control and transmutation but at control of the outer world and men's destinies (207). Prospero has cultivated control of the elemental beings for the power it brings, an enhancement of his ego, encouraging a tendency to arrogance and ruthlessness evident in his near-gloating words as

he ponders his enemies' helpless position: "At this time / Lies at my mercy all mine enemies" (IV.i. 262-3), and, "My high charms work, / And these mine enemies are all knit up / In their distractions: They now are in my power" (III.iii. 88-90). Caliban, Prospero's Shadow, knows his flaw, for he points out the externality of the mage's powers:

Remember

First to possess his books, for without them  
He's but a sot, as I am, nor hath not  
One spirit to command (III.ii. 89-92).

The implication is that if Prospero loses his powers, he will lose a false dignity and power that should rather shine in his inner being as compassionate love and forgiveness. Bennell believes that the scene in which Miranda helps to unrobe her father of his magic mantle prophesies his eventual attainment of his zenith by sacrificing his powers in favour of living by the law of love and compassion embodied in his daughter (207):

Lend thy hand,

And pluck my magic garment from me. - So:  
Lie there, my Art (I.ii. 23-5).

The real threat, therefore, in Caliban's "foul conspiracy" (IV.i. 139), which breaks up the vision of divine harmony conjured up by Prospero in the Masque to a "strange, hollow and confused noise", lies in the magician's inner being. The physical menace is easily checked by Ariel's vigilance and Prospero's magic, and hardly explains the mage's fury. The conspiracy represents the unbridled domination of man by his lower self; the song of Stephano and Trinculo indicates that they recognise no ethics, self-discipline or moral consequences of their actions, for "Thought is free", they sing: "Flout 'em and scout'em / And scout 'em and flout 'em; / Thought is free (III.ii. 119-21). Such men cannot see any moral scruples determining human relationships, but are prepared to exploit, defy and make fools of men for their own profit, if need be. Ariel then "charm[s] their ears (IV.i. 178) with the same tune played on tabor and pipe:

At which, like unback'd colts, they prick'd their ears,  
 Advanc'd their eyelids, lifted up their noses  
 As they smelt music : so I charm'd their ears,  
 That, calf-like, they my lowing follow'd, through  
 Tooth'd briers, sharp furzes, pricking goss, and thorns,  
 Which enter'd their frail shins: At last I left them  
 I'th'filthy-mantled pool beyond your cell,  
 There dancing up to th' chins, that the foul lake  
 O'erstunk their feet (IV.i. 179-84).

This is a picture of men led irresistibly by their lower self, following a tune whose words express their unscrupulous egotism, into a thorny labyrinth which shows how they have strayed and how thoughts or intentions, such as their intention to murder Prospero and rape his daughter, are not free but have moral consequences. It is also an indication of their inner state, as is the paradise Gonzalo sees in the isle and the wasteland perceived by Sebastian and Antonio; the foul, stagnant lake in which they are "O'erstunk" is a vivid image of the trio's immersion in carnal temptations. The conspirators experience their inner bondage to matter in the lacerating labyrinth, the foul pool and the spirits in the shape of dogs whom Prospero sets on them, just as the "three men of sin" saw their guilt reflected in the Harpy and their experiences on the island.

Prospero's excessive reaction to the conspiracy's negligible threat is evident in the harsh names he gives to the dogs who hunt down the conspirators, "Fury" and "Tyrant", and the torments he orders for them (G. Wilson Knight Dimensions 119):

Go, charge my goblins that they grind their joints  
 With dry convulsions, shorten up their sinews  
 With aged cramps, and more pinch-spotted make them  
 Than pard or cat o'mountain (IV.i. 261-4).

Prospero is so "touch'd with anger, so distemper'd" (IV.i. 145) because he is confronting that part of his lower nature, in the form of the conspiracy, which is under restraint but not transmuted, for Caliban is a rebellious slave. The conspiracy which aimed at restoring the rule of Setebos to the island, that is, the dominion of the lower nature, is able to move him profoundly because the presence of his enemies has heightened his anger and desire for a revenge which is now within his grasp. Indeed, this is Prospero's zenith, and he must convert mere knowledge, his magical powers, into wisdom, compassion for and forgiveness of his enemies, whose destinies lie in his hands:

Now does my project gather to a head:

My charms crack not; my spirits obey (V.i. 1-2).

Kermode notes that the word "project" hints at the alchemical "projection" or consummation of the Opus, and suggests that the metaphor, to "gather to a head", may be an analogy between the development of a boil and the alchemical process, both being slow and discharging new substance. Likewise, there is a strong possibility of an alchemical reference in the use of "crack" in the sense of an abortive explosion of retorts (Shakespeare Temp. 122n). In fact, this use of alchemical terms indicates that this is the critical point in the alchemical path Prospero treads, and there is a possibility that he may give in to his impulse for revenge and thus destroy the experiment. The royal party awaits his choice, meanwhile, paralysed by his magic:



Do I take part: the rarer action is  
 In virtue than in vengeance: they being penitent,  
 The sole drift of my purpose doth extend  
 Not a frown further (V.i. 19-0).

This is the play's turning point, as Prospero attains his zenith and transmutes his anger into compassion, bidding Ariel release them from the spell, so that "they shall be themselves" (V.i.32). The magician renounces his power over them so as to join them and deal with them as an ordinary mortal; he emerges from the isolation of his spiritual studies to re-assume his earthly duties.

Miranda incarnates Prospero's "nobler reason" that takes part "gainst my fury", the Caliban within him, and does so throughout the play, seconded by Ariel. At the beginning of this play, suspecting that her father is using his "rough magic" to stir up the tempest and thus yielding to a desire for revenge, Miranda urges him to "allay" (I.ii. 2) the waves. She feels compassion for those on board the ship: "O, I have suffered / With those that I saw suffer! .... / O, the cry did knock / Against my very heart!" (I.ii. 5-6. 8-9). She wishes that she possessed Prospero's magic:

Had I been any god of power, I would  
 Have sunk the sea within the earth, or ere  
 It should the good ship so have swallow'd, and  
 The fraughting souls within her (I.ii. 10-13).

She is indeed a "god of power", embodying the highest values of Prospero's soul, bringing him to realise that his magical arts do not stand the test of interfering in human destinies, since it tempts him to spiritual pride and the possibility of thus being overwhelmed by his lower self as he yields to unforgiving vengefulness. Ferdinand and Miranda both represent the divine seed within man which, when nurtured, can redeem man's fallen state: Prospero is saved by his daughter from a one-sided spirituality and an arrogance which severs ties with other men and elevates him above them to a god-like position. Alonso is rescued from the opposite one-sided trap man can fall into, the ruthless pursuit of earthly ends alone. The balance between the earthly and the spiritual is restored in Alonso-Prospero Everyman, so that the Soul becomes aware of the "deity" within its bosom, the conscience or chryso sperm, and the "Spirit-Intellect", as Lings calls Prospero (121), abjures irresponsible "rough magic" and isolation from the world:

... I'll break my staff,  
 Bury it certain fadoms in the earth,  
 And deeper than did ever plummet sound  
 I'll drown my book (V.i. 54-7).

For the alchemical path demanded that both man's inner being and earthly substance be transmuted and perfected, and mere knowledge turn to practical wisdom in initiating a new era in human society. Prospero now must humbly rely on his own inner resources to fulfill the Opus:

... what strength I have's mine own,  
Which is most faint (Epilogue 2-3).

Prospero then commands a "solemn air" (V.i. 58) to restore his enemies' senses: he is now "reaching towards a higher plane of spiritual sovereignty, beyond 'rough magic'", and the music heralds a dawn in which "creative mercy is now to be made manifest as a transforming power" (Vyvyan Ethic 178). This is expressed in the images of dawning light:

The charm dissolves apace;  
And as the morning steals upon the night,  
Melting the darkness, so their rising senses  
Begin to chase the ignorant fumes that mantle  
Their clearer reason (V.i. 64-8).

Prospero relinquishes his blasphemously god-like power over his enemies and stands among them as an ordinary man, possessed of no mighty powers derived from external forces, only that inner power that stems from hard-won self-development. He forgives his brother, "Unnatural though thou art" (V.i. 79), recognising his unregeneracy, and re-assumes his ducal title, laying aside his robe of Art for the mantle of earthly responsibilities.

Ariel bursts into song as he clothes Prospero in his ducal habit and the royal party slowly recovers from the spell:

Where the bee sucks, there suck I;  
 In a cowslip's bell I lie;  
 There I couch when owls do cry.  
 On the bat's back I do fly  
 After summer merrily.  
 Merrily, merrily shall I live now  
 Under the blossom that hangs on the bough (V.i. 88-94).

Kermode notes Colin Still's observation that Virgil compares the blessed spirits in Elysium to bees in the Sixth Book of the Aeneid (Shakespeare Temp. 118n):

About the quhilk pepill onnowmerabill  
 And silly sawlys fleys fast, but fabill,  
 Quhil al the feildis of thare dyn resoundis -  
 Lyke as in medowys and fresch florsit boundis,  
 The bissy beys in schene symmeris tyde,  
 On diuer<sup>s</sup> colorit flouris skalit wide (Douglax c.xi. 49-60).

Just as Aeneas emerges in Elysium after journeying through the underworld, so the royal party emerges from Nigredo into the golden stage of the Opus, as Gonzalo's words hint (Lings 124): "O, rejoyce / Beyond a common joy! and set it down / With gold on lasting pillars" (V.i. 206-8). Gonzalo rejoices that Prospero has found "his dukedom / In a poor isle", and the rest "ourselves /

When no man was his own" (V.i. 211-13). This is not only literally true: Prospero had lost his dukedom in his isolation from the world in his library, and came to realise that he should not prize his books above his realm, but apply his knowledge to practical affairs, thus converting it into wisdom; while the "three men of sin" were confronted with their inner evil, and given the choice to remedy it.

The attainment of Elysium or Rubedo is marked by the reunion of Alonso and his son. Prospero reveals Ferdinand and Miranda at chess in his cell, the Sanctuary of the Lapis at the centre of the island, which the King had sought in his wanderings. There is a parallel between this chess-playing scene and that occurring at the close of Chymical Wedding. The betrothed Prince and Princess, having been restored to life on an island called "The Tower of Olympus" through a complex alchemical process, return in glorified bodily form to their parents' court on the mainland, to be married and proclaimed the new King and Queen. This is already a striking parallel to what occurs in The Tempest, where the young lovers, having redeemed the sins of their fathers, return to Naples to be married and eventually rule there. After their coronation, the royal couple play a game:

It looked not unlike Chesse, only it had other Laws;  
for it was the Vertues and Vices one against another,  
where it might ingeniously be observed with what Plots  
the Vices lay in wait for the Vertues, and how to  
re-encounter them again (qtd. in Allen 157).

Such a game sums up the action of The Tempest, where the fallen everyman, in Alonso's person, journeys back to his original divine source, as Gonzalo points out:

Look down, you gods,  
And on this couple drop a blessed crown!  
For it is you that have chalk'd forth the way  
Which brought us hither (V.i. 201-4).

Stephano, Trinculo and Caliban, aching from their punishment, now join the group. Antonio and Sebastian react to their arrival with the same mocking cynicism with which they attacked Gonzalo in the second Act, showing that they are too dominated by their lower selves to respond to Ariel's admonition that they purify their souls and "seek for grace" (V.i. 295):

Seb.	Ha, ha!
	What things are these, my lord Antonio? Will money buy 'em?
Ant.	Very like; one of them
	Is a plain fish, and, no doubt, marketable (V.i. 263-6).

They show their spiritual kinship to the drunkards by thus speculating, like Trinculo, on the profit to be made by displaying Caliban in a freak show; both parties also hatched murderous plots. In contrast, Prospero's reaction on first meeting Caliban

was to teach him language and other things, and to house him in his own cell. His superior spirituality is also evident in his acknowledgement of his inner darkness, whereas the two nobles are wholly possessed by it:

Two of these fellows you  
Must know and own; this thing of darkness I  
Acknowledge mine (V.i. 274-6).

To acknowledge one's inner darkness is to realise the need for inner transmutation: "Unless the brute is tamed, by a mixture of severity and kindness, it lurks as a potential traitor, awaiting its chance for murder and usurpation, in the citadel of the soul" (Vyvyan Ethic 181). Significantly, in the light of Prospero's attainment of his zenith, both Caliban and Stephano show signs of a fundamental inner change of direction. The latter rushes in crying: "Every man shift for all the rest, and let no man take care for himself" (V.i. 256-7), while Caliban says: "O Setebos, these be brave spirits indeed! / How fine my master looks!" (V.i. 261-2). The possibility of redeeming Prospero's inner darkness is evident in the creature's unprecedented willingness to serve his master, as well as his admiration, for he resolves to "seek for grace":

Pros.

... as you look

To have my pardon, trim it handsomely.

Cal. Ay, that I will; and I'll be wise hereafter,  
 And seek for grace. What a thrice-double ass  
 Was I, to take this drunkard for a god,  
 And worship this dull fool! (V.i. 292-7).

As John Vyvyan points out, Prospero has still to complete the Opus, to transmute Caliban: when "the 'thing of darkness' has been changed to light, Prospero himself will be a power divine; and therefore he continues with the education of the monster, although it is an uncongenial task" (Ethic 182). The Work will continue when he returns to his earthly duties; Prospero proposes to "retire me to my Milan, where / Every third thought shall be my grave" (V.i. 310-11). The grave symbolised alchemically the death of the old, sinful self and the rebirth of a new, purified inner being (Read 202-3, fig. 337). Only by grappling with earthly responsibilities and trials can matter be transmuted through the power of the spirit, the aim of the Rosicrucians. Alchemy's charter, the Emerald Tablet, ran: "Ascend with the greatest sagacity from the earth to heaven, and then again descend to the earth, and unite together the powers of things superior and things inferior. Thus you will obtain the glory of the whole world" (qtd. in Read 54). Ferdinand and Miranda must still return to the everyday world to be married and produce the "filius philosophorum", the philosophers' child or Stone, which can then work to "obtain the glory of the whole world", in the Rosicrucian sense of initiating a new "golden age", which is also Prospero's

work in his dukedom, as well as in himself. For the mage must now struggle, like everyman, with only his inner powers and no magical aid, to transmute his inner Caliban:

Now my charms are all o'erthrown,  
 And what strength I have's mine own,  
 Which is most faint (Epilogue 1-3).

Prospero appeals to the audience to release him through their prayers, or else he will not be able to return to Milan, and complete his inner and outer tasks for himself and society, but will have to remain "In this bare island by your spell" (Epilogue 8):

Now I want  
 Spirits to enforce, Art to enchant;  
 And my ending is despair,  
 Unless I be reliev'd by prayer,  
 Which pierces so, that it assaults  
 Mercy itself, and frees all faults.  
 As you from crimes would pardon'd be,  
 Let your indulgence set me free (Epilogue 13-20).

Prospero identifies himself with the audience just as Gonzalo identified Alonso - Ferdinand with everyman with his address to the spectators: "Let's assist them, /for our case is as theirs" (I.i. 53-4). Prospero is exhorting the audience to take up the path he is treading, acknowledge their inner darkness and work on

transforming it, else he remains uselessly on the island, which would represent his succumbing to the temptations of spiritual one-sidedness. Prospero invites everyman to undertake the work of self-transmutation, that "frees all faults". Now that the psychic tempests have been stilled, the royal party can return home with Prospero's promise of "calm seas, auspicious gales, / And sail so expeditious, that shall catch / Your royal fleet far off"

(V.i. 314-16).

#### 4. THE ALCHEMIST

The main characters of The Tempest and Ben Jonson's The Alchemist are each preoccupied with occult sciences: Prospero seeks through esoteric alchemy to spiritualise matter, while Doctor Subtle defrauds those avid for gold through an exoteric alchemy wholly sunk in materialism. Frances Yates believes the two plays, which appeared almost simultaneously and dealt with similar subjects, were broadsides in an ideological war between progressive Protestant Rosicrucianism and a conservative Counter-Reformation Catholicism: in The Alchemist, Jonson, a Catholic at the time, with a "most realistic and conservative cast of mind. ... [and] a deep rooted pessimism about the possibility of change and the potentialities of man" (F. Leeds Barroll 335-6), satirised Rosicrucianism in the character of Subtle, a caricature of a famous figure of the "Rosicrucian Enlightenment", Doctor John Dee (Last Plays 119-20). Yates sees The Tempest as a counterblast vindicating Dee's reputation, depicting him in the person of Prospero as wise and beneficent, "working for moral goodness and reform ... the Renaissance magus in his full imaginative and creative power. Jonson shows us a ridiculous quack, involved in a disreputable plot" (Last Plays 120).

The play opens in a London stricken by an epidemic, symbolic of the spiritual state of a society plague-stricken by folly, illusion and greed (Thayer 87). A cross-section of that society meets in Lovewit's house, seeking to literally transmute a lead

world to gold, not in the esoteric Rosicrucian sense of restructuring society according to Hermetic principles, but so the clients can transform their mundane, lacklustre selves into 'golden' natures, exotic and fabulous (F. Leeds Barroll 333). London society is reproduced in microcosm in Lovewit's house, the spiritual plagues which afflict it symbolised by Subtle's false alchemy, in which he and Face "express themselves most fully and grandly ... [and] which comprehends and summarises all their other swindles" (F. Leeds Barroll 332). As C.G. Thayer points out, the false alchemist, Subtle, by raising the gulls' hopes of realising their hopes through magic, reveals their quintessential folly, unhidden by the inhibitions and qualities that make up the social persona (94-5). False alchemy thus becomes a perverted counterpart of spiritual alchemy, which seeks to reveal the spirit within man which is hidden under his moral impurities. Thayer also sees Jonson as an artist-chemist who attempts to transmute the natures of his audience by presenting the spectator with specimens of pure folly which might awaken him to his own capacity for self-delusion and greed (102-9); in spiritual alchemy, the alchemist had first to confront the Shadow of his lower nature, to "know himself" and then to begin the work of self-transmutation.

Jonson's choice of a trio of villains, the "venture tripartite" (I.i. 135), may be important in the dramatic function of alchemical symbolism in The Alchemist. Thayer sees the trio as a kind of independent "republic" (I.i. 110), which name Doll Common applies to herself, ruled by her "General" (I.i. 88), Face, and "Sovereign" (I.i. 87), Subtle, which is at war with society at

large (86). Their inter-dependence is stressed, a feature which supports the idea that Jonson also intended an alchemical as well as a political metaphor, a metaphor derived from the "Tria Prima" or "Three Principles" of alchemy. For the alchemists this concept was the foundation stone of creation, and "pointed to processes which take place in the whole realm of microcosm and macrocosm" (Zeylmans v. Emmichoven 183). The alchemical term "Salt" embraced all hardening, mineralising and crystallising processes, such as the earth's crust and its minerals, and the human skeleton, which is why this term was often applied to man's bodily component. (Zeylmans v. Emmichoven 183). Microcosmically, the corresponding power in man's soul was that of thought, working in a preserving manner to give "the possibility to develop thoughts which go beyond passion and desire and have a lasting influence" (Zeylmans v. Emmichoven 183). The concept of "Mercury" included all liquid substances and the dissolving process they promote. The alchemists saw the Fall of man into matter and his return to his original source reflected in the solidification of ice from water and the dissolution of solids in liquid; likewise, just as a liquid drop can break up into many smaller ones yet re-unite if brought together, so did "Mercury" correspond microcosmically to the soul-power of love, "which takes up all things small and particular in one all-embracing unity" (Zeylmans v. Emmichoven 184), restoring the matter-enchanted spirit to its divine origin. "Sulphur" signified all combustive and digestive processes in which substance is transformed by warmth or fire, corresponding in the human soul to the fire of will which consumes one's forces so as to create something in the world (Zeylmans v. Emmichoven 184-5).

It was a key alchemical maxim that "Per Sal, Sulphur, Mercurium, fit Lapis Philosophorum" (Allen 308), "Salt, Sulphur and Mercury make the Philosopher's Stone". The alchemist believed he could come into contact with God through his creative manifestation in the universe in these three principles, by purifying that within his nature which microcosmically reflected the "tria prima" in God's being, man's thinking, feeling and willing. In the Chymical Wedding, Rosenkreutz exchanges the salt, water and bread he carries for tokens symbolising his spiritual progress on the road to the Wedding. He feeds a dove with his bread, symbolising his will-forces, which this good deed indicates are purified, for the dove leads him on the right spiritual path. At the first gate he exchanges the water of the feeling-forces for a gold coin inscribed with the letters, "S.C.", which either stand for "Sanctitate Constantia" or "Constance in Piety", or "Spes Charitas", that is, "Hope and Love", indicating that the adept has purified this aspect of his being. The third golden token he gains at the next gate in exchange for salt indicates the achievement of purity in the thinking-realm, for it is inscribed, "S.M.", signifying in the macrocosmic realm "Sal Mineralis" or "Mineral Salt", microcosmically "Studio Merentis" or "Merit in Study", and together in their refined state, "Salt of Purification", or "Sal Menstrualis" (Allen 660). The villainous trio of The Alchemist, Subtle, Face and Doll, embody the debased "Tria Prima" of false alchemy, who interpreted alchemy in terms of laboratory drudgery for material profit, either ignorant of or indifferent to, its deeper spiritual aims. The trio's various talents for deception and fraud are the components of their

Philosopher's Stone, so that the "Tria Prima" of false alchemy might read: "Sal, Sulphur, Mercurium, Fit Lapis Ostentatorum", the Thieves' Stone.

The "Salt" principle of this perverted "Tria Prima" is embodied in Subtle. He is the 'brains' of the "republic", with deep alchemical learning evident in his debate with Surly (II.iii), suggesting that he may have been a false alchemist like Chaucer's Canon, really believing he could transmute gold while impoverishing himself in the process, finally resorting to trickery to finance his pursuit. Face's description of his former destitution supports this idea:

... all your alchemy and your algebra,  
 Your minerals, vegetals and animals,  
 Your conjuring, coz'ning and your dozen of trades,  
 Could not relieve your corpse with so much linen  
 Would make you tinder, but to see a fire (I.i. 38-42).

The contrast between exoteric alchemy's materialistic preoccupation with mere gold-making and esoteric alchemy's spiritual concerns is made more powerful by identifying Subtle not merely as a cheat assuming a role, but as an exoteric alchemist. This contrast is heightened by Subtle's posing as a "homo frugi" (II.ii. 97), a wise, pious and temperate man, the ideal of the alchemist seeking self-purification so as to attain communion with God, but degraded to mere superstition in a false alchemy which had lost sight of such goals. It doubtless became a meaningless

pose which the false alchemist saw as more useful for impressing clients than in making gold. Subtle's very appearance is suitably Saturn-like, the planetary Intelligence or Spirit associated in Hermetic cosmology with the powers of thought of the "Salt" principle, manifesting microcosmically in the skeleton and the hardening forces leading to old age: the learned Doctor is old, lean and grey, "like the father of hunger" (I.i. 27), with a "pinch'd-horn nose" (I.i. 28) and "no-buttocks" (I.i. 37).

Face, the 'limbs' or 'will' of the enterprise who combs the city for clients, represents the "Sulphur" principle, whose fiery qualities are evident in his soldier's red tunic and his confidence-inspiring persona of the noble, brave and hearty Captain. As the active principle of the "Tria Prima", he is in constant movement between clients' meetings, the laboratory, the parlour and his various disguises, as the Captain, Spanish nobleman and Subtle's laboratory assistant, his 'right hand man', and he is the 'right hand' of the "venture tripartite". His quick-witted action saves the venture from Surly's attempted exposure, and ultimately rescues something for himself from the general loss at the play's end. Face can also be seen as a perverted version of Mercury/Hermes, patron of the Hermetic Tradition, the god of wisdom who revealed the secrets of creation to Hermes Trismegistus in the "Emerald Tablet", the foundation stone of the alchemical world-view. As "psycho-pompos" he guided alchemists into spiritual spheres, an attribute expressed in his mythical role of messenger of the gods, of whom he is the shrewdest and swiftest, acting as a bridge between heaven and

earth, gods and mortals (Wind 122). To Renaissance humanists, Mercury was "the 'ingenious' god of the probing intellect, sacred to grammarians and metaphysicians ... the revealer of secret or 'Hermetic' knowledge, of which his magical staff became a symbol ... the divine mystagogue" (Wind 122). Edgar Wind interprets the figure of Mercury in Botticelli's "Primavera" as the Hermetic revealer, reaching his staff into the clouds which represent "unreason" to remove the veils from divine truth (Wind 123-4). Likewise, the alchemists sought to remove obscuring matter from the "prima materia" so as to reveal the divine essence behind things.

The "Tria Prima" existed on two levels: in a base, unredeemed state in both nature and man's inner being, and purified and exalted to the level of the Philosopher's Stone as macrocosmic gold and the microcosmic resurrected spirit (Read 131-2).

Mercury/Hermes also had a dual aspect, his lower manifestation expressing how the quality of wisdom assigned to his sphere degenerated as man sank into matter:

... his strength lies in resourcefulness. His works do not so much exhibit energy or wisdom as nimbleness and subtle cunning. ... He distinguished his son Autolykus among all men in the accomplishments of thieving and perjury, which he himself possessed to such a high degree. Hence favourite epithets for him are 'crafty', 'deceiving', 'ingenious', and he is the patron of robbers and thieves and all who are expert in gaining advantage through trickery.

Face can be identified as the debased anti-Mercury of false alchemy, for instead of being the "psychopompos" or guide of souls into the Hermetic mysteries, he leads avaricious and incredulous fools into a thieves' den, a labyrinth of trickery, in Lovewit's house. Gold is to these gulls the only aim they can recognise in alchemy, which true alchemists saw as the macrocosmic manifestation in nature of a spiritual wisdom within man's microcosm, the chrysoperm. The very name, "Face", which Jeremy the butler assumes, strengthens the identification with Mercury and his son Autolycus, who changes roles swiftly and easily. As Subtle's assistant, Ulen-Spiegel, a name derived from a medieval German folk-hero who was a trickster and practical joker, Face is connected "to that ancient line of tricksters who live by their wits and survive by fooling those who think themselves wise and important" (Kernan Notes 212). When Face recites his alchemical 'catechism' before Ananias, his link with Mercury's crafty nimbleness and ingenuity are brought to the fore:

Sub. And what's your mercury?

Face A very fugitive, he will be gone, sir.

Sub. How know you him?

Face By his viscosity,

His oleosity, and his suscitability.

(II.v. 31-4).

Doll embodies the soul or "Mercury" principle of the "venture tripartite", uniting its body and spirit, Face and Subtle, just as the soul, seat of passions and desires, unites man's bodily and spiritual natures. Doll Common prevents the "republic" from

breaking up over the sharing out of loot by her volatile emotionality, threatening to expose them if they continue to quarrel, and cementing their reconciliation by offering herself to the winner of a lottery, her body held 'in common' by the two frauds.

She ensnares the clients further in their webs of deception through their feelings, adding sexual lust to the lust for money and power which her colleagues pander to. Face describes her in appropriately mercurial terms:

she'll mount you up, like quicksilver,  
Over the helm; and circulate, like oil,  
A very vegetal (II.iii. 254-7).

Doll may also be a caricature of the "soror mystica" or "mystical sister", the alchemist's female assistant in the Opus (v. Franz 224), who was probably a symbol or embodiment of his soul, which was undergoing purification. Doll poses as a noblewoman gone mad with learning, studying with Subtle "the mathematics / And distillation" (IV.i. 83-4). The "Tria Prima" of esoteric alchemy, Salt, Mercury and Sulphur, raised to a higher spiritual level macrocosmically in matter and microcosmically in man's soul, so that lead became gold, cunning shrewdness wisdom, lust love and self-striving self-sacrifice, are debased in exoteric, false alchemy's "Prima", embodied in Subtle, Doll and Face. They form

an essentially unstable combination which finally explodes and disintegrates, leaving impoverishment and humiliation in their wake, unlike the personal and social benefits expected from the Philosopher's Stone. All three are volatile and unstable elements:

They transform themselves so easily that they seem to have the properties of elements rather than those of human beings (Leggatt 32).

The assembling of the 'seekers' of the Philosopher's Stone and its tributary powers, such as geomancy and evoking of spirits, resembles that of the guests attending The Chymical Wedding of Christian Rosenkreutz who are mostly uninvited frauds who claim to have spiritual knowledge, for they say they can hear the "music of the spheres", and see Plato's Ideas and Democritus's atoms. They have also seduced many into believing that they, too, are qualified to be at the Wedding, the making of the Lapis. These dupes of the false alchemists, failing to pass the ordeal of being weighed against the Seven Deadly Sins, are chased from the castle; depending on their motivation for invading the Wedding and their degree of ignorance, some are merely shown the door, while others are stripped naked, some whipped and some hounded from the grounds with bells and jeers (Allen 101-2). In The Alchemist there is a similar trial in Lovewit's house, where a caricature of the Chymical Wedding will occur, in which Face and Subtle plumb the depths of each client's gullibility. They play on Dapper's

avarice, for example, till he is led from wanting a mere familiar spirit to help him win bets on horses to confessing to a desire for a familiar who will make him the most celebrated gambler in London:

Face      Why, he does ask one but for cups and horses,  
            A rifling fly: none o' your great familiars.

Dap.      Yes, captain, I would have it for all games.

Sub.      I told you so.

Face                                      'Slight, that's a new business.

            I understood you, a tame bird, to fly  
            Twice in a term, or so; on Friday-nights  
            When you had left the offices: for a nag  
            Of forty or fifty shillings.

Dap.                                      Aye, 'tis true, sir,  
            But I do think, now, I shall leave the law  
            (I.ii. 83-90).

He is prepared to leave his job on the strength of future gambling prospects; ultimately, he is brought to believe that he is cousin to the Queen of Faery. While awaiting an interview with her, the tricksters strip him, on magical pretences, of everything of value, down to sentimental trinkets. Abel Drugger is milked not only of money but also tobacco from his shop, damask and the rich heiress he had enlisted the con-men's aid to win. The gulls' final degradation recalls that of those evicted from the castle of the Chymical Wedding, as they stand foolish and impoverished in the street outside Lovewit's house.

Dapper's interview with the Queen of Faery, based on a contemporary swindle, could also be related to the Hermetic Tradition, which, since its legendary foundation through a vision of Hermes/Thoth, the god of wisdom, abounded in visionary experiences. Christian Rosenkreutz is summoned to the Chymical Wedding by an Angel:

it was a fair and glorious Lady, whose Garments were all Skye-colour, and curiously (like Heaven) bespangled with golden Stars, in her right Hand she bore a Trumpet of beaten gold. ... In her left Hand she had a great bundle of letters of all Languages, which she ... was to carry into all Countries. She had also large and beautiful Wings, full of Eyes throughout (Allen 68).

The angel's invitation reads:

Unless with diligence thou bathe,  
 The Wedding can't thee harmless save:  
 He'll dammage [sic] have that here delays;  
 Let him beware, too light that weighs (Allen 69).

The guests at the Wedding must have purified their natures so that they can pass the test of being weighed against the Seven Deadly Sins. The "ceremonies" which Dapper has to undergo are probably a parody of such purificatory exercises; Subtle instructs the clerk that "There must a world of ceremonies pass, / You must be bath'd,

and fumigated, first" (I.ii. 144-5). Dapper must fast till his meeting with his 'aunt', taking in drops of vinegar at his nose, mouth and ears, and washing his fingers and eyes so as to sharpen his senses, crying "hum" and "buzz" thrice. Back at Lovewit's house, the blindfold gull is symbolically stripped of earthly desires, but only to the con-men's benefit:

Sub. ... He'll throw away all worldly pelf about him;  
Which that he will perform, she doth not doubt him: ...

Face Keep nothing, that is transitory, about you. ...

Look, the elves are come  
To pinch you, if you tell not truth . ...

Deal plainly, sir, and shame the fairies. Show  
You are an innocent (III.v. 17-118, 30-2, 39-40).

The one trinket Face allows Dapper to keep indicates that these farcical rites of false alchemy leave the clerk's base, leaden nature unchanged in his lust for mere gold, for, as Face says, "You may wear your leaden heart still" (III.v. 49).

Lovewit's house, a caricature of the Castle in which the Opus is consummated in The Chymical Wedding, is "a special, closed world in which false images proliferate" (Leggatt 29), where "alchemy becomes a parody religion with the alchemist as Creator" (Thayer 85). This parody of the self-transmutation of spiritual alchemy begins with the transformation of the frauds themselves into King, Queen and General of a commonwealth of clients (Leggatt 30).

Subtle and Face show us in their opening quarrel the lowly conditions they have sprung from, like gold derived from lead. Subtle reminds Face of his origins:

Thou vermin, have I ta'en thee out of dung,  
 So poor, so wretched, when no living thing  
 Would keep thee company, but a spider, or worse?  
 Rais'd thee from brooms, and dust, and wat'ring pots?  
 (I.i. 64-7).

Face admits to Kastril, "He [Subtle] made me a Captain. I was a stark pimp, / Just o'your standing, 'fore I met with him" (III.iv. 44-5). Subtle, however, is also reminded of his former condition, by Face:

When you went pinn'd up, in the several rags,  
 Yo'had raked, and pick'd from dung-hills, before day,  
 Your feet in mouldy slippers, for your kibes,  
 A felt of rug, and a thin threaden cloak,  
 That scarce would cover your no-buttocks (I.i. 33-7).

Alexander Leggatt points out that both con-men are "transformed by the alchemist's art" (30). Face was taken "out of dung" (I.i. 64), Subtle picked over "dung-hills, before day" (I.i. 34), images of the human soul in bondage to matter, 'dung' transmuted to gold recalling the alchemical belief that the raw materials for the Lapis were present in the lowliest and most unlikely spots, handled and despised by all, "cast into the street by

servant maids. ... esteemed the vilest and meanest of earthly things (Read 130). Face, the Mercury of false alchemy, transmutes the alchemist from the Nigredo of his obscure, dunghill-rummaging poverty, "before day", into the renowned sage, Doctor Subtle, who emerges from black night into the dawn of the red Rubedo. Subtle, likewise, alchemically exalts the lowly butler to the status of the robust, courageous Captain Face. Transmutations effected by false alchemy, however, are transient illusions, and by the end of the play all, including the gulls, sink back into their mundane roles.

Doll, the 'common' prostitute, is transmuted likewise into the Queen of Faery and a learned lady of poor but noble family:

Doll

Sir, although

We may be said to want the gilt and trappings,  
The dress of honour, yet we strive to keep  
The seeds, and the materials.

Mam

I do see

The old ingredient, virtue, was not lost  
Nor the drug, money, us'd to make your compound.  
There is a strange nobility i' your eye,  
This lip, that chin! Methinks you do resemble  
One o' the Austriac princes.

Face (Aside)

Very like,

Her father was an Irish costermonger (IV.i. 48-57).

Alvin Kernan notes that Doll uses alchemical terms to describe how her fictional family, though lacking the money to maintain an outward splendour, yet manages to keep the "seeds" and "materials" of their nobility "in potentia" (Kernan 128n), just as the fallen human soul contains within its inner darkness the seed of gold or divine spark which is the raw material out of which the Lapis can be engendered. Mammon continues the metaphor by identifying the "seed" that Doll refers to, with the chrysosperm, "The old ingredient, virtue", which was used to make her "compound", and not the "drug", money, which is a debasement of the aim of cultivating inner nobility, and which, ironically, is Doll's true ingredient. Face underlines this irony by revealing Doll's actual 'base' lineage, deriving from an Irish costermonger, while the deluded Mammon sees resemblances in her to the Austrian royal family.

The trio's clients also seek self-transmutation into something "rich and strange", in false alchemy's debased, materialistic version of Prospero's spiritual alchemy. They seek to change the base metals of their mediocre natures into something as precious as gold (F. Leeds Barroll 333). The higher their social status, the more grandiose their ambitions, and the more potent the magic needed to attain them, from familiar spirits, geomancy and amulets to the all-powerful Lapis itself. Dapper, a lawyer's clerk, is greedy and dim-witted enough to be stripped of his valuables on the pretext of meeting the Queen of Faery who will confer favours on him, her nephew, yet he wishes to be the shrewd, sharp-witted king of London gambling. Abel Drugger, a petty shopkeeper, seeks

to become a merchant prince married to Dame Pliant, a country heiress; Subtle assures him that "This summer, / He will be of the clothing of his company: / And, next spring, call'd to the scarlet. Spend what he can" (I.iii. 35-7). The con-men convince him that he will rise socially, with the prospect of being a knight as well as a magistrate, "call'd to the scarlet", within his grasp; Face reassures Drugger, worried that the Dame's brother, Kastril, has vowed that she will not marry beneath the position of a knight: "What, and dost thou despair, my little Nab, / Knowing what the Doctor has set down for thee, / And seeing so many, o'the city, dubb'd?" (II.vi. 52-4). Yet Face sums up his character in a way that shows the contrast between his dreams of grandeur and his mediocre mousiness: "A miserable rogue, and lives with cheese, / And has the worms" (II.vi. 81-2).

Yates remarks that explicit satire on John Dee appears in Subtle's advice to Drugger about a magical shop sign for attracting customers (Last Plays 113):

He shall first have a bell, that's Abel;  
 And by it, standing one whose name is Dee,  
 In a rug gown; there's D and Rug, that's Drug;  
 And, right against him, a dog snarling Er;  
 There's Drugger, Abel Drugger. That's his sign.  
 And here's now mystery and hieroglyphic (II.vi. 19-24).

This probably alludes to Dee's famous treatise, Monas Hieroglyphica (1564), a symbol which summarised his philosophy:

It was an alchemical sign, referring to alchemical secrets; it was mathematical, including the mathematical side of Dee's science. This unified, mystical-mnemonic sign encompassed in a unified hieroglyphic statement all Dee's exoteric magico-scientific activity, and his inner esoteric experience as an initiate into higher mysteries (Yates Last Plays 113).

This Monad symbolised the Lapis, "the wisdom which made possible his operational powers but which was in itself more important than those powers" (Yates Last Plays 113). Such powers included the summoning of spirits and angels, satirised in The Alchemist as Druggier's "necromancy" (I.ii. 11) which he requires to boost his business, and Dapper's familiar spirit to aid his gambling. The symbol is inscribed in the margin of Rosenkreutz's invitation to the Chymical Wedding, and is a combination of planetary and zodiacal signs:

United in one sign ... they indicate a harmonious constellation in Aries between Mercury, Venus, Sun, Moon and Earth. This is a sign of total balance, of harmonious relationship between the outer and inner, macrocosm and microcosm. This is the Easter Constellation, and Christian Rosenkreutz specifically states that his spiritual adventure began the Evening before Easter Day (Allen 654).

Rosenkreutz is warned in the invitation to "Keep Watch, and ward, Thy self regard" (Allen 69), to purify himself by developing and harmonising the qualities associated with each sign within him. The alchemist must regain the virtues in their original pristine state as conferred on him by the planetary Intelligences, transmuting earthly cunning into the spiritual wisdom of Mercury, earthly lust into love, the purification of the passions and desires of the human soul in the moon of Albedo, and the final transmutation into the gold of Rubedo, symbolised by the Sun. United in the sign of Earth, the whole symbolises the aim of alchemy, the attainment of perfection through reunion with the divine while still in the body; the signs meet under the Easter zodiacal symbol of Aries, indicating the progress of the Opus from the death of the old self to rebirth in a glorified state, which is why Christ was identified with the Philosopher's Stone.

Clients who desire the exaltation of their egos through the Stone continue to consult Subtle. Kastril, a country squire, comes to London "To learn to quarrel, and to live by his wits" (II.vi. 61). He is a mere rustic bully, however, who "will go down again, and die i'the country" (II.vi. 62), seeking transmutation into a man-about-town quarreller. Subtle uses no magic here, but trains Kastril in the formal rules of quarrel-picking; base brawling, as Kernan remarks, is thereby transmuted into an elegant and complex art (Notes 222). Jonson is satirising "that characteristic tendency of the Renaissance to transmute the base realities of the world and human life into something very rare and complicated by constructing elaborate theories and learned languages around it",

an artificiality which Jonson may have seen embodied in alchemy in general, but certainly in exoteric alchemy, "the vain attempt to use art for the wrong motives and in the wrong way to outdo nature" (Jonson Notes 222).

The Puritans, Ananias and Tribulation Wholesome, are exiled religious fanatics who consult Subtle in order to gain the power of the Lapis, which will win them religious and political power. Subtle prophesies that the Stone will aid their cause both through its gold-making and medicinal powers. He asks whether he has showed them:

... (beside the main of hiring forces  
Abroad, drawing the Hollanders, your friends,  
From th'Indies, to serve you, with all their fleet)  
That even the med'cinal use shall make you a faction  
And party in the realm? As, put the case,  
That some great man in state, he have the gout,  
Why, you but send three drops of your elixir,  
You help him straight : there you have made a friend  
(III.ii. 22-9).

When the Puritans are reluctant to invest more money in the project, Subtle threatens to halt the Opus, so that their high political-religious aims of "rooting out the Bishops, / Or th' Anti-christian Hierarchy shall perish" (II.v. 82-3). The emphasis on the Stone's healing powers, which will win the clients influential friends, may refer to Rosicrucian activities:

A lord that is a Leper,  
 A knight that has the bone-ache, or a squire  
 That hath both these, you make 'em smooth and sound  
 With a bare fricace of your med'cine; still  
 You increase your friends (III.ii. 37-41).

Yates (Last Plays 112) believes that Jonson is referring directly to the Fama Fraternitatis here, which mentions a Rosicrucian brother stationed in England, one J.O. : "In England he is much spoken of, and chiefly because he cured a young Earl of Norfolk of the Leprosie" (Allen 171). One of the rules of the Brotherhood was that they should cure the sick, gratis (Allen 170); supposed dispensers and users of the Stone's powers in The Alchemist misuse them, the former selling them to the highest bidder, the latter furthering fanatical and megalomaniac religious aims. Instead of healing all who are in need, gratis, the Puritans will only heal those who can further their aim - the establishment of a theocracy. This could be a parody of the Rosicrucian hope of influencing Europe's kings and governments to establish "a general reformation, both of divine and humane things, according to our desire, and the expectation of others" (Allen 177). The debasement of these aims in false alchemy and its clients is also reflected in the illnesses which the Puritans propose to cure, which are the consequences of gross bodily indulgence, indicating complete immersion in the temptations of matter - "palsy" and "dropsy" (III.ii. 30), the "bone-ache" (III.ii. 38) or syphilis and sexual senility, "A lady that is past the feat of body / Though not of mind" (III.ii 33-4).

The discovery that the Puritans are not the "Saints" (II.v. 48) that they call themselves is a foregone conclusion, associated as they are with false alchemy. Subtle, the alchemist, shows to us their quintessential hypocrisy, just as Prospero allowed the royal party to manifest their true natures and to be forced to confront them in The Tempest. Subtle, however, does not work for the Puritans' moral benefit, but for his own material profit. Once, he says, they have the Stone, they will not need the "holy vizards" (III.ii. 69) of hypocritical piety:

... to win widows

To give you legacies; or make zealous wives  
 To rob their husbands, for the common cause:  
 Nor take the start of bonds, broke but one day,  
 And say, they were forfeited, by providence.  
 Nor shall you need, o'er night, to eat huge meals,  
 To celebrate your next day's fast the better (III.ii 69-75).

Once they have the Stone, the quintessence or spirit of the elements, they will show their own inner spiritual quintessence to the world. The difference between esoteric and exoteric alchemy, which is that between spirituality and materialism, is evident in the dual aspects of Ananias' name. Ananias chose his name to show he follows in the steps of that Ananias of Acts 9 who was told by God to help Paul in his blindness; Subtle recalls the other one of Acts 5, "the varlet / That cozened the Apostles!" (II.v. 72-3) by withholding from Peter some of the money from the sale of his land.

The clients' desire for glamorous self-transmutation, a parody of the painful spiritual development cultivated in esoteric alchemy, is summed up in the fantastic delusions of Sir Epicure Mammon. Alvin Kernan suggests that Subtle uses an alchemical metaphor to indicate the nobleman's promising depths of gullibility: "For two / Of our inferior works, are at fixation. / A third is in ascension" (II.iii. 96-8). Thayer believes that the "inferior works" are the gulling of Dapper and Drugger, the third and greater one that of Mammon (89). "Fixation" referred to in the fixing of a volatile spirit in permanent bodily form, "ascension" to distillation or evaporation (Read 137-8); the clerk and the shopkeeper still have to be exploited to the full, but have been worked on as much as is possible for the present, and their credulity established, while the gullibility of the nobleman, who will yield far more profit, has yet to be fully explored. Subtle's speech heralds Mammon's arrival with a solemn flourish that recalls the first lines of Rosenkreutz's invitation to the making of the Stone: "This day, this day, this, this / The Royal Wedding is" (Allen 69). The knight, who has been talking about the Stone for a month "as he were possessed" (I.iv. 16), is to arrive to see the Work's consummation: "This is the day, I am to perfect for him / The 'magisterium', our great work, the stone" (I.iv. 13-14). The fraudulent experiment in Lovewit's house can be seen as exoteric alchemy's version of the Chymical Wedding in the Tower of Olympus.

This parallel is strengthened by the use to which Mammon intends to put the Lapis; like the Rosicrucians, who worked for a general reformation of the world and who helped the sick, gratis, Mammon wishes to free mankind from poverty, disease and old age. Subtle paints a picture of the new age Sir Epicure will inaugurate:

Methinks I see him ent'ring ordinaries,  
 Dispensing for the pox; and plaguy houses,  
 Reaching his dose; walking Moorfields for lepers,  
 And off'ring citizens' wives pomander-bracelets  
 As his preservative, made of the elixir;  
 Searching the 'spital, to make old bawds young;  
 And the highways for beggars to make rich (I.iv. 18-24).

Subtle sees Mammon's ambitions soaring ever higher, till he will seek to initiate a new golden age:

He will make  
 Nature ashamed of her long sleep : when art,  
 Who's but a step-dame, shall do more than she,  
 In her best love to mankind, ever could.  
 If his dream last, he'll turn the age to gold (I.iv. 25-9).

This refers to the central alchemical concept that the alchemist sought to restore the 'golden age', to return man and nature to the original perfection of the "prima materia" when all life was not yet separated from God. The alchemists believed that the earth and mankind were gradually growing towards perfection, lead

'growing' into gold; the alchemist achieved this in himself and in a little piece of earthly substance, so that he could accelerate the process, like leaven in a mass of dough, leading the earth faster to perfection. Mammon, who also wants to help Nature along, making her "ashamed of her long sleep" (I.iv.26), identifies himself with the materialistic aims of false alchemy by proposing to turn the reformed Earth into a giant playground for his lusts:

towering over all like a comic Tamburlaine, lustful at bed and board, Mammon lets loose rapturous dreams wherein gold opens every lap and the belly swoons in more than Roman ecstasy (Musgrove Intro. 3).

As King of the gulls, as it were, he is "plainly designed to be a regular compendium of all the social vices. The lesser gulls are all aspects of Mammon in the sense that their vices and follies seem all to be subsumed in his" (Thayer 94), just as alchemy comprehends all the other swindles involving minor magical powers, tributaries of the dominant central power of the Lapis. Mammon sees Lovewit's house, which he is about to enter, as a "new world", to be explored: "Now you set foot on shore / In 'novo orbe'; here's the rich Peru" (II.i.1-2). Kernan sees this as evidence that "Jonson's true subject matter ... is not some mere swindle, but nothing less than the optimistic spirit of the Renaissance itself, that general feeling of confidence felt in so

many areas of life that the world was vast and rich, and that its space and riches were available to man through his art and daring" (Notes 208). It was to this spirit abroad in Europe, which Jonson was so sceptical about, that the Rosicrucian manifestos addressed themselves.

Sir Epicure Mammon's very name not only indicates his wealth and hedonism, but also identifies him with the god of wealth, Mammon, the "golden calf":

The sons of sword and hazard fall before  
The golden calf, and on their knees, whole nights,  
Commit idolatry with wine and trumpets (II.i. 18-20).

This is a vivid picture of man ensnared by the allurements of matter, 'soldiers of fortune' fighting for the favours of a god who promises fulfilment of their earthly desires, the golden god of false alchemy whose gold can buy pleasure. They do not seek the gold of the philosophers, spiritual wisdom; as the alchemists said: "Our gold is not the vulgar gold" - "Aurum nostrum non est aurum vulgi". (Jung Psychology 34). Sir Epicure, once he possesses the Stone, will become the embodiment of the golden calf, the god himself who will confer universal prosperity and pleasure: "This is the day, wherein, to all my friends, / I will pronounce the happy word, 'be rich'" (II.i. 6-7). He will "turn the age to gold" (I.iv. 29), buy up all tin and lead in London for transmutation, strip off the lead roofs of the city churches, and transmute the tin mines of Devonshire and Cornwall. His proposed

desecration of churches indicates how he intends to replace worship of God with an earthly heaven in which Sir Epicure, armed with the Stone's god-like powers, will be worshipped as the god Mammon, whom he will become completely identified with. The "sons of sword and hazard" (II.i. 18) will no longer need to swindle to make money, but will be the natural choice to become Mammon's officers of state; "You shall start up young Viceroyes, / And have your punks, and punketees" (II.i. 22-3), Mammon promises them. Swindlers, such as Surly, will no longer have to "deal with the hollow die, / Or the frail card" (II.i. 9-10), nor money-lenders have to increase their profits through the commodity swindle (II.i. 10-14), for Mammon, the "golden calf" incarnate, will grant all their desires. This utopian Empire and its future viceroyes, the dregs of the taverns, seems to be the debased version of false alchemy of the Rosicrucian idea that wise men should advise the King in the ideal state that they hoped to bring about in Europe. In the Confessio, Christian Rosenkreutz visited on his travels the Arabian city of Damcar, whose constitution he admired and took as a blueprint for the new age: "For there do govern only wise and understanding men, who by the King's permission make particular Laws; according unto which example also the Government shall be instituted in Europe" (Allen 184).

Just as false alchemy debases the concept of spiritual self-transmutation into self-striving to achieve earthly aims, so does Mammon seek to pervert moral values in his 'golden' age:

But when you see th'effects of the great med'cine!  
 Of which one part projected on a hundred  
 Of Mercury, or Venus, or the Moon,  
 Shall turn it, to as many of the Sun;  
 Nay, to a thousand, so 'ad infinitum' (II.i. 37-41).

As Thayer points out, this not only refers to transmutation of metals such as quicksilver, copper and silver into gold, but also to the debasement of the virtues associated with those substances in the system of correspondences:

Mercury is wit, Venus ... love, the moon chastity and purity, and the sun the epitome of the virtues. ... [W]e are confronted ... with a symbolic statement relative to the inverted social values presented throughout the play. This becomes particularly clear when we read gold as the over-riding symbol of avarice as well as the symbol of virtue implicit in the golden age - 'hee'll turne the age, to gold'. Wit, love and purity will all be set aside in the fool's quest for gold" (92).

In another speech, Mammon blasphemously mingles the sacred and the profane, as Thayer remarks, re-creating the Kingdom of Heaven on earth as the Kingdom of Mammon. For everyman, Mammon and the Stone will:

Restore his years, renew him, like an eagle,  
 To the fifth age; make him get sons, and daughters,  
 Young giants, as our Philosophers have done  
 (The ancient Patriarchs afore the flood)  
 But taking, once a week, on a knives point,  
 The quantity of a grain of mustard, of it:  
 Become stout Marses, and beget young Cupids (II.i. 55-61).

Sir Epicure speaks of every man imbibing the amount of a mustard grain of Elixir, to which Christ compared the kingdom of Heaven, whereby the imbiber will become a Mars and pre-Flood patriarch and beget Cupids (Thayer 96). Mammon thus elevates himself to the level of God, at the same time dragging the divine down to his materialistic level.

Esoteric alchemy, which sought to remedy the Fall of Man by exalting both matter and its prisoner, man, is thus opposed by Mammon, champion of exoteric alchemy, who seeks to drag down into baseness the good. He will debase art by having a pornographic art gallery, "Filled with such pictures as Tiberius took / From Elephantis" (II.ii. 43-4). He will corrupt the pure and the bonds of love through his gold: "Where I spy / A wealthy citizen, or rich lawyer, / Have a sublimed pure wife, unto that fellow / I'll send a thousand pound to be my cuckold" (II.ii. 53-6). His bawds will be fathers and mothers (II.ii. 57-8). His flatterers shall be "the pure and gravest of divines / That I can get for money" (II.ii. 60-1). He again seeks to degrade the arts by patronising poets for the type "that writ so subtly of the fart, / Whom I will

entertain, still, for that subject" (II.ii. 63-4). Mammon's Stone will not perfect the world, but morally subvert it, so that it becomes the mere playground of his desires, existing only to fulfill and magnify his ego. This gross inflation of the ego, totally self-centred to the point of seeing the whole Earth as a mere servant of its cravings, is contrary to the aim of exalting the ego spiritually through overcoming earthly temptations. Mammon's self-inflation is evident in his whim to see his image multiplied in a myriad of mirrors in his harem:

Then, my glasses  
Cut<sup>o</sup> in more subtle angles, to disperse  
And multiply the figures as I walk  
Naked between my succubae (II.ii. 45-8).

As Alexander Leggatt points out: "The suggestion is that he would like to people the world with endless reproductions of himself" (33).

The contrast between Mammon's aims and those of spiritual alchemy is highlighted by Surly's objection:

Why, I have heard, [the alchemist] must be 'homo frugi',  
A pious, holy and religious man,  
One free from mortal sin, a very virgin (II.ii. 97-9).

To which Sir Epicure replies:

That makes it, sir, he is so. But I buy it.  
 My venture brings it me. [Subtle], honest wretch,  
 A notable superstitious, good soul,  
 Has worn his knees bare, and his slippers bald,  
 With prayer, and fasting for it: and, sir, let him  
 Do it alone, for me, still (II.ii. (100-5)).

This shows "a society so moved by avarice that all moral standards are abandoned. His venture - his capital, that is - replaces virtue. If one is rich, one need not be good" (Thayer 97). The goal of the true alchemical Opus was described in Thomas Norton's Ordinal of Alchemy:

A singuler grace and gyfte of almyghtie,  
 Which neuir was fownde bi labour of man,  
 But it bi teching or reuelacion bigan.  
 It was neuir for money sold ne boght  
 Bi any man which for it hath sowght,  
 But govyn to an able man bi grace  
 Wroght with grete cost with long leiser and space  
 (I. 184-90).

False, exoteric alchemy inherited much of the terminology and tradition of spiritual alchemy which, because misunderstood, degenerated into mere superstition, such as the tradition that the alchemist must be a "homo frugi". This derives from the spiritual discipline of true alchemy, as important as the laboratory work.

The same superstitious debasement of esoteric concepts is apparent in the way Subtle addresses Sir Epicure as "son" (II.iii. 1,4,18), the knight calling him "father" (II.iii.1). This form of address is rooted in the alchemical tradition of handing down the secret of making the Philosopher's Stone to a worthy successor, known as the "Son of the Art", "Filius Artis", or "Son of the Philosophers", "Filius Philosophorum" (Jung Psychology 237). Mammon is Subtle's "Filius Artis", learned in alchemical terminology, but not in its high spiritual ends. Moreover, he desires to make the Stone, but not caring to endure the moral purity required, hires Subtle to carry the onerous burden, handing the fruits of the Work to his employer, who will use it in a way contrary to the aspirations and spiritual discipline that supposedly made the Stone. He thus seeks to be an alchemist by proxy, by virtue of his wealth. Subtle acts the role of the spiritual mentor by threatening that if Mammon misuses the Stone, "A curse will follow, yea, and overtake / Your subtle, and most secret ways" (II.iii. 22-3). The fake alchemist continues in the same vein and also prepares the way for the postponement of the Work's 'consummation' by assuming horror at the brief appearance of a moral hindrance to the experiment, Doll, who might stir up lascivious thoughts. Mammon exclaims, "I have not seen you thus distempered. Who is't?" (II.iii. 216). Subtle replies: "All arts have still had, sir, their adversaries, / But ours the most ignorant" (II.iii. 217-18). The trap is laid for the dashing of Mammon's hopes.

The trap is sprung in Act IV, when Subtle comes upon his "Filius Artis" attempting to seduce Doll, and cries out, "What, my son! / O, I have lived too long" (IV.v. 35-6). Mammon protests that "There was no unchaste purpose" (IV.v. 37), but is rebuked by Subtle: "No marvel / If I found check in our great work within, / When such affairs as these were managing!" (IV.v. 39-41). The alchemist warns that "This'll retard / The work, a month at least" (IV.v. 59-60) and that as Mammon's intentions were honest, "So the reward will prove" (IV.v. 64). At this, there is a "great crack and noise within" and Face runs in with disastrous news:

O sir, we are defeated! All the works  
 Are flown 'in fumo' : every glass is burst.  
 Furnace and all rent down! As if a bolt  
 Of thunder had been driven through the house  
 (IV.v. 57-60).

Subtle faints dramatically, reviving to cry, "O, the curst fruits of vice, and lust!" (IV.v. 77). Mammon's immorality in close proximity to the Opus is held responsible for the divine punishment, like a thunderbolt, which destroys the experiment, recalling the inseparable link between inner spiritual development and laboratory work in esoteric alchemy, as The Chemist's Key reminded the would-be practitioners:

The greedy cheat with impure hands may not  
 Attempt this Art, nor is it ever got  
 By the unlearned and rude: the vicious mind  
 To lust and softness given, it strikes stark blind ...  
 But the sage, pious man, who still adores  
 And loves his Maker, and his love implores ...  
 Let him draw near (Gilchrist 100).

Norton maintained that alchemy was holy knowledge which, properly used, could ennoble the alchemist's moral character:

It voidith vaynglorie hope and also drede,  
 It voidith ambyciousnes extorcion & excesse,  
 It fensith adversite that she do not oppresse.  
 He that therof hath his full entente  
 Forsaking extremytees with mesure [is] content.  
 (I. 1192-6).

Mammon, however, gives himself over to the extremities of his lusts; it is therefore symbolically appropriate that it is impossible for him to attain the Philosopher's Stone.

Among the powers that Mammon will yield as master of the Lapis are miraculous medicinal ones: "In eight and twenty days / I'll make an old man of fourscore, a child" (II.i. 52-3). He undertakes to cure England of all diseases with the elixir:

'Tis the secret

Of nature naturized 'gainst all infections,  
 Cures all diseases coming of all causes,  
 A month's grief in a day, a year's in twelve;  
 And, of what age soever, in a month.  
 Past all the doses of your drugging doctors.  
 I'll undertake, withal, to fright the plague  
 Out o'the kingdom in three months (II.i. 64-70).

Jonson may have read Arnold of Villanova's claim:

Our<sup>e</sup> Medicine ... has also the power to heal all  
 infirmity and diseases ... it turns an old man  
 into a youth. If the illness be of one month's  
 standing, it may be cured in a day; if of one  
 year's standing, it may be healed in a month.  
 Hence this Medicine is not without reason prized  
 above all other treasures that this world affords  
 (Read 123).

The longevity of the biblical Patriarchs was ascribed to the  
 Stone, as Mammon mentioned (II.i. 58). The Gloria Mundi remarks  
 that "Unless Adam had possessed the knowledge of this great  
 mystery, he would not have been able to prolong his life to the  
 age of three hundred (let alone nine hundred) years" (Read 124).  
 In alchemical cosmology, man had fallen into matter and sin,  
 becoming prey to disease, old age and death through his  
 entanglement in earthly temptation. The re-attainment of man's

"prima materia", the original harmony between man and God, would presumably benefit the physical organism, freed from the disturbing, enervating temptations of matter. Paracelsus wrote that "a person who has no evil desires will have no evil imagination, and no diseases will spring from his thoughts", for thoughts "are not empty nothings, but ... are formed out of the substance that forms the element of the soul, in the same sense as a piece of ice is made out of the substance of water" (Hartmann 158).

The alchemist, therefore, was also a doctor : the most famous in this field being Paracelsus, who pioneered the use of chemical or mineral-derived medicine as opposed to the herbal basis of medieval and Renaissance medicine inaugurated by Galen, applying this knowledge of minerals from alchemical experimentation. One of the Rosicrucian rules, mentioned above, bids the Brother dispense free medical treatment to any comer. The alchemist was peculiarly suited to act as both psychologist and doctor, since the Hermetic world-view saw intimate correspondences between macrocosm and microcosm: the alchemist could seek the cause of physical ills in the soul realm and attempt to cure it with physical substances containing macrocosmic forces connected with the disease. Paracelsus held that "Every metal and every plant possesses certain qualities that may attract corresponding planetary influences, and if we know the influence of the star, the conjunctions of the planets, and the qualities of our drugs, we will know what remedy to give to attract such influences as may act beneficially upon the patient" (Hartmann 146). As Franz Hartmann points out, planetary influences are not merely outside,

intruding forces, but tend to heighten elements in man's organs which are intimately related to the corresponding macrocosmic organs: "if a man gets angry, it is not because he has too much bile, but because the 'Mars', the combative element in his body (the invisible power that guides the production of bile), is in a state of exaltation" (Hartmann 151). Subtle, the alchemist, is also referred to as:

... a rare physician ...

An excellent Paracelsian, and has done  
 Strange cures with mineral physic. He deals all  
 With spirits, he. He will not hear a word  
 Of Galen or his tedious recipes (II.iii. 229-33).

The alchemical debate between Subtle and the sceptical Surly in Act II revolves about the hopeless obscurity of alchemical terms. Surly sees this as "a pretty kind of game, / Somewhat like tricks o'the cards, to cheat a man / With charming" (II.iii. 180-2). He continues:

What else are all your terms,  
 Whereon no one o'your writers 'grees with other? ...  
 Your stone, your med'cine, and your chrysoperm,  
 With all your broths, your menstrues, and materials ...  
 And worlds of other strange ingredients,  
 Would burst a man to name? (II.iii.182-3, 185-6, 193, 197-8).

Subtle gives the orthodox alchemical reply to this charge: "And all these, named, / Intending but one thing : which art our writers / Used to obscure their art" (II.iii.198-200). Mammon, as "Filius Artis", supports him: "Sir, so I told him : / Because the simple idiot should not learn it / And make it vulgar" (II.iii.200-2). Subtle explains that alchemy, like other bodies of esoteric knowledge, veiled its mysteries in allegory:

Was not all the knowledge  
Of the Egyptians writ in mystic symbols?  
Speak not the Scriptures oft in parables?  
Are not the choicest fables of the poets,  
That were the fountains and first springs of wisdom,  
Wrapped in perplexed allegories? (II.iii. 202-7).

The well-schooled Mammon again backs him up, appropriately using an allegory illustrating his mentor's argument:

I urged that  
And cleared to him that Sisyphus was damned  
To roll the ceaseless stone, only because  
He would have made ours common (II.iii. 207-10).

The famous alchemist and magician, Cornelius Agrippa, writing in his De Occulta Philosophia, traced the tradition of secrecy in the Hermetic Tradition back to its founder, Hermes / Thoth, the god of wisdom. He was said to have warned Hermes Trismegistus, vis-a-vis his Hermetic revelation, that "it is an offence to religion to

propagate among the multitude a 'discourse so full of the divine majesty'" (Yates Giodano Bruno 138).

The title page of the first edition of the Chymical Wedding had a motto: "Mysteries profaned and made public fade and lose their grace. Therefore: cast not pearls before swine, nor spread roses for the ass", or "Arcana publicata vilescunt; et gratiam prophanata amittunt. Ergo: ne Margaritos abjice porcis, seu Asino substerne rosas" (Allen 191).

In the street, before entering Lovewit's house, Mammon had instructed Surly in alchemy's 'secret code':

I have a piece of Jason's fleece, too,  
 Which was no other, than a book of alchemy,  
 Writ in large sheepskin, a good fat ram-vellum.  
 Such was Pythagoras' thigh, Pandora's tub,  
 And all that fable of Media's charms,  
 The manner of our work: the bulls, our furnace,  
 Still breathing fire; our 'argent-vive', the dragon;  
 The dragon's teeth, mercury sublimate,  
 That keeps the whiteness, hardness, and the biting;  
 And they are gather'd into Jason's helm,  
 (Th'alembic) and then sow'd in Mars his field,  
 And, thence, sublim'd so often till they are fix'd.  
 Both this, th'Hesperian garden, Cadmus' story,  
 Jove's shower, the boon of Midas, Argus' Eyes,  
 Boccace his Demogorgon, thousands more,  
 All abstract riddles of our stone (II.i. 89-104).

A poem in Elias Ashmole's alchemical compendium, Theatrum Chymicum, describes the Opus in terms of the myths of Jason, Cadmus and Apollo:

Greate Python how Apollo slew,  
 Cadmus his hollow-Oake:  
 His new-rais'd army, and Jason how  
 The Fiery Steeres did yoke (Read 178).

Mammon interpreted the "Fiery Steeres" or bulls as the alchemical furnace; their yoking symbolises the alchemist's manipulation of the fire.\* Apollo stood for the Sophic Sulphur of the Wise, or spirit, who "fixes" or purifies the impure Mercury or soul, the Python, with his golden arrows, representing the death of the alchemist's "lead demon" or 'old Adam'. The hollow oak to which Cadmus pinned the serpent likewise symbolised the purification of mercury, the soul, in the furnace, the lance representing the fire. His "new-rais'd army" probably referred to the "multiplication" of gold by the Stone (Read 162-3). Subtle mentioned, "Speak not the Scriptures oft in parables?" (II.iii. 204) to Surly, for the Bible was also a source of metaphors for the alchemical process. Mammon mentions the belief that the Patriarchs owed their long life to the Elixir, as well as comparing Lovewit's house to "Great Solomon's Ophir!" (II.i.4). Sir Epicure exults that "[Solomon] was sailing to't / Three years, but we have reach'd it in ten months" (II.i. 4-5). The alchemists believed that Solomon had the Stone, making his gold in the safety of remote Ophir. The biblical passage says that "Once in three

years came the navy of Tharshish, bringing gold, and silver, ivory, and apes, and peacocks" (A.V. 1 Kings 10:22), and the alchemists interpreted this allegorically as the time taken to make the Lapis (Jonson 41n). Thomas Vaughan described the Stone in biblical terms in his Anima Magica Abscondita:

[The Stone] is the Rock in the Wilderness because it is in great obscurity, and few there are who know the right way to it. This is the Stone of Fire in Ezekiel; this is the Stone with Seven Eyes upon it in Zachary; and this is the White Stone with the New Name in the Revelation. But in the Gospel where Christ Himself speaks: - Who was born to discover mysteries and communicate Heaven to earth - it is more clearly described. This is the Salt whereof you must be born again; and this is that Seed which falls to the ground and multiplies to an hundredfold. (Allen 672-3).

The second half of The Alchemist is false alchemy's distorted version of the consummation of the Opus. This was heralded by the "chymical wedding" of the white Queen of Albedo, the purified soul, and the red King of Rubedo, the spirit, from which union issued the Philosopher's Stone, or self-perfection. In the laboratory, this meant the successful combination of purified mercury and sulphur to produce gold, with the aid of a female assistant, the "soror mystica" who personified the alchemist's soul and thus reminded him of the inner Opus that he was

simultaneously working on. Jonson's parody of the "chymical wedding" lies in the attempted seduction of Doll by Mammon, and the attempts of Subtle and Face to marry the heiress, Dame Pliant, in which esoteric processes degenerate into mere sexuality and avarice. The Opus in which Subtle is supposedly labouring is actually Mammon's, for he has mistaken alchemy's true aims and has bought the alchemist's labours, hoping to attain the Lapis by proxy, to obtain magical powers which will satisfy his desires. It is therefore appropriate that his attempt to enjoy "the curst fruits of vice and lust" (IV.v.77) destroys the experiment. His liaison with Doll is also, however, a skit on the "chymical wedding" which announces the Work's end, for the imminent completion of Mammon's Opus is proclaimed by Face as he presents the knight to Doll: "Your stuff will b'all chang'd shortly" (IV.i.3). The imminence of the golden stage as a result of the "chymical wedding" is indicated in Mammon's soliloquy before meeting Doll:

Heighten thyself, talk to her, all in gold;  
 Rain her as many showers, as Jove did drops  
 Unto his Danae: show the god a miser,  
 Compar'd with Mammon. What? The stone will do't.  
 She shall feel gold, taste gold, hear gold, sleep gold:  
 Nay, we will 'concumere' gold (IV.i. 24-30).

Mammon has explained "Jove's shower" (II.i. 102) as an allegory of the Philosopher's Stone. Mammon degrades this meaning by seeing the attainment of the Lapis, heralded by the union of Jove and Danae in a golden shower, as making it possible to transmute his sexual powers into a 'golden' puissance. Instead of exalting base sexual lust into spiritual love, one of the aims of true alchemists, Sir Epicure seeks to enhance his sexual powers to a Jovian potency through the Stone, debasing the spiritual goal mentioned by Cerimon in Per. : "I hold it ever, / Virtue and cunning were endowments greater / Than nobleness and riches ... / Making a man a god" (III.ii. 26-8, 31).

This exoteric debasement of the "chymical wedding" is also evident from the lofty compliments Mammon lavishes on Doll, often drawn from alchemical terminology. That Doll is a caricature of the "soror mystica", an embodiment in the laboratory of Albedo's White Queen, is implied by her disguise as a noblewoman who studies with subtle "the mathematics, / And distillation" (IV.i. 83-4). Just as the soul or Queen was said to be obscured by the dirt of sin, which had to be cleansed, so Doll describes herself as coming from a poor noble family who, although they lack "the gilt and trappings, / The dress of honour, yet we strive to keep / The seeds and the materials" (IV.i.49-51) like the hidden chrysoperm. Mammon continues the alchemical metaphor by also comparing her to the "seed of gold" : "The old ingredient, virtue, was not lost, / Nor the drug, money, us'd to make your compound" (IV.i. 52-3). It is ironic that he compares her nature to the spiritual gold of the philosophers, "virtue", and not mundane gold, "the drug, money".

The knight also professes to see "a strange nobility i'your eye, / This lip, that chin! Methinks you do resemble / One o'the Austriac princes" (IV.i. 54-6). He sees resemblances also to the Valois and the Medici (IV.i. 58-60), so that she is "e'en the very choice of all their features" (IV.i. 63). He perceives in her "A certain touch, or air, / That sparkles a divinity, beyond / An earthly beauty" (IV.i. 64-6). Mammon desires "To burn i'this sweet flame: / The Phoenix never knew a nobler death" (IV.i. 68-9). The Phoenix was an alchemical metaphor for the Opus, the 'Old Adam' purified in the fire to be reborn anew. Sir Epicure also says that "Nature / Never bestowed upon mortality / A more unblam'd, a more harmonious feature" (IV.i. 73-5). His elevation of Doll to the "unearthly beauty" (IV.i.66) of the White Queen he caps by swearing, "By my soul" (IV.i. 72), to which the whore replies, "Nay, oaths are made o' the same air" (IV.i.73), which implies that Mammon's soul is hardly the purified silver of Albedo. The exalted atmosphere is brought down to earth with a remark which betrays the true motive behind his compliments, base lust: "Sweet Madam, le'me be particular" (IV.i.77), which Doll rightly construes as a sexual advance, protesting: "Particular, sir? I pray you, know your distance" (IV.i. 78). When Doll claims to be studying with Subtle, he identifies him with John Dee: "A man, the Emp'ror / Has courted, above Kelly: sent his medals, / And chains, t'invite him (IV.i. 89-91). Kelly was Dee's medium or scryer who went with him to the court of Rudolph II, the Holy Roman Emperor.

Invited back, Kelly failed to make the Stone and was imprisoned; the "chains" may ambiguously refer to this (Jonson 118n). Kelly, who had his ears cropped for forgery and coining, may have been, along with Dee, the models for Face and Subtle (Kernan Notes 221).

Sir Epicure directly identifies Doll with the Queen of Albedo: "I am the lord of the philosopher's stone, / And thou the lady" (IV.i.120-1). He thus links them with gold and silver, sulphur and mercury, red King and White Queen, and spirit and soul in alchemy. The Stone was also seen as a diamond (Jung Psychology 270), to which Doll is compared: "Does not this diamant better, on my finger, / Than i' the quarry? ... / You were created, lady, for the light!" (IV.i.105-7). Like the Chrysosperm buried under man's sinfulness, Mammon proposes to bring her forth like a jewel from a quarry, taking her from the obscurity of Blackfriars to dazzle the world, "And taste the air of palaces" (IV.i. 135). She will be transformed into a "miracle" (IV.i. 139) who will:

Set all the eyes

Of court a-fire, like a burning glass,  
And work 'em into cinders; when the jewels  
Of twenty states adorn thee, and the light  
Strikes out the stars; that, when thy name is mention'd,  
Queens may look pale: and, we but showing our love,  
Nero's Poppaea may be lost in story! (IV.i. 139-45).

The splendid images are, however, darkly ambivalent: Doll shall incinerate courts with her charms, and the "jewels of twenty states" which shall adorn her sound like Mammon's booty after conquering the world with the Philosopher's Stone. The light of the stars, that region of the divine macrocosm which was man's original home and which the alchemists strove to re-attain through self-perfection, Doll "strikes out". Queens will "look pale", probably with fear, at the sound of her name, for Mammon, as F.H. Mares points out, chooses the ominous example of Nero and Poppaea as exemplars of the love he and Doll shall share (Jonson 12ln). Their predecessors had used their empire as a playground in which to indulge every lust, vice and ambition, as Mammon proposes to do as Emperor of the Earth:

... set ourselves high for pleasure,  
 And take us down again, and then renew  
 Our youth, and strength, with drinking the elixir,  
 And so enjoy a perpetuity  
 Of life, and lust (IV.i. 162-6).

The Stone, symbolising the alchemist's transcendence of matter's temptations, will be used to perpetuate and heighten Mammon's carnal appetites. These "curst fruits of vice and lust" (IV.v.77), however, are Dead Sea fruit, for Sir Epicure's dreams crash as he seems on the brink of success. This occurs, significantly, as he talks of setting up a blasphemous "fifth monarchy": "Alas I talk'd / Of a fifth monarchy I would / erect, / With the philosopher's stone / (by chance) and she / Falls on

the other four, straight" (IV.v. 25-8). This "monarchy" refers to the millenium when Christ will reign on earth, mentioned in the twentieth chapter of Revelation, and described in the second chapter of Daniel as the age when "the stone cut without hands" will destroy an image representing the first four monarchies (Jonson 139n). Mammon hopes to establish an earthly utopia ruled by himself, the embodiment of Mammon, god of wealth, by the Stone's power; as he expounds this, Doll begins to spout nonsensical biblical interpretation in her role as a lady unbalanced by learning. As the knight tries vainly to stop the flow, he is discovered by Subtle, who uses the pretext of his pupil's unbridled lust to break off the experiment, which explodes. All that is left of false alchemy's 'Opus' is "shards" (IV.v. 92), whose scrapings, Face says, "Will cure the itch" (IV.v.93), and "A peck of coals, or so, which is cold comfort" (IV.v.73).

The destruction of Mammon's experiment also heralds the dissolution of the "venture tripartite" (I.i. 135). Face speaks truer words than he supposes: "O, sir, we are defeated! All the works / Are flown "in fumo": every glass is burst" (IV.v. 57-8). The trio sprung from the dung-heap now return to it: Subtle is reduced once more to a pauper alchemist, Doll to a mere prostitute whom Face recommends to brothel-keepers: "Thou shalt ha'my letter to Mistress Amo" (V.iv. 141). Captain Face himself loses his gallant 'face', shaving off his beard and contracting into a servile butler, Jeremy. The house which they transformed into a

magical alchemical "Tower of Olympus", where the Opus is consummated in the Chymical Wedding, dwindles to a dirty, empty, derelict shell, as described by the returned Lovewit:

Here, I find

The empty walls, worse than I left'em, smoked,  
A few cracked pots, and glasses, and a furnace;  
The ceiling filled with poesies of the candle,  
And madam with a dildo writ o' the walls ((V.v. 38-42).

As Alexander Legatt points out (34), even the neighbours' memory of the feverish life that once filled the house - "Gallants, men, and women, / And of all sorts, tag-rag, been seen to flock here / In threaves, these ten weeks" (V.ii. 17-19) - fades to "I think I saw a coach!" (V.ii.35). Lovewit, whose return destroys the "venture", is not a "deus ex machina" embodying divine justice and morality, but "the embodiment, in a more respectable form, of that mental agility and histrionic skill, that wit, which ... appears in Face and Subtle, turning the rough opportunities of life into pure gold" (Kernan Intro. 13). The gold of spiritual alchemy is the spiritual wisdom the alchemist has assimilated into his inner nature and which cannot be taken from him, whereas the mundane gold of exoteric alchemy is prey to fortune's whims and sharper wits, which deprive the trio of the gold multiplied by their Thieves' Stone of ingenious wit. The rich heiress, Dame Pliant, for whose hand Subtle and Face compete fiercely, is snatched from them by Lovewit, whose triumphant marriage is the "chymical wedding" of exoteric alchemy, consummated by the sharpest wit.

The fate of those with less wit who have been involved in false alchemy's Opus is loss and humiliation, similar to the experiences of the false alchemists and their gulls in the Chymical Wedding. They are punished before being evicted from the Royal Castle:

each one redeemed himself with Chains, Jewels, Gold, Monies and other things, as much as they had about them. ... Now although the King's Servants were forbidden to jear [sic] any at his going away, yet some unlucky Birds could not hold laughing, and certainly it was sufficiently ridiculous to see them pack away with such speed, without once looking behind them. ... Some were sent away naked, without other hurt. Others were driven out with small Bells. Some were scourged forth (Allen 101-2).

All the gulls in The Alchemist lose money and valuables in their greed for gold; Lovewit beats Druggier away from the house and threatens the Puritans, "I shall confute you with a cudgel" (V.v. 108), after they had thought to reclaim their property: "the saints shall not lose all yet" (V.v.90). The distraught Mammon, who had a blasphemous longing to establish heaven on earth with himself as God - "he would ha'built / The city new; and made a ditch about it / Of silver, should have run with cream" (V.v. 76-8) - now goes to the other extreme of proclaiming doomsday as a preacher: "I will go mount a turnip-cart, and preach / The end o'the world, within these two months" (V.v. 81-2). Surly, who

tried to expose the trio, is out-cheated doubly, unable to find the frauds and defrauded of his hoped-for prize, Dame Pliant. Dapper, after being stripped of his valuables for his interview with the Queen of Faery, is ejected from the house.

Face's epilogue, spoken to the audience, recalls Prospero's final words in The Tempest, reminding the spectators of their plight as fallen souls: "As you from crimes would pardon'd be, / Let your indulgence set me free" (Epil. 19-20). Face likewise asks the audience for indulgence:

I put myself

On you, that are my country: and this pelf,  
Which I have got, if you do quit me, rests  
To feast you often, and invite new guests (V.v. 162-5).

Mares shows that Face, although admitting his guilt, "calmly invites our complicity and sets out to bribe the jury. ... [His] appeal to his 'country' is to a jury of his peers"; since we are all hypocritical cheats and rogues, Face suggests that we should be on the winning side in the scramble for gold, with those of sharp and opportunistic wit (Mares Intro. xxiv). False alchemy, in the person of Face, thus winks at man's inner Shadow and invites us to take full advantage of our natural roguishness, a reaction to the Fall of Man at odds with that of spiritual alchemy. At the sight of the chastisement of the false alchemists and their dupes in the Chymical Wedding, Rosenkreutz weeps at man's obduracy:

Verily at this execution my Eyes ran, not indeed in regard of the punishment, which they otherwise for their impudency well deserved, but in contemplation of humane [sic] blindness, in that we are continually busiing our selves in that which ever since the first Fall hath been hitherto Sealed up to us (Allen 102).

## 5. CONCLUSION

The Rosicrucian vision of a new age in Europe, to be inaugurated under the Brotherhood's aegis, was destroyed by the Thirty Years War, in which the forces of the Counter-Reformation devastated many centres of Hermetic learning, such as Heidelberg (Yates Enlightenment 28). The influence of the Hermetic world-view was further eroded by the advance of the Scientific Revolution from the mid-seventeenth century onwards. It was characteristic of this age of transition that Newton, the inaugurator of the objective scientific world-view, was deeply interested in alchemy. By the end of the century, a chasm had opened between those occupied solely with laboratory work, the founders of modern chemistry, and those preoccupied with mystical speculation. Rosicrucianism and alchemy became butts of satire, which is shown most brilliantly in the works of Swift and Pope.

In Jonathan Swift's Tale of a Tub (1704), Hermetic learning was a prime satirical target, particularly its concept of mythology as a hieroglyph of the alchemical Opus. Swift proposes to examine some literary works in this light, "which beside their beautiful externals, for the gratification of superficial readers, have deeply and darkly couched under them the most finished and refined systems of all sciences and arts" (I.92). Thus he will interpret "Tom Thumb", written by a "Pythagorean philosopher", as containing "the whole scheme of the Metempsychosis, deducing the progress of the soul through all her stages" (I.93). He will also analyse "Dr

Faustus", written by an "adept", Artephius, who published it in the nine-hundred-eighty-fourth year of his age (I.93). In this book, "the marriage between Faustus and Helen does most conspicuously dilucidate the fermenting of the 'male' and 'female dragon'" (I.93). Swift mentions Homer, whose works were held to be an alchemical allegory: "For whereas we are assured he designed his work for a complete body of all knowledge, human, divine, political and mechanic ... his account of the opus magnum is extremely poor and deficient; he seems to have read but very superficially either Sendivogius, Behmen, or 'Anthroposophia Theomagia'" (V.122). The ancient poet is admonished for not having kept abreast of the latest developments in alchemical philosophy. Swift claims that his own Tale of a Tub is a secret treatise: "if a devout brother of the Rosy Cross will pray fervently for sixty three mornings, with a lively faith, and then transpose certain letters and syllables, according to prescription in the second and fifth section, they will certainly reveal into a full receipt of the opus magnum" (X.151).

The alchemical concept of the divine spark within man, the chryso sperm or seed of gold that must be freed from its prison in impure matter so as to transmute man's base nature to gold, is parodied in the Tale of a Tub by playing upon the two meanings of the term "anima " in "anima mundi", both "wind" and "spirit" (VIII.134). Swift calls the Rosicrucians "Aeolists" or "pretenders to inspiration" (VIII. 133), an inspiration which is so much wind blowing on harpstrings:

they believed that 'man' brings with him into the world a peculiar portion or grain of 'wind', which may be called a 'quinta essentia', extracted from the other four. This 'quint-essence' is of a catholic use upon all emergencies of life, is improvable into all arts and sciences, and may be wonderfully refined, as well as enlarged, by certain methods in education. This, when 'blown' up to its perfection, ought not to be covetously hoarded up, stifled or hid under a bushel, but freely communicated to mankind. Upon these reasons ... the wise Aeolists affirm the gift of BELCHING to be the noblest act of a rational creature (VIII.134).

Swift sees the chryso sperm of the alchemists as so much flatulent air.

Alexander Pope, in the dedicatory letter to his Rape of the Lock (1712), explains the poem's "Machinery" or "that which the Deities, Angels or Daemons are made to act in a Poem", as Homer used gods, goddesses and minor deities to help fight the Siege of Troy (86): "These Machines I determined to raise on a very new and odd foundation, the Rosicrucian doctrine of Spirits" (86). Pope had read about this in a book by a French Catholic priest, The Count of Gabalis; or the Extravagant Mysteries of the Cabalists, exposed in Five Pleasant Discourses on the Secret Sciences, whose intention was expressed in the original French version by a motto from Tertullian: "When a thing is hidden away with so much pains, merely to reveal it is to destroy it" (Allen 678).

These spirits were held to inhabit the four elements, the sylphs, gnomes, nymphs and salamanders, whom the adept Prospero used to implement his will in The Tempest: "For [the Rosicrucians] say, any mortals may enjoy the most intimate familiarities with these gentle Spirits, upon a condition very easy to all true Adepts, an inviolate preservation of Chastity" (Pope 87).

Pope evokes the Hermetic universe, with its "Administrators" or planetary angels and other members of the heavenly hierarchies performing their tasks to maintain the divine order:

Ye know the spheres and various tasks assigned  
 By laws eternal to the aërial kind.  
 Some in the fields of purest ether play ...  
 Some guide the course of wandering orbs on high,  
 Or roll the planets through the boundless sky (II. 75-9).

Some spirits guide the actions of the human race, some the fates of nations. Lowest in the hierarchy are the elementals, whom Pope uses for humorous purposes, inventing a class of sylphs presided over by one "Ariel", probably named after Prospero's attendant elemental who likewise commanded the spirits of the elements. His "humbler province is to tend the Fair" (II.91):

To save the powder from too rude a gale,  
 Nor let the imprisoned essences exhale;  
     ... to curl their waving hairs,  
 Assist their blushes, and inspire their airs;

Nay oft, in dreams invention we bestow,

To change a flounce, or add a furbelow (II. 93-4, 97-100).

These "sylphs", the "light militia of the lower sky" (I.42), are the departed souls of light-hearted coquettes who, after death, inhabit the unstable, fluctuating element of air: "Think not, when Woman's transient breath is fled, / That all her vanities at once are dead" (I.51-2). These sylphs gravitate naturally towards the "Fair", guarding "the purity of melting Maids" (I.71). Deceased women who were "fiery Termagants" (I.59) inhabit the element of fire as salamanders, the melancholic "graver Prude" (I.63) sinks into the gloomy heaviness of the earthy element to become a gnome, bent on mischief, while phlegmatic, timid women, "Soft yielding minds" (I.61), habituées of tea parties in life, revert to the watery element as nymphs.

Pope describes the activities of a group of sylphs attending a beauty called Belinda, led by a "watchful sprite" (I.106), Ariel, who guards the honour of his mistress by warning her to "beware of Man" (I.114). Belinda, however, is unreceptive to his message, for her thoughts are occupied with images of her lover, and only chaste mortals may be familiar with such spirits. The sylphs also help her at her toilet, which is elevated to the status of a mystical rite so as to parody the kind of Rosicrucian ceremony a sage like Prospero might have engaged in:

And now, unveiled, the Toilet stands display'd,

Each silver Vase in mystic order laid.

First, rob'd in white, the Nymph intent adores,  
 With head uncover'd, the Cosmetic pow'rs.  
 The busy Sylphs surround their darling care,  
 These set the head, and those divide the hair,  
 Some fold the sleeve, whilst others plait the gown  
 (I.121-4, 145-7).

Ariel, perceiving a threat to Belinda's chastity, stations his legions at strategic points, her fan, earrings, lap-dog, watch, Lock and, above all, her petticoat. At the approach of the Baron's amorous scissors, "Swift to the Lock a thousand sprites repair," / A thousand wings, by turns, blow back the hair, / And thrice they twitched the diamond in her ear" (III. 135-7). Ariel flies to warn her, seeking "The close recesses of the Virgin's thought" (III. 140), but is again defeated by Belinda's unchaste meditations, and a courageous sylph is cut in twain by the triumphant scissors as she desperately interposes herself between it and the doomed Lock.

A revival of interest in alchemy as a spiritual discipline began in the nineteenth century, perhaps stimulated by the publication of Sir Edward Bulwer-Lytton's novel, Zanoni, A Rosicrucian Tale, in 1845. It was the fruit of much reading of medieval treatises on the 'occult sciences' (Zanoni Intro. 3). Bulwer himself was a member of a secret Society of Rosicrucians, of which nothing is known save a reference in a letter to the continued survival of the Rosicrucian Brotherhood, "But not under any name by which it can be recognised by those outside its pale" (Zanoni Intro.4), and

whose secrets he said he was under vow not to reveal. The semi-fictional framework of Zanoni might suggest that Bulwer intended to reveal Rosicrucian lore to those interested: a young man, perhaps Bulwer himself, goes to a bookshop which apparently once existed, in search of occult manuscripts, where he meets an old gentleman, from whom he receives hints about the Rosicrucian Order. The man bequeaths to him a manuscript, which he claims is "a romance, and ... not a romance. It is a truth for those who can comprehend it, and an extravagance for those who cannot" (14). The manuscript tells of the survivors of an ancient Chaldean order of adepts, Mejnour, eternally old and dedicated to Science, and Zanoni, eternally young, dedicated to Art. Asked whether the two adepts are Rosicrucians, Mejnour replies:

Do you imagine ... that there were no mystic and solemn unions of men seeking the same end through the same means, before the Arabians of Damus, in 1378, taught to a wandering German the secrets which founded the Institution of the Rosicrucians? I allow, however, that the Rosicrucians formed a sect descended from the greater and earlier school. They were wiser than the Alchemists - their masters are wiser than they (217).

Mejnour and Zanoni frequently quaff the Elixir of Life, made of obscure herbs, which confers not only immortality but invulnerability through magical powers such as prescience,

invisibility, uncanny readings of peoples' characters and resistance to poison. Mejnour has forsaken mankind so as to study the laws of nature, while Zanoni involves himself in the fate of individuals and nations. Their secrets are not imparted to all and sundry, for if evil men possessed them they would pervert them for their own selfish ends. Neophytes aspiring to immortality and magical powers must undergo tests that "purify the passions, and elevate the desires" (218); they must also be fearless, for "scarcely once in a thousand years is born the being who can pass through the horrible gates that lead in to the worlds without" (218). The Elixir tears aside the veil between the sense world and the "supersensible, which would terrify the unprepared neophyte out of his wits. Above all, the "Guardian of the Threshold" has to be successfully confronted: "one whose eyes have paralysed the bravest, and whose power increases over the spirit precisely in proportion to its fear" (227).

A young Englishman, Glyndon, becomes obsessed with the idea of becoming Zanoni's pupil, and cannot be refused since an ancestor of his had been a neophyte who had failed the test. The young man is sent to Mejnour's isolated castle to undergo spiritual purification, being enjoined to "chastity and abstemious reverie" (227), for "the very elixir that pours a more glorious life into the frame, so sharpens the senses that those larvae of the air become to thee audible and apparent; so that, unless trained by degrees to endure the phantoms and subdue their malice, a life thus gifted would be the most awful doom man could bring upon himself" (227). Bulwer characterises Glyndon as the type of

"Unsustained Aspiration" (409) who fails the tests set for him. Left alone in the castle and forbidden to drink of the Elixir, he meets and is attracted to a peasant girl in the vicinity, and then quaffs the forbidden draught. He sees human-like forms gliding through a cloudy vapour: "They appeared bloodless; their bodies were transparent, and contracted or expanded, like the folds of a serpent" (242); they chant a low sound of "unspeakable tranquil joy". Then, however, he encounters the hideous "Dweller of the Threshold" with eyes of "livid and demoniac fire" (243) who haunts his presence continually from that moment. Glyndon throws himself into orgies of debauchery in order to avoid the sight of this monster, till, helped by Zanoni, he saves himself through self-sacrifice. This "Dweller" could be interpreted as the embodied Shadow of inner evil that every would-be alchemist had to confront on the path to inner knowledge, requiring great self-control and perseverance - the "sustained aspiration" that Glyndon lacks - to transmute it.

At about the same time that Zanoni appeared, M.A. Atwood wrote her Suggestive Inquiry into the Hermetic Mystery (1850), in which she held that "Hermeticism, or its synonym, Alchemy, was in its primary intention and office the philosophic and exact science of the regeneration of the human soul from its present sense-immersed state into the perfection and nobility of that divine condition in which it was originally created" (26). Alchemy was no longer just seen as the ancestor of chemistry but also of psychology, as a result of Jung's investigations in the early twentieth century. This generated widespread interest in alchemy, which has bor e

fruit not only in psychology, but in literary criticism written by Jungians, such as James Kirsch's Shakespeare's Royal Self, and in literary works like Doris Lessing's Briefing for a Descent into Hell and Margaret Yourcenar's The Abyss.

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