The alchemists were so steeped in their inner experiences that their sole concern was to devise fitting images and expressions regardless of whether these were intelligible or not. Although in this respect they remained behind the times, they nevertheless performed the inestimable service of having constructed a phenomenology of the unconscious long before the advent of psychology……At any rate we no longer believe that the secret lies in alchemical substance, but that it is rather to be found in one of the darker and deeper layers of the psyche, although we do not know the nature of this layer. Perhaps in another century or so we shall discover a new darkness from which there will emerge something we do not understand either, but whose presence we sense with utmost certainty.

From: The Psychology of the Transference (CW 16) par 497
QuickTime™ and a decompressor are needed to see this picture.
Course Requirements

Texts
The Forge an the Crucible, Mircea Eliade
Anatomy of the Psyche, Edward Edinger
The Black Sun, Stanton Marlan
The Mystery of the Coniunctio, Edward Edinger

Source Book (SB) (Unique Copy Center)

Handouts (H)

Helpful websites
The Alchemywebsite.com

Assignments
Two in-class reflections-30% of grade
Two response papers-30% of grade
Class presentation-10% of grade
The Alchemy Project (in groups)-30% of grade

Attendance, Participation and Engagement
Your attendance and participation are crucial to the success of the course. Excessive absence (more than two) and non-participation will subtract 10% from your final grade.

Cell Phones and Computers are to be turned off and personal notes and texting to fellow students during class time are not permitted as is eating breakfast in class!

Standards for Written Work and Evaluation
Evaluation of Written Work:
All written work should be submitted on time; this includes papers and exams. Late work submitted without written documentation of a medical or personal emergency will automatically be penalized. Written work must be typed or word-processed, double-spaced with 1” margins. You may not email your papers. Written work will be assessed according to the following scale.

A=Outstanding work distinguished by a high degree of originality, clarity, detail and depth of analysis. Secondarily, “A” work is also well written, without obvious grammatical and spelling errors, and well organized.

B=Above average work which is original, clear and well conceived. Secondarily, “B” work is well written, but may contain some grammatical errors and awkwardness.

C=Average and competent work which is well written and clear. “C” work is not substandard work, but may be lacking in originality and depth of analysis.
D=Substandard work which does not fully answer a given question or grapple with a topic on an appropriate level. “D” work is generally not well written and organized. Anyone receiving a “D” should make and appointment to meet with the instructor to discuss outside referrals to academic or writing tutors.

F=Work which fails to meet Gallatin standards in terms of content and or presentation. Any student receiving an “F” must make an appointment with the instructor. Failure to submit any written work will result in an automatic “F”.

“I” (Incomplete) are strenuously discouraged, but can be arranged should a personal or medical emergency arise. The appropriate forms must be obtained from the Assistant Dean’s office and signed by the instructor.

Plagiarism and its consequences:
“As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website [www.gallatin.nyu.edu/academics/policies/policy/integrity.html] for a full description of the academic integrity policy.”

Part 1

First Week Introduction to the Course
Sept. 6 Origin and History of Alchemy

Sept. 8 Origin and History of Alchemy
H The Alchemy Reader Introduction 1-23
H Splendor Solis Introduction 1-22

Second Week Origin and History con’t
Sept. 13
Mircea Eliade: Forge and the Crucible 7-42
SB C.G. Jung: from Psychology and Alchemy “Basic Concepts of Alchemy” 225-241,

Sept. 15
Forge 142-178
Edward Edinger: Anatomy of the Psyche Preface and Introduction 0-15

Third Week
Sept 20 Origin and History con’t
Forge 43-64

**Sept. 22 REFLECTION**

**Part II**

**Fourth Week Self East and West --What is it? Why is it in Need of Transformation?**

**Sept 27**
SB Sigmund Freud: “The Dissection of the Psychical Personality” 57-80
SB D. W. Winnicott: “Ego Distortion in Terms of True and False Self” 140-152

**Sept 29**
H Jung: from *Psychological Types* (CW 6) “Ego” 425 and “Self” 460-461; from *Aion* (CW 9.2) “Ego” 3-7 and “Self” 23-35
SB Warren Coleman: “Models of the Self” 1-26
H Selections from: the “Brhadaranyaka” and “Chandogya” *Upanisads* on Atman-Brahman
Roger Brooke: “The Self” from *Jung and Phenomenology*

**Fifth Week Self East and West con’t**

**Oct. 1 Buddha’s Not self strategy**
H Rupert Gethin: from *The Foundations of Buddhism*, 131-139
H Thanissaro Bhikkhu: From *The Paradox of Becoming*, 176-178
H Thanissaro Bhikkhu: “Strategies of Self and Not self, 1-14
H The Buddha: Samyuta Nikaya 22; SN44:10; Majima Nikaya 22; Diga Nikaya 15; Dhp 80;
H Stephen Batchelor: from *Confessions of a Buddhist Atheist* 150-152, 131-135

**Oct.6**
SB Christopher Bollas: “The Transformational Object “ 13-29
SB Bhikku Bodi: “Self-transformation”

**Sixth Week PAPER ON SELF DUE**

**Oct. 11 Student presentations and discussion**

**Oct. 13 Readings for Alchemy Project—formation of groups**
SB L. Robbins “The Alchemy Project”
SB F. David Peat “The Alchemy of Creativity” 1-21
SB Austin Clarkson “The Dialectical Mind” 1-23

**Part III**

**Seventh Week The Process of Alchemical Transformation**

**Oct. 18 “Calcinatio”**
*Anatomy of the Psyche* 17-46
*Forge* 65-86, 97-108

**Oct.20 “Solutio” and “Coagulatio”**
*Anatomy* 47-81, 83-115


**Eighth Week**
**Oct 25** “Sublimatio”
*Anatomy* 117-145
H James Hillman “The Imagination of Air and the Collapse of Alchemy”

**Oct. 27** “Mortificatio”
*Anatomy* 147-182
Stan Marlan: *The Black Sun* Introduction 3-26

**Ninth Week – Guest Lecturer Diane Fremont, LCSW, Jungian Analyst**
**Nov. 1** “Morticatio” con’t
*Black Sun* 27-64

**Nov. 3** “Separatio and Coniunctio”
*Anatomy* 183-209; 211-232
*Black Sun* 65-96

**Tenth Week**
**Nov. 8** REFLECTION

**Nov. 10** Special Reading on the Coniunctio-Alchemical Image of Individuation
Edward Edinger: *The Mystery of the Coniunctio* 7-50
C.G. Jung: from *Mysterium Coniunctiones* (CW 14), “Components of the Coniunctio” 3-6

**Eleventh Week**
**Nov. 15** Coniunctio con’t
Mystery 50-103

**Nov 17** Alchemy and the East-Revisiting Self
*Black Sun* 148-214

**Twelfth Week**
**Nov. 22** PAPER ON ONE IMAGE FROM THE ROSARIUM DUE in *Mystery of the Coniunctio*
Student presentations discussion

**Nov. 25** THANKSGIVING

**Thirteenth Week**
**Alchemy and the East con’t**
**Nov. 29**
H C.G. Jung: “Commentary on the Secret of the Golden Flower” (CW 12) 3-55

**Dec. 1**
SB V. Walter Odajnyk: “Alchemy and Meditation” 133-170, from *Gathering the Light*
*Forge* 109-126
Fourteenth Week The Alchemy of Imagination
Dec. 6
Gaston Bachelard: from On Poetic Imagination and Reverie 76-91

Dec. 8 Alchemy Project
Group 1 and 2

Fifteenth Week
Dec. 13 Alchemy Project
Groups 3 and 4

Dec. 15 Alchemy Project
Group 5
Evaluations and wrap-up