

**THE FALL OF LUCIFER  
A JUNGIAN PERSPECTIVE FROM  
BIBLICAL SOURCE TO  
MEDIEVAL MYSTERY DRAMA  
THE ALCHEMICAL TRANSFORMATIVE  
PROCESS AND INTER-TEXTUAL READING**

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**INTRODUCTION**

The myth regarding Lucifer's fall from Heaven, while not scriptural, has had an important impact on the Christian psyche. The following short paper will examine this myth as it was presented in the medieval mystery plays (particularly the Chester Cycle) and the Biblical roots for the presentation of the myth in these plays. The baseline for evaluation in this study will be an alchemical transformation process for literary criticism as developed from the psychology of Carl G. Jung. This short study will serve as a demonstration of the inter-textual critical uses of alchemical criticism, particularly the usefulness of the transference as an aid to exploring influence and the use and transformation of source materials by writers.

First, the paper will introduce the Lucifer Myth and its relevance to the transformation of the Judeo-Christian belief systems. The study will then briefly discuss the Jungian approach to alchemy and its usefulness in literary criticism. Next, will follow a brief background on the medieval mystery plays generally and the Chester Cycle inclusion of The Fall of Lucifer specifically. The fourth step will be to discuss the Biblical source materials for specific scenes within The Fall of Lucifer within an alchemical transformation and transference framework. Unless otherwise indicated, Bible quotations will come from The New International Version Study Bible and the selections from The Fall of Lucifer will be as found in Peter Happe's English Mystery Plays.

## THE LUCIFER MYTH

Ask any Christian Sunday-school student who "Lucifer" was and he'll tell you, "Lucifer was an angel who wanted God's job and there was a war in Heaven and Lucifer and all the other bad angels lost and they got thrown down to Hell and became the Devil and all his demons." That, in a nutshell, might very well be a child's account of a myth which has been within Christianity since its formation but is not quite so explicitly documented in scripture (although most Christians subscribe to its validity).

The earliest version of the Lucifer theme occurs in Isaiah 14:12-15. This is within the context of a prophetic reference to the Babylonian king. The New International Version presents the passage as follows:

How you have fallen from heaven,  
O morning star, son of the dawn!  
You have been cast down to the earth,  
you who once laid low the nations!

You said in your heart,  
“I will ascend to heaven;  
I will raise my throne  
above the stars of God;  
I will sit enthroned on the mount of assembly,  
on the utmost heights of the sacred mountain.  
I will ascend above the tops of the clouds;  
I will make myself like the Most High.”  
But you are brought down to the grave,  
to the depths of the pit.  
(Isaiah 14:12-15)

The key verse in this passage is Isaiah 14:12. Here it is rendered as “How you have fallen from heaven, O morning star, son of the dawn!” The phrase here given as “morning star” has been traditionally given as “Lucifer.” The Hebrew word here is helel. Literally, it means “The Shining One,” and is thought to refer to the planetary body we call Venus (Asimov-a, 538).

When the Greeks thought Venus was two different celestial bodies, they called the evening star “Hesperos” and the morning star “Phosphoros.” Hesperos means “west” and it is always in the west that the evening star appears. Phosphoros means “light- bringer” and it is therefore the essential equivalent of “daystar.” By the Romans, the Greek terms were translated directly into Latin. The evening star became “Vesper” meaning “west” and the morning star became “Lucifer” meaning (“light- bringer” (Asimov-a, 539). Thus the Hebrew helel is commonly translated as Phosphoros in Greek versions of the Bible; and as Lucifer in Latin versions (Asimov-a, 539).

The writer of Isaiah is describing the Babyonian king in an ironic manner through the use of the terms for the morning star. As Isaac Asimov points out in his popular introduction to the Bible, this still is not an uncommon occurrence:

The use of the term “Lucifer” in connection with the overweening pride

of the Babylonian king is an ironic thrust at the habit of applying fulsome metaphors for royalty. Flattering courtiers would think nothing of naming their king the Morning Star, as though to imply that the sight of him was as welcome as that of the morning star heralding the dawn after a long, cold winter's night. This habit of flattery is confined neither to the East nor to ancient times. Louis XIV of France, two and a half centuries ago, was well known as the Sun King [Asimov-a, 539]. It is clear that the writer of the verses concerning Lucifer is ironically describing the Babylonian king's fall from absolute power to captivity and death as the fall of the morning star from the heavens to Hell (Asimov-a, 539-540)].

At the time of Isaiah, Lucifer's fall is not a reference to the fall of Satan. At this time, the Jewish views of God and Satan are profoundly different from those of the later Christians. As Jung points out, the tension of opposites has not yet occurred at this time (Jung-b, 242). In Job, we find Satan (as "the accuser") welcome within God's council: "One day the angels came to present themselves before the LORD, and Satan also came with them" (Job 1:6).

As Judaism is a living religion, its beliefs as well as its mythological framework is constantly questioned and changed or accepted by each generation. Christianity has inherited this quality. The verses concerning Lucifer took on new meaning. Over time, the concepts of God and Satan underwent changes possibly due to a heavy Greek influence upon the Jewish community:

With time, however, these verses came to gain a more esoteric meaning. By New Testament times, the Jews had developed, in full detail, the legend that Satan had been the leader of the "fallen angels." These were angels who rebelled against God by refusing to bow down before Adam when that first man was created, using as their argument that they were made of light and man only of clay. Satan, the leader of the rebels,

thought, in his pride, to supplant God. The rebelling angels were, however, hurled out of Heaven and into Hell. By the time this legend was developed the Jews had come under Greek influence and they may have perhaps been swayed by Greek myths concerning the attempts of the Titans, and later the Giants, to defeat Zeus and assume mastery of the universe. Both Titans and Giants were defeated and imprisoned underground (Asimov-a, 540).

Whether Greek-inspired or not, the legend came to be firmly fixed in Jewish consciousness (Asimov-a, 540). Jesus refers to it at one point in Luke: “He replied, ‘I saw Satan fall like lightning from heaven’ (Luke 10:18,). With this verse, there is an affirmation of the Christian acceptance of the then developing Lucifer myth.

From Christian times, it became a natural eventuality for believers to re-interpret the Old Testament writings within the New Testament framework. The first occurrence of the term “Lucifer” Isaiah is naturally appropriated into the new belief- system:

It seemed natural to associate the legend with the Isaianic statement; indeed, that statement about Lucifer may even have helped give rise to the legend. In any case, the early Church fathers considered Isaiah’s statement to be a reference to the eviction of the devil from Heaven, and supposed Lucifer to be the angelic name of the creature who, after his fall, came to be known as Satan. It is from this line of argument that our common simile “proud as Lucifer” arose (Asimov-a, 540).

## **JUNGIAN ALCHEMY AND TRANSFERENCE**

At the risk of restating some of the materials and tables

previously considered in my paper “*Alchemy, Apocalypse, and Psychology: An Intra-Textual Approach (Jung’s Appropriation of Revelation as a Model for a Theory of Literary Criticism)*” we may now find it useful to briefly discuss the nature of alchemy and the psychological implications Jung found in it (particularly his application of the transference phenomenon). In his study of alchemy, Jung was able to deduce several stages in the process. Originally four stages were distinguished according to the color changes characteristic of each stage: melanosis (blackening), leukosis (whitening), citritinitas (yellowing), and iosis (reddening). Later, these four stages were reduced to three (usually omitting the yellowing stage) and the Latin names were predominately used: nigredo (blackening), albedo (whitening), and rubedo (reddening). Despite this change, alchemy continued to treat four elements (earth, air, fire, water) and four qualities (hot, cold, dry, moist). According to Jung, this change from four to three stages did not have an experimental basis (for the alchemists never achieved their laboratory goal of creating the philosopher’s stone) but for other reasons involving the trinity and the quaternity (Jung-h, 228-230).

Within each stage, there are several procedures which the alchemist would perform in his quest toward accomplishing the Great Work. **TABLE ONE** outlines the process in more detail, with accompanying explanatory notes.

Unlike Freud, Jung saw the transference phenomenon as being a two-way occurrence simultaneously manifesting in both analyst and patient (although not always). He objected to and rejected both Freud’s sexual explanation of the phenomenon and Adler’s power-drive explanation. His major work on the subject, The Psychology of the Transference, gives a clear alchemical- psychological explanation. Jung likened the transference phenomenon as experienced between analyst and patient to that of the alchemist and his soror mystica. In exploring this phenomenon, he devised the diagram presented as **TABLE TWO** (Jung- k, 59). As I have discussed elsewhere, Anthony Stevens further modifies Jung’s original diagram to that of **TABLE**

**THREE** (Stevens, 242). This is the “marriage quaternity” of the King and Queen in the union of opposites.

Both of these diagrams serve to demonstrate the relationships which occur when the analyst is male and the patient is female (a very common occurrence in Jung’s personal practice). The arrows represent the pull from masculine to feminine and from feminine to masculine:

<b>A</b>	The uncomplicated, direct personal relationship
<b>B</b>	The relationship between the man and his <i>anima</i> and the woman and her <i>animus</i>
<b>C</b>	The unconscious relationship between his <i>anima</i> and her <i>animus</i>
<b>D</b>	The relationship between the woman's <i>animus</i> and the man and between the man's <i>anima</i> and the woman

In real life, these relationships are all mixed together (Jung-k, 60; Stevens, 243). Jung saw this diagram as the key to the work. To succeed, the opus requires relationship and feeling. In this, the analytical relationship resembles the marriage relationship as much as the alchemical relationship (hence the term “marriage quaternity”). In the transference, the patient projects characteristics which she needs (usually archetypal programs) on to the analyst who begins to take on these characteristics in an unconscious response. Healing transformation occurs when these projections are recognized and dealt with within the analysis.

For a much more thorough explanation of Jung’s interpretation of the alchemical process in psychological terms as they could be applied to a specific problem in literary criticism, I refer the reader to my paper “Alchemy, Apocalypse, and Psychology: An Intra-Textual Approach (Jung’s Appropriation of Revelation as a Model for a Theory of Literary Criticism)” and, of course, to Jung’s original treatment of

the subject.

## **THE MEDIEVAL MYSTERY PLAYS AND THE FALL OF LUCIFER**

The mystery cycles begin and end in the heavens, the opening play of The Fall of Lucifer considering a subject never dramatised before and very rarely since (Woolf, 105). The story was reconstructed by the early church writers by collecting various biblical texts which were understood in the light of Luke 10:18 when Jesus says that he has seen Satan fall from heaven. The most important of the Old Testament texts were the apostrophes addressed to the king of Babylon (Isaiah 14:12-15) and the king of Tyre (Ezekiel 28:2-19). To these, the account of the war in heaven (provided in Revelation 12:3-9) was sometimes added (Woolf, 105).

The story of Satan's fall (first fully told in The City of God) is best known to modern critics through Milton's Paradise Lost. Milton's narrative demonstrates the problems one might encounter when treating this material in a literary rather than theological framework. The medieval authors evade these problems through a symbolic treatment of the subject (Woolf, 105).

Although there is some evidence for the existence of liturgical dramas dealing with Lucifer as early as the twelfth century in Germany, The Fall of Lucifer most likely was included in the Chester Cycle fairly late, between 1467 and 1488 (Happe-a, 49).

Within the Chester Cycle, the play was performed by the Tanners, who previously had assisted the Skinners and Shoemakers. The story of Lucifer was most likely then included in The Creation as performed by the Drapers (Happe-a, 49). This seems likely as the Wakefield Cycle begins with The Creation and the Fall of the Angels



(Bevington, 258).

Happe explains the possible reason for the late inclusion of The Fall of Lucifer in the cycle:

The inclusion of the story in the cycles at a relatively late date may be accounted for by the fact that it is not Scriptural. Moreover it does not relate directly to the Church calendar. Its inclusion and development rest rather on its relevance to theological and figurative objectives. The Fall of Lucifer gives a cosmic reference to the Fall of Adam because it takes place before time begins. The one anticipates the other as a kind of double -- a technique apparent in many aspects of medieval art -- and it provides a motive which is superhuman. The possible dramatic weakness which a repetition of the fall plot might contain is offset by making Lucifer, in common with other devils elsewhere in the cycles, a grotesque and unrepentant villain who thoroughly deserves his fate. This impression is intensified by his boastful and witless companion Lightborne. In the long term...[The Fall of Lucifer and The Fall of Adam] became types for tragedy (Happe-a, 49).

The material, while not scriptural, serves a theological and dramatic purpose. This is not only true of the Lucifer material found in the Chester Cycle, but other cycles as well. Rosemary Woolf, in The English Mystery Plays, finds a strong theological and dramatic motive behind the inclusion of what she describes as “the plays of the fall: The Fall of the Angels, The Fall of Man, and Cain and Abel” (Woolf, 105).

## **BIBLICAL SOURCES AND THE FALL OF LUCIFER**

As earlier discussed, the inclusion of the Lucifer material into the mystery cycles has more than scriptural basis. The myth served a theological and dramatic purpose which the writers of the Bible did not have.

If one were to examine how one age reads, understands, and appropriates the writings of another age into its own belief system, one might very well find Jung's transference phenomenon a useful tool for such an examination. In developing a methodology for a literary use for the psychological interpretation of the alchemical process and its explanation for the transference phenomenon, one needs to make some adjustments to the framework of Jung's discussion.

While pursuing inter-textual criticism and the literary influence of one work upon another, one is obviously not speaking about psychologists and patients or alchemists and soror mysticae. Rather one's discussion centers around readers and writers or rewriters and sources.

In the case of the mystery plays, the writers of the medieval dramas serve as analysts or rewriters of the original materials in the scripture, their prima materia. There is a definite projection of their own belief system upon the biblical work which is already within their own psycho-religious makeup. These projected elements are not within the original work.

However, as time passes and the Lucifer myth becomes more ingrained in the Christian belief system, the Bible takes on meanings which reflect more of what has been projected upon it by the readers rather than what was intended by the writers. To reflect this relationship between the Bible source and the writers of the mystery plays, we may modify the diagram of the relationships within Jung's "Marriage Quaternity" to that of **TABLE FOUR**. The arrows

represent the pull from static (unchanging) to dynamic (changing) and from dynamic to static:

<b>A</b>	the uncomplicated, direct relationship of reader to material
<b>B</b>	the relationship between the reader and his <i>static nature</i> and the source and <i>its dynamic nature</i>
<b>C</b>	the unconscious unwritten relationship between the reader's <i>static nature</i> and the source's <i>dynamic nature</i>
<b>D</b>	the relationship between the reader's <i>static nature</i> and the source and between the source's <i>dynamic nature</i> and the reader

Naturally, these relationships are combined together in actuality. However, the “Marriage Quaternity” of the transference gives us a useful visual representation of what may have occurred as the medieval dramatists appropriated their biblical sources in the writing of their drama, The Fall of Lucifer.

With this brief alchemical and transference orientation to the material, it is now appropriate to examine some specific sections of the drama. These selections will be compared to some of their source scriptures (as a comprehensive study is not possible given the limits of this paper). A brief explanation of the original source and its appropriated meaning will also be offered.

The Fall of Lucifer begins with the scene set in Heaven. God (Deus Pater) begins the drama by declaring:

Ego sum alpha et...[Omega],  
Primus et nobilissimus;  
It is my will yt sholde be soe  
Yt is, it was, yt shall be thus. [lines 1-4]

This is an obvious adoption of Christ's declaration, "I am the Alpha and the Omega...who is, and who was, and who is to come, the Almighty," from Revelation 1:8. This is repeated later in Revelation 21:6. This image of God as the beginning and the end, an infinite proto-uroboros so to speak, is a commonly known one and would have been well understood and received by the medieval audience.

God gives his account of the state of heaven and notes the existence of the angelic orders:

Neene orders of angells be ever to one attending.  
Doe your endeavour, and double ye not under my  
domynacion.  
[lines 24-25]

Lucifer now enters and lists and describes the nature and heirarchy of the nine angelic orders:

Lord, throughe thy grace and mighte thou hast  
us wrought:  
Nyne orders of angelles here as you may see,  
Cherubyn and Seraphyn throughe your thoughte,  
Trones and Domynacions in blisse to bee,

With Principatus, that order brighte,  
And Potestates in blissefull heighte,  
Also Virtues throughe your great mighte,  
Angeli, also Archangeli.

Nyne orders here to be full witterlye  
That you have made here full brighte;  
In thie blisse full righte [they] be,  
And I the principall lord here in thie sighte.  
[lines 29-40]

The notion of angelic orders and the specific duties and assignments of the angels comes from a fairly early development in Judaism. Some of the orders are mentioned in the Old Testament, but the specific hierarchy given here though is entirely Christian. The nine orders can be traced as early as the fifth century (Happe-a, 652). A well-known scriptural reference to this can be found in Jude:

And the angels who did not keep their positions of authority but abandoned their own home -- these he has kept in darkness bound with everlasting chains for judgment on the great Day. (Jude 1:6)

As can be understood from this account of the fall of the angels, God had assigned differing areas of responsibility and authority to each of the angels (see Daniel 10:20-21, where the various princes may be angels assigned to various nations). According to various traditions some of these angels refused to maintain their assignments and thus became the devil and his angels as in Matthew 25:41 (NIV, 1920).

Lucifer, as the “bearer of light” [line 80], is accompanied by his subordinate Lightborne. The name Lucifer, while present in some translations of the Bible, is not used as the name of the pre-transformed Satan. This interpretation came later. The most important verses surrounding this myth are Isaiah 14:12 and Revelation 12:7-9 (and in the latter, no explicit name is used but for “the dragon”). Since the original Hebrew word used in the Old Testament verses pertaining to Lucifer meant “shining one” and Lucifer means “light bringer,” it is not difficult to see how the belief in Lucifer as the bearer of light could have evolved by medieval times. The belief was already quite evident by New Testament times, “[F]or Satan himself masquerades as an angel of light” (2 Corinthians 11:14-15). This image of a false “angel of light” corresponds to Satan’s duties as “The Deceiver” and the “Prince of Darkness” (NIV, 1775). In Jungian terms, this is not so much a deceit but a manifestation of Lucifer’s Shadow- self, Satan. Within the light, there is darkness -- within the darkness, light. The name Lightborne is not scriptural. It seems to be a medieval invention which may have been another name for Lucifer. However the Chester

dramatist treats them as two characters. Lightborne does not appear in the other mystery cycles (Happe-a, 652).

God sets the stage and orients the audience to the time of the drama by stating:

The worlde that is both voyde and vayne, I forme in this  
formation,

With a dungeon of darkness that never shall have  
endinge.

These workes now well be done by my devyne  
formation.

[lines 50-52]

Here, God informs his audience that the drama, while not strictly biblical, takes place at the beginning of the biblical time frame when “God created the heavens and the earth....[and] the earth was formless and empty, darkness was over the surface of the deep...” (Genesis 1:1-2).

The activities of this time are also connected to the traditional Lucifer myth in that from the beginning God is in the process of developing these “dungeons of darkness” which are obviously a reference to the Abyss. This conjunction is between the beginning and the end times. The purpose of the dungeons, as well as their relationship to the fallen angels, is given in 2 Peter: “For if God did not spare the angels when they sinned, but sent them to hell [Tartarus], putting them into gloomy dungeons to be held for judgment...” (2 Peter 2:4). We can see that, in the minds of the medieval dramatists, the coming rebellion of the angels was prepared for prior to its occurrence. The meaning is transformed into a slightly more fatalistic outlook than that which the original scripture might have held.

Interestingly, the sins of the angels in 2 Peter 2:4 may not have been directly related to Lucifer’s fall as the medieval scholars would have read the text. The editors of the New International Version Study Bible comment on this text as follows:

Some believe this sin was the one referred to in Genesis 6:2, where the sons of God are said to have intermarried with the daughters of men, meaning (according to this view) that angels married human women. The offspring of those marriages are said to have been the Nephilim....But since it appears impossible for angels, who are spirits, to have sexual relations with women, the sin referred to in this verse probably occurred before the fall of Adam and Eve. The angels who fell became the devil and the evil angels (probably the demons and evil spirits referred to in the New Testament). (NIV, 1900)

If this view were the correct one, then the nine orders of angels would not have been possible prior to the creation. No matter which is the correct view, it was obviously appropriated in a certain way by the medieval dramatists to fit their theological needs in the writing of The Fall of Lucifer.

While we have seen from Asimov that many traditions hold that Lucifer's fall came from his refusal to bow down to God's new creation, man, the reason given in the Chester Cycle and believed by many is because of the sin of pride and disobedience. Before leaving his heavenly court to take care of the business of the creation, God gives Lucifer the temporary reins of power, with one exception:

Touche not my trone by non assent.  
All your bewty I shall apayre  
And pride fall ought in your intent.  
[lines 7072]

This has very strong echoes to God's commandments to Adam in the Garden of Eden. Then he says, "You are free to eat from any tree in the garden; but you must not eat from the tree of the knowledge of good and evil, for when you eat of it you will surely die" (Genesis 2:16-17). The Chester dramatists are using foreshadowing to the

disaster to come within The Fall of Lucifer in relationship to the next play in the series of The Fall of Adam.

The throne of God is very likely associated with the great white throne of judgment found in the vision of the Apocalypse: “Then I saw a great white throne and him who was seated on it” (Revelation 20:11). If heaven is the alchemical retort, then the throne of God is the lamp which holds the flame which transforms everything. After all, God commands Luciter to:

Behod the beames of my bright face,  
Which ever was ans shall endure.  
[lines 95-96]

We know that the actor portraying God would have worn a gilded mask in the performance of the play (Happe-a, 652). This seems quite appropriate for our study, given Joseph Campbell’s work on the various masks of God (Campbell-a, 456-517) and Jung’s dream research regarding alchemy and mandala (Jung-f, 169-297).

Once God vacates the heavenly throneroom to attend to the creation, Lucifer sits himself upon the throne. It is interesting to note that the angels do not try to forcibly remove him from the holy seat (as would have been expected if the “war in heaven” verses of Revelation were being used as direct sources). Rather, they try to convince him to think through what he is doing and to realize what God’s probable action will be. For instance, the Dominationes ask:

Alas! Why make you this great offence?  
Bothe Lucifer and Lightburne, to yow I say:  
Our Sovereigne Lorde will have you hence,  
And he fynd you in this aray.  
[lines 181-184]

If the Revelation source had been used for this scene, then Michael and his angels would have defended the throne from Lucifer and his angels



through military action:

And there was war in heaven. Michael and his angels fought against the dragon, and the dragon and his angels fought back. But he was not strong enough, and they lost their place in heaven. The great dragon was hurled down -- that ancient serpent called the devil, or Satan, who leads the whole world astray. He was hurled to the earth, and his angels with him. (Revelation 12:7-9)

Although very well known in the popular imagination of the Christians of the day (and the present), these particular verses probably did not serve as the direct model for the conflict in the Chester Cycle's The Fall of Lucifer for several reasons. Two major reasons may very well be that these verses refer to the second casting of Satan from Heaven (NIV, 1939) and, because of this, the Revelation material is incorporated into the final play of the cycle dealing with The Last Judgment.

However, the material that seems to have been used also refers to the Archangel Michael. Here, a dispute between Satan and the archangel is handled through rhetoric and God's judgment and not through violence:

But even the archangel Michael, when he was disputing with the devil about the body of Moses, did not dare to bring a slanderous accusation against him, but said, "The Lord rebuke you!" (Jude 1:9)

This verse is a reference to the apocryphal The Assumption of Moses (NIV, 1920). Michael has a long history in association with the Lucifer myth. In Daniel 12:1, he is the protector of Israel who will deliver her from tribulation in the last days (NIV, 1939). It is interesting to see that in the drama of The Fall of Lucifer Michael does not appear. Even the popular conception of the story is modified and transformed.

Once God discovers the trespass of Lucifer upon the throne, he is very quick to judge and mete out the punishment:

I made thee Angell and Lucifer,  
And here thou would be lord over all!  
Therefore I charge this order cleare  
Fast from this place loke that ye fall.  
Full sone I shall doe change your cheare,  
For your foule pryde to hell yow shall.  
[lines 195-200]

Compare this to the speed and depth of God's judgment as Christ describes it in Matthew: [Jesus said,] "Then he will say to those on his left, 'Depart from me, you who are cursed, into the eternal fire prepared for the devil and his angels'" (Matthew 25:41). This particular verse corresponds with the length and depth of the punishment according to God's decree as the Chester dramatists have stated it:

I charge yow fall tyll I byd 'Noel!'  
To the pitt of hell, evermore to be!  
[lines 207-208]

It is interesting to note that, like the scriptural passages on this matter, The Fall of Lucifer seems to be inconsistent in regards to the length of the imprisonment in hell. Above, Lucifer is told "evermore to be." However, later in hell, the First Demon bemoans his state to the Second Demon, giving a different account:

Thy wytt it was as well as myne,  
Of that pride that we did showe,  
And now lyeth here in hell pyne,  
Till the day of Dome that beames shall blowe.  
[lines 225-228]

This seems to indicate that the imprisonment would take place for a specific amount of time (that is until the judgment of Revelation). However, later the First Demon describes his imprisonment as being eternal:

Out! Alas! for wo and wickedness!  
I am so fast bound in this cheare,  
And never away hence shall passe,  
But lye in hell all still here!  
[lines 249-252]

This binding in the state of hell, may be related to the binding of the dragon in Revelation:

And I saw an angel coming down out of heaven, having the key to the Abyss and holding in his hand a great chain. He seized the dragon, that ancient serpent, who is the devil, or Satan, and bound him for a thousand years. He threw him into the Abyss, and locked and sealed it over him, to keep him from deceiving the nations anymore until the thousand years were ended. After that, he must be set free for a short time.  
(Revelation 20:1-3)

One can see here how the evident confusion regarding the length of Lucifer's imprisonment could have come about. If this passage is indeed a source for the medieval dramatist, and it seems to be so, one can see how the thousand year imprisonment and reinprisonment could have caused some confusion. Thus The Fall of Lucifer seems to contradict itself, yet still follows its traditional and scriptural sources.

Once Lucifer and his angels are thrown to Hell and transformed into demons, there is immediately a resentment toward their state and a desire for petty revenge against God by attacking mankind. The First Demon commands:

Some of my order shall he be,  
To make mankinde to do amisse;  
Ruffian, my friend fayre and free,  
Loke that thou kepe mankinde from bliss!  
[lines 237-240]

The name Ruffian is here given to a devil. While the stories of the tormenting devils and demons grew out of the development of the Lucifer and Devil myths and are found throughout the New Testament, this passage seems to be related to the casting down of the dragon in Revelation. When the dragon saw that “he had been hurled to the earth, he pursued the woman who had given birth to the male child” (Revelation 12:13). Here, the dragon attacks mankind due to its rage at being defeated in heaven (NIV, 1939). This intense hostility is very much related to that of Lucifer in the drama. As to why some evil angels are imprisoned and others seem to be free to serve Satan as demons on the earth is neither explained in scripture (NIV, 1900) nor in the Chester Cycle’s version of The Fall of Lucifer.

Once the scene returns to Heaven, God puts things back to order and gets back to the business of the creation. It should be noted, that here too, the Chester dramatists follow traditional theological thought in presenting their medieval interpretation of scripture through the drama. For instance, when speaking of the plans toward the creation, God declares:

What I first thought, yet so will I.  
I, and two parsons, are at one assent  
A solemne matter for to trye.  
[lines 264-266]

This is obviously a medieval reading of a verse in Genesis when God says, “Let us make man in our image, in our likeness...” (Genesis 1:26). This plural pronoun has been traditional re- interpreted by Christians to refer to the Trinity of the pre- existent God, Christ, and Holy Spirit. Obviously, the original writers of this passage had no such notions in

mind. Its meaning has gone through a transference and been rewritten to comply with the dynamic nature of the subsequent readers.

The final passage of the play places the drama's timeframe firmly within that certain space from beginning through the first day of the creation as God says:

My first day now have I wrought,  
I geve yt fullie my blessing.  
[lines 280-281]

This is obviously an appropriation and reversal of the biblical "God saw that the light was good...the first day" (Genesis 1:4- 5).

## CONCLUSIONS

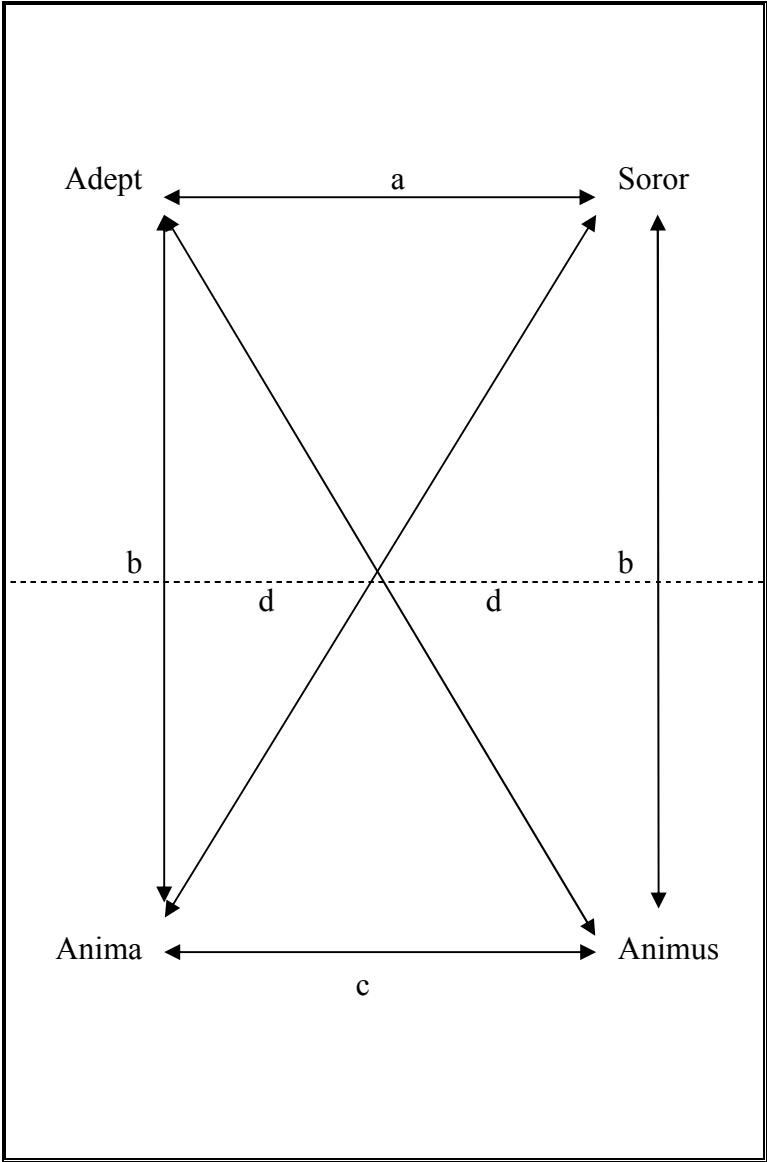
As can be seen from the above brief paper, the use of Jung's approach to alchemical transformation psychology and most notably the interpretation of the transference phenomenon may prove useful to the critic in his interpretation of influence in literature. If the meaning within the first author's work is re-read in terms of the projected meaning of the second author, one might facilitate a new understanding of the influence of one piece of literature upon another. More study and application in this area may prove very fruitful.

ALCHEMICAL TRANSFORMATION PROCESS

STAGE	STATE/Process		
	PRIMA MATERIA		Composed material. No distinctions, naive stage.
MELANOSIS [blackening]	Separation/divisio		Reduction to basic elements. Often binary pairs.
	MALE	FEMALE	
	coniunctio		Union of opposites.
	PRODUCT OF THE UNION		Omnes colores. Many or white-of-all.
	mortificatio/putrefactio		Death of the product. Re-vitalization.
	NIGREDO		Blackness.
LEUKOSIS [whitening]	ablutio/baptisma		Washing. Transitional.
	ressurrection		Auto-introjection.
	ALBEDO		Whiteness. Silver-moon condition.
CITRINITAS [yellowing] {or}			
	sublimation		Fire.
IOSIS [reddening]	RUBEDO/QUINTESSENCE		Redness. Sun condition. 4 into 5. Male and Female into Androgyny.

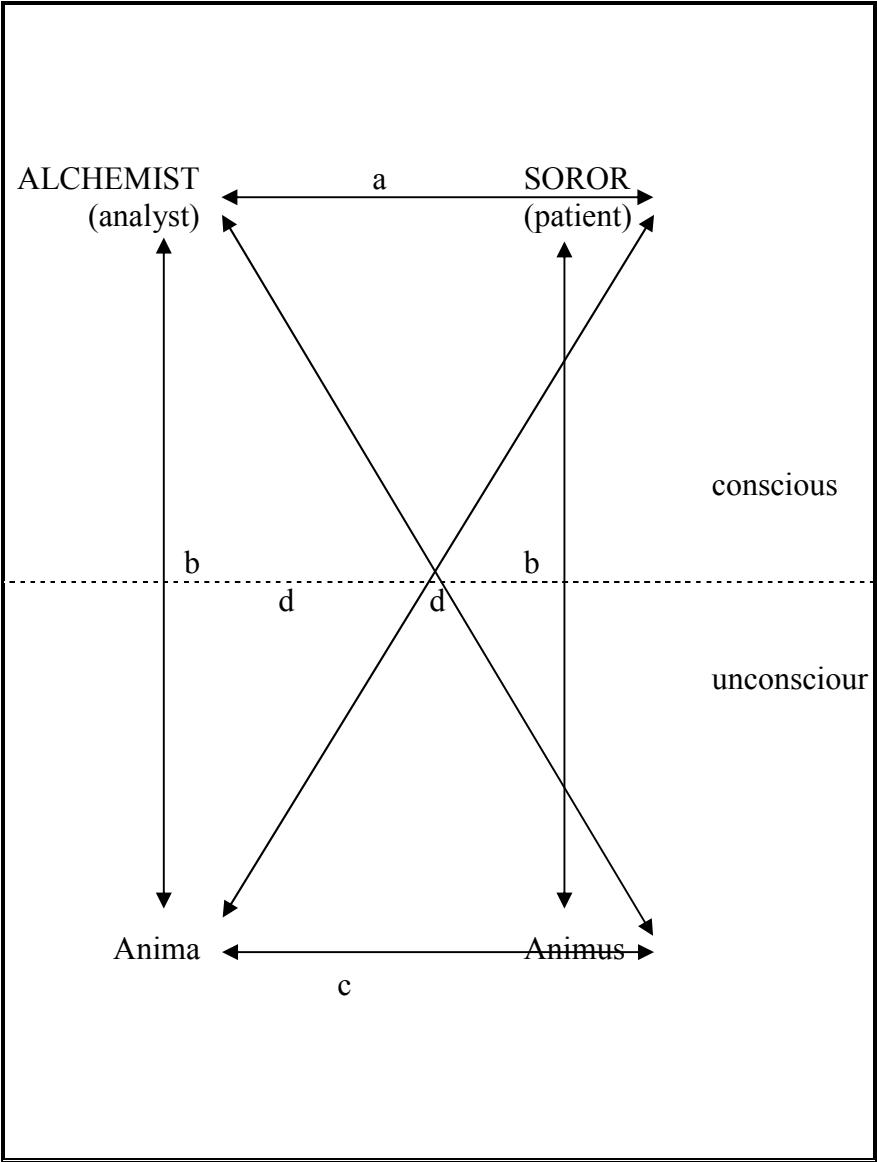
TABLE ONE (Refer to Jung-h, 228-241.)

**THE MARRIAGE QUATERNITY:**  
*Alchemist and Soror Mystica*



**TABLE TWO** (Jung-k, 59)

**THE MARRIAGE QUATERNITY:**  
*Male Analyst and Female Patient*



**TABLE THREE** (Stevens, 242)



**THE MARRIAGE QUATERNITY:**  
***Bible Sources and Medieval Dramatists***

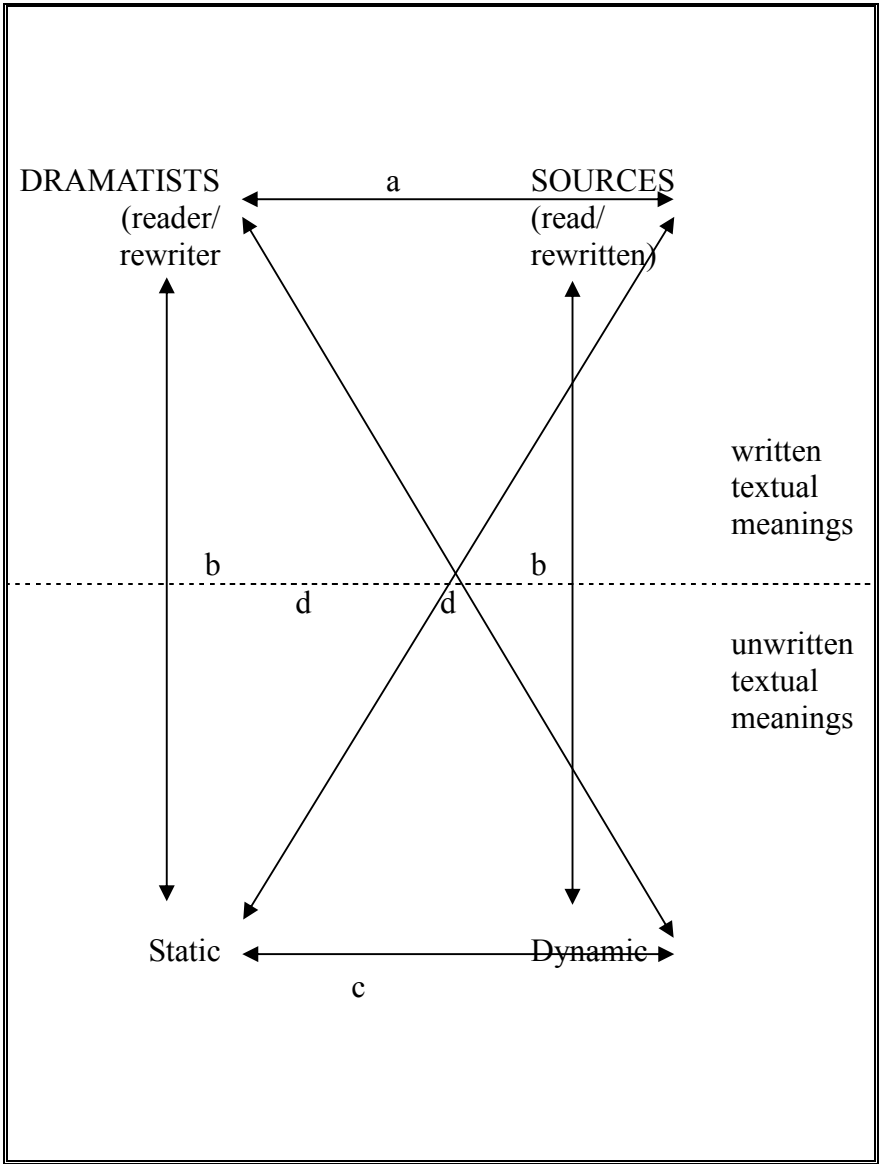


TABLE FOUR

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