

Psychoid, Psychophysical, P-subtle! Alchemy and a New Worldview

"But the moment when physics touches on the 'untrodden, untreadable regions,' and when psychology has at the same time to admit that there are other forms of psychic life besides the acquisitions of personal consciousness...then the intermediate realm of subtle bodies comes to life again, and the physical and the psychic are once more blended in an indissoluble unity....We have come very near to this turning point today."

C. G. Jung, *Psychology and Alchemy*, CW 12, par. 394

[The Persian Sufi mystic] Suhrawardi's otherworld was not an invisible aspect of the world we know....was also not a spatial extension of this world....It was not an upper world, high in the sky, as is heaven....Suhrawardi's other world was a different dimension or order of existence, whose mystery defied logical description and explanation. It was spatially both within a person's earthbound body and a distinct region of the cosmos. It was not simply upper, or nether, or invisible. It was distinctly other.

D. Merkur, *Gnosis*, p. 224

"All changes of spiritual consciousness depend upon the heart."

R. Wilhelm, *The Secret of the Golden Flower*, p.23

Alchemy and the Subtle Body

Initiated into the study of alchemy through a dream, Jung claimed that it had a central significance as the cultural, historical link backward to Gnosticism and forwards to his own psychology of the unconscious. Psychologically, alchemy could be seen as the projection of the unconscious onto matter, and its images and texts usefully studied to help elucidate the transformative difficulties encountered in the individuation process. Von Franz emphasized how the myth of alchemy was important, in part, because it balanced the prevailing Christian myth by including the shadow, the body, and the feminine, areas of life denied and relegated to the margins by the orthodox religious view. The integrity of these perspectives, clinically involving the withdrawal of projections and the

ethical embodiment of new knowledge, can be upheld and my wish is not to challenge them. Jung describes these two stages of the incarnation of the Self as the first and second *coniunctios* respectively, and these stages must be honored, particularly the differentiation of the shadow, which is an ongoing ethical endeavor throughout life.

A less developed view of alchemy, nevertheless alluded to by Jung and von Franz in their alchemy studies, and by von Franz more particularly in her book, *On Dreams and Death*, was that it returns to us the psychic realm of subtle bodies and the unity of the psychophysical background world of the *unus mundus*. This view is important not only theoretically and for understanding psychological processes, but also experientially, as an appreciation for the nature of the subtle body often involves intense levels of experience of a psychophysical nature, and has implications not only for embodiment processes but also for direct experiences of another world in this one that are marked by profound levels of feeling and often bring about deep transformation and transmutation. This is perhaps more closely allied to what Jung refers to as the third *coniunctio*, union with the *unus mundus*.

Today, many of the accounts of extraordinary or paranormal experiences that have been well researched in recent decades since Jung's death seem to suggest the irruption of this subtle body world and its psychophysical intensity again in our times. A renewed interest in events such as near death experiences (NDEs), contact with "unidentified flying objects" (UFOs) or so-called extraterrestrial (ET) encounters, the recovery of shamanic techniques in analytical psychology, altered-states or non-ordinary consciousness research, crop circles and their hieroglyphic communications (sometimes using alchemical

imagery), the Marian visions which have increased significantly since the 1940s and particularly since the *Assumptio* in 1950 (along with our interest in UFOs), and all kinds of unpredictable anomalous events that nevertheless are reported by thousands of people all over the world, point in the direction of a reality which can no longer be regarded only as metaphorical and symbolic but rather, as the 12th century Persian Gnostic Ibn al-Arabi acknowledges following his mentor Suhrawardi, a reality “both symbolic and nonsymbolic simultaneously.”¹ The suggestion here is that metaphor conceals a true event, and this is precisely what Jung’s colleague, Henri Corbin, writes of the *mundus imaginalis* and its ontological reality.

In his alchemy studies, and additionally in his observations of the complex dynamics of synchronicity and its collective expression in the “flying saucer” phenomenon, Jung invites us into a late development in his creative work, which paradoxically can be viewed as an updating of features already present in the alchemical mysteries, yet now asserting themselves in contemporary forms. However, the full exploration of what Jung begins to hint at, and even describes in the title of his “Flying Saucers” essay as “a new myth,” has yet to be explored. My hope is to contribute some reflections to this exploration. In so doing, I wish to be very careful about any claims about what the above anomalous experiences ‘really are.’ At this point, I stay with Jung and his comment that “*something is seen*,”² but we cannot know precisely what this is. Nevertheless, we can take the phenomena seriously and be guided by what credible individuals actually report of their experiences.

My own view is that the “something” possibly relates to the symptoms, signs, and sparks, of a new worldview beginning to constellate as archetypal

dominants shift as we move from one platonic month to another, the *psychological* ramifications of which Jung exhorts those in the healing professions to consider. According to both quantum physics and synchronicity, the new coordinates of reality (in addition to our achievements in rational consciousness), include the reunion of psyche and matter as a One world, the erosion of ordinary time and space, the participation of the individual in creating reality, the movement toward the *kairos* or 'right or propitious moment,' the notion of *creatio continua*, continuing creation, that arises out of a reciprocal, ongoing relationship between the individual and the *unus mundus* or (in Bohm's term) implicate order, and the breakthrough of Eros awareness to a sense of oneness that does not sacrifice differentiation and distinctness.

All these features were characteristic of the sacred art of alchemy whose initiates, experimenting with meditation and the forces of *imaginatio vera*, 'true imagination,' also eroded the barriers between the seen and unseen worlds to arrive at the mysteries of the unitary background world, a third domain comprised of a subtle psychophysical reality and its inhabitants. The path to this gnosis was through the ancient, precarious, and unavoidable initiatory processes of death and rebirth. Today, we are again called to this difficult work, for like the sparks fallen into matter in alchemical imagery, these symptoms need our own creative imagination and discernment to participate in helping to make their treasures more conscious.

Quantum physicists and cosmologists have been less bashful than depth psychologists in attempting to describe a new reality, but these new visions can benefit deeply from the insights of analytical psychology, which holds to the "reality of the psyche" as an a priori reality, and to realms of consciousness

beyond the personal even, as Jung suggests in *Mysterium Coniunctionis*, beyond the transpersonal to a transpsychic realm that feels “outside the body,” even “alien,”³ yet nevertheless imprints us with its profound levels of mystery, depth, and silence, that subjectively have deep implications for the stranger that we are, and usually have untold consequences of a fateful and vocational nature. Too, in accordance with one of the features of the Aquarian age, typically, ‘extraordinary,’ and ‘non ordinary’ experiences link individuals to the cosmos, to time as deep time, to knowledge from the Source (Jung calls this “absolute knowledge” or “foreknowledge” in his synchronicity essay), and to the macrocosm and its inhabitants. Alchemists, mystics, and shamans, of all time cross-culturally have suggested we are a part of this broader cosmic field. Here, our individual and local lives are restored to their proper place, beyond history to those sacred realms and Invisible Ones from which we have been too long estranged. Then, in accordance with the *aurea catina* or golden chain tradition of which mystic alchemy was a part, we are required to bring back the stories and share them with our community, to try to sort out how we are being addressed, and to try to give voice to that part of the collective problem of our time that has been given to us to struggle with.

Jung’s references to the subtle body

Jung wrote of the individuation process, especially through the metaphors of alchemy, as an initiatory ordeal of descent and renewal. However, the relationship of this ordeal to the creation and establishment of the subtle body as the *telos* of the opus is a less commonly acknowledged aspect of this transformation process. In my view, this is an unfortunate omission and leads to

continued misunderstandings, most notably in the preservation of the split between body and psyche, which the creation of the subtle body aims in part to overcome. While the various operations in alchemy aim at spiritual transformation (psychological change from insight), the deepening effect of these operations, over time, through the alchemical mixture of making spirit matter and matter (complexes and their affective charge in the body) psyche, is the creation of a third body, a subtle body made of spirit *and* matter that is symbolized by various images such as the *filius*, the divine or golden child, the philosopher's stone, the elixir, the golden germ, and so on.

The linking of individuation to the development of the subtle body is recalled by Jung explicitly when he received in the post from Richard Wilhelm the translation of a Taoist alchemical text called *The Secret of the Golden Flower*. Jung relates how between 1918-1919 at the end of WW 1, he had been reflecting on *mandala* symbolism and its relationship with the transformative path to the center or Self, and had just painted a picture with a golden castle in the center, which struck him as having a Chinese quality. Soon afterwards, he received the manuscript from Wilhelm. Not only was this a momentous synchronicity that confirmed many of his own ideas, but also in honor of the event he wrote under his picture what had happened, noting how the image of the yellow castle—(in the Taoist text there is mention of the *Book of the Yellow Castle* and the 'golden flower' is the elixir of life)—represents "'the germ of the immortal body.'"

Further in his volume *Psychology and Alchemy* (CW 12), Jung speaks of the sacred art to be understood, not just in contemporary scientific psychological terms of the projection of the collective unconscious onto or into matter, but also to be appreciated as taking place in the in-between realm of subtle bodies. In

fact, alchemy is full of images of a subtle body nature, and we need mention only the “philosopher’s stone” to glimpse a paradoxical reality that is made up of both psyche and matter, yet curiously transcends either the one or the other. Other terms such as the “resurrection body,” the “elixir”, or the “aqua vitae”—also sometimes associated with the philosopher’s stone—as psychophysical images of the goal of the work that can bring health and healing to the adept, is mentioned by Jung in his alchemy texts and his work on the psychology of the transference.⁵ Too, alchemical terms such as the *lumen naturae* as well as the *unus mundus*, terms that Jung wishes to bring back into contemporary usage, also guide us in this direction of a subtle reality.

Jung writes specifically on the nature of the subtle body—a body formed out of suffering intense affect and emotions that burn up superfluities according to the alchemists—as a kind of invisible somatic unconscious, in the Nietzsche Seminars delivered between 1934 and 1939. This ‘incorruptible’ body as St. Paul describes it (as opposed to *sarx* or our biological flesh) is difficult for the mind to grasp as it is a transcendent concept outside of time and space. Yet our psychological knowledge, both conscious and unconscious, is embedded in our bodies, so that, as Jung explores later with the nature of synchronicity and the tantalizing appearance of UFOs that also seem both psychic and concretely real, and which led to his reformulation of the archetype as psychoid, we cannot know precisely where matter becomes psyche and psyche becomes matter. The new physics was also faced with these difficulties, yet the concept of nonlocality—which also points beyond time and space—has now been included in our vocabulary.

Individuation as the creation of this subtle body, variously called the “resurrection body,” “immortal body,” or “diamond body,” here in this life, was a subtle body thought to survive physical death, and it would be the body—a kind of psychic body that nevertheless had ‘substance’ and contained your essence, or quintessence, also imagined as the *rotundum* suggesting roundness and completion—that you would take with you when you sloughed off your earthly form. The notion of the subtle body is perhaps more familiar to us from Eastern religions, but there are mystic and metaphysical traditions in the West in addition to alchemy that preserve this reality for us. These would include the Platonic and Pythagorean schools, which reach back to Orphism, as well as Neoplatonic thinkers such as Proclus and Plotinus. G. R. S. Mead has written on the history of the subtle body in western civilization, and in this work clarifies the distinctions between the spirit-body, the radiant body, and the resurrection body, particularly familiar in alchemy and the mystical traditions.⁶ He stresses, however, that the notion of our physical forms being the expression of an invisible subtle essence is an extremely ancient belief, eclipsed only by the materialist and rationalist prejudices of our times which, even as he writes in 1919 with words that echo Jung’s, are beginning to erode as science and psychology begin to penetrate more deeply into the invisible mysteries of matter and mind.

A more recent exploration of this in between realm that is neither precisely waking nor dreaming can be seen in Peter Kingsley’s original translations of ancient Greek texts in which he recovers for us the spiritual tradition that lies at the origins of western civilization. He writes of the pre-Socratic philosophers’ dream incubation techniques that refer undeniably to

journeys to another reality while keeping quiet and still, and bringing knowledge back from a real but subtle world. The dream and meditative practices of these philosophers—in the original sense of “lovers of wisdom” not the rational thinkers of the last few hundred years—contributed to building the immortal body created by being true to your deepest reality, a journey described by Kingsley as “dying before you die,”⁷ comparable to the dark night of the soul in mysticism, the *nigredo* or *solutio* in alchemy, and the descent into the shadow in the individuation process, which usually precede the deeper levels of access to the guides of the soul and their wisdom. Interestingly, recent research on UFO/ET encounters, also reports that abduction and traumatic experiences can precede erotically spiritual encounters, as if the template of the initiation mysteries is behind some of these unusual claims.

In addition to Jung’s alchemy studies, his colleague, Henri Corbin’s research on the science of imagination among the 12th century Sufi Gnostics, also recovers the subtle body world as an ontological reality.⁸ This other world, or “lost continent,” is an intermediate and intermediary world between spirit and matter, a third area that was of such importance to the alchemists. Corbin speaks of the psycho-spiritual landscapes of true imagination (amongst many other names) as the Eighth Climate, the *mundus archetypus* or *imaginalis*, and Na-Koja-Abad, “the country of non-where.” In Sufi mysticism (as well as other spiritual traditions) these landscapes are well documented and have particular names, for example, Hurqalya in Sufi Gnosticism, Shambhala in Tibetan lore, Avalon in stories of the Grail, and Olmo Lungring in Bon Buddhism. It is important to stress that these domains are not considered utopias, which is an abstract notion, a fictive fantasy not belonging to any place, but rather landscapes “between

waking and sleeping” in which the sojourner has penetrated so far into the interior that she or he finds themselves in a new external, but not ordinary outside. Here the spiritual state defines the *topos*, so one is no longer *anywhere*; rather, the *where*, usually related to sensory space, is an *everywhere*, the non local topography of the mystical or emerald cities of the soul, a world as ontologically real as the world of the senses and intellect, a world accessed by true *imaginatio*, as in alchemy, in order to distinguish it from the self-aggrandizing fantasies of the ego. I draw attention to these facts because many of those experiencing anomalous encounters also struggle to describe a world that is neither dreaming nor waking and which seems, “really real.”

This true imagination, which Jung considered “the most important key to the understanding of the opus,”⁹ is a spiritual creative force, often connected with the feminine figure of Sophia, or Fatima in Persian mysticism, and it is also a subtle organ of visions and new creations. The use of *imaginatio*, together with the *meditatio*, which were conversations that took place with an invisible guide or ‘good angel,’ were the two faculties needed in the alchemical *processus* for the establishment of the subtle body. Jung of course updated the *meditatio* in his technique of active imagination, which remains one of the major contributions of analytical psychology to the therapy process. These two faculties are also required in taking synchronicities seriously, and they seem to be activated in paranormal events also. We will return to this below.

Jung’s experiences of the subtle body world

In a passage in *Mysterium Coniunctionis*, Jung writes of the possibility of an intense non-ordinary state:

It may well be a prejudice to restrict the psyche to being 'inside the body.' Insofar as the psyche has a non-spatial aspect, there may be a psychic 'outside-the-body,' a region so utterly different from 'my' psychic space that one has to get outside oneself or make use of some auxiliary technique in order to get there.¹⁰

Jung records many of his dreams, visions, active imaginations, and encounters, as direct experiences of another world in this one, (or, alternatively, similar to Suhrawardi's claims, as a journey to another realm while remaining here), and he describes the reality of the psyche as an autonomous other world that is not created by us. Visionaries, shamans, mystics, and alchemists, from east and west throughout history have always known these altered states of awareness too.

Of the many examples from Jung's own biographical accounts, from his terrible war visions to his peripatetic conversations with Philemon, his "ghostly guru," there are two particularly striking examples of an experience of this "crossing over" to another reality and its effects on consciousness. One is an account of Jung's second visit to Ravenna in 1933, and the second is his alchemical vision of Christ a few years later. I will summarize the features of these experiences that pertain to a direct experience of the subtle realm and its effects.

Jung's Ravenna Vision

In Ravenna Jung mentions falling into a strange mood once again at the tomb of Galla Placidia. Even during his first visit (in 1913) the place had a compelling aura for him. On this second visit, Jung and a traveling companion moved on to the Baptistery that Jung mentions was filled with a strange blue light whose source was not visible.²⁵ There they came across four extraordinarily beautiful mosaic frescoes that Jung had forgotten about from his first visit. The frescoes depicted various water scenes from the Bible, the most notable one being

Christ holding out his hand to Peter who was sinking beneath the waves. Jung mentions a fairly lengthy discussion that ensued on the original meaning of Baptism as a treacherous death and rebirth ritual. He remembers, too, with great clarity the details of the mosaics, but was unable to find photographs of them afterwards. Later in Zurich he asked an acquaintance who was going to Ravenna to pick up the photos for him, but the colleague was unable to oblige as the mosaics *did not exist*. By this time, Jung had already lectured on baptism and the Ravenna frescoes, and his traveling companion also remained equally convinced of their reality.

Jung comments that this story was among the most curious in his life. Acknowledging the cultural level of archetypal experience, he suggests that a strong identification with the highly cultivated Galla Placidia (d. 450) as an anima figure may have been responsible for this event, mentioning that the anima has a strongly historical character. Galla herself had survived a stormy boat crossing from Byzantium to Ravenna and had fulfilled a vow to build the Baptistery and mosaics if she survived her dangerous journey. The mosaics were destroyed in a fire in the Middle Ages, but a sketch of Galla in a boat remains in the Ambrosiana in Milan.

Jung continues that he, too, had suffered a near drowning in the waters of the unconscious, but his ability to integrate and realize their contents adequately saved him from this fate. His baptism in the waters of the psyche was an example of an initiatory process, a submersion in a perilous underworld journey that linked him with all *mystes* or initiates of the death and rebirth mysteries. The sinking Peter with outstretched hand to the Christ—the one fresco that had particularly drawn Jung's attention—could be a quintessential image of his

psychology of the unconscious. It was, then, the constellation of the archetype of Initiation that lent a numinous quality to his visit. All very good 'Jungian' observations!

But these interpretations, correct as they may be (or not), do not account for the peculiar nature of the *experience itself* and that Jung and his friend knew for certain they had endured. He writes:

Since my experience in the baptistery in Ravenna, I know with certainty that something interior can appear to be exterior, and that something exterior can appear to be interior. The actual walls of the baptistery, though they must have been seen by my physical eyes, were covered over by a vision of some altogether different sight which was *as completely real as the unchanged baptismal font* [emphasis mine].¹¹

Here Jung impresses upon us the 'objective' reality of the visionary realm as another world as equally real as the empirical world of the senses. Yet he also describes the event as "deeply stirring." Other characteristics include the "incredible beauty" of the four mosaic frescoes that had replaced the windows of his memory from his first visit. He could not believe his memory had been so unreliable. And then there was the lovely quality of the light—the blue light that had no source yet about which he did not wonder at all.

Jung comments on the vision as a "new creation by the unconscious,"¹² occasioned by unknown factors pertaining perhaps to previous integrations of unconscious material, but in the end relating to deeply felt sensibilities about oneself, and to the mystery of one's nature. He goes on to say that such an event is completely unexplainable in rational terms, and adds, sadly, because of its astounding subjective importance "finds no place in the official view of the world."¹³ In spite of its extraordinary significance, the mystical event and its repercussions have no home in our culture any more.

What Jung describes here is very similar to two features of Corbin's account of a journey to the *mundus imaginalis*: there is a break or discontinuity with ordinary space and time, and at the same time, though the beholder of this realm returns, and he or she *knows* they have been elsewhere, it is impossible to describe the way to anyone else. It is also often impossible to describe the journey itself. Even with synchronicities, people often do not speak of them because they fear being misunderstood. In addition, descriptions of the *mundus imaginalis*, or disclosures of the mystical cities, often include intense feelings of beauty that stir the imagination toward a deep pathos and an opening of the heart.

This sense of penetration through a veil to another reality—or alternatively, the irruption of another world into ours—while remaining grounded in this world is pictured well by the image reproduced in Jung's "Flying Saucers" essay, a woodcut named "The Spiritual Pilgrim Discovering Another World."¹⁴ In this picture, the pilgrim, circumscribed by the arc of a circle representing this world, leaves ordinary space-time behind and gazes through the *fenestra aeternitatis* into the timeless eternal world. In the other world, the double wheels of Ezekiel's vision are present, suggesting that visionary events, or events in the *mundus imaginalis*, are an experience of the synchronistic union of the eternal and the temporal, the timeless with the time-bound, the meeting point at the mystical center where psyche and matter are one. Temporarily, the *unus mundus* breaks through, and the pilgrim feels close to a miracle, while her heart opens in awe to the full intensity of divine Presence. Afterwards, the 'window' closes, and the flow of events resume their ordinary patterning.

Such a description is very close to some reports of synchronicities, UFO encounters, and similar events to which I shall return.

Jung's Alchemical Vision of Christ

The second visionary experience of Jung's that I wish to recall occurred in 1939 while he was working on the studies for *Psychology and Alchemy*. At the time of the vision, he was also giving a seminar on the *Spiritual Exercises* of Ignatius Loyola, and was preoccupied with the *Anima Christi*, one of the meditations of the *Spiritual Exercises*. He writes: "One night I awoke and saw, bathed in bright light at the foot of my bed, the figure of Christ on the Cross and I saw that his body was made of greenish gold." He adds that though visions were not unusual for him, this one (using words similar to his Ravenna vision) was "marvelously beautiful" and he was "profoundly shaken by it."¹⁵ It was, as he notes, essentially an alchemical vision of Christ.

Jung had already made links between the psychological figure of Christ and the central symbol of the alchemists, the *lapis*, or stone. Here, the "green gold" referred to "the analogy of Christ with the *aurum non vulgi* ["not the common gold"] and the *viriditas*," the greenness of manifested life, of the alchemists. Hildegard of Bingen also uses the term *viriditas* to express the manifestation of cosmic energies in the created world and in the individual human soul. Jung understood this image, then, as referring to the divine spirit poured out in all of nature and the cosmos, as well as in us. His vision pointed to the necessity for the recovery of the *anima mundi*—also called the Anthropos or *filius macrocosmi* in alchemy—the animating principle of the *unus mundus*, the subtle world behind this world, (expounded by Paracelsus' pupil the mediaeval

philosopher and alchemist Dorn), radiating as a life force throughout the whole of creation.

In his vision of the green gold Christ, Jung in effect recovered an alchemical gnosis for our times, in the image of Christ as a mystical union of “spiritually alive and physically dead matter.”¹⁶ The history of Christianity recalled a story of the gradual separation of the spiritual from its home within the body, and the extrapolation of impersonal ideals at the expense of valuing the instinctual life, the wisdom of the creative feminine, and living in close harmony with one’s feelings and the natural world. Matter and spirit were increasingly split off from each other. Indeed, the developing power of ego consciousness as an autonomous force of will separated from its instinctual roots in a psychic non ego, left matter with no life at all, and consciousness at the mercy of its own driven power motives. The violence of our times mirrors back to us the destructive effects of rationalism divorced from spiritual values centered in the heart.

By contrast, Jung’s alchemical vision restored matter as sacred and *physis*—nature, the physical world, and our bodies—as infused with the divine, correcting the dissociation of Christianity, and inviting the evolution of a different kind of consciousness, one informed with wisdom and eros awareness that aims to reunite thinking and feeling, passion and vision, spirit and matter. In his vision, Jung had glimpsed the psychophysical background to the world, an event which eventually led him to revise his notion of the archetype as psychoid, that is, at bottom unknown, yet extending into matter.

Jung’s alchemical vision gives us a hint of how in the union of psyche and matter our exposure to the reality of the subtle world of the *mundus imaginalis* is

aiding us in this transformation of consciousness demanded of our times. I should like to draw attention once again to the affective and numinous nuances of this vision for Jung. Not only is Jung describing another event belonging to that psychic landscape “outside the body,” but he is also remarking on both the beauty of the Presence in his room and the emotional impact of this experience upon him. We are left with the deep impression that in being “profoundly shaken,” his heart was penetrated and that this transpersonal vision not only gave rise to developing his thoughts further about the relation of the Christ figure to his alchemical psychology, but that his body was infiltrated by the feeling values of an eros consciousness arising directly out of the collective unconscious, or objective psyche. What burns through in mystical or visionary or imaginal perception is the conscious recovery of the *a priori* unified world, the *unus mundus*, a subtle world behind and infusing this one, held together by the numinous energies of love.

Similar to the visionary events of mystics and shamans the world over, this exposure to a transpsychic sphere is deeply transformative to body and psyche through the intense power of beauty, feeling, and an opening to the divine. At the same time, access to this realm far beyond the limitations of ego consciousness, encourages a creative furthering of one’s own work; logos and eros are brought into a new synthesis. This is simultaneously felt as a healing balm for the embodied soul and has an all around deepening effect on our nature that penetrates to the core of our being. The feeling, too, of being initiated into a cosmic secret or divine disclosure endows our life with a sense of worth and meaning beyond the finite limitations of everyday reality. At such a moment we might also feel a sense of gratitude at having been granted such an insight, and

experience a paradoxical union of both humility and joyous devotion to a spiritual value beyond ourselves. For a moment we no longer feel so alone, but united with the forces of creation as one note in a cosmic symphony.

Yet in spite of the overwhelming significance of these kinds of events for the development of consciousness toward a *cardiognosis*, or heart knowledge, visionary or mystical perception, is mostly undervalued, if not outright ignored, in contemporary psychology and psychotherapy. In the following example, Jung goes further with his exploration of the establishment of the subtle body which arises out of the inclusion of the four functions necessary for an individuated response.

Imaginatio, Intuition, and Heart Gnosis, in the Creation of the Subtle Body

In his essay, "The Psychology of the Transference," Jung uses an alchemical text to describe the alchemical process of the embodiment of spirit, the spiritualizing of matter, and the emergence of the mystery of the subtle body as the "third," (the resurrection or "rebirth" body), in the individuation process. Far into the journey, he describes the events following the death-like depression of the *nigredo* or dark night of the soul, (which can never be circumvented, is repeated throughout life, and is paradoxically a spiritually positive state in which the dark radiance of God comes to pierce and purify our being), in relation to the alchemical illustration, *Purification*.¹⁷ At this stage of the work, death and distress are left behind as life, tentatively, begins to slowly emerge again, showering its wet, dewy wisdom (*aqua sapientiae*) and divine gift of illumination on us like a balm. William Blake has a beautiful sketch of this moment in his watercolor series on Dante's Divine Comedy.¹⁸

Here Jung emphasizes the importance of a fully embodied individuated response to dream material. He notes that working through dreams must be not only an intellectual exercise, but also that an attitude must be elicited in the dreamer to include “heart knowledge,” that is, feelings, as well as a sensation response, that is, to bring the gnosis of the dream in some way into everyday, concrete reality.

But the dream work does not stop here. In order to further facilitate the soul’s return to the body, Jung mentions that in addition to thinking, feeling, and sensation, a fourth stage is required. He links this fourth stage to the anticipation of the *lapis*, (the goal of the alchemical *opus*), and describes it as “the imaginative activity of the fourth function—intuition, without which no realization is complete.”¹⁹ Jung’s notion of intuition is here unequivocally linked to the forces of imagination, to the imaginal activity of the soul—(an activity which creates the *lapis*)—as an essential aspect of the processes of embodiment.

He also notes that this fourth stage of the anticipation of the *lapis*, the intuitive grasping of a possibility, is beyond the scope of empirical experience as it involves an obscure paradox, and he illustrates this by adding that in Greek alchemy the *lapis* was called “a stone which is not a stone.” In other words, Jung, and we too if we follow, are moving toward a consciousness no longer valued by Western scientific thinking, a mode of being and experience that values and embraces paradox, and that cannot be verified or measured or repeated. Like synchronicities, we are moving toward the irrational, toward a mystery whose very unknownness completes our fragile, finite, human state.

As “a stone which is not a stone” the paradoxical *lapis* invites a radical transformation in sensibility. Specifically, it requires a metaphoric sensibility that not only reveals and conceals a true event, but also opens our awareness to the *unus mundus* as an ontological reality on its own terms, and as more than just a metaphor. Stone is an image of the beauty of the natural world that outlasts the fleeting reality of an individual’s life; indeed, one might say, it lasts forever, certainly for millennia. The stone then is the perfect metaphor for something of lasting value, an abiding spiritual principle embodied in matter, and as the goal of the *opus*, both conceals and reveals that goal, which (as Jung emphasizes in this essay) is the establishment in this life of the subtle or rebirth body—a body that like a stone has substance—that was also thought to survive physical death. The key to the creation of this eternal body, the True Nature or Celestial I in Sufi Gnosticism, is the imaginative activity of the psyche, the fourth function of intuition.

Here, Jung’s notion of intuition goes beyond his more conventional description of intuition as hunch or perceiving round corners or a direct knowing from the unconscious, and becomes linked with the irrational yet indispensable values of spiritual imagination. This *imaginatio vera* (“the most important key to alchemy”) not only exposes us to the visionary realm of transpersonal reality and its gnosis of the heart, but also is that spiritual faculty that contributes to the “new creation” of the subtle or rebirth body. In addition to spontaneous experiences of the imaginal realm, Jung’s description of active imagination is perhaps the “auxiliary technique” that facilitates our journeys to those “utterly different” psychic regions “outside-the-body.”

In relation to these observations, Jung also describes the fourth stage of intuition and its connection with the *lapis* in the following somewhat curious way:

Intuition gives outlook and insight; it revels in the garden of magical possibilities *as if they were real* [my emphasis]. Nothing is more charged with intuitions than the *lapis philosophorum*. This keystone rounds off the work into an experience of the totality of the individual. Such an experience is *completely foreign to our age*, although no previous age has ever needed wholeness so much [my emphasis].²⁰

The linking of intuition with the imaginative activity of the soul as “magical possibilities made real,” remind us of Jung’s descriptions of the “reality” of the psyche, his imaginal meetings with fantasy figures like the wise Philemon, his terrible war visions, his ecstatic near death experience, and his visionary encounter in Ravenna. It is the recovery of the world of imagination as a really real domain, an external but not ordinary reality, that is so “completely foreign to our age.” But the recovery of this ancient way of gnosis, the recovery of all that is now designated derogatorily as superstitious and unreal, is the road to our recovery of an irrational and intuitive wholeness, a world of beauty, healing, sorrow, and eros, beyond the rational intellect.

In utilizing the technique of active imagination to promote the intuitive grasping of an impossibility made real, Jung emphasizes full emotional presence and involvement in this work so that conscious and unconscious become united, just as a waterfall links above and below. Both the ego’s reality and the images produced by the unconscious are fully represented with the purpose of influencing each other and reaching a mediating or ‘third’ position. The activity involves the alchemical operation of the transformation or transmutation of

consciousness in its intention to produce images, (“magical possibilities made real”?).

In fact, Jung asserts the alchemical *imaginatio* is to be understood as “the real and literal power to create images (*Einbildungskraft* = imagination) – the classical use of the word in contrast to *phantasia*, which means a mere conceit in the sense of insubstantial thought.”²¹ Not only then is imagination to be distinguished from fantasy, but it seems clear also that *true* imagination creates a kind of reality that is quite real and not ‘just imagination,’ more like a visionary experience that is ‘really real’ (remember—“something interior as exterior and something exterior as interior”, or a “psychic ‘outside the body’” that Jung experienced, for example, in his near death visions), and a subtle body domain somewhat different from the hunches of intuition.

Again, Jung quotes Ruland who, in agreement with Paracelsus, says: “Imagination is the star in man, the celestial or supercelestial body.”²² We no longer have such words in our vocabulary for the subtle body, or the suggestion of a resurrection body beyond our physical form, but in mediaeval alchemical esotericism, and in the mystical traditions, as well as in Eastern thought, this idea is not foreign at all. We in the West, however, have lost knowledge of those other bodies, just as we have lost a sense of the reality of the psyche, the reality of imagination, and the reality of a visionary gnosis, beyond all our empirical, scientific, measurable facts, or our intellectual thoughts about them. Jung continues, commenting on Ruland’s statement that imagination is the star in man:

This astounding definition throws a quite special light on the fantasy processes connected with the *opus*. We have to conceive of these processes

not as the immaterial phantoms we readily take fantasy-pictures to be but as something corporeal, a 'subtle body,' semi-spiritual in nature.²³

Jung once again is unequivocal here in his response. That imagination is a star links it with something uniquely valuable for our new birth, our spiritual birth, our rebirth, and our transformed life under eternal time. And, imagination links us, not with fantasy ("immaterial phantoms"), but with suprasensible reality, a subtle body world. The *imaginatio vera* as star is that subtle body organ of knowledge that opens us to the invisible in things, and makes visionary experience possible as "something corporeal." The act of imagining, then, is a focused concentration of both physical and psychic life forces. Such activity grants us access to the *mundus imaginalis*, the semi-spiritual realm of the soul, of the celestial I. This is the subtle domain that bestows double vision, opens the heart, and resituates us in the mystery of life. It is this kind of intuitive imaginal activity, then, that is "completely foreign to our age," and yet this recovery of our visionary ability and its participation in accessing an-Other world, is inextricably connected to dreaming creation along, and is needed to make us whole.

Jung's notion of intuition as "imaginative activity" contains a radical recovery of the notion of imagination that we have lost. In this radical recovery, Jung goes beyond his earlier work in which fantasies are projections or images of unconscious contents or split off complexes, and retrieves the subtle body of the world, the interworld of the *mundus imaginalis*. In alchemical thought, he notes, matter and spirit were not divided into an 'either – or,' but rather an intermediate realm between mind and nature—a domain of subtle bodies—was primary. Jung adds that with the exploration of quantum physics on the one hand, and of transpsychic reality on the other, an exploration that intermingles

and con-fuses the physical and psychic realms that characterizes our times today, we are enlivening the subtle body world once again.

It is essential to grasp what Jung means here by imagination as *imaginatio vera* in order to understand the subtle world of alchemy and his alchemy studies to ongoing acts of creation that, in turn, is essential to Jung's recovery and updating of the Christian myth as the ongoing act of God's incarnation in time. Jung's notion of imagination, the subtle body, the stages of alchemy, and synchronicity, as examples of the subtle world, and his radical recovery of Christianity not as a petrifying *imitatio* but *creatio continua*, are all links in a chain. Specifically, without a proper understanding of imagination as a spiritual faculty that acts as an agent of the Holy Spirit or *anima mundi* in the ongoing creation, making what seems unreal realities real, the chain falls apart, and the subtle nature of the imaginal world becomes just another idea.

Synchronicities as signs of *creatio continua*

Another area of research for Jung throughout his life was the phenomenon of synchronicity which also combines "a mystical union of spiritually alive and physically dead matter." Synchronicity, in bypassing the time / space continuum, opens us to the subtle body of the world, points us toward evidence of continuing creation based on an acausal foundation, and relies on the co-creative contribution of consciousness through 'meaning' to this on-going creation. We might consider then that Jung's observations on the phenomena of synchronicity and the psychophysical unity of the world suggested by such unusual events were an effort to bring the mediaeval alchemical ideas on the non-local and confusing relationship between psyche and matter, up to date. Indeed, in the linking of inner and outer worlds, Jung's synchronicity studies can be regarded

as alchemy in modern dress, even ‘alchemy with awareness.’ We might even say that synchronicity made the more difficult and abstruse field of alchemy user friendly!

The connection of synchronicity with alchemy unfolds in the following four ways. Once again, in synchronicity, as in alchemy, there is a connection of inner and outer events not linked to a cause. Secondly, this connection is experienced as meaningful beyond a purely personal level by a participating consciousness comparable to the alchemical visionary organ, *imaginatio vera*. Thirdly, synchronicities tend to cause a profound shift in attitude resulting from an emotional encounter that opens us to the subtle worlds of the numinous, like the direct experience of imaginal figures and in visions of the alchemists at various stages of the opus. Finally, these experiences, like the alchemical operations that serve as appropriate metaphors for, and evocations of deep pools of affect that belong to, the individuation process, reveal our life and our involvement with it, as an ongoing creative process—a circumambulation—and not something that is fixed, linear, or determined from the beginning. Hence, Jung refers to synchronicities, whose nature is unpredictable and spontaneous, as “acts of creation in time;” they point not only to the sequential unfolding of reality but also to the possibility for quantum leaps that by pass conditioned reality and go directly to deep resources of inspiration and renewal. Jung’s familiar story of his patient and the scarab beetle is emblematic here.

Like active imagination, experiences of synchronicity focus on the nature of our consciousness while we are awake, something that Jung begins to focus on—calling it a mystic consciousness with the color of violet when it is truly broadened into a union of instinct and spirit²⁴—with his description of the

psychoid archetype necessitated by these anomalies. Synchronicities tend to stop us in our tracks, slow us down, and move us into the present moment. This epiphany of the *kairos*, the union of the time and timeless realms (so important in alchemy), released by these spontaneous and nonlocal events temporarily takes us out of history, out of past and future, and opens our hearts to the numinous. The irruption of the *unus mundus* world into this one, a moment that supplements ordinary reality with the *irrational and impossible* that Jung comments is *psychologically* necessary for change, also inspires our creative work, and transforms us by direct contact with eros awareness from the collective unconscious or beyond. The atmosphere ripples around us and we are deepened into a mystery that often involves thoughts we did not know we had access to from a source of knowledge beyond the ego, comparable to the subtleties of Jung's description of his Ravenna vision or alchemical vision of Christ. This kind of knowing often requires language beyond our rational thinking towards a poetic sensibility that can try to capture the presence of the invisible in the visible.

“Flying Saucers” as Synchronicities on a Collective Scale and the Recovery of an Alchemical Gnosis

With the UFO phenomena, the process goes even further. Jung felt that if “flying saucers” were both expressions of an archetypal compensation *and* physically real, they would be examples of synchronicities on a universal scale, and hence point in the direction of a new myth constellating in our time due to changes in psychic dominants that accompany the move from Pisces to Aquarius. He urges us to contemplate the *psychic* consequences of such an astrological change. With “flying saucers” and comparable paranormal events

(NDEs, etc.) we can observe the emergence of a new worldview based, as in alchemy and synchronicity, on acausality, space-time relativity and the numinous, the co-creative organ of *imaginatio vera*, and the principle of *creatio continua*.

But with such paranormal events, we go beyond a “myth of meaning” (that comes to a stop with synchronicity) toward a new paradigm of reality that includes the paradox of a union of symbolic and nonsymbolic realities simultaneously, and a new *psychophysical* basis to reality that must now include extraordinary or non-ordinary experience. The possibility of an Other world beyond the psyche was already alluded to by the Sufi Gnostics and alchemists, and is confirmed by indigenous cultures and shamanic initiatory tales cross culturally. The mystery of this cultural and collective “psychophysical parallelism”²⁵ brought to us by the UFO, as with individual synchronicities, invites us to realize something new, and to come up with a creative response to the archetypal and global changes before us. UFO encounters (and associated phenomena), through direct and immediate experience, are stressing the alchemical union of psyche and matter toward a subtle body reality, a third body comprised of new life, indeed, *a new creation never produced before*, arising out of ‘meaningful coincidences’ on intense levels. This new potential that tempers a clever, ‘enlightened’ intellect with a deeper feeling and ethical sense, is to be realized through devotion and personal effort.

We might also anticipate that the new archetypal constellation will be associated with the intensification of ‘irrational’ elements (as in synchronicity), those indispensable ingredients of transformation when the conscious attitude is receptive to the reality of the unconscious. When the ego attitude toward the

“incomprehensible” is dissociated from the creative potential constellating in the collective, then the destructive aspect of the archetype is activated, ‘irrationality’ becomes “acting out,” the spiritual principle is replaced with power, and ideology, fundamentalism, and violence result. Too, as Jung comments in *Answer to Job*, once a psychic content enters consciousness it can never be *not* known again, and it creates a disturbance until the correct attitude can be found, until it is made fully conscious. As Jung writes in “Flying Saucers”:

It depends on us whether we help coming events to birth by understanding them, and reinforce their healing effect, or whether we repress them with our prejudices, narrow-mindedness and ignorance, thus turning their effect into its opposite, into poison and destruction.²⁶

Anomalous experiences, that usually also occur unpredictably (though they can be cultivated by various techniques), however, point to a more intensely felt subtle body reality that the true imagination experiences, and the body registers, as at once both psychical and physical. Here the new creation is not only predominantly spiritual through meaning (as in a synchronicity), it is psychophysical, even psycho-cosmic, as the initiate moves toward an intensified and potently transformed reality that is perhaps better served by the word transmutation. The individual recounts not only an altered sense of time in which past, present, and future, are known as one (or other distortions of time), but also of moving or shifting into a different and heightened sense of space, a *topos* that feels intensely real, even “hyperreal,” but is definitely not a dream experience.²⁷ The initiate travels from ‘here and now,’ which still feels more or less familiar, to ‘there,’ to a new outside, an outside that is *really real* but no longer in any sense familiar or ordinary.

In writing of the intensified reality of this other intermediate world, Corbin discloses it as a domain where interiority becomes the threshold to a new outside, a spiritual landscape where beings have extension and dimension but of an immaterial kind. The sojourner feels alive and awake in another world that feels intensely alive and inordinately strange. The experience is often that of Presence, a move out of history (because out of time as flow into deep or aeonic time) and out of myth (because it is no longer only a symbolic reality), a psychocosmic landscape, “celestial earth,” where we can meet—as the alchemists record in their meditations and UFO or NDE ‘experiencers’ confirm—frightening forces that threaten to destroy, dismember, or distract us, or where we might also encounter the invisible guides of the soul who bestow wisdom, healing, advanced knowledge, or knowledge of earth changes, from beyond.

As with a journey to the *mundus imaginalis*, the land of “non-where,” you cannot quite pin point the moment of change or even how it happens, yet it is not possible to pass from the sensible world to the ‘other’ world without a break with ordinary reality, like that provided for example by a near death or encounter experience or intense meditative practice. When the beholder of this other realm returns he or she knows they have been elsewhere, but it is impossible to describe to anyone else how to get there. This is different from individual synchronicities in which you know, more or less, when the epiphanic moment happens.

All initiatory journeys involve frightening as well as beneficent encounters, and this is no less true in the literature on UFO s or NDEs. Sometimes for those individuals who have repeated encounter experiences, there is a move from initially terrifying to more fruitful and life changing experiences.

Harvard's John Mack, who has interviewed hundreds of 'experiencers' also observes, similar to Jung's comments about how the face the unconscious shows toward us depends very much on our attitude toward its reality, that this could also be true of the type of experience UFO initiates undergo. Mack also writes about how the phenomena changes and evolves according to the level of consciousness of the experiencer. He observes that initial indifferent or even traumatic contacts have led to meaningful connections over time, and even to profound love and ecstatic union beyond earthly forms of love.²⁸

My own feeling is that one of the main purposes of the encounter phenomena is to initiate us to an opening of the heart chakra, to the compassionate life that unites us with all creation and leads us to live a creative life devoted to the harmony of the whole. A key feature of encounter experiences is their intensity, including intensely emotional states that have led to comparisons with kundalini awakenings. The intense psychophysical energies in alchemy were also linked with the energies of the stars and union with the cosmos was the final stage of this process. These intense feeling states move the sojourner beyond thinking and ordinary feeling to profound levels of passion and vision, in which they "are addressed" by concerns beyond their own personal interests, and are led often to change their life's work to a vocational destiny beyond what they could ever have predicted. Beyond the invitation to a creative idea or psychological content characteristic of individual synchronicities, the 'calling' in the UFO encounter is a galactic one, emanating from the heart of the cosmos, and often involving concerns of planetary proportions, especially ecological concerns, and even earth's place in the galactic community.

Experiencers are offered disclosures about how what we do here on earth effects levels of being way beyond our own sphere and far beyond our own planet.

Likewise Jung writes of the third *coniunctio*²⁹ of the alchemists as the transmutation into a subtle body being, rejoining the “potential world” of being (insofar as psyche and physics arise from it), now with awareness, as in a *unio mystica*. He suggests that “far-reaching changes of consciousness” arise from this union, including the healing of organic and psychic ills, and compares this attainment with an enlightened or illumined consciousness—known from East and West from the distant past up to the present—impossible to define, yet linked with the wisdom of compassion and a kind of ecstatic joy. The individual’s link with the greater universe is also a characteristic of the Aquarian age. Perhaps anomalous experiences are attempting to make this third *coniunctio* and its transformation of “the perishable into the imperishable” come into being on a collective level, though this seeming impossibility may be a millennial achievement of which we are merely on the threshold.

Concluding Remarks

In his later work, Jung corrects his conviction that paranormal activity is related to “exteriorized effects of unconscious complexes,” and certainly not to the existence of real spirits. Now he writes with less certainty, doubting whether a “purely psychological approach can do justice to the phenomena in question.” He suggests there may be yet another level of consciousness, a “transpsychic”³⁰ reality beyond the collective unconscious. Paranormal events may belong to a world of their own, neither explicable by ‘my’ psychology, nor by the deeper level of the collective unconscious or objective psyche. Synchronicity and quantum physics opened up the possibility of another domain of reality that is

not 'of us' in any way, an invisible realm beyond the confines of the time/space continuum that nevertheless requires our participation to bring it into reality. A deeper understanding of the astounding power and intensity of the alchemical and gnostic *imaginatio vera* leads us to the knowledge that we can participate in, make a relationship with, be visited by, or otherwise find ourselves in its strange domains.

This *unus mundus* is comparable to Suhrawardi's 'other' world. Corbin writes that this imaginal landscape is populated by the mystical cities and our enlightened historical teachers, spiritual mentors, and angelic guides, all existing in a subtle state. Tibetan Buddhism would concur with this vision of what it calls the Pure or Noble Lands where the sacred knowledge is kept; it employs various meditation techniques to access its wisdom.

Jung also contends that a desire for union with this other world can only arise from a dissociated consciousness that feels orphaned from this other world and in that state is aware of its own suffering and distress. Like the mediaeval alchemists' dissatisfaction with orthodox Christianity, many people today feel a similar disturbance. Alchemists sought perhaps to heal the fracture between physical humans and their spiritual truths in the attempt to bridge the dissociation between spirit and matter upheld in conventional Christianity, but this attempt at embodiment was not realized on a collective level. Its 'failure' and the continued split eventuated in great advances in science and particularly medicine (that can now prolong life indefinitely), though at the cost of spiritual values, especially the alchemist's acknowledgement of the divine spirit in matter.

Now that the spirit has been reduced to an epiphenomenon of the brain, and the materialist view of reality has all but extinguished it, and Matter (devoid

of spirit) is the new God, we are suffering from the effects of this take over, this logos consciousness without the wisdom and eros of Sophia, without the wisdom of the body, and this loss of psyche with its transpersonal values of imagination, vision, and dream, that endow meaning beyond the “ticking of the clock.” The soul is an endangered species, and so the guides from the soul of the world come to visit us once again, helping us to get back on track, awakening us to the mysteries once more, disillusioning us of our hubris and dis-ease that we are only historical beings in a desacralized cosmos. We need to “wake up” to our true identity as custodians of planet Earth who through the initiatory trials of the alchemical death and rebirth operations can recover our relationship with the Invisible Ones and relearn the sacred history from those lands where the enlightened knowledge is kept. Only then will we recover the wisdom to live with humility on behalf of the macrocosm, and become citizens of the cosmos as a note in a score whose range vastly exceeds our current limited repertoire.

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NOTES

1. Dan Merkur, *Gnosis: An Esoteric Tradition of Mystical Visions and Unions* (Albany, NY: State University of New York Press, 1993), 224.
2. C. G. Jung, *The Collected Works of C. G. Jung*, tr. R. F. C. Hull (Princeton: Princeton University Press, 1964), Vol. 10 par. 591.
3. C. G. Jung, *Collected Works*, 14 par. 410-411.
4. C. G. Jung, *Memories, Dreams, Reflections* (New York: Vintage Books, 1989), 197.
5. C. G. Jung, *Collected Works*, 16 par. 486.
6. G. R. S. Mead, *The Doctrine of the Subtle Body in Western Tradition* (London: J. M. Watkins, 1919).
7. Peter Kingsley, *In the Dark Places of Wisdom* (Inverness, CA: The Golden Sufi Tradition, 1999), 61.
8. Henry Corbin, *Spiritual Body and Celestial Earth* (Princeton: Princeton University Press, 1977).
9. C. G. Jung, *Collected Works*, 12 par. 396.
10. C. G. Jung, *Collected Works*, 14 par. 410.
11. C. G. Jung, *Memories, Dreams, Reflections*, 287.
12. *Ibid.*, 286.
13. *Ibid.*, 287.
14. C. G. Jung, *Collected Works*, 10 Fig. VII, 404-405.
15. C. G. Jung, *Memories, Dreams, Reflections*, 210.
16. *Ibid.*, 211.
17. C. G. Jung, *Collected Works*, 16 Fig 8, 275, & pars. 483ff.
18. See Charles Taylor & Patricia Finley, *Images of the Journey in Dante's Divine Comedy* (New Haven, CT: Yale University Press, 1997), 115, for an

unfinished sketch by Blake (Tate Gallery, London) of this tentative moment, in which the guide is about to wash the pilgrim's face with dew, after the darkness of his terrible ordeals.

19. C. G. Jung, *Collected Works*, 16 par. 492.
20. Ibid.
21. C. G. Jung, *Collected Works*, 12 par. 219.
22. Ibid., par. 394.
23. Ibid.
24. C. G. Jung, *Collected Works*, 8 par. 414.
25. C. G. Jung, *Collected Works*, 10 par. 780.
26. Ibid., par. 731.
27. John Mack, *Passport to the Cosmos* (New York: Crown Publishers, 1999), 53-56.
28. Ibid., 13, 18-19.
29. C. G. Jung, *Collected Works*, 14 par. 762ff.
30. C. G. Jung, *Collected Works*, 8 par. 600 & note 15.