

Doctor Francis LEFEBURE

PHOSPHEINISM IN BURKINA FASO



Digest of talks
with
Master PACERE TINGA

PHOSPHEINISME Publishing

PHOSPHEMISM IN BURKINA FASO



Phosphenes are subjective sensations of light, in other words, colors perceived consecutive to a strong light source or sometimes associated with it. Their methodical use is of considerable pedagogical interest and it is now applied in schools and universities in several countries, mainly Portugal and Cameroon. But the principle is so simple that it had been used instinctively by all peoples, in all times and in diverse forms, for stimulating intelligence and intuition in the face of serious problems.

Here is one of the examples given to us during our stay in Burkina Faso (Upper Volta) by Master Pacere, a lawyer and also an authentic Mossi prince.

“When the Mogho-Naba or any other chief of great importance found himself faced by an important decision that had to be made, he asked his ministers for advice, and in particular the one called "Poé-Naba".

The Poé-Naba takes his name from the word "Poere" which means "to share", "divide", "do an autopsy" in the perspective of light.

As of eight o'clock in the morning, the Poé-Naba stands before the king's court on the eastern end of the Benda zande (the atrium of the outer area of the court); in his hands he holds the "LAAGA" which is a shallow bowl containing a ritual liquid; as we have already described, at this hour of the day the minister looks towards the East, i.e. towards the sun. From time to time his gaze plunges into the liquid in the bowl he is holding, which is hit by the rays of the sun at the same time. After a rather long period of time, sometimes two hours, following the impressions created from the reflections on the liquid and the sun's light striking it, he gives his point of view on the analysis asked for by the state authorities.

We would like to note that this Government Department, considered as being highly arbitrary and having a particular irrationality, was the first one to be abolished with the colonization of 1896.”

Honor has been restored to these techniques through the scientific study of their efficiency. And this resulted in the action taken by the "Community Center" of Ouagadougou (Capital of Burkina Faso, formerly Upper Volta) on the occasion of the film festival in February 1981, where they used a big banner calling for:

THE FIGHT AGAINST CULTURAL COLONIZATION

Cases of instinctive use of Phosphenism in the Ivory Coast and Morocco are also cited in this book.



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BY THE SAME AUTHOR



- **THE SUBUD INITIATION**

or the transmission of the great force of life by the oscillation of the point of concentration

- **PHOSPHENIC MIXING APPLIED TO EDUCATION**

Development of the memory, intelligence, creativity and intuition by mixing thoughts and phosphenes

- **THE PNEUMOPHENE**

or the breathing technique that opens the doors to the other world, followed by PHOSPHENISM and rhythmic thinking

- **CEREBRAL DEVELOPMENT**

through Alternating Hearing

- **THE INITIATION OF PIETRO**

- **THE YOGA OF TWO SECONDS**

- **FROM THE PRAYER WHEEL TO THE SPIRITUAL DYNAMO**

or the KUNDALINI Triggering Device, Volume I

- **KUNDALINI Volume II**

- **THE KEY TO SUPERNATURAL PHENOMENA**

Lourdes and Phosphenism

- **PHOSPHENISM AND DEVELOPING CLAIRVOYANCE**

A new explanation of the origin of religions

- **EXPLORING THE BRAIN**

through the study of the oscillation of double phosphenes

- **THE POWER OF CHRISTIANITY**

Christian Magic

- **PHOSPHENISM IN BURKINA FASO (formerly Upper Volta)**

Digest of talks with Master PACERE TITINGA

- **INITIATORY EXPERIENCES**

Volume I. The sensory path

- **INITIATORY EXPERIENCES**

Volume II. Visions and out of body experiences

- **INITIATORY EXPERIENCES**

Volume III. Mystic swaying

- **THE DEVELOPMENT OF SUPRANORMAL POWERS OF THE MIND**

with thinking at a rhythm of one sixth of a second

- **OM,**

the Natural Name of God and the Mantras

- **PHOSPHENISM AND WHIRLING DERVISHES**

- **HOMOLOGIES**

or the light of Asia confronted by Science

- **RHYTHMIC BREATHING**

and mental concentration



Light is an energy that triggers the synchronization between brain cells, accelerating and amplifying physiological processes. Focusing on a light source for short periods of time therefore provokes an influx of additional energy to the entire brain and improves mental abilities (memory, concentration, formulation of ideas, creativity, initiative), and thus intelligence on the whole.

The extraordinary discovery made by Dr. LEFEBURE is that:

“MIXING A THOUGHT WITH A PHOSPHENE TRANSFORMS THE ENERGY OF LIGHT INTO MENTAL ENERGY”.

LPhosphenes are the changing patches of colors that we see in the dark after focusing for a short time on a light source. “Phosphenic Mixing” consists of mixing a thought with a phosphene.

Phosphenic Mixing is a **REMARKABLE METHOD OF PERSONAL DEVELOPMENT** for improving performance in all areas. It can be used by persons of all ages, in all areas of life and whatever the level of difficulty.

Doctor Francis LEFEBURE

PHOSPHEINISM in BURKINA FASO

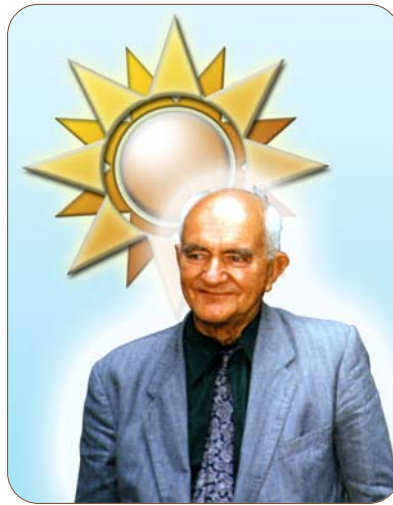


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I.S.B.N.: 2-906904-06-6

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Docteur Francis LEFEBURE

- Former Extern of the Hospitals of Paris, France.
- Former Physician at the School Health Services.
- Gold Medal and prize at the "Lépine" contest, 1963.
- Gold Medal at the International Inventors Fair in Brussels, for the action of the Alternating Hearing Device on the brain, 1964.
- Silver Medal at the International Inventors Fair in Brussels for the method "Phosphenic Mixing Applied to Education", 1975.

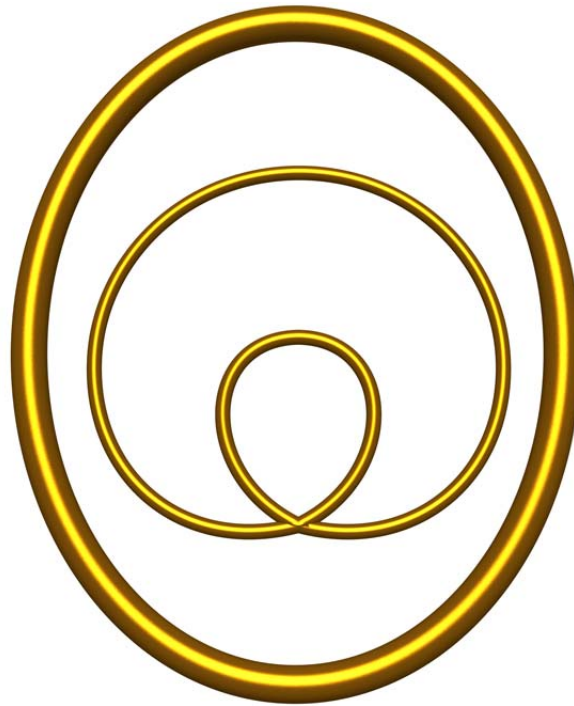


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(Main Center)

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The Symbol of PHOSPHENISM

The limaçon of Pascal (in the center of the cosmic egg in Western esoteric teaching) is the symbol of the analogy between the macrocosm, the mediocosm and the microcosm.

We have chosen this curve as the symbol of Phosphenism because it is a variety of spirals. It is thus the symbol of the original force in all things and has a whirling structure, whether it is the nebula which gives birth to star systems, the spiral of chromatin at the top of the first mitosis of an egg or the whirling of the blood in the heart which is the center of physical life.

Origin of the word PHOSPHENISM

“Doctor LEFEBURE created the word PHOSPHENISM® by creating what we call in grammar a neologism, based on the word phosphene and whose main root means light, recalling Phoebus, the Sun”.

PHOSPHENISM IN BURKINA FASO



*DIGEST OF TALKS
WITH
MASTER PACERE TITINGA*



FOREWORD

A brief description of Phosphenism

The present opusculé is only comprehensible for the reader who already has a bit of knowledge concerning Phosphenism. In order to fully profit from its reading, it may be desirable to have already practiced this method of development of the mental faculties.

Nonetheless, in order to allow everyone to comprehend the sense, here we will give a resume of "Phosphenism and Developing Clairvoyance, A new explanation of the origin of religions" by Dr. Francis LEFEBURE.

Phosphenes are subjective sensations of light: post-phosphenes, those which persist in the dark for three minutes after focusing on a light source; co-phosphenes, or colors which already appear around the light if it is focused on for a rather long time. The mixing of thoughts and phosphenes produces marvellous results in education. Thus, children who are completely dyslexic acquire the ability to read normally within three months, and they acquire a level that is even higher than the average for their age.

But this phenomenon was used instinctively by all peoples at certain stages of their evolution in cults of sun-worship which associated praying with focusing on the Sun. And it is still so with the Zoroastrians, whose priests are called "magi". Magic, in the original sense of the word, is therefore the science of phosphenes which was lost.

Likewise, children shepherds often acquire the habit of playing with phosphenes and mixing prayers with them. Now all the major events of the Roman Church had children shepherds at their origin. Other children instinctively use the reflection of the sun on water. This was the case of Minou Drouet who was a genius at a very young age. We also find cases of fishermen who acquired a certain gift of clairvoyance by praying during their work with the reflection of the sun shining in their eyes. At the birth of Christ, shepherds and magi were present; the two major categories of specialists in phosphenes during Antiquity; and Christ first



went and sought out four fishermen from the Sea of Galilee for beginning his sermons. Phosphenism therefore played a considerable role in the birth of Christianity. But this is also true for the religion of Mithra where the future initiate had to observe phosphenes in a cave. We also find the use of phosphenes with the Tibetans, who kept a book in each temple for the interpretation of the signs that appear when one focuses on the sun, and with Pygmy sorcerers who focus on the flame to see where the hunting ground abounding in game is. And it occurs quite often that an explorer sitting next to them will have the same vision at the same time because of the high telepathic transmissibility of phosphenic phenomena.

Phosphenism is therefore a worldwide ideological revolution.

In this book, we are going to study its connection with certain particularities of animism which we observed in Upper Volta, now Burkina Faso. The multiplicity of the branches of this philosophy resulted in it being treated like a poor relation by the major organized religions which are founded and built upon dogmas which must be uniform for all their believers.

In our opinion, on the contrary, it is because it is closer to the single and unique root of all religions that it has diversified into multiple branches. In effect, in its practices, at all times we find the setting into action of what we have called "the rhythm-phosphenic system". Now, just as there are now two snow crystals that are identical even though they all have 60° angles, in the same way the practice of the same identical exercise for all, "phosphenic mixing" -the mixing of thoughts and phosphenes- allows each person to develop what we could symbolically call the "germ of snow crystals" that is within, i.e. his individuality, his own personal specificity.

What is true on a personal level is equally true on a group level, and that is why from one village to another the forms taken by the phenomena can vary enormously due to the fact that they constitute a perpetual gush originating from a common source which is the overactivation of the brain through the instinctive use of Phosphenism.

For this reason we do not have the objective of carrying out an overall study of animism, but rather making several remarks concerning one of its variants in the village of Manega.



INTRODUCTION

In February of 1981, I was invited by the Education Office of Abidjan (Ivory Coast) following a proposal made by Madam Werewere-Liking, a cultural coordinator, to present my series of courses on Phosphenism at the University as well as carrying out tests in the city's schools in order to demonstrate the pedagogical effects of Phosphenic Mixing.

Master Pacere from Ouagadougou, the capital of Upper Volta (Burkina Faso), attended my courses and told me that in his native village traditional dances were still practiced in which Phosphenism seemed to be used instinctively. Among other things, groups of children swayed backwards and forwards while focusing on the sun so that their gaze never left the day star, and this imprinted a serpentine movement on the vertebral column: all the while reciting kinds of litanies. This swaying, whose rhythm has been timed, is done on a cycle of two seconds (one second for coming forward and the other for going backward), a frequency which we know is closely tied to phosphenic phenomena.

Master Pacere invited me to spend several days in the region so that I could make a closer study of the use of Phosphenism in these populations.

Thanks to the helpfulness of Master Pacere, a renowned lawyer in Ouagadougou, the capital of Burkina Faso (Upper Volta), in the village of Manega, located about 31 miles (50 km) away, I was able to attend traditional ceremonies of the utmost interest in researches on rhythmophosphenism because it manifestly constitutes the central kernel of these customs. For the persons who practice phosphenic mixing, it is important for them to know just how much it is a natural method that has been practiced instinctively from the dawn of time by human beings living in close symbiosis with the living beings of the surrounding forest. I think that I am able to state that the basis of their primitive religion consisted of the search for a form of communion with the "Spirit of the Forest", a kind of collective soul of all its plants and animals, each one being one of its cells.

Master Pacere is the last son of the King of Manega. He is a King with independence in regard to the central governmental power, formerly weak, but reigning over a population which for us would correspond to a canton with approximately 16,000 inhabitants.



Master Pacere received the traditional education of his region, before the arrival of the Europeans.

He had the great sorrow of losing his father when he was ten years old and he remained very marked by his last words, to which he dedicated a book. But Master Pacere also received a complete European education which gained him the reputation of an international lawyer in his particular specialization, and which allowed him to publish about ten books.

This double education pushed him to continue, as much as possible, the work of his father in the interest of his natal village. And so, as droughts are very frequent in this region, he had a team of geologists come and study the electrical conductivity of the ground, and thus it was discovered that the underlying rock was pierced by a thin fault through which the water would flow, accumulating in the depths during the rainy season. Thanks to this, two soil drillings were carried out. Manega now has very pure water. If they had bored two or three meters on both sides of the line which connected the two drillings, no water would have been found. Up until then, during the periods of drought the women were obliged to go and fetch water by foot as far as 20 miles (30km) away, with a "Canary" which is a kind of big round jar, and in such intense heat they would occasionally return to the village having drunk all the water in the jar.

Master Pacere also had a school built with two classrooms located at a certain distance from the old village.

Therefore, I could not have had a better guide for translating, into modern language, the ceremonies which I had the chance of attending and whose origin, for certain ones, would seem to go back to the dawn of humanity. Without his explanations, and thanks to the fact that he had received two forms of education, I must admit that I would not have been able to understand anything at all in the spectacles that unrolled before my eyes.

Here, we would like to express our gratitude to Master Titinga Pacere for the oral and written documentation he transmitted to us and we hope to be able to publish this in a more complete form in the next edition of the present book.

In this study, of course, we leave aside the beginnings of the modern village which is located several hundred meters from the old one where the population still lives.



I

A JOURNEY IN THE BUSH

We were rolling through the real scrubland. In spite of the extreme dryness of the air the sun was not hot as I would have expected.

This is because the air contains microscopic dust, probably savanna black soil pulverized by the drought in such great quantity that even in the capital three hours before sunset, it already looks like the moon. The trees, now sparse, are incredibly beautiful. The giant baobabs with their thick trunk and short branches, in this month of February, are devoid of leaves. Those of the other species are red from the drought or gray with the dust.

However, here and there are big trees, a little bit taller than the others which stand out by their fresh green color and thick foliage, like a gigantic heads of lettuce which have just been watered. This is the "khaya" or the African mahogany tree whose spiralling roots extend down to the water table.

We also see greyish tumuli standing as high as a human chest in different forms, like a sugar loaf, or like a dunce's cap, often in the shade of a big tree or around a shrub. From far away these tumuli look like sieves because they are dotted with orifices measuring roughly 1 inch (2cm): these are termite hills. All around the earth is devastated within a radius of several yards. There is no apparent life in these mysterious edifices.

With nuance of anxiety in my voice, I must admit, I asked my host if there were still lions in this region. He answered that for the last fifteen years there had been no lions here, and I could not help letting the phrase escape, "It was a good thing that I waited a bit".

This remark did not seem to please him. For the natives, the lion of the bush is a friend. His greatest sin is to come from time to time and steal a couple of chickens, but then they are snatched from his mouth and it is shouted at him, "Go back to the bush!"

However, from time to time there would be one whose gluttony became a scandal: chickens and young goats would disappear in an abusive fashion.



And then a veritable village tribunal was called. The lion was judged in absentia and if he was definitively considered to be a "criminal", unlike the other lions who were considered as friends, he was condemned to death and slaughtered with arrows; only that lion and no other.

In this form of animism, which consisted in the present case of a profound respect for the souls of all living beings, with this sentiment of friendship even for a "hereditary enemy" providing that he did not abuse it, there was a returning beneficial shock: the equilibrium of the forest was respected.

In addition, in this way natural selection played a favorable role in regard to the villagers because the strains of lions that were too aggressive towards humanity tended to disappear, nonetheless without putting the role of the lion into danger concerning the equilibrium of the forest.

Alas, later it was decided that the lion was a harmful animal and the country was methodically combed without asking advice from the ecologists. Certainly, there were many lions. One countryman boasted that he had killed nine in a half day. During this time, the rest of the village inhabitants who had kept their traditions made the other ones flee so as to protect them.

But, once the lions were dead, the herbivores pullulated and ate the young shoots of the trees. The forest has become increasingly sparse and since then the black soil of Burkina Faso (Upper Volta) darkens the sky. And so now reforestation has begun...it is about time.

Formerly, animism was presented as the most primitive of all superstitions. We now understand that through the permanent search for communion with "the spirit of the forest" the laws of ecology were respected by instinct.

Fifteen years ago, giraffes were very also very numerous, but I think that there will soon be more of them: with the development of tourism several couples of giraffes will be bought from zoos to repopulate the landscape.



II

THE VILLAGE OF MANEGA

Suddenly, we find ourselves before the central hamlet of the village of Manega; the others can be vaguely discerned within a radius of several kilometers. I must admit that I open my eyes wide with bewilderment: I have the impression that I am standing in front of a sandcastle competition. The towers are represented by five or six round huts made of straw and hard-packed earth, having a roof in conical thatch, the top being crowned by a small little fetish, for some a bird and for others what seems to me to resemble ostrich's egg sculpted in wood. The entrance to these huts is facing towards the interior of the village.

The walls have the height of a man. It seems to me that a "criminal" lion could have jumped over them very easily. They are also made of hard-packed earth. They connect the huts in such a manner that about two thirds of them are found within the inner part of the enclosure with, of course, the doors on this side. Only a third of the hut is visible from the outside, thus the impression of a miniature fortress.

This enclosure is has only two doors: one of them is open and two men would barely be able to pass through it side by side and the other one is closed by a kind of matting. We will speak farther on about this second door. On the inside of this enclosure, there are several huts; the total number including those of the enclosure is about fifteen. Nearly in the middle of the enclosure, there is a bastion which could be considered as a donjon, at a height of one floor above the roofs of the huts and whose top is comprised of a rather vast terrace surrounded by crenellations.

These crenellations add to the impression of a fortified castle, in miniature, belonging to our Middle Ages. The law of "convergence of characters" has it that at the same stage of evolution, and for the same purposes, human beings are obliged to adopt the same forms.

Outside the surrounding walls there are "granaries", which are kinds of small round huts set on stilts about 20 inches (50 cm) high and whose lower part evokes the shape of an earthenware pot. I imagine that their added height aims at putting them safely out of the reach of rodents.



III

THE DOOR OF DEATH

Let us now come back to the second door, the one that is closed by a kind of mat which unrolls vertically.

All the small villages have this kind of door.

It is always facing the West.

It is only allowed to be opened for the removal of the deceased inhabitants.

The ceremony takes place at sunset.

We remark the beauty of the symbol. The soul departs at the same moment that the sun itself disappears.

But what concerns Phosphenism in a more direct way is that the moment the body crosses the threshold of the door, the family and friends are already on the outside, around this opening and they focus on the sun while thinking of the deceased person, and in short, they pray for him.

Thus, without needing to make long studies on phosphenes nor researches in modern parapsychology, these simple people, who lived in communion with nature at a time when these customs were created, had intuitively felt that through the association of their thoughts which accompanied the deceased person and the solar of phosphene a certain communication with the soul of the deceased was possible.

All the great mediums whose gifts I was able to verify had used Phosphenism more or less by instinct, at least in their childhood, and they sometimes continued to do so without having analyzed it.

Therefore, if the African populations attributed such importance to the presence of the souls of the dead in their everyday life, it is because through instinctive practices like this one based on Phosphenism, they really did communicate with these souls.



And here is further evidence which is even clearer.

Sometimes the village was hit by a great scourge: drought or epidemic. Now, a person specially trained, who I would call the King's counsellor, placed himself rather far away in front of the door of the dead in order not to be disturbed by the wall for observing the rising Sun, and therefore in a position opposite to that of the ritual during the removal of a body.

The counsellor held a shallow bowl filled with water and **HE LOOKED AT THE REFLECTION OF THE SUN ON THE WATER UNTIL HE HAD VISIONS INDICATING TO HIM HOW TO OVERCOME THIS SCOURGE.**

In Phosphenism and Developing Clairvoyance, A new explanation of the origin of religions I cited several cases of clairvoyance that had been provoked by reflected light, to such an extent that, the light being polarized, I asked the question whether this polarization would not be a factor facilitating clairvoyance provoked by certain forms of excitation by light.

In any case, basing myself on the case of a fisherman from Berck, Mr. Pentier, Mrs. Spick and the poetess Minou Drouet, I showed that there is no shortage of cases of children who developed supranormal powers through the focusing on the sun's reflection on water.

Now, here in the heart of Africa, the natives who had not had any contact with our civilization used the procedure in everyday life and in rituals.

But there is more to this.

It is obviously for a very good reason that the ceremony took place before the door of the dead.

It was in order to establish communication with the souls of the dead in these serious circumstances, and receive advice from them for saving the village from the disaster.

Thus, without having clearly defined it, these populations had observed that the phosphene provoked by the dazzling reflection of the sun on the water in the shallow bowl was the umbilical cord that connected them with the invisible world.



IV

THE COMMEMORATION OF DEATH

Master Pacere very kindly let me attend a ceremony which cannot be photographed and which cannot be attended by those who come out of sheer touristic curiosity.

It is what we could call the commemoration of death at the end of one year, but the term “commemoration” is not really correct.

According to the natives of this spot, during the first year following death, the soul remains hovering close to the earth around the places where it had lived. Then it has to rise higher.

In order to help in what we could almost call a “take-off”, like that of a helicopter, an important ceremony is held in which the whole village participates.

First of all, the three religious tribal chiefs make a retreat in the forest, and what they do there remains highly mysterious. Only the “initiated” know.

When they come out of this retreat, their faces and bodies are completely hidden by a mask and a tunic, instruments of their worship which we will come back to later on.

When they arrive in the village, they begin by passing through the hut where the dead person lived, as if to saturate themselves with his fluids and to establish a better contact with him and to even identify with him, inasmuch as this is possible. Then they dance, not at the same time, but one after the other.

The first mask, sculpted in wood, represents an antelope with its two huge horns and having a small bird on the top of its head, recalling the symbiosis between these two animals which had not escaped the observation of the inhabitants of the village. We can consider that this is an intuitive allusion to the fact that during this first year the soul is united with the animals of the forest, spread throughout the surrounding nature. The dancer increasingly identifies with soul of the deceased person.



The tunic, as we have said, covers the entire body. At first it gives the impression of an animal skin covered with long hair, but this is not at all the case. The lower two thirds of the tunic are made of long strips cut out of tree bark and worked in a way that would be interesting to know. Also, the upper third of the tunic is arranged in tight plaits.

The dance begins. The dancer rotates in place in a circle, first in one direction and then in the other, changing directions every two or three seconds. The long strips fan out almost completely horizontally due to the centrifugal force, all the while incurving from the air resistance.

Thus, the dancer takes on the appearance of a kind of ball whose periphery is in the form of a whirlwind.

Now, it seems to me that this is once again a kind of identification with the soul of the dead.

In effect, the practice of rhythmo-phosphenism triggers sensations of exteriorization of the soul outside the body, and during this very often we do not feel as if we are in a body that has the form of a physical body but we rather identify with sort of luminous whirling cloud.

The Hindus experience their spiritual evolution as a whirling force that they call Kundalini, a word which whose interpretation is “the power of rhythmic thinking” and which I have previously explained.

Persons having been in a state of apparent death and who have regained consciousness with the recollection of a few memories, often recount that they perceived themselves outside their bodies in the form of a luminous cloud animated by different vibrations.

We have seen that the populations that we are studying here practice phosphenic mixing without knowing it, sometimes while focusing on the sun while they pray for the soul which flies towards the setting sun, and sometimes with the reflection of the rising sun on a shallow bowl filled with water, in order to enter into communication with the souls of the dead and receive advice from them for finding the solutions to end disasters.

If Phosphenism was commonly used by the native religious chiefs in particular, it is not surprising that they would have had a direct perception



of the other world which made them see that one of the aspects of the souls of the dead is a luminous whirlwind, thus the use of the tunic which hides the dancer because he is identified with the deceased, and he appears to everyone in the present form of the soul, who is being helped, as a whirlwind of light.

The surrounding crowd is very joyous. The certitude concerning the survival of the soul is enough so that there is no sadness in the crowd. The tom-toms give rhythm to all.

The first dancer leaves and the second one appears. The fact that these dancers are never present at the same time seems to quite well confirm that they represent various states of the soul's evolution after death.

The second dancer wears a mask representing a bird. It is probably an allusion to the elevation of the soul towards the sky that will be experienced after one year passed hovering just above the level of the ground, an elevation whose departure point is marked by this ceremony. He wears the same tunic which gives him the appearance of a whirlwind as he dances. He remains in the center of the dusty dance area about as long as the first dancer.

When he leaves, the third dancer arrives right away. The same tunic, the same complete disappearance of the individual who is eclipsed and leaves the place to identification with the dead person.

This last dancer wears a sculptured mask representing a woman's face.

Now, the dead person was a man. Originally, did this mean that a man would be reincarnated as a woman due to the law of universal polarity? I would tend towards this hypothesis. Still it would be necessary to know if when a woman dies, the last mask is that of a man. I was not able to gather any information on this subject.

In any case, this is the ceremony practiced by the animists. A few meters away from this circle of people and still in honor of the dead person's soul for helping it to rise, and with an even greater joy, the ceremony of the Muslims takes place in an atmosphere of ecumenism that is even more frenzied. The number of the dancers is considerable. They do not wear masks and on the contrary they are half naked with sorts of braided loincloths, ornamented by hanging vertical rows of painted wooden beads, so it seemed to me.



The rhythm of the dance is frenetic, to such a point that it seems to approach the rhythm of one sixth of second, and whose connection with the creation of certain psychic phenomena I have shown. In the movement which takes up the major part of the time, the head and the buttocks are thrown back at the same time, and at this moment it is the dorsal column which is extremely concave. There is thus no lumbar lordosis. From time to time, an oscillation from right to left combines with this anteroposterior movement which obviously causes a helical movement of the vertebral column. Secondly, the head and the buttocks are pushed forward simultaneously very slightly without the back becoming hunched over.

At certain moments, as if they are taking a rest from this complex and certainly very tiring movement because of its speed, the dancers content themselves with big flexions forward made with the entire body, still quite rapid, but nevertheless less than the previous movement.

The dance in honor of the dead person lasts three days; the dancers who are tired, or who go and eat, leave the circle and are replaced by others. The sound of tom-toms does not stop during these three days.

Even though I was present only as scientific observer, and not having participated in the dances and by no means moved by a feeling of worship and veneration in particular during these ceremonies, it seems quite well to me that I had received a psychic force during these manifestations because the following day for at least a quarter of an hour I experienced clear apparitions, which had never happened to me before. I experienced a comparable phenomenon when I was 18 years old, under the influence of the laying on of hands practiced by a Zoroastrian master, but those few visions that I had had at that time lasted roughly only one or two seconds.

Thus, I received something comparable to the force which had triggered my Zoroastrian initiation when I was eighteen. This last experience would have finished convincing me, if there had been any need, that there is no "Occult Science", i.e. knowledge that is kept secret by professed spiritual teachers who communicate it only to those who are worthy, and that it is sufficient to imprint certain rhythms on the nervous system so that we can find a particular power by instinct, freeing it and without adding any intellectual tricks: a power that is half physical, half psychical, and very strong if it emanates from a group, a force which is sufficient to give a spiritual push afterwards to persons who have had the opportunity and the openness of mind necessary for absorbing it. This is



why a deeper study of these gestures and their rhythms would be necessary; but their rapidity is so great that this study could only be carried out using films that can be watched in slow motion.

And lastly, a particularity which is not lacking in color is that during the entire ceremony a strange being strolls here and there, and he is received everywhere with great respect. This is the person who is charged with the task of imitating the dead person from all points of view in order to better evoke the memory of him. In this case, the deceased was an old man who was blind and who liked to chew kola nuts. The woman who played this role walked bent over, using a staff, her eyes nearly closed, and she chewed kola nuts.

I must add that, as these practices taken as a whole rest upon the belief in survival and the desire to help the soul in its evolution, I do not see any aspect of them that would be in contradiction with the Gospels. I consider that it is quite possible to be Christian and Animist at the same time.





V

RHYTHMS AND POST-MORTEM MANIFESTATIONS

In support of the idea that these rhythmic dances act not only on the physical body, but also on the etheric double by making it denser, here is a very curious case which took place about a month before my passage through Burkina Faso (Upper Volta).

A person who was about fifty years old died of pneumonia within a matter of a few days, and yet this person was in good health up until then.

Now, five persons, whose word can be trusted and who were totally ignorant of the fact that the person had died, affirmed that they saw him during the days that followed his death.

For example, two people who were in a car passed by him on the road, and one of them said to the other, "Why don't we stop and say hello to him?" "No", replied the other person, "we don't have enough time."

It was the astronomer Camille Flammarion who was the first to publish numerous corroborated cases of manifestations at a distance occurring during the death throes or shortly after death. But in general this manifestation does not take place before only one person.

What interests us in the case cited above, inasmuch as the testimonials are true, is that the deceased person had no traits of a great mystic and was not particularly interested in any philosophical system. But he loved dances with an "African rhythm", so much that when he realized that he was dying he had asked **THAT THE TOM-TOMS BE PLAYED DURING HIS DEATH THROES WHEN HE WAS LYING ON HIS DEATHBED.**

We can conjecture that there is a connection between his love for the rhythm and his post-mortem apparitions, these rhythms making the etheric double denser and stronger and due to the fact that these were the last impressions received by the person before leaving this world, they continued in the normally invisible double.



VI

VISIONS IN A HALF-CALABASH FILLED WITH WATER

Even before this, in the Ivory Coast, Mr. Odjé-Okon, who was a the head of a school, had told me about a custom which was very common in his country: if someone has been robbed, he goes to see a kind of sorcerer who has him focus on the sun's reflection on the water in a calabash, and there the consultant will see the image of the thief appear.

There are two interpretations possible concerning this experience: there is an unconscious suspicion or a semi-conscious intuition of the robbed person which is transformed into an eidetic image (i.e. a very precise visual image, a true vision) by the brilliance of the reflection and the phosphene which always accompanies it. This is a very common mechanism in this domain. Now, this procedure pushes the person who has been robbed towards making false claims and makes him tend toward a state of paranoia. Or there is really a "clairvoyance" concerning the real thief. A study that is as impartial as possible on cases of this kind shows that at times we find the first situation and at times in the second one, which goes to show just how much the good and the bad are intermingled in this complex science of the spirit.

Phosphenic telepathy is so strong that it can help a subject perceive what is useful for him to see. On a higher level, this projection using phosphenic telepathy transmitted by a master who is highly evolved spiritually reveals to each individual the mental exercise that will be good for him without the master having to concern himself with the details of these exercises, and by simply projecting this force. This process is described by Madam David-Neel in *With Mystics and Magicians in Tibet*.

This can be compared with the case of Nostradamus, who was asked by Catherine de Medici to show her what would become of her sons. Nostradamus had Catherine de Medici focus on a steel mirror until she saw a grey cloud appear. (This was obviously the third phase of the phosphene which is called the "Diffuse Glow"). Then, in this cloud, by means of his willpower Nostradamus made the four sons of Catherine de Medici appear and their image turned around the mirror the number of



times corresponding to the number of years they would reign. (“Notebooks of the Golden Oak”, Number 2, December 15th 1962, page 11).

Furthermore, in the first quatrain, Nostradamus gives the procedure he used for making his prophecies: he focused on a flame. He makes no mystery about it. But his readers prefer to lose themselves in discussions on the interpretations of the rest of his works instead of trying to see for themselves using the same procedure. In Ouagadougou, this vision through the sun’s reflection on the water in a calabash was also used by the Mossi Emperor, and whose vassal was the King of Manega.

At present, the government of Burkina Faso (Upper Volta) is curiously two-headed. In effect, according to tradition, the Mossi Emperor cannot leave his palace, except every Friday for a few minutes when he can appear before his subjects, and in all cases he must never leave the country, these bans being incompatible with the activities of a modern government. Thus, the Emperor, according to the ancient ways, perpetuates the tradition and he is allowed to continue as long as his entourage does not meddle in politics. Now, one of his secretaries of state had the job of advising him on serious matters concerning the country, drawing his inspiration by focusing on the sun’s reflection in a calabash.

It is highly regrettable that this practice was banned at the beginning of the of the Europeans’ arrival under the pretext of “superstitions” because all the research carried out on this subject in brain physiology shows that at the least this bright light is the best stimulant for intelligence. However, in defence of those who had decreed this ban, it must be noted that this practice was probably highly abused because the secretary of state must have been heavily bribed so that he would see what was desired in the calabash. But an honest secretary of state would have done much good for the country.

This custom can be compared with the one practiced by the Incas: the priest college, which held the role of cabinet ministers, passed the greater part of the day drawing inspiration by focusing on the sun. It is only western civilization, which nonetheless has made so many new discoveries, that has abandoned this healthy practice for running its political affairs and this may be the reason that they are doing so badly. May this short study contribute to restoring certain ancestral practices of the Mossi to their rightful place of honor.



VII

THE VILLAGE CELEBRATION

Several days later Master Pacere took me to the village secular fete. In its essence, it does not differ from our local fetes, each region having its own traditional folk dances.

And I was able to observe a musical instrument that was unknown to me: imagine a speculum with valves measuring about 6 inches (15 cm) long and which would be soldered at the top by the intermediary of a curved piece. When this kind of a clamp is open, whose angle is invariable, by means of the curved piece it rests on the middle finger in a horizontal position. There is a big ring on the thumb about one inch (2 cm) wide and nearly half an inch (1 cm) thick. The sound is obtained by hitting the ring against the top of the curved piece.

The rhythm was also highly original: a rhythm in $5/4$ time, the tonic accent being on the first and fourth beats. About thirty musicians played in rhythm.





VIII

THE PHYSICAL STATURE OF THE MOSSI WOMEN

Having returned to Ouagadougou, the capital, I cannot help making a remark, which is certainly quite banal but which merits being deepened, concerning the posture of the women of this country while they walk. This applies as much to the village of Manega as the surrounding countryside and the city.

The women carry heavy loads on their heads: large shallow bowls filled with bananas piled in rows one on top of the other, or the “canary” full of water. Now, they have a spine that is remarkably straight, the axis of the body being very rectilinear and vertical. But the rare few who have been brought up in the European manner are just as kyphotic as our Parisian women.

This is the occasion for us to call to mind that the deep muscles, i.e. those which run along the length of the vertebral column, are the muscles of posture while the superficial muscles are the muscles of movement.

That is why, for example, doing dynamic gymnastics in the case of displaced intervertebral discs only aggravates the problem because it is like walking with shoes that hurt the feet.

A weight of 44 lbs (20 kg) placed on the head of a standing subject, will make him gain 2 cm in height while he carries it because the act of putting the muscles running from one vertebra to another under tension will push back into place the intervertebral discs that are out of line.

Thus, this is the real therapy for spinal disc herniation whereas pulling, which can momentarily ease the pain, will stretch the ligaments in such a way that the disc herniation will recur with even greater severity a short time later.

It is strange to observe that in European countries, where we know so many things in theory, we do the complete opposite in practical application. And how many times have hygienists risen up against the wearing of high heels which cause hip problems and many other problems. And in school hygiene, what expense there is for diagnosing



cases of kyphoscoliosis and establishing statistics on them in incredible tons of paperwork.

Now, in these countries, where life has remained simple and natural, there are none of these kinds of problems so long as the customs have been preserved because they are in accordance with what the most recent researches in physiology on this problem have shown to be the best and most logical.

So in Paris, the women should go back to the custom of carrying things on their heads! Does that make you laugh? Just think of the enormous amounts of money that will be saved by Social Security.

In the meantime, I think that school trips to Burkina Faso organized for the young people of our country, so that they can come into direct contact with animism and its techniques among other things, would be highly instructive.





IX

ROYAL FUNERARY RITE AND LIGHT

In this preliminary edition, it is not possible to publish all the details that Master Pacere was kind enough to transmit to us concerning the funerary rites of the king as well as the detailed descriptions of various local dances. However, we hope to be able to do this in a future edition.

Nonetheless, we extract from it everything which has a direct connection with the rhythmo-phosphenic system:

First of all, on the subject of the king's funerary rites.

The essential phenomenon that we note is that this ritual takes place in the evening, in general after 3pm or 4pm; and so the "Toog-Naba" or the Minister charged with funerary affairs, halts before the damned wall and looks to the **West, i.e. at the Sun, fixing it almost continually between the ritual or mystic invocations he makes.**

The dead person himself is taken out through the wall from East to West (it was pointed out to me that in certain regions the treatment of the deceased is often different in regard to the other aspects of this grand ceremonial).

The members of the family who go out through this wall are presented to the public (situated completely to the West of the wall). They have the sun shining straight into their eyes during all the parts of the ritual and at the moment when they are asked to commit themselves to respect traditional customs of this kingdom.

In this ceremony, the focusing on the sun therefore plays a role which is identical to the one in certain phosphenic exercises we practice: it helps in holding resolutions, as if the energy of light were directly transformed into mental energy when recitation of the formulas takes place while focusing on the sun.

We also point out that the "Wiss-Kamba" dance includes a phase which is particularly interesting for our exercises. This phase is called "Zouaka".



The dancers advance in one single line making their bodies undulate from the head down to the lumbar region, like a snake.

Now, the movement of Kundalini in Hindu Yoga is most often presented as a serpentine movement, but a mental movement, i.e. that of an imagined light. Ramakrishna said that during ecstasy it was as if his soul was carried along by waves of lights passing through the field of his visual imagination, going from infinity to infinity. It can be understood that these dances, where the vertebral column undulates like the body of a snake (in other words like a sinusoidal curve which is that of a wave), can continue after the exercise during the period of rest in the half-sleep that follows and which produces a particular feeling of separation of the consciousness from the body. Thus, the mechanism of these African initiations during which the shaman is “out of his body” becomes very easy to explain.





X

MOROCCAN CEREMONY USING STRANGE PARA-PHOSPHENIC PHENOMENA

During my stay in Abidjan, I had met Mr. Dieudonné (Quenum Laby), a teacher of Yoga and Phosphenism, with whom I had corresponded for a number of years. He told me that in Morocco, where he had spent a lot of time, there was a brotherhood in which the members swayed their heads from right to left all night long, all the while focusing on a light.

The phosphene which is associated with lighting (co-phosphene) disappears after three minutes of focusing, so in this case it is not possible to speak of Phosphenism as such. It is rather the utilisation of forces that are still not very well-known but whose existence I was able to verify, and because of our lack of knowledge as to what it actually is we will call it “para-phosphenic” phenomena.

In effect, I equipped myself with a weak light bulb of about 40 watts, a frosted light bulb (therefore when it is turned on the contour is a gentle graded grey and only the center is luminous but without a precisely defined point).

I swayed my head on the rhythm that our phosphenic experiments show to be fundamental: from right to left, in a period of time lasting two minutes (one second going in one direction and one second for returning in the other direction), the amplitude never going beyond 45° from the vertical on either side. The variation of the speed was pendular. I did this, not during an entire night, but for two hours depending on the sessions. **WHILE FOCUSING ON THE LIGHT, I TOOK GREAT CARE TO IMAGINE A PERIODICAL MOUVEMENT AROUND THE LIGHT BULB:** sometimes it was like a spark that rotated around the periphery, sometimes an incurving line like the arms of a nebula, sometimes like a wheel and its spokes, or a point of light that swayed across the light bulb at an oblique angle, or even waves of colored light that would come out of the light with each movement and spread out to infinity.



Now, I was surprised to observe that after this exercise, the rhythmic movement of the thought continued with a disconcerting ease as soon as it was recalled and it perpetuated itself up until the point of falling asleep, and even more so if it was associated with the phosphene that followed, as in our usual experiments.

In addition, it penetrates into the thoughts usually constrained by our willpower and into our concepts regarding morality. It literally transmutes them, it purifies them. In summary, this procedure appeared to me to be the most powerful and the simplest for provoking the “rising of Kundalini” which is the aim of Yoga and whose interpretation could be: “the freeing of the power of rhythmic thinking”.

One of the results of this experience is that during the practice of Phosphenic Mixing, whether it is done for an educational purpose or another one, it is necessary to think of a subject decided upon beforehand, already before the thirty seconds during which the light bulb is turned on and not just during the phosphene.





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