

PARACHEMY

Journal of Hermetic Arts and Sciences

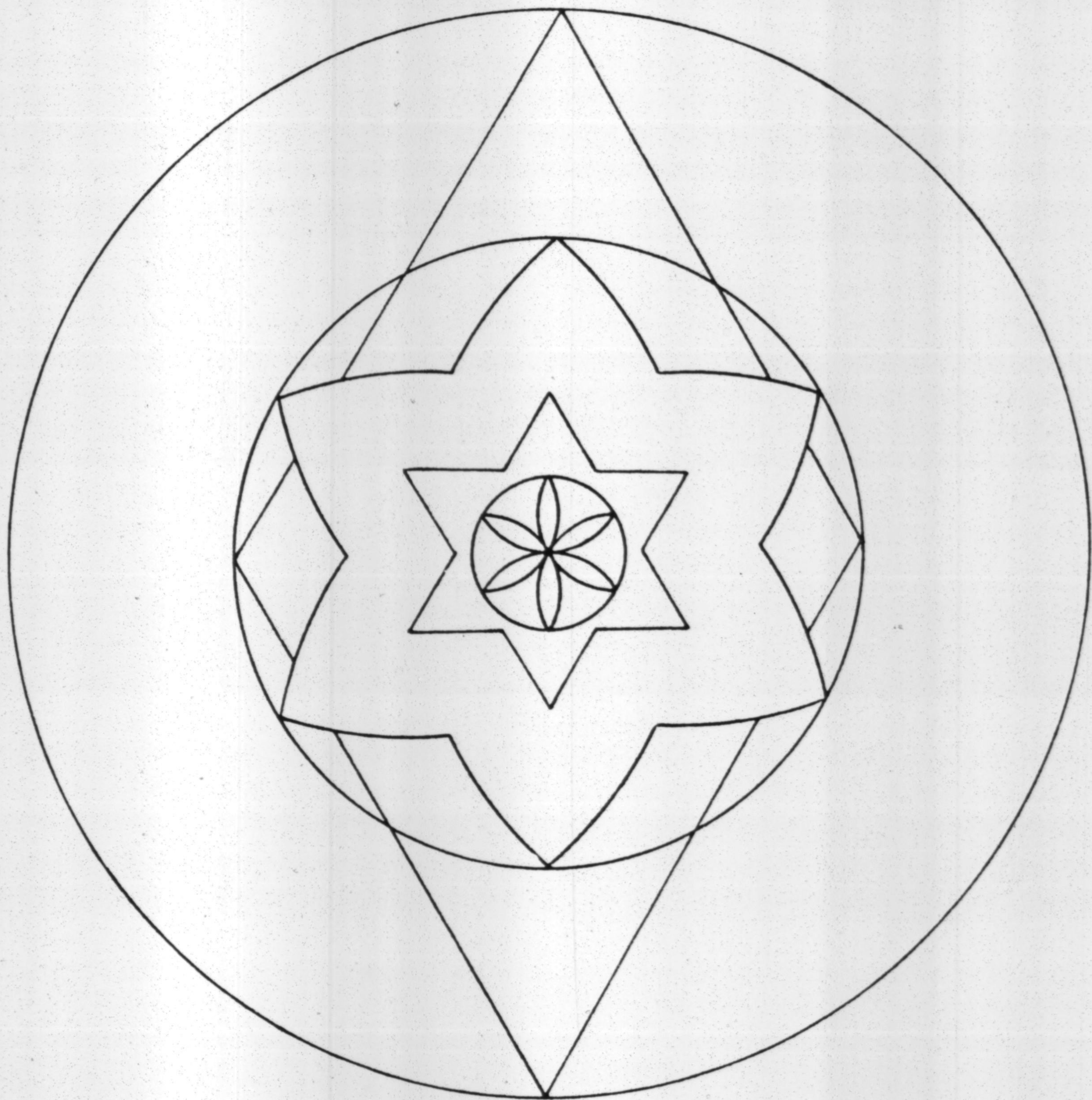
Astrology

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Alchemy

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Qabalah



Summer 1979

Volume VII, Number 3

Parachemy

Journal of Hermetic Arts and Sciences

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and science."

ALBERT EINSTEIN

Summer 1979

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OUR COVER

Sulphur

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THE KINGDOM

In the incomprehensible vastness of Infinite Mind there is region upon region as yet untouched by us in our search to discover Our Kingdom.

One Infinite Mind creates and establishes the Power and the Glory of Our Kingdom forever, and individual cells or segments of The One Infinite Mind explore the length, breadth and depth of their place within It.

Mind creates for Itself all that is. Through the act of creating and the exploring of what is created, each segment of Infinite Mind first discovers and identifies itself as a limited part of the Whole and then realizes itself as the Whole manifesting Itself through a limited part.

What is impossible is but a temporary condition; all is possible within the vastness of One Infinite Mind. Each segment of Infinite Mind envisioning itself as a limited part of the Whole and setting up boundaries, establishing a particular kind of kingdom with its own particular rules of activity and judgment, imposes and impresses conditions that are receptive to and allow only certain kinds of experiences. Whereas, new and unlimited experiences are to be known by each segment of The One Infinite Mind when it opens itself up to and enters into the exploration of the vastness of Itself.

Within many kingdoms there is to be found strife, struggle and suffering, a result of ignorance and imposed limitation; whereas, throughout the vastness of Infinite Mind there is to be experienced Peace, Love and Joy. Within the beauty of such a Kingdom we move and live and have our being *now*. But we may not experience IT.

The sun may shine warmly upon us, the birds sing sweetly to us. A refreshing breeze may caress us, the delicate fragrance of flowers in bloom surround us. One may smile at us invitingly, another speak to us compassionately. We may be touched lovingly. And all the while we are in the midst of IT, we may experience and only know coldness, noise and irritation.

What we choose to be receptive to, we experience. The Kingdom of Peace, Love and Joy is. *IT is here*. When we attune ourselves to It, then we may begin to experience and to explore Its beauty. *Now*, as we relinquish bonds that confine us, the experience of IT becomes possible.

New Discoveries Of The Twentieth Century

The following article gives a brief resume of the work being done at the Shastri Villa, Naihati, W.B. India by Dr. A. K. Bhattacharya D.M.S. and those helping in this work. Future articles will enlarge upon the subject matter of those systems which readers request elaboration upon.

Many new discoveries have taken place in the twentieth century all over the world. Weapons of destruction as well as protection and alleviation of human sufferings have been discovered. The present article will discuss some of the discoveries which deal with the cure of human ailments and present society with healthy beings.

Radiesthesia

Radiesthesia or Magnet Dowsing, even though discovered long back, came into prominence in this century. Many eminent scientists throughout the world have dealt with this subject and have given their findings in writing. One such book published in India for the first time was MAGNET DOWSING or THE MAGNET STUDY OF LIFE. Radiesthesia, as known in history, was first demonstrated by Moses. When he was leading his followers in the desert who became thirsty, he took up a Hazel twig and started to move over the area. At one place it was found that the twig bent towards the ground. That particular place was dug and, to the surprise of all, water was found. Since then the Hazel Twig is being revered by the Christians all over the world as Holy. The twig had nothing to do with finding the water, but the person behind the twig was important. When the thought of water and actual presence of water amalgamated, there was a reaction in the twig which helped in locating water. On the same principle the whole science of Radiesthesia originated.

Radiesthesia is the science dealing with the study of energy fields by sensitive individuals or the study of the human body's perception of, and reaction to, ultra-low intensity radiation. The operational technique is known by various terms such as Dowsing, Divining, etc., which mean the same thing. The operation, when applied to health, is termed Radiesthesia in England and Radionics in Amecira. For the working of Radiesthesia, the one article that is required is the Pendulum. Different people use different types, but we have found the Silver pendulum and the Magnet pendulum to be very sensitive.

In the hands of sensitive persons, the pendulum moves in particular directions to indicate certain things. Now what power causes this movement? Different authorities have given different explanations, and I shall cite below some of their views. Mr. W. H. Trinder ("How to use a Pendulum" by Anonymous) suggests that all matter gives off a ray which causes a change of tone in certain muscles which move the dowsing instrument without the individual's volition, the reflex action not being felt by

him. Dr. D. W. Wethered ("How to use a Pendulum" by Anonymous) says, "The human body is surrounded by rings or shells of influence when the pendulum reacts, and which may be assumed to be comparable to magnetic fields existing in electrical phenomena. It is a complex broadcasting station giving off different radiations from every tissue, organ and structure. The pendulum deals with the radiations thus detected and magnifies the effect of radiations on the neuromuscular system of the operator." Both Max Freedom Long and Dr. R. R. Weiss are of the opinion that the movement of the pendulum is controlled by the sub-conscious mind when this mind has any message to convey to the conscious mind. My own feeling is that this science teaches an individual to have a dialogue with the Cosmic Soul. When a question is put to the Cosmic Intelligence and the answer given, there is a reaction in the nervous system which helps to move the pendulum. Whatever the theory of movement may be, nobody can deny that this is an Occult science of great practical import. In India, the practice of Occult sciences was very common in ancient times and the pioneers have put down certain norms for this practice. All maintain that the help of the Cosmic Intelligence should be taken only for the benefit of others. Some of the information asked from the Cosmic Intelligence may not be answered as it does not WISH to answer it. Hence, hundred percent accuracy is NEVER possible by this method. The basic requirements for the practice of this science are — Concentration of mind and Lack of bias. These are very simple in theory but are difficult to practice. One must be prepared to face failure in this science before one is able to dowse with sufficient skill. The answers received from dowsing are meant for the person's own guidance. Hence, these should not be demonstrated. Sincere purpose and serious application would give the dowser the Divine Help which would be of immense value to him to enable him to help the needy.

Science of Cosmic Ray Therapy or Teletherapy

The science of Cosmic Ray Therapy, to my mind, is the greatest contribution to the suffering humanity in the twentieth century. Teletherapy means "Distant Healing." In ancient times the Tantrics used to broadcast the forces of nature to an individual for either beneficial or injurious purpose. We get references of these in the Tantric literature. In those periods the person to whom these forces of Nature were to be directed was represented by a "kusha" doll prepared from "kusha" grass. With the development of science, the kusha doll has gradually given way to other representatives, and today, in the application of Cosmic Ray Therapy the photograph of the person has proved very useful. Apart from the photograph, any article of the person can be used for this broadcast. In order to understand the theory of the science, one has to know the composition of human body. The human body is composed of different varieties of numerous cells. These cells, like everything else in nature, are subjected to regular vibrations and oscillations. These oscillations are controlled and operated through ether. The cells maintain their optimum level of

oscillations by picking up the resonant frequencies from ether. When the cells are unable to pick up these frequencies they are helped through Teletherapy, just like in the case of the radio when it fails to catch a particular station, the aerial helps it in catching the frequency.

In Teletherapy, the seven visible colours, Red, Orange, Yellow, Green, Blue, Indigo and Violet, and the two invisible colours, Ultra-Violet and Infra-Red, are generated to be broadcast to the person via their photographs. The colours are nothing but a range of frequencies. Hence, when they are broadcast, the cells which are oscillating within this range pick up their resonant frequencies and start oscillating. When the oscillations of a group of cells get diminished, a disease, either physical or mental, is born in the person. Again when these cells are brought back to their optimum level of oscillations, the disease disappears. This gives a wide range of effect in many complaints of the human being, including some behavior patterns where no 'pathy' can help. As an example, disharmony amongst members of a family or between husband and wife can be resolved through this method. By energizing the cells of the brain, the thought pattern is again brought back to normal and the disharmony is dispelled. Plenty of work has been done with this method and many astounding results have been noticed, and I feel that more research work should be done in this sphere. We have met with plenty of failures also, but with experience I am sure these failures can be minimized. In today's advanced researches in science, this branch should get the right place all over the world. A rocket going to the Moon or the Mars does not astonish us any more. Hence, I do not see any reason why a treatment which is projected through space should be astonishing.

Gem Therapy

Gems have been used for centuries by persons for health, wealth and prosperity. Except in Ayurveda, the Ancient Medical System, no where were these gems given by mouth for treatment of diseases. This method destroys the gems and hence proved very costly, and remained the priority of a few rich persons. Gem Therapy has solved this problem and has brought the science within the reach of the poorest man. The gem is not destroyed nor does it lose its power through constant use. (Once the gems are in one's possession, they always remain with him till they are stolen or lost). Gem therapy can be said to be based on the principles of Homoeopathic medicines. The potencies of the Homoeopathic medicine are prepared from the crude drug to make them dynamic in action, whereas in Gem Therapy the Mother Tincture itself is dynamic. They are given just like any other medicine by mouth and the different gems are specific for different diseases. Today, this therapy is becoming more popular and I know several persons who are actually doing their practice entirely on these medicines. These are very simple medicines and even a layman can give these medicines without having much knowledge of the Medical sciences.

Septenate Mixtures in Homoeopathy

In the science of Homoeopathy, single remedies are advocated with the minimum dose. If we study the human system we find that there are seven systems, Chyle, Blood, Flesh, Fat, Bone, Marrow and Sperm. During disease all these systems gradually get affected, and it is but natural that a single remedy may not be able to tackle all the seven systems at a time. When treating a chronic case with Homoeopathy, it is necessary to change medicines at intervals, as other symptoms crop up. These are nothing but the symptoms of another system when one system has been ameliorated. When Septenate Mixtures are given, all the seven systems are simultaneously treated and the results obtained are better. Another thing which is of prime importance is that the so called Homoeopathic aggravation can be checked. This aggravation is caused because when one system is tackled, the other system suddenly rears up its head. Another advantage is that this is more simple to operate than the Homoeopathic system. One has to be a versatile genius to prescribe Homoeopathic medicines. In this system (Septenate Mixtures), one with ordinary intelligence can operate. I have received reports from many persons who have given these medicines with great success. I feel that more work should be undertaken to find out the good mixtures and eliminate the ones that have not given good results. More mixtures have also to be added to the list for making it a complete science.

Tridosha and Homoeopathy

Dr. Benoytosh Bhattacharyya, the great seer, has given us the results of the amalgamation of the two great discoveries - Homoeopathy and Ayurveda. Dr. Samuel Hahnemann, the originator of Homoeopathy, knew many languages, but unfortunately he did not know Sanskrit in which language the message of Ayurveda was written. When this science came to India, it was the duty of the researchers to find out the similarities between these two methods. This required that the person who would do this should be a Sanskritist with an interest in Ayurveda, and also a Homoeopath. Fortunately, Dr. Bhattacharyya had both these qualifications. He started his research work by studying the pulse of the patient and prescribing medicines accordingly. When he found that a particular medicine materially changed the character of the pulse, he did not hesitate to give the same medicine when the next patient came with a similar pulse without going for the symptoms. The Three Elements in Ayurveda are Air, Fire and Water. The Homoeopathic medicines are effective on these elements, and they have been grouped accordingly. The science of pulse is very intricate as there are 600 known varieties of pulse, and today perhaps there is no one to teach this science to intending students. In spite of this there are some types which can be taught and prescriptions based on this will definitely solve the hazards of Homoeopathic prescribing.

The pulse of Argentum is jumpy and fast. Once his pulse is learned, I can safely say that many diseases caused by excess of the Fire element

will be controlled. Today, in Kali Yuga, this element is very much predominant and Argentum is the remedy par excellence in this age.

Medorrhinum pulse is round, voluminous, and the feeling is like air flowing through a tube. This pulse is often felt in cases of Asthma, Paralysis, etc. Also, I have felt this pulse very commonly in Western India rather than in Eastern India. With this type of pulse Medorrhinum can be given safely with good results. If after giving this medicine the pulse becomes thin, then one must know positively that the medicine has worked.

Thuja pulse is thin and wiry. The feeling is just like touching a thin copper wire below the skin level. With any symptom this remedy can be given with confidence.

Causticum pulse is peculiar. It is absolutely non-compressible. This is a very dangerous pulse. It is quite possible that the person with this pulse will get an attack of Apoplexy in the near future. Causticum can save the life of the person before he gets such an attack.

Aurum pulse is soft, slow and without much tension. With the slightest pressure there is an obliteration of the pulse. This pulse is generally associated with chronic Dysentery and other debiliating cases. Aurum will make the pulse strong and remove all the complaints. In Bengal this pulse is very common. Hence, the use of Aurum should be more frequent. The pulse also sometimes gives indications of cases of Possession. In one type pulse is so fast that it cannot be counted and the physician will give his opinion that the patient may die any moment. In spite of this the patient survives. This is a pulse of a case of possession and should be given over to the Exorcist. Another type is where the pulse is regular for some time, then suddenly 10 to 15 beats gets missed. This also should be given to the Exorcist. From personal experience of my revered father Dr. B. Bhattacharyya, it was found that the first type was found in the person who was already dead but possessed by another spirit. The second type indicated that the body was possessed by two spirits at one and the same time. Persons who are interested in this type of research may verify this.

I would appeal to the Homoeopaths to look into this science carefully and I feel confident that the status of Homoeopathy would increase much more than what it is today. It is expected that scientists should keep their views open and non-biased, and should take those ideas which would help in giving relief to the suffering humanity. Dogma and Science do not go hand in hand. There is much work to be done in this field, and the combined efforts would help reach a solution in quick time.

Magnet Therapy

This is the simplest of all therapies and for practising this no medical skill is required. The magnet has two poles - North and South. The North pole is the Hot Pole and the South Pole is the Cold Pole. The North is energizing while the South retarding. The South seeking pole of the

magnet should be marked North and the North seeking pole should be marked South. For any type of pains or inflammations the North pole is useful and for infections - virus or bacterial, the South pole should be used. The operation is also very simple. For pains the North pole of the magnet may be kept over the area of pain for twenty minutes or more and in acute cases the pain will disappear with one, two or three applications. In chronic cases more applications may be necessary. For this purpose, the cylindrical type Alnico magnets are the best. (Messrs Permanent Magnets Limited, 20, Shahid Bhagatsingh Road, Bombay 400 023, are the suppliers of these magnets in India).

Common diseases like rheumatism, arthritis, shoulder pains, wrist pains, headaches, sleeplessness etc. can be corrected by the magnet. For sleeplessness, the North pole of a cylindrical magnet should be kept over the forehead for 10 minutes before retiring at night. Even in old cases where sleep does not come without sedatives, the magnet would prove very helpful. In pains which are continuing for a long time, the ferrite magnets are pretty useful as they are light and can be kept in position over the painful area for a long time without causing any inconvenience to the patient. Another advantage is that the ferrite magnets are magnetized along its thickness, hence the area of magnetism is bigger than the metal magnets. The disadvantage is that they are brittle, and hence they break easily. Magnets may be chosen according to the needs of the patient.

Magnet Therapy is becoming very popular all over the world, not because of its cheapness but due to its effectiveness. Doctors who are interested in the welfare of the patient should certainly adopt in their daily practice this therapy which will give them a better clientele and reputation. The patient is interested in getting relief from the Doctor and he does not care how the Doctor performs this task. The modern practitioners should ask themselves how many cases they are able to cure or even give relief? All the medical sciences are in their infancy and hence, if there is a ray of hope anywhere, they should immediately search this ray and, if it is real, adopt it.

Chromotherapy

Another branch of science which is sadly neglected is Chromotherapy. The technique is very simple and requires no money or equipment. This system is also very old but only recently people have again started taking interest in it. Lights play an important part in this therapy but I have confined myself to the water exposed to the rays of the Sun in different coloured glass bottles. The bottles are filled with water and then exposed to the rays of the Sun for about two to three hours. A half a cup of this water is drunk three to four times daily. When coloured bottles are not available, coloured cellophane papers are used. White (transparent) glass bottles are wrapped with coloured papers for individual colours. I shall give below some colours which have proved very useful in treating different diseases.

RED	Rheumatism, Arthritis, Diminished Vision, Neuralgic Pains, Constipation, Chronic Dysentery.
BLUE	All types of Throat complaints including Chronic Tonsillitis, Pharyngitis, Difficulty in swallowing, Chronic Cough, Pain in throat, etc.
YELLOW	All types of Liver complaints, Congestion and Cirrhosis of Liver, Jaundice, Liver spots over the face or body, Constipation due to sluggish liver.
GREEN	Acts on the mucous membrane of the entire system especially, intestines. Hence, this is very useful in Dysentery, Skin diseases etc.
VIOLET	In case coloured cellophane paper is available, this colour is specific in nerve troubles including Neuralgic pains, Sciatica etc.

Treatment with other colours are also advocated by experts, but this should be done more by the patients themselves than the doctors. Proper guidance can be given by the doctors but the patients have to take the water regularly at home. This takes a lot of time for a cure, but I have seen that with its regular use many diseases which would have cost a lot of expenditure were cured radically. More propaganda work is needed to teach the layman of the efficiency of this system so that they may do it at home for the treatment of common diseases.

The different therapies above have been described briefly, and readers are cautioned that the last word has not been said about any of the systems mentioned.

SPONSORS FOR DR. BHATTACHARYA'S LECTURE TOUR

A lecture tour featuring Dr. A. K. Bhattacharya is to be given three to four weeks around the time of the 1980 International Alchemistical Symposium to be held the third weekend in June. An exact time period for the lecture tour has not yet been set.

Those interested in acting as sponsors and wishing to arrange for Dr. Bhattacharya to lecture in their area are asked to contact the PRS so that consideration may be given to their requests and plans made to include their area in the lecture tour.

Laboratory Techniques

STEAM DISTILLATION

There are two main methods of steam distillation used in laboratories today: live steam method and direct method. The direct method is easier to use but, for those who have access to a source of steam, the live steam method is better, particularly for substances with high molecular weights (such as essential oils).

Live Steam Method

APPARATUS:

a) *Ground glass jointed equipment*

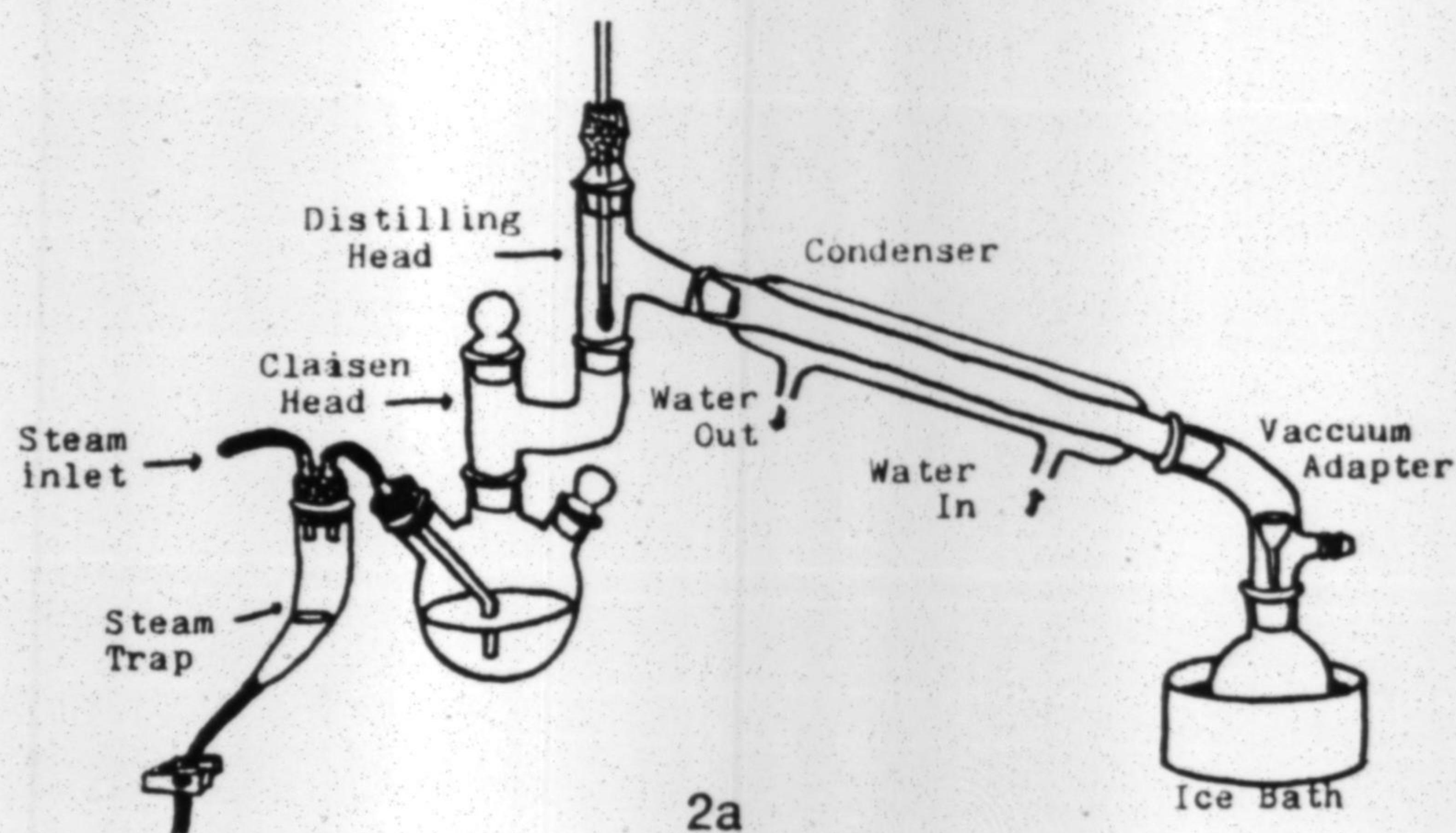
Steam trap	thermometer and thermometer adapter
one-holed rubber stopper with glass tube (bent)	condenser and rubber hoses
3-necked boiling flask	2 glass stoppers
Claisen head	receiving flask
vacuum adapter	ice bath

— or —

b) *Standard Glassware*

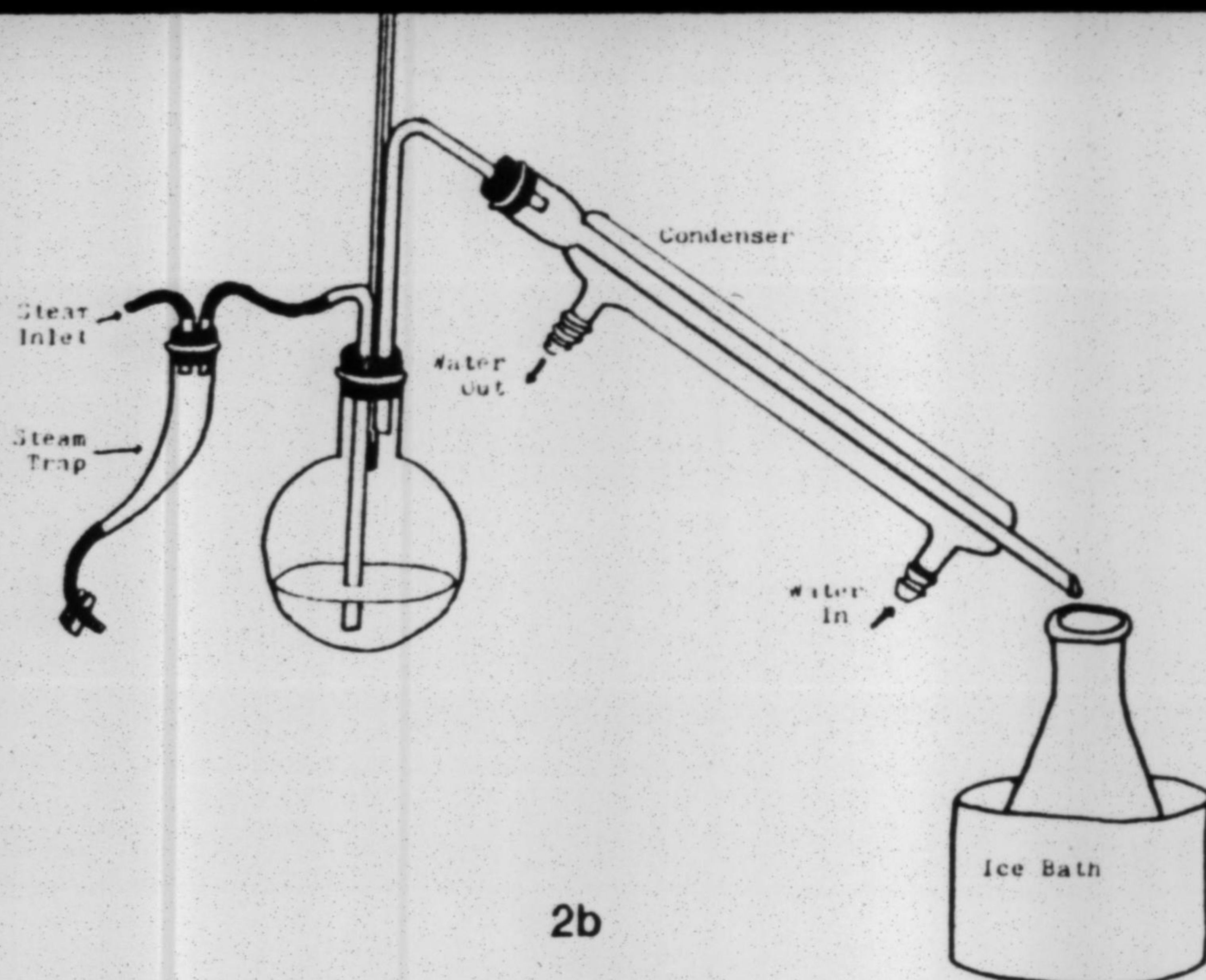
Steam trap	condenser with 1-holed stopper and rubber hosing
2 glass tubes (bent)	receiving flask
boiling flask with 3-holed stopper	ice bath
thermometer	

Assemble the apparatus as shown in figure 2. Lubricate the joints and fasten securely to the ring stand. Check the joints periodically during the distillation to make



sure they haven't loosened due to vibration. Fill the distillation flask one half full with the material to be distilled. No external source of heat is needed since the steam will provide the necessary heat to keep the material boiling. A steam/water trap must be placed in the

steam line (see illustration). This prevents water from entering the flask. Open the trap valve all the way before turning on the steam. Once all the water has drained and steam begins to enter the flask, close the trap clamp. The trap should be opened occasionally. If water does begin to fill the flask,



apply heat to the flask to bring the material to a boil. Adjust the flow of steam so that vapor passes quickly into the condenser. The cooling water through the condenser should be faster than the flow in simple distillation. The vacuum adapter (if used) should be cool to the touch. Keep the receiving flask in an ice bath. This increases the efficiency of condensation.

While the material is distilling, the condensate will be cloudy. Once distillate is clear it is near completion, distill about 10 ml more after this point.

When stopping the distillation, open the screw clamp on the steam trap and remove the steam inlet tube from the distilling flask, or else liquid will back up in the tube and steam trap.

Direct Steam Method

APPARATUS:

a) *Ground glass jointed equipment*

condenser with rubber hoses
vacuum adapter
3-necked boiling flask
receiving flask
Claisen head
distillation head

thermometer and thermometer adapter
separatory funnel
stand and clamps
ice bath
heat source

b, c) *Standard glassware*

distilling flask, one-holed rubber stopper and thermometer

— or —

boiling flask, two-holed rubber stopper, thermometer and bent glass tube

and

one-holed rubber stopper
condenser with rubber hoses
receiving flask

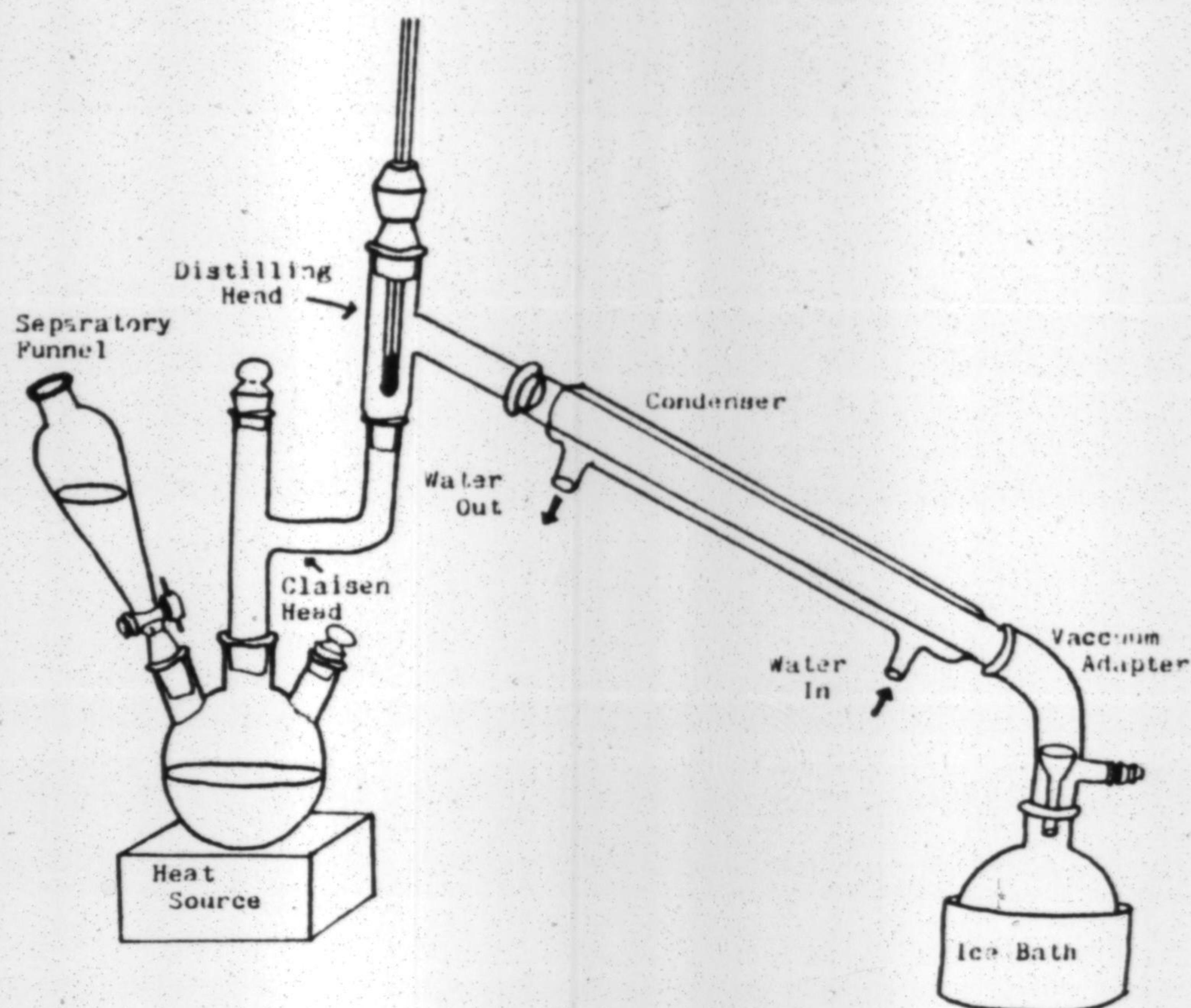
heat source
ice bath
stand and clamps

d) Home-made equipment

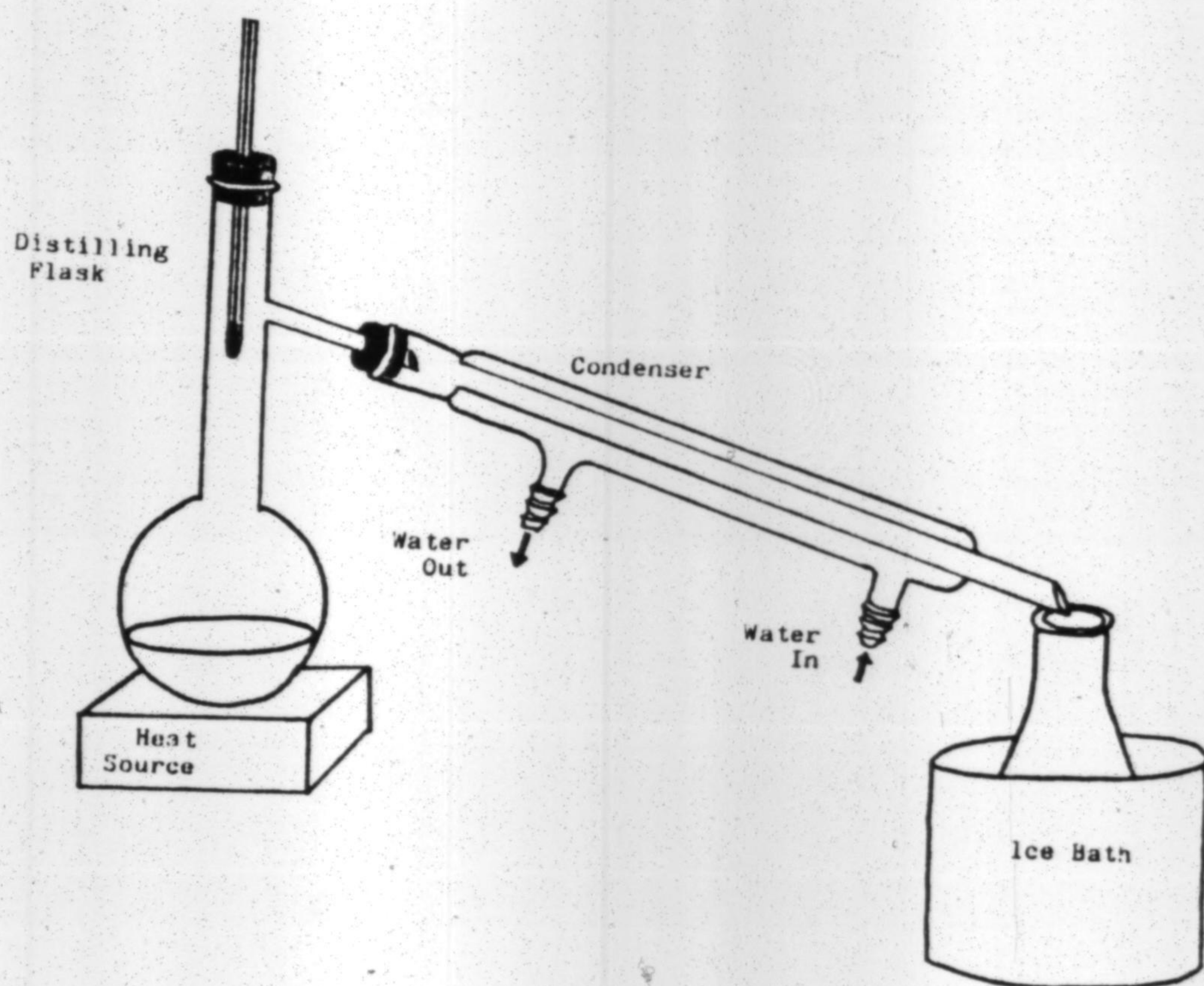
pressure cooker
 copper tubing
 larger metal tubing
 2 - 2-holed rubber stoppers

2 - small pieces of glass tubing
 rubber hoses
 heat source

Assemble the equipment as shown in figure 3. Place the material to be distilled in the flask along with some water, filling the flask one-half full. It is a good idea to have some way of adding fresh water to the flask during the distillation to make up for the water loss. This is done in figure



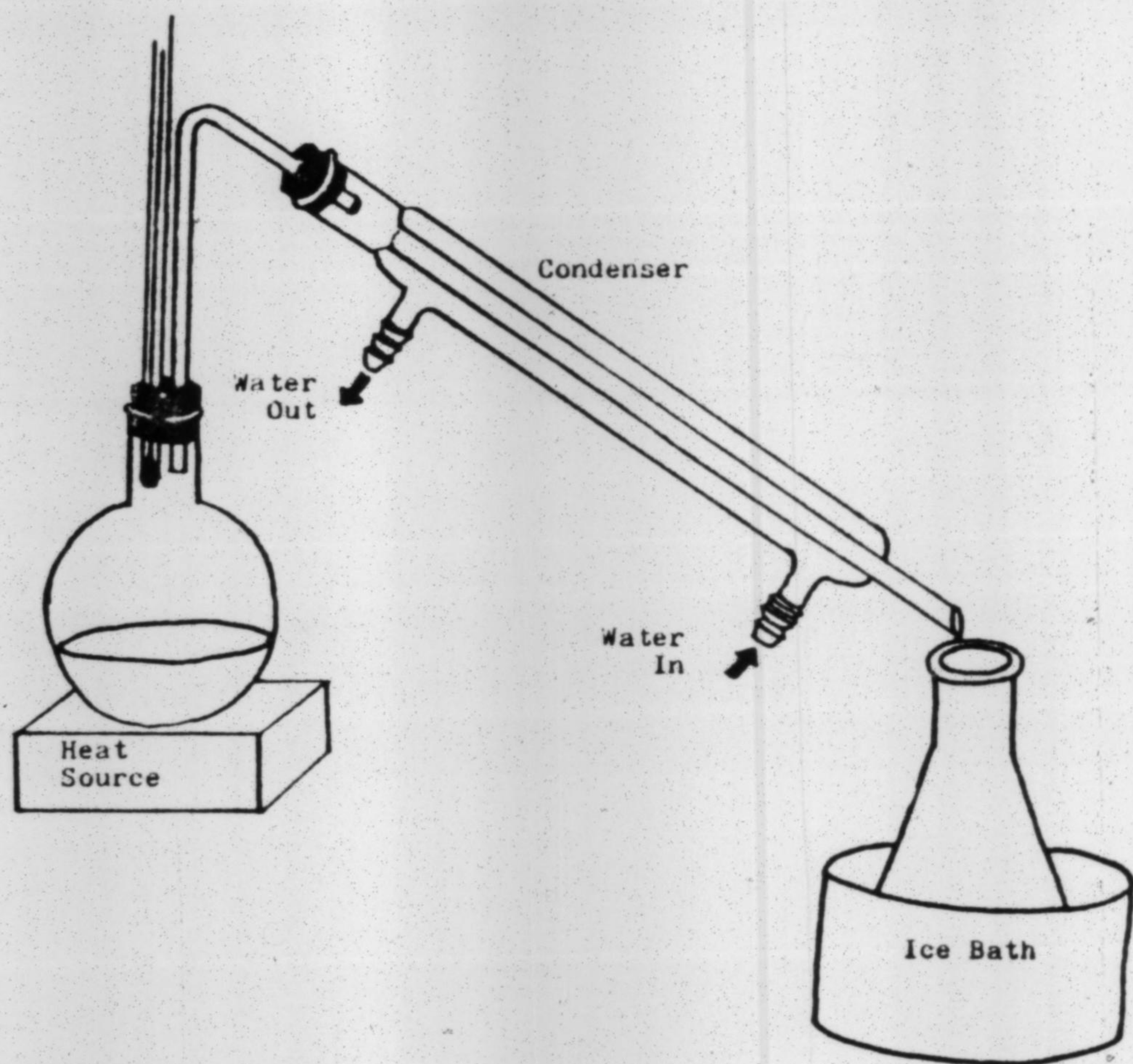
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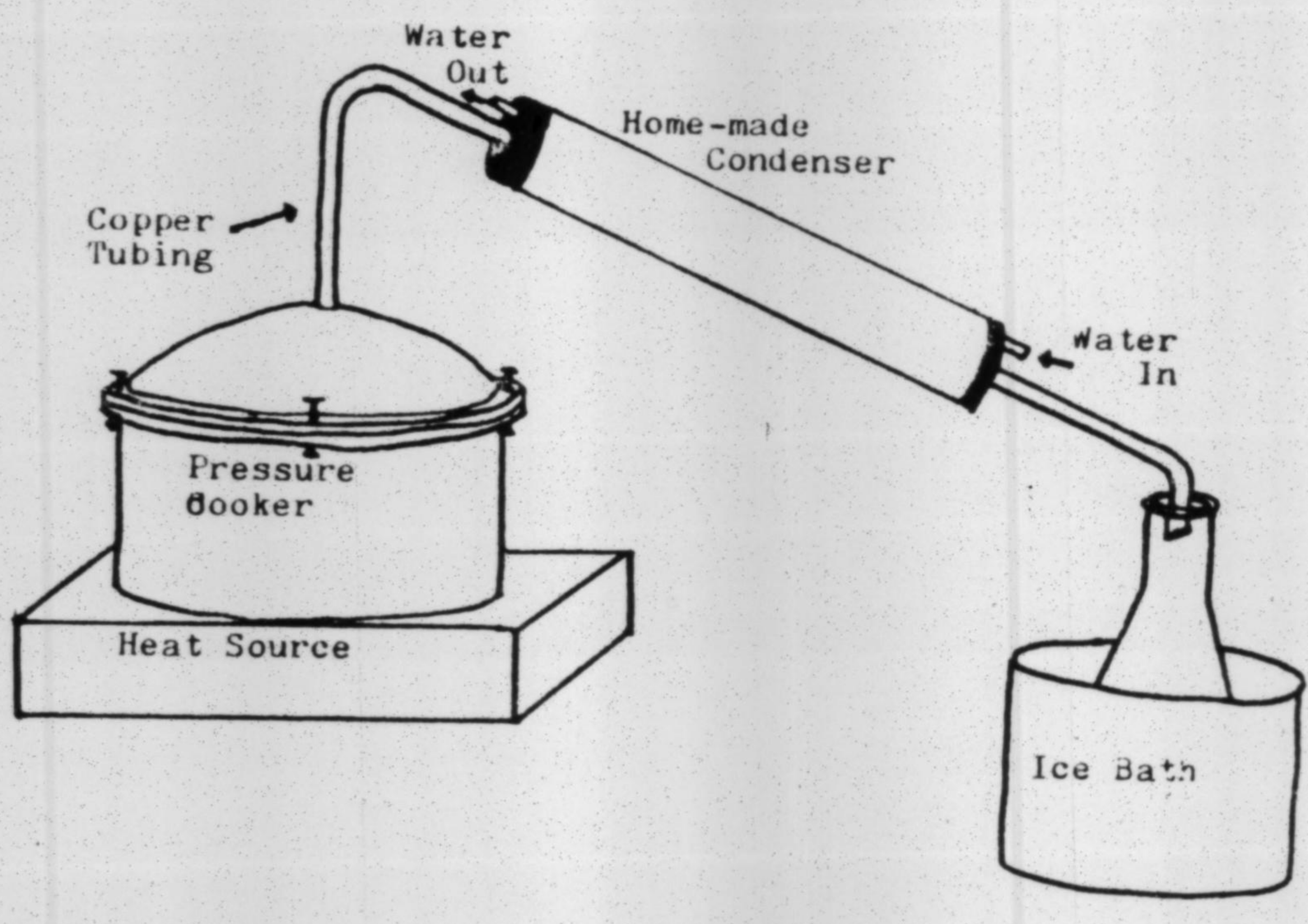
3b

3a by using a separatory funnel and letting water drip into the flask at the same rate that the material is distilling off. With a bit of ingenuity, a way can be devised for the other three set-ups. Once the material and water are placed in the flask, turn on the cooling water for the condenser and then turn on the heat. When the water begins to boil, the material will start to come over with the water. The disadvantage of this method is that excessive bumping and frothing may occur when distilling materials out of solids. The problem with this is that sometimes the solids will be pushed into the condenser and receiver. To prevent this from happening, it is important to use a Claisen head if using ground glass equipment, a longer piece of bent glass for the set-up in figure 3c, or a bend in the copper tubing for the figure 3d set-up.

All four set-ups have their advantages and disadvantages primarily in



3c



3d

convenience. The ground glass is very expensive (this set-up could cost up to \$90) but easy to use and very accurate, while the pressure cooker apparatus is inexpensive but a bit cumbersome and subject to corrosion over time. The important thing is that all the set-ups work. You just have to decide which one suits your needs best. †

Art Alchemy and The Creative Process

Man has always had a need to record his passing on this earth. I suspect that he always will. It is intrinsic in this need that his expression be legible and informative. Information is the vital flow of the mind and resource of the intellect. Man, as far as we know, is the most advanced, the most capable of this earth's creatures in collecting and interpolating information in large and complex quantities.

Man's need to be understood is essential to his evolution. It is important to his sense of origin, his *History*. Therefore, we come to the point of this article. The process by which man records himself. **THE CREATIVE PROCESS.**

It is through this creative process that man expresses himself within and impresses himself upon — his environment. Much time might be spent contemplating the question of WHY man has a need to express himself, to leave a record of his being. Perhaps it is ego, or the act of finding himself through his art? Could it be that man needs to contribute to the universal knowledge pool? Or, perhaps it is simply one of the many experiences through which man evolves his ever ascending soul? It, no doubt, involves all of these and more.

Therefore, it would be to our advantage to deal with the more concrete aspects of the CREATIVE PROCESS.

We may safely assume that the creative process, as it pertains to visual art, is actually recorded in the art itself. In our observation of a painting or three dimensional work we actually *look* upon the material by which it is made. Paint on a surface, clay, stone, ink or paper, etc. In their actuality these are substances, however the ART that we perceive pertains to the images and the responses that these images stimulate in us. These images, be they two or three dimensional, are intelligently created by some other agent (the artist) using the materials involved.

By intelligent assembly of these materials a work of ART is produced. Art is in fact an optical illusion. The OPTICAL experience is the observer's witness of the artist's record of his internal experience with his idea. The artist is impelled, even compelled at times, to record his internal and external life experience. This applies to all forms of art, not just the visual art form. The laws are the same; they just find differentiation through various mediums.

From this point forward I shall be speaking particularly about the application of this concept as it pertains to visual art and specifically drawing and painting. However, it is intended to represent the creative process wherever it is to be evidenced in life's endeavors.

The artist works most definitely from the subconscious and even superconscious areas of mind. During the time the artist is creatively occupied, the sub and superconscious activity is the response impulse generated through his interaction with his environment. These stimulations then thrust themselves into the conscious mind as symbols and images appropriate to the impulses. It is the array of the images and symbols that the artist attempts to manifest to his sense world. Thus, his art.

The process by which his sequence takes place can be studied and understood rather objectively if one will apply the principles of cosmic law — for what is the Creative Process but the application of lawful principles?

Imagine an artist, paint laden brush in hand. He stands in front of a clean white canvas. He studies and contemplates. You feel the tension build as he prepares to make that singular commitment to the sense world. In a flourish of swift movement he extends his being to his painting surface. His total self is committed to that mark for all to see and judge. One brush stroke. One moment in time and space. A record of his passing at that moment. Of the countless alternatives of the stroke he committed himself to the ONE that was made. This is the foundation upon which this whole thesis is based. The one singular stroke. This is true to the brush, the pen, pencil or charcoal, any tool used to facilitate the effort.

A painting or drawing is the accumulated sum of all the strokes that were committed to produce it. These strokes record the various moments of the artist's response to the experience he has been involved with. Be it the painting of a landscape, a nude study, a still life or a purely abstract mental experience. The actual difference between the first stroke and the last is a difference of time. Time represents an evolution of the essence of the experience through the accumulation of the strokes of the tool. However, the power and virtue of this essence can be no more grand than the individual stroke. For, if the stroke or mark conveys the essence as it is applied, one after the other, and these strokes integrate themselves into legible meaning, we have a successful work of art.

Think of the masterpieces that remain vital through time and countless generations. Why? Because these works have recorded and hold the LIFE represented in them by those who lived that experience. The essence of this life is LIGHT. It permeates all of the materials used in the painting.

A painting is a translation of the artist's experience through expression. In his physical labor he impresses his subjective and objective experience onto the working surface. He does not recreate the object of his subject but rather he develops an optical illusion that convinces the audience of its reality. The audience experiences the illusion to the extent that they can identify with the image and sense the life or essence therein. To this degree a painting is talismanic.

This brings us to the consideration of the stroke as a foundational element that is of supreme importance. One might refer to the single

stroke as "the insignificant Giant" of painting. So much overlooked and even ignored in our academies and universities that mastery seems illusive and non-existent.

A painting has no more power than do the strokes of the paint laden brush that produced it. No matter how wonderful the idea or inspiration of the artist, if he has not the mastery of his brush and the mark it makes, he has no masterpiece. It is here in the **INSIGNIFICANT GIANT** that we shall discover the **CREATIVE PROCESS**.

Imagine that we are in a laboratory viewing a brush stroke under microscopic slow motion. Suppose we could extend the instant of that stroke by slowing down time. We slow down time so much that we begin to see ten distinct aspects as they emerge and finally separate into units. We then see that these units have a distinct character of their own; a particular function in the chain of the process. From pure impulse to final commitment upon the painting surface the chain proceeds to function in order, one unit after the other. Let us examine this order and see what we find.

We see that these ten units embody all the other lawful expressions within their particular and combined parameters. For instance, we can readily see the evidence of the prime duality. Trace this and you find their origin in the first principle; that being **PURE LIGHT**. Extend the duality and we next encounter the third or the trinity. Then we come to the four elements; the fifth essence which is the transition from pure thought or spirit to applied thought in mind. From here we proceed from the sixth unit to the tenth unit. Within this matrix we will find the seven pillars of our optical environment; thus the pillars of visual art. We may also find other combinations of lawful qualities inherent in the moment in question, in varying degrees of overt expression but all in Potential. All of these potentials are at hand to be utilized as the needs of that moment require.

Let us now go back and take a more minute look at what we have determined by our manipulation of time. The first unit that we will examine will be by law as well as by logic, **LIGHT**. Without light there of course could be no animation or life to our work. To a visual work of art light **IS** life. From **LIGHT** follows all else. Light animates form and gives it life, or shall I say existence, in our mind as well as in our physical world. For the artist, light of mind and light of the eye are almost, but not quite, one in the same as relates to form. The light of the mind is that light that illumines our thoughts and the images that our thoughts use to interpolate our worlds of mental and physical existence. When in total physical darkness, we may still enjoy the brightly illumined thoughts in our mind. It is simply the Light of our mind that is our first unit.

The second unit must then relate to the opposite of the first and this is **DARKNESS**. Darkness is the lack of light. Our visual world is as dependent on the lack of light as it is on the presence of light. Thus we have established the value of two. **TWO**, the duality essential to all existence. In darkness we find form as a potential. Yet, without light the form will only remain as potential. Even to one who is physically blind the

sense of touch stimulates the mental light providing the forms of mental imagery by which the blind assimilate their environment.

When we speak of form, it should be plain to the reader that we speak of form as a mental reality and as a physical actuality. Therefore, **FORM IS DEFINED BY DARKNESS; it is ANIMATED BY LIGHT.** Thus we see how shadow comes into view as the antithesis of light. This is true of the most mundane application as well as the most sublime. The artist must first establish a thorough understanding and command of this first and second principle of visual art, **LIGHT and SHADOW.**

By establishing the two extremes of light there is implied infinity in both expressions, i.e., infinite light and infinite darkness. This we can only relate to theoretically for we are finite beings. These are the extreme parameters of our world of form. Yet, they of themselves lack the third consideration of absolute necessity — **IDENTITY.**

IDENTITY, in particular, determines all things as having specific being in form. A tree may be determined by a shape set against a contrasting background. However, without the third principle of identity we have only defined a tree. This third principle is what we experience in our visual world as tonality, the gray values. The infinite blends of light and darkness. It is through the existence of these blends that we may determine particular identity. For instance, a portrait is first an arrangement of material on a surface. This material reflects light, therefore we see it. Some of the pigments reflect more light some less. This defines the painting as that of a person (the light to dark relationship), but by virtue of the various tones we may identify the painting as one of a particular person. So it is also in life. We first define the objects in our world and then we identify them as specific items.

These first three essential units are primary to all else that follows, all visual reality rests upon them. They sympathize with first principles of alchemy as **LIGHT (Mercury), DARKNESS (Salt), TONALITY (Sulfur).** The spirit in the light brings forth the form out of the darkness. The form exhibiting its identity as soul, the essence of its particularization through tonality, a specific blend of the two forces of the **ONE** light.

Actually we as earth beings cannot know the infinite extremes of **THE** Light. What we consider white and black are only the greatest extremes of tonality, the very soul of our visual world. Color is the radiant expression of light within the matrix of tone. This shall be covered later.

The three principles of light reveal, define, and identify our objective world and allow us to determine that we do in fact exist in an objective environment. This sets us against the laws of our objective world, the facts of our state of being. We now encounter the four elements of our visual world. This is our fourth unit and embodies the **FOURTH** value. These elements are experienced visually as **HORIZONTAL,, VERTICAL, OBLIQUE, and CURVILINEAR.** All that we may encounter visually will be expressed as a combination of these four elements. They have power and profound meaning essential to the understanding of the visual artist if he is to succeed in making legible pictures.

The HORIZONTAL element: The key meaning is rest and repose, tranquility, quietude, etc. It is the most dominant and prevalent of the visual elements. We see it expressed in the horizon, the expanse of the sea and sky, in the flight of birds, the course of fish. Most significantly, the position of the eyes themselves are side by side to take in this most dominant point of view.

The VERTICAL element: The key meaning is tension. All things having a vertical axis remain so by virtue of tension being applied or exerted upon some aspect of that thing. A person standing must maintain tension in the feet, legs, back and neck to remain standing. Even a tree must maintain tension through the grip of the root system within the earth. That which has been balanced remains so as long as the established tension remains unaltered. All activity TENDS toward rest, therefore when the tension is relaxed the object falls or collapses, returning to the dominant horizontal axis. Visually speaking, it is the interaction of these first two elements that expose the last two.

The OBLIQUE element: The key meaning is action. The oblique represents transition from one state to another. The falling tree, the forward lean of a runner. The pendulum in an oblique posture. The presence of an oblique angle in our field of vision attracts immediate attention as it implies Action. In a forest of tall trees we will readily see the tree that leans on another. This reveals action interrupted by the vertical tree. We know that if the vertical supporting tree were removed the action would resume. This would show that the action is always present in potential. In a painting this knowledge is effectively used to create the implication of action.

The CURVILINEAR element: The key meaning in this element is Motion. The two latter elements, oblique and curvilinear are very similar and seen together. However, they are actually different qualities. The Action we speak of relates to a progression from one point to another without evidence of rhythm. With Motion we are implying a rhythmic pattern or sequence. The last element is the most constant in objective nature. It will be found accompanying the other three in most all their forms. In football, for instance, action predominates and motion subordinates. In ballet the opposite is true, the motion (rhythm) predominates and the action subordinates. In both cases the two co-exist.

These four elements are always present in one way or another. One may be dominant over the others or they all may be equally represented, in which case we would have an equalized condition or peace and balance. The understanding of these considerations is necessary to compositional expertise. Where you find two or more of these elemental qualities intersecting they produce conflict, a focal point. This attracts attention, i.e., two crossed lines, crossed arms or two crossed axis will produce a visual conflict. This device is used in painting to attract attention in the audience.

The addition of the four elements to the three principles gives the SEVEN PILLARS of visual reality. These are the principle laws of light and form, which exist in the most perfect relationship of harmony. These

seven qualities found in the first four of our units establish our objective world in the inner realm of pure mind. However, we can see how these are evidenced in our conscious physical state. This is not unlike the implications of the formation of the world in Genesis.

Now that we have established the formative premise for our objective world we must apply these considerations to actual forms though these forms still be, at this point, in the inner mind. This brings us to the fifth unit of our chain.

The fifth value is the spirit of EMBODIMENT. We have established and fixed the formulative. Now we must relate our own identity as a body composed of the seven previous laws. This becomes the association of the individual to recognizable values of the inner mind and subsequent formation of the appropriate imagery. In this stage of the LIGHTPULSE* the formation of coordinates is begun so that the body of the person/artist can accommodate the expression of the impulse and commence its emergence into conscious activity. The mind of the individual seems to commit itself to exist in the formative world determined by the previous seven pillars. At this point the individualized mind recognizes depth of field, that is, forward and backward. This gives us an additional six points of reference as we perceive the dimensional world. We now place our mind-selves in the midst of a mental world of six point spacial reference: UP, DOWN, RIGHT, LEFT, FORWARD and BACKWARD. This arrangement of directional values establishes in the inner realms of mind points of reference within which the thoughts can relate to the outer world as a reflection of this mold. It is at this point that the color ray refraction seems to occur; the six colors seem to separate from the lightpulse and correspond to the six point dimensional reference. The fifth value is the pivotal value through which the lightpulse must pass as it transits from pure spirit to thought action. The individualized mind is like a prism. Therefore, EMBODIMENT has to do with the first formation of what we can call the creative process. This is still beneath any reachable level of consciousness. However, its tangible expression may be seen as the auric emanations.

INTUITION: The sixth value. The lightpulse apparently enters the intuitive activity of mind after having assembled its appropriate thought carrier, or form. Yet this form has not the qualities of coordination with which it may integrate itself with those lightpulses that have previously passed this way. The intuitive nature works as a subconscious mediation of thought formation. Without this activity the thought process would have no organization.

The intuitive aspect of mind is the realm of feeling that we try so hard to understand. At this point the thought is not a conscious entity but rather a stirring or compelling quality that moves one to search the inner vista for the satisfaction of an appropriate thought form. Have you not felt that you have forgotten something but could not come up with what it is? You just can't remember! It will haunt you until the solution

* LIGHTPULSE: The pulsation of LIGHT as visual fire or life.

is found. These feelings and promptings are as close as we can get to a conscious experience of intuition. This seems to be the border of the psychic frontier.

Within the area of intuition we have access to the reservoir of knowledge from which our thoughts formulate the final recognizable image drawn upon the input of our past experience. Once these thoughts finally formalize their imagery they are then thrust into the rays of our mental sun and revealed to us in concrete thought image. This process seems to repeat the principle presented in the first value of LIGHT. In this consideration one can see how a thought must form a FORM before it can be realized by consciousness. This realization is the essence of the seventh value.

PERCEPTION: Once a thought has emerged into the conscious mentality it is no longer intuitive; it has become perceptive. One then perceives the form of the thought as it joins those preceding it to form a procession of cognate, coordinated images that lead to some, hopefully, logical end. This is the rudiment of thinking, i.e., realization. However, we are concerned here with an investigation of the singular thought and how it might evolve. Within the jurisdiction of the seventh quality of perception is also where we first respond to the seven rays as visible color (the three primaries, the three secondaries and deep indigo). Here also we have the full expression of our Real world; that is, the world of our mental reality.

It is from this realm that an artist works in the "creative" mode, dealing with his own impulses as they come forth to express *his* way of seeing and interpreting. All artistic endeavor is done from expressive imagery stimulated from deep impulse relating to the immediate mental experience. Even if one is remembering a past scene it is actually the recorded impulse that the recall stimulates rather than the actual scene.

In the presence of a live model the artist is actually painting the image taken to the canvas after each glance toward the model. In that brief split second the creative process takes place, over and over again. Intuition and perception are so interdependent that a full separation is impossible. The only possible difference can be experienced as pure feeling preceding defined thought.

The eighth value is JOY: That quality that we might call aesthetic sensitivity is closely related to an attunement with the essential fire of the Lightpulse. It is a feeling of being rightly aligned with one's own life force. We are then IN the joy of our work. We enjoy it. It is this very response that keeps the artist ever searching for greater expression of his capacity to be in his JOY. In joy the creative process blends its purely spiritual essence with the formative essence. A blending in pure balance, giving the artist a sense of harmony and well being, a sense of his own rightness. Thus the particular STYLE of the masters. The blend of their own particular individuality; their JOY.

When you are moved by a painting it is this same response being stimulated within you. Thus we say "you enjoyed the painting," you were

in its joy. Joy is the barometer by which one can determine the attunement to one's own particular nature in response to experience.

Often the artist must consciously work to free himself from imposed strictures which inhibit the attunement to joy. How wonderful the rush of spirit as it courses through us when we are in the joy of ourselves. This is paramount to all effective creative effort and evolution. It is this joy and its memory that bear us through the dark nights of discouragement as one trains and studies one's art. The lack of joy in one's work is indicated by the work itself. It lacks the spark of life, and freshness. One will not always be in one's joy while going through the various levels of proficiency required to gain a degree of mastery. There are times of discouragement when joy seems the least of the factors. By a slight change of attitude the discouragement may be viewed as an indication of having entered new territory where there exists no previous knowledge to draw upon. This is only the less obvious side of joy. Just knowing one is moving toward one's potential, though not always pleasant, can be joyous.

When the lightpulse reaches this stage of its journey through the ten units it seems to purify its intent as it enters the upper reaches of intellect. At this point the impulse begins to mobilize the body through the deep intrinsic muscles. It appears that these muscles of refinement have been trained by the practice of one's art to coordinate the eye and the hand. It is here that the joy is felt as a pleasurable sensation. To the degree that the artist becomes ever sensitive to this sensation and attuned to it he has greater facility in his decision to activate the impulse further. One can, at this point, refrain from continuing the activation. Conversely it is at this point that the untrained have uncertainty for they have not developed the fine attunement that allows an appropriate muscular decision to be made. This causes confusion which is evidenced in the work as rigidity, hesitation, lack of conviction, etc.

The ninth value is **PRECIPITATION**: As our lightpulse has reached the upper reaches of mind and has been accepted as appropriate it then begins what we have called its precipitation toward active commitment. That is, the intrinsic muscles communicate to the extrinsic muscles. This action mobilizes the physical body at this point. The eye to hand coordination responds to the stimulus as a directive by which the hand is guided, thus guiding the tool as an extension of itself. These impulses, which are at this point physical counterparts to lightpulses, travel through the nerve systems as electrical impulse. They have what we will term **VIRTUE** and **INTEGRITY**. These terms refer to general qualities of the nerve impulse as it travels from the brain to the hand and thus to the painting tool. Virtue relates to the impulse as pure throughout — the impulse of energy as light translating itself through the physical medium without alteration or dilution due to confusion, doubt, lack of skill, etc. The virtue of the impulse is relative to its faithfulness to its original purity. This premise assumes that in the realm of pure thought and light all stimuli are lawful and complete. It is the interpolation by the limited consciousness that errors in completing an efficient transition. Thus the presence, or lack, of skill and artistic mastery.

Integrity, as meant here, is the inherent ability of the impulse to integrate itself with those that have preceded it, i.e., the brush strokes that have already been made. The total accomplishment is the integration of all values to this point.

We are now at the tenth value ACTUALIZATION: The mark or stroke itself. This is the final act, the culmination of all that has been accomplished up to this point, the record of the artist's moment to moment process of creative manifestation. As in the single stroke, so also in the whole painting. The physical eye at this point actually verifies what has transpired and makes a judgment from which the next stroke will be evolved. This is the essence of drawing. One must first sense one's feel of the placement of the mark and then commit to that sense. If we are correct, our drawing is convincing. If we are in error, our drawing exposes the error. The tool mark of the artist is always a result of this ten fold activity and not a cause. He records his process of interpolation and translation of his experience in the moment, moment to moment.

Once actualized the impulsive effort embodies all of the principles of law. Each brush stroke shall embody its own particular place and purpose in the scheme of things. Yet it represents in itself its own unique, distinctive record. Therefore, the infinite possibilities inherent in the ten unit chain. In a lifetime an artist will never duplicate a spontaneous mark or brushstroke.

For the sake of clarity let us review these ten units and relate some of the alchemical and qabalistic correspondences to them:

CHAIN UNIT	SEPHIRA	FUNCTION	QUALITY	PLANET
1. LIGHT.....	KETHER	Life, Animation	Mercury (SPIRIT)	
2. DARKNESS.....	BINA	Potential Form, Definition	Salt	Saturn
3. TONALITY.....	ZODIAC	Identity, Particularization	Sulfur	Twelve Signs
4. ELEMENTAL	CHESED	Formal Law	Four Elements	Jupiter
	Water HORIZONTAL Fire VERTICAL Earth OBLIQUE Air CURVILINEAR			
5. Psychic EMBODIMENT.....	GEBURAH	Six references of dimension Six color emanations	Invocation	Mars
	a. UP - Yellow b. DOWN - Purple c. RIGHT - Red d. LEFT - Green e. FORWARD - Blue f. BACKWARD - Orange			
6. INTUITION.....	TIPHARETH	Organization and selection	Mediation	Sun
7. PERCEPTION.....	NETZACH	Realization of thought form	Interpolation	Venus
8. JOY (Harmony).....	HOD	Evolution of thought form	Integration, Synthesis	Mercury
9. PRECIPITATION.....	YESOD	Impulse to act	Clarity of intent	Moon
10. ACTUALIZATION.....	MALKUTH	Mental to physical manifestation	Commitment	Earth

At this writing, work is in progress to further understand the role of the twenty-two Metzlaha in the scheme. I will report at a latter date.

I have witnessed the results of this format as applied to a course of study in drawing. The results were phenomenal with some of the students and extremely encouraging with the majority. Some one hundred students in seven different classes, with approximately ten students per class. Almost all students who remained in the ten part course were moved to express positive and enthusiastic comments about their experience.

All of the aspects of the theory are explored and artificially experienced by the students. I use the word "artificially" because the classroom became the laboratory. The light in the classroom could be totally blacked out as well as completely controlled by rheostatic switches. We were able to artificially simulate the theories so the students could experience them for themselves.

Of course there is so much more to this than can be expressed in a short article. However, I feel that here is the basis for programming for the schools of the future. A student should be stimulated to know and understand his own lawful process of function, prove it to himself by experience and demonstration, and then be encouraged to follow the inclination of his own being toward the outer expression that suits him, be it visual art, music, literature, drama, science, etc. These laws are commensurate with expressive LIFE. They can be interpolated into any expressive form and thus help one achieve conscious, purposeful mastery rather than accidental expression.

Inspiration is assumed pure in either case but the thought of conscious understanding and direction of this purity is far reaching. We've only begun. †

Bernard: *About creativity for a person in a certain direction, in the same way that a person who wants to paint, paints — is there creativity for each person in this sense?*

Dr: *Yes, Creativity, the creative spirit may be one. But its expressions could be so varied in different persons. When a person is enlightened or a person is free, and he is in a state of communion with this creative reality, one might be expressing it through cooking, the other might be expressing it through speaking, and yet another might be expressing it through music. One man might be expressing it through painting. And one person might do nothing but just sit quietly with this feeling in his heart. It could happen.*

— Organic Alchemy by DR. R. P. KAUSHIK

The Hermetic Bookshelf



ZOHAR, Nurho de Manhar. (Wizard Bookshelf, P. O. Box 6600, San Diego, CA 92106. 1978.)

The Qabalah is not a book. It is a vast mystical literature, most of it as yet untranslated into English. The *Sepher Yetzirah* and the *Zohar* are probably the best known of the lot. In the mid-thirties, Soncino Press in England published a five volume translation of the Zohar by Simon and Sperling. I found it rather boring and pedestrian.

This current translation is one fifth the size of the Soncino edition, and reads more easily, though still very Jewish in substance. It originally appeared in monthly installments in *THE WORD*, a Theosophical publication of the early years of this century. The author's name is evidently a pseudonym. Who hid behind that mask is still unknown. Yet his translation implies an English education, familiarity with Judaic practices, and a Theosophical orientation. One of the current editors of this book has gone to the enormous trouble of selecting innumerable passages from Blavatsky's *SECRET DOCTRINE* and matching them up with the Zoharic text. Thus there are marginal notes and extensive footnotes, as well as two Qabalistic essays at the end of the book. These give it supreme value. It thus becomes a veritable encyclopedia of esoteric philosophy.

PRS students may find this Qabalah rather different from their first year's orientation. Apparently the Qabalah of PRIMA has its roots in Frater Achad's QBL, which in turn is an exposition of some basic principles of Aleister Crowley's grasp of the Qabalah. This in turn was extrapolated from the Hermetic Order of the Golden Dawn and of course from McGregor Mathers. (This altogether apart from Frater Albertus' original contributions.)

In perceiving this historical line of descent to Mathers and to the great Qabalistic classics long before him, students may acquire a fresh perspective with a new respect for a magnificent and meaningful corpus of knowledge.

Originally, the Qabalah was Judaic. Then parts of it were appropriated by Renaissance scholars in the forlorn hope that Jews might be converted to Christianity. Much later, vast segments of that corpus were almost secularized by other scholars — that is, deprived of their Judaeo-Christian content — so that to-day one can speak of Qabalistic doctrine without specific theological bias.

Nurho de Manhar's translation makes a worthy addition to the basic texts which should be on the bookshelf of every enterprising and intellectually curious PRS student. It is to be highly recommended. Whoever the Wizard Bookshelf is needs to be congratulated.

Informative Interchange

PHAMERES FOUNDATION

Many readers have wondered about the function of the Pharmaceutical Medical Research Foundation, or in its abbreviated form, Phameres. As you all know, the function of the PRS is education and research, and Paralab elaborates on the research and produces spagyric preparations for the public at large. The purpose of Phameres is to raise funds in order to obtain the scientific expertise necessary to produce clinical evaluation of spagyric and other non-toxic products and eventually to make them available through the Tri-Star Medical Center under Phameres' supervision.

Phameres' chemical evaluation will temporarily be conducted at the PRS using its facilities and equipment for initial operation. As funds are received, Phameres will enlarge its budget to purchase its own building and scientific equipment for research pilot projects and to pay for any additional help needed. Phameres is presently negotiating with the PRS in order to begin evaluating the Paralab preparation for arthritis. The information resulting from this research will help to provide the necessary justification for the spagyric approach to medicine.

Phameres' eventual role will be as fundraiser for the entire Tri-Star complex. Tri-Star will be a center devoted to providing unique alternative health facilities and healing methods for those in need, made possible through funds accumulated by Phameres.

Once the drawings and the Tri-Star brochure have been completed, we will submit these to a professional fundraiser for advice. We feel strongly that with so large a project professional help is needed to guide our efforts in the most efficient way.

Phameres was created to perform a unique and specific mission, and we hope that through the above summary of what we plan to accomplish, we have started a process by which the Phameres' concept can become a clearer and more visible reality. The plans of Tri-Star now being drawn up will give us the ability to define and form the energies necessary to direct this important project and bring it to its complete manifestation and perpetuation.

CHINESE HERB MEDICINE CURES CANCER

A Chinese herb medicine preparation, based on recipes listed in an ancient book of Chinese medicine and developed by scientists at Osaka University and King University's Oriental Medicine Research Institute, is claimed to be remarkably effective against cancer. The preparation composed of about 30 kinds of herbal medicines including one derived from piony produces comparatively little of the adverse effects generally noted in cancer arresting drugs, it is stated. The formula was worked out after performing animal tests for a three year period. Experiments have been conducted since 1974 on advanced cancer cases treated at the hospitals

attached to the two universities. The herb medicine which does not destroy body cells can be taken orally in pill form. Since the herb's cancer arresting properties have yet to be chemically determined, it will be several years before the preparation can be out in the market.

WHAT IS PARACHEMY?

In response to this question, the following brief and general answer is given:

Parachemy or Parachemical Research is a science which harmonizes and synthesizes the old and the new, extracting from pre-classical chemistry or Alchemy, a long misunderstood science, and from modern science what is of value and of benefit for all life upon the earth. It brings forth that which goes beyond research in but one area alone. The nature of such an undertaking is an art which calls for a sincere openness of mind and a diligent investigation. It is a synthesizing and creative endeavor that produces and presents for the benefit of all concerned a healing, encompassing both the physical and the psychological aspects of disease and suffering.

Parachemical Research encompasses all kingdoms — the vegetable or herbal, the mineral and metal, the animal and most significantly man himself. The three essentials worked with in Parachemy, and called by their archaic names, are salt (the body), sulfur (the soul), and mercury (the spirit or life), which are found in all substance. It is by way of separation, purification, and cohobation, again uniting a substance after separation and purification, that there is revealed through a substance worked with what is of greater value and benefit.

There are many aspects to Parachemical Research. The spagyrically prepared herbal, mineral and metal products, which are freed of extraneous matter that cause side effects and aid in imparting a vitality to diseased bodies, are one such aspect. Spagyric preparations serve to alleviate diseases that cause suffering for mankind.

Another aspect of Parachemical Research are the cosmic cycles, the natural cyclic influences, which when studied, reveal a *pattern* of occurrence in the past, present and future. The cosmic cycles enable man to know what influences are presently affecting him and what influences will be operating in the future. Through such a study, the individual becomes better prepared to cope with the influences he is presently confronted with and is in a position to utilize to a greater extent those influences that give opportunity both presently and in the future.

A study of the QBL is yet another aspect of Parachemy. It is an investigation of relationships, whereby man comes to know and to understand his relationship to all that he finds around him, finds his place, and knowing it, more effectively demonstrates those qualities that are distinctly his.

Still other aspects of Parachemical Research include the science of Tridosha, the ancient Indian method of balancing the elements in the

body, and Iridology, a means of determining the condition of the physical body through the iris of the eye. All related aspects are studied and researched.

Parachemy is evolution and the work in Parachemical Research leads toward perfection — 1) to the unfoldment of the inherent potential of the individual, which is of a distinct kind within each one and when demonstrated serves a special purpose, and 2) to the elimination of disease and suffering and the restoring to bodies — health, and to minds — peace. †

Announcements

1980 Seven Year Symposium

The International Alchemistical Symposium of the Paracelsus Research Society will be held in Salzburg, Austria the third weekend in June. It will be followed by a private tour of about twelve days, as previously in 1973, but this time through the Balkan countries.

An excellent program of lectures, demonstrations, films and a concert by an internationally known artist is being prepared. Dr. Bhattacharya and other prominent lecturers will present their important discoveries.

A European agent is presently arranging all details for the symposium to be held in the large Kongress Hall, or Hall of Congress, at Salzburg.

Those residing outside Austria will make their own arrangements for transportation. A chartered flight for those residing in the United States is being planned. Individuals interested in a chartered flight from the United States should inform the PRS of this.

The cost of the symposium and the hotels, according to one's choice of the various classes, will be handled through an official tourist department in Salzburg. This cost and the cost of the bus tour will be announced as soon as final details are available. We recommend that payment for the cost be made as soon as it is announced so that all monies can be deposited in an European bank to protect participants from further inflationary trends.

Make your plans now to be with us and experience one of the greatest adventures when the PRS will announce and unveil its crowning effort before disappearing from the scene of its former activity.

The 1980 International Alchemistical Symposium will be one of the highlights of your life.

Books Now Available Through the PRS

A very limited number of *The Science of Tridosha* by Dr. B. Bhattacharya and *Power in a Magnet to Heal* by Dr. A. K. Bhattacharya and Dr. Ralph U. Sierra are now available through the PRS. The cost of these books is not definitely known at this time. Those interested in this material are asked to write to the PRS.

Increase in Dormitory Fee for 1980

Due to the rising costs, it has been necessary to increase the dormitory fee for those who will be attending classes in 1980. The present cost of \$123.38 will be raised to \$137.50. With tax of \$6.88, the dormitory fee in 1980 will be \$144.38. This does not include an additional \$10.00 Laboratory fee, which is required to cover breakage replacement of laboratory glassware.

Questions And Answers

Q. Which of the four elements correspond to carbon, oxygen, nitrogen and hydrogen?

A. The applied correspondence is usually carbon: earth, oxygen: water, nitrogen: air and hydrogen: fire.

Q. In doing experiments with antimony, wouldn't the wealth of information in the older Laboratory Alchemical Bulletins be an excellent source of information for us?

A. Yes, but no written information will take the place of practical instruction.

Q. Example for animals: 1 part earth (Gur) to 2 parts of first $\frac{1}{4}$ (Fire and Air and Water). How do we get equal parts when one is liquid volume and the other is weight or measure?

A. One part earth can be any amount as long as the liquid mixture is in proportion, as this is used continuously to moisten the Gur until more of the liquid mixture is required.

Q. Please comment on steps 16 and 17 of the "unfixed process" of the alkahest of tartar. Step 16: Distill slowly the spirit out. Step 17: When retort is dry, pour in again. If you distill to dryness, the alcohol as well as the water would come over. Do we pour the alcohol only back into the retort?

A. Pour the entire distillate back.

Q. Early in Basil's Triumphal Chariot of Antimony he talks of fermenting wine and beer. Is it also possible to ferment minerals and antimony specifically? How can one go about this? Page 27 of the Triumphal Chariot of Antimony.

A. Read the instructions on how to prepare the vinegar of antimony when the word putrefaction is mentioned.

Q. We have been given two models for evolution. One is expressed:

$$\begin{array}{ccc} & \text{Synthesis} & \\ & + & \\ + & & - \\ \text{Thesis} & & \text{Antithesis} \end{array}$$

. . . which is strictly a cause and effect or action - opposition - reaction process. In the laboratory works we have seen that analysis must precede

synthesis. Things must be reduced to their components before they can be recombined by art into a more evolved form. It should be possible to integrate these two. The question is: How should analysis be introduced into the dialectic diagram to permit application of the art to living?

A. A separation of each before purification is needed before a synthesis can be obtained. The analysis of each is needed to determine its pureness.

Q. *How pure was the ammonium sulfate that the ancients extracted out of wine? How could they get phosphoric acid out of wine with vacuum?*

A. It is not known to us.

Q. *What is the Crown of Eternal Life? Is it the same as the 1000-petalled Lotus of the Hindus? Of what use is it?*

A. It is a symbolic saying meaning that timed intervals, as we know them, will have no meaning anymore as all intervals are by then found only consciously within the unlimited or eternity.

Q. *How is fear overcome, especially fear of death? Is death a friend or foe?*

A. That depends on the thoughts of an individual. If his life was one of doing good, he enjoys life here and will continue wherever it may continue, as he is friendly towards life. He who knows his own thoughts and actions to be contrary may fear its continuation. A change can overcome fear.

Q. *If each one of the 12 planets ruled 2 hours in each day, would this conflict with H. Spencer Lewis in his "Self Mastery and Fate with the Cycles of Life?" (Chart D, page 144.)*

A. Yes. It would have to be applied according to the law of polarity between sunrise and noon and midnight to show the polarity of all the planets.

Q. *Please clarify the phases of the moon as it effects the water separation and distillation.*

A. The polarity of the phases of the moon, positive when waxing and negative when waning, will show on water which is negative.

Q. *The item marked appeared in last week's "Newsweek." In it the writer states that in 1982 all the nine planets of the solar system will be aligned on the same side of the sun. The writers warn that this planetary line up will result in major earthquakes in California and other areas. They go on in the article to outline how they have arrived at this conclusion, because of great magnetic activity, etc. The article is very interesting, but I would like to hear your comments about what you think might result world-wise as a result of such a line up of planets all on one side of the sun.*

A. Consider the influences of the signs and their respective duration as well as aspects.

Q. *Please comment on the difference between King and Queen scale, especially plotting our individual course.*

A. The Queen scale gives us our path and the King scale our goal. To plot one's course depends on the choice one makes as the path one begins his life's journey upon is not necessarily the only path that leads to one's goal. The Intelligence of the metzlah is to be considered if it corresponds with one's own intelligence. If one has become conscious where he is at present, he may choose. He who does not know anything about it will be guided unknown to him, unless an inner opposition brings a stop about.

Q. *On the cycles from 1973 to 1988 it has decentralization of World Power. In view of conditions in the world today, does it look as though this is happening?*

A. One needs only to follow events. It could not be any plainer.

Q. *I have a camphor plant at home. Would this be different medicinally than the tridosha camphor tree?*

A. Yes.

Q. *Citrus fluids are not listed in any of the usual books. What plants would such be under and what are their main virtues? Are Comquals, Oranges, Lemons and Grapefruit all the same?*

A. Culpeper mentions their planetary rulers and virtues. They are not all the same, though closely related.

Q. *When does the birth of a tree take place, i.e., when does the tree achieve its "own life?" a) When the apple falls from the tree? b) When the seed begins to sprout? c) When the bee deposits the pollen? ("C" rejected because the preceding is seen in analogy to the fact that a child is born at the moment when the umbilical cord is severed.)*

A. A tree does not achieve its 'own life.' The fruit is contained within the seed. In the case of a tree it 'is' the life of the tree, and not a plant or shrub, as soon as germination begins.

Q. *The negative seems to be necessary in order for the positive to manifest. If so, how does the knowledge of evil or the demonic side fit in with our study of the angelic or good? Will it be profitable to know evil as well as good?*

A. It certainly has proven profitable. However, it depends on how much or how little one profits thereby.

Q. *I have come to the conclusion that love is complete within itself. It is not only thinking, emotion or doing but all three. This being so, how does the statement, "Every positive contains its own negative," fit in?*

A. Love in its 'true' essence is not a fact constantly subject to changes according to the law of polarity. Since love is truth, which is not a fact, it therefore has 'overcome' the law of positive and negative. That is why so little is to be had of love which is truth.

Sulphur

It is Sulphur that gathers together and fashions all that is of the Earth, unfolding in manifold and distinctive ways Itself.

The nature of Sulphur is both tangible and intangible. In its tangible aspect it is an oil and is to be found in all substance, the amount contained varying with different substance. In its intangible aspect it is consciousness, and consciousness is found in all substance in varying degrees.

Sulphur characterizes each thing in a particular way while Salt provides a matrix and Mercury gives animation. The proportion of Salt, Mercury and Sulphur in any thing gives an individual uniqueness. The mystery of the Unknown is Known through the interaction of this triune principle, the operation of the three essentials, Salt, Mercury and Sulphur in all substance.

Each of the three essentials are of a triune principle. One correspondence of the triune principle of Sulphur is Salt - Subconsciousness, Mercury - Consciousness, and Sulphur - Superconsciousness or Cosmic Consciousness. As well, Sulphur which is a triune Consciousness has an organ, the Brain (Salt), through which it operates and an Intelligence (Mercury) which empowers its manifestations. Within Salt there is an inherent infinite potential which the operation of Sulphur directs and Mercury enlivens.

Just as there are to be found different grades of oils, such as an essential oil and an ethereal oil, so are there to be found different grades of consciousness, such as subconsciousness and superconsciousness or cosmic consciousness. And as there are known to be many diversified qualities of oil, each having a distinct characteristic, so in a similar way are there known to be minds that vary in degree of consciousness and differ in quality.

To anoint with oil can give a healing to the body and to the mind. Such an administration is both physically and psychologically applied. The anointing with oil ceremonially, particularly in a sacred administration, can be an outer verification of an inner transformation in the expansion of consciousness and the greater responsibilities that accompany it.

Cosmic Consciousness corresponds to the Alchemistical Sulphur toward which the individual mind with its present degree and quality of consciousness evolves.
