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Editorial

Paradoxical Threshold Phenomena

Crop circles have puzzled many skeptics and believers alike. They are mega-designs that appear spontaneously in natural settings.

http://en.wikipedia.org/wiki/Crop_circle

Because we have flying machines we now have the birds-eye view necessary to admire them. In the **Feature Article** below there is a link that shows pictures taken by international enthusiasts.

Theories and debates abound. Just like the orbs, they keep appearing and challenging our view of what is normal, regardless of how people try to duplicate them or dismiss them. They are not supposed to be there, yet here they are. This is paradoxical. Browse through the abundance of links:

<http://www.google.com/search?q=crop+circles&hl=en&safe=active&start=0&sa=N>



We live in a time where such paradoxes abound. Recently the governor of NY was front page news in a paradoxical situation (no need for a link). The character of a paradoxical situation seems to be its ambivalence, not being easily classified.

In one of her teachings I heard Reverent Rosalyn Bruyere describe four stages of esoteric development as literal, symbolic, paradoxical and mystical (paraphrased). The idea is that just before we experience oneness with Spirit, we experience paradoxes, or in lay terms – both sides of a coin simultaneously. How very Zen!

As an example, in the Interview section below we speak with a paradoxical character, a religious person who is an artist, who studied Zen Buddhism, who makes the visible invisible, while keeping his footing in two worlds simultaneously.

What I want to point out is the increased incidence of paradoxes, a characteristic of the time we live in. The threshold between worlds draws near in our consciousness and its presence is characterized by our perceiving two realities simultaneously.

E mail entries to Abaraschi@aol.com or via regular mail addressed to: Anton Baraschi, 9 Farm Lane, Spring Valley N.Y. 10977

Editor

News and Links

On the **Celebrating Life** website, there is a retreat being announced: Silencing the Mind, Opening the Heart. This is in Burr Ridge, Illinois, May 2, 3, 4, 08. **Paul Funfsinn**, who worked with Ron Roth for many years, is now leading the programs, as Ron steps into the background for health reasons.

<http://www.ronroth.com/home/ticket.cfm>

Free meditations downloads for the IPod (MP3) with an oriental bent from **Dave Anselmi** at the **Practical Mystic** in CA. Practical Mystic is based on the Lewis Bostwick Method (Lewis Bostwick is a Rosicrucian and a Scientologist splinter person). The emphasis is on meditation, starting from "psychic kindergarten" and quickly moving into advanced topics, all apparently based on the teachings of the Berkeley Psychic Institute.

<http://practicalmystic.org/downloads.html>

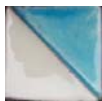
Rev. **Bobi Surmick** presents a three-part teaching, "**Spiritual Dimension of Anatomy and Physiology**" in Cleveland, OH, composed of "The Structure of Being" May 16-19; "Absorbing the Awe of Living" Sept 5-8, 2008; and "The Miracle of Redundancy" Jan 17-20, 2009. For price and registration information call: (216) 314-5468 and /or e mail to:

energybobi@yahoo.com

Brugh Joy is an MD turned guru by way of disease and recovery. His experiences are narrated in two books: **Avalanche** and **Joy's Way**

http://www.amazon.com/s/ref=nb_ss_gw/105-7686103-1175607?url=search-alias%3Daps&field-keywords=brugh+joy&x=11&y=18

Presently he is conducting seminars across the country and conducts trips to Tibet, as promoted on his website <http://www.brughjoy.com/>



Feature Article

Magical Experience in a Magical Place Crop Circles Designs in Wiltshire

A presentation by **Sybil Cherovoy**

I learned about crop circles ten years ago at a lecture in Vermont. As each year went by I found myself more and more intrigued. A friend brought me a copy of Lucy Pringle's book **Crop Circles** from England.

http://www.amazon.com/s/ref=nb_ss_gw/103-6128194-1371039?url=search-alias%3Daps&field-keywords=crop+circles&x=21&y=16

After that I was determined to see this phenomenon for myself and began scheming – with the help of Google – on how to go to Wiltshire and what to see there. Along the way I stumbled on the website:

www.sacredbritain.com

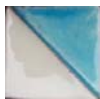
Their information was really helpful but the trip seemed expensive until I started calculating trying to do it on my own. Wow! The U.K. is off the charts – especially now that the dollar is on the wane. Sacred Britain runs special targeted groups from May through September in England and now this year in Scotland and Malta as well. The “Crop Circle” trip itinerary also mentions visiting sacred sites.

I called my cousin who is also interested and informed about these things. She was hot to trot and so we signed up. Our group gathered in a town called Devizes. (A really old name and someone told us it is the only town name in England with a “z” in it.) We toured around in two small minibuses. The leaders regaled us with fascinating details about every place we were going. One leader is English and has been a student of English sacred places for many years so we were taken to several amazing and secret sites. The crop circle network in Wiltshire is so well organized so that by breakfast every morning we would know if a new crop design had appeared in the night – and off we would go. It was raining the first few days so we had to trek into the wheat fields through mud with raingear, boots and umbrellas. English fields have tractor tracks – called tramlines – periodically spaced into the fields that we followed without disturbing the standing crop. (In the spring some crop designs appear in rapeseed – aka canola.)



The “Om” Sign

Photo by Author



To my amazement others in the group whipped out dowsing rods and pendulums and started recording the energy flows inside the circles. The rods would whip around at high speed. The pendulums would stand straight out and turn around and around. I – being a novice in the whole scene – was following them around saying, “What is that?” “What are you doing?” “Wow, is that energy?” Some tour members could feel vibrations or energy pulses in the circles. A French man I ran into saw multiple colored orbs bouncing with glee (as he said) inside a crop design. I was fascinated watching as he followed the antics of the orbs with a look of rapture on his face. None of us saw orbs but later in the bus several people found clear orbs in their own digital photos taken within the circles. Amazing. (see photo below)



An orb beside the tramline

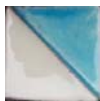
Photo by Monica Ollfors

Personally, being spiritually underdeveloped (as I have been told several times) I didn't feel energy in the circles. However, I did experience an incredible feeling of wellbeing. A calmness, a peace, a sense of being enveloped by something wonderful. Most of us would lie down in the circles – even in the rain. And when it came time to leave we didn't want to. We would have to drag ourselves away. There is something manifestly different and unique there.



Lying in a crop design

Photo by Author



You can visit this link

<http://www.cropcircleconnector.com/interface2005.htm>

to see the full array of designs that appeared during the 2007 season. We entered ten designs in ten days. About six to seven were new during that time. The designs are very intricate and representative of *sacred geometry*. (You can Google that too.) The wheat is flattened and laid down in layers - sometimes crossing each other in opposite directions. Scientists are studying many of the strange aspects of these phenomena. For example, wheat seeds from inside crop circles planted the next season grow twice as fast as wheat seeds collected in the same field outside the circle. Nodes on plant stems appear to be imploded as if by steam. Most of the crop designs are huge – 600, 700 and 900 feet across. But they are symmetrical, perfectly balanced from left to right. These are designs that have appeared throughout the world over thousands of years. What can that mean?

People from many parts of the world are trekking to Wiltshire to experience these wonderful creations. (Our own group included people from Sweden, Greece and New Zealand as well as the United States.) But designs like these have appeared on every continent and in other crops, sand, and snow. Some people say the designs are made by humans. Some 20% may have been but the other 80% - no way. I recommend that you go and walk in them. Experience them and see for yourself.

We also visited the incredible, 5-7,000 year old “sacred” sites of Wiltshire. Stonehenge, Avebury, Silbury Hill, the Tor of Glastonbury, secret springs, and as well as an ancient forest cathedral.



Cathedral in the woods

Photo by Author

As you may know, two major leylines (energy lines) crisscross England. Every point where they cross has been sacred, first to the ancients and later to Christians who built churches and cathedrals on top of the ancient sites. These places also wildly spin the dowsing rods and the pendulums. We found ourselves increasingly interested in the local people. How must they have been affected by living in all this energetic activity?

Most of us who went to Wiltshire want to go again. And my guess is we will.

Sybil Cherevoy

A retired Project Manager on International Environmental Concerns, Sybil (pen name) lectures nationally on human rights themes and volunteers with the International Tracing Service of the American Red Cross. She can be reached by emailing to the Editor, attn. Sybil.



Healer of the Month

Don Jose Tamayo



Don Jose Tamayo is a five foot tall, fourth generation Ecuadorian Yatchak (Inca) Shaman who started on his shamanic path when he was 8 years of age, learning from his dad. His father (Don Esteban) and brother (Don Jorje) and himself are keepers of the Shamanic Tradition of the Caras, native Quechua-speaking people of the Andes Sun/Light/God, Pacha Mama (the Earth mother); the seven sacred energies of air, water, waterfalls, rocks/crystals, fire, plants and animals/birds/fish are part of the working shamanic vocabulary of this tradition. He is teaching and performing group ceremonies and sometimes private ones as well. Presently he is scheduled to participate at The Shaman's Heart Workshop in Columbia, Maryland during April. (See link below):

<http://dcmysteryschool.info/>

I met him at the Continuum Center for Health and Healing, and Integrative Medicine Clinic associated with Beth Israel Medical Center at 28 street and 5th Ave in Manhattan NY, a couple of years ago when he and his American disciple, Ralph Pina, were presenting a healing ceremony for the doctors and practitioners at the Integrative Center.

He made an altar from his traveling kit - consisting of a rolled out multicolored table cloth, candles, water, little statuettes of animals and Santos (Saints), and other small sacred objects, which he keeps into boiled egg holders.



Don Jose Tamayo's altar's

Photo by Editor



Then he talked while his disciple translated. He addressed many issues, two were particularly outstanding. One was how he sensed people in the West clinging to the past, the other was how Westerners are disconnected from Mother Earth.

"Here in the West people seem to cling to their past-like someone carrying a bag on their back all the time". When he saw the bewildered faces on the audience and he said: "when you wipe your mouth with a napkin after dinner and you throw it away in the garbage, the first thing the next morning- do you retrieve the napkin from the basket"? Everyone felt / got it

He expressed the consciousness of the presence of the Earth Goddess which he calls lovingly Pacha Mama: "Even if you are on the 60th floor in a building there is always Pacha Mama under you." (In Inca, there is only a nuance difference between Pacha Mama the Earth Goddess and the Pacha Mama the Mother Universe.

He built a sacred circle of yellow flower petals on the floor, purified the space by blowing balls of liquor mist fire in the air, then chanted, sprinkled water, then invited the people participating one at the time - many were doctors - to come forward. As they approached he cleaned their auric field with his little corn husk broom. I could see the darkness streaks leaving out the window. Then stepping into the circle, one felt connected to the Pacha Mama / Earth to Heaven stream in the life force field that he was maintaining.

In the background, behind him, I could sense the bird people of the jungle that had come with him....

Don Jose conveyed a lot of deep-seated love for nature, God and people, in an integrated direct way.

He closed with the Shungo saying which is Inca for Heart to Heart, in a personal fashion, from my heart to your heart. I missed him as soon as we parted.

Interview

Fr.Adrian Ravarour, PhD.

For those who want to know about his public persona, there is a link sponsored by the American Catholic Church where he can be seen in the garment of his trade and some information about his Curriculum Vitae is available.

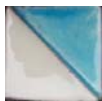
<http://www.americancatholicchurch.info/americanatholib.html>

<http://www.lgbtran.org/Profile.aspx?ID=201>

For those interested in his Energy- below this amazing portrait. Adrian describes how he took it:



I wondered if I could take a photo of my astral body/ So I gathered & focused my energy at my chest. Then turned, projecting my energy in front of my self as I rotated. At the point where my body stopped turning and my energy continued, I took the photograph with a hand held camera. "Astral Adrian" is the resultant image



I felt, because of the originality of his work - unclassifiable, that an interview would do justice in promoting an understanding of his art.

Editor

ER. Adrian, I was very impressed by the quality and originality of your work. So I wanted our readers to know more about it. In previous conversations you mentioned that art has a healing aspect. Could you tell us a little about your latest book? (See **Book Review** - this issue)

AR. Lightforms: Energy Flow Photography is my latest book of Art Photography (2008), inspired by many sources including my doctoral studies under Dr. Jose Arguelles – aka Valum Votan, who created the Harmonic Convergence.

<http://www.13moon.com/Votan-bio.htm>

Under Dr. Arguelles I studied Biopsychic Energy and Ch'i applied to create spiritual art. This was an aspect of Arguelles' Planet Art Network that posits Art as transformational and healing.

ER. What led you to apply Energy to Art?

AR. My Energy Flow Arts have been an evolutionary and transformative process. Around 1956 Aldous Huxley told me, when I met him in my teens, that I should study Zen Buddhism, which I did. Most importantly, Huxley gave me a key to bridge the differences between philosophies: He recommended that I find the highest common denominators in world philosophies. I then applied this concept to Art, envisioning how competing forms and structures could be overlaid and combined to create new forms.

http://en.wikipedia.org/wiki/Aldous_Huxley

ER. You are part of the clergy - when did mysticism become part of your life and implicitly influenced you thus leading to the ideas in your book?

AR. I was a staff member and poetry director at Intersection Center for Religion and the Arts in San Francisco in 1966 where the arts were conceived and presented as sacramental. So this placed Art as a product of spirituality. As a child I had many mystical experiences that can be related to energy: clairaudience, clairvoyance, telepathy, astral projection and healing, so this accounts for my perceiving phenomena in terms of energy.

The rationale that fueled this book was an attempt to make the invisible visible, or a desire to portray some of the abstract mechanics of motion evocative of spiritual planes.

I pioneered the genre of Energy Flow that looks at potential relationships of energy and the biopsychic world. In essence, my Energy Flow Photography is an impressionist or symbolic representation of energy waves & fields, and the motion of their interactions. Obviously, Quantum Physics and New Physics inspired some of my EFP photographs. Heisenberg is correct, I interacted creating and affecting the imagery. As an Art Photographer I manipulate the elements that I use in making each Energy Flow Photograph.

http://en.wikipedia.org/wiki/Werner_Heisenberg

ER. Were there other influences besides Huxley, Arguelles and Heisenberg? Is this applicable only to photography?



AR. All of my Energy Flow techniques are applicable to all of the arts. My Energy Flow Photographs echo Charles Henry's hypothesis that all actions are attended by psychic reactions, as applied in my Energy Flow tenets: Patterns of motion are arranged by the waves in a vibrational field. This display of dynamics and kinetics demonstrates sympathetic forces. The Energy Flow Photograph portrays a creation of forms through the interplay of forces. The transition by lines of forces creates vortices; and, together they create a greater synergistic pattern that is harmonious with art and nature. In other words, it is synergistic or similar to heterodyning in that it creates a form greater than the sum of its parts.

<http://www.people.vcu.edu/~chenry/>

ER. Where do you place yourself in an Art Historian's vocabulary?

AR. The actual structure of my Energy Flow Photography draws upon theories of Art and Composition: line, rhythm, dynamics, color and form. Aesthetically, I am influenced by Impressionist, Abstract, Symbolic and Modern Art. My Art Photographs do not attempt to be 'representational prints from a traditional photographic perspective,' they are Art Photography, Energy Flow Photography that are more light paintings evocative of the spiritual realms which I know from direct experience and meditation.

Interestingly, people often believe that my Energy Flow Photography must be Computer Generated Art. All Energy Flow Photographs are made inside the camera the moment the picture is taken. Specifically, I manipulate the camera, light, and time. I use natural lighting, reflectors, lenses, time exposure and movement. Basically, I paint with light - hoping to manifest a theme within the energy of the photograph being made. Friends who have seen me photograph have commented that it looks as if I am frenetic. It reminds me of when I was a painter and I would lay brushstroke upon brushstroke upon the canvas - it all came together at the end. Typically Energy Flow Photographs are symbolic representations of energy interactions and dimensional planes rendered in artistic form.

ER. What impressed me the most is the fact that I felt I recognized something familiar in your works, only it was much more than I could remember, it felt like "you took me there"....

AR. I hope these photographs inspire people to recognize things that they may have intuited before, but had not recognized. They are evocative of spiritual planes. We all live in an ocean of energy and we are plasmic diodes, connected by our resonance and psychic senses.

Book Review

"Light Forms: Energy Flow Photography"

Adrian Ravarour

ISBN 978-1-4257-9113-1 and 978-1-4257-9159-9

<https://www2.xlibris.com/bookstore/bookdisplay.asp?bookid=32875>

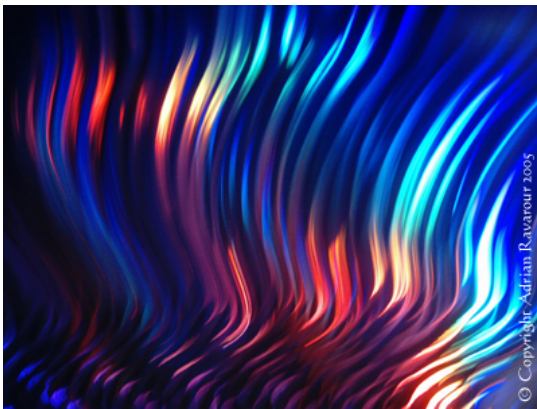
This is a book of photographs and we are displaying several pictures with permission. All I can say is that the haunting beauty of the pictures speaks on their behalf and that Adrian indeed makes the invisible visible.



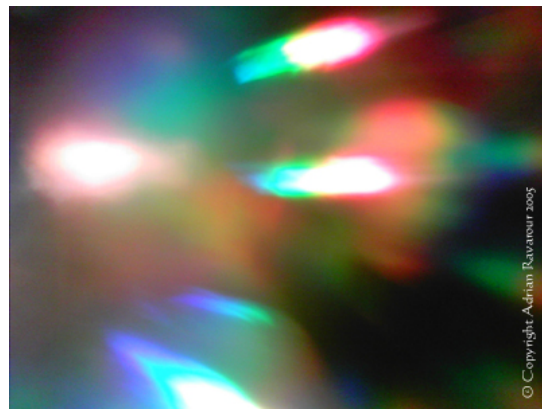
Marsh 2005



Celestial Dawn 2004



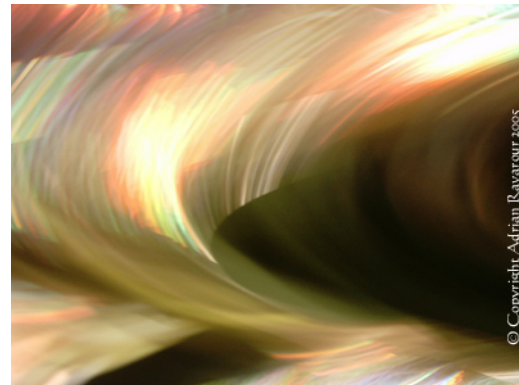
Light Shell 2005



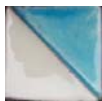
Speed of Light 2005



Moon Shell 2005



Vortex 2005



The Photographs below are not part of the book. They are published by permission. I feel that to energy savvy practitioners they will speak volumes (I can't hide my enthusiasm!).



White Angel 2005



Flying Spirit 2005

Ravarour has also written a book of focusing exercises that stimulates psychic perception:

Keys to Spiritual Being: Energy Meditation and Synchronization Exercises published last year. ISBN 978-0-595-43683-5 and ISBN 978-0-595-89821-3

http://www.iuniverse.com/bookstore/book_detail.asp?isbn=0-595-43683-8

An **Energy Flow Poetry** book is now at the publishers, and an **Energy Flow Dance** book will follow next.

Ravarour and Energy Flow Arts can be reached at energyflowarts@yahoo.com

DVD Review

“Spiritist Healing in Brazil” and “The Return of Dr. Fritz”

(Portuguese, with English subtitles, introduction and voiceovers.)

These are two unique documentaries; the first one is 30 minutes and the second is 1 hour long.

The documentaries were originally presented in VHS format and used for teaching at the “Center for Latin American & Caribbean Studies” at The University of Wisconsin-Milwaukee. They were converted recently to DVD format and may be purchased by individuals. Anthropology professor Sidney Greenfield is narrating and provides insightful information. Both documentaries show physical operations done by the medium Edson Queiroz, incorporating the Entity Dr Fritz.

The first documentary consists of Professor Greenfield introducing Spiritist Healing and then commenting on three procedures on patients. The footage is edited material from Brazilian television.



The second documentary contains the professor's dissertation on Spiritism, pros and cons, then original footage of operations by "Dr Fritz".

What makes this material so unique is the fact that the Entity Dr Fritz has used consecutive mediums. Originally, the first medium of Dr Fritz was Jose Arigo who died in 1971 (cameo appearance in the second documentary). A 1974 book, **Arigo: Surgeon of the Rusty Knife** by John G. Fuller brought this story to the public. After Arigo's death, Dr Edson Queiroz M.D., incorporated the good doctor Fritz until his death in 1991. Two other mediums have since incorporated the doctor, Maurio Magalhes and Rubens Faria. (See the book: **"In search of Brazil's Quantum Surgeon, the Doctor Fritz Phenomenon"** by Masao Maki ISBN1-56931-297-4).

The operations show impossible feats, no anesthesia, little or controlled bleeding and little or no pain. The absence of sepsis is probably the greatest feat, as those operations are done without hospital environment and Dr Fritz introduces germs challenging the doctors in the audience and the camera crews.

Professor Greenfield is a very brave man. I command him for his stand on the truth. We wish him well on his productive retirement. He has produced two additional documentaries – one on a Brazilian pilgrimage and the other on the initiation at an Ubanda Center- For further information or to order the documentaries contact:

Center for Latin American and Caribbean Studies
University of Wisconsin-Milwaukee
P.O. Box 413
Milwaukee, Wisconsin 53201
phone (414) 229-4401
fax (414) 229-2879
clacs@uwm.edu

Announcements

This Newsletter is being emailed the 3rd week of every month.

Deadline for submitting copy, material, announcements and other contributions, is the 15th day of the month.

E mail material to Abaraschi@aol.com mentioning Newsletter in the email title.

Credits

Bobi Surmick OH; Adrian Ravavour CA; Sybil Cherovoy DC; Dave Dodge NY; John Kinnaird NY; Anton Baraschi NY;
