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Editorial

Not much to say

I will be attending the Powa Teaching with Chongtul Rinpoche in Andover Mass and the John of God event at Omega starting this weekend. I will review in the next issue. Meanwhile enjoy this month catch. All best to all.

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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

William Rand of Reiki fame has created a wonderful focusing device to "save the environment" A physical symbol of all religions placed in the Pole's Ice where we could focus energy in our spare time donating back to the Planet. Super idea in practice-Bravo!

<http://www.reiki.org/GlobalHealing/southp.html>

ED.



Feature Article

Paneurhythmy- a gracious practice

by **Anna Hristova MD**

Paneurhythmy is defined as "the rhythm of all that is", the rhythm of the Cosmos. It is a range of harmonics that hold the material world together, the natural flow to which our bodies are vibrating since birth, like the music of a totally attuned orchestra. Each organ, each cell, each molecule vibrates at its original blueprint sequence and creates health, joy and love on every level. Paneurhythmy is intended to balance the influences of people's disharmonious thoughts, feelings and words, to correct the fall into distortion and restore the intended paradise. Beinsa Douno (see biographical footnote) was a great spiritual teacher and leader. He had his mind and knowing in both worlds. He came to help the humanity to get back into the original flow, so he translated the colors and the vibrations of the higher dimensions into movement, music and singing which he called the dance of Paneurhythmy.

<http://en.wikipedia.org/wiki/Paneurhythmy>

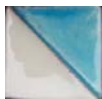
The Brotherhood of Light or known as well as the White Brotherhood (Bialo Bratstvo) of his disciples is alive in Bulgaria where Paneurhythmy is played on a daily basis on many places in the city parks and villages similar to Chinese Qigong, only more complex. The teachings have many followers all over the world but the most are in Europe. The number of the people exposed to his teaching in USA is growing fast.

The dance is composed of 28 parts. Each part is a step in the inner evolution of the humanity of the internal growth of the soul, which leads back to a total harmony similar to an ontogenesis – phylogenesis harmony. The dance is a spiritual practice. Each movement has multiple meanings. From the physics point of view the body is a dipole, a magnet, which can be aligned to the Cosmic and the Earth's magnetic flow by positioning the limbs, the torso, the head, the eyes and the fingers in a specific ways, throughout the dance. It is through repetition and intention that one gathers the energies and the divine information from the surrounding but most of all allows the soul and the body to vibrate at a frequency that awakens the original blueprint. The buildup is palpable.

Each part of the dance has its very specific meaning and it is of utmost importance to keep the one's attention and intention to that meaning, so the flow of our directed energy can be used in the process of attunement creation. The attention/intention focus during the dance is the power source for the body and consciousness shift to happen. The mind is anchored on the meaning as well with the help of the beautiful lyrics which one sings when dancing.

Paneurhythmy is usually danced in a circle with live music at the center, at sunrise, creating a living energy portal in which the entire environment where the dance is created is involved. Ideally to be danced at the top of a high mountain where the energy is most abundant and pure, but any place outside in the nature or grass flat can be used. The more people dance together, the more powerful energy flow is created, though nowadays one most often dances alone. Each year in August 3000- 5000 people from all over the world gather on the top of the Bulgarian mountain Rila and recreate the magic of this attunement. The dancers wear white cloths so they can absorb all frequencies. They dance bare feet, if possible. The morning dew creates a great magnetic cushion and field enhancing the effect. Master Douno thought as well that the first ray and the first hour of the morning light carry a specific frequency which is not present during the rest of the day in that amount. For maximum performance and benefit, Paneurhythmy should be performed at the first ray of light on a daily basis from May to September, when magnetically, the Earth is more positive than the Sun. Nowadays it is difficult to follow that but even performed once a week and alone the dance will have its healing effects.

Paneurhythmy is optimally performed in couples: a man and a woman standing next to each other in a double circle (on this Earth, these are the energies we face and balance on a daily basis). At the end of the 28 parts, if there are enough participants (at least 10) a living sacred geometry dance is performed involving the basic sacred geometry symbol of the human race: the pentagonal star.

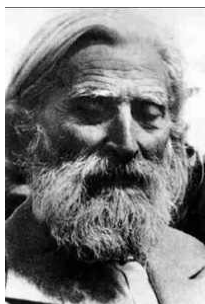


Energetic Rejuvenation.com

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There are practitioners and teachers of Paneurhythmy in USA who can be found on Internet. I practice and teach paneurhythmy in Richmond, VA and if you, (dear friends), are interested in learning this sacred practice, send an e-mail at annahri@gmail.com and I will be honored to teach you. Let your day be Light.

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MASTER BEINSA DOUNO

http://www.beinsadouno.org/in_en.htm

http://www.paneurhythmy.us/about_Beinsa_Douno.shtml

<http://www.beinsa-douno.net/>

1864 – Born in Bulgaria as Peter Deunov

1886 – Attended the School of Theology and Science in Bulgaria

1888 – Moved to USA

1891-1893 - Attended the Theology Department at the Boston University

1894 – Studied Medicine in USA

Attended the annual meetings of the Great Initiates and met with the Rosicrucian's.

1897 – Spirit of God descended into the 33 years old Peter Deunov, transforming him into the Brotherhood of Light, Master Beinsa Douno

1900-1942 – summoned the annual meetings of the Brotherhood of Light every August back in Bulgaria.

1929 – Opened an occult school in Rila at the site of the one of the most ancient mystic schools on the Earth.

1934 – Master Douno presented the gift of Paneurhythmy to humanity.

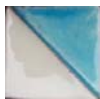
1944 – Consciously left the Earth as the communism invaded Bulgaria

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Bulgarian born Anna Hristova is a medical doctor, board certified in neurology and psychiatry, with subspecialties in Movement Disorders and Clinical Electrophysiology. She is currently an Assistant Professor at the Department of Neurology, Virginia Commonwealth University Medical Center at Richmond, VA 23249.

To contact Anna Hristova, M.D. email at annahri@gmail.com or call 804 349 8900 after 6 pm.



Healer of the Month

Tina Awad, LMT



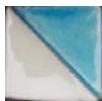
Tina Awad's career as a dancer came to a halt with a back injury and other health problems. In her own search for healing and therapy modalities that worked for her, she started by learning reflexology at the Laura Norman and Assoc. reflexology school. To be able to practice as a bodyworker she acquired a massage license graduating from the Swedish Institute of Massage. Then she expanded into spiritual teachings attending The School of 4 Pillars with Lenard Toye (energy healing and Ascended Masters teachings) and also attended the Dahn Healer School in Sedona, AZ. In 1994 she was introduced to LuminEssence and Awakening Your Light Body meditation which she continues to practice and teach. From there, she met Amy Skezas (of RoseLight) with whom she has studied energy work and healing since 1995.. Her dance training came handy when she learned Flow Alignment and Connection from Amy and she started "dancing " with energy. Before she knew it she was practicing Energy work and incorporating everything that she had learned thus far. In 1998 A karma induced trip to India, Nepal and Tibet opened her up to an awakening of ancestral memories. In 2000 a colleague, Chiropractor Karen Erickson referred her to the Continuum Center for Health and Healing- an integrative clinic associated with Beth Israel, where she worked for 5 years, from 2000-2005. While at the Center, Tina treated patients and was the clinical director of the Bodywork for Breast Cancer program. The program consisted of treating 40 breast cancer patients for four sessions each and monitoring the results under the MD's supervision. To date she remains on the teaching faculty of the Center's Clinical Fellowship and continues to see patients in her private practice in NYC. Tina has also studied Therapeutic Aromatherapy with Dr. Gary Young and Vicki Opfer with whom she has ongoing training. Tina enjoys teaching self-care and personal healing with aromatherapy for individuals and their families. Combining all those techniques has made her a proficient healer.

I asked Tina to describe her interest and passion. She replied:

"I have been a bodywork practitioner since 1987. In that time I have seen physical healing occur and I've witnessed clients undergo deep transformations on multiple levels. As a healing facilitator I continue to explore the dynamics of what it is that gives rise to a person's well being. In my sessions I use a variety of methods. While I always choose the techniques which I think most appropriate for a particular condition or situation, I feel sure that the catalyst for most of the healing that occurs is the human touch and the space of love and acceptance that is held for each person during the session. So, while there may be a specific "goal" or focus of intent and the best methods that I know are applied, there is still room for something greater to happen."

Tina is in Private practice in Manhattan. She can be reached at (212) 663-2829 | flowlightmail@aol.com

Her website is <http://www.TinaAwad.com/>



Interview

with Pat Goslee

A Spiritual Healing Dream Unfolding



Pat Goslee

*

I met Pat Goslee in a therapeutic setting. Her works had this quality that was invoking to me what the clairvoyant perception of tissue is like. She too was making the invisible visible. I was very happy when she agreed to an interview.

Editor

*

ER. *Pat Goslee, thanks for granting us an interview. What prompted you to become an artist?*

PG. I was very shy in kindergarten, didn't speak at all to anyone, just horrible fear ruled me outside my familiar home environment. I was led to the easel to paint. And I didn't want to stop. So there I was painting my Halloween pumpkin on the strip of grass just like everyone else except I didn't stop because I didn't want to have to sit down and face the fear of speaking to other kids. So I didn't just paint a blue strip across the top for the sky I kept painting and then the teacher made a very large deal out of what I was doing--"oh look boys and girls! Pat painted the atmosphere!" I guess ever since the age of 5 I knew that painting was something that I was good at, it was easy for me, it was a way to communicate that which I couldn't communicate otherwise. It was a vocabulary.

ER *Was painting the only art you practiced?'*

PG. When I went to art school, I was very aware of a need to support myself. I got a BFA in graphic design but took lots of fine art electives like print making and photography. I was always told by my graphic design teachers that I was an "idea person" and that I would ultimately end up in some sort of job where I sat and spewed forth with creative ideas for others to implement. At 23, I landed a graphic production job at a prestigious publishing firm in Washington, DC on the 4pm to 12:30am shift.

My immediate co-worker was a terrible alcoholic and multiple substance abuser. I was young and ambitious but miserable, and creatively stifled in a dead-end job in a city where hardly anyone else seemed to work these hours. The place had such a stellar reputation that it was next to impossible for a kid, just out of school, to go to a job interview and explain why I wanted to leave. I tried and tried, interview after interview, and kept getting told how lucky I was to have my job.

This job had lots of down time, with absolutely nothing to do but read and play with the copy machines. I walked around with a notebook and wrote bad poetry, wrote lots of letters and spent my daytime hours in the public library. After reading the autobiography of Andy Warhol, I got the idea to go around, like Andy Warhol did, with a tape recorder, just taping everything, sounds, conversations--me singing songs that I wrote with an African American gospel singer--and I would edit these conversations and sounds and stories and songs into an aural quilt. My co-worker was so inspired by what I was doing, he went out and bought some professional microphones so



I could get the sound to a better quality. I made a tape called "Bent Fragments" (me singing my bad rhymes over top of instrumental records) the "hit" being a tune I recorded over Sandy Nelson playing drums that I called "This, for Otis" which was an ode to the elevator that I got to ride in the prestigious office building. Looking back now, it is all pretty embarrassing, but I was trying to just stay alive somehow. My life became more and more fragmented, all the time I was never really dealing with the underlying depression and those nagging fears. Ultimately I realized that if I couldn't find that "idea" job, I needed to create for myself, not for other people. So I stayed on the night shift and went to graduate school and got an MFA in painting.

The whole experience allowed me to get to a point of eventually trusting my instincts. I am intuitive, I've had experiences with psychic dreams. I have seen my influence on people because I am a creative force. I've started to dabble in making some art videos, just simple edits so far on my Mac in Imovie. I won an award for one this past summer.

My most recent video is very much an energetic experience inspired by a chi kung class I take at All Souls Unitarian church. There is a routine called Pretty Maiden Plays with Water that is a favorite of mine. My video has a strange almost metaphysical quality to it. It is a kaleidoscopic edit of this Pretty Maiden Plays with Water routine that starts out with a sense of frenetic energy that slowly calms as a sense of expansion arises and ends with a sweeping calm out over the sea; an attempt at a visualization of peace coming from within.

ER. How do you get inspired, how do you treat a subject. After all it starts with an empty surface.

PG. In my painting, I never start with an idea, I just start putting paint to the surface and seeing what comes out. When I was painting figurative work I always seemed to see the hands first and I would pull the figure out by the hands.

My paintings reveal themselves to me very much like a dream. I want meaning. In 1995, I started painting menacing organic forms not realizing that I was growing ovarian dermoid cysts. I had surgery to remove them but never felt quite right afterwards so I happened to try acupuncture.

ER. When did you start painting the energy perceived in situations?

PG. First off, I suppose I need to describe the path to my awareness of energy in general. The acupuncturist on my first session worked on the energy outside my body and it actually felt like she stuck a magic swizzle stick into my abdomen twirled it around and then pulled out this stuck chi. The only thing I could compare the resulting feeling to is the time I got Valium thru an IV when I had my wisdom teeth pulled. So I didn't know what to believe about acupuncture, all I know is what I felt and so that was my first awareness of the energy outside my body.

In 1996, birds began appearing in my paintings. Scary birds, birds that had crashed, birds that were trying to fly. This was well before the H5N1 bird flu, but in many ways I think these bird paintings were somewhat of a premonition. Following that, I started becoming interested in a very textural surface and started adding sand. I took an encaustic class (the oldest form of painting) and painted with wax for about 7 years. I built up the surfaces to this sculptural level (during that time discovered in 1998 that I had developed severe endometriosis, and was told I probably couldn't get pregnant without help). I set out to get really healthy, started doing yoga, lost weight started living a healthier life all around and became pregnant.

I had a c-section and I was opened up, literally---- I felt it was a metaphor and after that I just became more aware in general. Having a child has really made me hyper aware of the energetic connections that I have with him and with other people. My son really has led me down the energetic path.

When my son was about a year and a half old, my uncle died. We noticed that a woman who lived across the hall in his apartment building had a sign on her door that read "I believe in angels". My brother got to taking with her. (You can read her story on her website: <http://www.angelwalking.com/>).

Eventually both he and I had one of her "soul clearing" sessions. I asked her to help me with forgiveness. In my



session with her, she said lots of things that were almost beyond my belief system but I just tried to stay open to it all. She removed a shield that she said I had on my back that had been placed there for protection when I was working with the substance abuser at the prestigious publishing firm. After my session with her, I experienced this awful pain in my lower back. When I returned home, I had a message on the phone that I realized came about the same time that I experienced this back pain. The message was from my former alcoholic co-worker who used to torment me at the publishing firm. He was doing one of the 12 steps. It was just such a strange coincidence. But one of the things this "Angel Lady" kept telling me was that there are no coincidences. It was as if this person who I needed to forgive just appeared after not speaking to him for 12 years. When we finally connected over the phone, he asked if I forgave him and I said yes. That brought closure to that chapter of my life.

About three years later, I realized that I was just making a big unresolved mess with the wax paintings and waiting for the wax to melt cut into the juggle with my short bouts of creative time and caring for my son. So I stopped using the wax and just picked up the materials, like mesh and cheesecloth that I was making the surfaces with and dipped them into paint. That's when I felt like I had infinity--something that I could work on forever. Net patterns came to symbolize for me the layers that I felt were being removed from me with the energy work, as if I was being peeled like an onion. I suppose the first thing that happened was that I realized that I had been painting what was wrong with the world. If you look back on my paintings that I was making when I was growing ovarian dermoid cysts. It felt like I was focusing on what was wrong, and I seemed to be getting more wrong stuff happening to me a case scenario for The Law of Attraction.

By the time my son was about 3 he had started getting re-occurring ear infections from blocked fluid. This led me to start taking him to an osteopath. I wasn't quite sure that I was doing the right thing because I had never been to an osteopath before and he just seemed to hold my sons head in his hands while he lay on the table. I would watch my son knock out on the table and then come to later and say that the fuzzy feeling in his ear was gone and he wouldn't get an ear infection. I became extremely curious. I asked him what it felt like and he said "oh mommy! It feels like he is putting candy in my head!" Well I wanted some of that candy in MY head so I started getting sessions. About the second or third session, I just had this profound experience of the color yellow that was just something that had never happened to me before.

Later, I learned about the colors associated with chakras. I became very interested in learning more about that. I stopped going to the osteopath and started going to Jan Brugel a healer in Silver Spring, Maryland. I eventually started attending Rosalyn Bruyere's workshops at Tai Sophia Institute.

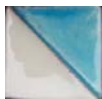
Somewhere thru all of this I realized that I wanted to make a conscious effort to paint what was good and right about the world. That might sound weird that I had been painting all this time on automatic pilot never even aware that I could focus on bringing positive intentions into the studio.

ER: Was there a particular event or situation that guided that change? (Presuming that you searched a while...I see in earlier works in the collections some figurative elements).

PG: Getting these physical problems and thinking WHY ME? I began realizing how much negativity and fear I was raised in and how that effected me and how I just wanted to remove the negativity and the fear from my life.

***ER.** I see you assembling an array of textures from existing elements such as expanded metal lath, paper cutouts, lace and strings. You talk a little about your tools –Spray (paint mixed with air) collage like materials, Yet the blend is organic- reminiscent of the clairvoyant images obtained when a healer penetrates inside human tissue with his/hers third eye vision. How do you navigate the selection process and how do you follow intuition? Could you describe?*

PG. Lately working with Margaret O'Connor (Contributor to the January issue of the Newsletter) has been a huge help. She has asked me to draw specific things to work out feelings and then even talking about issues with her, I will go look at a painting I might be stuck on and then realize "oh that is what this is about" so it's like a dream analysis. Shapes become symbols and keys to meaning in my life. Hopefully that meaning can some how reach out and speak to other people.



ER. Pat, could you select a few examples of your work describing your story of discovery or intensification of a theme? My feeling is that your work is about tissue energy and moods or feeling stances. Could you elaborate?

PG. It's about transformation. And I suppose I have a lot of issues stuck in my tissues, don't we all to some degree? I did a painting called Grief Underneath recently.



Grief Underneath

http://www.patgoslee.com/paper_08.html

I think this comes about from processing the emotions associated with my parents decline. I saw them through a traumatic nursing home stay last year and now they are both in assisted living. My father has a lot of rage. And I have always known, on some level, that he holds a lot of fear. And my mother is very negative. And I think that this grief of perhaps never really getting what you needed from your parents is stuck way down under all of this other stuff. I have this painting hanging now in a show. I debated getting it framed because I thought "who wants a picture of grief on their wall?" but it's not a wrong thing, it's not bad to have grief-- it's something that is there and needs to be addressed. What is wrong is when we don't address these emotions.

It's natural to want to run away from the pain of feeling it. But it's there and we need to acknowledge it. So I am still not sure anyone wants to have grief on their wall, but maybe they do, maybe it could help a rage-aholic stop and think for a moment that the anger isn't the real feeling that the anger is a mask of something much deeper.

I want my art to be healing. It heals me. I'd like to think that it could heal other people too. I just haven't really figured out how to get it out there into the right environment. Rosalyn told me that I couldn't do it in the art world, the art world is too sick. I thought perhaps healing environments would be the best place for it to be,? I get acupuncture now from a MD who incorporates hypnosis

<http://medicalacupunctureandcomplementarymedicine.org/profile.html>

I listen to Centerpointe CDs for meditation with Holosync technology <http://www.centerpointe.com/> and affirmations by Belleruth Naparstek https://www.healthjourneys.com/br_bio.asp

In one of her guided imagery CDs she talks about redemption being possible in the hugeness of your heart--I took that for a title of a new painting see here:



In the heart's hugeness (redemption)

<http://www.patgoslee.com/exhibits.html>

With all the Rosalyn workshops on the chakras I got interested in the colors associated and I always liked this painting and began to think of it as some sort of heart chakra representation and "googled" info on Anahata and came up with this title "in the garden of unstruck sound" see below:



In the garden of unstruck sound 22x30

http://www.patgoslee.com/paper_04.html

I was working on this painting that I didn't have any meaning associated with until after talking to Margaret about



how people throw hot potatoes at me and if I can just learn not to catch them, I will be ok. So after talking to Margaret, I saw a hot potato flying in the air and I called this painting "incoming".



Incoming 22x30
http://www.patgoslee.com/paper_05.html

ER. Do you have a Spiritual Practice? How is that expressed in your art?

PG. A couple of years ago, my brother gave me this book for a Christmas present "*The 72 Names of God*". I was intrigued and found that there is a website as well <http://www.72.com/lks/freetools.php>. I plugged in my birthdate to get my personal 72 name and--surprise! It was all about my core issue--removing the negative energy. I started getting the weekly email messages and just found it amazing how often the message was exactly related to something going on in my life. It always seems to be explained on an energetic level. I recently started getting the daily emails as well I also get emails from "the Universe" from <http://www.tut.com/>

I am not really sure you can call that a spiritual practice, but trying to give my self positive messages everyday is a practice. I don't watch the news on TV and that filter, to me, is part of a spiritual practice. I don't like how news entertainment is presented, the amount of fear that is spewed in such short encapsulated bits. I think it's better to get news from reading. I think there is a consumerist market for fear. And when you are someone like me who is working really hard to get the fear out of your kidney, you don't need to add more fear, or soak in it. I recently went and got a hug from Amma when she was in town. <http://www.amma.org/>. I didn't know what to expect, as no one had presented her to me as an energy healer. But that was the feeling afterwards that I had been hugged by a particularly gifted energy healer. It konked me out and I slept for several hours afterwards bathed in light, more than ever convinced now that Energy is All there Is.

I belong to the All Souls Unitarian church, I was married there, but I guess I have a problem identifying with religious groups. I tend to hear the group saying our way is the best way and it turns me off. Lately I have only been going to All Souls for a twice weekly chi kung class. I get a lot out of this class and I feel a real bond with the people in it. We chant while doing the routines. I am especially taken with this routine called Pretty Maiden Plays with Water and I have done a painting that reflects that and a video.



Stir

30x22

http://www.patgoslee.com/recent_10.html

See stills from video here:

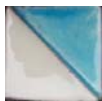
<http://www.flickr.com/photos/goslee/2827145540/>

This image that I attached is of a recent painting called "Hide and Seek"



Hide and Seek

I took an older canvas that just had some color areas on it, nothing resolved, no meaning and I began spray painting on it. I got this face on the right hand side that just wouldn't go away. But it was a weird face, sort of a multi-dimensional face and I thought--what is that? The face of God? Then there is this figure on the left, in the dark--and I opened the Bible to a random Psalm and saw the words "I seek Thy face" so at first I just wanted to call it that--"I seek Thy face" but by husband didn't like it so he said "why don't you call it "Hide and Seek?" I said well WHAT is hiding? The phone rang. It was my brother. And my brother and I have this spiritual connection that I can't really pin down. We are very different people, but I feel a connection to him. He said he got the "message" to call me after



reading that first president Bush had just caught a 135 lb Tarpon. Well, I used to swim competitively and my summer league swim team was called the Tarpons. So seeing Bush catch this fish was a message for my brother to call me. He calls me and he somehow starts talking about how he was reading the Bible—"Obadiah 3" which talks about the pride of your heart deceiving you. I thought-hmmm that's what's hiding--THEN I got my Kabbalah email with a message about *klippot* [energetic blockages] that keep us from seeing the good (or the God) in the other person. So that's Pride hiding there on the left in the dark with all those klippot hanging down preventing seeing the face of God.

This is how my paintings reveal themselves sometimes--it's like a spiritual healing dream unfolding

ER. Thank you Pat for this wonderful voyage in the land of inspiration!.

*

Pat Goslee could be contacted through her website

www.patgoslee.com

Note about upcoming shows

<http://www.patgoslee.com/exhibits.html>

Pat Goslee currently has a solo show at McLean Project for the Arts in McLean Virginia, until Oct 25

Her works can be seen in a group show at PASS Gallery in Washington DC Oct 3 through Oct 28

Solo show at District of Columbia Arts Center late Nov to early Jan 2009

Works could be purchased directly from Pat. Please contact through website

<http://www.patgoslee.com/contacts.html>

(Prices range \$200 to \$5000)

Book Review

The Ringing Cedar Series

By **Vladimir Megre**

In the late 60ties and early 70ties, the book series started by "The Third Eye" by Lobsang Rampa with its fantasy stimulating mix of deep mystical truth and poetry and adventure captivated and shaped a whole generation of dreamers. Now, a similar phenomenon emerges out of Russia. Harry Potter step aside- this is the Real Thing! Here come Anastasia (pronounced Ana-stas-Y-ia). Sweeping like intellectual wildfire translated in 20 countries and having sold over 20 million copies all by word of mouth, this series of 9 books written by a Russian entrepreneur, Vladimir Megre, (reminiscent of Herman Melville in "Typee: A Peep at Polynesian Life", rough direct stile), yet so poetically and archetypally captivating that all the while thinking that this feels like fantasy, one cant stop reading and adopting the truth behind the metaphor. It is mystical, poetic, full of vibrant life, inspiring, enthusing, life changing. To me, if you are energy savvy - it's a must read to keep up with the latest.

The story written first hand is about a commercial entrepreneur who conducts a commercial expedition up a Siberian river. At a re supply point in a small village, he is approached by 2 elders looking in their 70ties that prove to be much older. They ask his help in harvesting a "Ringing Cedar". It's a rare tree that takes 500 years to grow, and accumulate Earth energy, then for 3 years it's proper to harvest it and the wood will give a life giving vibration. If not harvested, the tree will take a couple of decades to return the energy back to source. Vladimir the writer, returns next year with a crew to look for the tree and meets Anastasia, the grand daughter of the elders. She takes him deep



in the Taiga where magic starts happening. The website describes: " She is considered to be a surviving member of an ancient Vedic civilization whose extraordinary powers of knowledge **far exceed** anything known today"

For more explore the site:

<http://www.ringingcedars.com/>

ED.

Announcements

I think this is an important announcement and I am carrying the entire text from Emma Bragdon's Newsletter

ED.

VISIT SPIRITIST PSYCHIATRIC HOSPITALS IN BRAZIL

A Special Tour for Health Professionals and Ministers

http://www.emmabragdon.com/?page_id=28

by Emma Bragdon

Our intent is to give you an experience of the pathways to personal transformation offered through Spiritist Therapies in Spiritist Centers and Hospitals in Brazil. Participants will meet fascinating people, see extraordinary work being done, and discuss with peers in a supportive environment. The trip also offers comfort, safety, and some recreational opportunities.

October 26 - November 2, 2008 in Porto Alegre

April 13 - 25, 2009 in Porto Alegre

November 9 - 21, 2009 in Porto Alegre

What are Spiritist Therapies?

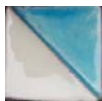
Spiritist therapies have been developed in the last 130 years in Brazil. They are practiced in community centers and Spiritist Hospitals. They are free, complementary, integrative therapies working alongside conventional medicine.

Examples of Spiritist therapies:

- laying-on of hands (similar to Reiki or Touch for Health) done in a group
- disobsession—a way of helping people rid themselves of obsessions
- blessed water
- psychic surgery—surgery accomplished through directing powerful prayers that are effective in facilitating physical and emotional healing
- medical intuition—gifted intuitives can see into the physical, emotional and spiritual suffering of a patient
- training healers—people gifted as healers need to harness these gifts or what is beneficent can be harmful if repressed
- assistance in personal transformation, “reforma intima” (Portuguese)
- group discussion of spiritual questions, eg. Why are we here?

How can Spiritist Therapies help those of us in the USA?

Although medication and surgery have improved health care, we cannot rely on them to be the only therapies to heal illness. In fact, complications stemming from medications and in-hospital care are the 4th leading cause of death in the USA. We need to bring care for the spirit back into the practice of health care, as human beings consist of body, mind and spirit working in harmony. Spiritist Centers have been able to accomplish this without indoctrinating anyone into a specific religion or philosophy. Spiritist Centers are ecumenical, educational and charitable organizations. Participation leads one from pathology to empowerment.



What is our intention in taking this trip?

The US health care system is in crisis. It is the most expensive in the world but ranks 37th in effectiveness according to the World Health Organization. Brazil's Spiritist Centers and Hospitals are a model that can help us improve our system. This model does not add expense, in fact, may make attending physical and psychiatric problems less expensive while adding therapies that improve well-being and longevity. We contemplate how to use the Spiritist model in the USA, and commit ourselves to a plan on contributing to positive changes in health care. Director: Emma Bragdon, PhD. Contact: EBragdon@aol.com or 802-674-2919

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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

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