

“The Supreme Spirit and the Soul”



“The soul knows what I know not. It sees into hidden places and understands deep mysteries. Let me know its nature better, that it may instruct me in wisdom. My soul swells with gratitude towards the Bounteous Being, who causes all things to be, which fulfill all desires. My God is not graven in marble or stone. He is not shaped in wood or cast in copper. He has neither offering nor ministrations. My God is a god of quiet places and silences. He is found where the wild winds blow and the gay flowers blossom, away from the habitations of men. He is not worshiped in temples, and His praises are not sunk by the unthinking multitude. ... He has no painted shrine, no building fashioned by man could contain Him. Hail to the Supreme Power and Spirit!” ~The Kolbrin Bible (SCL:21:9)

“The Kolbrin Bible does contain some odd things, but also some beautiful ones as in the quote above. It does require some spiritual knowledge and understanding to make sense of it, though. So lets break it down.”

[Read the complete blog post at Solar Wind.](#)

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contributed by Harold Boulette

Explorer Gene Savoy Appears in Catholic Textbook

Elizabeth Reece, a member of the administrative staff at the Chancellery offices of the International Community of Christ, occasionally checks the internet for new references to Gene Savoy’s explorations and his other works since people will often use him as example in books they are writing about Peru or Amazonas.

In November 2014 she found a reference to “Gene Savoy” being scheduled as a topic of a high school Catholicism class at St Joseph’s High School in Metuchen, NJ, and she contacted the

class instructor, Thomas Cunningham:

Dear Mr.Cunningham,

I stumbled across your teachers outline for the 2014-2015 Religious Studies class at St Joseph High School. On the day of 11/25/14 you listed Gene Savoy as a topic for discussion during Catholicism. Since, I have studied and worked with Gene Savoy, (the explorer, religious scholar and teacher who established the International Community of Christ) from 1978 up to his passing in 2007 I wanted to asked if this was the same individual discussed in your class. If so would you be willing to share some details of the reactions received from your students during the discussion, or what source material they used. If it is the same person, the idea that you would offer your freshman class an opportunity to comment about him is very intriguing to me. Thank you very much, I hope this letter is not too intrusive.

Respectfully,

Elizabeth Reece

This was his response:

Hello,

The section on Gene Savoy was covered in our textbook in Chapter 4. There is a short story about Gene Savoy getting lost in the Jungle. He finds himself getting very anxious about the situation, but after settling down... He begins to pray for guidance from God. He eventually is able to find his way out of the jungle , and credits that "quiet time with God" with his trek out of the forest. My students were very interested with the incident. The textbook contains many short stories like this one...

Take Care,
Tom Cunningham

This led Elizabeth to a rather interesting discovery: In Catholic high school classes across the country who use the textbook *Path Through Catholicism* (Mark Link, 1991), there is a story told by Gene Savoy being used as an example that “God is present in all.”

Here is the article that appears on page 49 of the textbook:



Greatest Discovery

Late one afternoon, archaeologist Gene Savoy and a companion became lost in a jungle in Peru. A sickening feeling came over them. They knew that if they did not reach camp by sundown, they would never reach it alive.

In a state of near panic, they began to run about feverishly, searching for the trail they had used to enter the jungle. Suddenly they realized that this frenzied running was only making matters worse. Then they stopped and stood perfectly still. As they did, a strange thought flashed across Savoy's mind.

God is in the jungle. It is God's house. Gene had been introduced to the beauties of nature when he was a boy in Oregon. His parents taught him that God had created the universe, sustains it, and resides in it. Why had he closed his eyes to God's presence in the jungles of Peru? Didn't God create them, also? Doesn't God sustain them, also? Doesn't God reside in them, also?

Instantly, Gene relaxed and put all his trust in God, in whose house he was. He said later, "I looked up into the beautiful emerald world of wild orchids, and fragrant blossoms where hummingbirds hovered. Yes, God was here, too. My heart quieted."

At that moment, something deep down within Gene seemed to say, "Walk a few paces to the left." He did. And there was the tiny trail! Gene said later, "I am proud of my archaeological discoveries. But my greatest discovery, I believe, was in recognizing God's presence everywhere."

“Practicing Unified Field Attention”



“Practicing unified field attention is a powerful way to accelerate your transformation, and seeing how nonphysical fields connect intimately with physical reality is extremely helpful. Here are a few ways you can practice unifying your two realities:

- ***Treat the world as if it's conscious.*** As often as possible, remember that the world is—right now, at this very minute—precipitating out of a field of

consciousness-and-energy. And that living consciousness-and-energy exists through every part of it—through you and even through inanimate objects. ...

- ***Perceive with your whole self.*** *It's not just your eyes and brain that are attending to life. As often as possible, ... shift to your body and cells to see what they're noticing, then shift to your heart—or liver, or kneecap—to see what it knows. ... Occasionally, stretch out and expand your sphere to take in more of the unified field. ...*
- ***Practice the art of correlation.*** *When you experience frustration in the outer world, for example, you always experience a matching contraction in your inner world of emotion and thought. ...*
- ***Read your reality for deeper meaning.*** *Practicing the art of correlation leads you to guidance. For example, in the outer reality, your car has a flat tire. In the inner world, you see the flat tire relates to your hesitation to move forward on a new project.” ~Penney Peirce*

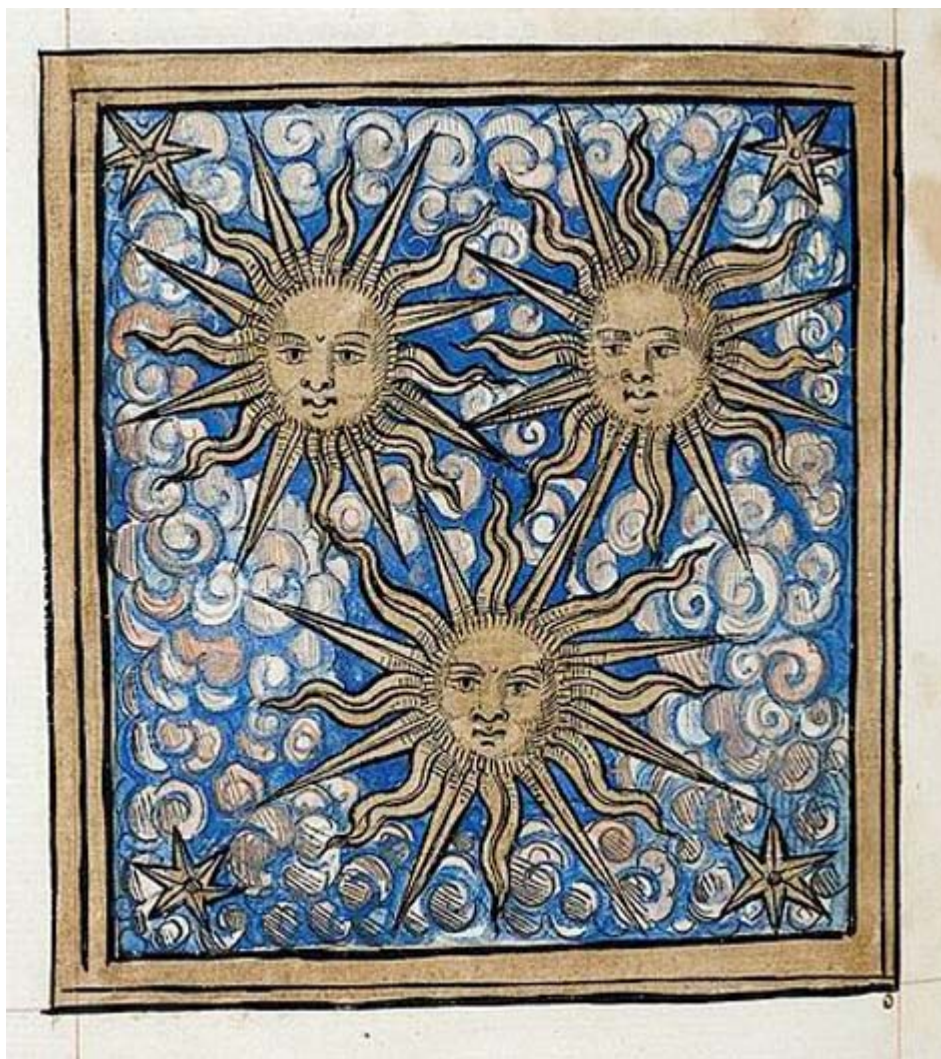
“The list Ms. Peirce has provided is really more of a hierarchy with the other items all being part of treating the world as if it is conscious. When you realize that the world is conscious, animals are conscious, plants are conscious, even rocks are conscious, you can't help but want to pay closer attention to the relationship of yourself to the rest of the world, and various forms within it. And when you realize that your own consciousness is not limited to your brain, it is only natural to take the step of trying to notice the consciousness of other parts of your body, regardless of how limited that consciousness may be.”

[Read the complete blog post at Solar Wind.](#)

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contributed by Harold Boulette

“My Three Suns – And What They Represent”



"Certain Rosicrucian scholars have given special appellations to these three phases of the sun: the spiritual sun they called Vulcan, the solar and intellectual sun, Christ and Lucifer respectively, and the material sun, the Jewish Demiurgus Jehovah. Lucifer here represents the intellectual mind without the illumination of the spiritual mind; therefore it is 'the false light.' The false light is finally overcome and redeemed by the true light of the soul called the Second Logos, or Christ. ... In the rare treatise 'The Secret symbols of the Rosicrucian' Franz Hartmann defines the sun alchemically as: 'The symbol of Wisdom. The center of power or heart of things. Each living being contains within itself a center of life, which may grow to be a sun. In the heart of the regenerated, the divine power, stimulated by the

Light of the Logos, grows into a sun which illuminates his mind.'"~Manly P. Hall

"We would say three suns rather than three phases of the sun, but the basic idea is the same. There is the physical sun which equates to our physical body, the psychic or intellectual sun that equates to our psychic body, and the spiritual sun that relates to and effects the spirit and soul. A special note should be made of the fact that Hall equates the physical sun with both matter and the Demiurge which he says is the Jewish God Jehovah. Something to ponder."

[Read the complete blog post at Solar Wind.](#)

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contributed by Harold Boulette

“Neuroscience’s New Consciousness Theory Is

Spiritual”



Collage of human head,
molecules and various
abstract elements on the
subject of modern
science, chemistry,
physics, human and
artificial minds

“It appears that we are approaching a unique time in the history of man and science where empirical measures and deductive reasoning can actually inform us spiritually. Integrated Information Theory (IIT) – put forth by neuroscientists Giulio Tononi and Christof Koch – is a new framework that describes a way to experimentally measure the extent to which a system is conscious.”

< [Read the entire article by Bobby Azarian online at
huffingtonpost.com](http://www.huffingtonpost.com). >

link submitted by Frieda Nelson

“The Artist and the Mystic Share a Dilemma”



"The earthly artist, because perception brings with it the imperative longing for expression, tries to give us in color, sound or words a hint of his ecstasy, his glimpse of truth. Only those who have tried, know how small a fraction of his vision he can, under the most favorable circumstances, contrive to represent. The mystic, too, tries very hard to tell an unwilling world his secret. But in his case, the difficulties are enormously increased. First, there is the huge disparity between his unspeakable experience and the language which will most nearly suggest it. Next, there is the great gulf fixed between his mind and the mind of the world. His audience must be ... caught up to something of his state, before they can be made to understand." ~Evelyn Underhill

"Many people don't realize it, but it is quite true that artists often struggle with trying to express the images or thoughts in their mind. We know that many great painters have actually destroyed some of their own works by painting something new over the original because they were simply not satisfied with it. Composers will sometimes rework their compositions over and over trying to get them just right, and some musicians will play a song over and over trying to get it just the way they want it. This is true of virtually all artists, and especially if they are inspired by a certain degree of spiritual awareness, or have a spiritual muse that they may not even be aware of. Georgia O'Keeffe was frustrated that others couldn't see the beauty in the desert that she saw, so she blew up tiny desert flowers into giant ones on canvas. She continued to do the same with other flowers making those giant flowers her signature style (along with desert scenes).

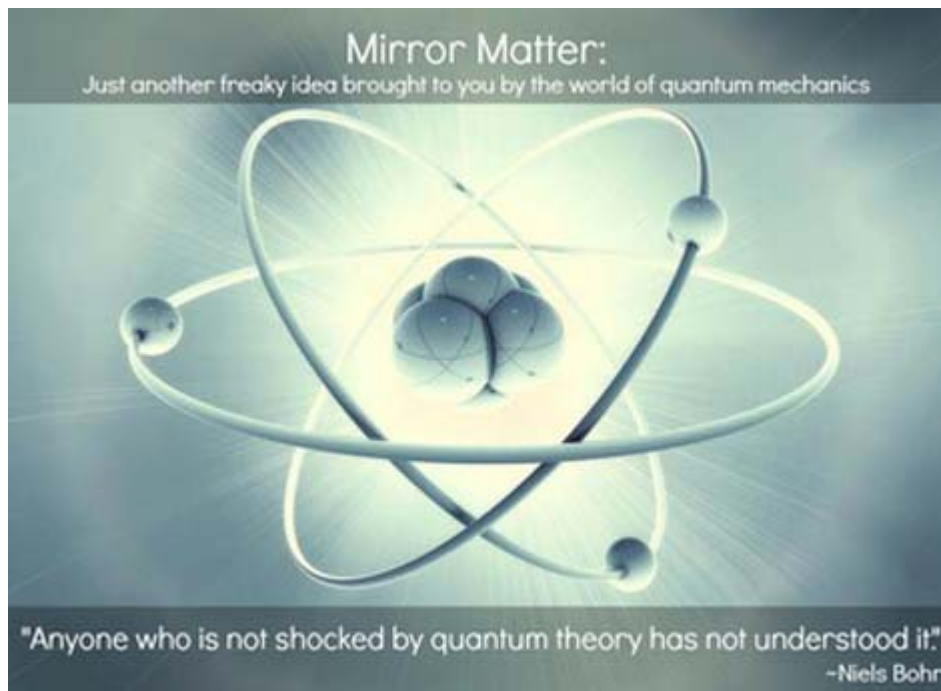
“The mystic, or spiritual adept, has a similar dilemma to that of the artists, but more so as Ms. Underhill says. Not only is the mystic trying to communicate a spiritual vision that is uniquely his to other people , but he is often trying to do this with people who have no spiritual awareness at all.”

[Read the complete blog post at Solar Wind.](#)

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“A Second Sun Made of Mirror Matter?”



“Renowned researcher Robert Schoch, Ph.D. has written, in a recent article (*Atlantis Rising* magazine #115 Jan/Feb 2016) about the possibility of a ‘mirror matter’ companion to our own visible Sun. Two months ago I posted a blog on this site about the possibility of our Sun having a twin star companion orbiting beyond (and sometimes through) the Oort Cloud. The evidence is there for a dwarf star or very large planet that we cannot yet see, but can assess the effects of.”

[Read the entire article online at solarancestors.com.](http://solarancestors.com)

[Visit and bookmark Paul Young’s blog Solar Wind at:
www.solarancestors.com.](http://www.solarancestors.com)

contributed by Paul V. Young

“The Divine Spark that Awakens the Soul”



“The difference at this point between a Great Entity and a Divine Spark is one of degree but not one of kind for the Great Entity has experience of all the Rays. ...

“Certain of the atoms ‘brought over’ from the Cosmos to the Universe by the work of the great Entity became the traveling Atoms of the Universe. ... These atoms ‘brought over’ by the great Entity, which become the Divine Sparks are those which in their journeying to the center have their ‘track in space’ impressed with the Logoidal Image and influence. Thereafter these Divine Sparks become conditioned by the Logoidal Consciousness. ...

“There are, therefore, two ways of considering the Divine

Spark. You may look at it from the point of view of the Cosmos or from the point of view of Solar Logoidal evolution: but, in reality the Divine Spark is one thing having its origin in the Unmanifest from which it derives its existence and energy.” ~Dion Fortune

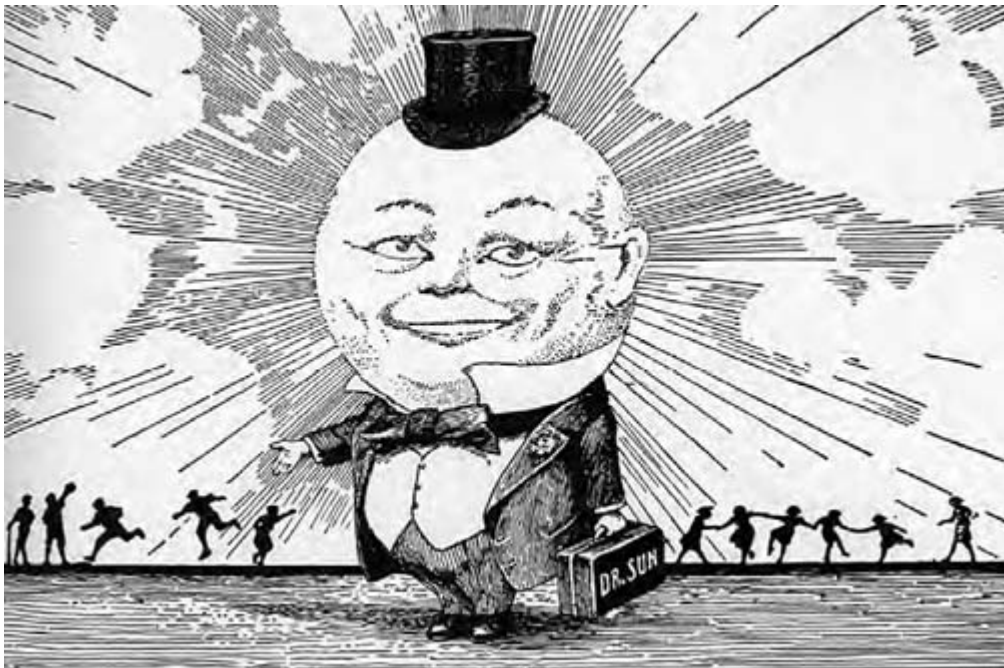
“There is a lot of information in the quoted text, and much of it is hard to follow, but we will concentrate on the important points related to the subject of this post: the Divine Spark. Actually, it is not completely clear what Ms. Fortune means when she uses the term, but to most of us, the Divine Spark is that which awakens our spirit and soul. It is the tongues of fire that appeared over the Apostles when they became enlightened. It is the flash of spiritual light that awakened St. Francis while he watched a sunrise from his sickbed, It is the bright light that reflected off a pewter bowl into the eyes of Jacob Boehme awakening his spiritual life.”

[Read the complete blog post at Solar Wind.](#)

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Our Friend, the Sun: Images of Light Therapeutics from the Osler Library Collection, c.1901-1944



Our Friend, the Sun: Images of Light Therapeutics from the Osler Library Collection, c.1901-1944

*by Dr. Tania Anne Woloshyn, Curator
Department of Art History & Communication Studies,
McGill University
January to June 2011
Osler Library of the History of Medicine*

From January to June 2011, Dr. Tania Anne Woloshyn, Curator of

the Osler Library of the History of Medicine at McGill University in Montreal, Canada, offered an exhibition on early twentieth-century light therapies through the university's Department of Art History & Communication Studies. The exhibition showed how early twentieth-century doctors combined intuition with science to develop early therapies that employed sunlight: heliotherapy, using natural sunlight, and phototherapy, using artificial light.

The booklet she wrote and designed to accompany the exhibition is available online at www.mcgill.ca/library or you can download a PDF copy of the booklet here.

[Download the 24-page PDF: "Our Friend, the Sun: Images of Light Therapeutics from the Osler Library Collection, c.1901-1944" by Dr. Tania Anne Woloshyn, Curator, Department of Art History & Communication Studies, McGill University, 2011.](#)

The quote that follows is from the opening paragraphs of the introduction to the booklet that accompanied the 2011 exhibition:

INTRODUCTION

He may resemble some overblown bourgeois Humpty Dumpty, but in J.M. Andress and W.A. Evans' 1925 children's hygiene handbook, Success and Health, "Doctor Sun" (Fig.1) is prominently promoted as the wise choice of a family physician with very real sincerity. With his smiling face, radiating luminous rays, and open gesture, he welcomes the viewer to his domain, where in the background children dance and play. Here health and happiness are shown as one and the same.

Nor is this a unique representation of the sun as doctor. A

Cannes physician, Dr J. Orgeas, for example, stated as early as 1889:

Just as the sun is the principal of all life, so it is the source of all healing. It is the Sun, and uniquely the Sun, that sick people seek in winter on our coast. It is the Great Doctor, Doctor of the Faculty of the Sky, to whom the suffering come to demand a cure for their ills.

*It might seem natural, even obvious, to associate sunny days with play, pleasure, and well-being. But the connection between sunshine and health has been historically less a matter of instinct than a deeply naturalised therapeutic practice, and one especially dating to the turn of the twentieth century. This is the subject of the exhibition, **"Our Friend, the Sun: Images of Light Therapeutics from the Osler Library Collection, c.1901-1944"** (the Osler Library of the History of Medicine, McGill University, January-June 2011).*

The development of light therapeutics is a little-explored dimension in the history of medicine. The following exhibition presents an international visual culture of light therapies during the early twentieth century, considering both natural light – cure by sunlight or heliotherapy – and artificial light – cure by electrically manufactured light or phototherapy. Heliotherapy, an ancient practice of total bodily exposure to sunlight, and phototherapy, pioneered by Niels Ryberg Finsen in the 1890s, were considered to be revolutionary therapies by c.1900 for sufferers of pulmonary tuberculosis, smallpox, and lupus, as well as chronic conditions such as arthritis.

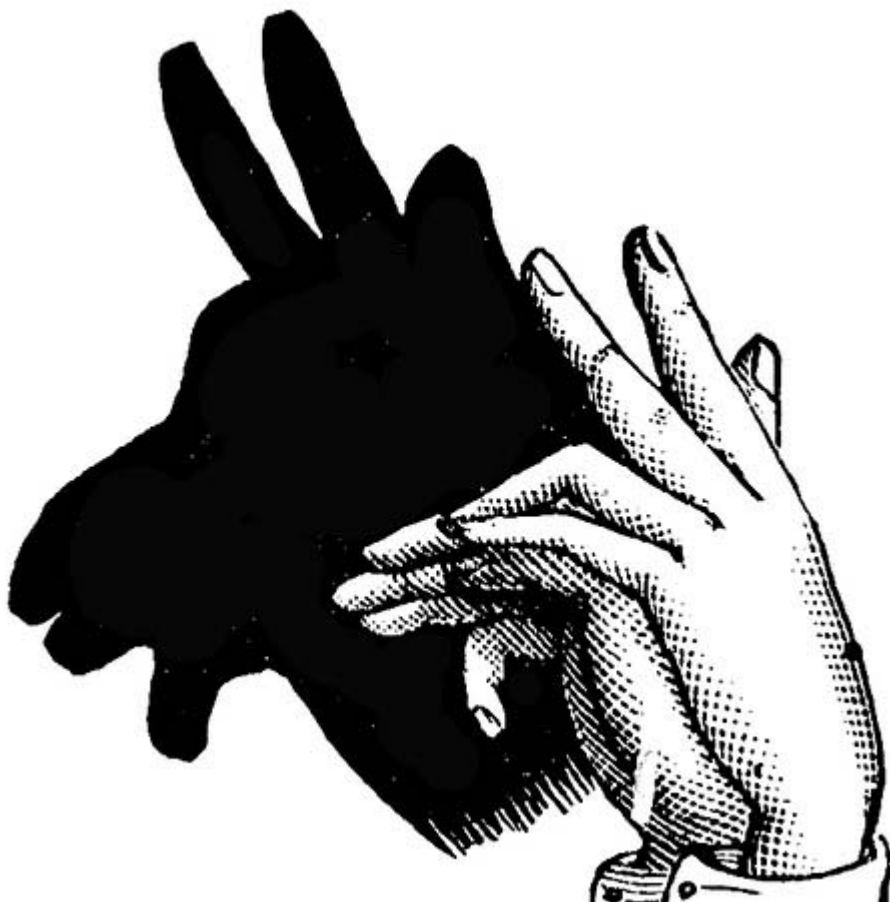
The exhibition features in particular the work of four physicians: John Harvey Kellogg (1852-1943); Auguste Rollier (1874-1954); Albert Monteuuis (fl.1900-1914); and Niels Ryberg Finsen (1860-1904). American, Swiss, French, and Danish, respectively, these four physicians knew of each

other's work and, in some cases, visited each other's facilities, indicating that light therapeutics was an international field. Kellogg and Finsen also individually experimented with both heliotherapy and phototherapy, evidence that the two were far from antithetical treatments or chronologically separated. Indeed, while Finsen may have begun experimenting with natural light in the outdoors initially during the 1890s (soon abandoning this entirely for artificial electric light), Kellogg would use both simultaneously, and Rollier continued to utilise natural light from the turn of the century to the Second World War, having never converted to artificial means. Therefore while the exhibition is divided into two halves, heliotherapy (the two left cases) and phototherapy (the two right cases), significant cross-over occurred between the two – in their historical developments, in their visual cultures, in their methods, and in the shared scientific beliefs driving them as therapies.

Significantly, these physicians asserted the ancient, quasi-magical origins of light therapeutics at the same time as they advocated it as a “modern” therapeutic of sound scientific rationale. So too did they posit it as a welcome, pleasurable and comfortable experience while simultaneously including photographs of patients strapped down, exposed to the sun almost nude in winter, or subjected to gun-like electric machines. Themes of natural and artificial, ancient and modern, and pleasurable and painful within the history and visual culture of light therapeutics illuminate this exhibition of rare illustrated texts and objects from the Osler Library collection. It also considers how heliotherapeutic and phototherapeutic practices were disseminated and popularized by that visual culture.

[Download the 24-page PDF: "Our Friend, the Sun: Images of Light Therapeutics from the Osler Library Collection, c.1901-1944" by Dr. Tania Anne Woloshyn, Curator, Department of Art History & Communication Studies, McGill University, 2011.](#)

A World of Shadows



The gold chalice and the wooden one cast identical shadows.
Those people who see only shadows, and live their lives

accordingly, will find it nearly impossible to recognize that one chalice is worth far more than the other. The shadow of smoke plumes from a forest fire look much like the shadow of a cloud bringing rain that can put out the fire. How can you tell which is which if you only see the shadows? If you can only see the shadow, how do you know that you are walking toward the rain and away from the fire? Shadows can be  deceptive in many ways. This photo of a Javanese shadow play shows shadows that are somewhat human, but they have been stylized according to the art of that country. If one saw this as reality rather than as a play, he might think he was seeing strange alien creatures (are you listening channel H2?).

< [Read the complete blog post at Solar Wind](#). >

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