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Maestri Invisibili \ "La

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Mundi 7 Febbraio 2020 Igor

Sibaldi: E' meglio affidarsi

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"The multifarious and
sometimes contested concept
of "shamanism" has aroused
intense popular and
scholarly interest since its
initial coinage by the
Russian scholar V. M.

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Mikhailovsky in the late 19th century. In this book, three leading scholars, representing different branches of the humanities, dwell on the current status of shamanic practices and conceptions of the soul, both as 'etic' scholarly categories in historical research and as foci of spiritual revitalization among the indigenous populations of post-Soviet Siberia. Framed by an introduction and a critical afterword by historian of religions Ulf Drobin, the three essays address issues crucial to the understanding of cultural history and the history of religions.

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Marjorie Mandelstam Balzer, Research Professor in CERES, and the Department of Anthropology at the University of Georgetown, Jan N. Bremmer, professor emeritus and former Chair of Religious Studies at the Faculty of Theology and Religious Studies of the University of Groningen and Carlo Ginzburg at Scuola Normale Superiore di Pisa. The editor Peter Jackson, is Professor at the Department of Ethnology, History of Religions and Gender Studies at Stockholm University." This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting

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Aura Soma: Healing Through Color, Plant, and Crystal Energy, is a natural healing system using multicolored oils containing plant extracts and essences to promote self-healing on a physical, mental or spiritual level. This book explains the over 94 mesmerizing bottles of colored oils and tells how people have discovered their remarkable healing powers, each color variation of oil having its own therapeutic effects. This wonderful

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method of vibrational healing was originated by a blind woman, Vicky Wall, in the '80s, and her message is carried on here by her loving students, Irene Dalichow and Mike Booth. Aura Soma is a holistic, nonintrusive therapy that not only treats physical and emotional symptoms, but which also revitalizes the human aura. The demand for Aura Soma oils is increasing phenomenally, with interest growing worldwide.

This inspirational book blends elements of shamanism with inherited traditions and contemporary religious commitments. Drawing on

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shamanic practices from the world over, SHAMANISM AS A SPIRITUAL PRACTICE FOR DAILY LIFE addresses the needs of contemporary people who yearn to deepen their own innate mystical sensibilities. This inspirational book shows how to develop a personal spiritual practice by blending elements of shamanism with inherited traditions and current religious commitments. Contents include: The central role of power animals and spirit teachers. Visionary techniques for exploring the extraordinary in everyday life. Elements of childhood spirituality

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including songs, secret hiding places, power spots, and imaginary power figures. A journey to an ancestral shaman to recover lost knowledge.

The time of Carnival represents a "wild" time at the end of winter and pointing to the beginning of a new season. It is characterized by the irruption of border figures, animal masks, characters which recall the world of the dead and which bring within themselves the germ of a vital force, of the energy that produces the

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reawakening of nature and announces the growth and fertility of the new crops. This wild domain shows itself under the shapes of a contiguity between human and animal: the costumes, the masks, refer to a world in which the characteristics of the human and those of the animal are fused and intertwined. Among these figures, in particular, emerge those of the Wild Man, the human being who takes on animal-like attributes and aspects, and of the Bear, the animal that, more than all the others, gets as close as possible to the human and seems to reflect a deformed

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image of it. Such symbolic images come from far off times and places to tell a story that belongs to our common origins. The bear assumes attributes and functions alike in very different cultural contexts, such as the Sámi of Finland or North-American hunter-gatherers, and represents a boundary between the world of nature and the human world, between the domain of animals and the difficult construction of humanity: a process continued for centuries, perhaps millennia, and which cannot still be said complete.

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Ritual trance has always been closely associated with music—but why, and how? Gilbert Rouget offers an extended analysis of music and trance, concluding that no universal law can explain the relations between music and trance; they vary greatly and depend on the system of meaning of their cultural context. Rouget rigorously examines a worldwide corpus of data from ethnographic literature, but he also draws on the Bible, his own fieldwork in West Africa, and the writings of Plato,

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Ghazzali, and Rousseau. To organize this immense store of information, he develops a typology of trance based on symbolism and external manifestations. He outlines the fundamental distinctions between trance and ecstasy, shamanism and spirit possession, and communal and emotional trance. Music is analyzed in terms of performers, practices, instruments, and associations with dance. Each kind of trance draws strength from music in different ways at different points in a ritual, Rouget concludes. In possession trance, music induces the adept to identify himself

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with his deity and allows him to express this identification through dance. Forcefully rejecting pseudo-science and reductionism, Rouget demystifies the so-called theory of the neurophysiological effects of drumming on trance. He concludes that music's physiological and emotional effects are inseparable from patterns of collective representations and behavior, and that music and trance are linked in as many ways as there are cultural structures.

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