

Summer, 2011



THE  
RHINE  
ONLINE

THE RHINE RESEARCH CENTER'S  
QUARTERLY NEWSLETTER



Volume 3, Issue 2, 2011 | Editor: Jennifer Moore

## Contents

Letter from the editor: .....	1
Psi Chronicles, by Sally Rhine Feather, Ph.D. ....	2
The Synchronicity of the Two Octopuses, by Lee James Pantas .....	3
iphone App Review – “the ESP trainer” .....	12
Can Parapsychology Explain the Decline Effect? by Jennifer Moore .....	12
Movie Review: <i>Wake Up</i> .....	17
Book Review: William Bengston's <i>the Energy Cure</i> .....	17
An At-Home Scientific Experiment Using the Principles of Energy Healing, by Jennifer Moore .....	18
Upcoming Events at the Rhine: July 1 <sup>st</sup> , 2011 – December 31 <sup>st</sup> , 2011 .....	21

The Rhine Research Center's Quarterly Newsletter  
2741 Campus Walk Avenue, Building 500  
Durham, NC 27705 \* (919)309-4600  
Rhine email: [Office@rhine.org](mailto:Office@rhine.org) \* Newsletter email: [Jennifer@rhine.org](mailto:Jennifer@rhine.org)  
Note: Cover photograph courtesy of shutterstock.com

## Letter from the editor:

Dear friends,

We are excited to bring you the summer, 2011 edition of the Rhine Research Center's quarterly newsletter. As always, the Rhine has been consistently offering noteworthy programs, events, and speakers throughout the fall and early summer. In the past few months we have had wonderful presentations from Larry Dossey, Paul Devereux, Jerry Lazarus, Michael Persinger, Mitch Horowitz, Paul Smith, and Daryl Bem. If you were unable to attend these presentations, check our blog for summaries and commentary at <http://rhineonline.blogspot.com/>. Additionally, we are proud to announce that we have begun our online education classes in the field of parapsychology. Please see the website, <http://www.rhine.org/>, for more information about current and upcoming courses. Innovative research is ongoing, as well; again, see the website if you are interested in summaries of the latest projects.

In this newsletter, we have a feature article by Lee Pantas, “The Synchronicity of the Two Octopuses,” illuminating the often overlooked connection between art and precognition. Most people understand easily how dreaming and states of reverie are often conducive to precognitive hits; it is therefore no surprise to realize that the right-brained, timeless state one enters during the process of creating art might lead to precognitive productions, often unbeknownst to the artist! See for yourself.

We also have our regular “Psi Chronicles” column, by executive director Sally Rhine Feather, Ph.D., outlining a case of macro-PK or psychokinesis; we have an article discussing the well-known “decline effect” in science and how parapsychology might shed light on something that mystifies scientists in other fields; and we have reviews of a parapsychology documentary, an iphone app for practicing your psychic ability, and a book by William Bengston, Ph.D., arguably the most innovative and reliable voice in the field of energy healing today.

We would love to hear back from you with your thoughts on these various topics. Please email me at [Jennifer@rhine.org](mailto:Jennifer@rhine.org) with any comments or suggestions. I will be creating a “letters to the editor” section in the fall newsletter, and I plan to publish diverse reactions to our material.

Please see the last page of the newsletter for a summary of the upcoming events at the Rhine. We have so many well-known, interesting speakers coming in the next few months; I would hate for you to miss out!

Enjoy the rest of your summer.

- *Jennifer Moore*, editor



**Christine  
Simmonds- Moore**

*Congratulations to our Senior Research  
Fellow, Christine Simmonds-Moore, and  
her husband Steve Moore on the June 7<sup>th</sup>  
birth of their son, Leif Athan Rhane  
Simmonds-Moore!*

## Psi Chronicles, by Sally Rhine Feather, Ph.D.

In the Psi Chronicles column, we continue to share interesting emails from readers, this one from a young man I'll call Kenneth who recalls an unusual physical event from childhood that could be a rare case of macro-PK or psychokinesis. Accounts like this, (presented with the sender's permission, of course), provide helpful suggestions about how psi may occur in nature as compared to the controlled research laboratory. Kenneth writes:

*I have a real interest in parapsychology and "mind over matter" due to something that happened as a child around 15 years ago. I'm currently 26 and at about 11 years old a group of friends and I, probably after being influenced by a cartoon or movie, decided to see if we could 'move' something with our minds.*

*There were six of us in a friend's bedroom on a summer's night with the curtains closed to shut out the sun but still bright enough to see clearly. We sat in a circle a couple of feet around an empty toilet roll tube with a tennis ball balanced firmly on top. At first we were messing about not taking it seriously, but after a while we quieted down and sat in silence concentrating on moving the ball off the tube.*

*Nothing happened for a while but as we really focused, unbelievably, the ball started to vibrate on the tube. It vibrated as if electricity was running through it, as if it was about to explode. We were terrified but excited and carried on. As well as vibrating it slowly rotated on the tube, then fell off. We were amazed and jumping around and after a while decided to try again. As before after about 10 minutes it again vibrated almost violently, then swayed left and right before falling off. As I remember we did this at least another couple of times with the same results. We were frightened of what we had done for days after, thinking it was something supernatural and were scared to try again. I think we did try a week or two later but nothing happened.*

*Looking back, I think it worked because as kids we simply expected it to and weren't cynical about it. Nothing like that has ever happened since, but I just know for a fact that matter can be influenced somehow somehow by thought alone.*

In a follow-up to Kenneth's report, I asked for some further information that would help rule out the possibilities of other more alternative explanations, and he replies:



staged image by Jennifer Moore

*Hi Sally, thanks for the reply.*

*I am still in touch with two of my friends from then, and whenever it has been mentioned we have looked at every possibility: that maybe there could have been a breeze that blew it over or it vibrated because of some appliance in the house like a washing machine etc. vibrating through the floorboards, but it is still as clear and vivid as if it only happened recently – just how strange it was how the ball moved and how powerfully it vibrated, almost like a blur.*

*Also if it was faked for a bit of fun it would have been me out of all of us that would have done that as my friends were younger than me at the time and much more naïve.*

*Since then I can't really say that anything else out of the ordinary has happened to me or friends that were there apart from the occasional déjà vu and sometimes bizarre coincidences that I think happen to us all from time to time.*

*Overall I was quite level headed about it then and even more so now as I would feel like a bit of an idiot trying it again! I think as you mentioned, we were just at the age where we believed in everything we were told or read about-- when the world just seemed a bit more magical, where anything could happen, and as we get older something just closes that part of us off. I don't think there is anything supernatural or magical about it, it is just science we haven't quite come to grips with yet.*

In his thoughtful conclusion, Kenneth wisely notes that there may well be something about the openness and innocence of childhood that may allow intentional mental ability to operate more freely. And his final words summarize this whole episode as well as anything than I could add: "I don't think there is anything supernatural or magical about it, it is just science we haven't quite come to grips with yet."



## The Synchronicity of the Two Octopuses, by Lee James Pantas

### Chapter One: The Synchronicity of Two Octopuses

My story has two beginnings. The first was in January 2008 when a brown octopus named Paul was born in the Sea Life Center in Oberhausen Germany. The second was later that year in September as I sat in my studio, over 4500 miles away, staring at a painting. It was the eleventh in a series of a fantasy coral reef, "Liza's Reef," that I was working on and it was turning out to be a very difficult painting to finish. My struggle was deciding what type of animal I should add as the centerpiece of the painting. What made it especially challenging was this particular coral reef was one of the most convoluted that I had ever painted. The corals twisted and turned in an elaborate matrix, and the sheer complexity of it seemed to call out for something really different, not just the usual cast of sleek colorful fish. Many artists like to create harmonies of structure and form in their work, to add similar shapes that echo each other and strengthen a painting, and I am no different. I needed to match the complexity of the coral structure, and a school of ordinary little fish just wouldn't get the job done.

Later that evening, it dawned on me - my reef animal would be an octopus, a brown male octopus! Octopuses' high level of physical complexity and curvilinear elegance made this the perfect choice, a convoluted, complex animal to match an equally convoluted coral reef. Two months later in November, the painting was finished, with my octopus wearing a crown of jewels and reigning over his reef. A short time afterwards I named the painting "The Jeweled Octopus".



I am a professional artist who lives near Asheville, North Carolina and who has had a long standing interest in parapsychology, dating back to the early 1970's when I was employed at the Rhine Research Center in Durham, North Carolina as a research associate. My "story" is in reality a true non-fictional account of an elegant multi-layered synchronicity that I experienced involving Paul the German octopus and the one I brought to life in my painting that November.

It has turned out to be a convergence of two realms that are of central interest to me -art and paranormal phenomena. I am sharing this particular synchronicity since I think it is unusual enough to be of interest and value to researchers in parapsychology, and to others interested in the phenomenon, especially since it is accompanied by physical evidence and historically documented facts that lend themselves to further analysis much more readily than would anecdotal accountings of ephemeral thoughts, dreams or personal observations. I believe, as many do, that synchronicities are phenomena worthy of scientific enquiry and that continue to demand explanation. It is in that spirit that I am sharing my extraordinary experience.

For those readers unfamiliar with the concept: a synchronicity, as defined by Carl Jung, is "a coincidence in time of two or more causally unrelated events which have the same or similar meaning, in contrast to "synchronism," which simply means the simultaneous occurrence of two events". (Jung, 1952/1960, "Synchronicity: An Acausal Connecting Principle"). Another elegant definition by biophysicist Lila Lee Gatlin relates a synchronicity as "the simultaneous or serial occurrence in the space-time continuum of two or more events which are meaningfully related, usually by some simple identity or similarity criterion which attracts our attention, yet these events defy any attempt to uncover a causal relationship between them."

## Chapter Two: Paul the Octopus

Paul, a common octopus (species *Octopus vulgaris*), was born in January 2008 and died in October 2010. He only lived a few years, as do most octopuses, yet in that brief span of time he performed a feat that captured the imagination of millions of people, especially soccer fans. In the summer of 2010 he became internationally famous after his feeding behavior was used to correctly predict the winner of Germany's seven matches in the 2010 World Cup, as well as the outcome of the final match between Spain and The Netherlands, in which Spain prevailed. The prediction process was set up so that Paul was presented with two boxes each containing a mussel, with each box marked on the outside with the flag of one of the national teams in an upcoming match. The mussel he chose first, from one of the two flag-marked boxes, was interpreted as his prediction of the winning team.



Whether Paul really had psychic abilities is not scientifically proven by any stretch of the imagination. Potential biases existed in the less than rigid experimental setup and the probability of guessing eight straight attempts is a fairly modest 256 to 1 ( $1/2^8 = 0.0039$ , or 0.39%). This probability certainly is well within the realm of possibility for anyone. Still, try arguing that with any one of the millions of fanatical soccer fans who believe Paul was truly psychic and you will be sure to lose the argument, at least on an emotional level. And of course one is ultimately left with the fact that Paul made his predictions when the World Cup was happening. He had no warm up chances, and essentially hit the ball out of the park when it counted.



How he did it, what forces were involved, and the mechanics, psychic or otherwise, are anyone's guess. What is significant for my account is that Paul did exist, and he indeed made eight straight predications of the outcomes of sequential soccer matches in the 2010 World Cup. Those facts are highly documented and constitute the first element of the synchronicity. They exist as historical fact and anyone who doubts this can search online using Google for Paul the Octopus and will come up with over 4,300,000 references.

### **Chapter Three: Cephalopodan Football**

I first learned of Paul in July 2010 during the World Cup when I read an online news article about his predictions. The photograph in the article showed Paul's coloration as brown, the same color as the octopus



I had painted. Intrigued by this, I immediately took a close look at my painting and to my amazement, I realized that the gold, brown and white sphere my octopus was holding had markings similar to a soccer ball, and that I was not just looking at a painting but was also experiencing a synchronicity constructed of a most improbable combination of elements. Two brown octopuses, completely unrelated to each other and existing in totally different realms, both with their arms extended deep in the game of soccer, had now entered my world, demanding my attention. I was fascinated, to put it mildly, by the strangeness of it all. Dual cephalopods with an interest in football after all is not

something one sees every day! I recalled also at the time that for the past six years I have run a summer camp for local soccer players called "Soccer Speed" ([www.soccerspeed.org](http://www.soccerspeed.org)). I am a volunteer track coach for a local high school, and use my knowledge of sprinting biomechanics to help young soccer players learn to run faster. In the final analysis, this synchronicity, true to form for such phenomena, came loaded with personal meaning for me, connecting my art with my deep interest in helping young athletes succeed in sport.

It occurred to me also that this synchronicity spanned almost two years, from November 2008 when I completed the painting to the summer of 2010 when the World Cup was held and Paul burst upon the world stage. This time line would indicate that my painting, since it predated Paul's 2010 performance, contained a prediction, embedded in my art, of his advent: the octopus who himself was involved in the business of prediction. I had never heard of Paul or his exploits until the summer of 2010, two years after the painting was finished and as I previously explained, had added the creature only because it seemed to be the appropriate animal to portray based on the painting's composition. I also did not create the soccer ball-like element he was holding thinking it had anything to do with the game of soccer. The pattern was added simply as decoration to an already existing spherical area that had occurred when I started the painting.

### **Chapter Four: A Connection To The Past**

I found this synchronicity particularly interesting since my initial research assignment years ago at the Rhine Research Center (or FRNM - Foundation for Research on the Nature of Man as it was known then), was, of all things, assisting in experiments to see if animals had any precognitive abilities. I was hired specifically for this position by Dr. Rhine, after I visited the Center to ask him questions about a remarkable precognitive dream that I had experienced. When he learned in the course of our conversation that I had degrees in biology and ecology, he offered me a job on the spot. I stayed at the Center for a fairly short time, less than two years, and while there also assisted Dr. Helmut Schmidt in his research with random number generators, a type of research device that he had invented. (Schmidt, Helmut and Pantas, Lee. Psi Tests with Internally Different Machines. Journal of Parapsychology 36, 1972, 222-232)

When I first became aware of it, I recall thinking that as interesting as it was, there was nothing more to my synchronicity than what I had already seen at first glance: two brown octopuses with an unusual common connection to the game of soccer. Little did I know that within a few weeks a much more astounding and elaborate picture would begin to emerge, mainly through the observations of other people with whom I shared my experience.

### **Chapter Five: The Process of Painting**

Since creativity clearly played a part in the manifestation of this synchronicity, a look at the process of how I work as an artist seems worth sharing. Many researchers in the field of parapsychology have noted connections between psychic phenomena and creativity, and my experience would tend to support those observations. I first start each painting with the canvas flat on a large table, in the horizontal position. As spontaneously as possible, and with no idea of what the painting will ultimately become, I pour very fluid acrylic paint on the canvas and allow the paint to dry. This process I repeat numerous times until I am satisfied with what I see and only then do I put the canvas on an easel and work traditionally with brushes to finish it, adding in detail and life forms as dictated by the patterns and shapes on the canvas. This is a very

open-ended, intuitive way of painting, and I attempt to work with what I find, rather than paint guided by preconceived ideas. The only concept that I have in mind was that the painting would ultimately be of a coral reef, since it was to be part of my series of coral reef paintings.



An excerpt from a 1986 review of my work by Mother Placid, former Art Director of the Benedictine Abbey of Regina Laudis, in Newtown, Connecticut, best sums up my approach to painting. "...The process of painting itself is for Pantas part of his exploration into the unknown for he attempts to work with the prevailing natural and creative spiritual energies of the universe flowing through him in interaction with the media and the environment. This is a method that is akin to the artistic disciplines of the ancient Zen Masters in their paintings and works of calligraphy. It is also in accord with the latest discoveries of Modern Quantum Physics which recognize the active participation of the subject continually participating in the co-creation of objective reality."

### Chapter Six: Red, Yellow and Black

In August 2010, a month after I first noted the synchronicity, a close friend, Liza Schillo, visited my wife Elizabeth and myself at our home. As the three of us stood in my studio gallery discussing art and looking at paintings, I shared with her the synchronicity connected with the octopus painting. Intrigued by what I was sharing, and agreeing with me that something out of the ordinary definitely seemed to have occurred, she asked if there was any significance to the red, yellow and black colors on the arms of my octopus. I shared with her that there was none, that I had simply added them as decoration, much like the jewels on the octopus' forehead, as a way of amplifying the exotic nature of the creature, and that my choice of colors was made simply because they seemed right at the time. I also recall telling her that I had struggled with the choice, and had to override my natural inclination to go with blues and greens, the pallet I tend to favor in my paintings.



Later that evening, after she had left, I went to my computer wondering if the colors might be somehow part of the synchronicity. To my astonishment, on opening up an online article on Paul, the first thing that jumped off the web page was the image of a German flag with its characteristic red, yellow and black colors. My octopus clearly had a much stronger symbolic connection with Paul than just its brown skin color. The bold colors on the tops of its arms clearly linked it to Germany, Paul's homeland. In addition to

that, there was also a clear connection to Spain, the country whose team won the 2010 World Cup. The flag of Spain contained the same yellow and red colors as the German flag. Liza, with her question about the colors on the octopus' arms, had opened up the door it seemed to another deeper, much more astonishingly precise level in the structure of my synchronicity.



### Chapter Seven: The Eight Jewels

A few months later, on October 26th, Paul died. This event made headlines and I can recall at the time feeling sad, since Paul, through the strangest of ways, had become part of my life. Also at that time, I realized that sharing my experience with someone interested in synchronicity and art might prove helpful in gaining further personal insight. Towards that end, I visited the Rhine Research Center's website and scrolled through their extensive Directory of Professional Members. One of those listed was Maria DeGuzman, Ph.D., Associate Professor and Director of Latina Studies at the University of North Carolina in Chapel Hill. Her biography also indicated a strong interest in psi experiences and creativity. She seemed a perfect

person to contact, and I did so by email on October 29th.

On October 30th, I heard back from Dr. DeGuzman, and with her email yet another layer of precise harmony opened up. In it she stated, "... I would like to point out that your octopus has a diadem of 8 visible jewels around 'his' head -- very curious. Would that correspond to his 8 correct selections of the winning teams during the World Cup contest? I would be inclined to include that detail as part of your rather amazing story of synchronicity and predictiveness." This insight of course immediately riveted my attention. It made absolute sense to me that the jewels on the octopus' forehead, which Dr. DeGuzman referred to as diadems, might very well stand for the winning teams of the World Cup, perhaps as "trophies" or symbols of his success in prediction.

### **Chapter Eight: Jewels and Flags**

At least that is how I saw it at that time, not having the slightest clue that an even deeper level of harmony and order involving these jewels would unfold a week later on the evening of November 6th. I have no recall as to what triggered the idea but it suddenly occurred to me that if indeed the eight jewels were a symbolic representation of the winning teams, then perhaps by comparing the colors of each jewel with the flags of the three winning teams (Germany, Serbia and Spain) in the eight games I might discover more precise correspondences. Each flag has at least two colors and perhaps one of the colors in each flag would match a color of a jewel. Choosing flags as the representative symbol for each country made perfect sense since they were the prime symbols for each team. This choice also seemed right considering the rectangular 4-sided shape of each flag that was echoed in the 4-sided view of each jewel in the painting, an observation that was suggested by Liza Schillo in an email after her August visit. Flags it was!

I next proceeded to make a comparison. With only eight flags and eight jewels, it seemed all I had to do was line them up in proper sequence and compare, looking to find a color in the flag of the winning team from game #1 that matched the color of jewel #1 and so on. It became clear to me however, after making numerous comparisons, that no series of matches could be made, regardless of what combination of jewels and flags I sequenced. Furthermore, one of jewels was green, a color that was not found in any of the flags. A bit frustrated, I said "Well that's it. The eight jewels must just represent in general eight winning teams, or eight predictions, and nothing more precise than that."

And then it dawned on me: how about looking instead at the flags of the losing teams in the eight games instead. And at that point the pieces of the puzzle began to fall into place with a clockwork precision that literally left me staggered. The eight losing teams, starting with the first game, were Australia, Germany, Ghana, England, Argentina, Germany, Uruguay, and The Netherlands in the finals. Looking at the flags of these countries, a clue immediately jumped out at me: the flag of Ghana had green as one of its colors. It was the only flag with that color, and the third jewel from the right on the Octopus's forehead was also green!

This jewel then must symbolize Ghana and if I was going to stay in sequence from game #1 to game #8 one of the two jewels immediately on either side of it had to represent England, the losing team in game #4. England's flag was a red cross on a white background, and sure enough, jewel #4, hovering to the left of Ghana's green, was red and white.

These two exact matches then immediately established the proper order for further comparison of jewels and flags. Game #1, with Australia as the losing team, then had to be the blue jewel on the far right, game #2 the yellow jewel next to it had to be Germany and so on. As I made the comparisons, I was astonished to find that each jewel, moving from right to left clockwise around the forehead of the octopus, matched in color one, and in five instances, two of the colors in the appropriate losing team's flag. The detail from my painting of the forehead of the octopus, with jewels, flags and annotations superimposed, illustrates clearly the astonishingly precise correspondences I found.





## Chapter Nine: The World Cup Trophy

In December of 2010, during the course of writing this article, confident that all of the facets of this synchronicity had finally been discovered, I was once again surprised by the emergence of yet another layer of extraordinary coincidence involving the strange brown, white and golden-yellow coral formation that the octopus in my painting was holding.



The top part of this unusual formation, which in the painting has markings that resemble those of a soccer ball, started out originally as a simple round area. From the very beginning this form, with its near perfect circularity, was one of the more problematic areas that I had to deal with. Spherical forms of corals growing out of stick-like corals are just not found in nature. Whatever I did, it was sure to end up as a rather odd life form. Eventually though, after a number of attempts, I came up with a pattern I liked and finished the sphere. Little did I realize at the time that what I was painting was something much more than an exotic form of coral. In reality it has turned out to be an image

that completely transcends the realm of coral reefs, imaginary or otherwise, and one that extends somehow through time and space to the quintessential moment in international soccer, the World Cup.



One of the aspects of the World Cup that I found especially interesting as an artist was the elegant, inspiring trophy that has been used by FIFA (Fédération Internationale de Football Association) since 1974. Designed by Italian artist Silvio Gazzaniga, it is 36.5 centimeters (14.4 inches) tall and is made of 5 kg (11 lb) of 18 carat gold with a base containing two layers of semi-precious malachite. Produced by Stabilimento Artistico Bertoni in Milan Italy, it weighs 6.175 kg (13.61 lb) and depicts two human figures holding up the Earth. Gazzaniga described his sculpture this way, "The lines spring from the base, rising in spirals, stretching out to receive the world. From the remarkable tensions of the compact body of the sculpture rise the figures of two athletes at the stirring moment of victory" ([www.fifa.com](http://www.fifa.com), About FIFA: Trophy). Gazzaniga also chose to have the image of the world being held by the two figures, but he also commented that the round shape also represented a soccer ball as well.

As I read the articles about the trophy and looked at the many images of it online, it occurred to me that the Earth in the World Cup trophy, round in shape like my coral soccer ball, was also part of the synchronicity. The two octopuses, and their common connection with the world of soccer, had convinced me



initially I was dealing with a synchronicity, and here was additional physical proof. My painting and Gazzaniga's sculpture, two works of art from different sides of the phenomenon also, each prominently featured a sphere as a design element.

A closer look also showed that the two spheres both rested at the end of complex linear forms, one on the golden body of the trophy and the other at the end of brown and white stick-like pieces of coral. And when I rotated the image of the coral structure on my computer, which in my painting rests at an angle of approximately 40 degrees, to the vertical mode and placed it side by side with an image of the trophy as in the illustration shown below, an even more astounding similarity between the two total forms was immediately obvious.

This is especially apparent when the coral soccer ball is centered directly over the group of six spirals formed by white and green dots at the end of one of the coral arms. And when the images of both spheres are adjusted digitally to the same size, the proportions of the trophy and the coral structure match perfectly in length and produce an exact fit for bases, bodies and apex elements. In reality the two objects are different lengths, the World Cup trophy measures 14.4" high and the coral reef formation 10.5" in length but the fact that they match up perfectly when synchronizing the diameters of the spheres reinforces my conclusion that there is indeed a very strong connection between the two.



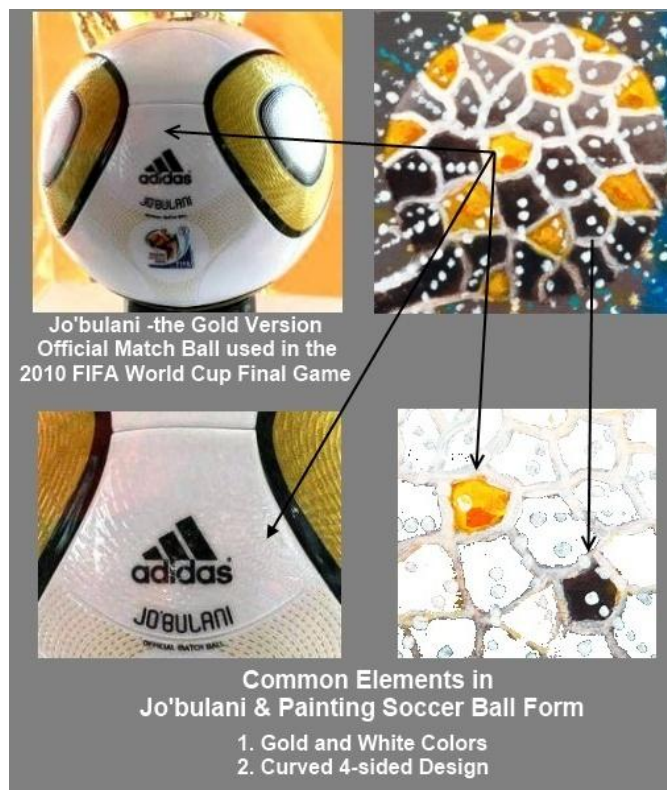
Seeing these two images lined up side by side it became clear to me that the structure my octopus was holding was not just an exotic type of coral but was also an abstract version of the World Cup trophy itself, in fact a perfect analog with precise matches in design elements, colors and proportions. My jeweled octopus was evidently holding his own coral version of the golden World Cup trophy, the supreme prize of a major

athletic competition, staring out at the world from an imaginary oceanic kingdom far away from the soccer pitches of South Africa.

Looking further at the two side by side comparisons, it was also obvious that the little green dots in the spirals of the base area matched the green of the Malachite. I can recall while painting that green just seemed to be the right color to use with the white dots of the spirals. I did not have any specific reason for choosing that color. Gazzaniga, however, deliberately selected the green hues of malachite to represent soccer fields around the world. A further confirmation that my little group of spirals corresponded to the World Cup trophy's base was the presence of very small touches of gold color as part of the green and white spirals. Appropriately, the base on the World Cup trophy also has gold as its second color in the FIFA World Cup band separating the two green rings. Malachite, a copper carbonate, semi-precious mineral, was used as a pigment in green paints since antiquity until the 1800's, another minor note of harmony between the trophy base and my painting.

Another strong correspondence is the brown and white coral "arm" (Line A in my diagram) that rises from the base in my coral trophy and ascends towards the soccer ball element at the top. The angle of this coral arm echoes the same spiraling lines seen in the ascending figure on the real trophy. There is even a short spur of that line that corresponds to the uplifted arm of the figure in the trophy. It can be seen above the juncture of Lines A and B, ultimately touching the coral soccer ball. While the other brown and white coral arm (Line B) on the right side is out of position for a perfect spatial match, it does have a similar angle of inclination ascending upwards as the line of the figure on the left side of the trophy. It would seem reasonable then to conclude that the brown and white coral branches, while not at all figurative in form, were counterparts of the two human figures on Gazzaniga's trophy.

The concept of spiral motion connected with the base is present in both the World Cup trophy and my coral version. Gazzaniga refers to "The lines spring from the base, rising in spirals..." in the real trophy, and in my coral version there are six white and green spirals forms present in structure of the base. It has also occurred to me that these six spirals might represent the six FIFA Continental Zones, Africa, Asia, North & Central America and the Caribbean, South America, Oceania and Europe, international soccer's six planetary leagues. This representation could not be considered as proof of any synchronistic relationship of the two trophies but it is interesting nevertheless.



### Chapter Eleven: Jo'Bulani

The official soccer ball used in the 2010 World cup was named "Jabulani," which means "to celebrate" in isiZulu. It was produced by Adidas and FIFA and it features a South African inspired design that was developed using radically new technology. Eleven different colors are used in the ball, which represent the 11 players in every team, the 11 official languages of South Africa and the 11 South African communities in the country.

For the final game between Spain and the Netherlands, an official match ball was used which was called "Jo'Bulani," referencing the nickname of Johannesburg, "The Golden City" where the final game was played.

A comparison of my coral soccer ball with this gold-paneled official match ball of the final game produces more connections between my painting and the world of international soccer. When the two are compared side by side, common design elements in both are evident. Both exhibit gold and white coloration, and the existence of at least two curved 4-sided shapes in the coral soccer

ball which are perfect matches geometrically for one of the panels on the Jo'Bulani.



## Chapter Twelve: A New Class of Synchronicities

During the writing of this article I have reflected often on any possible significance this multi-layered synchronicity might have, not just as it relates to my own life but also what it may mean in regards to the concept of synchronicities in general. Certainly, if one accepts what I have shared as a truthful and accurate account, it reinforces the fact that synchronicities are not only personally meaningful as generally understood, but also may be precognitive on occasion as well. In my synchronicity, the dominant theme is one of "prediction," as reflected both by Paul's persona as a psychic octopus (legitimate or otherwise) who chose eight straight winning teams in the World Cup and my painting that seems not only to contain an artistic prediction of his advent but which also correctly predicted, through jewel colors referencing the losing teams, the outcome of the same eight games.

The fact that my painting and Gazzaniga's trophy are both works of art supports the theory that there is a connection between creativity and psi phenomena. Both categories are generally thought of as intuitive and "open-ended," with origins and mechanisms of each not clearly understood by modern science.

The concept of symbolic analysis of synchronicities is generally lacking in the many commentaries and books written on the subject and it seems to me that failure to spend time taking a "deeper" look at a synchronicity in this way could very well be a missed opportunity for a better understanding of the event's significance. An appropriate model for synchronicity interpretation appears to be dream analysis, with its emphasis on exposure and study of symbolic content in the search for personal meaning. Why not approach synchronicities in the same way, as abstract puzzles to also be mined for possible personal growth and knowledge? Synchronicities are after all constructed of the same stuff as dreams, images and symbols, and like dreams may have multiple layers of relatedness between the common elements, with each layer revealing more significance and meaning.

We recognize that a synchronicity by its very nature can be meaningful to the person experiencing it. What seems to be missing is a general understanding that by deliberate study and analysis of the event, deeper layers of truth and relevant information may ultimately be revealed. This seems to me a much better approach to a synchronicity than just accepting it when it happens as an interesting paranormal experience and going no further,

It is also a well documented fact that precognitive dreams are not uncommon, and if that is true, then why not precognitive synchronicities? Perhaps there is a special class of synchronicities that have a scope and reach that encompass future events. Had I known in July 2010, when Paul began to make his choices, that my 2008 painting contained a color-coded "key" for predicting the losing teams in the German games, and the outcome of the final World Cup game between The Netherlands and Spain, I certainly would have been presented with a unique opportunity to accumulate a significant amount of money from betting on the outcome of the games! Venues and systems for betting on international sporting events, especially soccer, abound. At that time I knew nothing of the existence of the predictive key embedded in my painting however, and of course did not try to cash in on that knowledge. But the fact is it existed, and had I been aware of it, in theory at least, I could have.

Copyright©2011 Lee James Pantas



Are animals more in tune with the vast body of unconscious knowledge from which we limit ourselves?

## iphone App Review – “the ESP trainer”

Russell Targ, in association with NASA and Stanford Research Institute, has developed an iphone app called the ESP trainer. In his visit here last year, he introduced this app to some of us at the Rhine Center, and we were immediately fans. It's a simple way to practice your psychic skills. Here is the description from his [website](http://www.espresearch.com):

*The player is presented with four colored squares. For each trial, one has been selected at random by the ESP Trainer. Your task is to choose the correct square.*

*If you succeed, you will hear a chime, feel a vibration, and see a large color picture.*



screen shot of the ESP trainer

*Otherwise, the system lights up the correct square, and you proceed with the next trial. The score indicator at the top counts the number of correct choices. Words of encouragement appear as you achieve the scoring levels of 6, 8, 10, 12 or 14 hits. After 24 trials you may begin a new game.*

*The game offers multi-sensory feedback, reinforcement, and an opportunity to Pass, meeting all the requirements needed for learning this skill. ESP Trainer improves your ability to recognize your intuitive impressions, and it can bring you to a level of intuitive awareness beyond anything you've experienced before.*

*The purpose of the trainer is to allow you to become aware of what it feels like when you psychically choose the correct square. When you don't have that special feeling, we encourage you to press the Pass button. (So this is not a "forced choice" test.)*

*In a year long NASA program with 145 subjects (under Contract 953653 NAS7-100) many were able to significantly improve their scores. Four of the subjects improved their scores at the hundred-to-one level or better. This approach has been used with surprising success on Wall Street. But of course, past results are no guarantee of future performance.*

*Because you are learning a new skill, slower is better than faster.*

The app is surprisingly addictive, you will find, as you want to get the feeling of “knowing” which square hides the picture. The chime that rings and the picture that appears when you are correct are both quite gratifying. As with anything psychic, just as you begin to swell with confidence, you will probably have a terrible round or two...

The app is recommended as it is a simple way to realistically practice your psychic ability and slowly understand how it is that you, personally, intuit information.

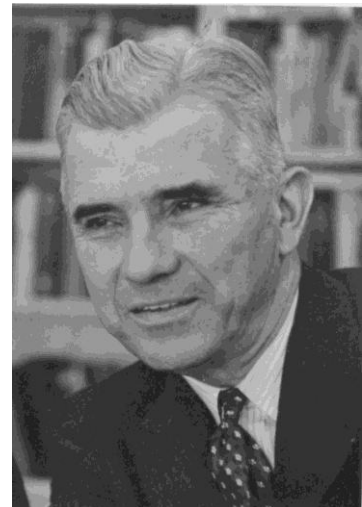
See <http://www.espresearch.com/iphone> for more information.

## Can Parapsychology Explain the Decline Effect? by Jennifer Moore

On December 10, 2010, Jonah Lehrer wrote a fascinating [article](#) for The New Yorker called “The Truth Wears Off.” In the article, he explained the all-too-common but frequently ignored phenomenon in science that replicability of results typically declines over time.

Lehman notes that J.B. Rhine gave “one of the first demonstrations of this mysterious phenomenon” in the early nineteen-thirties:

Joseph Banks Rhine, a psychologist at Duke, had developed an interest in the possibility of extrasensory perception, or E.S.P. Rhine devised an experiment featuring Zener cards, a special deck of twenty-five cards printed with one of five different symbols: a card was drawn from the deck and the subject was asked to guess the symbol. Most of Rhine's subjects guessed about twenty per cent of the cards correctly, as you'd expect, but an undergraduate named Adam Linzmayer averaged nearly fifty per cent during his initial sessions, and pulled off several uncanny streaks, such as guessing



J.B. Rhine. Image © Rhine Research Center

nine cards in a row. The odds of this happening by chance are about one in two million. Linzmayer did it three times.

Rhine documented these stunning results in his notebook and prepared several papers for publication. But then, just as he began to believe in the possibility of extrasensory perception, the student lost his spooky talent. Between 1931 and 1933, Linzmayer guessed at the identity of another several thousand cards, but his success rate was now barely above chance. Rhine was forced to conclude that the student's "extra-sensory perception ability has gone through a marked decline." And Linzmayer wasn't the only subject to experience such a drop-off: in nearly every case in which Rhine and others documented E.S.P. the effect dramatically diminished over time. Rhine called this trend the "decline effect."

What J.B. Rhine was frustrated by (and what perhaps fueled skepticism) has now been documented by numerous studies, especially in the medical field. As Lehrer notes:

But now all sorts of well-established, multiply confirmed findings have started to look increasingly uncertain. It's as if our facts were losing their truth: claims that have been enshrined in textbooks are suddenly unprovable. This phenomenon doesn't yet have an official name, but it's occurring across a wide range of fields, from psychology to ecology. In the field of medicine, the phenomenon seems extremely widespread, affecting not only antipsychotics but also therapies ranging from cardiac stents to Vitamin E and antidepressants.

Lehrer cites Jonathan Schooler, a professor at UC Santa Barbara, as a great example of someone who has seen the decline effect in action throughout his scientific career. Schooler's research on memory, his first claim to fame (in the 1980's), has been harder and harder to repeat over time. As he has noticed this phenomenon in widespread circumstances, Schooler now works to prove to the scientific community that the decline effect is, in fact, something that science needs to deal with. As Lehrer explains, "he [Schooler] is convinced that he has stumbled on a serious problem, one that afflicts many of the most exciting new ideas in psychology." After Schooler's first outstanding research results in the 1980's:

his replication problem kept on getting worse. His first attempt at replicating the 1990 study, in 1995, resulted in an effect that was thirty per cent smaller. The next year, the size of the effect shrank another thirty per cent. When other labs repeated Schooler's experiments, they got a similar spread of data, with a distinct downward trend. "This was profoundly frustrating," he says. "It was as if nature gave me this great result and then tried to take it back." In private, Schooler began referring to the problem as "cosmic habituation," by analogy to the decrease in response that occurs when individuals habituate to particular stimuli. "Habituation is why you don't notice the stuff that's always there," Schooler says. "It's an inevitable process of adjustment, a ratcheting down of excitement. I started joking that it was like the cosmos was habituating to my ideas. I took it very personally."

His jest that the cosmos was habituating to his ideas is worth more thought. We know that the cosmos is far more complex and mysterious than mainstream thinking allows. We also know that any organism will naturally change over time – and that it will modify its reactions to the same stimulus over time. It will, of course, habituate. What if, then, we began to see "the cosmos" or, at the least, the earth, as an organism? And if the earth and all its intricate systems is one organism, why shouldn't it be possible that this organism would change over time, causing diminishing (or increasing) results for the "same" scientific experiments? To further complicate matters, the human race can be considered one type of organism, and, as Carl Jung expressed with his idea of the collective unconscious, we are connected in such a way that what affects one individual may be affecting the whole. As a whole, we may habituate over time to a consistent stimulus – perhaps explaining the frequent decline effect in medicine and psychology.

Though indigenous communities and many traditional cultures have arguably believed in a worldwide cosmic force for thousands of years, the Gaia hypothesis – the idea that the earth itself and all of its life forms and systems actually make up one living being – has been around officially (in the scientific community) since 1970, as postulated by the British scientist James Lovelock. A few years later, in 1974, Lewis Thomas, the well-known environmental scientist and author, published his groundbreaking book *The Lives of a Cell*, and within it he expressed a similar understanding (with a slightly different analogy):



I have been trying to think of the earth as a kind of organism, but it is a no go. I cannot think of it this way. It is too big, too complex, with too many working parts lacking visible connections. The other night, driving through a hilly, wooded part of southern New England, I wondered about this. If not like an organism, what is it like, what is it most like? Then, satisfactorily for that moment, it came to me: it is most like a single cell.

Whether the earth is a single cell or a single organism, the idea remains intact: life forms and systems on the earth are connected in a sensible way. Some of our recent speakers at the Rhine Center certainly express the view that the earth is one being. When famed astronaut Edgar Mitchell spoke here in July, 2010, he “recalled astronomer Fred Hoyle’s prediction: ‘When we get our first picture of the earth from space, life will never be the same again’” ([Roberts: Rhine Newsletter archive](#)).

Our first partial picture of the earth from space came with the Apollo 8 mission in 1968, but the one most published (some argue it is the most published picture in history) was taken during the Apollo 17 mission in December of 1972. Something about this picture has woken us up, so to speak, and made some of us, even those quite conservative in their beliefs, more able to see the earth as one being. The beauty of the earth is undeniable when you see the earth from this distance:



Image from NASA at [http://visibleearth.nasa.gov/view\\_rec.php?id=2429](http://visibleearth.nasa.gov/view_rec.php?id=2429)

While the idea and the image of the earth as one organism came to us 40 years ago, mainstream thought still has a tendency toward thinking of the earth as a set of isolated systems – it is somehow preferable to think that our air, our waterways, our soil, even the life-forms around us are all safely isolated from those a stone’s throw away. We feel comfortable and safe in our imaginary bubbles, yet how much more obvious could nature make it? Upstream pollution finds its way downstream. Pesticides that help corn grow “pest-free” eventually destroy our pollinators. Coal-fired power plants pollute the air which eventually causes mercury poisoning in the oceans, contaminating fish to the point of deathly danger. The March 2011 earthquake, tsunami, and subsequent nuclear scare in Japan is a recent reminder of our interconnectivity. Here in North Carolina, increased levels of radiation were recorded just weeks after the event.

If the earth is one being, it makes sense, then, that the decline effect, rather than being some sort of unexplained anomaly, could be an expected and normal response to a stimulus. In fact, it is stranger to think that events that occur on this great planetary body can be isolated (and therefore that responses to a stimulus will be repeated with the same results, time after time). Like any organism, the earth is changing over time, so how can you predict that repeated identical stimuli will cause repeated identical results? The earth is warming, is becoming more polluted, is becoming less forested, etc. Additionally, the human body is changing. We are all adapting to this changing earth as we are all just part and parcel of the one being. A drug that worked well in 1980 may not affect us at all in 2011 – this has been clearly demonstrated by antibiotics, for example. In sum, all bodies habituate to stimuli, and, as we are not wise enough to really know the extent of the greater body to which we belong, how could we be so naïve to think that we could pinpoint and predefine future occurrences of any phenomenon?

Lloyd Auerbach, who spoke at the Rhine in March, 2011, joked about meteorologists who claim that their field is true science as compared to the field of parapsychology, saying:

Meteorologists are basically psychics. When I ask them why they're not right 100% of the time – why they are wrong so often – they go into this long spiel explaining the complexity of the weather systems and how hard it is to predict the weather based on these changing patterns. Well, I ask, what do you think about human behavior? Do you think that is any simpler?! Think of the complexities and interrelationships of our own living system. No wonder psychics can't be right 100% of the time! They have a much harder job than that of predicting the weather.

His point is well-made, and reminds us that no science is exact. Of all scientific fields, parapsychology certainly delves into an area that prohibits an easy route to absolute proof, but truly no scientific endeavor is proof-guaranteed. Lehrer notes that "Although many scientific ideas generate conflicting results and suffer from falling effect sizes, they continue to get cited in the textbooks and drive standard medical practice. Why? Because these ideas seem true. Because they make sense. Because we can't bear to let them go." Scientists tend to publish positive results, and scientists tend to publish the results that prove already held beliefs. Published results tend to show that the initial hypothesis was correct, but what about the experiments that "fail"? Lehrer notes that scientific experiments that "failed" according to the initial hypothesis are published less than 5% of the time – yet this data is important to our ongoing body of knowledge! Obviously, if 95% of "failed" studies are not published, the decline effect is likely much more prevalent than published studies demonstrate. Even Lovelock himself, the purporter of the Gaia experiment, recently commented in an interview with the BBC:

Scientists, he says, have moved from investigating nature as a vocation, to being caught in a career path where it makes sense to "fudge the data." ([BBC](#))

And so, back to our noble scientist, Jonathan Schooler, who became intrigued by the decline effect. He was so interested in the early Rhine precognition experiments that he used them as a template to design a similar experiment to try to document the existence of the decline effect. As Lehrer explains:

Schooler was fascinated by Rhine's experimental struggles. Here was a scientist who had repeatedly documented the decline of his data; he seemed to have a talent for finding results that fell apart. In 2004, Schooler embarked on an ironic imitation of Rhine's research: he tried to replicate this failure to replicate. In homage to Rhine's interests, he decided to test for a parapsychological phenomenon known as precognition. The experiment itself was straightforward: he flashed a set of images to a subject and asked him or her to identify each one. Most of the time, the response was negative—the images were displayed too quickly to register. Then Schooler randomly selected half of the images to be shown again. What he wanted to know was whether the images that got a second showing were more likely to have been identified the first time around. Could subsequent exposure have somehow influenced the initial results? Could the effect become the cause?

The craziness of the hypothesis was the point: Schooler knows that precognition lacks a scientific explanation. But he wasn't testing extrasensory powers; he was testing the decline effect. "At first, the data looked amazing, just as we'd expected," Schooler says. "I couldn't believe the amount of precognition we were finding. But then, as we kept on

running subjects, the effect size”—a standard statistical measure—“kept on getting smaller and smaller.” The scientists eventually tested more than two thousand undergraduates. “In the end, our results looked just like Rhine’s,” Schooler said. “We found this strong paranormal effect, but it disappeared on us.”

Can we understand the decline effect? Perhaps parapsychologists have the best chance of explaining why results are impossible to replicate over time. Unfortunately, parapsychologists will not be popular for their explanation, for they will only be doing what they do best: reminding the public that we cannot ever fully understand the way the world works. We are but small pieces in this one unified being, and it may be impossible to ever understand it in its entirety. Reminding us, the species most comfortable with labels and definitions, that we cannot understand or prove much of anything about the world, will certainly not be a popular thing to do. As Lehrer notes in his closing:

The decline effect is troubling because it reminds us how difficult it is to prove anything. We like to pretend that our experiments define the truth for us. But that’s often not the case. Just because an idea is true doesn’t mean it can be proved. And just because an idea can be proved doesn’t mean it’s true.

What parapsychologists can do is give us a new understanding of the world – a new view of the entirety and complexity of life itself. We need to understand the earth as one unified being, as capable of change as any other organism. In addition to explaining the decline effect, perhaps the consciousness of this one being also explains the common psi occurrences that demonstrate the illusory nature of time and space. Our beliefs in various physical properties – that we assume to be “laws” – are the reasons why psi experiences seem so miraculous and inexplicable to mainstream culture. As Lehrer notes in one of his most apt statements: “the decline effect is actually a decline of illusion.” Though skeptics abound and research is frequently ignored, parapsychology may be the most likely field to help dispel the mainstream illusions that allow us to live so comfortably in what we presume to be our isolated bubbles, unaffected by the actions of the whole, with little influence on the larger world around us. To incorporate a commonly accepted understanding of the interconnectedness of life – and the mutability of the living world – would change the way we act in this world. As Lovelock and Mitchell have both expressed, let us hope it is not too late.

#### References:

BBC News Interview. Online. Last updated, March 30, 2011. “Lovelock: We Can’t Save the Planet.” [http://news.bbc.co.uk/today/hi/today/newsid\\_8594000/8594561.stm](http://news.bbc.co.uk/today/hi/today/newsid_8594000/8594561.stm)

Lehrer, Jonah. “The Truth Wears Off.” The New Yorker. December 10, 2010. Online. [http://www.newyorker.com/reporting/2010/12/13/101213fa\\_fact\\_lehrer?currentPage=all](http://www.newyorker.com/reporting/2010/12/13/101213fa_fact_lehrer?currentPage=all)

Roberts, Dave. “Edgar D. Mitchell’s Noetic Vision: The Greening of Cosmos and Consciousness.” Rhine Newsletter Archive, Volume III, Issue I, 2011. <http://www.rhine.org/volume3issue1/page6.htm>

The 13 year cicada cycle has reoccurred in Durham this year. Their intense presence has been a reminder that we simply cannot expect each year to be the same as the last.

Picture © Jennifer Moore





## Movie Review: *Wake Up*

Directed by Jonas Elrod and Chloe Crespi, *Wake Up* is a documentary that has been privately screened throughout 2010 and into 2011, and the Rhine Research Center gave a special screening on Friday, January 7<sup>th</sup>, 2011. The subject matter of the film is certainly in line with many of the Rhine members' psi interests; here is the summary from the *film's website*:

Jonas Elrod was leading an ordinary life until he woke up one day to a totally *new* reality. He suddenly could see and hear angels, demons, auras and ghosts.

The documentary movie WAKE UP follows this fascinating story of an average guy who inexplicably developed the ability to access other dimensions. Physicians gave him a clean bill of health and were unable to provide an explanation. What was it? Why was it happening to him? One thing was certain for this 36-year old man – life as he had known it would never be the same.

With his loving but skeptical girlfriend by his side, Jonas crisscrosses the country as he searches for answers and delves deeper into this thrilling world of the phenomenal and spiritual. Along the way, he encounters an amazing group of religious teachers, scientists, mystics and spiritual healers who help him piece together this intricate puzzle.

Elrod's journey is intriguing, but, in truth, the fascinating aspect to his story is that he does see beings and images of light that almost all of us do not see. This is the primary interest of the film, but, unfortunately, the filmmakers chose to focus very little on this unique phenomenon. Instead, the film becomes a rambling journey across America and Italy where Elrod meets mystics, healers, and wise spiritual mentors. They give him advice, certainly, but the wisdom imparted is not necessarily eye-opening or new to someone who has been on any sort of a spiritual path, and the focus on the details of the journey is tedious at times.

The documentary needs a stronger thread, and it needs to focus more on the uniquely unusual aspects of his spiritual awakening. If he did have a spiritual awakening that was linked to the death of his best friend, if he does see auras, angels, and demons, if he does experience the world in a way that most of us do not, then let us see and understand that. In what ways can he enlighten us about the truths of the unseen world around us? Is this a gift that he will use to help others? If so, in what ways will he be able to help others? The film is disappointing in that it strays from this one thing of interest - this one thing that is unique to Elrod - and instead it leads the audience on a journey that any one of us could take - and perhaps, in our own ways, have already taken.

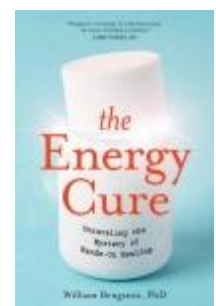
## Book Review: William Bengston's *the Energy Cure*

William Bengston, Ph.D., a sociologist from upstate New York, has quietly been creating what the energy healing community has always needed in order to have credibility: scientifically proven studies documenting that energy healing is highly effective. His book, *the Energy Cure*, is a fascinating read documenting his introduction to energy healing, his consistent skepticism, and his subsequent experiments with mice in which he proved that human energy does, unequivocally, have an effect on living beings.

The book was written with the assistance and perseverance of Sylvia Fraser, an author and reporter who believed so much in Bengston's work that she insisted he get his story out in a non-academic, reader-friendly style. She certainly succeeded, as the two of them have written a captivating story about the world of healing, the scientific backlash against innovation, the mysteries of "energy," the risks in openly attempting to heal another human being, and the obstacles and successes in one man's journey towards truth.

Bengston is a scientist, not a healer on the fringes of mainstream science, and yet his results – repeated rigorous scientific studies documenting 89.7% success rates in curing cancer-ridden mice using the energy from one's hands – are so far from accepted medical knowledge that most academics and medical doctors shy away from becoming professionally linked with his work. (Note that this 89.7% rate of healing contrasts with a 100% death rate when there is no intervention.)

The story of his personal journey to becoming an energy healer, his experiments on mice at various universities, his anecdotal accounts of healing humans, and his lack of



acceptance in the scientific community is fascinating enough, but what those in the healing field will find the most interesting is the explanation of his techniques.

As a Reiki master and someone who has trained in various energy healing modalities, I was excited to read about this professor who, when he discovered he had healing ability in his hands, took the “scientific” path and created impeccable experiments that proved this energetic effect. His observations about the conditions necessary for healing to occur interested me greatly, as some of his findings are quite consistent with the training one receives in various energy healing modalities and some are different. For example, he explains that in his experience, “a youthful, basically healthy person is easier to treat than an older person with multiple conditions, injuries are best treated when fresh, before the mind hardens around the idea of being injured or disabled, and the longer a condition takes to develop, the longer and harder it is to cure” (253-254). These observations are consistent with the energy healing training I have received.

More intriguing to me, however, are the few discoveries he has made that were new to my general understanding about energy healing. For example, he has found that “healing energy can be transferred to secondary substances such as cotton and water” (190). The cotton or water can then be taken to a different geographic location where the energy within it remains quite powerful. An interesting side note to this process: once the cotton or water has been used for healing, it seems to retain the harmful energy of the illness, and he recommends that it be discarded.

He describes a mental approach to healing that is also contrary to most of the literature that I have read. Bengston is more successful as a healer if he is able to detach from the process. He says, “A skeptical, open-minded person is most likely to have a successful outcome. Too much belief in myself as a healer or in miracles only gets in the way” (252). In fact, the process of detachment is so important that he uses a technique called “cycling” to ensure he stays focused on other things during the session. Cycling is a process of speeding images of personal goals and inspirations through your mind at an almost impossible rate, keeping your focus on these life-enhancing feelings rather than dwelling in the fears and emotions that come with focusing on the illness (or perhaps in the pride you might feel if the session is a success). If possible, he also works to help the patient keep his or her focus away from the illness. He notes, “normal waking consciousness is an impediment to healing” (248).

In sum, it seems that his technique pushes one away from normal waking consciousness into a zone where you are allowing your unconscious to do what needs to be done. It reminds me of sleep – our rational, conscious minds turn off, allowing our larger, more powerful unconscious selves tend to our bodies in ways our reasoning natures could have never imagined. In a different analogy, Bengston likens a successful healing state to that of an athlete who is in the “zone.” “Just like a professional athlete,” he says, “you have to do the work first to achieve that mysterious alchemy of concentration while letting go” (120). Healing is a process that happens on a much deeper level than conscious understanding, and, Bengston reminds us, we must trust that we do not need to know how it works, we just need to show up and let it work.

Reference:

Bengston, William. *the Energy Cure*. Boulder, CO: Sounds True, 2010.

\*With thanks to Sounds True publishing for providing a copy of the book to be reviewed.

## An At-Home Scientific Experiment Using the Principles of Energy Healing, by Jennifer Moore

After reading [William Bengston](#)'s book, *The Energy Cure*, I was inspired to want to more scientifically study the results of energy healing. I had seen a Youtube video at some point last year about a woman who gave one jar of rice positive attention and one negative attention, and the one with positive attention stayed healthier longer. I took that idea and created my own experiment: energy healing with rice.

I began on January 2nd, 2011, when I cooked a pot of Jasmine rice. I separated equal portions into three glass canisters (which are typically used for spices). Here, to the right, is a picture of this first step:





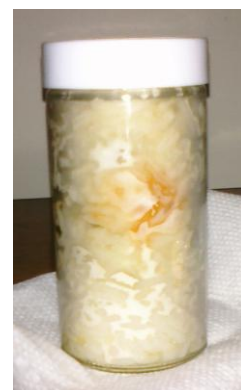
From there, I took two of the canisters of rice and put them on a shelf by our kitchen table. There they would have a completely equal climate. The picture to the left is of the two canisters on the first day of the experiment, January 2nd. The one on the left is the control (it will be ignored), the one on the right will receive energy healing/attention.

Because Dr. Bengston writes that controls that are kept in the same room (at least with the mice he worked with) are often influenced by the energy (I recommend

reading the section in his book on his theory of resonance, which is a new explanation of the placebo effect in medicine), I took the third canister of rice to my parents' house, which is in the same town, but, I assumed, far enough away to make a difference in the influence of the energy. I placed the rice there on the top of their piano, in a room that gets almost no traffic. It would be completely ignored.

Thus the experiment began. For the first week, each night I took the one canister of rice and sent it energy. I used my Reiki training (I am a Reiki master teacher), and I incorporated some of the Bengston method pointers that I learned from his book. I stayed positive, I stayed inspired, and I worked on having a focused detachment. I felt quite connected to the rice during that first week.

However, after that first 5 days or so, I began to get bored. Nothing was happening to the "healed" rice nor to the "ignored" rice. Both were white and still. As my interest waned, so did my schedule. I missed one night. I started holding the rice while watching TV or a movie. A couple of nights I forgot completely, so I grabbed that rice at midnight and took it by the bed, giving it energy as I was falling asleep. I liked the idea of the experiment, but after two weeks, I was beginning to doubt that much of anything would happen for quite some time and wondering if I could keep up the nightly healing (in whatever informal way I could find). Surprisingly, on Monday the 17<sup>th</sup> I was visiting my parents, and it occurred to me to check on the canister that I had placed on their piano. I picked it up (I had not looked at it in two weeks), and, to my surprise, it was not white and pristine at all as the two at our house were. There was an orange blob in the middle of it, and many of the grains of rice were beginning to morph together into a pasty substance rather than the nice individual grains that could still be seen on the "healed" rice with which I was so familiar. To the right is a picture of the rice that had been completely ignored at my parents' house (picture taken on January 17<sup>th</sup>, 15 days after the start of the experiment):



What a surprise to me, as I had wondered if anything was really happening in this experiment. When I returned home, I thought I had better check the control canister at our house, too. When I picked it up and looked closer, sure enough, there was some orange, mold-like stuff within that rice, too.

The control that sat next to the experimental canister had slightly less mold than the one that was kept at a different house. Perhaps this was due to temperature difference, perhaps it was due to its proximity to the energy/attention, as the Bengston control mice demonstrated. [See figure 1, below.]



Figure 1 Control, January 17th

The "healed" rice canister (which I do admit did not have a regular schedule of healing, but it certainly had consistent attention and energy that the others did not have) still looked pristine this same day, January 17<sup>th</sup>. Here, to the right [figure 2], is a picture on that day:

Though you cannot see all sides of it, the healed rice is completely white on all sides with no hint of the orange. Both controls have the orange blob in just one spot, but the rice is a bit less distinct all the way around – more paste-like in consistency.

At this point, I was more inspired, and I stayed consistent with my healing energies each night. Typically I did hold the rice as I was falling asleep, not



Figure 2

necessarily overly focused on healing, just letting my unconscious do whatever



needed to be done. It was a trusting sort of state. As the weeks passed, the control canisters both looked worse and worse, and the "healed" canister continued to appear pristine. Here are some pictures from the subsequent weeks:



Figure 3 Wednesday, January 19<sup>th</sup>



Figure 4 Sunday, January 23<sup>rd</sup>



Figure 5 February 8<sup>th</sup>

Let me tell you the interesting way that this experiment concluded: I was becoming quite fond of the rice, and I appreciated the pattern that was developing. Each night I would hold the canister as I was falling asleep, and I would give it Reiki/energy. Usually I would fall asleep as I was holding it and wake up an hour or so later, putting the canister on the bedside table. Each morning I would look and sure enough, the rice was looking good, white and mold free as far as I could tell. The other two rice canisters were showing progressive mold and decay - the one at the alternate house was especially in poor shape. In fact, it was in such poor shape that around the middle of February I had to throw it away for it was starting to emanate some kind of fluid onto the paper towel upon which it was sitting.

From all this healing work, I noticed a few things. For one, I am a tennis player, and my wrists often bother me from the racquet twisting I use to spin the ball. One day it occurred to me that my wrists were feeling much better, and the twinges of pain I often felt were infrequent and almost nonexistent. I surmised that holding the rice each night could have something to do with that as the energy theoretically affects both the recipient and the sender. Secondly, I found that I had a much deeper sense of gratitude for my connection with food in general. Before I eat now, I almost always give a silent or spoken message of gratitude to the food - a blessing of sorts -- but this blessing has a feeling and an understanding that rote blessings never held for me. Finally, I also realized that I appreciated the routine of giving energy and attention to a living being each night. It made me feel somewhat purposeful to realize how connected I was to this small amount of rice that sat by the bed. I began to feel its life force in a way I never had before with food - or most things.

So how did this end? One night I fell asleep, as usual, rice in hand. When I awoke in the middle of the night, I realized that some kind of liquid was on my hand. From the healing or the holding, the rice had gotten hot and the liquid had oozed out of the top of the canister. The smell was not pleasing! It was, of course, the smell of rice that was slowly molding, I am sure. Yet I have to admit, there in the middle of the night as I scrubbed my hands like Lady Macbeth (it was nearly impossible to remove the offending smell), I felt marked somehow by this being, as if we were now connected in a permanent way. It was a bit like a baptism.

The next day I took the canister to the compost bin and I let the rice free to decompose as it should. I also took the control canister that was in our house to the compost bin.

Here are the last pictures I took of the rice - I took these on February 22<sup>nd</sup>, more than seven weeks after the start of the experiment. The actual experiment did not technically end until February 26<sup>th</sup>, when I composted the rice. On the last day, the canister that had consistently received attention was still white as ever, though obviously fighting the natural tendency to mold (judging by the smell). Bless the rice!



So, I cannot say exactly what I have learned, but I have proven something to myself, which is what I set out to do. The energy healing and the attention you give something does matter, and it is somehow life enhancing. Lack of attention either has no effect or is, at the worst, painful and harmful to health.

If nothing else, it helps you remember to take the time to smile at those by whom you pass!

## Upcoming Events at the Rhine: July 1<sup>st</sup>, 2011 – December 31<sup>st</sup>, 2011

July 8<sup>th</sup>

FURTHER ADVENTURES IN PRECOGNITION:

“Feeling the future” with Daryl Bem.



Daryl Bem

July 22<sup>nd</sup>

BIO-INTRINSIC ENERGY with Medical Intuitive Edd Edwards. By attuning resonant energy with a patient, Edd shifts the frequencies of their energy in a way that gives maximum benefit for healing.



Edd Edwards

August 5<sup>th</sup>

MY PERSONAL EXPERIENCE WITH SHAMANS OF THE MONGOLIAN AND HUICHOL PEOPLE with Gail Haysson. Gail traveled for a month with a Shaman family as the Shamans performed ceremonies around Mongolia. These were 7th generation Shamans, who have been able to practice openly for the first time in decades. She will share stories and pictures of her experience both at the ceremonies and during day-to-day living.



August 19<sup>th</sup>

MY ADVENTURES IN THE SUPERNORMAL with Susan MacWilliam, Irish visual artist, visiting to research J. B. Rhine for her new book



September 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup>

PRECOGNITION AND SYNCHRONICITY: A SYNERGISTIC CONNECTION with Dale Graff.

Friday talk – *The Ways of Synchronicity*  
Sat /Sun Workshop – *Exploring and Activating Synchronicity*

September 23<sup>rd</sup>

THE PRACTICAL PSYCHIC- A NO-NONSENSE GUIDE TO DEVELOPING YOUR NATURAL ABILITY.

Noreen Renier will explain to the audience what she has learned during thirty years of experience.



Noreen Renier

October 7<sup>th</sup>

RECONCILIATION BETWEEN SCIENCE AND SPIRITUALITY,

a talk by neurosurgeon Eben Alexander, MD, about his recent NDE and how it has affected his life.



October 21<sup>st</sup> - 22<sup>nd</sup>

A NATIVE AMERICAN CULTURAL TREATMENT with Dr. Bo Pagans. A Friday night talk and Saturday workshop.

October 28<sup>th</sup>

STORYTELLING AT THE RHINE

Bringing back an old favorite from the past -- just in time for Halloween!

November 4<sup>th</sup>-5<sup>th</sup>

MONROE INSTITUTE HEMI-SYNC WORKSHOP with Paul Rademacher.

A Friday night talk and Saturday workshop.



November 18<sup>th</sup>

MEET THE SCIENTISTS

Back by popular demand: a review of this year's research, and a look at the year to come, featuring some of the Rhine's top researchers.