

FROM THE HEALING OF RAPHAEL TO THE HEALING OF MICHAEL



by
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November 2008

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1) FOREWORD

Therapy, the art of healing, involves supporting those processes that will overcome a disease. It is interesting to note that the word *terapia* is of Greek derivation, and it can be translated as *caring* (for a person) but also as *venerating*, and this aspect is clearly linked to religious worship.

The [Italian] for word disease (*malattia* from *mal-agire*) can be understood from its parts to mean the influence of what is evil. Our Latin predecessors were very clear that evil has power over people, and when people behave badly we bring disease upon ourselves.

It follows that if we talk about evil, we must seek the key to any healing process in the sphere of the forces of good - the key to every process of healing - and to these we must turn with an inner attitude of veneration.

Our classical culture, now enriched by spiritual science, tells us that there are two streams of therapeutic forces at our disposal, both from the higher worlds. If we are to heal and to do good it is well to know to which of these forces we are connecting, because knowing and being conscious of this strongly enhances the likelihood of successful healing. Indeed even if the remedy is not made perfectly, or the dosage is not optimal, the therapeutic effect is secured if there is adequate awareness. Consciousness dominates (or should dominate) over substances and methods.

When there is ‘inner warmth’, enthusiasm, and collaborative feelings as expressed for example in the sentence: "*With this product I invoke Your beneficial forces, Spiritual World, and I thank You for the gift that You have bestowed so generously upon me,*" then the healing process is activated. We need the inner awareness that during the healing process one is effectively communicating with a spiritual being. It is right thinking and a moral duty, so when we use products to help this dialogue, we create an invitation to these beings to lead us to spiritual therapy. Our attitude will be right when it is one of veneration, devotion and thanksgiving.

To undertake healing work in the right way requires the keenest awareness from both the therapist and the patient. (Obviously the patient will develop their full awareness of the therapeutic process as a patient and not as a therapist.)

As we shall see a little later, there has already been the complete manifestation of Christ in the etheric plane (October 1999), in the event that the Gospels call the *parousia* (“returning above the clouds”), and this has made new healing forces available: Christ is the healer Who is manifest in the therapeutic process through the influence of His Archangels and Angels. No spiritual being can heal if not authorized by Christ.

So we should be aware that in any healing in which we are active, we can appeal to these entities.

2) THE ARCHANGEL RAPHAEL AND HIS THERAPEUTIC INFLUENCE

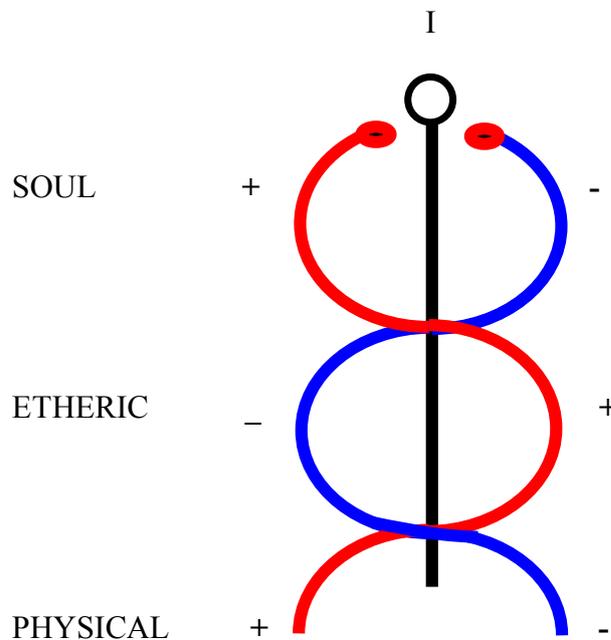
The Archangel Raphael (Raphael means 'God heals'), is the spiritual being responsible for bringing healing not only to humans but to all living creatures.

The Egyptians identified this being as Hermes Trismegistos (where Hermes is Mercury and Trismegistos is "thrice great"), while to the Greeks he was Mercury - Aesculapius. In our culture, however, he is called the Archangel Raphael.

The Archangels are the hierarchy immediately above the angels. As the Angels are the guardians of individuals, the Archangels are the Rulers of an entire people (the Spirits of the People) or more specifically of all the people who speak the same language. These beings manifest through language. While humans live on Earth, the Angels reside in the lunar sphere, and influence the Earth from there. The Archangels perform their activities within the sphere of Mercury, and the Archai, or principalities, from that of Venus. From the Sun, finally, it is Christ himself who pours out the power of healing.

The symbol of Mercury was the Caduceus, representing the three-fold healing process for the living.

The Caduceus is a stick upon which one red and one blue serpent are entwined. They represent the mystery of the Blood (arterial and venous), while the vertical stick is the symbol of the Ego or self. The Caduceus has this form not only to represent the four planes of existence in the living (physical / material, etheric / vital, soul, and I that organises the first three of these planes and has the power to heal), but also to summarize the characteristics.



To better understand this symbol, in the drawing above, we have mark alternating positive and negative signs.

A body part can have one characteristic on one plane of being and simultaneously have the opposite characteristic on the plane next to the first one in question. Consider the head: it is physically hard (+) and enclosed in the skull, while in the etheric plane, through thinking, it is open to the whole world. Turning to the soul we have another reversal, but one that does not revert to be the same as the physical: the soul causes a contraction of the muscles, but we see that this "hardening" (+) corresponds to a weakening in the ether (-), so we lose the strength, energy. If under stress there is an excess of soul influence and it's easy to be subject to cramps.

What physically can be seen as a hard tangible material in soul terms can be seen, for example, as hardness of heart.

What in the etheric plane is symbolized by the "-", ie a deficiency, can lead to what is called an "etheric hole". For example every lie creates an etheric hole. As in a meadow where we create an space cleared of grass and the weeds move in, so "etheric holes" are filled by a "disorderly" etheric and are unable to regulate themselves, as in the case of the tumour.

A "+" in the sphere of the soul represents Wisdom. Children have a very strong etheric, ("+" in the etheric) but actually have little wisdom. With age etheric vitality is spent and bit by bit as the physical aspect gets the upper hand (in fact the highest degree of physical hardness is fragility, as happens to the bones of the elderly) and as a result of this transition the soul should have developed wisdom and consciousness.

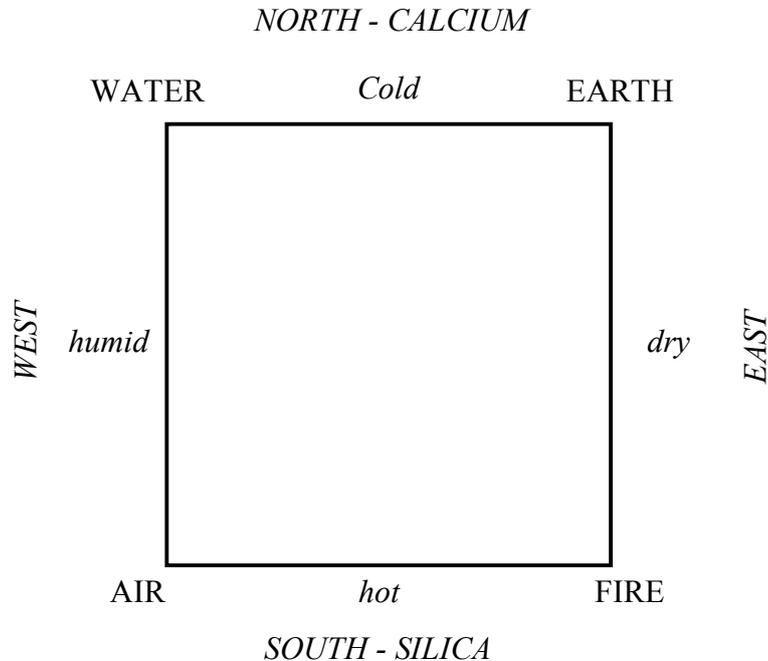
If a person maintains a vibrant etheric, this manifests itself as capacity for physical resilience. The marathon runner is an example of one who does not rely just upon physical force (being usually very thin, not strong), but upon their resilience, their etheric force.

What was represented by Caduceus can also be seen in the square of the elements typical of the Greek-Latin culture.

The square is a symbol of rationality, or more precisely of what is rational from the physical-material point of view. A house is square, because this enables the best use of available space in a strictly rational sense. Rome was the first city planned on the basis of quadrants: when Romulus traced out the furrow in the legend (and to 'draw a furrow on the ground' means creating an 'etheric wall,' a barrier to the subtle forces), this gesture meant that he intended to demarcate an area into which external forces do not enter because the men inside had to develop rationality. The square gave an impetus to the city and its inhabitants.

Let's see what criteria the Greeks used to build their square. The world they knew was the world that they had explored, the area over which they had cast their consciousness. In northern Greece there were the limestone mountains, to the south was Egypt, with vast areas of siliceous sand, while in the middle there was the island of Crete, which means Clay. The Greeks had a representation of the world based on four ideas:

- Earth: all that is solid, three-dimensional and cannot share one space.
- Water: anything that is liquid, two-dimensional, creates surfaces, and is in motion;
- Air: everything you can compress and expand, and that is unidirectional;
- Fire: soul warmth, enthusiasm and presence of mind, dimensionless and connects us to the Spirit that pervades all things.



This was also the culture of the alchemists, a culture which arose in ancient Egypt. The concept of Fire is not very clear in our age. A person full of fire is always ready to embrace every day anew, without being constrained by the habits of the previous days or by convenience and material goods. The Fire in us manifests as our talents or qualities, and our task is to discover them and make them bear fruit.

The Greeks understood the world in terms of the four elements and the four qualities as their intermediates. Moreover, they still perceived the elemental beings in nature. Earth was seen as the result of the Gnomes, Water was the result of the activity of Undines (or sirens), Air was the result of the Sylphs (or Elves), and Fire was the result of the Salamanders.

Only a pale reflection of this reality is now perceptible to us, and only a distorted version comes to us through fairy tales. However, if a plant grows, matures and completes its life cycle this happens thanks to the elemental beings.

Elemental beings need the help of a manifest partner to influence our world and this partner usually has complementary features. For example, a Gnome has a very large head and is usually represented as a dwarf in search of treasure (It: *gemme*) and hides this under the roots of trees. Actually, during the winter the Gnomes collect the thoughts of the Cosmos which descend during the 13 Holy Nights and retain them under the earth in the crystals. These ideas or cosmic images will become manifest in spring with the unfolding of the plant buds (also *gemme* in Italian).

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