

Seeds of Peace

***“Truly,
all
there
is in
life
is
beauty”***

***quarterly
newsletter***

Issue 29: May 2023



**“Truly, all there is in life is beauty,
made of unconditional love,
and everything else we do is simply a time of waiting for
beauty to happen again and again.”**



cover words context: *Ceremonies of the Living Spirit* (p.90)

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Climbing Rose, cover photo from Stella Longland

**“Remember that the head doesn't mean thinking, it means focus –
and the focus of life is spiritual - the spiritual path of the heart.
We have to think through our hearts. We can't think through our heads.
It is at eight that we have the power to think through our hearts.”**

Sound, Native Teachings and Visionary Art (p.189)





***A Day to Celebrate: Joseph Rael, Beautiful Painted Arrow,
will be 88 years young on June 2, 2023***

blessings and love from his students, followers, family and friends

Joseph Earl Head Rael was born in 1935 on the land of his Mother's people, and so became a registered member of the Southern Ute tribe. When he was seven the family moved to the land of his Father's people at Picuris Pueblo. Here he was given a Tiwa name. In *House of Shattering Light*, he writes:

"I loved my Tiwa name, *Tsloot koi yeh* - Beautiful Painted Arrow. I loved it from the beginning because in *Tsloot koi yeh* I can hear the sound of an arrow being released from the bow, flying through the air, hitting its target and, as its feathered end vibrates, painting the air around it with beautiful colors." (p.37)

But,

"There are certain challenges that are put to half-breeds, people who are of one tribe and also of another. I think they are put there purposely by the Universal Intelligence as a way of cultivating people who will be able to take those two cultures and catapult them both to a higher level. Evolution comes from struggle, from two entities colliding. Out of that struggle comes something better." (p.38)

Through his manifestation of the Visions he received and in the Teachings he has given, he has always advocated the positive way, encouraging us to take personal responsibility and to work to discover our full potential for the benefit of the "All-That-Is". In *House of Shattering Light*, he writes:

"The meaning of my life lies not so much in what I do, or have done, but in who I am. It is the same with all of us. We each embody the reason for our existence on this planet at this moment in planetary history. Each of us is a ceremony, a vibration of the All-That-Is. We ourselves are the Vast Self, that One Actor in the universe, who creates continually in all moments. We are the Vast Self playing in creation as creatures, as individuals." (p.199)

For many, many years Joseph carried and seeded the vision of "the All-That-Is" around the Planet. As early as 1982, he first left the United States to travel to Europe, and in 1999 he travelled to the Southern Hemisphere, to Australia and New Zealand. He often visited more than once. He went to find people and people came to find him! Divine calling met Divine Longing, and Beauty happened.

Over the years, Joseph has quietly handed on responsibilities to the 2nd generation who will carry the Gifts he has given into the future, taking on the responsibility of keeping them relevant to the present while remaining true to the Source. Joseph Rael, Beautiful Painted Arrow will always be honoured as our 1st Chief.

Last summer Joseph moved from the land allocated to him by the Southern Ute tribal council to live in quiet retirement in New Mexico. His eldest daughter, Geraldine is now the Wah Chi Chi Hu Chamber Keeper and tends the 10 Cottonwood Trees that he planted on the property "planning for future generations".

All Love and Happiness to You, dear One!



photo courtesy of Geraldine Rael © 2019



Create Ceremonies for Joseph on his 88th Birthday

an invite to everyone who wishes to participate

Surely 88 is a landmark birthday!

The suggestion is to honour Joseph on this special day by creating ceremonies dedicated to him.

On June 2, 2023,

we will all act independently, as individuals or in groups,

to send multiple blessings to him who has gifted us so many.

The time and the place will be our choice and the form of the ceremony will be ours to create.

~ ~ ~ ~ ~

**No need to sign on, no request to share,
and who knows what will be happening when or where,
but the energy of love will fill the air and rainbow lights will be dancing there.**

~ ~ ~ ~ ~



Do you hold a vision of your role in carrying Joseph's Visions into the future?

~ ~ ~ ~ ~

What is it about the number 8?

In Tiwa it is "*whéh-leh*"

"It is not until eight that the energy begins to go horizontally. *Whéh-leh* means "It lies down." However, the energy is now moving at a higher level than when we began. We are exploring a whole new level of existence.

With *whéh-leh* we have the vibration, or power, to swallow, inhale, ingest concepts and give them life, give them breath." (*Sound* p.189)

And when 8 is 88, what then?

In English it is eighty-eight, you might hear "*eht-ii-eh*"

and that would be a time of resting, reflecting and digesting.

~ ~ ~ 8-ii-8 ~ ~ ~

The Vision Dances of Beautiful Painted Arrow 2023

as listed in the International Dance Schedule



Brazil
Tucson
Pennsylvania
Virginia
Italy
Croatia
Bolivia

Brazil
Australia
Arizona
Colorado



Japan
Croatia
Pennsylvania
Tennessee
England
New York
Germany
West Virginia

Scotland
England
Tennessee
Pennsylvania
Brazil

Bolivia
South Africa
Virginia



The International Dance Schedule for 2023 is now available

To request a copy please contact the schedule co-ordinator Jane Innmon: peoplegardener@gmail.com

~ ~ ~ ~ ~

The Turkey Bone Whistle, a Sun Moon Dancer's best friend

introducing documents on how to make them, available from Stella Longland

In 2003 the Sun Moon Dance was going to be held for the first time in Scotland. I was the co-ordinator, and I was thinking about the kit. By that time, I had also danced 4 Sun Moons and I knew the important role that the whistle played. I was struck with the great idea to make the whistles from Deer antler. They cast their antlers every year and grow new ones, and so, I reasoned, no need for them to die.

It happened that I went to a Mystery School in Farmington and was able to speak with Joseph there. I told him my great idea and asked him for permission. He looked at me penetratingly and said earnestly, "You need to understand the Turkey medicine."

After the Mystery School, I visited Michael Wollard, in Colorado, and he showed me how he made Turkey bone whistles. I went home and did my homework on the medicine, firstly exploring the resonance of Give-away, and much later coming to understand how, in the process of giving and receiving, the whistle can create energy for a dancer and how, against expectation, it can assuage a dancer's thirst.

I have made a lot of Turkey bone whistles since then. Between the Gathering and the Sun Moon Dance in Scotland in 2008, we held a whistle making workshop. People from other European countries and also from Brazil were there and the workshop helped them to learn the basics of whistle making and take technique back home with them.

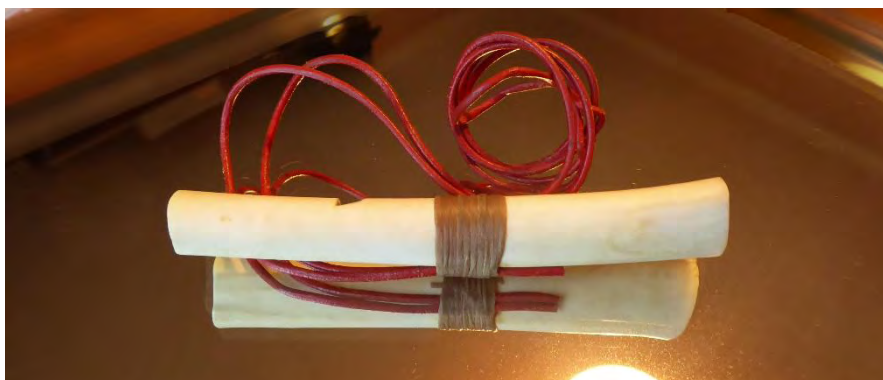
My fingers are not so dextrous now, and I do not make whistles anymore, so I have written a couple of documents, with text and photos, on the techniques that I used for Turkey bone whistle making. If you are connected to a Sun Moon Dance and would like copies of the information I have put together, please email me: stellalongland@btinternet.com. I have the information available in German as well as English.

It is so important that there are people who can make these whistle as they are essential to the metaphors that create the medicine of the Sun Moon Dance. For me, the 3 essentials at the heart of a Sun Moon Dance are: a Tree, a Dancer and a Turkey Bone Whistle.

I feel it is important to say that I think that the whistle makers should receive a payment for them. They take time, especially if you have to start by stripping the bones, there is expenditure, and it is sacred work.

~ ~ ~ ~ ~

If you are a Turkey bone whistle maker and would be happy to make them for Sun Moon Dance groups, please give your name and contact details to our Vision Dance Guardian, Geraldine Rael: geraldinerael382@gmail.com and also to the Dance Schedule co-ordinator Jane Innmon: peoplegardener@gmail.com . They will be able to pass your details on to people who are asking.



~ ~ ~ 8-ii-8 ~ ~ ~

The Southern Ute Bear Dance is held every year in May

an experience of this traditional ceremony recalled by Lukas Budimir

Last year I attended the Bear Dance in Ignacio for the first time. We were invited to attend the first day of this dance by our Pagosa Sun Moon Dance Chief Geraldine Rael who is a member of the Southern Ute Nation. The Bear Dance is one of the traditional dances of the Utes in the Southwest, the full ceremony lasts 4 days. In the dance the women choose their dance partners, and there is a rule that you can't dance with your closest relatives.

The Bear Dance started in the morning when everybody was personally welcomed by the Dance Chief at the opening ceremony. We were told that the Bears come out of hibernation, scratch their claws on a tree and do a little dance in the first sun rays of spring. The accompanying songs tell us about the Bear guiding and protecting us, and the singers reproduce the scratching sound of the Bear with a special piece of wood.

Then Geraldine's tribe invited us all for lunch. To begin with, after the lunch break, there were only a few dancers, and I was sitting with 2 boys on the men's side of the arbor. A little girl comes over and says: "This one is my brother, and the other boy is my cousin. I can't dance with them." She was sadly looking up to me, even though I was still sitting (I am 193 cm tall), I said: "Would you dare to dance with me?" With a big smile, she flipped her shawl to me, which is the invitation to come and dance. It seemed like we were the first group that all had the same rhythm. After thanking her for the dance, I look to my right and say: "Hi John, nice to see you again!" John was just as surprised to see me in Ignacio. After we had danced the Sun Moon Dance at Valerie's in California together some years ago, he had been told to find a better connection to his female side and ever since had danced the Bear Dance. What an



incredible experience it was and what a great possibility to bridge the gap between different worlds.

Back at home in Croatia, I thought about how I could give something back to express my gratefulness for this wonderful experience. I found a photo I took in the Southern Ute Cultural Center and Museum which looks like an Elder being called to by a Bear. I print the picture twice, cut the Bears out and flip one over.

The resulting picture looks like the Bear dances with his Spirit Bear, or a White Bear. I then recall how Martin, one of our drummers in Germany, had been asked by his teacher Benito Rael if he would like to create his own song. He did and called it the White Bear Song. It seems like the idea is coming around full circle...

We sang the White Bear Song for some years and what the Bear taught us was, that you can be very strong without becoming hard, just like the Bear is strong and soft and I think that is what we need to be in our daily lives.

I asked a company if they could weave patches out of that idea - and they did. I'm going to take them to the Bear Dance this year as a way of giving something back for all the beauty we can receive through this living tradition, for the teachings that enrich us daily and for the effort that is put into this ceremony every year. It nurtures all life.

Lukas Budimir, Croatia, contact: soundchambereurope@gmail.com

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If you would like to take part in the first day of the Bear Dance in Ignacio followed by the Sun Moon Dance in Pagosa Springs please contact Geraldine Rael: geraldinerael382@gmail.com

~ ~ ~ 8-ii-8 ~ ~ ~



Indians and non-Indians, a reconciliation in progress

Joseph's unfolding Vision, excerpts from *House of Shattering Light, Life as a Native American Mystic*

Learning to Listen

"It has always been the Native American way to bond energetically with things rather than to work against them. In order to do this, we have to listen to their vibrations with our whole bodies." (p.20)

"During the 1960s when we were training Vista** volunteers at Picuris Pueblo, we would have them sit with the elders without speaking so that they could simply feel the energy of the elders through their bodies. That way they could get the rhythm, the syntax, the flow of that energy. Energy, when it's transmitted that way from body to body, is the essence of communication." (p.21)

**visit [AmeriCorps VISTA - Wikipedia](#) for details about this programme.

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Work, Effort, Sacrifice, and Inspiration

"Technology removes us from effort. We ride in cars and no longer walk. Walking is essential for the health of the planet. Anything we don't use, we lose. When we don't use effort, we lose the power that comes as a result of effort. Effort brings us joy and happiness. The less effort we put in, the less joy we get in return. That's a natural law. It's part of the perceptual reality in which we live. And without the effort the planet sickens.

This knowledge is being held by the Native American people. It is time now for them to share it." (p.103)

~ ~ ~ ~ ~

Bringing in Traditional Medicine

"In the late 1970s I was thinking about developing a holistic health approach based on traditional medicine practices, because I thought this was the best way to help Indian people. At that time there wasn't much government money for Indian health care. I thought that what we really needed in Indian country was prevention. Since we couldn't get enough money, either state or federal funds, for Indian health care, why not develop a program that taught people about eating well, resting well, and avoiding addictions to smoking, alcohol, and sugar. We would take a holistic approach to health." (p.105)

"..... We were searching for ways that medicine people could come in and start working with people. But it was difficult. President Ronald Reagan's administration cut the federal programs under which we had been operating." (p.106)

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The Vision of the Map

"Around this time I had a vision of a map. [c.1981-1982 –editor]

The map appeared in front of the wall of my office in Santa Fe, and on it I was shown perhaps ten or fifteen different scenarios playing out simultaneously. I absorbed the meaning of all of them in depth through one flash of light, replete with information. The map was radiating its own beingness from the problems in this Indian and non-Indian world.

Each scene on the map was also the representation of an idea, and all those ideas were flowing into me as I looked at the map. In a sense, I became the map, the ideas. The scenarios were awakening in me images of what I was going to do for the next five or ten years." (p.107)

"In my visions, I was directed to take my knowing, my medicine, to the outer world, beyond the Indians. I was told, "Don't talk to Indians any more. You've done that since you were eighteen years old. Now you're forty-five. The non-Indian people need this information because they're the ones who are going to save the Indians. Until they know what's going on, not only with the Indians, but also with themselves, the non-Indian population won't be able

to help themselves or the Indians. Until then the Indians are going to be doing things by themselves and the non-Indians are going to be doing things by themselves, not realizing that the cumulative energy of everything they're both doing is affecting all of us globally." I knew we couldn't work that way any longer." (p.108)

~ ~ ~ ~ ~

Becoming a Being of Holism

"..... In 1980 not many people were interested in holistic anything.

Without realizing it, I had become the very being of holism. You can't work with the knees and not work with the other parts of the body as well because the whole body is going to be affected by the problem with the knee. If you have an ankle problem, the rest of the body is affected. So, that's what I was learning through my vision of the map. Although I had understood this intellectually, I didn't comprehend how it applied to the health problems of the Indians until I had the vision.

The map was part of the vision. Another part showed the reservations depicted as islands of poverty, impoverished because they had starving souls. The Indians were dying for lack of spiritual nurturing. They had plenty of food to eat, but they were dying because they no longer had the buffalo, they no longer had the game to hunt, they no longer had the things that once sustained their culture. But there were some things that the Indians had that they needed to share with the non-Indians. Indians didn't want to share with the non-Indians because of their history. The Indians were saying, "You took our land, you took everything from us, now what you want to take is our religion." **The map directed me from the Age of Reason to the Age of the Heart. It was now time for the Indians to show the non-Indians how to think through the heart and not through the mind** [bold type -editor].

So, I started sharing the teachings that I had received, and over the years I have been all over the world leading workshops and ceremonies." (p.114)

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The Tiwa Stories, Language, and Perceptual Reality

"I believe that the European people came to the Americas for a reason. It wasn't an accident. I don't think there's ever an accident. Europeans, some say, evolved the grid. Because of the fact they evolved the grid, they could accumulate great armies. They can move lots of food and supplies from here to there, and that's their gift to the planet. The Indians, they say, evolved the circle. They can see the complete picture - energies in relationships to other energies. That's where their excellence shows up.

So, maybe that's our role and at the end of time we will see how it all fits together. Each person on the planet in this new century is going to do something that takes the ideas of this time and puts them together, and they'll be just right and it will be good. But we couldn't put it together in the twentieth century because it wasn't our time; it wasn't our job anyway, because that is not what we were doing. We were doing something else." (p.125)

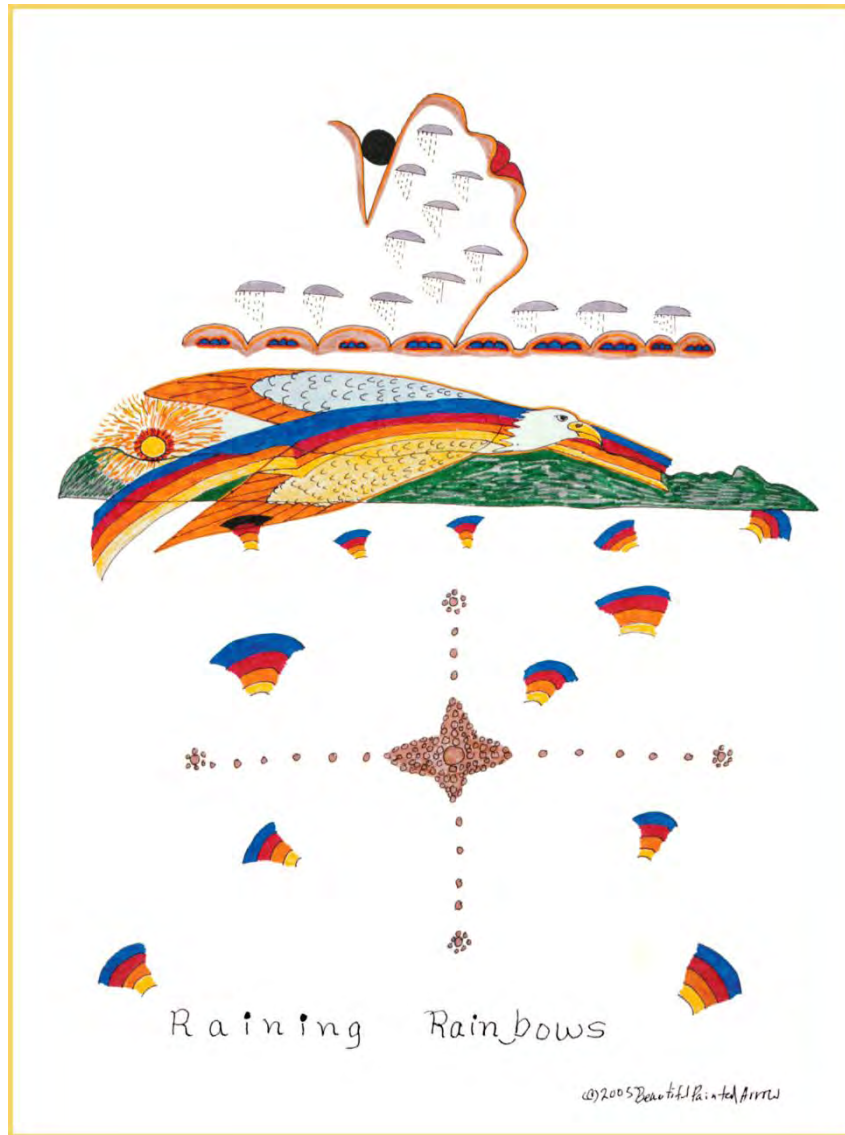
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Sharing the Ceremonies

"Many Indians have a problem with sharing these ceremonies with non-Indians. I think it is because they haven't shared them in the past, because it wasn't yet time for them to do so. Even the Indians didn't know that they were supposed to hold them until such time as the ceremonies were ready to come forth. A ceremony is like a child that belongs to the tribe. Now they have to share that ceremony because the time has come for the child to go out into the world.

To give is to receive. In order to keep a thing, we have to give it away. When we keep something for too long and don't share it, the soul of the keeper begins to die because there's no movement. There's no emotional, physical, spiritual movement in the psyche of that moment for that person, for that tribe. Tribalism comes with a mandate, and that mandate is to give to the larger whole." (p.148)

~ ~ ~ 8-ii-8 ~ ~ ~



Artwork (copyright © Joseph Rael)

Becoming Who You Are: Beautiful Painted Arrow's Life & Lessons for Children ages 10-100,
Joseph Rael (Beautiful Painted Arrow) & David R. Kopacz MD (p.121)

~ ~ ~ 8-ii-8 ~ ~ ~

MP3 Sounds files from *Sound, Native Teachings and Visionary Art*, by Joseph Rael
available on a new page of our website, [audio files from Sound – Seeds of Peace newsletter](#)

Dear readers, many of you will have a copy of *Sound, Native Teachings and Visionary Art* and will know of the sound links that are listed at relevant places in the page margins of the printed book.

Earlier in the year, I approached Millichap Books, the publishers of *Sound, Native Teachings and Visionary Art*, who have a copyright interest in these files. I contacted Paulette Millichap to seek permission to make the sound links available to readers of our newsletter. We received that permission.

We are very grateful for the generosity of the publishers, and I would like to remind our readers that the sound files can only legally be used for personal study. In all other cases, including postings on social media, it is necessary to seek permission from the copyright holders which you can do via [Contact — MILLICHAP BOOKS](#).

Happy listening from editor Stella Longland

~ ~ ~ 8-ii-8 ~ ~ ~

Extracts from Sounds for the World - Part 2 from the Sacred Sounds CDs

Joseph's spoken words edited for the newsletter by Stella Longland

In Issue 28, Part-1 ended with Joseph describing and chanting the sound of Walking: "*Tah Chi Hu*", in Part-2 Joseph continues sounding and expanding the metaphors of other principle ideas of Movement.

note: In the text below, the soundwave image stands in place of any attempt on my part to write down the sounds that Joseph gives on the tape. As far as I know, "*Tah Chi Hu*" is the only phrase from *Sounds for the World* that appears in print. To understand the purpose and to learn how to chant in Joseph's way, I feel it is crucial to listen to his voice, and to absorb how he enters, explores and becomes one with the vibration of the essence, and particularly to hear him sing the song that concludes *Part-2* which is not available anywhere else.

The Sacred Sounds recordings can be downloaded from [Products \(houseofmica.org\)](http://Products.houseofmica.org)

~ ~ ~ ~ ~

Joseph speaks:

"I am convinced that what calls the Spirit of a particular level is the vibration of different vowels in combination with some of the consonants. In my studies, I found out that the vowels are where the power of the English language is, and the consonants play a role only in so far as they aim the direction in which that energy is going to go, but the vowels are where the energy for that word, that concept, comes from.

Language is very sacred because it is sound that informs us of an action and sound is directly connected to the higher self and the higher self is connected in a very intimate way to the natural world, so my understanding is that walking or standing or running or sitting is happening all around us in energy and through chanting we can connect to that particular form of energy and we can manifest within that level of consciousness the natural gifts that we brought with us when we were born.

So the next song that I would like to work with is Standing because in standing sometimes we stand on our principles, we stand on our beliefs and our beliefs hold our attitudes, so I would like to go now and call in the Being of Standing because the Being of Standing will tell us why it is that we chose to be a tree, or a plant, or a four-legged, or a two-legged, and how those relate to this particular sound. The principle of standing was created primarily so that everything in today's Universe, when it found itself standing, could go back to that principle and glean from it the wisdom of why standing is an important form and why it is necessary for us to continue keeping it alive by practicing standing. Now, I am going to call the sound and the essence of Standing in this next sacred chant,



The next very important sound in Life, is to understand our relationship to Running, for everything in Life is connected to running. The original sound, or the essence, of running created all the different levels of running, whether it's a two-legged running, or a four-legged running, or a stream that's running down a mountainside, and so I call in the Spirit of Running,



I am going to show in a very clear way how the three levels of consciousness that I have just worked with are working. The reason these sounds are calling these different levels of energy is because I am using the 1-2-3 form, like in a waltz. In the vibration of the waltz, you have 1-2-3, 1-2-3, and these concepts are coming from that level of vibration which leaves these three different essences that I choose to call into existence so that the listener might be able to merge with the levels of understanding of this particular vibration. [**note:** the first sound referred to is the sound of Walking, "*Tah Chi Hu*").

Now imagine standing and see yourself standing and the first song that is made when you're standing is,



And running, imagine yourself running and, as you watch yourself running you can see the vibration of running going,



Again, the principle of 1-2-3. Another way of saying this is in order to get in touch with any principle of the Universe you look at what that level is doing in terms of how it is interacting in the dynamics of the physical Universe and, by using that as an entrance point, you can enter the deeper levels of consciousness that are represented in that form of action.

The next sound that I think is important in today's world is to understand what we are doing when we sit down in a chair or when we choose not to act on certain ideas, we sit on them for a while, we shelve them and let them sit there. But what is the real meaning of sitting? Why are we constantly doing that? Well, the essence of the Spirit of Sitting might tell us. And I think in today's world we need to hear the truth about what sitting means and why we co-created it in the beginning that we might come and practice it, because sitting too would be a sacred form that we came here into the physical world to manifest.

So here is a very special opportunity to meet the Being of Sitting. And as you listen to this song of sitting ask yourself why do I enjoy it so much sometimes and why do I not enjoy it other times and how can I improve my relationship to myself by understanding why I sit or why I need to sit and why sometimes I need to run or to stand or just to walk, and how they all are connected to my true and most real reason that I am here.

The essence of Sitting,



The next sound is a very important one because it talks about Forward motion and how we walk forward, or how we move forward in our lives. In all the different ways that we move forward, the origin of forwardness was this sound, this was the sound that created the forward action. Perhaps that's why we have a face that it might help us to move forward so that we may meet all the beautiful energies that we encounter as we move forward.

The energy and the essence of Forward is this one,



And, before the point of creation, it was also decided that we would at some time want to have the Backward motion, perhaps because there was some very beautiful design for going backward, and so that is a sound. The sound for backward is almost the same as the forward sound except the backward sound has emphasis and a clicking in the middle syllable. To call this energy the sound is like this,



Now, as the listener, be in touch with the backbone, with the back, and you will hear back-ness,



Perhaps hindsight is to see the beauty of the motion of stepping back.

Another very important sound for a level of consciousness is the Rising sound. There are lots of things in the world that are naturally rising. As the sun hits the ground after a long rain it heats up the moisture on the ground and then energy begins to rise, then clouds beginning to form, or we have other forms in which we watch the essence of Rising, perhaps a sunrise or perhaps, if we are patient and wait, we can see in early springtime, the first beginning of a plant as it breaks through the ground and it grows, it is rising and as it rises higher it matures and produces of its kind, a form of rising, of upward motion. And so, Life created sound that we might come and live inside of it. This sound created all the different levels that we come to enjoy as motion of rising,



And then there is the sound of reclining, when the physical world rests, when the mental world rests, when the emotional world rests, the essence of Resting,



The dynamic of the World would contain walking, it would contain standing, sometimes it would be running, sometimes sitting, sometimes in a forward motion, sometimes in a backward motion, sometimes in a rising motion, sometimes in a resting sound, and all of this would constitute the dream state, a dream state that we would get to know as dreaming ourselves awake to our relationship to the one most sacred dream. The dream that created in a vision the first sounds that created all the physical realms, all the spiritual realms, and we two-leggeds are an

integral part of that dream and we are the vision as well as the dream. Whatever we are doing in Life, we are acting out that dream, living the vision while we are creating it, and the sound for Dreaming goes like this,



And perhaps now is an important time to sing all these essences awake in a song in which the vibration of all these sounds can be brought into a song that as you listen to it you will hear the essence of all these levels. But try not to identify the sounds, rather let them become you, for you created them therefore you don't have to study them. All you have to do is recognise that you created them that you might come here and practice them so that you could keep the vision and the dream awake,



when the song ends, Joseph tells us:

"The song says, I came to walk, I came to stand, I came to run, I came to sit, I came to walk forward, I came to understand hindsight, I came to rise above all else and including myself, I came to rest.

I claim, I claim it all, for I am the dream that created it all. I am the vision and now I know why I am the visionary and I know my role within it, and I know that because I came out of inspiration. And it will be only out of inspiration that my greatest visions will come, and when they come, I will know they came out of that dream of walking, standing, running, sitting, or walking forward, or backward, or rising, or resting, or dreaming.

I will, I will understand that I created, out of the dream and out of those visions, my placement in eternity and, in that eternity, I know that I belong. I find my placement there and now I choose to know myself better by listening to the original sounds of all of the things that I am doing here. I choose to study these sounds to get to know myself better and to know what my role is here that I may contribute, to the highest possible degree, what I came here to be and to contribute, knowing that the only thing that we leave here is our tracks, and our tracks - soon the wind comes and disappears them into everything that is. And I know that is the only place where I can live and truly be what I choose to call higher consciousness."

~ ~ ~ ~ ~



Mother Earth Dreaming all of the two Leggeds into Beauty

(copyright © Joseph Rael)

Becoming Medicine: Pathways of Initiation into a Living Spirituality, David Kopacz and Joseph Rael (p.423)

~ ~ ~ 8-ii-8 ~ ~ ~

NEXT ISSUE *Seeds of Peace* Issue 30

publication target date: August 5th 2023

please email submissions before July 15th

to stellalongland@btinternet.com or marinabudimir@gmail.com

About submitting articles: Anyone who is studying Joseph's Teachings is welcome to submit an article, with accompanying photos and images. The editorial committee will also be actively seeking articles. In either case, the editorial committee reserve the right to decide if submissions will be included.

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Editorial policy: *Seeds of Peace* newsletter seeks to connect people who love and follow the Teachings of Joseph Rael, Beautiful Painted Arrow, creating a space where ideas and experiences generated by his Gifts can be shared, forming an archive of material for the future.

Disclaimer: We endeavour to publish accurate material and ask readers to let us know if any of the facts given are not correct. However, the views expressed in the articles are the personal responsibility of the writer and are not necessarily those of members of the editorial committee, nor indeed, of our Teacher, Joseph Rael.

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Related websites:

<https://www.geraldinerael.com> : the website of our Vision Dance Guardian, Eldest Daughter Geraldine Rael.

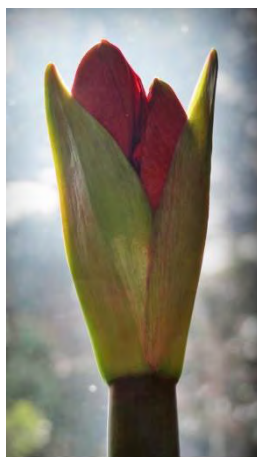
Geraldine is the person to approach for clarity on matters concerning the 3 *Beautiful Painted Arrow Vision Dances*. She can be contacted via the website and by email: geraldinerael382@gmail.com.

<https://beingfullyhuman.com> : the blog of David Kopacz, Joseph's co-author.

www.josephrael.org : owned and managed by Millichap books.

www.peacechamber.co.uk : a website covering the Chamber Vision and the manifestations of Sound Peace Chambers worldwide.

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Amaryllis Spirit Rising

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