

## FROM CEPA

## Practical Spiritism: The Commitment That Cannot Be Postponed

*José Arroyo, Puerto Rico*



Spiritism is not a theory to be admired from a distance, nor a philosophy to be discussed only in study rooms or in conferences. It is a living, transformative tool, an ethical commitment that challenges human beings to come out of indifference. Its essential proposal is none other than that of Conscious Personal Transformation as a starting point for the collective good.

To speak of "Practical Spiritism" is to speak of a Spiritist life lived coherently. It is not just a matter of believing in the immortality of the soul, in palingenesis or in communication with spirits. It's about how those truths change us. Are we humbler? More compassionate? More useful to others? If not, the Spiritist Doctrine has no meaning.

The call is urgent. It is not possible to continue postponing what we have to do. Spiritists cannot delegate their social responsibility to the State, to the churches or to "others who are more prepared". Each one of us, with our hands, our ideas, our time, must bring to the world what we have received: a profound vision of the human being, of

his permanent dignity, of his power to change and improve.

The solidary orientations of Spiritism, charity as an attitude (beyond welfare), free-thinking spiritual education, the understanding of suffering as a process that potentially generates learning and reflection, disinterested moral and material help, are applicable in any corner of the planet. Imagine if, in every community, there were Spiritists who visit the elderly who live alone, who accompany in mourning processes, who bring comfort to people in hospitals or who help children to discover their inner strength.

Understandably, some people see the transformative potential of the state's ample

resources in favor of the less well-off and more vulnerable. However, is it necessary to bring the political, partisan, or alienating discourse or discussion to the Spiritist Group? No! Polarization and its intensification is not the way, but calm, dispassionate, rational dialogue is. As long as the spiritist nucleus cannot be treated as a safe space free of acidity and bitterness, then let us respect the opinion and thinking of those who differ, designating that fraternal space as one free of political pushes and blows. If we applied all this, how different each community would be!

And you don't need a lot of infrastructure to achieve all that. All that is needed is the will to serve, to empathize and to respect. In neighborhoods where violence, poverty and despair are the daily bread, a

sincere conversation, attentive listening, and a gesture of solidarity can be seeds of a different culture: a spiritualist culture.



How many times do you see in Spiritist centers people who have managed to rebuild their lives, not because of miracles or supernatural events, but because they have been seen and treated as evolving spirits, worthy of respect and support?

Practical Spiritism invites us to stop waiting for the "ideal

moment" or for there to be a "planetary transition" to act. That time is today. It invites us to review whether our priorities are aligned with what we say we believe. It asks us if we are making a difference or if we are just repeating speeches.

This world needs active Spiritists, with real commitment, who learn to build peace. We do not need to convince everyone of our ideas, but to show, with facts, the beauty of a spiritualistic life well lived.

The transformation of the world begins in each one, and there is no authentic transformation without solidarity action. Therefore, to live Spiritism is also to commit oneself to a more just, fraternal, and conscious society. And that call does not admit delays.

# FEATURED ARTICLE

## GUIDE AND INSPIRATION OF ARTISTS

Por: Patricia Saliba Francia



There are various ways to communicate with spirits, such as automatic writing, the Ouija board, clairvoyance and mediumistic clairaudience, healing mediumship, and incorporation—in other words, means through which a Spirit can manifest via a medium.

But there are also other modes of communication that, through poets, writers, painters, inventors, and musicians, produce sublime texts, profound music, and incredible works particularly rich in emotion and reflection. True translators of the thoughts of Spirits, these authors and artists have left us magnificent and intelligent works. These brilliant creators often knew how to engage

with this inspiration, even if they weren't always understood by a society striving for something more just and different.

Spiritism is not only the objective demonstration of life after death, but also the way in which spirits, superior in feeling and consciousness, attempt to inspire humanity toward brighter tomorrows through extraordinary individuals. In this sense, mediumship permeates history, and all those regarded as geniuses had highly developed psychic senses and received inspiration from entities that inhabit the intangible world of the beyond.

If a Spirit can manifest by appearing or moving objects, why wouldn't it be able to breathe an idea into sensitive individuals who—regardless of their art—receive inspiration when their ideas surge, follow one another, and become linked in an almost feverish, involuntary impulse?

### CREATIVE INSPIRATION

The word "inspiration" is generally described as an inner

breath, akin to the divine breath of tradition, in the sense that it is received spontaneously. However, it is distinguished by being natural.

As natural as this state may seem to us, the individuals experiencing it often feel inhabited and uplifted by a force greater than themselves, one that enables them to act better than they could have on their own.

Inspiration produces the intellectual ecstasy that allows communication with the beyond. It manifests differently depending on the nature of the humans who receive it—a nature shaped by their past lives and by their development in intelligence and sensitivity.

This inspiration presents itself as the pre-conceived synthesis of the final work. It is fundamentally a crisis, an acute state; it is also spontaneous, unprepared, and effortless.

We understand that Socrates may have had the conviction of being inspired, that a god spoke through him:

"Because all epic poets recite their beautiful poems not by virtue of an art, but because they are inspired and possessed. The same goes for good lyric poets... Beautiful poems do not have a human character; they are not the work of men. Poets are merely interpreters of the gods, when they are possessed regardless of which deity possesses each of them."

Socrates, who could remain standing, immobile for long hours staring at the same point in a state nearly of catalepsy, said that he seemed to be in contact with spirits, with his guide, his daimon. Those who approached him were unsettled by these phenomena, akin to those of shamans.

For Plato, inspiration is a particular state of consciousness in which the small personal self is set aside, giving way to a force that transcends it.

"In order to receive inspiration, the poet and the prophet must enter a superior state in which their intellectual horizon widens and is illuminated by a higher light. It is not the seers, prophets, or poets who speak, but rather God who speaks through them."

Inspiration, then, is the creative breath that animates the writer, the artist, the poet.

Often, these individuals are original, innovative, misunderstood, and at times considered mad. They have translated the eternal cries of humanity into a demand for justice and freedom, reaching the highest peaks of truth.

This inspiration can come suddenly, surprising the physical senses and giving the interpreter of that creative breath the name of medium.

However, without disregarding the personal creative ideas of highly talented authors, it must be acknowledged that, in some of them, a strange phenomenon occurs either in the waking state or through dreams, an inspiration that may result from mediumship.

This was particularly evident in the case of Russian painter Benn Rabinowicz. Distressed by the political events in Europe, he created seventy-two premonitory and prophetic drawings over the course of two months in 1939, foretelling the horror and barbarity about to unfold. Using white pencil on black paper, he recounted:

"The visions of horror came day and night. A supernatural force sometimes took hold of my hand and harassed me relentlessly until I fully expressed my vision on paper. I had never drawn like that before."

These drawings were later exhibited in Japan, at UNESCO, and in Paris. Benn also wanted to dedicate them to future generations so they could stand in the way of evil. For him, restored peace always needed to be defended. He created a poster for an exhibition during the "Sit-ins for Peace" at UNESCO and, in 1985, a large mural titled "Love and Peace."

## INSPIRATION IN MUSIC

Wolfgang Amadeus Mozart (1756–1791)

Mozart described his inspiration as follows:

"Thoughts come to me in abundance and in the easiest way. Where and how they come, I do not know, and I have nothing to do with it. The ones I like, I keep in my head and hum them. Once I hold onto my melody, another joins the first, according to the needs of the total composition, with counterpoint, with several instruments. My soul ignites, and the work grows. I hear it, and the composition ends up being finished in my head, even if it is long."

Mozart could compose a new piece while writing another that was already complete in his mind:

"If I begin to write, I just must take out from the pouch of my brain what has accumulated. I can be interrupted while I



write, people may come and go around me, and I keep writing.”

Nearby spirits did not interfere with his impending death:

“Death is the true final goal of our life. Physical death causes nothing. For some years now, I’ve become so familiar with this true and best friend of man that its image no longer has anything frightening to me, it is even very soothing and comforting... I thank my Creator every day for this happiness.”

Until the very end, Mozart received this powerful inspiration within. Just before dying, he told his friends:

“Look, I hear music!”

With great serenity, Mozart continued to perceive the harmonies of his Requiem until the threshold of the beyond.

Richard Wagner (1813–1883) When someone asked Wagner how he felt his inspiration, he answered:

“I have certain visions in a state close to trance, which is essential for every true creative effort. I feel connected to this vibratory force—it is omniscient, and I can tap into it to the extent of my own abilities.”

Georg Friedrich Handel (1685–1759)

Handel, in poor health, ruined, and in the midst of doubt and despair, received a manuscript from Jennens titled *The Messiah*. Upon reading it, the words resonated deeply—God had not abandoned him. Handel heard the text translated into music: singing notes, vibrant and explosive.

In just twenty-one days, hardly eating or drinking, and under a frenzy of inspiration that worried those around him, he composed *The Messiah*. When he finished the masterpiece, he performed it for a stunned audience. His doctor, present, said:

“You have the devil in your body!”

Handel replied:

“I prefer to believe that it was God who was beside me!”

Hector Berlioz (1803–1869)

In 1824, at just twenty years old, Berlioz wrote the score for the Solemn Mass, and then his Requiem, which led him to say:

“I began working with a kind of fury. My head seemed about to explode from the pressure of my bubbling thoughts. I had not yet outlined one piece when another appeared. Unable to write fast enough, I adopted shorthand. I wrote this piece with great speed.”

He created the *Fantastic Symphony* at the age of twenty-six, referring to it as a “fixed idea” that had taken possession of his spirit:

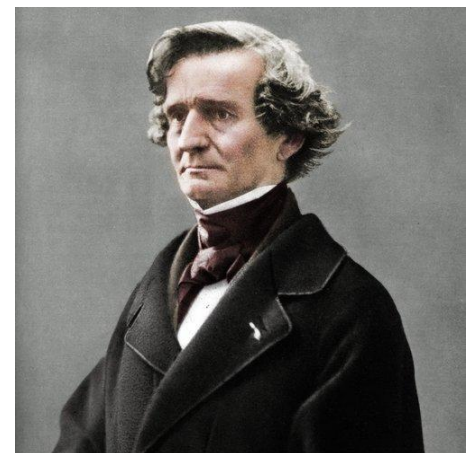
“The symphony is a waking dream; it is everything that happens in the human soul.”

From the beyond, Berlioz testified in a message received in January 1985:

“The divine call often guided the meaning of my reflections. The divine call also guided the very form of some of my compositions.

This was the time of Earth, the time of translated form.

I desire for Earth a music that lasts forever, increasingly inspired by the power of the invisible—by the strength of those who surround you, protect you, and love you. Music that, even if it does not transport your soul, begins by



lifting your body, relieving it from its daily burdens, making the heaviness of planetary gravity disappear. May music always carry you.”

Franz Schubert (1797–1828) Anyone familiar with his piece *Gebet Opus D 815* and aware of its depth—undeniably significant—will surely be surprised by the fact that Schubert composed it in just ten hours.

In July 1826, amid the clamor of conversations and laughter with friends at an inn, he leafed through an open book and exclaimed:

“A beautiful melody has just come to me—if only I had ruled paper!”

A companion gave him a note left by a customer, and it was in the midst of joyful confusion that he composed his *Serenade*.

Beethoven, the musician Schubert most admired, would later say:

“In this Schubert, there truly is a divine spark.”

Ludwig van Beethoven (1770–1827)

Beethoven also acknowledged his inspiration:

“Do you think I’m pondering a sacred violin when the Spirit speaks to me, and I write what it dictates?”

Despite his deafness, this genius left us magnificent works like the *Missa Solemnis*—a mass for humanity celebrating the brotherhood of all men. An

enigmatic work in which God and the divine, man and humanity, heaven and earth, merge into one.

“At night, when I admire the sky and the stunning number of radiant stars, my spirit soars far beyond them, toward the Eternal Source from which all creation flows and from which infinite new creations emerge.”

#### THE INSPIRATION OF THE WRITER

Here are some portraits of inspired writers such as Lamartine, Goethe, Victor Hugo, and Schiller, who, like Hugo, were at times passionate defenders of the possibility of communication between the living and the dead. The beyond fertilized their genius and their conscience.

Alphonse de Lamartine (1790–1869)

Lamartine justified his stance with these words:

“I have my purpose—no one suspects it; no one knows what it is but me. I advance at the pace that time imposes on me and no faster. This goal is impersonal and singularly divine. It will be revealed later. Meanwhile, how do you expect me to speak with flesh-and-blood people in the pure language of the spirits?”

In *Poetic Meditations*, his poem *The Death of Socrates* is an ode to the inspiring spirit. Lamartine writes of:

“That unknown genius who inspired him with wisdom and of the future world revealing its laws.”

You know, my friends; often,  
since my youth,  
An unknown genius inspired  
wisdom in me,  
And of the world to come,  
revealed to me its laws.  
This invisible friend never  
leaves me,  
Always his accent echoes in  
my ear,  
And today, his voice alone  
speaks through mine.  
Friends, listen! It is no longer  
me; it is he.

Johann Christoph Friedrich von Schiller (1759–1805)  
A German playwright, friend of



Goethe, and lover of ideals and liberty, Schiller said that his most beautiful thoughts were not of his own making.

they came to him so quickly and with such force that he

had trouble capturing them fast enough to transcribe.

According to his writings, Schiller sought to bring the audience beyond the limits of daily life, toward the "great themes" that push people to evolve in accordance with their highest goals, especially freedom. His mission was to show how art could help humans achieve inner harmony.

"The music of a poem is far more present in my soul when I sit to write at my desk than the clear idea of its content, which I often barely agree with," Schiller said.

He worked at night, blending under his pen a mix of the simple and the supernatural. We notably owe him the "Ode to Joy", which is sung in the fourth movement of Beethoven's 9th Symphony—a profound text of human unity and brotherhood.



Heinrich Heine (1797–1856) A famous 19th-century German writer, admired poet, journalist, and intellectual historian, Heine long sparked heated debates. Many of his poems were set to music, especially by Franz Schubert, Robert Schumann, and Johannes Brahms. His works were burned by the Nazis in 1933.

In 1820, he pronounced a now-famous and prophetic phrase while referring to the *auto, da-fé* in Córdoba:

"That was only a prelude: where books are burned, eventually people will be too."

In the preface to *William Radcliff*, he wrote:

"I wrote *William Radcliff* in Berlin in the final days of 1821, when the sun was shining with rather dim rays, the rooftops covered in snow, and the trees stripped of leaves. I wrote without stopping and without erasing.

While writing, I seemed to hear above my head the fluttering of wings. When I told this to my friends— young poets in Berlin—they exchanged odd glances and unanimously declared they had never seen anything like it in a writer."

That tragedy is spiritualist. Its plot and resolution are under the mutual influence of the

world of the living and the world of the dead, condemning religious intolerance and especially the apostles who tried to hinder progress.

Passionately in love with truth and freedom, Heine denounced the sarcasm of his era with his own sarcasm. Everything society showed him in touching contrasts, madness, and narrow ideas is found in his work—illuminated with raw and merciless light.

Despite the terrible suffering from his incurable spinal illness, Heine continued reading, receiving, and dictating his thoughts.

Théophile Gautier, in the preface to *Tableaux de voyages*, described him as follows:

"During that long agony, he displayed the phenomenon of a soul without a body, of a spirit without matter... Genius resurrected that lifeless face. Heine is the most lyrical poet of Germany and naturally stands alongside Goethe and Schiller."

With subtle intelligence, Heine left a remarkable body of work to posterity. He died on February 17, 1854, saying:

"I die believing in one eternal God, creator of the world, and I ask His mercy for my immortal soul."

Victor Hugo (1802–1885)  
He was not a physical-effects medium making tables dance in Jersey—that role belonged to his son Charles, who enabled the poet to converse with the beyond. But Hugo's ideas, his commitment, his battles, made him a missionary—a truly inspired man working to illuminate a humanity that had lost its sense of brotherhood.

Concerned with philosophical, social, and moral questions, Hugo declared:

"I want to destroy human destiny, I condemn slavery, I expose misery, I expose ignorance, I treat illness, I illuminate the night, I hate hatred—that is who I am. That's why I wrote *Les Misérables*. To me, *Les Misérables* is nothing more than a book about fraternity, with progress as its summit."

He also said:

"The most unexpected, most spontaneous inspiration exists only for those who seek—and who are awake."

Alfred de Musset (1810–1857)  
The "enfant terrible" of Romanticism admitted being subject to various influences, saying:

"Yes, I'm experiencing the phenomenon that thaumaturges call possession. Two

spirits have taken hold of me."  
(*G. Sand, She and He*)

The poet entered trances and was both an inspired poet and a clairvoyant and auditory medium:

"I have had visions and heard voices for many years. How could I doubt it, if all my senses tell me... that sometimes, at nightfall, I saw and heard the young prince I cared for and another friend of mine, fallen in a duel, standing before me?"

It seemed that, in those moments of communion, my spirit left my body to answer the voice of the spirits who spoke to me."



On his tomb in the Père Lachaise Cemetery, you can read:

Remember, when beneath the  
cold earth

My broken heart will sleep  
forever;

Remember, when the lonely  
flower

Blooms slowly on my grave.  
You will no longer see me; but  
my immortal soul  
Will return to you like a

faithful sister.

Listen, in the night,  
A voice that moans:  
Remember.

The Genius of Goethe (1749–1832)

With Goethe, *Faust* is a masterpiece. In its final version, he wrote a Prologue that raises the profound question of soul salvation. The work becomes a parable of suffering humanity, torn between thought and action.

Goethe described his process:

"Sometimes I would rush to my desk, not bothering to straighten the paper that lay crooked, and write my verse from top to bottom diagonally, without moving it. For that, I preferred to grab a pencil, which lends itself better to marking characters, because at times I would awaken from my sleepwalking poetry by the sound of my pen breaking, distracted, and stifle in its birth a small composition."

Jean Cocteau (1889–1963)  
Poet and graphic artist, Cocteau often knew how to respond to the subtle invitation from the spirit world, something found in several of his writings and novels, where the presence of the dead is subtly felt.

Jean Cocteau said:

"Fate, it's true, gave me a human appearance, but a



stranger lives inside me. I don't know him well, and sometimes I think of him when I awaken startled. Sometimes, the stranger leaves me alone and sleeps. Sometimes, he fights in his cell. My works are what escapes from him."

In an interview, Cocteau spoke of this inner being that inspired him—this creative force that could remain silent if he himself tried to consciously alter its content.

Marguerite Yourcenar, in *Les Yeux Ouverts* (1980), said of him:

"With Cocteau, there were moments of greatness, an odd kind of greatness, very close to a form of hidden power. He was a medium."

## THE ROLE OF THE GUIDES

Editor's note: In all these individuals—and this list is far from exhaustive—inspiration, whether assumed as such, attributed to the other world, or directly from God, does not contradict the genius of the artist. But there are certain moments when it transcends them.

The creator can exist in union between two worlds; they may have a work in mind while simultaneously being inhabited by a resonance no longer their own, a supplementary creativity from the ethers.

This is where we arrive at the subject of this review: the spiritual guide, that is, the Spirit who breathes what we call inspiration.

For the artist, this might be a personal guide, but often it involves one or more specific guides who accompany them in their creative function.

From Goethe to Cocteau, from Beethoven to Michel Legrand, then to Musset, Lamartine, Hugo, and others previously mentioned—nearly all demonstrated a spiritual force that transcended them in their creation, as if they drew the sublime from a place, they could not quite name or define.



Johann Wolfgang von Goethe

Thus, we arrive at the concept of the guide—a notion even more evident among spiritists, particularly when we are no longer speaking merely of inspired creative geniuses but of mediums: people whose potential lies in their ability to receive messages from the other world through music, painting, poetry, or another

form of art, guided by artist-spirits.

This is what we have seen throughout the history of better-known mediums like Luiz Gasparetto, Fernand Desmoulins, or Augustin Lesage.

This is also what we see today, especially within our Circle, with several artist-mediums in painting, sculpture, music, and poetry—who are guided in their work by various artists from the other world who wish to testify to their continued creative survival.

One of them expressed it in the following words:

"To use the human being for the artists that we are and who manifest is simply to respond to two calls: the first, love for you; the second, our own continuity.

Let life shout in the name of the painters, in the name of the sculptors, in the name of the musicians, and in the name of the poets and writers, those who, from beyond their graves, watch you live and are so happy to be welcomed."

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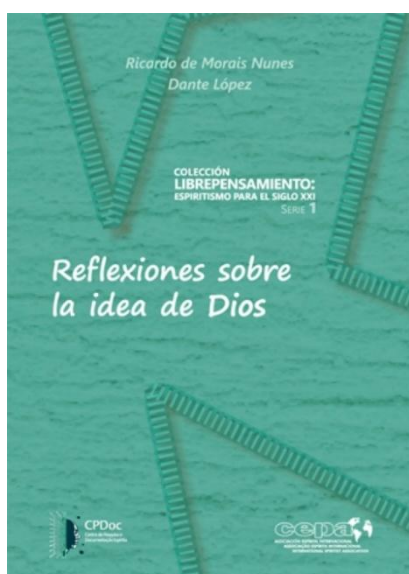
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# FREE THINKING COLLECTION

## SPIRITISM FOR THE 21st CENTURY: REFLECTIONS ON THE IDEA OF GOD -CHAPTER 5- LOVE, JUSTICE AND NATURAL EVOLUTION

Ricardo de Morais Nunes & Dante Lopez

This article offers an intimate look at *Chapter 5 of the book Reflections on the Idea of God, part of the Freethought Collection: Spiritism for the 21st Century*. Through the ideas of Ricardo de Morais Nunes and Dante Lopez, we dive into a profound reflection on Love, Justice, and Natural Evolution. May these lines inspire you to discover the entirety of this transformative work. Available at [www.cepainternacional.org](http://www.cepainternacional.org)



The first topic to be developed in this chapter deals with what is called "God's Love" by His creatures. Traditional religions, especially Christianity, have spread the idea expressed in the Gospel of the apostle John, which says: "God is love," despite the apparent contradictions

to this statement that can be found in the world.

The Spiritist theory does not contradict this idea but, at the same time, proposes the existence of a natural law that governs the entire universe, by which each human being is responsible for themselves and is subject to the consequences of their actions, according to their understanding of what is right and wrong in terms of ethical behavior.

Jaci Regis proposes that the so-called "love of God" lies precisely in offering opportunities for the Spirit, over time, to find its happiness and fulfillment. The Brazilian Spiritist thinker proposes the creation of a new way of thinking about God's action

concerning the destiny of human beings.

The love of God is reflected in creation through the impulse toward constant progress. In this sense, there is no need to speak of eternal punishment. Even a creature endowed with great moral and intellectual limitations carries within itself the seed of perfection, happiness, and integrity.

There will always be renewed opportunities to return to the path of progress throughout its evolutionary journey. This principle is valid for everyone, even for those spirits who, on this planet, represent true archetypes of evil, those considered paradigms of wicked people who, while

incarnated, caused great catastrophes for humanity.

The great love of God never punishes because it never condemns, given that it understands, in its wisdom, the existential processes of creatures, which, in their infinite diversity, are at different levels of intellectual and moral evolution.

The time this process will take cannot be determined; surely, it will require many existences. The idea of moral conscience, as a faculty of intelligent individuality, is key to understanding the evolution of human beings.

The "love of God" is always present, therefore, awaiting each individual's decision to choose the path that will lead them to a better version of themselves, supported by the evolution of their conscience.

The second important reflection in this chapter refers to the so-called "divine justice." It must not be forgotten, when addressing this topic, that there are multiple factors, of varying nature, that influence people's lives. All human beings are subject, in addition to spiritual factors resulting from their individual evolution, to

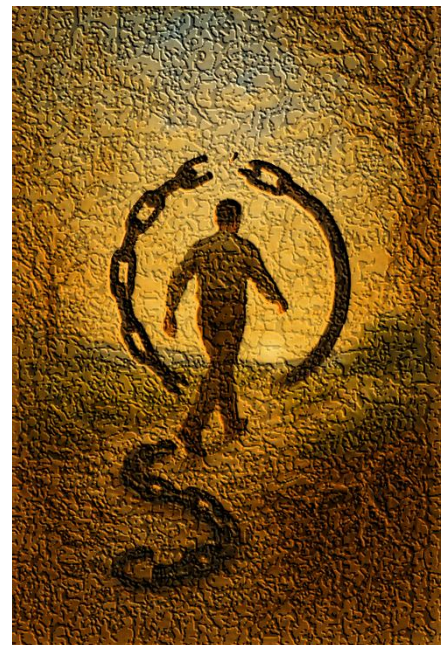
genetic, social, environmental, and economic influences.

Manuel Porteiro, an Argentine Spiritist thinker, addressed this topic in his interpretation of how some Spiritists view economic and social issues, especially those related to individuals' status as rich or poor in society. According to Porteiro, some Spiritists wrongly interpret the economic and social situation of individuals, basing it on a rigid logic of the law of retaliation, which Porteiro called "a false concept of the law of Spiritist causality."

Thus, the world would be, for some, a place of expiation and, for others, a place of trial, to which God submits them, entrusting them with wealth and advantageous positions so that they might make good use of it with their fellow beings. Therefore, economic and social inequality, the existence of a society based on crime and exploitation, of exploited classes, of despots and the powerful, of miserable and hungry people, would, in this view, be the necessary condition for the spirit's progress and, by deduction, any effort to eliminate this

regime would be contrary to divine laws and, in particular, to the law of Spiritist causality."<sup>26</sup> (p. 151)

Porteiro warns that if we take this reasoning seriously, the world must be accepted as it is, because everything that exists in the world would be by God's will, and consequently, we should not try to change the world or social reality. Thus, we share with Porteiro the view that this type of linear thinking is mistaken, as it turns the doctrine of successive lives into a conformist ideology, inviting resignation to the world's evils. The same questionable reasoning is used when attempting to deterministically justify all current life problems



as a necessary consequence of acts from previous lives.

However, one cannot reduce the explanation of all current life's problems to hypothetical causes originating in previous lives. This would oversimplify the complexity of reality and exceed our limited possibilities of knowledge regarding each case.

At the core of these fatalistic arguments, one can see the old idea that God punishes and rewards, now transferred to the dynamics of reincarnation. Spiritist conception, however, teaches that the objective of natural law is to educate so that the spirit grows and develops over time. For this purpose, it has many forms and means, not only those imagined by the fearful and limited human imagination.

According to Jon Aizpurua, a Venezuelan Spiritist thinker: "Some have become accustomed to presenting the law of spiritual causality in terms such as 'payment of debts' or 'terrible atonements,' within a simplistic criterion inherited from traditional religious cultures. They automatically believe that if a person suffers, it is because they made someone else

suffer in the same proportion, restricting the rhythm of reincarnation to a vicious circle, ignoring the multiple factors that condition the incarnated being in their biological and social dimensions. What would be, then, the purpose of such suffering? How would anyone benefit from having more suffering? We must say it loud and clear: we do not reincarnate because we have sinned, but simply because we have lived, and we do not reincarnate to repeat the past, but to overcome it!"<sup>23</sup> (p. 231)

# BOOKS REVIEW-ANALYSIS

## ABOUT THE BOOK Spiritism After the Full Stop

### Wilson Garcia

The Spanish writer Juan Jose Torres analyzes the book *Spiritism After the Full Stop*



The author analyzes a series of very complex and profound topics that are part of the Spiritist movement, and he does so from a position of complete common sense.

I was quite surprised by the foreword and reflections of Elias Morais. I have the feeling that he speaks about a book he has not fully understood, despite all the affection and respect I have for Elias, someone I follow and whose two books I have read. I have the impression that he did not grasp Wilson's thinking, even more so when he claims that the author defends Eurocentric concepts and, in a playful tone, says he is a European reincarnated in Brazil. I have

never seen Wilson defend such concepts. He simply takes a stand in favor of the literal and textual preservation of Allan Kardec's work. This does not mean he agrees with everything that is written there.

I believe Elias's commentary



missed the mark.

Regarding Wilson's stance on each of the topics—which I will not analyse individually here—I find them highly relevant to the current situation. Critical analysis can often be confused with a superficial approach that does not consider analytical elements necessary for critique to be truly constructive and positive. This is fundamental and constructive.

I say this mainly in relation to some criticisms I have had the opportunity to read, for example, in the CEPA Brasil group, especially those concerning the methodology Kardec used regarding mediumship, where there has been a tendency to disqualify it by focusing more on parts rather than considering the whole—when in fact seeing the whole is essential.

This is something Wilson Garcia addresses with great care in his book *Spiritism After the Full Stop*. Any critical analysis must not ignore the historical context and the background of the ideas, much less the complete body of work. I believe that nowadays many analyses fail to take these factors into consideration. This book is very positive and timely, even though it is difficult to offer the best interpretation of Spiritist thought. The book is important because it brings this reminder, this call for attention to common sense and depth in critical analysis.



Regarding the different topics, I would like to comment specifically on two. First, politics, on which I completely agree with Wilson García's position. It is one thing for a Spiritist to be knowledgeable about politics and stay informed, because as human beings and social beings, it is essential to understand politics so that, when making decisions, we can do so in the most informed and appropriate way possible. A deep understanding of political thought is fundamental. This is part of the responsibility we have as human beings living in society.

I also completely agree that politics should be kept out of Spiritist groups. And when I say Spiritist groups, I refer not only to physical groups but also digital ones. I believe it is not positive to engage in political debate within these groups for one reason: at least from what I have observed, it is very difficult to differentiate political thinking from partisanship and from the moment we start to radicalize our ideas. I believe that currently, such debates are doing more harm than good. It is very difficult for us to reach the core of what the other person is saying. Often, the visceral nature and radicalization of ideas affect us more than political thinking and analysis. There is a lack of political culture within the Spiritist movement to allow for a serene analysis, because a person's

political choices depend on many factors, including the country they live in and its political history. Naturally, a Spaniard, who values progress, equality, and social justice, will have a different perception of political choices compared to a Venezuelan, due to the political realities of their respective countries.

Thus, I completely agree with Wilson García regarding the Spiritist's political engagement.

The second topic I partly agree with is Charity. I agree that the word "Charity" cannot be replaced by the term "Social Justice." They are different concepts. Charity, as understood in Spiritist thought, is one thing, and social justice is another. It happens, for instance, that when I refer to charity, I usually say I prefer social justice because I refer to charity in terms of the Spiritist's social action, not charity as a universal sentiment which, as Kardec states, encompasses all virtues. Thus, when it comes to social action, I disagree with using the word "charity." However, I understand that, in Kardec's thought, the word charity is much broader.

Therefore, if I am referring to the Spiritist's action toward society, I do not believe it is an action promoted by charity, but rather by social justice, which finds its foundation in the Universal Declaration of Human Rights. This would

certainly be a very broad topic to analyze and debate further.

Once again, I find the book very comprehensive, and I must congratulate the author, Wilson García. I intend to bring this book to the group I am part of, to study it in our meetings.

## ARTIFICIAL INTELLIGENCE and MEDIUMISTIC COMMUNICATIONS

Daniel Torres Guatemala



One of the basic principles of Spiritism is the communication between spirits and the physical world. With Spiritism, and particularly through the first studies conducted by Allan Kardec, such manifestations became the subject of investigation. The results were neither a mere philosophical deduction nor a simple matter of belief. In fact, Kardec himself was initially a skeptic, and only through methodical and in-depth research was he convinced of the authenticity of these communications.

As years went by, new fields of research emerged in all areas. Psychology and

psychiatry sought complex explanations for these manifestations, attributing them to mental disorders, the subconscious resources of the medium, or the collective unconscious. A wave of explanations arose aiming to deny the possibility that those who have departed this world might continue to live in another state of energy, and that they might even communicate with us. Nevertheless, while it is true that so-called “official” science has not validated the reality of these manifestations, it has also failed to find conclusive explanations to refute them. Scientists continue to emerge who, despite being raised in materialist frameworks, begin to open, based on their own experiences, to the recognition that the immortality of the soul and its manifestations after so-called death are indeed real possibilities. Near-death experiences have had

a significant impact in this area, and advances in neuroscience and modern physics are providing increasing evidence in favor of this principle.

Today, however, we face a new challenge: artificial intelligence. When analyzing the information given by spirits, one of the criteria for authenticity was the ability to recognize both the content of the message and the personal tone expressed. If the message came from a known figure or a deceased relative, their personality and way of thinking would be evident in the communication. However, it is now possible to feed a person's characteristics, habits, and manner of expression into an AI chatbot and ask it to answer questions, and the resulting responses strikingly preserve that personal tone. For example, one might ask the AI to provide answers to questions directed to a specific historical

figure in Spiritism (such as Kardec, Léon Denis, or Amalia Domingo y Soler) or to offer advice on a topic, and the AI will respond using the language, thinking style, and principles that the individual espoused during their lifetime.

If there has already been debate about whether a spirit communication is truly authentic based on the influence or interference of the medium, what are we to think now with the publication of spirit messages that may in fact be creations generated through artificial intelligence? Is it not more important than ever to apply analysis, investigation, and critical judgment to all such material, especially texts attributed to particular spirits?

Another issue worth examining is the following: Normally, when a loved one dies, the family, especially those with strong emotional bonds, experiences a profound sense of emptiness and loneliness. To mitigate that loneliness, or to find hope that the loved one still exists, many people turn to Spiritist institutions with the

expectation of learning about the fate of the deceased and, ideally, of receiving a message of comfort or encouragement from them through mediumistic communication. However, we are now witnessing cases where, when a relative is affected by a terminal illness, the family conducts interviews and conversations with them on many topics so that their viewpoints, feelings, and emotions are clearly expressed. This material is then recorded so that after the person passes away, the information can be processed by an artificial intelligence system.

With this data, generated while the person was still alive, the family can later converse with their loved one, seek advice or opinions through the AI chatbot, which replicates the deceased's tone of voice and personality. In this way, the family experiences a continued connection with their loved one, albeit in digital form. But is this a meaningful form of comfort or an illusion? If this becomes widespread, will it affect Spiritist

institutional models that have traditionally focused exclusively on mediumistic practice? What benefits might be found in the use of artificial intelligence within Spiritist studies?

There are many fields where artificial intelligence is gaining significant importance, education, economics, design, engineering, architecture, and more, and therefore, it is only natural that it will also have an impact on Spiritism.

#### Publication Note:

This article was originally published in the *Revista Evolucion*, Venezuela Espirita, a publication of the Movimiento de Cultura Espirita CIMA, in its Issue # 22 (April 2025).

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# ART & CULTURE

## INTERVIEW – Gustavo Molfino: Artist and Medium

by Zoraida Diaz, Puerto Rico



We met with Gustavo Molfino, a member of the *Sociedad Espiritismo Verdadero* of Rafaela, Argentina, and the regional vice president for South America of CEPA International.

Gustavo, who lives in Rafaela, Argentina, with his wife Carina, is an agronomist and businessman, but recently, he has taken a very serious step into painting.

At the end of November last year, he held his first solo exhibition thanks to the offer of a local gallery owner who supports emerging artists. With the collaboration of his teachers, wife, and expert friends, he organized the space into four rooms, exhibiting 49 works in various techniques and formats: acrylic,

watercolor, ink, and pastel chalk. He managed to sell eight pieces.

ZD: Gustavo, tell us about the experience of the exhibition.

GM: Well, the public was enthusiastic about the opportunity to meet a new yet mature artist emerging in the city. Many friends from different fields and family members attended that night, with more than 45 people present. The reception for the invited guests began with words from my teacher, Irene Berzero, followed by my own, reminiscing about my first steps in painting before my former school teachers, who were present. It was undoubtedly a very emotional moment!

ZD: Gustavo, you resumed painting a few years ago. What motivated you to start painting? Was it something that caught your attention before, or was it an interest that developed in maturity?

GM: I was going through changes at work and felt the

need to redirect my excess energy. This moment coincided with a search for greater meaning and expanded goals. It emerged during a phase of deconstruction that I felt was necessary—a return to my inner child.

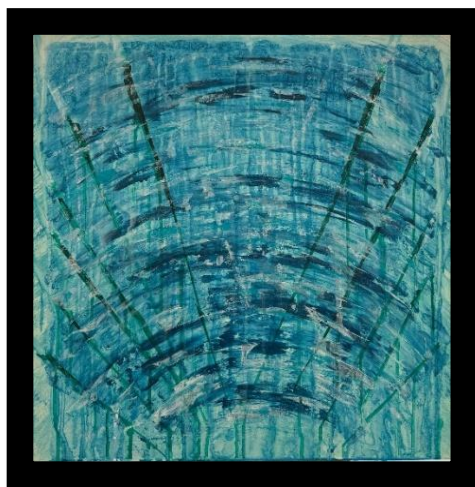
I thought that art would reconnect me with that child and adolescent who did everything: languages, painting, theatre, sports, etc. And so, it did.

It was a very healing decision that brought me peace, joy, and enjoyment, in addition to meeting wonderful people and shedding quite a few prejudices.



ZD: What inspires your art and the color palette you use?

GM: Everything inspires me, especially nature and its splendor, the colors of the sky, the night and its outlines, infi-



nite landscapes, light in all its forms, and details in everything. Also, great masters, classmates, my teachers, their assignments, everything excites me, and I find meaning in creating. Sometimes, I even dream of a theme or shape that I later develop.

My palette varies and depends on the shapes or backgrounds that first come to my mind and heart. There are days or weeks when blues or reds dominate, and then everything changes again.

ZD: Interesting. Do you see any connection between your color choices and your mood or the atmosphere around you at the time? Or perhaps

with some nostalgia that affects you at those moments?

GM: Not consciously, but I believe my work always changes my mood. Many times, I start painting to change my mood, to cheer myself up through the process, to have fun for a while—and it works. Sometimes, if something has impacted me, it is reflected in my work, whether sad or joyful.

ZD: Abstract vs. realism—what do you identify with more?

GM: I like abstract art, but I also enjoy practicing drawing because it is the foundation of everything. The human body has always been an attraction for me.

Depending on the material—pastel chalk, watercolor, or acrylic—my style and expression flow differently. I enjoy all materials, but they awaken different feelings in me. I also choose them based on my mood.

ZD: Tell me about the courage it takes to dare to paint abstract.

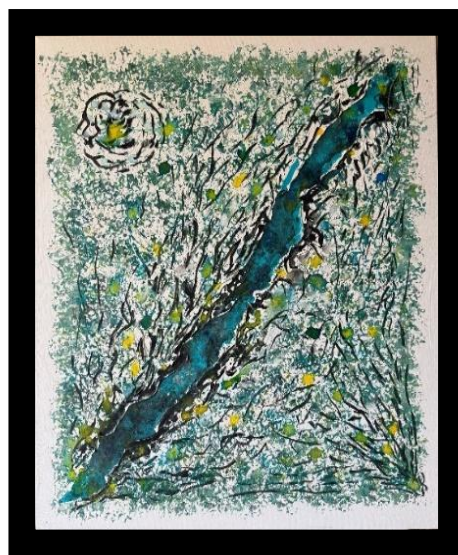
GM: I believe abstract art allows for greater expression, and my strong personality needs that space and freedom. I need contrast and

color—an impactful expression. I seek to generate a certain impact on the viewer.

ZD: Have you been able to see if the desired impact is achieved? Or do you simply aim for that effect and leave it to chance? Is the impact really for the viewer or for you, the artist?

GM: I haven't always achieved the expected impact and sometimes works have a greater impact than I anticipated. There is no clear pattern, or at least I haven't found one yet. Each piece is like a dish on a restaurant menu—some take it, some don't; some enjoy it and digest it, while others choke on it. The menu is diverse, and that defines me.

ZD: What do you expect from the viewer?



GM: I expect their reaction, their curiosity, and their interest. Everyone resonates with different things, which allows my work to reach more people since my style varies depending on the material. My search is constant, and I never let them rest. Some weeks, I create up to three works and publish them.

ZD: Is art introspective? What emotions are reflected on the canvas?

GM: Yes, my art is introspective—every emotion finds its way out. Light and shadows settle on the canvas and harmonize into a necessary expression for me.

ZD: And how do you feel when you finish a piece?

GM: An incredible ecstasy—emotion, happiness, joy, a desire to go out and share it with the world. Gratitude to God and the spiritual world for their help and for sharing in the creation process.

ZD: Technique vs. spontaneity?

GM: I am purely spontaneous. I don't overthink it unless I'm following a teacher's assignment. I still take classes with three teachers, though they say I always do what I want... hahaha!

ZD: How long does it take you to paint a piece? Does it depend on the technique?



GM: A large acrylic painting (60 x 80 cm) takes me about three to four hours, but I can also create a watercolor in 60 to 90 minutes. Sometimes I finish in a day, and other times in two or three consecutive days.

ZD: As a spiritist, do you sometimes feel the presence

of someone else?

GM: Spirits are always present—before, during, and after my work. Sometimes, I feel them very close, and other times only for moments, but in the end, we always share a spiritual embrace.

I believe one cannot stop being a medium, but one can manage the connection in time and form. I try to regulate the phenomenon so that it does not influence more than necessary, always maintaining control. The decisions are always mine—I only feel suggestions and accompaniment.

We conclude this interview by quoting the beautiful words of *Léon Denis*:

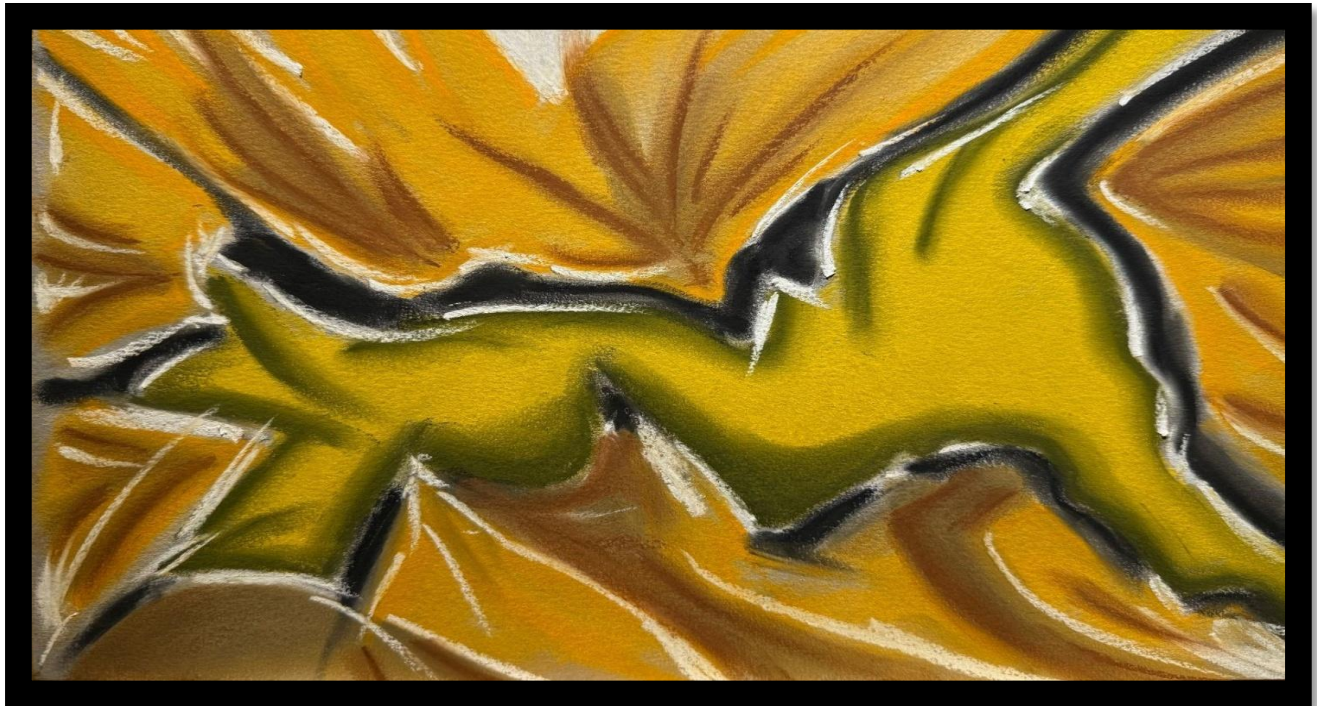
*"The most perfect artistic achievements are but faint echoes and minute perceptions that those men, endowed with superior gifts, capture like a flash when matter, dominated for an instant, allows the soul to glimpse some pale reflections of the divine world."*



## *ERRATUM*

In Bulletin #48, the interview with Gustavo Molfino was published without the original accompanying photographs. We regret this editorial oversight.

We are correcting this error and republishing the interview, including some of his images. Gustavo Molfino's work is extensive and diverse. If you'd like to learn more about his work, you can visit him on Instagram: [@molfino.gustavo](https://www.instagram.com/molfino.gustavo)



# Synopsis of Scientific Article

## “Allan Kardec’s theories and methods to investigate the nature of physical experiences.”

Authors:

Marcelo Gulão Pimentel,  
Klaus Chaves Alberto,  
Alexander Moreira-Almeida

*Citation:* Pimentel, M. G., Alberto, K. C., & Moreira-Almeida, A. Allan Kardec’s theories and methods to investigate the nature of psychical experiences. *History of Psychiatry*.  
<https://doi.org/10.1177/0957154X251316107>

The paper explores the life and work of Allan Kardec (1804–1869), a French educator and one of the first researchers to propose scientific investigation of psychical experiences, particularly mediumship. Kardec’s hypotheses on mediumistic phenomena included fraud, hallucinations, new physical forces, somnambulism, thought reflection, and discarnate minds.

The 19th century saw many researchers applying scientific methods to investigate psychic experiences, including mediumship. Kardec was a prominent figure in this field, contributing signific-

antly to the study of spiritual phenomena.

Defined as communication with or control by a deceased person or nonmaterial being, mediumship has historical roots in various cultures and contributed to concepts like dissociation and the subconscious mind.

Kardec, originally Hippolyte Léon Denizard Rivail, was influential in Europe for his scientific approach to spiritual phenomena. His work led to widespread use of the term "medium" and significant influence on metapsychic science. Despite his popularity, Kardec’s research methods are often misunderstood or over-looked.

Kardec was educated in Switzerland under Johann Heinrich Pestalozzi, which influenced his free-thinking and tolerance. He worked as an educator and writer before investigating mediumistic phenomena in 1855. His first book on spiritism, "Le Livre des Esprits," was published in 1857.

Kardec rejected supernatural explanations, seeking natural causes for phenomena. He applied experimental methods, focusing on empirical observation. His books presented theories based on mediumistic manifestations, supported by case reports and empirical evidence.

Hypotheses on Mediumistic Phenomena:

1. Fraud: Kardec acknowledged fraud but argued it couldn't explain all phenomena.
2. Physical Causes: Early explanations included involuntary muscle movements, but Kardec noted intelligent manifestations required intelligent causes.
3. Hallucinations: Kardec argued against hallucinations, citing veridical information unknown to the medium.
4. Somnambulism: Unconscious activity and clairvoyance could explain some



phenomena, but not all.

5. Thought Reflection:  
Telepathy and super-psi theories were considered but deemed less probable than spiritist explanations.

Kardec concluded that disincarnate spirits best explained mediumistic manifestations. He emphasized empirical evidence, including accurate information unknown to mediums, unlearned skills, and personality traits of deceased individuals.

Kardec believed empirical investigation of the spiritual realm could revolutionize understanding of metaphysical concepts. He developed methods to collect reliable information from spirits, treating mediumship as an observational tool akin to microscopes or telescopes.

Conclusion: Kardec's pioneering research on mediumship and spiritual phenomena deserves re-cognition. His work advanced theories still debated today and provided a foundation for the scientific study of spiritism.

References: *The paper includes extensive references to historical and contemporary sources on spiritism, mediumship, and psychical research.*

# CEPA PRESIDENT IN URUGUAY

## VISIT OF THE CEPA „INTERNATIONAL SPIRITIST ASSOCIATION PRESIDENT- JOSE ARROYO „ Centro de Conocimiento y Fraternidad Espirita in Uruguay

*By: Nelly Urruzola, President of the Centro de Conocimiento y Fraternidad Espirita Maldonado, Punta del Este*

Institutional Visit of the CEPA President to Uruguay  
Center for Spiritist Knowledge and Fraternity – April 20



Between April 2 and 6, 2025, we had the honor of welcoming Mr. José Arroyo, President of CEPA – International Spiritist Association – accompanied by his wife, Mrs. Geannette Rodríguez, to the Center for Spiritist Knowledge and Fraternity.

This was Mr. Arroyo's first visit to Uruguay, and for us, it was truly a privilege to have his presence. During his stay, we shared days of fraternity, reflection, and enriching work within the framework of Spiritist thought.

On Thursday, April 3, Mr. Arroyo delivered a public lecture in Punta del Este entitled "Happiness and Spiritual Transcendence," where he offered profound reflections on the meaning of life, inner well-being, and the spiritual dimension of the human being. The talk sparked great interest among the attendees, who were enthusiastic and eager to deepen their understanding of the concepts shared.

On Saturday, April 5, he conducted a private workshop on Thanatology, addressing the topic of death from a loving and hopeful perspective. During this session, practical tools and valuable insights were shared to help face one of the most challenging experiences of human existence: the physical farewell. It was an intimate, deeply emotional gathering of significant

spiritual value for those privileged to participate.

We are deeply grateful for the visit of Mr. José Arroyo and Mrs. Geannette Rodríguez, and we renew our commitment to the values and principles that unite us within the Spiritist movement.

*Stay tuned for our upcoming publications, where we will*



*further expand on the experiences of the CEPA presidency's visit to Uruguay and Argentina.*

# PRESIDENTE DE CEPA EN RAFAELA

## VISIT OF THE PRESIDENT OF CEPA INTERNATIONAL SPIRITIST ASSOCIATION, JOSE ARROYO IN RAFAELA SEV |SOCIEDAD ESPIRITISMO VERDADERO|

By: Mechi Culzoni, Member of SEV's Board of Directors and Teacher at the Spiritist School for Children - Gustavo Molfino, Member of SEV's Joint Management

### Institutional Visit of the President of CEPA to Argentina Center for Spiritist Knowledge and Fraternity – April 2025

José Arroyo visited SEV (True Spiritism Society) in Rafaela, Argentina, and shared his perspective on contemporary spiritism.

Between April 8 and 11, the city



of Rafaela welcomed José E. Arroyo Romero, President of CEPA – International Spiritist Association, as part of a full schedule of institutional, educational, and community activities.

Arroyo, originally from Puerto Rico, is a renowned speaker, author, and promoter of secular spiritist thought in the Americas and Europe. During his stay in Rafaela, he shared his experience and knowledge in various forums, promoting a

humanistic and free vision of contemporary spiritism, centered on the integral development of the human being, ethics, and happiness as a path.

On this occasion, José Arroyo was accompanied by his wife, Geannette Rodríguez, who also actively participated in the various stages of the visit.

The schedule included meetings with the various departments of SEV (True Spiritism Society), such as the Youth Group, the Spiritist Teaching School for Children, and the Adult School, as well as a special visit to the Progresar Foundation. José also had the opportunity to visit the Demetrio Montú Society in the town of Virginia, where a fruitful exchange

of experiences between the centers took place.

One of the highlights of his visit was the public lecture "Spiritual Balance in the Era of Disinformation," held on Friday, April 11, at 8:30 PM at SEV headquarters. Before a packed auditorium, Arroyo addressed with depth and warmth topics related to spirituality, individual and collective responsibility in the search for truth, and the role of spiritism in facing today's societal challenges.



The visit concluded with an emotional fraternization meeting, with representatives from the various departments involved in the schedule. José Arroyo's presence left a lasting impression of reflection, fraternal dialogue, and strengthening of bonds among spiritist organizations across Ibero-America, reaffirming the value of exchange and the collective construction of spiritist thought and practice.

Argentina & Puerto Rico –  
Gustavo Molfino & Jose E. Arroyo



Together  
with a group of friends:  
Geanette Rodriguez, Meche  
Culzoni, Gustavo Molfino, and  
Jose Arroyo

# SEPA QUÉ ES CEPA



*Asociación Espírita Andaluza*  
"Amalia Domingo Soler"



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Asociación Espírita Andaluza

## La CEPA y el espiritismo del siglo XXI

**29 de marzo 2025**  
20:00 (hora península Española)  
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- 🎥 ¿Did you miss this fantastic conference?  
"CEPA and 21<sup>st</sup>-Century Spiritism"  
Given by Jose Arroyo, president of CEPA (International Spiritist Association))
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## DÍA 04

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Comentarista: Yolanda  
Clavijo

SEDE CIMA-CARACAS



**Presencial**

## DÍA 11

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CONFERENCISTA:  
LIC JOSÉ ARROYO

ID ZOOM: 836 759 2334  
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## DÍA 18

Celebración aniversario de  
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Ver programación de  
actividades

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## DÍA 25

LA TRANCISIÓN DE LA  
TIERRA HACIA UN  
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# Hello friends,

We are pleased to invite you to the III International Spiritist Congress, organized by the “International Association for the Progress of the Spirit (AIPE), which will be held in Torremolins, Málaga (Spain), under the theme: **“Contributions of Spiritism to Conscious Evolution”**



We would like to extend our heartfelt thanks to the nine collaborating Spiritist Associations, as well as to the outstanding national and international speakerss fram Puerto Rico, the United States, Spain, Venezuela, Brazil, Uruguay, and Portugal, who will be joining us to share their valuable knowledge.

It will be a unique gathering, we include the following link:

 <https://youtu.be/Q6sZgePHdeg>

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*debates com o  
autor da obra  
Luiz Signates*

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**3ª reunião**

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**Sáb - 9h**



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