

## CHOREOCOSMOS CONSIDERATIONS EASTER 2016

Dear Friends of *Choreocosmos*,

Underlying the following considerations relating to *Choreocosmos* and the *Choreocosmos School* is the approach of my seventieth birthday in January 2017. With this—the end of ten 7-year periods—I know already now that there will be a new direction in my life. From 2017 onward a primary focus will be upon completing the research that I need to accomplish before I leave our beautiful and blessed planet Earth. This year (2016), which is my seventieth, is intended to be a year of taking leave of the intense traveling schedule I have previously undertaken each year for



Fra Angelico, *Coròla of the Saints*: detail from *The Last Judgment*.

the last twenty or more years, teaching *Choreocosmos*/Eurythmy in various countries on different continents. Thereby, regrettably, this means that with regard to the many friends whom I am accustomed to seeing each year, I will no longer be able to greet them and enjoy their company.

## DESTINY CONSIDERATIONS

[A] Up to the age of seventy: Beginning with the first U.S. workshops in California and Hawaii in 1986, having just four years previously, in 1982, graduated from the Lea van der Pals Eurythmy School in Dornach, Switzerland, I have had for some thirty years—most intensively during the last sixteen years, since the founding of the *Choreocosmos School* in the year 2000—a predominantly outwardly directed life in service of Sophia and her coming world culture, the *Rose of the World*.<sup>1</sup> This very intensive time in my life has led me to be active in seeding Sophia communities and teaching *Choreocosmos (cosmic and sacred dance)*<sup>2</sup> on three continents: Europe, North America, and Australia. During this time of traveling and teaching, more and more I have come to experience that *Choreocosmos* has been inspired from its inception as an expression of the cosmic and sacred dimension of Eurythmy.

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<sup>1</sup> See the Russian poet and author Daniel Andreev's *magnum opus: The Rose of the World* (Great Barrington, MA: Lindisfarne Books, 1997) and also the book *Christ and the Maya Calendar* by Robert Powell & Kevin Dann (Great Barrington, MA: SteinerBooks, 2009), Chapter 9—"The Rose of the World."

<sup>2</sup> The word "dance" was used by Rudolf Steiner on several occasions in relation to Eurythmy. Usually it was for him a matter of clearly distinguishing between Eurythmy and dance as the latter is traditionally and currently understood and practiced. It was another matter, though, in relation to the cosmic verses that he created for Eurythmy—the two most significant being the *Dance of the Planets* and the *Twelve Moods* ("The Dance of the Universe"). It is noteworthy that he used the expression *Macrocosmic Dance* in relation to the *Dance of the Planets*—Rudolf Steiner, *Eurythmy: Its Birth and Development* (transl. A. Stott; Weobly, England: Anastasi, 2002), p. 72. Instead of *Macrocosmic Dance*, one could also say *Cosmic Dance*—that is *Choreocosmos* (in Greek). It is in this higher sense, as the word "dance" was understood and used by Rudolf Steiner here in this context, that in the *Choreocosmos School*, the expressions *cosmic dance* and *sacred dance* are used.

As the founder of Eurythmy, Rudolf Steiner, said to the Russian eurythmist Tatiana Kisseleff: “*You will give [Eurythmy] its cosmic-sacral background...*”<sup>3</sup> This statement gives *Choreocosmos* and the *Choreocosmos School of Cosmic and Sacred Dance* an historical background as something that was intended by Rudolf Steiner to unfold in the future. My experience is that in *Choreocosmos* we are indeed cultivating the cosmic-sacral aspects of Eurythmy, which—given the whole context of his statement to Tatiana Kisseleff—Rudolf Steiner evidently regarded as being of special significance for the whole impulse of Eurythmy with regard to its future development.<sup>4</sup>

[B] From the age of seventy onward: Looking ahead to January 2017, it is now already evident to me that the focus of my life is increasingly being called, through inspiration, to be focused upon Christ in the etheric realm—the Etheric Christ—and the path he is opening for humanity to Shambhala, the golden realm of the Earth Mother at the heart of our planet Earth. This call, in connection with the inspiration flowing in, is leading to the further development of *Choreocosmos/Eurythmy* in service of this opening through Christ of a path for humanity to connect with Shambhala, the realm (“kingdom”) of the Earth Mother. This development of new *Choreocosmos/Eurythmy* exercises and practices can be thought of—within the context of *Choreocosmos/Eurythmy*—as the *Shambhala path*.<sup>5</sup>

Considering that Sophia is the Bride of the Lamb, who is Christ, there is naturally a deep inner connection between the two directions/impulses within *Choreocosmos/Eurythmy* referred to in [A] and [B]. This inner relationship is indicated in the following words of Rudolf Steiner: “*We have lost Isis, the Mother of the Savior, the Divine Wisdom, Sophia...Human beings*

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<sup>3</sup> Tatjana Kisseleff: *Ein Leben für die Eurythmie—Autobiographisches ergänzt von Brigitte Schreckenbach* (Borchen, Germany: Verlag Ch. Möllmann, 2007), p. 114.

<sup>4</sup> Ibid.

<sup>5</sup> Anyone interested in attending a course on the Shambhala path in *Choreocosmos* can contact Kim Marie, administrator of the Sophia Foundation—([sophia@sophiafoundation.org](mailto:sophia@sophiafoundation.org)). Kim can then add your name to a list of interested people, so that you can be notified, with details, concerning the course.

today must realize that for Christ to appear to them, they must seek Isis first... We must learn to look again to the New Isis, Holy Sophia... Christ will appear in spiritual form in [our time]... to the extent we find the power represented by Holy Sophia.” These words of Rudolf Steiner were—and continue to be—key in the founding of the Sophia Foundation by Karen Rivers and myself and others twenty-one years ago.

For many years there has been an interweaving in my life of these two motifs—[A] and [B]—as exemplified in the book *Cultivating Inner Radiance and the Body of Immortality*, outlining a path through various *Choreocosmos*/Eurythmy exercises/meditations/prayers for connecting with Christ in the etheric realm. This book was published in 2012 to honor the one hundred year anniversary of the birth of Eurythmy through Rudolf Steiner in 1912.<sup>6</sup> Now, holding the vision of continuing this work [B] more intensively in the future, during the last period of my life beginning with turning seventy, my hope is that it will be possible to live fairly continuously at one specific location, where the presence of Shambhala, the golden realm at the heart of Mother Earth, may still be naturally experienced, and where, hopefully—as well as further developing the *Shambhala path* referred to above—I can focus upon completing my life research: the task of karma research<sup>7</sup> indicated to me by Rudolf Steiner when I had a spiritual encounter with him in 1972.

## THE LEGACY OF THE PAST AND THE PROMISE OF THE PRESENT

This year, 2016, I had hoped to be able to travel around North America to the various locations where *Choreocosmos* workshops generally take place. However, on account of health considerations I have had to scale back my travel schedule, and in 2016 I shall be attending only the *Choreocosmos* workshops taking place in California. The Californian—and

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<sup>6</sup> Robert Powell, *Cultivating Inner Radiance and the Body of Immortality: Celebrating a Century of Eurythmy* (Great Barrington, MA: SteinerBooks, 2012).

<sup>7</sup> Rudolf Steiner, *Karmic Relationships: Esoteric Studies, Volume IV* (London: Rudolf Steiner Press, 1997), Lecture VII (September 18, 1924)—“*The true approach to the wisdom of the stars, which we need to penetrate the facts of karma, is only possible in the light of a true insight into [the Archangel] Michael’s dominion.*”

all the other—*Choreocosmos* workshops are announced on the Sophia Foundation website under “Courses and Events.”

*Choreocosmos*, from the founding on New Year’s Eve 1994/1995, of the Sophia Foundation in San Rafael, California, twenty-one years ago, has been central in the development of various curriculums—courses of study—even though the name *Choreocosmos* at that time had not yet been given for this activity dedicated to the cosmic-sacral dimension of Eurythmy. The name *Choreocosmos* did not emerge until the founding of the *Choreocosmos School* in the year 2000.

Also central to the founding purpose of the Sophia Foundation was, and continues to be, the shepherding of the deeply esoteric *Lord’s Prayer Course* study material of Valentin Tomberg translated from German into English—as well as the distribution of other Sophia-related study materials.

Later, the *Sophia Grail Circle Facilitators Training* and the affiliated *Grail Knights Training* have come to be of central importance at the heart of the work of the Sophia Foundation. Also central is the *Rosamira Circle*, which serves families—parents and their children—through celebrating Sunday morning services. In these services the focus is especially upon the children, upon leading them into an experience of “Sophia’s world” and preparing them for connecting with her future culture, the Rose of the World, by introducing them to the different world religions. The *Rosamira Circle*, which in the meantime has touched the hearts and lives of a great many people, came into being through an inspiration received by Karen Rivers in 2002, seeding the founding of the *Sophia Grail Circle Facilitators Training* in 2006. *Rosamira* in Russian means “the Rose of the World.”

Very important to the work of the Sophia Foundation are the various artistic activities which have been intensively cultivated from the Foundation’s beginning—primarily spiritually inspired movement and drama, and also music and singing, especially choral singing—all in

service of Sophia as the Patroness of the arts. It is largely thanks to Karen Rivers that choral singing and drama/community theatre, including performances over the years of some magnificent spiritually-oriented plays, have been made possible among the artistic achievements that have taken place under the auspices of the Sophia Foundation. Regarding the beginning of this activity, poet and author Daniel Polikoff writes:

Soon after moving to the San Francisco Bay Area in 1997, I had the good fortune to meet Karen Rivers. At that time, Karen was recruiting interested persons for a community theatre production of *Parzival*. The script in her possession consisted of excerpts of nine scenes from *Der Gral* (“The Grail”) by Arthur Maximilian Miller, a little known German author. This excerpted script was originally employed by the Stuttgart eurythmy group for their performance of *Parzival*.<sup>8</sup>

Daniel translated from German into English Arthur Maximilian Miller’s remarkable dramatic rendition of the story of Parzival becoming Grail king, and this was then performed by the Sophia Foundation theatre group founded by Karen. Also, this was the beginning of our collaboration with pianist Marcia Burchard, who began her calling as a composer by composing, at Karen’s request, some wonderful music/songs that were integrated into the dramatic performance of the Parzival play. Memorable performances of the play took place that began a whole cycle of performances of plays rehearsed and presented by the Sophia Foundation theatre group under Karen’s guidance and direction. And, moreover, very many people have wonderful memories and experiences of singing great choral works conducted by Karen, usually with Marcia accompanying on the piano. Karen is also a graduate of the *Choreocosmos School* and teaches *Choreocosmos*.

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<sup>8</sup> From Daniel Polikoff’s Preface to his translation of *Der Gral* (“The Grail”) by Arthur Maximilian Miller: *Parzival—Gawain, 2 plays from The Grail by A.M. Miller* (Fair Oaks, CA: Rudolf Steiner College Press, 2003), p. iii.

Classical music, especially that which came into the world through the inspired and creative activity of the great composers, is an essential and integral part of *Choreocosmos*.<sup>9</sup> We are blessed in North America with the dedicated, exquisitely sensitive, and deeply heartfelt contribution made by Californian pianist and composer, Marcia Burchard, without whom the development and evolution of *Choreocosmos*—and also the *Sophia Grail Circle*—would not have been possible.<sup>10</sup> As well as to Marcia, we can also express our gratitude to other musicians—pianists and violinists—elsewhere in other locations outside of North America, whose masterful and sensitive musical accompaniment has been, and continues to be, of importance for the activity of *Choreocosmos* and the *Sophia Grail Circle*.<sup>11</sup>

The long-term spiritual aim and goal of the Sophia Foundation is to support the arising of the future Sophia culture known as the *Rose of the World*, referred to by Rudolf Steiner as the *sixth cultural epoch*, in which on the one hand human beings will experience Christ *within* as the transformer of the Earth into the *New Earth*, and on the other hand will

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<sup>9</sup> As to why it is essentially *classical music* that is intrinsic to *Choreocosmos*, see these two books by Robert Powell & Lacquanna Paul: *Cosmic Dances of the Zodiac* (San Rafael, CA: Sophia Foundation Press, 2007), pp. 107-108, and *Cosmic Dances of the Planets* (San Rafael, CA: Sophia Foundation Press, 2007), p. 3. For a fuller exploration regarding the role of classical music in *Choreocosmos*, see my Preface “Choreocosmos—An Introductory Overview” to the booklet *Dances of the Starry Spheres: An Introduction to Choreocosmos*, accompanying Marcia Burchard’s four CD-set (see next footnote).

<sup>10</sup> Marcia’s recording of her playing of the piano music for the series of eighty-four cosmic dances central to *Choreocosmos* bears the title: *Harmonies of the Starry Spheres; Music for the Seven Planets in the Twelve Signs of the Zodiac—To Accompany the 84 Choreocosmos Dances Created by Dr. Robert Powell*. As indicated by this title, the series of eighty-four cosmic dances expresses the seven planets in the twelve signs of the zodiac—corresponding to the eighty-four lines of Rudolf Steiner’s cosmic poem *Twelve Moods*. This recording is available in a four CD-set through the Sophia Foundation (May 2016). Another of Marcia’s recordings is: *In the Beginning was Sophia*. This is a recording, with Marcia accompanying on the piano, of a quartet singing her beautiful *Prayer Sequence* compositions for 4-part choir. The *Prayer Sequence* is central to *Choreocosmos* sacred dance. The CD *In the Beginning was Sophia* (2003) is also available from the Sophia Foundation.

<sup>11</sup> In the space of this letter, it is not possible to go into the vast breadth and depth of the *Sophia Grail Circle* and the corresponding *Sophia Grail Circle Facilitators Training* and the affiliated *Grail Knights Training*. For further information, see the Sophia Foundation website under “Activities > Sophia Grail Circle.”

receive the inspiration of Sophia *from heavenly realms above* as the bearer of the *New Heaven*—with Sophia from higher realms above, in harmonious unison with Christ in the realm of the Earth Mother below, together inspiring the *unity of humankind* and also *the union of humanity with Mother Earth and with her heart*, the golden realm of Shambhala at the center of the Earth.

What lies at the heart of the endeavor of all *Choreocosmos* activity is to serve the unfolding of the future Sophia culture, the Rose of the World, that will blossom in the approaching Age of Aquarius as a culture based on Love (Christ), Wisdom (Sophia), and Truth—the Guardian of which for humanity is the Archangel Michael. *Choreocosmos* embodies—through the inspiration and guidance of Christ, Sophia, and the Archangel Michael—a universal language of movement and gesture that is nurtured through a globally shared connection of human beings with the starry heavens and with Mother Earth in a cosmic language common to humanity in the East and West and also in the Northern and Southern hemispheres of the Earth. The combination of the music and the cosmic and sacred dances, each with their choreographies (Eurythmy forms) and appropriate Eurythmy gestures,<sup>12</sup> helps to bring about for human beings experiences of the formative, sounding forces of the starry firmament, representing Sophia’s wisdom-permeated mantle of ever-unfolding life streaming from above, as well as the emergence for humankind of an inner schooling under Christ’s loving guidance in opening a path to Shambhala—whereby this Sophia-oriented and Christ-focused spiritual path of *Choreocosmos* is nurtured and protected through the impulse of the Archangel Michael—treading the “dragon” underfoot—thus upholding righteousness upon our blessed planet Earth.

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<sup>12</sup> The universality of the cosmic language of *Choreocosmos*/Eurythmy, combined with divinely inspired classical music reflecting the *harmonies of the spheres*, transcends the bounds of earthly language and thus, in a beautiful and powerful way, unites participants, regardless of their language and country of origin, in a profound “universal human community” while participating in the cosmic dances of *Choreocosmos*.



## THE FUTURE OF CHOREOCOSMOS AND THE CHOREOCOSMOS SCHOOL



Fra Angelico, *Paradise*: left panel of *The Last Judgment* triptych.

Regarding the future of *Choreocosmos* and the training of *Choreocosmos* students—and the postgraduate training of *Choreocosmos* graduates/teachers—the following thoughts are offered as guidelines:

(1) It is my hope that in the long-term *Choreocosmos* will eventually be shared throughout the world.

(2) Graduation from the *Choreocosmos School* under the auspices of the Sophia Foundation is intended to help facilitate the unfolding of *Choreocosmos* in the world.

(3) Each graduate of the *Choreocosmos School* is awarded a diploma acknowledging that he or she has successfully demonstrated the ability to teach *Choreocosmos*.

(4) Graduates, according to their calling, can offer *Choreocosmos* courses in their local communities and/or travel to communities in other localities that request *Choreocosmos*.

Through the Sophia Foundation such courses may be listed with contact information on the Foundation's website.

(5) Since 2002 there has been—and there will continue to be— an international *Choreocosmos* gathering each year at the anthroposophical spa hotel *Casa di Salute Raphael* in Roncengno, Italy, at which *Choreocosmos* dancers celebrate their joy in cosmic and sacred dance together and also teachers/graduates of *Choreocosmos*/Eurythmy are able to share their experiences

and learn from one another. This is also the place and the occasion when *Choreocosmos* graduations generally take place, although many graduations have taken place also in other locations.

(6) Underlying all *Choreocosmos* activity, the following prayer can be held by all: May this work be carried into the world as a joyful breath of freedom; and through it may individual creativity be activated and enhanced.

(7) Here with some guidelines that are helpful in protecting the sacred aspects of the *Choreocosmos* experience as a living conversation on the one hand between the starry heavens and the developing human being and on the other hand between the human heart and the heart of Mother Earth, the realm of Shambhala—guidelines which can serve toward the cultivation of a path of inner development leading toward self-observation, compassion, and community building, whereby trust in the guidance of Christ and Sophia helps to foster the fructifying forces needed to counter hardening tendencies that may be encountered on the way—for example, to name just three such tendencies: competitiveness, criticism, and stultifying regimentation—that can occur in group dynamics.

It is my hope and prayer that the “mother-daughter” relationship between the Sophia Foundation and the *Choreocosmos School* will continue. At the same time, though, in terms of individual freedom, *Choreocosmos* graduates are encouraged to take their own initiative and to weave their creativity into their sharing of *Choreocosmos* in whatever circumstances they may choose to do so. My hope—in drawing attention to the prayer for the continuation of the “mother-daughter” relationship referred to above—is that *a unified and united impulse* may offer strength to the activity of *Choreocosmos* in the various groups around the world.

In the foregoing, that which is brought to expression is with regard to what has been my life work especially intensively during the last twenty years (1996-2016), when in 1996 I was suddenly “catapulted” into the world through numerous requests that came to me to give *Choreocosmos* workshops in various countries. Since then I have come to understand

and experience ever more deeply—expressed in terms of Rudolf Steiner’s words quoted above—that *Choreocosmos* encompasses the “cosmic-sacral background” of Eurythmy. Moreover, Eurythmy can be looked upon as a *gift to humanity* that came into the world through Rudolf Steiner in the first quarter of the twentieth century. Viewed in this historical context, *Choreocosmos*, embracing *cosmic dance* and *sacred dance*, can also be looked upon as a gift to humanity, whereby *cosmic dance* may be understood as an expression of the cosmic dimension of Eurythmy and *sacred dance* may be comprehended as an expression of the sacral dimension of Eurythmy.

#### PLANTING SEEDS FOR THE FUTURE: CHOREOCOSMOS CONSIDERATIONS

My hope is that the precious gift of *Choreocosmos* may live on as an integral part of the arising of the future Sophia culture, the Rose of the World, which will be sustained and supported by the beating heart of humanity, beating in a spirit of service to Christ and Sophia, the Lamb and his Bride. In this connection, we may ask concerning that which will be important in terms of planting seeds for the future through the activity of *Choreocosmos*...that there may grow within the minds, hearts, and souls of all friends of *Choreocosmos* these and other, similar kinds of realizations as expressed in the following considerations:

- (a) that we are participating, through the cosmic and sacred dances of *Choreocosmos*, by way of their communal gestures and movements/ choreographies/forms, in planting seeds in the etheric body of the Earth, in harmony with the process of transforming the Earth into the New Earth of the future;
- (b) that through the choreographies (Eurythmy forms) and Eurythmy gestures, which in cosmic and sacred dance each *Choreocosmos* participant is engaged in, the heavenly bodies of the planets, stars, and constellations of stars are able to pollinate the Earth’s etheric forces;
- (c) that when we participate together in our communal *Choreocosmos* endeavor, this may be likened to the tending on an etheric level of a

*garden*, cultivating the *healing plants* that are helpful to the development of humanity and the Earth, whereby the *garden* and *healing plants* may be seen and understood literally/analogically on the etheric level;

(d) that the ideal in the practice of cosmic and sacred dance is to look upon the circle of *Choreocosmos* dancers, a *community-in-dynamic movement* aligned with the heavens above and the Earth below, as if beholding the blossoming of an ethereal *flower*, whereby—through the various *Choreocosmos* groups around the world—an ethereal *garden/temple* is coming into being that holds the potential of eventually yielding a wonderful *harvest* in the etheric realm<sup>13</sup>;

(e) in relation to (d): that in the course of time we can become ever more aware of the spiritual/celestial/angelic beings pouring forth their forces and blessings upon each *Choreocosmos* group in support of the cultivation of this ethereal garden that serves to connect heaven and Earth;

(f) in relation to (d) and (e): that on a spiritual level the wonderful *harvest* in the etheric realm will comprise the *deeds in the world* of teachers/students/friends of *Choreocosmos* aligning themselves in service of higher (spiritual/celestial/angelic) beings active in bringing about the destined future culture of humanity and the Earth: the Rose of the World;

(g) that our *beholding* (that of our externally directed gaze) is potent, especially when we are beholding through the enlivened etheric substance that is “stirred”—activated within our *Choreocosmos* circle—through the cosmic and sacred dances in which we are engaged. From a spiritual perspective, therefore, it is beneficial when our gaze is accompanied with warmth of heart, so that the *Sun forces of the heart*

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<sup>13</sup> In the space of this letter, it is scarcely possible to go into this sacred and holy mystery, other than to indicate that this “wonderful *harvest* in the etheric realm” is connected with the creation of an etheric temple for Holy Mary Sophia within the etheric realm—a temple in which she can dwell when she descends during the Age of Aquarius into the Earth’s etheric aura as the bearer of the new world culture: the Rose of the World, a culture based on Love, Wisdom, and Truth. Concerning the stages of Sophia’s descent, see the article “Sophia and the Rose of the World” on the Sophia Foundation website under “Articles.”

stream out through our gaze towards others in our movement circle (or circles) engaged in the *Choreocosmos* dances. In this connection we can inwardly turn to Christ as the *spiritual Sun*, whose love, mercy, and compassion continually pour from the *Sun center of his being*, from *his sacred heart* into our hearts, thereby offering us the possibility of beholding the world through his eyes;

(h) in relation to (g), it is helpful, if and when appropriate, to hold the question: *What is lacking?* from a heart-centered perspective regarding others engaged in the cosmic and sacred dances in our *Choreocosmos* circle.<sup>14</sup> This question helps to awaken insights and forces within to enable us to serve others with compassion and, correspondingly, to follow through with right action, which encourages the well-being of the individual and also supports the spiritual growth of the whole *Choreocosmos* community;

(i) that from the standpoint of the spiritual world *Choreocosmos*/Eurythmy can be looked upon as an experiential path, an “experiment” in which human beings can gradually learn to participate in conversation with the beings of the spiritual hierarchies indwelling the various planetary realms and stars or groupings (constellations) of stars within the overarching reality of our galaxy. For human beings to open up to such conversation, it is important to know that *Choreocosmos* has been noticed by the spiritual/celestial/angelic hierarchies, and if this fact is held in consciousness by participants, a co-creative activity can begin to take place, which allows the enlivening impulses of higher beings from celestial realms to stream through us into earthly life;

(j) that it is no small matter for *Choreocosmos* to have arisen in the world at this time of Christ’s coming in the etheric realm—his Second Coming. And when this etheric reality is taken into consciousness and firmly

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<sup>14</sup> This question: *What is lacking?* applies on a moral level not only in our relationship to all human beings, but also with regard to our relationship to the beings of the spiritual/celestial/angelic hierarchies and also to the multitude of beings—including the so-called *elemental beings*—in service of the Earth Mother.

planted within the context of our spiritual intentions, *Choreocosmos* will be able to live on into the future in service of Christ and Sophia;

(k) that from the perspective briefly indicated in (i) and (j), one can understand that *Choreocosmos* is essentially a participation in a spiritual schooling—a schooling which has no bounds: it is infinite;

(l) that through *Choreocosmos* one can begin to enter into the “annals of time”—gradually accessing the mysteries of the *Akasha Chronicle*—which affects one’s thinking, feeling, and will in a dynamic and fruitful way;

(m) that one is not simply participating in cosmic and sacred dance for oneself, but for all of humanity and for all the beings of the spiritual/celestial/angelic hierarchies and for all the beings in service of Mother Nature.<sup>15</sup> For example, in working with the Lord’s prayer in sacred dance, which is an important *Choreocosmos* activity, we can come to the inner experience that it is Christ’s will that we work with this prayer (if possible every day) on behalf of humanity and the whole world, and that if we do so through trust in him—such a degree of trust that we can connect with him on the level of the heart—we are able in the course of time to behold the world through his eyes and thereby begin to contribute to the healing of our fellow human beings on a deeper level through the help and guidance of Christ in the etheric realm working through us into the earthly world;

(n) that—in view of the foregoing: see (m)—one is called upon to take control of one’s lower self through self mastery, in order to serve the higher self aligned with the Good unfolding into the future, leading to the future Sophia culture of the Rose of the World;

(o) that, in relation to (i), through *Choreocosmos* we begin to expand our consciousness to become aware that we have galactic “brothers and sisters”—the higher beings of the spiritual/celestial/angelic

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<sup>15</sup> Ibid.

hierarchies—who have traveled ahead of us on the path of spiritual evolution. We are part of a much larger family, one of galactic extent;

(p) that we continually endeavor to grow in our understanding of the *truth* and of that which is inextricably interwoven with the truth: *justice*. For example, in relation to (o), that we strive to act righteously on behalf of our greater family extending between heaven and Earth—including the Earth Mother and all the beings in her service. We may ask for—and expect—help from on high toward the development of greater capacities enabling us to better serve the mission of the arising of the future culture of the Rose of the World;

(q) that by way of participating in this mission through *Choreocosmos*, this path will lead to further schooling when we cross death's threshold to the spiritual world. We will be *known* to angelic beings, who will shepherd us toward the appropriate schooling for our further spiritual development. In other words, through our participation in *Choreocosmos*/Eurythmy we are creating a *strengthening force* that, after death, will lift us into a further schooling when we cross the threshold. This is one way to understand what happens to souls after death, how they are guided into different realities according to what they have participated in during earthly life;

(r) that, against this background, we can understand that spiritual/celestial/angelic beings in higher realms take great interest in us during earthly life—not just in us of course, but in all human beings, whether incarnated or not—and the higher beings endeavor to help us through their interest in shepherding our further spiritual development both in earthly life and in the subsequent life beyond the threshold of death;

(s) that through *Choreocosmos* there ensues a real exchange—a growing will to converse—with higher beings of the spiritual/celestial/angelic hierarchies. This experience also brings with it an awareness (I) of those departed human souls who lost their way in terms of not having found their true destiny in earthly life, and (II) of those human beings who truly

lived out and fulfilled their destiny in earth existence—saints, for example. One task is to offer help and guidance to those souls in group (I). In turn, we may receive help and guidance from souls in group (II), whereby there is a whole “community of souls” spectrum in between and embracing these two groups—in other words, (I) and (II) denote the “lower range” and the “upper range” of a vast spectrum of departed human souls (noting that “lower” and “upper” are used here not in an absolute sense, but only as an abstract aid in picturing the spectrum linearly as a gradation).

### CONCLUDING WORDS

The foregoing indications are intended as a stimulus that may lead to help and guidance for all who have been touched by—or through cosmic and sacred dance feel a connection with—the impulse of *Choreocosmos* outlined here in this letter and in the brochure of the *Choreocosmos School*.

For those who do not already have the brochure of the *Choreocosmos School*, it can be requested to be sent by mail from the office of the Sophia Foundation or it can be downloaded directly from the Sophia Foundation website: [www.sophiafoundation.org](http://www.sophiafoundation.org) > *Choreocosmos* > scroll down. The direct link to download the brochure is: <http://sophiafoundation.org/images/stories/choreocosmosbrochure2011.pdf>

In this connection I would like to mention the twice yearly journal/newsletter of the Sophia Foundation, *Starlight*, which is available as a free downloadable PDF from the Sophia Foundation website, where also all previous issues of *Starlight* are available to be read or downloaded. The reason for mentioning *Starlight* here is that there is often a *Choreocosmos* section in it, sometimes with most interesting *Choreocosmos* articles or reports—with heartfelt gratitude to Sandra Eastburn Weil for her voluntary endeavor as assistant editor which enables *Starlight* to appear twice a year:

[www.sophiafoundation.org](http://www.sophiafoundation.org) > Activities > *Starlight* Journal.

The direct link to download *Starlight* is:



<http://www.sophiafoundation.org/activities/starlight-journal>

Lastly, in having written this letter, it is a heartfelt concern of mine that because of space considerations I have not highlighted—apart from Karen Rivers and Marcia Burchard—the names of people dedicated to *Choreocosmos*, such as those who are graduates of the *Choreocosmos School* and who are teachers of *Choreocosmos* at various locations around the world, or who are devoted students and supporters of the activity of *Choreocosmos*. I am deeply grateful to all of you—too many to list here—and extend my heartfelt gratitude to you all for carrying the impulse of *Choreocosmos* in the world. Over the last twenty-one years we have grown to become a world community, and as I am sure you all know, we are greatly blessed from on high for nurturing cosmic and sacred dance here on Earth in service of Christ and Sophia, serving to connect heaven and Earth—the heights and the depths. There are no words sufficient to convey my love, gratitude, and appreciation to all of you, to all who have been touched by and care for *Choreocosmos*—to all friends of *Choreocosmos*.

With Easter greetings,  
Robert Powell  
(Easter 2016)