



The Descent of Inanna, a short 3-act opera, will be presented at Dominican University, San Rafael, CA, November 5-6, 2005

Composed by Marcia Burchard
Musical direction by Deborah Benedict
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Autumn of 2005 brings change and a new stage in the growth and development of the Sophia Foundation, the most visible being the move of our administrative office from Eugene, Oregon to Palo Alto, California.

This is a good time for the Foundation to have a physical presence in the San Francisco Bay area, on the peninsula. Karen Rivers has been teaching a weekly class on the peninsula for several years, (now with Choreocosmos and singing), and a Sophianic community is beginning to bud and bloom. In addition, this past year our nearby sister community, the Institute of Transpersonal Psychology, has formed the Center for the Divine Feminine, inviting Robert Powell to give the first presentation. Other guest speakers include Andrew Harvey (in August) and Jean Shinoda Bolen in October. (For more information contact Amanda Young at ayoung@itp.edu.)

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We have experienced a transition in the administration of the Sophia Foundation as well. After five years of faithful and devoted service, Andrew Elliott and Olivia Klassen have passed the administrative torch to Molly Rose. Andrew will continue to serve on the Board and both Andrew and Olivia continue to be active in the Sophia community in Eugene. Andrew has performed his duties with an attitude of deep respect, quiet reverence and warmth, always ready to meet the individual needs of SFNA members. Olivia has performed many of the behind the scenes tasks, such as putting together the newsletter, processing and mailing out orders and keeping up with the website, with a quiet grace, steady dependability and an artistic eye.

Together, Andrew and Olivia faithfully carried the administrative work with dedication, intelligence, and graciousness. It is an extremely challenging job, involving constant multi-tasking, competing demands, and an incredible amount of detail work, with a thousand ways to make mistakes. One can very easily get caught up and absorbed in the computer and paperwork. Yet Olivia and Andrew, as they worked, were able to hold the spiritual mission and tasks of the Sophia Foundation in a way that was visible, with heart and soul, in humble service to the very real and serious responsibilities they carried. With deep gratitude, we offer our thanks and good wishes for their future endeavors.

Inside this issue of *Starlight* you will find, for the first time, “Choreocosmos News” with reports and personal sharings of individual experiences, as well as the schedule for the coming year. Robert has presented us with many gifts this year, including the *Morning Meditation in Eurythmy*, which has now been published with Rosamond’s help and can be ordered from the administrative office. Robert now offers us in this newsletter another treasure, the first part of Valentin Tomberg’s esoteric lecture on Zarathustra, which he has translated from the German and commented upon, and he has also found an inspiring and moving article written by Eugen Kolisko about Beethoven, his life circumstances, his genius and its connection with his temperament and physical disability, in light of his karmic background.

Molly Rose
Administrator

BIOGRAPHY

Born in 1950, Molly grew up in a large family in a small town near Emory University, where she was educated, and Atlanta, Georgia. She started ballet lessons at age six, where she learned “how to handle my hands gracefully... and turn all the way around without hitting Beverly in the face.” This proved to be a useful skill much later in life when she discovered eurythmy and Choreocosmos. Molly was also given music lessons in piano and bassoon and played with a symphonic band and chamber orchestra.

Early personal experiences of the racist culture of the South, social ostracism, and exposure to the events of the Holocaust, gave Molly a deep feeling for the plight of the outcast and oppressed, the social/cultural lies we live with, and the need for religious tolerance and social justice. Nine months of study and travel in Europe, highlighted by visits to both Chartres and Dachau made deep impressions.

In young adulthood, Molly lived and worked in academic and scientific institutions and communities in Cambridge, Massachusetts and Los Alamos, New Mexico, finally landing in Silicon Valley, formerly known as the Valley of Heart’s Delight for the orchards that once thrived there. There Molly had the good fortune of receiving a transformative education at the Institute of Transpersonal Psychology, which re-awakened her spiritual life, provided intensive work with the double, and much personal healing. It was here she began to have significant inner experiences of the Divine Feminine.

This work prepared her for a decade of involvement with Waldorf education and Anthroposophy. During those years she ran a very successful Waldorf-inspired nursery program and served on committees, the Board, and as a spokesperson for the Waldorf School. By this time she had accumulated over 25 years experience in administrative and organizational work.

Discovering the Sophia Foundation was one of the most important thresholds in Molly’s life. Feeling as if she had connected with something vitally important, that she had been looking for all her life, she stepped over this threshold without hesitation. Since that time she has participated in conferences, retreats, workshops, classes, and celebrations whenever possible. The music, Choreocosmos, prayer eurythmy, and celebrations are among her greatest joys in life, along with participation in the Sophianic spiritual community. Molly’s commitment in the second half of life is to serve, in whatever way she can, the flowering of the *Rose of the World*.

BOARD NEWS

At our Board meeting in June, Michael Choy joined the Board as our new Treasurer, replacing Deborah Aikens who served for many years and is now devoting her time to peace work. Michael Choy has been instrumental to the transition of the administration and serves as financial advisor for Molly. Nancy Finley, who married this June, has stepped down from the Board. We are waiting to hear where she and her husband will settle. Thank you to Deborah and Nancy for your past service on the Board. Gretchen Biggs had a baby daughter, Isadora, last year and will continue to serve on the Board as her time allows. Congratulations to both Nancy and Gretchen.

Cheryl Mulholland, who was at the founding of the Sophia Foundation, and was one of the original trustees of the Foundation, has rejoined the Board. Philip Mees and Rosamond Hughes continue to serve on the Board. Philip undertook the successful fundraising effort for re-publication of Valentin Tomberg's biblical studies, as well as other research projects. Rosamond volunteered to prepare the newsletter, in addition to the *Christian Star Calendar*, which she formats and produces for Robert every year. See her letter, below.

As the Foundation has grown, the work of the Foundation in its many aspects has also grown. It has become more than can be carried by a few dedicated individuals. The continued vitality of the Foundation depends on the contributions and efforts of many and we are called to serve in different ways at different times to carry this work forward into the future. We extend our gratitude to those who have served in the past and those who take up the work anew.

At this new stage of our development we see that we are forming a more collaborative, Sophianic approach to the administration and work of the Foundation. The administrator serves as the physical hub of the foundation in the administrative office, and there are many spokes to the wheel, that give it strength, and enable it to go round. However, the true "hub" or center is the spiritual source of inspiration, imagination, and intuition that works through the leadership and all its members, the Friends of Sophia. It is an incredible privilege and deep honor to be a part of this work, working with this community of lovers of Christ and Sophia, dedicated to Love and Wisdom.

Molly Rose

Dear Friends of Sophia,

At the Board meeting in June, I took over from Andrew Elliott and Olivia Klassen the task of producing the Spring and Fall newsletters of the Foundation.

This past summer I was present not only at the Choreocosmos workshop in Vancouver, but also at those held in Eugene and Petaluma. Experiencing for the first time the dances in new surroundings and with different groups was very rewarding.

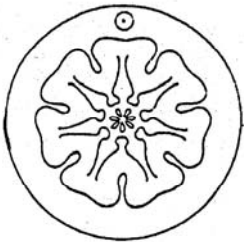
I think that the Newsletter can provide a valuable reflection of such experiences for us all.

If you have contributions to share with others in the next Newsletter, please send them, by mid-February, to Molly Rose at sophia@sophiafoundation.org or by mail. Choreocosmos experiences, accounts of workshops, poems... (Digital) photographs, drawings... Suggestions for future newsletters...

Space considerations may prevent us from publishing everything that comes our way. But we will try – and thank you for sharing.

All good wishes
Rosamond Hughes

THE NEW ADMINISTRATIVE OFFICE



Fifteen years ago I moved into a small home on Avalon Court, once owned by a retired couple who loved to garden. Over the garden gate were hand-painted gnomes and there were beautiful symbols on the gate that I later learned were Rudolf Steiner's planetary symbols. A large hoop in the garden symbolized the Sun. The mother of one of the children in my Waldorf inspired program told me this, for she had attended anthroposophical gatherings there as a young woman and had fond memories of the old couple.

I noticed that the children in my nursery program were always happy in the garden, as if it was meant for them. When I gave up the nursery work I often wondered what was next for this place. I began to envision a statue of Mary in a spot near the old fashioned apple tree. In the

Spring of 2004 it suddenly became urgent for me to find just the right statue of Mary and place it there.

After an intensive search "looking for Mary" all over the Bay area, she was found, and with the help of friends, put in the garden just before Easter. On Easter day an apricot tree, whose fruit is known in Persia as "egg of the sun" was also planted nearby. Elizabeth Weiss joined me in dedicating the garden space with prayer eurythmy. I did not know then that I was preparing the space for the next home of the Sophia Foundation of North America.

In the Spring of 2005, I knew I needed to be planting roses around Mary, to join the fragrant rosemary and lemon verbena herbs already growing there. So now there are low growing "Ruby Ruby" red roses and white "Starry Night" roses, like apple blossoms. In the background beside "Joseph's Coat", are red climbing roses called "Stairway to Heaven."

Once again I felt compelled to begin preparing a small work space for myself in part of our single car garage. Walls, insulation, floors, and a window looking out onto the garden were installed by Chuck, our contractor, my husband, son, and I. Chuck also generously donated and installed beautiful recycled kitchen cabinets made of cherry, making a cozy, attractive, and functional space for what I now knew would be the future home of the Sophia Foundation's administrative office.

In the office on the bookshelves holding the book inventory, sits a statue of a meditating Kuan Yin. On the desk next to the computer is a smaller statue of a peaceful, seated, Kuan Yin, pouring life-giving water from a vessel. This one has been part of altar arrangements and Sophia celebrations at both the Santa Sabina Center and Fort's Barn near Petaluma. It holds the energy and warmth of those gatherings and is a reminder of what the administrative work is in service of. Also displayed are a small and growing collection of postcards of the Divine Feminine, sent by friends of Sophia from around the world.

In August the Sophia office and equipment was moved into its new space. All that was lacking was music. Myson showed me how to install music on the Apple computer and the first disk I installed was the Choreocosmos music of the zodiac. Now when I work at night in the office this music, so familiar to me from the dances, fills the room. I can feel and almost see you moving in the etheric field around me, blessing the work with the beautiful gestures and dances Robert has taught us. So this is where I do the administrative work that serves you and the mission of the Sophia Foundation.

TWO NEW PUBLICATIONS



The *Christian Star Calendar 2006* by Robert Powell, with monthly ephemerides by Peter Treadgold, computed using his *Astrofire* program. The ephemerides list the daily positions of the planets geocentrically and heliocentrically in the sidereal zodiac. Robert provides a commentary on the astronomical events for each month against the background of similar events in the life of

Christ – in the spirit of continuing in our time the Cosmic Christianity of the three magi who beheld the star of Bethlehem and came to pay homage to Jesus. A new feature in the 2006 issue of this calendar is the inclusion at the beginning of each month of an astronomical overview to assist one in keeping track of the visibility of the planets Mercury, Venus, Mars, Jupiter and Saturn. In addition to the monthly commentaries and ephemerides, there are a number of interesting articles:

Zoroastrian Roots of Star Wisdom

Robert Powell

Contemplating the Soul Mood of 2006

William Bento

The Sun's Gift that Streams into us at Birth

David Tresemer

The Continuing Influence of the Grand Conjunction of 1962: An Imagination for the 21st Century

Wain Farrants

Searching for the Holy Grail in Our Time:

Report on the 2005 Star Wisdom Conference

Linda Sussman

A Mind on Fire: A Tribute to Peter Treadgold

Lacquanna Paul

Peter Treadgold (1943-2005)

Robert Powell

As is stated on the cover: The Sophia Foundation of North America was founded and exists to help usher in the new Age of Sophia and the corresponding Sophianic culture, the *Rose of the World*, prophesied by Daniel Andreev and other spiritual teachers. Part of the work of the Sophia Foundation is the cultivation of a new star wisdom, *Astro-Sophia* (astrosophy), now arising in our time in response to the descent of Sophia, who is the bearer of Divine Wisdom just as Christ (the Logos or the Lamb) is the bearer of Divine Love. Like the star wisdom of antiquity, astrosophy is sidereal, which means “of the stars”. Astrosophy, inspired by Divine Sophia descending from stellar heights, directs our consciousness to the glory and majesty of the starry heavens, to encompass the entire celestial sphere of our cosmos and, beyond this, to the galactic realm – the realm referred to by Daniel Andreev as “*the heights of our universe*” – from which Sophia has descended on her path of approach into our cosmos. Sophia draws our attention not only to the star mysteries of the heights but also to the cosmic mysteries connected with Christ's deeds of redemption wrought two thousand years ago. To penetrate these mysteries is the purpose of the yearly *Christian Star Calendar*.

The *Christian Star Calendar 2006* is now available from the Sophia Foundation for \$15+shipping/handling.

A second new publication of the Sophia Foundation this year is Robert Powell's *Morning Meditation in Eurythmy: Four Steps of Realization of the Words “Not I, but Christ in me”: Rudolf Steiner's Morning Meditation and the Eurythmy Sounds L, R, AU, M*. This work is the fruit of Robert's work for many years with Rudolf Steiner's morning meditation against the background of four major stages in Christ's life: the Transfiguration, the Crucifixion, the Resurrection, and the Ascension. Working with this meditation with the eurythmy sounds L, R, AU, M and four primary energy flows in the human being which can be activated by these sounds, the seven I AM sayings, the seven Words (Sayings) from the Cross, the seven Sayings of the Risen One, and the Seven Sayings of the Ascended One are included – all in relation to the seven chakras. The *Morning Meditation in Eurythmy* – in four stages – helps to bring to realization the words: “*Not I, but Christ in me*” inwardly recalling the four stages in connection with the Transfiguration, Crucifixion, Resurrection, and Ascension (including the appearance of the Ascended One to John on Patmos).

Available for \$10+shipping/handling.

Esoteric Material by Valentin Tomberg

Reprint of Valentin Tomberg's Studies of the Old Testament, New Testament, and Apocalypse

In the 1930's, over a period of several years, Valentin Tomberg published first his *Anthroposophical Studies of the Old Testament*, then those of the *New Testament*, and finally he started on those of the *Apocalypse of St. John*. However, after publishing the first three of the *Studies of the Apocalypse of St. John* he was obliged to resign from the Anthroposophical Society and stopped publishing further *Studies*, although – as with the twelve *Studies of the Old Testament* and the twelve *Studies of the New Testament* – also twelve *Studies of the Apocalypse of St. John* had been planned. It was around this time (shortly after the beginning of World War II) that he began to work esoterically with a small group of people in Amsterdam on the profound mysteries of the “Our Father” prayer (Valentin Tomberg, *Study Course on the Lord's Prayer* available from the Sophia Foundation). The word that is translated here as “Studies” (e.g. *Studies of the Old Testament*) is the German “*Betrachtungen*” which more literally means “considerations” or “contemplations” or even “meditations.” These biblical studies are indeed works that require contemplative reading, not simply for esoteric information but more especially for meditative experience.

For many years the three books comprising Valentin Tomberg's biblical studies have been out of print. The Sophia Foundation jointly with an anonymous donor has made it possible for Steiner Books (formerly Anthroposophic Press) to republish these outstanding works. They will now all be combined in one volume of some 500 pages, which will also include Valentin Tomberg's seven lectures entitled “*The Four Sacrifices of Christ and the Appearance of Christ in the Etheric*” held in Rotterdam in August 1939. Christopher Bamford will write a foreword. This book should be available by the summer of 2006. The Sophia

Foundation plans to have an ample supply available and looks forward to receiving your orders. The Sophia Foundation is also helping with the republication by Lantern Books of Valentin Tomberg's *Covenant of the Heart*.

In addition to the above publications, in the newsletters of the Sophia Foundation the following esoteric material by Valentin Tomberg has been published for the first time in English translation:

- (1) “*Our Mother*” in volume 2 (2002), no. 1
- (2) “*Solomon*” in volume 2 (2002), no. 2
- (3) “*Abraham, Isaac, and Jacob*” in volume 3 (2003), no. 1
- (4) “*From a book that I read during sleep*” in volume 4 (2004), no. 2
- (5) “*Trials by Fire, Water and Air of Man and Humanity*” in volume 5 (2005), no. 1

Now, in this issue of the newsletter, we are taking the opportunity to present further hitherto unpublished material – “*The Zarathustra Line of Jesus of Nazareth*” – translated from the German into English. The esoteric lecture with this title, held in German for a small group of people in Amsterdam during World War II, was recorded by a Dutch woman. The first question is: How much did she understand of the words that were spoken? The next question: Is that which she wrote down accurate? The third question: How much of that which was spoken did she manage to write down? This latter question is relevant, since she wrote her notes of this lecture longhand, rather than shorthand. Further, owing to the fragmentary nature of the notes, it is sometimes not easy to translate them in an adequate way. This should be borne in mind by the reader of these esoteric notes, and this is also the reason for the numerous additional notes inserted by the translator.

The Zarathustra Line of Jesus of Nazareth

Part I: Manu-Melchizedek

VALENTIN TOMBERG

Translated by Robert Powell from the handwritten German notes of an esoteric lecture held in Amsterdam during World War II and previously unpublished in English.

Footnotes and words in brackets [] added by the translator.

[For practical reasons this lecture has been divided into two parts. The first part dealing with the Manu-Melchizedek, the teacher of Zarathustra, is published in this issue; and the second part – focusing upon Zarathustra and his incarnations – will be published in the next issue of the newsletter. Part I comprises a lengthy insert – *Translator's notes relating to the individuality Manu-Melchizedek* – which is relevant to the *Sophia Grail Circle*, providing important background knowledge to help with a deeper understanding of the Grail mystery. The main content of Valentin Tomberg's lecture is in Part II that will be published in the Spring 2006 issue of the newsletter.]

In the [Ancient] Indian time [7227-5067 B.C. = the Ancient Indian cultural epoch, corresponding to the zodiacal Age of Cancer] he [the individuality who later lived as Zarathustra] lived through seven incarnations in which he took in the wisdom of the Seven [Holy] Rishis and the wisdom of the seven planets. Then in an eighth incarnation he came into the world deaf, dumb, and blind, in which [incarnation] all the knowledge [wisdom] that he had already taken in [through the preceding seven incarnations] arose within him [as a unified whole]. Then [in that incarnation] he received

the “I” memory, i.e. not a remembrance living [imprinted] in the etheric body, but a memory which is called forth through the activity of the self [“I”]. He attained the level of “I” memory and became a “radiant star” [Zarathustra means “radiant star”]. [Following this was the pivotal incarnation as *Zarathustra* in the Persian time: 5067-2907 B.C. = the Ancient Persian cultural period, corresponding to the zodiacal Age of Gemini.] *Vahomanu* was the teacher of Zarathustra in the [Ancient] Persian time. This was the same individuality as Manu-Melchizedek...

INSERT:

Translator's notes relating to the individuality Manu-Melchizedek:

“Manu” is a title, like “Buddha”, and each succession of seven cultural epochs comprising a period or root-race – for example, the seven cultural epochs during the Atlantean period or root-race – is guided by a Manu. The Atlantean was the fourth period (fourth root race) and now we are living in the fifth period, known as the Post-Atlantean period (fifth root-race). The Manu who is the guide of the present period comprising seven cultural epochs – Ancient Indian (Cancer), Ancient Persian (Gemini), Egyptian/Chaldean (Taurus), Greek/Roman (Aries), European (Pisces), Slavic (Aquarius), American (Capricorn) – is called **Noah** in the Bible. As referred to in the biblical account of the flood, the **Manu Noah** together with his disciples departed from the continent of Atlantis before it was submerged in the deluge. Known to the Hindu culture simply as *the Manu* (rather like Buddhists referring to Gautama simply as *the Buddha*), the Manu is regarded as the teacher of the Seven Holy Rishis. Moreover – as discussed in Valentin Tomberg's lecture “*The Zarathustra Line of Jesus of Nazareth*” – under the name *Vahomanu* he was the teacher of Zarathustra.

Noah-Vahomanu reincarnated later as **Melchizedek**, as may be inferred from the above words: “*This was the same individuality as Manu-Melchizedek...*” It was Melchizedek who introduced the *Agape* Communion of bread and wine to Abraham (*Genesis* 14:18) in preparation for the coming of Christ, who is called “*a high priest for ever after the order of Melchizedek*” (*Hebrews* 5:6). Christ instituted the *Eucharistic* Communion of bread and wine, connecting onto the *Agape* Communion of Melchizedek.

In a conversation in Dornach, Switzerland – shortly before her death – between myself and Ilona Schubert (1900-1983 who, as one of the first eurythmists, worked closely together with Rudolf Steiner), Ilona said that Rudolf Steiner had indicated that Melchizedek later reincarnated as Titurel, who instituted the Grail mysteries in the eighth century A.D. However, as mentioned in the following quote, it is important to exercise great care and caution with regard to

such oral indications. Manfred Schmidt-Brabant (1926-2001) in his book *Sternenwege* (1996) about the pilgrim's way leading to Santiago de Compostela in Spain, writes in the chapter "Titirel and Charlemagne":

"In the following, in speaking of the individuality behind Titirel, great caution and a critical attitude should be maintained in dealing with such questions. After decades of occupying myself with these figures and with the corresponding historical periods of time, and through various indications of Rudolf Steiner, I have come to the conclusion that in Titirel we have a reincarnation of the great Melchizedek, the King of Salem and priest of the Most High God (Genesis 14:18), who brought to Abraham bread and the cup of wine. Titirel was the guardian of the Holy Grail, "to whom the Holy Grail was entrusted, the vessel brought from Golgotha to the west by angels"

(Rudolf Steiner, esoteric lecture of August 27, 1909). Titirel instituted the Grail Communion, just as before him Melchizedek inaugurated the *Agape* Communion.

In the esoteric lecture by Rudolf Steiner on August 27, 1909 he refers to those who participated in Parzival's Grail initiation, whereby **Parzival** became the successor of the first Grail king, **Titirel**: *"The guardian of the Grail, King Titirel, was the reincarnation of a high initiate... There is an old French legend concerning Flor and Blanchefflor, which was inspired by Titirel... Flor and Blanchefflor, Rose and Lily, are named in connection spiritually with the parents of Charlemagne."* In his lecture of May 6, 1909 Rudolf Steiner indicates: *"The same soul which was in Flos or Flor... appeared again and reincarnated in the 13th and 14th century in order to found a new Mystery School which is to cultivate in a new form, corresponding to modern times, the Christ Mystery. This soul appeared in the founder of Rosicrucianism. Thus we meet with the secret of the rose in comparatively early times, for the saga [concerning Flor and Blanchefflor] really comes from the time before Charlemagne."* In other words, **Flor** was an earlier incarnation of **Christian Rosenkreutz** (1378-1484), the founder of Rosicrucianism. In his book *The Ninth Century: World History in the Light of the Holy Grail*, Walter Johannes Stein identifies Flor and Blanchefflor as the grandparents of Charlemagne, i.e. Flor is identified as the historical personage who lived as Charibert de Laon (690/695-747), the Count of Laon, in Northern France.

Returning to Rudolf Steiner's esoteric lecture of August 27, 1909 concerning Parzival's initiation, he describes how – in receiving this initiation – Parzival *"stood pious and pure facing his master Titirel... There were two beings who worked from the Divine into the earthly realm, Flor and Blanchefflor, the white Lily and the red Rose..."* In the further course of this lecture Rudolf Steiner describes how the *disincarnate* human beings Flor and Blanchefflor worked from the spiritual world together with the *incarnated* being Titirel in initiating Parzival. In other words, at the time of Parzival's initiation Flor and Blanchefflor were no longer alive on the earth, whereas Titirel – although at a very advanced age – was still incarnated on the earth. On the one hand there is obviously a close relationship between Titirel, Flor (and Blanchefflor), and Parzival, and on the other hand it is a matter of a great *World Mystery* connected with the Grail initiation transmitted from Titirel to Parzival. While there is a deep spiritual relationship between Titirel and Flor, they are clearly *different* spiritual individualities, and we shall return to this difference below. Similarly, it is evident that Titirel and Parzival, while closely linked, are *different* spiritual individualities.

As referred to above – according to Ilona Schubert – Rudolf Steiner gave an oral indication that Titirel was the reincarnated Melchizedek. But who was Parzival? *"During his life as Manes [for Mani, the founder of Manicheism] this soul worked to prepare for his real future mission: to bring about the true reconciliation of all religions. To achieve this he had to be born again as a soul with a very special relationship to the Christ. All that had arisen in this soul as ancient and new knowledge during his lifetime as Manes [Mani] had to become submerged again. As the "innocent fool" he inevitably had to confront the external knowledge of the world and the working of Christ in the depths of his being. He was born again as Parsifal [Parzival]..."* (Rudolf Steiner, lecture of April 19, 1909). Thus, Parzival was the reincarnated prophet Mani, the founder of Manicheism, who lived from 215/216 to 276/277. The similarity of the name "Mani" to that of the "Manu" has led some people to believe that they are identical. However, it is important to note that the **Manu Noah-Melchizedek**, who – according to Rudolf Steiner's oral indication referred to above – reincarnated as Titirel, and **Mani**, who reincarnated as Parzival, are *different* individualities. Nevertheless, there is obviously a close and intimate relationship between these two spiritual individualities, since Titirel was the "master" in Parzival's initiation.

Now we are in a position to begin to approach the *World Mystery* concerning the Grail initiation transmitted from Titurel to Parzival. To penetrate this mystery, let us recall that – as stated at the beginning – “Manu” is a title. The **Manu** of the Post-Atlantean period (fifth root-race) is **Noah-Melchizedek-Titurel**.

“This fifth root-race originated from a small group of human beings who were separated out from the previous root-race. They were led into the Gobi desert and then spread out in all directions over the earth. The first leader, who gave the impulse to this development of humanity, was one of the so-called Manus, the Manu of the fifth root-race. This Manu belonged to those leaders of the human race who had descended at the time of the third root-race [Lemuria]. This was still one of the leaders who had undergone a development not only on the earth, but who brought their ripe development to our earth. Only in the fifth root-race is the development of those Manus beginning who are human beings like us, who like us have undergone their evolution only on the earth... One of these masters who have the leadership of the fifth root-race has been chosen to take over the guidance of the sixth root-race. The sixth root-race will be the first to be led by a Manu who is an earth brother. The previous masters, Manus from other realms, are handing over the leadership of humanity to an earth brother” (Rudolf Steiner, lecture of October 7, 1904).

That **Titurel** was “a kind of divine being” is indicated by the suffix “El”, which is one of the Hebrew names of God and which is found in the names of angelic beings, e.g. Gabriel, Raphael, Uriel, Michael, and so on. In fact, “El” is translated from the Hebrew as “*God Most High*”, which designation is mentioned precisely in connection with Melchizedek and otherwise is hardly used at all in the Old Testament: “*Melchizedek, king of Salem brought out bread and wine; he was priest of God Most High*” (*Genesis* 14:18). Further, Titurel reached an advanced age, since there is a reference to “*the aged Titurel*” by Wolfram von Eschenbach in *Parzival* V, 251. In his fragmentary, unfinished book *Titurel*, written towards the end of his life, Wolfram refers to “*the strong Titurel*” (I, 1) who says: “*As the Grail was sent to me from God, which I received from the angel’s hand, blinded by its radiance, where I found written concerning the Order of the Grail: never before me was the Gift given into human hands*” (*Titurel* I, 6). Otherwise there is hardly any other mention of Titurel in this book titled after him, since it remained a fragment and this fragment is concerned mainly with the story of Sigune and Schionatulander. Thus, Titurel remains a very mysterious being, about whom very little is known. However, the link between Melchizedek and Titurel is clear when we consider Anne Catherine Emmerich’s description of the sacred cup used by Christ at the Last Supper as the vessel for the wine that he consecrated, for she describes that it was the same cup used by Melchizedek when he gave wine to Abraham. According to her, the cup was for the Israelites a sacred treasure handed down from Melchizedek to Abraham to Isaac to Jacob and down through the history of Israel eventually, through divine dispensation, coming into the hands of Christ at the Last Supper. According to Rudolf Steiner, in his esoteric lecture of August 27, 1909 referred to above, the Holy Grail entrusted to Titurel was “*the vessel brought from Golgotha to the west by angels*”. Thus, it is this same cup – “*from the angel’s hand*” – that was bestowed on Titurel, although from Wolfram’s *Titurel* I, 6 quoted from above it would seem that it has become spiritually transformed and it is questionable whether a physical Grail vessel is meant here at all. In Richard Wagner’s opera *Parsifal*, as with Wolfram von Eschenbach, Titurel is the original King of the Grail and the founder of the Order of the Holy Grail. For Wagner, Titurel was a kind of Wotan (the supreme Teutonic god), who had attained redemption through denial of the world and who represented extreme old age – an almost supernatural being of a different order of existence.

Continuing further with Rudolf Steiner’s discussion of the Manus:

“I have often mentioned that only the Manu who will appear in the next root-race will be a true human brother, while the earlier Manus were superhuman, a kind of divine being. Only now is humanity ripe to have one of its own human brothers as a Manu... It is Mani who is preparing this level of human soul development which seeks its own spiritual light of the soul... What does Mani want and what does his utterance mean: to be the Paraclete, the spirit, the son of the widow? This means nothing other than that he wants to prepare that time in which humanity in the sixth root-race will be able to lead itself through its own light of soul and will overcome the outer forms to transform them into spirit... This stream of Mani strives toward the sixth root-race, which is being prepared since the founding of Christianity...” (Rudolf Steiner, lecture of November 11, 1904).

It is clear, therefore, that Mani is the human being (“*earth brother*”) chosen to be the Manu of the sixth root-race. Thus Parzival’s initiation, where Parzival received the Grail transmission from Titurel, points to the *World Mystery* of the handing over of the guidance of the last *divine* Manu (**Titurel**) to the first *human* Manu (**Parzival**). It is a matter,

as Rudolf Steiner expresses it, of “*handing over the leadership of humanity to an earth brother.*” Against this background, it is understandable why some people have identified Mani as the Manu. This identification is correct if it is understood that Mani is not the Manu of our present fifth root-race that began in the *Age of Cancer* and will last until the *Age of Capricorn* but will be the Manu of the future sixth root-race beginning in the *Age of Sagittarius* and lasting until the *Age of Gemini*. At the end of Part II of this lecture by Valentin Tomberg, which will be published in the next newsletter (Spring 2006), the difference in the missions of the Manu and Mani are indicated, each being a representative on Earth of a divine principle.

Having clarified the relationship between **Titurel** (the present Manu) and **Parzival** (the future Manu), let us return again to consider the connection between Titurel and Flor. **Flor** reincarnated as **Christian Rosenkreutz** who, according to Rudolf Steiner, “*Since that time [Easter 1380] Christian Rosenkreutz has become the leading personality in the spiritual life of the West. Both he and the Master Jesus, the Friend of God from the Highlands, have been incarnated in every century since then. They incarnate in turns every century, and from that time on the Master Jesus has worked along with Christian Rosenkreutz*” (recorded by Wilhelm Rath from his conversation with Rudolf Steiner in Stuttgart, October 16, 1922). The Master Jesus (the reincarnated Zarathustra) is referred to here as working in close collaboration with Christian Rosenkreutz, “*the leading personality in the spiritual life of the West.*” Moreover, from the foregoing it should be apparent that the Master Jesus and Christian Rosenkreutz both work closely together with the present Manu (who reincarnated as Titurel) and also with the future Manu (who reincarnated as Parzival). This close collaboration is evident in the description of Parzival’s initiation, where both Titurel (the reincarnated Manu) and Flor (who reincarnated as Christian Rosenkreutz) were guiding this initiation – Titurel as an incarnated being, and Flor working from the spiritual world. It is possible to conceive that the working together of Christian Rosenkreutz with the Manu-Melchizedek individuality is so close that Christian Rosenkreutz *provides a vessel* through whom the Manu-Melchizedek individuality works. This is perhaps the explanation for the following statement by Valentin Tomberg in his lecture “*The Zarathustra Line of Jesus of Nazareth*”, since from the lecture notes it would appear as if Valentin Tomberg actually said that Christian Rosenkreutz is the same individuality as Manu-Melchizedek, unless this is a stenographic error. However, it is unlikely that this was a stenographic error, since a similar statement is to be found in the esoteric lecture on “*Abraham, Isaac, and Jacob*” – published in vol. 3, no. 1 of this newsletter – which reads: “*In Atlantis there were seven oracles: three for the inner planets, three for the outer planets, and one for the Sun. At that time [Atlantis] Melchizedek was also the priest of the Sun oracle, i.e. [he was a] representative of Christ. He was this also in the post-Atlantean time as Melchizedek and also later again as Christian Rosenkreutz.*” As indicated above, one way of understanding this statement is that Christian Rosenkreutz now serves as the *primary vessel* for the Manu Noah-Melchizedek-Titurel. In this light, Rudolf Steiner’s remark that since 1380 Christian Rosenkreutz – in place of the Master Jesus (the reincarnated Zarathustra) – “*has become the leading personality in the spiritual life of the West*” takes on a new meaning. For, since “*Zarathustra was the favorite disciple of the Manu*” (Rudolf Steiner, lecture of February 19, 1909), perhaps from 1380 onward it is now possible to speak of Christian Rosenkreutz as “*the favorite disciple of the Manu.*” That is, just as Zarathustra was the primary vessel of the Manu in pre-Christian times, so in post-Christian times – particularly since the year 1380 – Christian Rosenkreutz has taken over this role.

End of translator’s notes.

Continuation of the notes of Part I of Valentin Tomberg’s lecture “*The Zarathustra Line of Jesus of Nazareth*”:

Vahomanu was the teacher of Zarathustra in the [Ancient] Persian time. This was the same individuality as Manu-Melchizedek-Christian Rosenkreutz. Christian Rosenkreutz was also Rudolf Steiner’s teacher. This individuality [the Manu] was the guardian of the Sun Oracle [Mystery Center] in Atlantis. He subsequently led the most evolved [individuals] away from Atlantis and founded a new culture, the Ancient Indian [culture].

Manu led a group of human beings away from ancient Atlantis to Central Asia, where he founded a new

culture: the Ancient Indian, the first seed of all the subsequent post-Atlantean cultural epochs.

Melchizedek transmitted the prophet tradition of Israel to Abraham in the moment when Melchizedek blessed Abraham. This is the archetype of the spiritual tradition of Israel’s line of prophets. At the beginning of Israel’s history the high Sun initiate [Melchizedek] consecrated bread and wine. At the end of this history the Sun Being Himself *was* the bread and wine – from the *agape* of wisdom to the *agape* of love.

Footnote concerning Melchizedek in the visions of Anne Catherine Emmerich:

Anne Catherine Emmerich confirms Rudolf Steiner's indication regarding the Manu, who reincarnated as Melchizedek, that he was a superhuman being of a divine nature. She says:

"I have often seen Melchizedek, but never as a human being. I have always seen him as a being of another nature, as an angel, as one sent by God. I have never at any time seen any determinate dwelling place, any home, any family, any associates connected with him. I never saw him eating, drinking, or sleeping, and never did the thought occur to me that he was a mortal. He was clothed as no priest at that time on the earth, but like the angels in the heavenly Jerusalem... Wherever he appeared, wherever he was, he exercised an irresistible influence by his mere presence. No one opposed him, and yet he never resorted to harsh measures; even the idolators cheerfully accepted his decisions and acted upon his advice. He had no companion of his own nature; he was entirely alone... Melchizedek, that being of a higher order, was regarded... in much the same light that an extraordinarily holy man would be looked upon at the present day, if he suddenly appeared among us as a stranger doing good all around... Melchizedek came to be regarded as a prophet, as a teacher, as a being from a higher sphere, with whom all things succeeded."

A NEW BOOK FROM THE WESTERN SHORES

We have the Christian esoteric or Anthroposophical works of Rudolf Steiner and Valentin Tomberg which provide us with the spiritual background of the earth and mankind's development, knowledge of the invisible spheres (etheric, astral, spiritual) – seen in conjunction with that upon which the very meaning of the earth depends: the incarnation of Jesus Christ. We have the beautiful and profoundly moving accounts of Anne Catherine Emmerich of events described in the Gospels and the Bible; through her we may inwardly approach the humanity of the Son of Man *and* the humanity of the Blessed Virgin. And through the work *Meditations on the Tarot* we have a foundation for Christian Hermeticism which allows us to see Christian truths in wider and deeper contexts such that esoteric and exoteric elements may live harmoniously within Christianity.

Yet Steiner and Tomberg's Christian esotericism, Anne Catherine Emmerich and the work *Meditations on the Tarot* (subtitled: *A Journey into Christian Hermeticism*) live parallel lives.

Anthroposophists read Rudolf Steiner avidly. Certain segments of the Catholic Church are awake to what has been given to the world by Emmerich; other segments are aware of and perhaps even work with *Meditations on the Tarot*. At the Sophia Foundation all of these authors are studied with reverence and this has had far-reaching though not always noticeable effects. Yet much still remains to be done if the style and qualities inhering in these authors are to weave together as themes in a musical symphony, and if the research being done is to permeate the wider spheres of Christianity and academia.

How can we discover higher syntheses between Steiner and Emmerich or between Tomberg's Christian esotericism and the work *Meditations on the Tarot*?

At the Western Shores our premise is that there is one and only one source from which a genuine and dynamic higher synthesis between the works of these authors may arise engendering ever new depths and true insights – and this is the awareness of Christ Jesus' presence in the etheric, where at the very borders of the etheric and physical worlds the Risen One accompanied by the Blessed Virgin suffers for all human beings and for the nature of our maternal earth. His invisible Second Coming is that and that alone which allows us to grasp Steiner, Tomberg, Emmerich and the work *Meditations on the Tarot* not only as independent impulses but as currents within a living organism, as themes of the Holy Grail.

If this can be understood within the Anthroposophical movement, within the traditional church then the research which has already been done (for instance by Robert Powell) and that bubbling forth today may then percolate, awaken and enthuse human beings so we may better withstand shadows cast by the fast approaching Ahrimanic incarnation.

In November our new book: *the Western Shores / Christian Hermeticism vol. I* should be available. This is an attempt to weave the above-mentioned authors around the pivot upon which esotericism, Hermeticism, Christianity, and indeed humanity and nature herself turn: the Second Coming of Jesus Christ in the etheric. It is a book of biblical research which we hope can be grasped by Anthroposophists, by open-minded Catholics and Christians, and in so far as this is possible by ordinary men and women of goodwill.

Dafydd Griffiths and Keith Harris

PS. The book may be purchased from our web-shop at www.westernshores.net (the transaction is brokered by the internet trading company Paypal). The price should not be more than about \$US35.

UPCOMING EVENTS IN 2006

June 12-16, 2006

The Zodiac and the New Mysteries (with Cosmic Dance)

A 5-day workshop with Robert Powell. **Choreocosmos:** Zodiac

At the StarHouse, Boulder, Colorado

Contact: Cheryl Mulholland. Tel: 303-530-1435 E-mail: kinterra@earthlink.net

June 16-18, 2006

Sophia, Demeter and the Four Elements

A weekend workshop with Robert Powell. **Choreocosmos:** Elements

At the Shining Mountain Waldorf School, Boulder, Colorado

Contact: Cheryl Mulholland. Tel: 303-530-1435 E-mail: kinterra@earthlink.net



June 21-25, 2006 ***Star Wisdom in the Light of Sophia***

Star Wisdom Immersion –

For Self Development and Reading the Signs of the Times

“Immersion” has the wonderful meaning of dipping into the waters streaming through the heavens, and being surrounded and permeated by them. Then, as in a baptism, emerging anew.

For Beginners and those with Intermediate Experience in Star Wisdom with the Starfire Research Group: Robert Powell, Brian Gray, William Bento, David Tresemer and Robert Schiappacasse, at the StarHouse and Shining Mountain Waldorf School Boulder, Colorado

Click on www.TheStarHouse.org, go to “Star Store”, then to “Events”

For more about the presenters, see the website: www.starwisdom.org

June 27-28, 2006

Sophia Grail Circle Training for Facilitators

A two day invitational meeting at the barn of Fort and Toni Schlesinger, near Petaluma, California.

Contact: Karen Rivers: Tel: 415-662-2147 E-mail: karenrivers@clipper.net

June 29-30, 2006

Meeting of Board of the Sophia Foundation of North America

Santa Sabina retreat center, San Rafael, California.

(For Board members, Advisory Board members, and guests)

June 30-July 2, 2006

Sophia and the Archangels: the Impulse of Community (With Sacred Dance)
Annual Conference of the Sophia Foundation of North America

Santa Sabina Retreat Center San Rafael, California.

Information and registration: contact the Sophia Foundation of North America

July 3–7, 2006

Christ and Sophia: the Path of Cosmic Initiation

Cosmic Dances of Planetary Configurations During the Life of Christ

A five-day workshop at the Waldorf School, Vancouver, BC, Canada.

Choreocosmos: Planets in Signs of the Zodiac

July 7–9, 2006

Sophia and the Foundation Stone (with Sacred Dance and Sophia Grail Circle)

A weekend workshop at the Waldorf School, Vancouver, BC, Canada.

For both events contact: Randall Scott, 152 West 15th Street, North Vancouver, B.C., Canada V7M 1R5

Tel: 604-988-8424 E-mail: rosamundi@shaw.ca

July 10–14, 2006

Choreocosmos and the Path of Healing:

Cosmic Dances of Planetary Configurations in Individual Horoscopes

A five-day workshop at the barn of Fort and Toni Schlesinger, near Petaluma, California.

Registration: contact the Sophia Foundation of North America.

Information: Karen Rivers: Tel: 415-662-2147 E-mail: karenrivers@clipper.net

- July 17–21, 2006 *A Path to Sophia through Movement: Planets in the Signs – Capricorn, Aquarius, Pisces – the Path of Cosmic Initiation*
 A five-day workshop in Eugene, Oregon (location to be announced)
 Contact: the Sophia Foundation of North America
- July 24-28, 2006 *Cosmic Dance of Eurythmy: Planets in the Signs – Aries, Taurus, Gemini – Discovering our Cosmic Citizenship*
 A five-day workshop in Chapel Hill, North Carolina
- July 28-30, 2006 *Sophia and the Foundation Stone* (with Sacred Dance)
 A weekend workshop in Chapel Hill, North Carolina
 For both events contact: Kelly Calegar, 18 Haycox Court, Durham, NC 27713.
 Tel: 919-361-0691 Email: kcalegar@earthlink.net

EGYPT IS AN IMAGE OF HEAVEN:
A Pilgrimage to the Land of Ancient Mysteries
March 3-21, 2006

The Goddess whom the ancient Egyptians experienced as Isis in pre-Christian times is the same Being whom we now call Sophia, Who is the central focus of the activities of the Sophia Foundation. She said of Herself (according to Plutarch the saying was inscribed at a sacred shrine in the northern city of Sais on the eastern delta of the Nile): *“I am the All; I am the past, the present, and the future, and no mortal hath lifted my veil.”* Now She – as Sophia – is drawing near to humanity at this time of crisis in human evolution, saying: *“I am the Divine Feminine who leads you onward and upward toward the fulfillment of the true essence of your being; every mortal should lift my veil.”*

It is appropriate that the Sophia Foundation should undertake its seventh, culminating pilgrimage to the land of the mysteries of Isis and Osiris, to explore these and the other mysteries of ancient Egypt. In the spirit of the new initiation of Isis-Sophia for human beings of our time, we shall explore the land where the mysteries of Isis and Osiris flourished in antiquity.

Egypt is an Image of Heaven will be led by Dr. Robert Powell and Karen Rivers in cooperation with Seven Wonders Travel. As with other pilgrimages, Robert will lead the sacred dance (eurythmy) and Karen will lead the group in singing at the various sites, on our path of connecting with the Guardian Spirits of these mystery places. All attending the pilgrimage will receive a list of reading material and a meditation for inner preparation for the pilgrimage. If possible we

shall meet each evening after dinner at the hotel to review the day and preview the next day.

The cost of the *Egypt is an Image of Heaven* pilgrimage is \$5,175. This includes hotel accommodations, breakfasts, dinners, bus, boat, local flights, entrance fees and lectures. Transportation to and from Egypt is not included in the cost. Hotel accommodations will be in shared (double) rooms. Please specify if you would prefer to sleep in a single room (extra cost \$850). We will be staying in nice hotel rooms with half pension (breakfast and evening meals). The price of the tour does not include lunches. Each participant will make his/her own travel arrangement to and from Egypt. If you are interested in coming with the Sophia Foundation on the pilgrimage to Egypt, there are still a few places open on the tour, and you are invited to contact the Administrative Office as soon as possible.

CHOREOCOSMOS NEWS

This part of the newsletter is devoted to bringing news of the Choreocosmos School of Cosmic and Sacred Dance.

After the appearance of *Cosmic Dances of the Zodiac* by Lacquanna Paul and Robert Powell, a Sophia Foundation best seller (!), the publication of the sequel *Cosmic Dances of the Planets* is eagerly awaited, and it is hoped that this will be able to be published by Easter 2006. In the meantime Robert's *Morning Meditation in Eurythmy* is now available from the Sophia Foundation, as referred to earlier in this newsletter.

This year 2005 it was wonderful to be able to do the *entire* prayer sequence in sacred dance to piano music by Franz Schubert, after having had the profound experience already in August 2004, in Assisi, of doing the entire prayer sequence in sacred dance to violin music by Bach, Vivaldi and Mozart. With the fourth International Choreocosmos Week at the anthroposophical spa hotel Casa di Salute Raphael in Roncegno, Italy, which took place during the first week of May 2005, a further five Choreocosmos students graduated, bringing the total number of graduates up to twenty-two (see Kevin Dann's report below).

Anyone who would like to write a report of Choreocosmos activity in their area is warmly invited to do so. Please send your contribution(s), preferably as a Word document, to the Sophia Foundation administrative office, clearly designating them "Report for the Newsletter". As well as reports, it is intended that *Choreocosmos News* also includes interesting articles and Choreocosmos experiences – continuing from the publication of six of these experiences in the previous newsletter of the Sophia Foundation (Spring 2005).

Cosmic and Sacred Dance is a schooling through music and movement, engaging the body, soul and spirit, with the intention of aligning oneself harmoniously with the spiritual-cosmic world. It leads to a living experience of the earth and cosmos expressed in the inner life of Nature (four elements), and through the movements of the planets against the background of the zodiac.

Sacred Dance (devotional eurythmy) is meditative movement to prayers and sacred texts. Through gestures and sacred forms, the heart's offering in prayer weaves an ethereal fabric between the individual and the spiritual world which sustains an inner field of spiritual activity. Sacred dance unites the soul of the individual with higher realms of consciousness through an expression of love offered through one's whole being. Sacred dance, whether done individually or in a group, serves to open one to spiritual and religious dimensions of experience.

Cosmic Dance (cosmic eurythmy) is a renewal of the ancient temple dances where the pupils were instructed in the mysteries of the elements relating to Mother Earth, then the mysteries of the planets in relation to the Cosmic Soul, and finally the mysteries of the zodiac pertaining to the World Spirit.

Introductory courses of the School of Cosmic and Sacred Dance introduce these three levels of cosmic consciousness through the dances of the four elements, the seven planets, and the twelve signs of the zodiac, which correspond to the "body, soul, and spirit" of the human being. $12 + 7 + 4 = 23$, signifying that there are 23 forms (choreographies), each with corresponding music and gestures, to be learnt as a foundation for cosmic dance.

Advanced courses weave the dances of the planets and zodiac into a living experience of the cosmic tapestry of the heavens, bringing to expression the planets in relation to the zodiacal signs. This entails 84 possibilities ($7 \times 12 = 84$) for the seven planets in each of the twelve signs of the zodiac. Through cosmic dance, it is possible to find a deeper relationship with the earth, the planets and the zodiac, and thus with Sophia – the Soul of the Cosmos. Cosmic eurythmy aspires to lead one to an experience of the Harmony of the Spheres, culminating in *cosmic communion*.

Each of the 84 cosmic dances of the *planets in the signs* has its own music, drawn from the classical tradition. The music of Beethoven lends itself particularly well to the activity of cosmic dance. For Beethoven's music draws upon the Divine Fire of the Central Sun of our Milky Way galaxy – Beethoven was born when the Sun was aligned with the Galactic

Center (Central Sun) at 2° Sagittarius – and the Divine Fire is mirrored in the human being as the fire of the will. It is the fire of the will that is activated through cosmic dance, aligning the human will with Divine Will, whose nature is Divine Fire. For, as Rudolf Steiner indicated, the path of eurhythmy is a path of development of the will – of the true will, which is cosmic in nature (“*Not my will, but thy will be done*”). Thus, 35 of the set of 84 cosmic dances of the *planets in the signs* are accompanied by the music of Beethoven, i.e. over 40% of the music for this set of 84. Indeed, it was his spiritual task to bring down the Divine Fire from the Central Sun into his music – truly a Promethean task! Further insight into this task is conveyed by the following article on Beethoven’s destiny by Eugen Kolisko.

Beethoven’s Destiny

EUGEN KOLISKO, M.D. (VIENNA) ¹

What are the most striking features of Beethoven’s biography? There are two – One, that he was one of the greatest of all composers, but deaf. And the other is the discrepancy between the sublimity of his musical creation and the wretchedness of his personal life.

His temperament was, as everyone knows, choleric. And he was one of the most revolutionary spirits that ever existed. He could not play the part of sycophant to the princes who patronized him. Once when Prince Lichnowsky had invited a French General and other French officers to a musical party, one of the officers asked Beethoven if he “*also understood the violin.*” Beethoven did not even deign to answer. And when the prince presently invited him to play, there was a terrible scene. Beethoven immediately left the house on foot, in spite of the heavy rain, and wrote the following letter to Lichnowsky:

“Prince! What you are, you are through accident and birth. What I am, I am through my own efforts. There are princes, and there will be thousands of princes more; but there is only one Beethoven.”

Or again, when Napoleon had won the battle of Jena in 1806, Beethoven said: “*It is a great pity that I do not understand the art of war as well as I do the art of music – I would conquer him.*”

Another incident of greatest significance is his meeting the members of the Imperial family when he was out walking with Goethe. In a letter to Bettina von Arnim, Beethoven describes the incident:

“When two such as Goethe and I meet together, these grand gentlemen are forced to note what greatness, in such as we are, means. Yesterday, on the way home, we met the whole Imperial family. We saw them from afar approaching, and Goethe slipped away from me and stood on one side. Say what I would, I could not induce him to advance another step, so I pushed my hat on my head, buttoned up my overcoat, and went, arms folded, into the thickest of the crowd – Princes and sycophants drew up in a line. Duke Rudolf took off my hat after the Empress had first greeted me...”

Beethoven was surely a great individualist. And he has also individualized music. Compare Bach, Haydn, or Mozart with Beethoven, and you will feel as though all their music had, through Beethoven, become a real possession of the human soul – Beethoven’s music is addressed directly to the element of individualized Will.

His family brought him nothing but misfortune. His biographers agree that his father Johann was a “*dissolute, handsome, good-for-nothing man,*” who only kept his position as court musician to the Elector of Cologne through *his*

¹ This article was originally published in the British journal *The Modern Mystic*, vol. II (1938/1939), pp. 346-357.

Eugen Kolisko (1893-1939) was a Waldorf school teacher and medical doctor at the school, who did scientific research and was also an excellent writer.

father's influence. This grandfather of Beethoven was also a court-musician – “*short, muscular, with extremely animated eyes.*” His wife was, it is said, addicted to drink; and at the death of her son, Johann, Beethoven's father, the Elector himself wrote in a letter to his Court Marshal: “*The revenues from the liquor excise have suffered a loss in the deaths of Beethoven and Eichoff.*”

Also other members of the family had this tendency. And where his nephews and brothers were concerned, Beethoven had nothing but misfortune. They embittered the whole of his life in Vienna.

So he inherited little else but burdens. Beethoven died of an illness of the liver, from which he had suffered a great deal the whole of his life, although he was not at all a drinker himself. The *post-mortem* examination showed cirrhosis of the liver and consequent dropsy. This is really the illness which results from drunkenness.

His own mother, who was gentle and refined, was greatly beloved by him; but she died when he was seventeen. From his father's side; he inherited the physical qualities; from his mother he inherited the gentle nature which, so contradictingly, lived side by side in him with the stubborn energy of the others.

His genius cannot be traced from his family – but only the miserable contradictions in his physical nature.

His father tried to make him into an “infant prodigy” – and in fact he was from his earliest childhood a pianist. His destiny brought him in contact with Mozart, just before the close of the latter's life. “*Keep your eyes on him,*” wrote Mozart, “*some day he will make the world talk about him.*” Quite soon afterwards, Mozart died; and when Beethoven, at 21, went permanently to Vienna, his friend Count Waldstein wrote him the famous letter, which seems like a revelation of the spiritual continuity of modern musical genius:

“Dear Beethoven. You are going to Vienna to fulfill your long frustrated wishes. The genius of Mozart is mourning and weeping over the death of her pupil. She found a refuge, but no occupation, with the inexhaustible Haydn! Through him she wishes to form a union with another. With the help of diligent labor you will receive Mozart's spirit from Haydn's hands.”

His destiny carries him directly to the place of his great achievements exactly at the right time – at the moment when his own individuality shows itself; as is always the case when the age of 21 is reached. It is a remarkable “constellation”: Beethoven, whose task is to individualize music, meets, when his own ego is born, with the *manes* of Mozart. And this all takes place at the time of the French Revolution which one may consider as the crisis of individualism.

The fact of Beethoven's deafness is a most extraordinary phenomenon. The first signs of it appeared when he was thirty years old, and gradually increased. Already in 1801, a letter shows how desperately he feels about this...“*Heaven knows what will become of me! I have often cursed my existence. Plutarch taught me resignation.*”

The deafness, at first intermittent, could not be cured, although he consulted innumerable doctors. Beethoven himself, in 1815, gave to an English friend, Charles Neate, an account of how he first noticed it. He was once disturbed at work when writing an opera (“*not Fidelio,*” he said,) “*by a tenor; and jumping up in a rage I threw myself on the floor as actors do...and when I arose I found myself deaf, and have been so ever since.*”

Although this may not be the immediate cause, it is extremely interesting to see the connection of his choleric temperament with his deafness. It is a physiological fact that a person in a violent rage *is* deaf – he can “hear” nothing.

On the other hand the *liver* has to do also with the production of gall, and in a choleric temperament the liver is continually affected. A spiritual physiology of man is aware of the fact that the *individual* forces of the human ego work through the whole organism. In the liver, sugar is stored; and then set free to flow into the muscles where it is the source of muscular action. Now it is most striking that Beethoven, who shows such strong individual energy in his music, was phenomenally *undecided* – even in the smallest matters – in his ordinary life. His biographer, W.I. Turner, from whose standard work *Beethoven* most of the quotations in this article are taken, says:

“Scarcely was he in possession of one lodging than something displeased him, and he made himself foot-sore in search of another. It often happened that he had taken several lodgings at the same time; and he was a second Hercules of indecision. He could never succeed in deciding to which he should give the preference.”

In a letter of one of his friends, we find:

“Beethoven had always been considered among artists as the supreme example of force of character and heroic will, but there is abundance of evidence that in practical affairs and in every-day conduct, he was almost a martyr to indecision.”

But the decision that was lacking in his ordinary life was transposed into his music. The fact that he was so undecided in all ordinary affairs, shows that the stream of force which should lead to decisive action which really starts from the liver, and conducts energy into the limbs, was hampered in its action. Ear, liver, and limbs cooperate together; they form one organic system, through which the human will expresses itself.

This also explains the profound connection that exists between music and will.

Beethoven had to struggle against an absolute deficiency in this whole complex. His choleric temperament made it even more difficult. Let us try to make this clearer.

When you move your muscles they vibrate; a doctor, listening to the contraction of a muscle with his stethoscope, can hear the sound. We ourselves do not *hear* it; but it is with this energy of “sound” that we move the muscle. That is our *will*. On the other hand, in the ear it is the opposite. Sound becomes perceptible to our inner appreciation. The ear stops the movement, or the vibrations, of the air, and sound is born.

Our will is deeply affected by music, which we hear. But how does a man appear when he is listening? He remains motionless. And all the movements which he *could* bring into his limbs, he directs into his ear. Even the mouth – which is held closed by contraction of the muscles – falls open. In listening, the stream of movement is turned *inwards*. The liver is the mediator in this polarity. In a musical and choleric person all this works with redoubled strength.

Now the remarkable thing is that all the *real* “Beethoven” music only begins at the moment when his deafness begins. The year 1800 is the threshold both for the new music and the deafness. It was Beethoven’s 30th year. The musical faculties are by no means something unconnected with the body. Rather, they *build up* the body, as has just been indicated. What is a normal process in the ordinary person, was a terrific battle in Beethoven’s organism. He could never have created such music if he had been healthy. He conquered the illness by transforming the direction of its forces. He lifted them up to the heroic. But his body had to be forsaken. His physical ears were stunned, and his liver contracted.

Yes – illness in a genius is something quite different from illness in ordinary mortals. It is well enough known that “pearls are a disease.” Beethoven’s music is altogether inseparable from his deafness.

But here we enter into the sphere of destiny. If one really receives a deep impression from all this, one feels as though nothing quite like it is to be found in the ordinary world of history – it is somehow mythological. The Greek myths seem to offer us similar pictures. A Titanic force seems to be at work.

In Greek mythology there is one figure especially in the story of the great struggles of the Titans against the Gods, which a study of Beethoven conjures before our mind’s eye; and this is Prometheus.

Prometheus was one of the Titans. The myth tells how he helped Zeus to conquer Cronos and the other Giants. But he was the friend of man. He brought to humanity all the arts and sciences. He stole from Zeus the heavenly Fire, and gave it to mankind. Thus he is the inaugurator of all individualized human culture. But Zeus in his anger, desiring to punish him, chained him to a rock on Mount Caucasus; and sent an eagle to devour his liver, which grew again every night. He had to suffer for thirty years, until Heracles delivered him. Zeus, the omnipotent ruler of cosmic wisdom cannot bring about human freedom; this can only arise on the earth itself. Aeschylus in his trilogy *Prometheus the*



Firebearer, Prometheus Bound, and Prometheus Released, introduced this myth, which formed a part of the teaching of the Mysteries, into the art of the drama.

Every mythology has three sides to it – one that is mythological or religious, one that is historical, and one that is *physiological*. What has been mentioned so far is the mythological or philosophical-religious aspect, and this is quite universally acknowledged. The historical seems still doubtful. A hundred years ago, the heroes of the Trojan war were in no sense regarded as historical figures. But Schliemann's excavations have proved that these heroes once really lived. And this I believe to be the case with all mythological heroes – especially the Greek ones. On the other hand, if by any chance we had lost all the historical data about Alexander the Great, and had nothing but the medieval, the oriental and occidental sagas about him, we should certainly believe that Alexander had been only a mythological hero. And if I may be permitted to say so, the same might even apply to Napoleon! Even the once mysterious Menes, or Gilgamesh, are now recognized as historical personages. I am convinced that the whole world of the Greek Gods is so “human” because they do not only represent divine powers, but are also reminiscences of real heroes, leaders and kings of very ancient times – I mean even of the time of Atlantis.

I only mention this in order to emphasize my conviction *that Prometheus was also a living human being*. There are always certain moments when that which was *to begin with* a divine gift to men becomes something humanly acquired by all. But there are *mediators* who stand between these two worlds – that is, who obtain the divine gifts *first*, and in their own person alone.

Edouard Schuré in his book *The Great Initiates* has visualized this twofold aspect – the divine and the human – in the ancient myths, very clearly.

And now what of the physiological aspect? The entire Greek Theogony is at the same time capable of interpretation as a picture of the physical evolution of man. This is certainly applicable to the book of Genesis, as well as to the Greek or Egyptian mythology.

What is here described as the Prometheus epic, happens every day in the human body.

What is “Zeus”? It is the plastic force which builds up the human figure, especially the *head*, and the face, and all the plastic anatomy of the body. One has only to look at the great sculptured figure of the Zeus of Olympia by Phidias to realize that it represents the archetype of the white (or Caucasian) race. From out of his head *Athena* is born. That means the whole plastic mastery of the organism transforms itself into the capacity of *Thought*. But these thoughts are *perceiving* all the “cosmic order” of the body which has been created by Zeus.

What is the polar *antithesis* of Zeus? It is the force of the individualized human Will! This has its expression in movement. Movement is carried out by the limbs, but the force of movement originates in the liver. Food, which we take from the Earth, is transformed in the liver, and the energy from it is distributed in the muscles. This “fire” is always struggling against the formative or plastic power which originates in the head and which also creates cosmic thoughts. So the Zeus-force and the Prometheus-force are in constant conflict in our organism.

It would be a tremendous help for modern physiology and medicine if it could be realized that there is more science about man to be found in mythology than in many orthodox text-books.

If we now look again at Beethoven, what strikes us is his Promethean capacity for suffering. His ears had become sclerotized – hardened. His liver had become shrunken. But the power of his music had become exalted to the highest state of perfection.

The inner ear happens to be embedded in one of the very hardest bones of the body, which, in German, is even called the “rock-bone.” There would be no resonance in the ear if this were not the case.

Now if we take the whole question quite seriously, could we not say in very truth that in his 30th year Beethoven became “chained to the rock”? And his liver? Was it not “devoured by an eagle” sent by Zeus? Yes – and what had he done with the Fire? He had stolen it as *music* from the heavens! By Beethoven, music that in Mozart and in Bach was still native to the Olympic world, had been carried down to the Earth, and became more connected with human emotion and passion – not uncontrolled – but controlled and plastically organized.

In Beethoven, we have the story of Prometheus over again. And his suffering, too. *Music* is the gift he brought, but now in a more human form. All people recognized this, “incarnation” of music, when they listened to Beethoven’s compositions.

The most profoundly moving document of Beethoven’s suffering is the so-called “Heiligenstadt Testament” (1802), written in his 32nd year, to his brothers:

...“*How humiliating was it, when someone, standing close to me heard a distant flute, and I heard nothing, or a shepherd singing, and again I heard nothing. Such incidents almost drove me to despair; at times I was on the point of putting an end to my life – art alone restrained my hand... Patience, I am told, I must choose as my guide. I have done so; lasting, I hope, will be my resolution to bear up until it pleases the inexorable Parcae to break the thread... O Divine Being, Thou who lookest down into my inmost soul, Thou understandest; Thou knowest that love for mankind and the desire to do good dwell therein. Oh, my fellow-men when one day you read this, remember that you were unjust to me, and let the unfortunate one console himself if he can find one like himself, who in spite of all obstacles which Nature has thrown in his way, has still done everything in his power to be received into the ranks of worthy artists and men.*”

And then comes a really remarkable sentence:

“*You, my brothers Carl and Johann, as soon I am dead, beg Professor Schmidt, if he be still living, to describe my malady; and annex this written account to that of my illness, so that at least the world, as far as is possible, may become reconciled to me after my death.*”

I said, in one of my previous articles, that we should take biographies *seriously*.

Beethoven is Prometheus. Let us only follow his own advice, and lay the account of his illness side by side with his last testamentary words. And then we shall be placing the suffering of Prometheus next to the word which the modern Prometheus of Music has written.

Many music-lovers will know that Beethoven’s first overture – which was the model for all the others – was “*The Creatures of Prometheus*.” This belonged to a great work, the *Prometheus Ballet*, op. 43. At this time (about 1800) Vigano, the famous ballet-master, had introduced a new kind of art, which he called “serious ballet.” This was not to be in the old Italian convention, but should be more like a dramatic representation, interspersed with expressive dancing. This man wrote a libretto, *Prometheus*, and asked Beethoven to compose the music. This music, which, with the exception of the overture, is not very well known, contains the most significant themes of many of Beethoven’s later works; for instance, the theme of the *finale* of the *Eroica* symphony, and the peasant theme from the *Pastoral* symphony, that comes after the thunderstorm.

One can see that it marks a turning point in Beethoven’s music, and that it contains so to say all the “seeds” of his later works. The content of the ballet has for its main feature that the two “creatures” created by Prometheus as man and wife are first lifeless images, which then slowly come to animation. This is expressed through the music and the dances.

How interesting it is that Beethoven’s music really begins out of this Dionysian element – from below – bringing the modeled forms into movement; and all this connected into the name “Prometheus”!

But indeed, if one studies the whole of Beethoven’s time, one often wonders whether all the great figures who were his contemporaries – Goethe, Schiller, Hölderlin, Bettina von Arnim, Shelley, Byron, and innumerable others – were not in reality the actors in a re-born Grecian myth. They not only speak much of Greek history and culture, but they *are like* Greek or Roman gods. Take only Goethe! He has dealt with Prometheus in his fragment of that name and in his *Pandora*... He was even called “*the Olympian*” by his friends...

I think that much of the great enigma of Beethoven’s titanic personality becomes fully illumined if we look at him as a reincarnation of the *historical* individuality, Prometheus. He is, in any case, the inaugurator of modern music. The deed of Prometheus, once accomplished in the Greek world of spatial form, had to be repeated in the world of music. The “*Eroica*” had to be *lived* before it could be written.

I was deeply impressed when, some time ago, I heard from a very well known-musician, that in a personal conversation that he had with Rudolf Steiner, the latter said: “*Beethoven is Prometheus.*”

How literally this is true, I could only perceive when I studied the whole material and history available.

Choreocosmos

A Growing Community in the Etheric

ROBERT POWELL

With Choreocosmos workshops now taking place in Canada, England, Germany, Italy, Sweden, and in the United States, there is a growing community of people practicing cosmic and sacred dance in North America and Europe. As cosmic and sacred dance is an activity which, although taking place on the physical level, has its source in the etheric realm of life forces, the community is also a growing reality in the ethereal world. To be conscious of the etheric community can be a source of strength in one's daily life, which one can tap into at any time – for example, when one does the prayer sequence in sacred dance or when one does the morning meditation in eurythmy.² And coming together to do cosmic dance is a joyful celebration of one's cosmic citizenship, one's kinship with higher beings working from cosmic realms, who infuse the community of cosmic dancers with their spiritual forces streaming down from cosmic heights, especially when one opens oneself to receive the grace pouring down from above. A spiritual union and communion with higher beings takes place, and all participants in the cosmic dance are blessed – consciously or less consciously – with the joy of co-evolving together spiritually. It is a matter of stepping into the abundance of Light that is now present in the etheric realm as a counterbalance to the darkness now enveloping the Earth on the physical level.³ The key to stepping into the Light is love and gratitude toward God's gift of creation, at the same time consciously seeking to become an active participant in the further unfolding of evolution.

It is Divine Sophia who is there to help us to take the step into the Light, who welcomes us into Her embrace and helps us to open to receive Her cosmic wisdom. She is there to help humanity to bring a higher consciousness to birth, to endow human beings with the fullness of wisdom that is needed to meet the challenges of the present and future. She opens humanity's spiritual gaze to behold Christ in the etheric realm as the source of new Life and Strength. It is fellowship with Christ which is the unifying link in the ethereal realm of life forces for all who seek union with Him, and cosmic and sacred dance is *one* way to draw into connection with His work of healing and redemption for Mother Earth. From this union and communion spring new and invigorating forces. From a spiritual perspective the finding of a new center of gravity – in the etheric, rather than in the physical – is a step from the element of Earth to the element of Water, a step that all humanity will take during the Age of Aquarius, the Age of the Water Bearer – the entrance of the vernal point into Aquarius being the “*sign of the son of man in heaven*” (Mt. 24:30).⁴ The image of the Water Bearer in the heavens is a cosmic archetype of the Etheric Christ, and the activity of cosmic and sacred dance is a conscious endeavor to step into the flow of evolution leading humanity – through Christ and Sophia – into this New Age.

This in no way implies that Choreocosmos is the *only* way to co-evolve with others in a growing etheric community dedicated to Sophia and the Etheric Christ. Fortunately there is an awakening in many different ways all over the world to the reality of the ethereal realm, also referred to as the element of Water. For example, the Japanese researcher Masaru Emoto in his book *The Hidden Messages in Water*,⁵ makes visible through photos of water crystals that water is the bearer of life and consciousness and is an extraordinarily sensitive medium. He points out that:

*The human body is essentially water, and consciousness is the soul. Methods that help water to flow smoothly are superior to all other medical methods available to us. It's all about keeping the soul in an unpolluted state. Can you imagine what it would be like to have water capable of forming beautiful crystals flowing throughout your entire body?*⁶

Choreocosmos offers a way “*to help water to flow smoothly*” by facilitating the physical body to move according to the laws of the etheric,⁷ and the result – increasingly as one practices cosmic and sacred dance – is “*to have water capable of*

² Lacquanna Paul, *Study Material on the Prayer Sequence in Sacred Dance* (Sophia Foundation of North America: Palo Alto, 2002). Robert Powell, *Morning Meditation in Eurythmy* (Sophia Foundation of North America: Palo Alto, 2005).

³ Robert Powell, “Zoroastrian Roots of Star Wisdom,” *Christian Star Calendar 2006* (Sophia Foundation of North America: Palo Alto, 2005), pp. 3-14, gives an account of the spiritual background to the great trial of our time, now approaching a culmination and thus signifying a crisis of global dimensions.

⁴ Robert Powell, *The Sign of the Son of Man in the Heavens: Sophia and the New Star Wisdom* (SunCross Press: Vancouver, 1999).

⁵ Masaru Emoto, *The Hidden Messages in Water* (transl. David A. Thayne; Beyond Words Publishing: Hillsboro/OR, 2004).

⁶ *Ibid.*, pp. 77-78.

forming beautiful crystals flowing throughout your entire body". Another profound insight of Masaru Emoto applies also to Choreocosmos activities:

*...people around the world enjoy coming together to celebrate. When people gather, wear special clothes, sing and dance, and are festive, the result is that stagnant and evil vibrations are dissipated and joyous vibrations are created.*⁸

Through cosmic and sacred dance "*stagnant and evil vibrations are dissipated and joyous vibrations are created*", as everyone who has ever participated in a Choreocosmos workshop can confirm. The following reports of some of the Choreocosmos workshops that have taken place this year convey something of these "*joyous vibrations*" which the modern world needs – to help lift humankind's consciousness from the darkness into the Light.

Spring Blossoms in Roncegno

Sophia and Cosmic Consciousness: The Birth of a New Wisdom of the Stars

International Choreocosmos Week: Fourth Graduation

May 1-7, 2005 in Roncegno, Italy

KEVIN DANN

In the first lecture of the week, Robert gave us a very beautiful suite of inner goals to guide our movements:

When we strive to do the movements lovingly, we enter into relationship with the Spirits of Love (Seraphim);

When we strive to do the movements harmoniously, we enter into relationship with the Spirits of Harmony (Cherubim);

When, in movement, we align our will with the Divine Will, we enter into relationship with the Spirits of Will (Thrones).

As Sally, Uberta, Walther and I turned off the Valsugana Superstrada onto the road into Roncegno on Sunday, the first of May, I was stunned to see that the apple trees were in full flower. An extremely warm spring had turned the lush Valsugana into an even more extravagant garden this year, and the warmth continued for our entire week of dancing, singing, praying, and studying. On Sunday evening we were warmly welcomed by head waiter Reno, who each spring has, along with his able staff, pampered us in the beautiful Casa di Salute dining room. After dinner, we gathered in the ballroom, and Ludmila made a gift of appreciation to Uberta for her translation of Ludmila's CD liner text describing her "Russian Aid" musical charity.

Robert, our consummate chronicler, placed us in time with the reminder that on the previous day, the sun was exactly in the middle of Aries – its position at the Resurrection – and the cosmic echo of that event was consonant with the work in sacred and cosmic dance, which allows participants to begin to have some experience of the future Resurrection Body.

Monday morning (the anniversary of the birth of Novalis), Robert taught prayer eurythmy for the Our Father, the Our Mother, the Prologue to the Gospel of St. John, and the Sophianic Prologue, and then we danced Sun, Libra, and Venus in Libra.

In the first lecture of the week, Robert gave us a very beautiful suite of inner goals to guide our movements: when we strive to do the movements lovingly, we enter into relationship with the Spirits of Love (Seraphim); when we strive to do the movements harmoniously, we enter into relationship with the Spirits of Harmony (Cherubim); when, in movement, we align our will with the Divine Will, we enter into relationship with the Spirits of Will (Thrones).

Against this image of our eurythmic engagement with the Hierarchies, Robert presented us with the reminder that, as the Virgin Mary declared at Medjugorje on New Year's Day, 2001: "Satan is now unchained in the world." While at the First Fall Lucifer invaded the human astral body, during the Second Fall through which we are presently passing, Ahriman is actively invading the etheric body, offering a counterfeit Heaven that would separate us from the Tree of Life. Eurythmy, in the form of sacred and cosmic dance, allows us to work consciously with the Tree of Life, to create a vessel into which higher forces may stream.

⁷ Choreocosmos focuses upon the cosmic aspects of eurythmy, and eurythmy – according to its founder, Rudolf Steiner – enables the physical body to move according to the laws of the etheric.

⁸ Ibid., p. 42.

Ingrid Sandkühler led us in dancing Cancer, Mars, and Mars in Libra, and spoke of how, after having chosen to lead Mars and Cancer, she had read in the *Christian Star Calendar 2005* that in 828 AD, when Parsifal made his first visit to the Grail Castle, all the planets but Mars were in Cancer. On his second visit, having regained the lance from Klingsor, Parsifal used it to heal Amfortas, and this was reflected in the cosmic image of the planets in Cancer trailing the powerful healer, Mars. In closing, Ingrid repeated the words given by Rudolf Steiner to the first group of Waldorf teachers as a guide to the education of the child: "The world is good; the world is beautiful; the world is true." Comparing this seven-year rhythm to her own schooling, Ingrid said that in her first phase, she had experienced prayer eurythmy; in her second, cosmic dance, and in the most recent period – that of the True – her study with Robert.

On Tuesday, Maria Linden – who looked for all the world like one of the dancers in the frescoes on the wall of the Casa di Salute ballroom – led Aries, the Moon, and the Moon in Libra, and then gave a brilliant mini-lecture on the history of dance as a sacramental art, from Lemurian times to the present. Maria spoke also of her own personal search for a movement form that would match the needs of our time. For the rest of the week, many of us found us repeating a phrase Maria offered during her presentation, a passage from Mellie Uylert: "He who dances belongs, takes part, has been released from his isolation. He is then in his right place, busy with working, and feeling content." Lisbeth Pettersson, helped by what she termed "a bit of book magic," was guided to lead us to experience Aquarius, Jupiter, and Jupiter in Scorpio on Wednesday.

Robert's lectures during the week focused on the interplay between the exoteric Church of Peter and the esoteric Church of John. Peter's task of feeding Christ's sheep – giving sacraments to the faithful for the past two millennia – must now more than ever be complemented by John, whose activity had to "wait in the wings" until Christ's etheric return to erupt fully in the wider world. Robert reviewed the role of the great servant of both the esoteric and (in his incarnation as Thomas Aquinas) exoteric churches, Rudolf Steiner, in bringing into the world the knowledge of reincarnation, and then followed with some of his own karmic research, which has explored Pope John Paul II's previous incarnation as St. Vincent de Paul. "This is also a hot topic," Robert stated with playful understatement. Robert developed a compelling picture of John Paul II's relationship with Sophia: as the first pope from a Slavic country, he was a forerunner of his people's task of preparing the Rose of the World; the Pope's contribution to the collapse of Soviet communism – inspired by Sophia – was a historical act of enormous consequence; the Pope's devotion to Mary was a leitmotif throughout his long life. Robert took special pleasure in displaying a photograph of Pope John Paul II at his desk; among the stack of books before him is a copy of *Meditations on the Tarot*, a confirmation of the aim of the writer of *Meditations* – to bring together the Peter and John streams. In a contemporary world where esoteric activity is frequently devalued by faithful members of Peter's church (and where "popular" distortions such as *The DaVinci Code* make both esoteric and exoteric Catholicism even more unpalatable) and the exoteric church and its followers are roundly dismissed by esoteric Christians, there is a tremendous need for bridge-building between the two communities. Both the content and the manner of Robert's presentations powerfully modeled the path we must all follow as we create the church of the future.

As a lover of poetry and song, Lisbeth's speech was as radiant as her movements, and both her words and motions truly led us to feel the etheric streaming between Heaven and Earth.

On Thursday, Antonia Scherzinger, raying the Sun's gold from her eurythmy garment, told us that she had been moved by a performance of Beethoven's *Egmont Overture* in Dornach, and then in Kinsau while dancing Sagittarius, had also felt something quite special, and so chose to lead the Sun in Sagittarius for which the *Egmont Overture* is the music. Antonia spoke of her peripatetic life of travel and her current situation of living between the languages and landscapes of Germany and France, and how eurythmy gives her a universal language to build bridges between all her cultural experiences.

Thursday saw the second male graduate of the School for Choreocosmos, Per Thell, lead us through Virgo, Venus, and Venus in Sagittarius, the latter to the music of Chopin's beautiful *Étude #3* from op. 27. Before we opened with "Expansion & Contraction," Per asked us to consciously tune to one another, and indeed, with this call to attention, Per did seem to tune the group into a harmonious whole. In his presentation, he told of growing up in a fair Swedish valley, in a home from which he could see a railway, a road, and cows contentedly grazing. With a world in movement around him inspiring him from his birth, accompanied by a love of music and of the starry heavens, Per was drawn first to work as a gymnastics teacher, and the pursuit of Choreocosmos has taken him one step further to a marriage of earthly and cosmic music and movement.

Choreocosmos Experiences

In the Spring issue of the newsletter of the Sophia Foundation were included six Choreocosmos experiences. In the following a further four Choreocosmos experiences are presented. As with the previous six, each of these four Choreocosmos experiences is printed without attaching the name of the person who had the experience, and this time also without any indication of the initials, in order to preserve complete anonymity, allowing a greater freedom of expression. The intention with the publication of these Choreocosmos experiences is to provide a source of inspiration for all who participate in cosmic and sacred dance.

It has also been expressed that if someone has not had this kind of profound experience, that this is disheartening for that person. However, one person who expressed being disheartened after having read the Choreocosmos experiences in the Spring newsletter then – immediately following – had a very deep and profound experience. This goes to show that it is a matter of patience. As Rudolf Steiner indicated, sooner or later *everyone* will have an experience of the Etheric Christ. So, even if at the present point in time one has not had such an experience, it is important to remain open to the possibility of having such an experience in the future.

If anyone else feels like writing down their experience(s) for publication in the newsletter, please send your written account to the administrative office of the Sophia Foundation, preferably as a Word document, clearly designating it “Choreocosmos experience for the Newsletter”.

“We were dancing the cosmic configuration of events in the life of Christ. In particular, Venus was in Pisces at the time of the Crucifixion – and Robert had described beforehand how the holy women, accompanied by John, beheld Jesus being led off to the hill of Golgotha. When we began to dance “Venus in Pisces”, I entered into the eternal memory of this moment when Jesus was being led away to the Cross. It was as if I was there, that “then” was “now”, and that I was experiencing it from the point of view of one of the women. It really was as if it were happening now, today. I was immediately filled with intense grief, and I could hardly remain in the circle of the cosmic dance. I was reliving that moment when Jesus was being led away to be crucified. Then I “fell out” of the dance due to being overwhelmed by grief. Even though I knew that the Crucifixion was God’s will and that it would lead to great and joyous events (such as – from our present standpoint – the Resurrection, the Ascension, Pentecost, and the Second Coming), I suffered like those who were actually there as witnesses of the Crucifixion. At the same time I became aware of the spiritual strength of these witnesses. Doing the cosmic dances of the events in the life of Christ has brought the eternal into my being so that I am now a vessel bearing their cosmic memory. I feel there is a deeper purpose to this. Perhaps it is to carry this memory into the future. I am in awe of the power of the Living Christ, and I am strengthened by the experience of the cosmic memory of Golgotha.”

“While dancing “Saturn in Libra” my crown chakra opened to the Central Sun at the center of the galaxy. This was an experience of the vibration of infinite love, which came down from the crown region to my heart, and from there it passed down through my entire body, descending into the depths of the earth, to the realm of the Mother. With this experience I found myself to be a uniting link between the Mother and the Father, between earth and heaven, and I was profoundly touched by the experience of being united with both heaven and earth at the same time.”

“While dancing the “Moon in Libra” I had a special experience. I was in the inner circle doing the Moon and the outer circle, behind me, was doing Libra. I was given a gift – this happened in relation to doing the eurythmy gesture “EI” (pronounced “I”) for the Moon. My love for the Mother could be expressed through doing the “EI” gesture as if I was caressing Her etheric body. She responded and I had the experience that we were in love with one another. Then, in the moment when the “EI” gesture was stilled by doing the Moon gesture, it was as if I experienced the Holy Blood of Christ entering the earth from the Cross. There took place a merging of two worlds – the cosmic and the earthly – both sacred and holy. At this point I received a special gift, as I saw something that I still see and will see forever. As the flow of Holy Blood bearing Cosmic Love permeated the body of the earth, there was a response from the earth of Love that billowed upward. The continual flow of Cosmic Love permeating the earth and the response of Love from the earth emanating back to the cosmos was a Song of Love and also a Dance of Love between the Mother and the Father. The quality of this Love is beyond words!”

“I cannot imagine a more sublime experience than that of the Love of the Father, the Source of the Holy Grail. I was blessed with this experience while dancing the Sun in Taurus, which was the location of the Sun at the Ascension of Christ to the Father. It is beyond words, this experience of the Source of existence, and my entire body felt cleansed by the breath of Divine Love that pulsed through it. This was one of several deep and profound healing experiences during the week of cosmic dance of the planetary configurations in the life of Christ. It is clear that those who choose to participate in the Choreocosmos School are choosing to be vessels, bearing Divine Love and Wisdom into the future. During the course of this week I was deeply and irrevocably moved from within.”

Christ and Sophia

The Path of Cosmic Initiation into the Mysteries of Heaven

Choreocosmos workshop with Robert Powell July 11-15, 2005 in Petaluma, CA

EILEEN LEGGETT

Over thirty participants gathered for this year's California Choreocosmos course at Toni and Fort Schlesinger's barn in Petaluma for a week of eurythmy, singing and lectures. Along with Robert's work, Karen Rivers led us in joyful rounds of singing to awaken our hearts and minds and Marcia Burchard provided glorious piano accompaniment for eurythmy and singing.

The title of the course was "Christ and Sophia: The Path of Cosmic Initiation into the Mysteries of Heaven." The course brought sacred text, specifically the major events in the life of Jesus Christ, into the meditative movement of eurythmy. With devotional attention we danced the planetary configurations for the Baptism, the Transfiguration, the Crucifixion and Resurrection, the Ascension, and Pentecost. For each of the five days we engaged one cosmic event, starting with the Baptism and culminating with Pentecost. Each morning and afternoon Robert discussed the esoteric depth and meaning undergirding each major event in the context of Christ, the Lamb, and his Bride, Sophia – revealing a path of cosmic initiation. Over the course of the week, our collective dances wove an etheric force capable of tapping into the great eternal Imaginations of Jesus Christ and Sophia.

On Wednesday Robert offered the gift of teaching us a new eurythmy meditation (based on Rudolf Steiner's *Morning Meditation*) for bringing to realization the words, "Not I, but Christ in me." We formed a large circle outdoors under the gracious shade of the great oak tree and attuned to inward and outward etheric forces. Robert then taught us the gestures, sayings and sounds for the four stages of the meditation to activate streaming life forces within our own being.

Throughout the week many participants expressed their sense of *holy awe* in the sacredness of our activity through a variety of ways, such as in received dreams, visions, revelations, and lived experience. Under Robert's guidance we experienced eurythmy as a pathway to Living Star Wisdom. That Living Star Wisdom can guide us at this challenging time in our personal and collective evolution.

We wish to express our most heartfelt gratitude to Toni and Fort Schlesinger for hosting this Choreocosmos week, to Linda Delman for the beautiful centerpieces for the evening celebrations, and to Betsyanne Gallagher for organizing our magnificent gourmet meals.

"I feel my star, my star finds me" — Rudolf Steiner

This summer past I had the joy and privilege of attending three Choreocosmos workshops in a row – Vancouver, Eugene and Petaluma, culminating in the wondrous event of Robert and Lucky's wedding on July 16th. All aspects were favourable; the days bright-moving, warm and flowing with light-filled discourse. The nights clear, starred in silent wisdom. On one such night, after a celebration in Petaluma, a few of us gathered in the field near Fort's Barn gazing up into the blazing heavens. A brisk wind blew us into a huddle, like shepherds, as Robert pointed out certain stars and constellations. Then he especially asked us to focus on Deneb, the head of the Northern Cross (tail of the Swan) in the Summer Triangle while he quietly spoke the words of Steiner's meditation:

A star is above my head.

Christ speaks from the star:

"Let your soul be borne through my strong force –

I am with you, I am for you, I am in you.

I am your I."

As I became still inside, entering into the depths of Deneb, it opened like a great eye of light, welcoming me, greeting my search with joy. Next morning at 5: I awoke to the cock crowing twice and the inward words, "Mars in Cancer" ringing strongly through. Around midday, the whole group of us, over thirty that week, went outside the barn to range

ourselves around the great Grandma oak tree where we began the four eurythmy movements to Steiner's morning meditation. I had already been introduced to this in Vancouver and Eugene, experiencing the light, love and life of it in myself for the world. But this time I perceived a tiny radiance shining up at me from a crack in the ground near a root of the oak. I blinked, looked away, looked back and even bent down close to observe – there was nothing physical there! The light grew slowly into a shining dazzle, gleaming out of earth's darkness as the sun moved around during the whole meditation. Therewith it emblazoned itself upon me, especially during the Sun-spiraling AU; hasn't yet gone out. Incorporating these daily meditations, along with the sequence of sacred prayers as I have done for many years, I grow into breathing with it: the lengthening *L* sound speaks from the domain of Capricorn; the rolling *Rrr* of the transformed Bull; Sun hearted *AU* and *Mmm*, the sound of Man (Aquarius). All these speak together – *R A U M*, which means space in German, as we can make space for Christ and Sophia to enter in, which they do in ever-renewing aspects.

In grateful appreciation for all those who prepare the ground, build the temple. Love and blessings,

Josie Scott

Vancouver, B.C.

The Planets and Destiny

A Path through Biography

5-day workshop on the cosmic dance of the planets - Pittsboro, NC, July 25-31, 2005

KEVIN DANN

Anyone who has participated in the Choreocosmos workshops knows that moment that comes on the third or fourth afternoon, when the forces of levity take over. On Thursday afternoon of our week in Pittsboro, NC, after an episode of choreocosmic chaos, we experienced levity as we attempted to dance our way eurythmically toward the octave of Earth evolution, known as Vulcan.

Despite air so heavy and thick that the oaks and crepe myrtles seemed to sag under its weight, lightness leapt in every direction. Each morning, after Robert led his newly-created morning meditation for those who stayed at the Windsong Retreat, the circle of participants touched lightly back upon earth. "Drink your tea!" sang the towhees, and the "E" was echoed by the "dee-dee" call of the chickadees. Cicadas sang "EH" as the heat of the day built, but inside all was "AH", the "AH" of an enthusiastic group – 13 newcomers and 7 old hands – to cosmic dance, finding communion together in the etheric. Goldfinches, bluebirds, and monarch butterflies danced each day in the lovely Windsong gardens as the group made a magnificent voyage out and back through the planetary spheres. Our dancing communion was echoed by a harmonious chorus that gathered each afternoon to sing Marcia's magnificent composition of the "*Our Mother*" prayer. Marcia even let us in on a preview of her new opera, *Inanna*.

Throughout our week together, Robert returned time and again to speak the verse from Rudolf Steiner:

A star is above my head.

Christ speaks from the star:

*Let your soul be borne through
my strong force –*

I am with you,

I am for you,

I am in you,

I am your I.

After four days of Robert's presentations on the exquisite nested boxes of cosmic wisdom embodied in the structure of our solar system, we all received (thanks to Marie-Hélène Hébert's deft work) our horoscopes, in preparation to discover our birth stars. A corps of sidereal converts passionately counseled a dozen stunned tropical hangers-on, and then Robert ran through his roster of stars to name each person's natal star. There was something beautifully intimate about this communal stellar baptism, echoed afterward when we arranged ourselves in a great circle by our sidereal zodiacal signs, each group sequentially performing the gesture for their sign.

There were moments of gravity to balance the cornucopia of levity. Robert mourned how in our time, "Christ has been placed in a little box." However, he countered this modern imprisonment of the Logos with inspiring images. The most spectacular image was one that Robert himself had been inspired to discover – that Christ is connected with each and every star in the heavens, each working down into humanity, just as each and every step taken by Christ after the Baptism continues to shimmer into the whole Universe.

As Robert and Lucky had recently celebrated their wedding in California on July 16, we got to hear lovely tales of their wedding day, including the story of the flower girl opening up a box to release gossamer butterflies into the air. That is exactly what Robert did for us all week, releasing the beauty and majesty of the Logos into the open air, and in doing so, we could all feel our wings stir.

Kelly Calegar must have sprouted wings to have accomplished all her tasks of hosting us so gracefully. After the week of dancing and studying the planetary sequence, Kelly had also scheduled a Friday evening lecture by Robert on the advent of Sophianic culture, and then a weekend workshop on the elements. A number of new dancers joined us as we moved through earth, water, air, and fire, to culminate in an invigorating afternoon alternating the elemental movements and gestures to Marcia's tireless playing of the first movement of Schubert's last piano sonata.

Throughout our week together, Robert returned time and again to speak the verse from Rudolf Steiner:

A star is above my head.

Christ speaks from the star:

Let your soul be borne through my strong force.

I am with you, I am for you, I am in you.

I am your I.

That Christ speaks from *every* star and that *every* star is the dwelling place of a colony of spiritual beings is an exhilarating truth inspired by Sophia's unfolding incarnation. To be witness to the incarnation of this truth in our world is a great honor. Robert compared the process of getting to know a star with that of coming to know a person; one must dwell with them awhile to come into an intimate relationship. Perhaps it was this dwelling together – in dance, in song, in conversation, and also by gazing with devotion up into the night sky – that caused this group of new friends to begin to blaze like a new star in the North Carolina night.

In addition to Kevin's report we have also received the following report by Kelly Calegar, who is a graduate of the Choreocosmos School and who organized these workshops in North Carolina:

The Planets and Destiny: A Path through Biography and *Sophia and the Four Elements* are the two workshops with Robert Powell and pianist Marcia Burchard that took place in North Carolina last summer. We rented the Windsong Retreat Center, a lovely, peaceful place with beautiful gardens and gentle owners. Robert's opening lecture entitled *The Cosmic Background to Contemporary Events* was attended by over 60 people.

Connecting onto Kevin's report about the 5-day workshop on the planets, I would just like to add a few words about the weekend workshop on the elements. We danced the elements of Earth, Water, Air, and Fire. The dances of the elements, which work primarily on the level of the will, were very different from the dances of the planets, which work more on the level of the soul. The dances of the elements seemed to require inner forces from our depths – concentration from a deeper source of being.

So, the story continues with next year's visit by Robert and Marcia, which will include a 5-day workshop on *The Cosmic Dances of the Zodiac and the Cosmic Liturgy*, and a weekend workshop on *Sophia and the Foundation Stone*. I sincerely hope you can join us! In the mean time, a core group of dancers/seekers has emerged here in North Carolina who will continue to dance together throughout the year. *The Signs of the Zodiac* will begin on October 29th. For more information, please contact me, Kelly: kcalegar@earthlink.net

“Brother Sun, Sister Moon”

St. Francis and Cosmic Christianity

**Choreocosmos Sacred Dance Workshop in Assisi,
August 14-20, 2005**

SONIA ATALLA

I sit here in Oakland adjoining San Francisco, the city named after St. Francis, on a full moon evening, recalling that I celebrated the last full moon in Assisi. Five of us went up on the rooftop and – in a semi-circle – we danced the new *Ave Maria Sophia* prayer that Robert had taught us. We stood gazing at the moon and stars, awed by their majesty, bathed in their serenity. Eventually, we hugged each other good night and silently retreated to our rooms.

For two years I pondered going to this workshop in Assisi. But it wasn't until the end of a serious illness that I decided to go, as I thought it would be healing to spend a week in Assisi doing the sacred dance with Robert Powell. It was a wise decision.

Assisi is indeed a special place, with the ancient town built on terraced hills surrounded by farms and fields of flowers. And the community of 50 individuals who gathered there at the retreat center Cittadella doing sacred dance in the Sala di San Giovanni (“Hall of St. John”) from August 14-21 was also quite remarkable. They hailed for the most part from Germany and Italy, with one person from Norway and myself from California. Throughout our stay in Assisi and in all we did I felt the spirit of St. Francis with us – the warmth in our conversations, the grace in our dancing, the light in Robert's lectures, the celebration in our eating together,

Assisi Workshop, August 13-19, 2006

“Strengthening Community through Prayer and Meditation”

With Sacred Dance and Sophia Grail Circle

Information: Sally Ellis-Jones: Tel: 01139-348-210-6251

E-mail: sellisjones@yahoo.com

the beauty surrounding us. Within a short time we made intimate connections, sharing stories – joyful and sad – from our lives, as well as experiencing hilarious moments when things went awry.

But restful it was not, for Robert was boundless in his energy. Eagerly, I tried to keep up. So rich and full were his talks (in English, with translation into Italian by Uberta Sebregondi) that I didn't want to miss a word. Nor did I want to step out of the circle of the sacred dance, though at times my legs grew tired. Accompanied by violin music played by Italian violinist Daniela Rossi, we moved together in a truly beautiful expression of reverence, gratitude, and love for the higher beings. In our praying and moving together in harmony we sustained each other, and any tiredness soon fell away.

We learned from Robert that our week in Assisi happened at a very special time for humanity, for the sun was in the same place in the heavens (3° Leo) where it was when Lazarus was raised from the dead. Bearing in mind that the human heart is formed from the constellation of Leo, Lazarus was raised so that he could fulfill his mission – that he should become more and more a pure expression of the human heart, becoming ever more “heart” in each succeeding incarnation. Lazarus, who as the writer of the *Book of Revelation* and the *Gospel of St. John* took on the name John, was also strongly connected with St. Francis, whose life and ministry was a

celebration of the heart. Thus, Robert connected Assisi with the Johannine tradition. And so it became clear why Robert had chosen this place and time to come together and celebrate the three days August 19-21, naming them the Festival of the Heart, where August 20 is the actual

day on which the sun returns to 3° Leo and the day before and the day after this cosmic commemoration of the raising of Lazarus/John are also celebrated as part of this new festival. I returned home with my heart full, with copious notes, and with a resolve to continue the journey.

The Twelve Signs of the Zodiac experienced through conversation, meditation, and Cosmic Dance

A ten-week course guided by Linda Delman
Phone: 707-577-8877

Mondays 3:30 – 5:30 p.m. Oct. 3 - Dec. 5, 2005
Location: Summerfield Waldorf School – Sophia Hall. Cost \$100.

*People coming together to dance,
create an opportunity to be danced,
and to radiate this new-found source of renewal
and strength towards all that surrounds them.*

*Sacred words help us to remember our place in the Divine plan.
Sacred energy flows through and around the body and acts as a mediator to healing.
Sacred gestures can enliven sacred words.
Sacred geometry is inherent in the physical body.*

Every second Sunday at the Rudolf Steiner College [Seminarat] in Järna, a group of eurythmists and also non-eurythmists is practising cosmic dance, trying to follow the ongoing movement of the planets against the background of the constellations in the heavens. A wonderful pianist Sylvia Karpe is playing for us – she is the pianist for all the Choreocosmos activities in Järna. [Järna is the largest anthroposophical center in Scandinavia, located about an hour south-west of Stockholm.] Kerstin Hemlin has been organizing this meeting since early summer this year. Although the activity has been going on for a couple of years, prior to the summer it was not as regular as it is now. In June there took place a one week Choreocosmos workshop, working with the planetary constellations for the week, and also with prayer eurythmy and singing. This workshop was led by Maria Linden, Per Thell and Lisbeth Pettersson. – all three newly graduated from the Choreocosmos School of Cosmic and Sacred dance. The workshop was very much appreciated and was blessed with the sun shining every day, and beautiful starry heavens at night! Now the Choreocosmos dancers in Järna and the rest of Scandinavia are very much looking forward to the next Choreocosmos workshop with Robert in February 2006.

Maria Linden

A group of fifteen people north of San Francisco have been working with the spiritual impulse of Choreocosmos for the past five years. We meet in Fort and Toni Schlesinger's barn in Petaluma, which is lazured in beautiful pastel colors and stands on 350 acres of rolling California hills. Marcia Burchard accompanies us on a Steinway baby grand piano as we honor Mother Earth

Oh Stars, heavenly signs of macrocosmic Truth–
Condensing into sounds of speech
You bring us the gift of your own being.
O Spheres, worlds of Music and Harmony
Born of the Grace of God–
Sound through us, make flow through us
Your holy stream of purifying power.

through the dances of the elements, unite with Sophia in the dances of the planets, and seek communion with the Holy Soul in the dances of the zodiac. Once a month we come together on a Saturday afternoon to dance through the seven planets in one of the zodiacal constellations as a preparation for an evening Sophia Grail Circle celebration, interspersed with a delicious community meal.

Last year a group of people in the Palo Alto area began the work of Choreocosmos. This year twenty three dancers join together honoring the Earth and the Cosmos through these new temple dances. One of our

members is in a wheel chair and is guided through the forms by a selfless helper, as she moves the gestures with her arms. Accompanied by Aki Amai, we dance in a large hall on the grounds of St. Marks Episcopal Church. A few of the participants, in past years, made the long drive up to Petaluma to join in the early dances there. Now a community is forming in their geographical area. After dancing and delving into conversation on various themes, currently “Exploring the Depths of the Soul: Inner development and the Human Double”, we have been learning the choral music to the prayer sequence composed by Marcia Burchard. We seek harmony in movement, word and song.

If you would like to join us, we would love to welcome you.

In peace and great joy to have the opportunity to dance together in community,

Karen Rivers (phone: 415-662-2147 E-mail: karenrivers@clipper.net)



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We would like to encourage your active participation in the newsletter, by sending us articles and reports for the next newsletter (Spring 2006). Please send your contributions (preferably as a Word document) by mid-February to the administrative office of the Sophia Foundation, clearly marked "Newsletter".

ADVENT AND CHRISTMAS 2005

As we approach Advent and Christmas 2005, we wish for all our readers Sophia's blessings as we draw near to the Festival of Birth, which is the Festival of the Father in the cycle of the year (that of the Son being Easter, and that of the Holy Spirit being Pentecost).

Now, in preparation for the Festival of the Father, herewith some inspiring words from the ancient *Corpus Hermeticum* written down in the early Christian centuries but attributed to the initiate Hermes Trismegistus who was a great teacher in Ancient Egypt, a reincarnated disciple of Zarathustra (as indicated in Part I of Valentin Tomberg's lecture published in this newsletter):

*Holy is God, Father of the Universe, who existed before the beginning;
Holy is God, whose wish is fulfilled by the Powers;
Holy is God, who wishes to be known and is known by those who are his own;
Holy are you, who by your Logos have constructed all that is;
Holy are you, whom Nature has not obscured;
Holy are you, of whom all Nature is an image;
Holy are you, who are stronger than all sovereignty;
Holy are you, who are greater than all eminence;
Holy are you, who are above all praises.*

(I:31)

*Human souls, proceed at once to the choral dance of the gods,
In which there are two choruses –
One of the planets and the other of the fixed stars.
And that is the supreme glory of the soul.*

(X:7)