

pentagram

‘...Orpheus, the singer-poet, wandered about the world, taught wisdom and the sciences to many nations and founded the Orphic mysteries, which were devoted to Dionysus. His sad and joyful story of the loss of Eurydice is the true story of the eternal calling by the spirit, which wants to redeem the eternal soul from the lightless realms in order to live, united with her, in the radiant lands of the divine...’



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Cover: Rudolph Bauer. *Das Geistreich* (The Kingdom of the Spirit), 1930.

Dionysus on a leopard, Roman mosaic from the first century AD, in the Archaeological Museum in Thessaloniki, Greece (Bridgeman Art Library)



'tomorrow I'll wake up'

*it's what I tell myself, already for a while.
but I know that it will happen now.
tomorrow I'll wake up,
and everything will change.*

*I will see the world with other eyes.
I will see and hear and distinguish
all colours and sounds
of tomorrow's world.*

*I will speak another language —
the language of the soul and the heart.
all sorrow and worries will fade away,
for everything will be different
in the morning
on which I awaken.*

*He who speaks the language of the soul,
knows neither sorrow nor grief.
the melody of the coming day
has been composed already;
that I know quite well.
its pure tone I begin to hear —
and soon I will tune in.*

*what an awakening that will be!
never I'll fall asleep again,
new delusions I create no more;
no longer do I wander in a gloomy and obscure world.
the transparent clarity of my day of tomorrow
is water from a living source —
you cannot get enough of it when quenching your
thirst.
how can one become saturated
of that which is holy?*

*I know that I'll wake up tomorrow.
I see a star and a ray of light;
often I see a star,
sparkling, broken in gold and silver,
and yet its light reaches my heart.*

*there, there is the gate that leads
to tomorrow;
a radiant entrance,
a world that waits and is different.*

see, I take a step ...





Dionysus, an impulse of eternity in time

WHO WAS DIONYSUS? Several historians have tried to unveil the secret of this god, and philosophers and religious scientists have investigated his myth. The worship of Dionysus spread in the region of the Mediterranean, Asia Minor, Egypt and India. Various sources state that this myth originated in Thrace, present-day Bulgaria. Thrace was seen as the holy land, the 'land of the light, because there the old sanctuaries of Zeus, Chronos and Uranus are standing. There the ancient sanctuaries of Dionysus can be found, too. One of the oldest traditions from Thrace says: *'In the beginning, time created the silver world egg. From it, Phanes Dionysus came forth. He is hermaphrodite and carries the seed of all gods and humans within him.'*

It is very likely that the Dionysus cult indeed spread via the silk route from Thrace across the world (see also *Pentagram* 2006, number 5). The worship of Dionysus was extensive in the old world. Yet, should we take into account the guidance of the historical approach only, we would remain completely unaware of the profundity, the totally different reality of the Dionysus idea. We need a certain level of inner knowledge to discover in Dionysus this nameless, but repeatedly renamed impulse of eternity that, since the beginning of its existence, has been active in the world and in humanity. This impulse comes as a message to human beings and is reflected in all periods of humanity in words and images adapted to the times. Recorded in sacred writings, it appears like a shining radiance in the myths and fairy tales of the peoples.

The Greeks incorporated this impulse in their mythology in their own way. In one of their myths, Dionysus is the 'trigonos', the trice

Dionysus. Sculpture at the east side of the Parthenon (Athens), by Phidias, approx. 450-430 BC.

born son of Zeus. The god begets Dionysus by the earth mother Demeter. After his birth, the child Dionysus ascends the divine throne. He is killed by the Titans while he is looking at himself in a mirror. They tear him apart and devour him. But they overlook his heart and it is Athena, the divine wisdom, who saves it. She gives it to Zeus who takes it up into himself. The titans are burned by a flash of lightning of the father of the gods and the ashes of their charred bodies change into the matter from which also humanity develops. Again, Zeus sires a son, this time by the mortal woman Semele. She cannot see the god; as a mortal woman, she cannot endure his sight and is burned. Zeus rescues his child from her dying body and this is the second birth of Dionysus. The god now carries his son in his thy to full-term. The birth of Dionysus from the body of the deity is his third birth. Now he carries the epithet 'Iacchos', meaning, amongst other things, 'light bringing star'. Hermes, the Greek messenger of the gods, gives the newborn child to the nymphs of Nysa, who raise it in silence and seclusion. From this silence, the divine son enters the world. With his energy, he pervades and conquers the world; as 'Iyaios', he who takes away all human worries, and as 'sotèr', saviour from all distress. He marries the lonely Ariadne, who has turned away from her unfaithful lover Theseus. Through the 'hieros gamos', the holy marriage, Ariadne achieves immortality and ascends with Dionysus to heaven. In the myth, we recognise the continuous fall of the once divine creation. God – represented as Zeus by the Greeks – wants to manifest himself and emanates his energy into Demeter, primordial matter. In it, the original microcosmic creation develops. It is one with God, and grows with Him in a continuous interaction of forces. But the forces of matter, represented by the titans, totally overcome the divine child. Only his heart, his inner spiritual essence, is preserved and is taken up into the divine energy again. Plutarch, the Greek historian who lived from 46

to 127 AD, speaks of the heart of Dionysus as the 'anima mundi', the world soul, the ensouling element of the macrocosm. The life forms crystallize when wilfulness and self-maintenance seize them. The divine energy is no longer experienced by them in a harmonious way, but as thunder and lightning. On the high-tension curve that develops in this way, the divine power discharges itself and dissolves the forms that do not correspond to the divine idea. Once upon a time, this occurred as a karmic catastrophe, and like a thunderbolt, our universe was born. This is continuously repeated in the presently developed 'smaller beings', the mortal human beings. In them, a mixture of forces is active; namely the titanic, dialectical forces and a remnant of the original divine energy. It is a great miracle that this light element has been left behind in the physical body, the figure of darkness. In his 'Faust', Goethe makes Mephistopheles say about this:

*Part of the part am I, which at the first was all,
A part of darkness, which gave birth to light,
Proud light, who now his mother would enthral,
Contesting space and ancient rank with night.
Yet he succeedeth not, for struggle as he will,
To forms material he adhereth still.¹*

Dionysos

The name 'Dionysus' (Son of Zeus) has been found on clay tablets in Linear-B script in 'sandy Pylos'. Therefore, Dionysus was already worshipped in the Mycenaean period (1400-1100 BC). It is said that the cult of the god was formed by influences from Asia Minor, because similar views have also been found in Lydia and Phrygia. References are also made to influences from Crete and in this way, Dionysus purportedly ended up on the Greek mainland via a detour.

The combination of the various types of energy explains why Dionysus is continuously related to madness, ecstasy and atrocities. The link of matter and spirit, the captivity of the light in matter, causes unrest and fermentation in the human being. The human being is time and again stimulated by Dionysus, the inner divine essence, to give his life another direction. Strange ideals, images and ideas arise in him. Through the conflict between ideals and ordinary life, an inner conflict develops. The life of the spirit cannot be put on one line with life in fallen nature. Yet it seems as if the human being cannot do otherwise but try to realise the spiritual ideals in the material world. The hope to achieve a better life in this way leads to countless experiments. The human being tries to achieve the impossible, becomes ever more entangled in matter because of this, and creates much suffering for himself and his fellow human beings.

Focus on the heart of Dionysus

Every human being experiences this unrest more or less intensely, a sense of being torn



apart developed from the merging of these forces. How often are we not driven by thoughts, feelings and desires that keep us on the horizontal level, although we would like to follow high-minded ideals. Continuously we violate the Light, not through evil intent, but rather because we are formed from the matter of the titanic energy. It is an ever-recurring dilemma.

Original divinity wants to release itself from matter but is restrained by the body, matter. The material forces of this world want to hold on to what they once have appropriated. The human being is continuously driven deeper into the grip of matter; this situation is clearly outlined in human history. This unrest, the ever-recurring experience of delusion and death, may ultimately lead to insight in the actual task. By reflecting on this task, by being focused on the heart of Dionysus, a path is opened that leads from the deepest material realms back to the divine field of life. God has allowed his energy to descend into human beings, into Semele, the mortal soul with its earthly consciousness. In her, the divine child can develop. She can, however, only accomplish its inner birth. She may not regard the child as her equal.

When the personality reaches out to what is divine, an unbearable tension develops. The birth of God takes place in a soul body that is

In the classical period (around 500 BC), four annual celebrations were held for this god in Athens, divided over the winter months, until in April, spring had been firmly established. During one of these celebrations, the Greek women made a journey from Athens and Delphi to the snow-covered peaks of the Parnassus (2500 metres high), to awaken the sleeping child Dionysus by music and dance. We find images of this on vases from Minos and Mycenae.

Dionysus was sometimes called Bacchus by the

formed from the spirit nucleus. The human being is called to enable this. In Dionysus-Iacchos, this process is accomplished. The mustikos or candidate, who enters the mysteries, can achieve the liberation of the light human being through his development and insight. Gradually, the developing son of the gods overcomes the power of the titans. United, Dionysus and Ariadne, now as newborn souls, enter into the divine field of life. Spirit and soul celebrate the sacred wedding. In Greece, the people worshipped Dionysus also as the God of growth. This refers to the external aspects of the described process. Through this largely unconscious, deep knowledge, the Greeks celebrated the arrival of Dionysus as the arrival of the light, of the joy of life and of joyful growth.



The mysteries

Every religion essentially refers to this link. Every religion is clothed in the garments of its time. The outer garment shows the colours and patterns formed by the various insights and the awareness of its followers. This results, for example, in the many movements within Christianity; and also in the mutual differences of opinion. However, the general vision of popular religions never represents the inner path. Apart from the pleasurable feasts, the

followers of the Dionysus movement knew the outer mysteries and finally the secret inner mysteries.

In the outer mysteries, the general cosmic relationships were explained. The priests awakened the knowledge of his divine origin in the candidate. In the inner mysteries, they linked him to an energy that enabled him to follow the path to its destiny. Very little has been handed down to us of the inner mysteries of Dionysus, because the essence of the mysteries was mainly passed on orally to those to be initiated.

Greeks. 'Bacchan' or 'baccheuein' means 'calling, screaming'.

Why did they want to awaken him?

Here again we are fascinated by the imaginative and abstract way of thinking in which Greek antiquity viewed the gods. Dionysus, the god of the fertilising moisture, the wine and the theatre was regarded as the force of boundaries and of trespassing them, the disobedience. He was also the god of remoteness and of Antiquity, the distant past (Thrace!). Dionysus represents a force that

intervenes immediately and can possibly be violent. Dionysus represents renewal, joy and life.

He opens the doors to what is new, and also to the other one!

He could completely break through what is old, he could break through the conceitedness (of the city states) and the limitation.

This is why J. van Rijckenborgh associated Dionysus with the spirit.

It is remarkable that in the images on vases, there is often a handheld mirror, without it



At all times, the secrets of the mystery schools were protected against superficiality and thus against the loss of their power.

At the initiation into the hermetic teachings, Hermes Trismegistus, for example, said to the initiated pupil: *'...the hidden truths can only have a limited number of participants, or even none at all. For it is like this: they incite evil-minded people to evil deeds. This is why one needs to beware of people, who cannot yet understand the inner power of these thoughts.'*

A large part of the, contradictory, communications concerning the god Dionysus can be explained by the popular interpretation, the

being used as a toiletry article. Frequently, the mirror is held behind the back of someone who is arriving, or it is offered to him. It is a sign of recognition.

When Dionysus was overpowered by the Titans, he was just looking in the mirror. In this mirror, he saw the image of his incorporeal being (eidolon).

He saw the image of his incorporeal, divine soul, which the human being also possesses. Pindarus (approx. 522-443 BC), the greatest Greek singer-poet, says about this in the

outer and the inner mysteries. All traditions and myths, all sacred writings and words about a truth remain empty and powerless and merely form knowledge without wisdom, as long as they are not experienced inwardly in a vital way. Only for him who can penetrate the outer garments, all contradictions are dissolved and all divine names become one name, one vibration through which the whole creation vibrates.

*'One can call the highest God by any name: yet one cannot assign to him any of them.'*²

NOTES:

- 1 Johann Wolfgang Von Goethe. Faust, Part I (lines 1349-1354). The Project Gutenberg Etext. www.gutenberg.org/dirs/etext02/faustro.txt
- 2 Angelus Silesius. *Der Himmel ist in dir*. Zürich, Benzinger Verlag, 1997, p. 127, verse 196.

context of an initiation in the mysteries: *'for this alone has issued from the gods'*.

At the moment of his death, the young Dionysus was aware of his immortality; it is really the 'primordial image of life that cannot be destroyed'; as a mystery god, he passes this certainty on to his followers.

In the mirror, the incorporeal, the divine part of the human being is shown, the common life substance that links him to God.

... There was neither silence nor sound

*Black-winged Night,
into the bosom of Erebus dark and deep
laid a wind-born egg, and as seasons rolled
forth sprang Love, the longed-for,
shining with wings of gold.*

Aristophanes¹

WHAT IS CREATION? What is the first cause of being? It is a miracle that we are able to ask this question! And how intensely did this question not occupy human beings throughout time. Can the beginning of being be found in not-being? What is not-

being? 'In the beginning there was only chaos. And this chaos was like a mist and filled with emptiness,' we can read in a Chinese creation myth.² Every culture and every religion gives its own answers, with the images and concepts of its time. In the

Orphic Light hymn

'Firstborn one,

O you, who from the egg of the night
meanders high in the ether,
and scurrying up high on golden wings rejoices,
you, who created gods and men, light.

O, you mighty, delicate, often sung one,
and yet still unspeakably, hidden,
totally radiantly shining.
You took away the night from our closed eye,
because you emanate holy rays far across the world
and causes the silence of the light ray to resound
powerfully.

King of the worlds,
you far-sighted giver of light to the earth,
giver of much counsel, sowing much,
brilliant seedling of the world.
Cause the happiness of the nations to germinate,
sow rays and touch with your light
all closed eyelids,
and send life downwards,
light and love;
Two figures.'

myths from the Germanic culture, we find for example the concept 'Gap Ginnunga'. This refers to an empty silence that is filled with magical powers. And in the *Book of Dzyan*, which forms the basis of *The Secret Doctrine* by Helena Blavatsky, we can read:

'Where was silence? Where the ears to sense it? No, there was neither silence nor sound; naught save ceaseless eternal breath, which knows itself not.'³

The drive to deeply fathom things, to understand the purpose and origin of

... There was neither silence nor sound

existence, is innate in the human being. An example of this drive is modern science, which tries to comprehend the origin of the world and its coherence and laws with the help of many theories and much research.

In this context, let us, for example, think of the theory of the 'big bang', the research of matter and antimatter, or the theory of relativity.

Thousands of years ago, the followers of the Orphic teachings also formulated their answer to the question of the origin. To them, the primordial foundation of life was Nyx, the goddess of the night. They represented her as a bird with black wings. The properties of the night are darkness and silence. In its impenetrability, it is like nothing, and yet it is everything, because every possibility is contained in it. The night of primordial matter is moved by Aithir, the divine breath, the dynamic father power of the spirit. Through the divine impulse, the manifesting element is set in motion, impregnated, by the creative principle. Then the world egg is generated. The egg is considered the perfect form. It is the primordial form of all things, from atom to terrestrial globe. With all nations, the sphere and the circle were the symbol of eternity. They contain the germ of life. Every human being is the inhabitant of an egg-shaped radiation field, the microcosmic system, with the seed of the true human being in its centre.

The world egg from the Orphic tradition gives birth to Eros, after having been impregnated by the spirit. Eros is the hermaphrodite god of eternal, divine love. He was also called Protonos, which means 'firstborn one'. This refers to the original, first human being, born of

God. The golden wings symbolise his link with the power of the divine love, from which and with which he works. But, the Orphic tradition continues, a serpent wound itself around the world egg, which broke into two pieces. Therefore, a bisected world, which produces ever more manifestations during a continuous process of creation, beginning with Gaia, the earth, is generated from the perfect form, the womb of divine love. Here the serpent symbolises the egocentricity that was activated during the first creation and is still active. This disturbed the perfect balance between the male and the female principle. The female principle, which is a principle of perfection as to its reproductive, bearing nature, considered its own activity attractive and longed for ever more, for reproduction without surrender.⁴

Everything is energy

When we consider the Orphic creation myth from the modern, scientific point of view that everything is energy, what do we see?

There is primordial substance, the formless, silent energy of the primordial beginning. This may be called 'darkness', because darkness does not have forms. This state may be called 'chaos', because there is, apparently, no order. This primordial substance may also be called 'the void'. Yet, an unordered, unformed energy, stimulating everything that exists, vibrates in it. This primordial substance is irradiated by the divine energy. Then the divine power is like the combined energy, which struck the primordial substance like a ray of

light, dynamised it and worked on it in a form-giving and ordering way. When we speak of giving form, we should not imagine the forms of the material world as we currently know them. There was no crystallisation into matter. There was only pure energy, which received purpose and order through the activity of the divine radiation. This energy was concentrated and combined. In this way, energy fields, energy systems developed, in which the forces of the primordial substance circulated around the ordered centre of divine, formative impulses. This image can be found in the structure of the atom, in which electrons and protons revolve around the nucleus, and also in the elliptic planetary orbits. It is the original form, the world egg. Here we also see the original human being as a concentration of pure energy, which revolves in elliptic orbits around a centre formed from divine power. The human system was nourished by the divine power, by the all-encompassing love, and was linked with this primordial power in an unceasing, lively exchange (the two wings of the firstborn one).

At a certain moment, an impulse emanated from the inner being of the primordial world, which disturbed the divine order and caused its own, deviating kind of order and form. Symbolically, this process is represented by a serpent. Yet, the horizontal flow of energy is intersected by the vertical divine stream. We see the form of the cross appear. And what is the result? The divine power did not abandon its creation, but the horizontal energy stream can no longer correspond to it in the originally intended way. The world is kept alive as well as possible.

Instead of the order of the primordial beginning, an 'emergency order' took effect.

Everything is relative

The human being as we currently know him is part of our multifaceted world. He lives in an illusory world, comparable to the virtual world of computer games. Originally divine, he is constantly broken up by rising and fading, by the insidious spreading of the world. He has lost his orientation in the mass phenomena. Caught in the chaos of his senses, he remains aimless, seen from his true destiny. He is Eros without wings, a lost god, a deity who has, for incarnations, been drinking the water of the Lethe, the water of oblivion. He is no longer aware of his divine origin, but a great longing for the former glory, for the golden wings of the spirit, dominates his soul. The knowledge of this human state formed a central part of the Orphic teachings and resounds in the words of a fragment of an Orphic text:

'How do they wander about the infinity of the universe, how do they whirl and seek each other, these countless souls, which come forth from the great world soul. They fall from planet to planet and, in the abyss, mourn for the lost fatherland...'

Under the influence of Aquarius, people of our time begin to suspect that the world and humanity are not as they seem to be. They become increasingly certain of it. Reality becomes ever more relative. The extent to which we are dependent on the consciousness of the observer becomes ever more ap-

... There was neither silence nor sound

parent. Many people are occupied with the question whether reality is not created by this consciousness. Even matter is shown to be quite different from what we once believed it to be. We have understood that matter is energy in different degrees of density. All matter consists of magnetic energy fields. The effects of these powerfields cause resistance, which gives an impression of hardness. The resistance we experience when bumping into a rock face is not more material than the power by which two magnets are attracted or repelled. Anything that is not positively or negatively charged, i. e. is neutral, would be able to penetrate any type of matter.

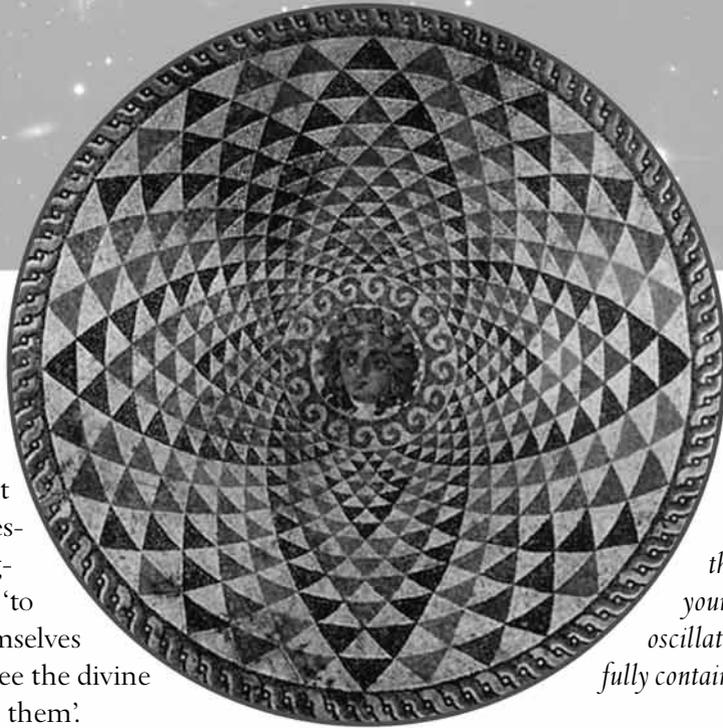
People have rediscovered, as this knowledge is not new, the relativity of matter, reality, time and space. Throughout time, the laws of our world were taught in schools and secret communities. What is new are the images and language. New is also the great interest of a large number of people for these issues. Humanity has reached a point in its development, at which their mental faculties have matured to the extent that they can fathom this knowledge. But when we know all the answers; when we have investigated the world down to its largest and smallest elements, have we then come one step closer to redemption? *'And if we have all knowledge, but have not love, we are nothing.'*⁶ Sometimes we are inclined to believe that we are still at the same place, where we started thousands of years ago. We mourn for our lost fatherland in the depth of existence.

The waters of Mnemosyne

The soul must turn away from the waters of the Lethe – which, after all, will never be able to quench its thirst – to be able to return to its lost fatherland. Instead, it must drink the water from the source of Mnemosyne, the goddess of the gift of memory. Then the microcosmic radiation field, until now filled with the forces of this world, will be able to assimilate divine energy, until it radiates in the pure gold of the divine man.

In his experiencing of the mystery, the Orphic initiate recognised the suffering of the formerly divine human being and the sorrow of being torn up in the world of countless phenomena.

Orpheus' followers considered it their task to walk a path of chastening and purification, which would lead them back to the perfect form, the unity with the divine origin. On this path, described by the myth of Orpheus, the first note of the later Christ mystery already resounds. Orpheus, whose name means 'he who heals with light', brought to humanity the light of insight into its fallen state. In this way, he prepares humanity for an impulse that will not be fully manifested until later by the sacrifice of Christ. Jesus Christ (Joshua means 'The lord heals or saves' and Christos is Greek for 'messiah' which means 'the one anointed with oil') is the mediator between God and man. He adds the knowledge of the divine element within the human being to the knowledge of the fallen human state. In the



gnostic teachings, Jesus is not a god, but a messenger who suggests to people 'to remember themselves by learning to see the divine element within them'.

When this knowledge breaks through in a human being, it is as if a dark night surrounds him from all sides. But in a flash, the night is illumined by a bolt of lightning of the truth. Everything seems to be plunged into a clear light. During a fraction of a second, the human being experiences the goal and the meaning of life. He experiences what holds the world together in its innermost depth: *'For our knowledge is imperfect and our prophecy is imperfect, but when the perfect comes, the imperfect will pass away.'*⁷

He who experiences this moment, can no longer remain who he was before. In him, the first stone is laid for a fundamental change. This creates the possibility to turn into a quite different direction in life. As human beings, we sometimes fear what is unknown, what is different. Through the light of the truth, we experience the darkness even more strongly. Simultaneously, we experience that a development is lying ahead, through which we can leave the darkness behind. The catalyst is the trust in the divine fundamental principle. When we entrust ourselves to it, it will lead us out of the multiplicity into the unity. Rainer Maria Rilke describes this change in his poetry cycle *Sonnets to Orpheus*:

*'Be — at the same time knowing the realm of non-being, that infinite ground of your own intimate oscillating, in order, once, to fully contain the eternal fount.'*⁸

In this way, the perfect form, from which the reborn Eros arises, radiant with golden wings, emerges again.

NOTES:

- 1 Edith Hamilton, *Mythology: Timeless Tales of Gods and Heroes*, p.63. Mentor Books, New York, 1953.
- 2 Barbara C Sproul, *Primal Myths: Creation Myths around the World*. Harper Collins, New York, 1991.
- 3 H P Blavatsky, *The Secret Doctrine*, Book of Dzyan, Stanza II, verse 2. <http://www.theosociety.org/pasadena/sd/sdr-1-03.htm>
- 4 Edouard Schuré, *The Great Initiates; fifth book: Orpheus (The Mysteries of Dionysus)*. Steinerbooks, 1961.
- 5 *ibid.*
- 6 1 Corinthians 13:2
- 7 1 Corinthians 13:9-10
- 8 Rainer Maria Rilke, *Sonnets to Orpheus*, part 2, Sonnet 13. <http://www.hunterarchive.com/files/Poetry/SonnetsToOrpheus.html>

Above: Roman mosaic with a picture of Dionysus, probably stemming from an initiation temple.

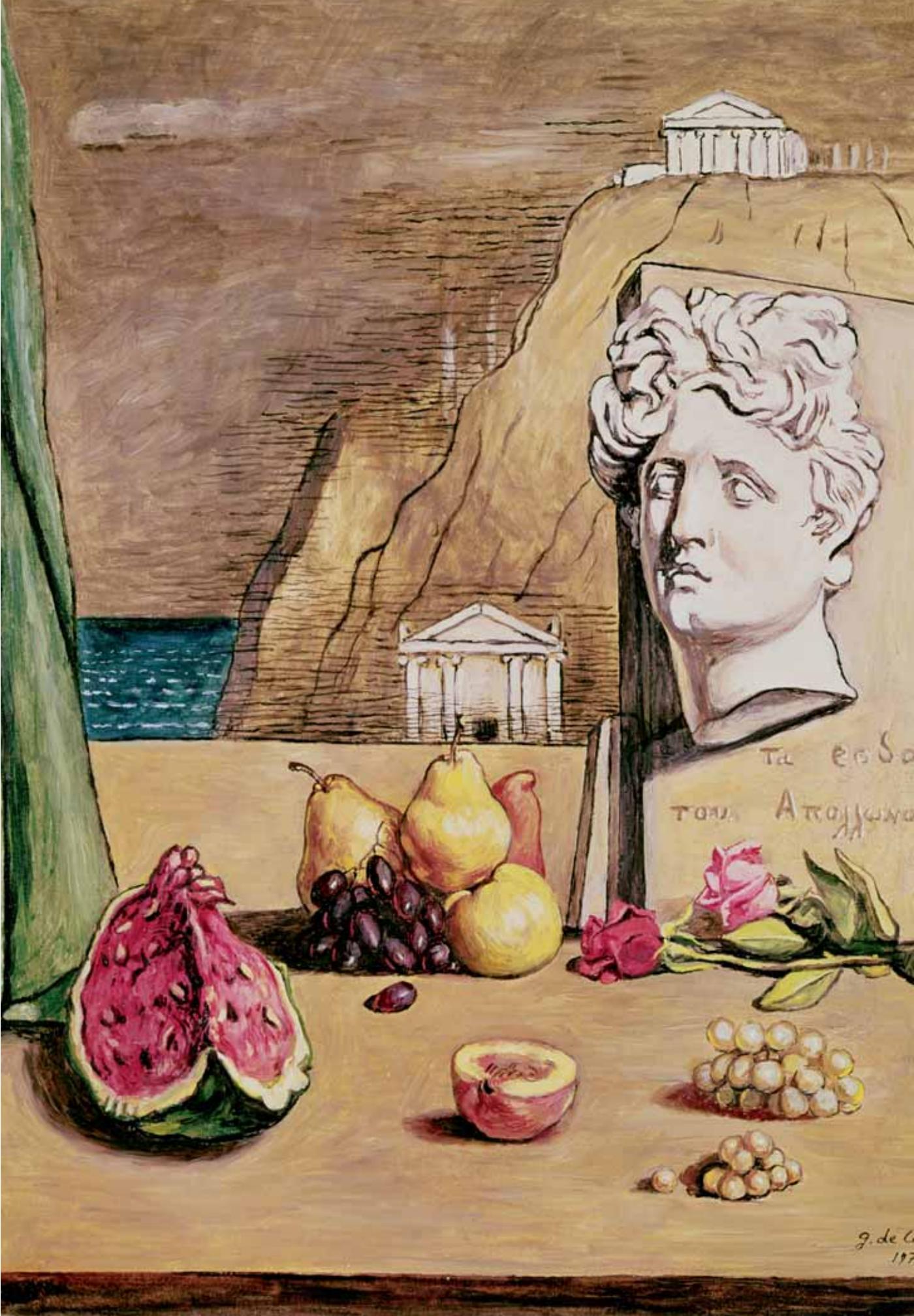
Dionysus' storm and Apollo's harmony

ON KING MIDAS' QUESTION to the sage Silenus, Dionysus' godfather and companion, about what is the best, the most excellent of all things, Silenus stares imperviously and is silent for a long time. Finally, he says, hoarsely and with a cruel laugh: *'You wretched, ephemeral lineage, children of chance and labour, do you force me to tell you what is most advantageous for you? What is best of all things is totally unattainable for you: not being born, not-being, being nothing. The next best, however, is: to die soon.'* With these words, he dashes any hope for the king's own excellence and destroys any desire for beautiful appearances. He forces him to focus his eyes on a truth, to which the question of the king's 'I' did not at all refer. From Silenus' unvarnished answer, the original form of the Greek tragedy, the Greek chorus, as a chorus of satyrs, developed. This chorus showed the other side of the beautiful, Homeric myths and expresses this cold truth with a rigid face. The countenance of this god causes Homer's elegant figures to pale and tremble. In his book about the Greek tragedy, Nietzsche describes this in almost the same way. Silenus is considered the father of the satyrs. Satyrs are half human, half animal, whose appearance expresses the duality of nature, with which earthly human beings have learned to cope. Simply through his sober insight, Silenus destroys any beautiful descrip-

tion of our state of life. His impervious look and his hoarse voice cause all joyful chords of our sham reality to fade away. The desire for appearances moved the king to ask his question, but the answer evoked a feeling of dissatisfaction in him. However, it is a fertile unrest that intends to awaken the longing for truth in us.

The first aspect of Dionysus works in the continuous changing nature of all phenomena. The human being is part of this nature, while at the same time this Dionysian power lies bound within him. With his mind, he tries to reach this power and is longing for perfection. He must experience that as a form in matter he is actually insignificant, and with all the means and methods at his disposal cannot penetrate to his deeper dimension. Through his sacrifice, Dionysus breaks through this human state. Like a storm of renewing spirit, he leads his first characteristic – distorted by the mind – to decline and arises, renewed, from the ruins of his old being. After Dionysus is touched by Apollo's laurel branch, he is transformed into a victor and redeemer, the new man who is no longer 'half man, half animal', but has finally reached his existential depth. With the help of his opposite pole Apollo, who like him is a child of the sun and rests in unity, Dionysus overcomes his form that is determined by

Right: *Apollo and the Roses*. Oil on cloth, Giorgio de Chirico, 1974. Private collection Peter Willi/ Bridgeman Art Library.



Τα εσθλα
του Απολλωνου

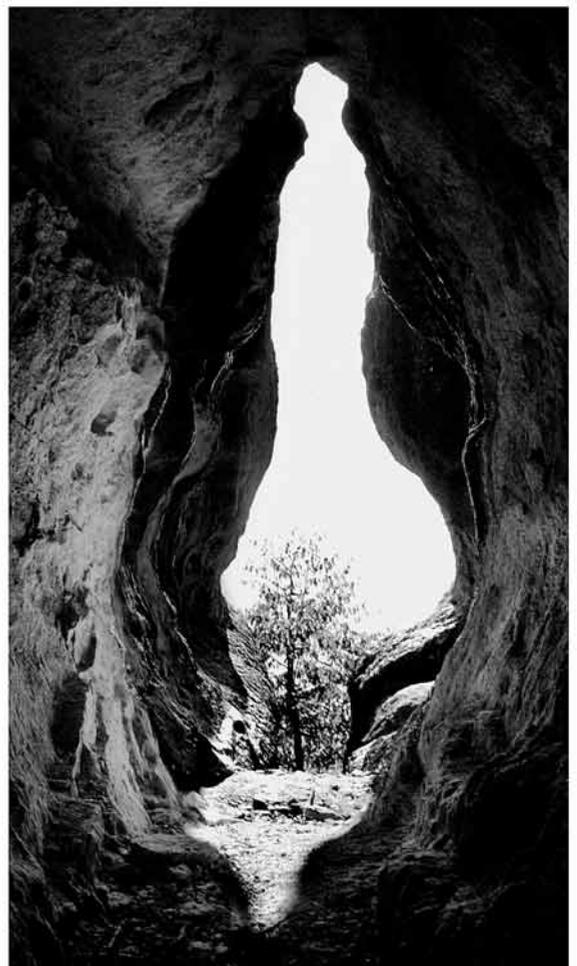
matter. Aristotle points out that the ancient Arabs represented 'Iach' (Iacchus) as a horse, 'the horse of the sun' (Dionysus) that pulls the chariot in which the god of the heavens drove by every day. In his third aspect, as jubilant Iacchus, Dionysus is the new man in whom the earthly tensions dissipate. He regains the apollonian perfection. This is an event that will take place in every human being, who begins to experience the veils of beautiful appearances as suffocating and a higher longing arises in him that surpasses illusion and delusion.

The perfection referred to here is not the relative harmony of our world. Even this is an aspect of Apollo. After all, does Apollo not keep the cosmos together? His sun power is balanced, harmonious and controlled. This is why it is said that Apollo covers with a merciful veil everything that is not yet strong enough to bear the truth. The strong human being, however, is offered the pure wine of insight. If we drink of it, we are dealing with the Dionysian power that brings us (spiritual) exaltation and leads us to the fathomless depth of our existence. Then our personality prepares the path of the new, developing Dionysian power within us. The completion (Iacchus) occurs through the Dionysian breaking up of our relative, and therefore Apollonian, state of being. This results in a state of not-being, of which Silenus says that it is impossible.

Partly, the old satyr is right. After a long silence, he formulated his rock-hard reply in this way to confront us with our blind entanglement in this world, in which we actually do not mean anything and in which we are soon to die anyway. We are unable to liberate ourselves from this situation. However, the breaking impulse of Dionysus that awakens the inner human being certainly leads us to becoming conscious of this not-being, in which the new soul can grow. The condition is to allow ourselves to be touched by Apollo's laurel branch.

The laurel branch in Apollo's hands is the symbol of victory over the aspirations of the bound mind. It symbolises the power that touches us and that leads to a fruitful silence, in which may take place what we ourselves are unable to do: the achievement that is expressed in Iacchus-Dionysus. Then our consciousness is no longer controlled by rational considerations; then it no longer asks how it can become better and more excellent, but it focuses on the higher activity of Dionysus in order to be able to be an instrument of the spirit. What does all of this have to do with the Greek chorus? Originally, the Greek tragedy was only chorus and not drama; the drama developed in the chorus. Just like Nietzsche, we may ask why this important chorus only consisted of banal, buck-like satyrs.

Nietzsche explains that the staged situations in which Dionysus suffers, dies, and conquers, should be understood as visions of the chorus



of satyrs. The chorus considers, with resignation and insight into its half-human state, its lord and master, Dionysus (the spirit), who acts, suffers and is finally glorified. The chorus reflects what happens. It does not act itself. And because it does not act, it can reflect the truth. In this way, it becomes wise, and in this wisdom, it paves the way for the new Dionysus.

The song of the chorus is born from the equilibrium of the soul, the inner not-doing, the silence, which is at the same time the highest awareness. Only in this way, Dionysus can project his exaltation and his energy into the chorus. Destruction and rebirth are expressed in the collective of the chorus, which in turn communicates it to the audience that is also caught up in the Dionysian magic and power. The chorus that experiences the pure, spiritual, Dionysian exaltation, resounds and passes it on to the audience. Thus the audience partakes of the events on the level of the

soul of the protagonists. This merging of chorus and audience causes the exaltation that is typical of the original Greek tragedy. Dionysus, the new, yet ancient power of the consciousness creates the space in which the individual can be taken up into the new man, Iacchus, who becomes everything in him. This is still possible today – or rather particularly now – when we, through insight into our many, often painful experiences, are prepared to surrender to ‘not-doing’, to an alert silence. What matters is losing ourselves. Only then we are able to become conscious of a deeper dimension in which we can unite with everything that is.

When we are standing at the border and consider our alleged misfortune, Apollo-Dionysus will be reborn in this very misfortune, which will then be shown to be a great fortune. Then the wise Silenus’ answer meets its goal. He will lose his hoarse voice and will also sing for us the clear melody of the original Apollonian harmony in the chorus of unity.



SOURCE:

Friedrich Nietzsche: *The Birth of Tragedy*. Cambridge University Press, Cambridge, United Kingdom, 1999. (By the way, ‘Tragodia’ means ‘Singing of the bucks.’)

Page 18: Entrance to a Dionysian sanctuary in the Tangarda region.

The goddess Ino offers young Dionysus to drink from the cornucopia (Rome, Lateran Museum).



Orpheus – the mystery religion

ORPHISM IS A MYSTERY RELIGION that goes back to the myths about the Thracian poet and singer Orpheus. Its core is the belief in an immortal human soul that can escape the wheel of rebirths in a physical body by becoming conscious and by purifying itself from the ties with matter. That soul is Orpheus' beloved, Eurydice. Apollo and Dionysus are two aspects,

two sons of the arch-mother and the divine sun. In all myths and legends, the sun logos, which expresses himself in matter through a messenger, is allegorically 'murdered'. Then he arises from death again and is resurrected. According to the legend, Orpheus endows Apollo's sun word with a new power, because he places this word in time again through his ecstatic singing and reactivates it by linking it with the

mysteries of Dionysus.

Apollo is the power and the force of the spirit; Dionysus is its exaltation, inspiration and ecstasy. After Orpheus has brought and propagated the word again, his ultimate sacrifice is death by being torn apart by Thracian women or – according to another version – by the titans. His limbs are scattered over the earth, his essence penetrates the earth and every atom is touched by Orpheus' divine song.

According to the orphic tradition, the titans, after having torn Orpheus apart, were destroyed by Zeus' lightning as punishment. The human being originated from the ashes, the material remains of the titans and carries a divine Dionysian principle within him. Through this divine spark, the human being has an immortal soul, Eurydice, that must be liberated however.

Eurydice is bitten by a snake (which symbolises matter), dies in her own world and must, therefore, descend into the underworld: our world. Orpheus, the messenger of the spirit, is overcome with grief and approaches Hades, the god of the underworld, and his wife Persephone. He touches the strings of his lyre while singing a heartbreaking song about his lost love. The inhabitants of the underworld are moved to tears. No man has ever succeeded, but Orpheus is convinced that his singing can persuade Hades. Does not the god of love also hold sway in the kingdom of the dead? And indeed, Hades is moved by so much love that he calls Eurydice from the mists. Orpheus is allowed to bring Eurydice back to the world above under one condition: on his way up he may not look back. If he does, Eurydice will be lost to him forever. Eurydice walks behind him, crying in despair that Orpheus does not want to look at her: has his love for me passed? Moved by pity, he forgets the instruction and attempts to embrace his beloved – and Eurydice disappears again into the underworld, swallowed up by the mists of time and the past. In vain, the broken-hearted singer begs the

ferryman Charon to put him across the river Styx again, but Charon is inexorable: *'No living being can cross the Styx, only those who are destined for the kingdom of the spirits, I will ferry across.'*

The underworld is our world, the world of sleeping souls, in which the laws of rising, shining and fading determine the course of things, and true love that stands the test of time is not to be found. And only true love can break the spell and awaken the sleeping souls. In the myth of Orpheus, it is Eurydice who gave in to the world. Therefore, Orpheus, the singer of the spirit, can no longer reach her. Only through unconditional love can Orpheus bring her back from the world of the dormant ones, but then he may have no doubts and therefore not look back.

Again and again, Orpheus returns to Thrace where he sings about his love for the spirit and looks for Eurydice. Furious because of his songs, the women of Thrace, or the titans, tear Orpheus apart and scatter his limbs in the fields.

The earth weeps eternally for Orpheus. Rivers overflow with their own tears. Birds, animals and rocks cry. In the legend, Orpheus' head and his lyre float downstream to the sea and wash ashore again on the coast of Lesbos. For his head, an altar is erected and his lyre is taken up into heaven as a constellation.

Left: Golden laurel wreath from a Thracian tomb (Mogilanska Hill, Bulgaria, 4th century BC). In antiquity, a laurel wreath (woven from the leaves of the laurel tree) was offered as a sign of victory. For the laurel tree was never touched by lightning, it was said. Together with the healing and predictive qualities of the laurel (devoted to Apollo), they gave the wreath a special significance.

Orpheus – the myth



WHEN ORPHEUS HAS FOUND EURYDICE in the oppressive silence and intense darkness of Hades' kingdom, she follows him in upward spirals along deep abysses and over barely passable paths. The soul seeks the reunion with the spirit and experiences the intense loneliness of the godforsakenness. And in that loneliness, it overcomes the fears of the nature ego and the fright of falling into the bottomless abyss. It blindly trusts its spiritual guide, whose presence it feels and whose song it hears, but whom it cannot yet see.

Eurydice succeeds in walking the path of initiation to the point where she can see the light of the world above, glowing through the opening in Hades' kingdom: the point at which a new consciousness breaks through and illuminates the path.

Then the myth takes a, to many people incomprehensible, turn: Orpheus who had heard no footsteps behind him all that time, looks back to see whether Eurydice has followed him! At the same moment, he sees the shadow of his beloved Eurydice, with outstretched hands, slip away and sink back into

Filled with love and devotion, Eurydice longs for Orpheus, the spirit that always seeks her, and who is her bridegroom. Oil on cloth, Robinson Tuon, 1993, Brazil



the darkness.

In the Greek wisdom of the mysteries, this turn in the story signifies the ultimate liberation. Just as Dionysus dies a threefold death and his mysteries repeat this. The first death, the death by the snakebite, liberates Eurydice of her material form of expression. Because her soul is still insufficiently developed, violent passion and anger (in the form of Aristeus) drag her into the darkness of the underworld. But love saves her: by trusting Orpheus unconditionally, she is gradually led from this darkness towards the light; and her desire

being increasingly loses its grip on her. At the moment that the Light of the higher nature touches her directly, she can finally let go of her lower desire nature. And thus she finally experiences the death that makes the true marriage between Eurydice, the liberated soul, and Orpheus, the eternal spirit, possible. This is why we read in some versions of the myth that Orpheus and Eurydice are united in the world of the gods in an eternal twofold unity and that the constellation of 'the Lyre' is an everlasting testimony to this for humanity. In Pluto's kingdom, Orpheus looks for Eury-



dice, his lost soul. Krishna descends into the hellish realms and saves his six brothers from it, while he himself is the seventh one. Of Jesus it is said that he descended into the kingdom of Satan to save Adam's soul or the symbol of the physical human being. Is this kingdom of Satan different from our material world? The descent into the realm of darkness and of matter in order to return from it as 'suns of bliss' is the most important content of all initiation rites and can be found in the history of Orpheus and Heracles up to Krishna-Christ.

According to the legend, Orpheus gave new power to the sun word of Apollo by revivifying it. In all myths and legends, the sun logos is 'murdered'. After once again having brought and propagated the word, he arises from death again. Orpheus, the

hierophant (high-priest and leader of initiation), says:

'I will reveal to you the secret of the worlds, the soul of nature, god's essence. A single creature rules both in the highest heaven and in the earthly abyss: Zeus, the god of thunder; Zeus, the ethereal one. He is the most profound wisdom, the most powerful thought, the most precious love. He rules in the depth of the earth as well as in the highest heavens and when the pale shadows have reached the sparkling heart of the god again, they will be ignited like torches, and Dionysus will arise more perfect and more alive than ever in these realms.'

This is the mystery of the death of Dionysus-Orpheus.

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Above: Dionysian two-unity. Screen print...Olsthoorn, 1972, The Netherlands.

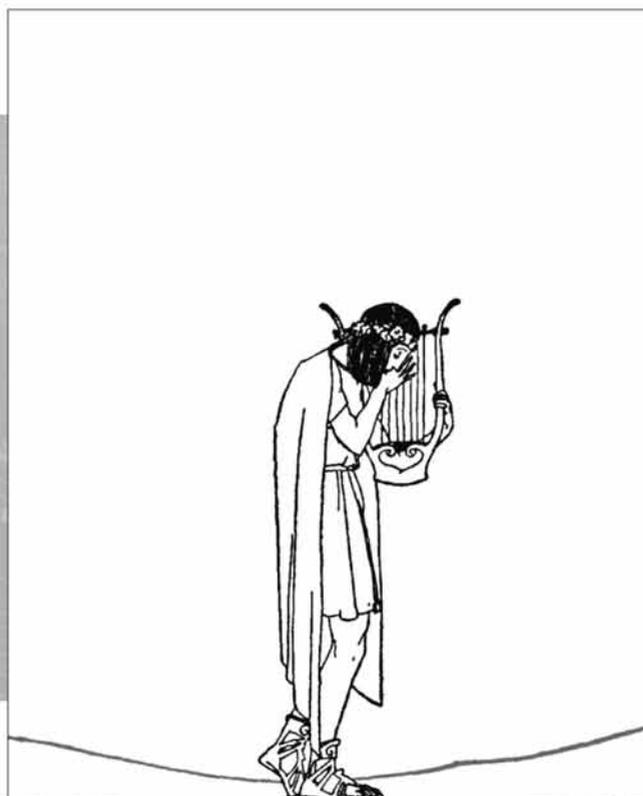
The singing of Orpheus



WHO WAS ORPHEUS? The sound of his name reminds us of a distant past. It is remarkable that this mythological demigod has influenced humanity until this day. His deeds still reverberate in modern arts and, maybe, can give us a faint idea that Orpheus has to tell us more than that which has been spread by music, poetry and painting. For a long time, only little was known about Orpheus, except that he must have been a high initiate from Thrace who was able to captivate the gods of the underworld with his singing. The historic resources were so rare that his existence was often called in question. Even Homer does not tell us much more than the fact that the Thracians were ruled by legendary king-priests, one of which must have been Orpheus.

Edouard Schuré calls him the son of Apollo, the high priest of Thrace and the guardian of the divine sun which brought the universal truth to us. He did not force the truth into a philosophical system of thought, but expressed it in songs and poems which had a deep impact on the human mind. In doing so, he succeeded in letting a spontaneous echo of pure ethers resound. The instrument with which he accomplished this was the seven-stringed lyre, the magic 'phorminx'.

What does Orpheus play on his heavenly instrument? The seven strings correspond to the seven tones of the divine harmonies. With them, he, the high initiate, calls forth the sounds of the light of original creation and brings the



page 25:
Orpheus, the mediator between the solar power Dionysus and humanity, is the cosmic power that brings order according to the standards of the spirit. This is why he is the very power unto civilisation.

vibration of their pure ethers to our field of life in particularly pure places, where the heart could be attuned to a higher vibration. In such places, the cells would become receptive to the sound of the new ethers, the orphic singing. Thus a new sensory organ, a new faculty was awakened in the human being with which he could receive the whisperings from the realms of the light. This is his singing.

The name 'Orpheus' is a spiritual name. It is derived from the Phoenician word *ar-pha*, 'he who heals with light'. With his sounds of light, he calms our lower vibrations, the wild animals that he tames, and opens the system for the pure ethers of the new life. This is our healing.

The orphic teachings of the mysteries

were never put down in writing.

However, since the discovery of prehistoric places of worship and the grave finds in Bulgaria, we can reconstruct something of the Thracian cult of Orpheus. It has been found that the cult was recorded in coded images and ornaments.

We learn about a great mother goddess, depicted on countless rocks as the keeper of a divine power which is released by the sacrifices.

On a Dionysus vase, the divine sacrifice is depicted in a gripping scene which gives an account of death and rebirth. The legendary bull of the Thracians, the symbol of the divine son who sacrifices himself, sheds his life-giving blood – the divine radiation – which flows into the womb of the earth. The



great mother goddess is enthroned above this scene. Through this act, the bull-god dies and is – instantly – reborn in the all-encompassing power of the great goddess as her son. With her hands, the goddess holds two tamed dogs, the driving forces of nature. Orpheus, the intermediary, the teacher, spoke the word with which he invoked the pure field of the divine world mother. What the ancient myths called ‘Orpheus’ is a power which can make a human being receptive to the holy ethers of the mother of life, the keeper. Because of this, the divine sacrifice can be accomplished in the human being who, in his turn, sacrifices himself.

Thrace is said to be a nymph who knew melodies with which she could cure or

cause diseases, depending on what was necessary as a remedy. Thrace was named after her; its earlier name was Perke. This name meant rock, peak, stone. It was also the name of the mother goddess, the embodiment of the pure essence in which the spirit-fire could flare up. She was worshipped both as a deep cave and as a mountaintop. Even today, Thrace and Phrygia are still strewn with stone monuments and thrones, altars and rocky crevices. They are the witnesses of a union of light and rock, which also served as birthplaces and tombs.

These stone witnesses obviously belong to the large group of prehistoric megalithic stone monuments which express the respect for the holy stone in which the divine melody has crystallised. They

His singing and lyre playing was so enchanting that he was able to instil softer manners in his still uncivilised contemporaries. He taught them agriculture, prepared them for social life and inspired them to build towns.



can be found as stone circles, dolmen, menhirs, thrones, stairs, crevices and altars from India to England.

And thus everywhere the worked stone – working stone in itself was regarded as a ritual act – communicates that a divine power is active in the mysterious structures of matter. This power is waiting for the moment that the divine hero appears to liberate the crystallised melody with his singing. This also resounds in the words from the Gospel of Thomas: ‘Split a piece of wood, and I am there. Lift up the stone, and you will find me there.’

All mysteries also refer to another type of hero who has to pass through the dark depths of earthly life to find the Light forces again, which were thought lost and forgotten, and to revivify them on the

inner plane. Thus the seeker becomes a warrior who must fight against his own self until he realises that he has to surrender to the Light. He understands that he must sacrifice his old existence, so that the reformed eternal forces can become active in him. This sacrifice results in a transformation. Once a warrior, he becomes a man who is overcome by the divine will. He experiences that eternal life is set free in him again as the old being is broken up. In Thrace, the rock formations were one with the mother of life who transformed the light power into divine fire. The fire is called the son – Apollo-Dionysus. Both are aspects of the same divine being. Orpheus is the son of the sun god Apollo, the great archer and dragon slayer whose arrows always hit



the mark. The light sounds form Orpheus' magical instrument. They are the perfect harmonies with which this son of God prepares the ground in a human being for the sacrifice of the spirit, for Dionysus who is torn to pieces. This ground is struck by the archer in order to lead what belongs to him, what he himself is, from diversity to unity.

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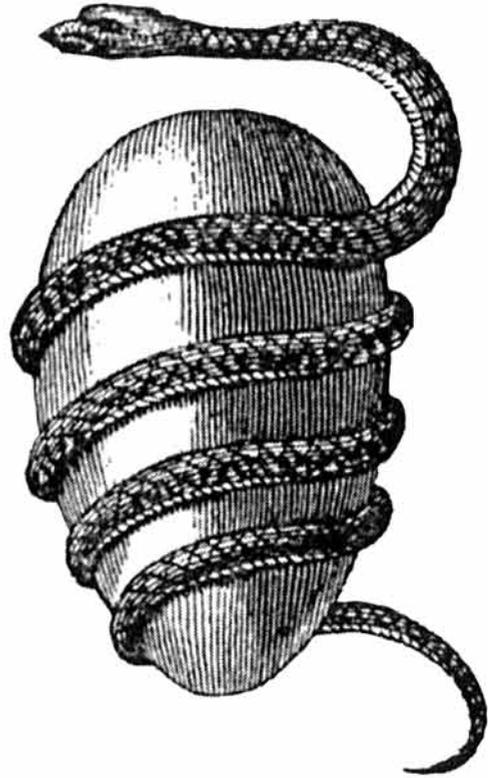
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The performance of 'Orpheus' by theatre group PAN. OPTIKUM from Freiburg was focused on the question why Orpheus looked back. Is it fear of the new life, and the (impossible) holding on to the past? The performance had its première during the Ruhr Triennale 2004 in Bochum (Germany) and is still engaged in a European tour. The photos represent the moment that Orpheus must, on one shore of the Styx, face the present again, while Eurydice sinks back through the waters into the mists of Hades' kingdom. - Matthias Kolodziej, 2004, Germany.

The Orphic world egg



IN THE ORPHIC CREATION MYTHS, the image of the world egg is used, around which a serpent is wound four times and from which the world originated.

In the centre of the infinite cosmic space, the world egg, containing all the seeds of the coming life, was kept. The world ocean, the cosmic waters and primordial matter or the root of matter surrounded the world egg. The slumbering, fertilised germ of life was contained in the egg's fluid and was hatched by eternal life, the spirit, which moved over the waters, until the time of the manifestation of life had come. The new god, Phanes, was born from the world egg. The substance, with which 'the one who was born of itself' could create, was available. The earth was created from the lower half of the eggshell, and the dome of heaven and the stars

from the upper half. The protecting world serpent symbolises eternal duration, the time of the gods and the wisdom that is preserved in the primordial water or water of life. A related symbol is the ship (or the ark), floating on the primordial waters and containing all the seeds of the coming life. In 1951, Jung painted the mandala *Systema mundi*, in which everything ends in Phanes in the egg. This motive inspired the author Herman Hesse (1877-1962) to write his novel *Demian* (1919).

Source:

Maarten Timmer, *Van Anima tot Zeus; encyclopedie van begrippen uit de mythologie, religie, alchemie, cultuurgeschiedenis en analytische psychologie* (From Anima to Zeus; encyclopaedia of concepts from mythology, religion, alchemy, cultural history and analytical psychology). Lemniscaat, Rotterdam, 2001.

Right: Portait d'écrivain. Letter and word portrait of Nietzsche, by Cuenca, 2003, France.

Friedrich Nietzsche as physician

Friedrich Nietzsche (1844-1900) called himself 'physician of culture'. As physician of culture, he makes a diagnosis, prescribes medication or applies a therapy that should restore health. According to him, he is able to perceive the diseases of his own time because of his philological study of antiquity. In his view, culture has four aspects:

- knowledge – philosophy, science, the human consciousness;
- action – morality, political and social life;
- faith – religion and all its derivatives;
- creation – the arts.

His works are usually compilations of notes. The abovementioned aspects can often be recognised in them, sometimes even as delineation of the different chapters: '[...] *The diagnosis is that current culture as a whole is a symptom of a diseased life that has linked its goal to the fiction of another, better life, another, true reality. Now that this fiction is unmasked, this goal is lost. The result of this is that the human being suffers from a desperate fear of emptiness or conceals his fear in stupefaction, entertainment and indifferent seeking of pleasures.*'





Nietzsche's therapy consists partly of the destruction of everything that exists and partly of an outline of another life. He confronts the criticised dogma of science and philosophy with creative knowledge. This knowledge is aware that its own concepts are creations that produce a reality instead of reflecting it. He confronts the morality of obedience with a morality that does not force a human being to adjust to the uniform standards of the crowd, but which gives him the task of designing himself and his own standards. He confronts the idea of the one God, who has finished his creative work, with deification of a world that continuously develops and changes.

Originally, Greek tragedies were an expression of the vital power that is tempestuously driving us on. In the ancient tragedies, we see the hero or heroine meeting with disaster through an irreconcilable conflict, into which the gods have placed them. The Apollonic aspect, reason, can never wholly come to terms with the Dionysian aspect, the living reality, which after all also knows exaltation and ecstasy. In the tragedy, the Apollonic and the Dionysian aspects merge, according to Nietzsche. Nietzsche considers the *Dionysian aspect* to be the world of the instinctive will and compares *Apollo* to the image, the form and, therefore, the consciousness. The Dionysian aspect represents, firstly, the elementary power of life. Secondly, this plane of life is creative, but at the same time cruel and fatal. In the summer of 1870, he interprets the Apollonic and Dionysian aspects as metaphysical (supersensory) life forces. He sees the Dionysian aspect as a tremendous process of life, in which cultures also try to create a permanent realm in which they can exist. Cultures live off the actual life substance, but simultaneously try to keep it at a distance, to control it, in order not to be ruined by it. The Dionysian aspect is intertwined with civilisation. On the one hand, it is vital power, on the other it is the sweeping energy of what is negative, breaking, destroying everything in human beings and society. The Apollonic

aspect of the same fundamental energy brings rest and balance to the system. In this way, a culture can be maintained for some time. Both forces work in human beings. The Dionysian aspect propels, and drives to creation. At the same time, it is unrelenting, cruel and fatal. The Apollonic aspect stimulates the consciousness to dissociate from the negative aspects of the Dionysian energy. In a harmonious interaction, these forces give insight into the laws of human existence. In their highest aspect, they offer a form (Apollo), into which the spirit (Dionysus) can express itself.

The temptation of the Dionysian aspect consists of the threefold removal of borders. The human being removes the border between himself and nature; he feels one with nature. He removes the border between his fellows and himself, because he allows himself to be dragged along by the crowds, for example by massive feelings of hatred, idolatry or mass hysteria. And there is a third border in the inner being of an individual. The consciousness opens itself to the subconscious. This threefold removal of borders will be experienced as threatening by an ego that anxiously holds on to its identity. He may also totally surrender to the Dionysian aspect that implies an enjoyable downfall. In a balanced consideration, it is possible that this energy breaks away the encapsulation around the spiritual nucleus, so that the divine powers Apollo and Dionysus can be expressed harmoniously in the human being.

SOURCE:

P van Tongeren, 'Inleiding Nietzsche' (Introduction Nietzsche) in *25 eeuwen filosofie, teksten en toelichtingen* (25 centuries of philosophy, texts and explanations), 6th edition, ed. Jan Bor. Boom, Amsterdam, 2003.

Left: In the sixth century BC, Peristratos moved the Dionysian mysteries from Eleutherai to the southern slope of the Acropolis (Athens). There he dedicated a theatre to Dionysus that could accommodate 15,000 people.

'the three keys'

*I go.
my path is long, its beginning hidden in the past; and
the end also unknown to me.
how little do I know!
yet this: the past no longer burdens me.
it no longer calls me back, no longer tries to get a hold
on me — and it no longer ties me down.
we have become friends — my past and I, and why not?*

*it was a clear day, in a space unknown to me.
a silver glow drew my attention.
that was when my hands found a key
to my friend. it was a clear day, when my ears heard the
voice of the past: 'listen — move on! go and do not turn
around I give you wisdom, let go of me, do not seek the
things that are past, do not call for them.
I am not your father, nor am I your mother, and you are
not my child. thus my word: go on.
we are friends, and a friend will help his friend.'*

*I go.
yet what is the meaning of this morning?
these clouds, these trees and people?
why am I here? is this my world?
do I love her? does she love me?
I want to understand the present, I want to live!*

*I walk through my house and arrive in one of the
forgotten rooms; a tender golden glow caresses today,
the key of my world — and hear how the present speaks
to me: 'why do you expect something from me?
I am not your father and not your mother, and you are
not my child.
do not stand still to see something of me; move — lest
you will never understand my being.
I am motion and rhythm, in- and outflowing breath;
heartbeat.
let your heart teach you, that is the meaning of the
present.
when you succeed, we will be friends, and a friend
helps his friend.'*

I go.

*where am I going? the future is grey, I cannot find an
outline in it.
but there is no fear and I do not worry —
for friends of mine, my past and present, and also my heart,
they are helping me.*

*my heart has taught me
the rhythmic working of life.
the heart beats — and I go on.
its beat tells me clearly: 'do not place all your hope on the
future, it is an illusion, it does not exist
what you expect from the future, has been already long ago;
everything has been before.*

*yet you go forwards.
the path is the essence, the meaning of everything.
it is the only point where past, present and future flow
together.
only this whole is relevant, a powerful friendship, pure as a
diamond. that is your key.'*

*I go.
my footsteps have altered.
they grow less deep, I can hardly see them any more.*

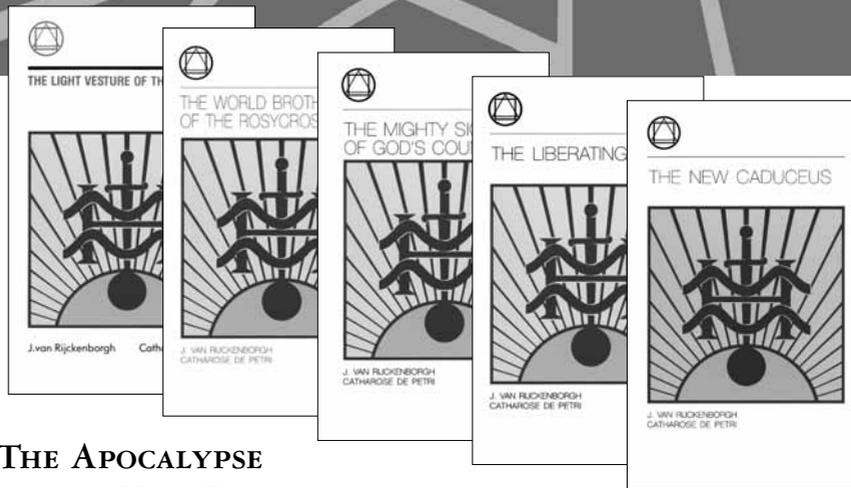
*the path runs differently now, it rises, with transparent
steps; I do not see them.
the only thing remaining is my heart.
I listen intently, for it rhythm changes.*

*hear, how its beat grows wider, deeper; and its warmth
increases.
it becomes a strongly vibrating tone, a rainbow, a dazzling
light!*

*all space is filled; powerfully it breaks all thinking,
dissolves all forms, but in my hands
the power of the diamond key.*

*and then ... I experience what silence is.
louder than each sound, it fulfils everything.
it is in everything.
it is everything.*





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