



Jnanadeepa

Pune Journal of Religious Studies

ISSN 2249-1503

www.punejournal.in

DOI: 10.5281/zenodo.4261537

Stable URL: <http://doi.org/10.5281/zenodo.4261537>

Bibliodrama: A Modern Body-Mind Hermeneutics

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Abstract: There is a growing understanding today among many Church Communities in the West that a merely intellectual approach to past texts/traditions is inadequate. Hence, holistic approaches are being developed. Bibliodrama is one such approach, which creatively uses body and emotions in order to understand a text/tradition. It is based on an awareness that reaches out from the transparency of all senses over to the one great sense, that, erratic and unrealizable, submerges the world and its appearance into an ever new light. A consciousness which is closed to alternating views and perceptions must nowadays be considered a dead consciousness. It works, without being creative. This means being vulnerable to the pain that comes through opening up, regarding openness higher than security. A flowing perception leaves me in contact, without any final results. It is like a dancer who finds his balance again and again without actually ever 'having' it. Consciousness as a fixed concept on the other hand tends towards greed, towards that which is ideological, blending out reality as a *process*. This means, it fears the pain of transformation, correspondingly also the joy of liberation. This paper is a modest attempt to describe the theory and practice of bibliodrama, as such in unfolding 'spiritual' movement.

Keywords: Bibliodrama, The Bible, Hermeneutics, Body-Mind relationship

Cited as:

Erlenwein, Peter. (2000). Bibliodrama: A Modern Body-Mind Hermeneutics (Version 1.0). Jnanadeepa: Pune Journal of Religious Studies, January 2000 (3/1), 169-180. http://doi.org/10.5281/zenodo.4261537
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2000-01-01

Updated on Nov 10, 2020

Bibliodrama: A Modern Body-Mind Hermeneutics

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There is a growing understanding today among many Church Communities in the West that a merely intellectual approach to past texts/traditions is inadequate. Hence, holistic approaches are being developed. Bibliodrama is one such approach, which creatively uses body and emotions in order to understand a text/tradition. It is based on an awareness that reaches out from the transparency of all senses over to the one great sense, that, erratic and unlocalizable, submerges the world and its appearance into an ever new light.

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1. What is Bibliodrama?

"Bibliodrama is a flexible programme of an interactive process between the biblical tradition and a group of 12 to 18 members guided by one or many bibliodramatists. It is experience and text oriented: individual experiences come into contact with the experiences recorded in stories, situations and persons as well as prayer, meditation on biblical texts which have either come to life or in some cases have been distorted or submerged. The process seeks equally to make one conscious of irritations, projections, blocks in and against biblical texts as well as discovering that they can be potentially enriching and rewarding.

The content of the processes consists of historically probable as well as still to be acquired experiences, memories and expectations, and how they have found expression in biblical texts. The object of the process is that the members of the group work their way through positive and negative religious clichés to an understanding of situations and persons of the Bible, and imbuing them with new life. The aim is to promote and confront experiences either personally or vicariously to develop interchangeable exegeses of situations and tradition (resymbolising).

The entire process of a bibliodrama covers several work units and goes on for several days. The emphasis is on creating a “whole” of which physical, aesthetic and theologically reflecting work are indispensable elements. Bibliodrama works on the basis of body exercises and meditation. Depending on the qualification and the interest of the leader of the group, the emphasis could be on playful interaction, deep psychological work or theological and religious-pedagogical work. The chief difference between this and therapeutical work in a narrow sense is that the entire process is always steered back towards the biblical material. Individual work in the group is always the exception.

Bibliodramatical work has 3 stages. Body exercises come first. This is followed by a creative phase, very often as a game on the outer or inner stage (imagination). A part of this is conversations dealing with both the understanding of the text underlying the bibliodrama process as well as the group process and personal experiences. The concluding very often extensive, conversation is as exegetical as it is spiritual (therapeutic, soul-searching).

To give an initial idea/view of the proceedings, I am presenting some basic arrangements and some scenes typical of the bibliodramatical work.

- the story of creation puts forward the following philosophical as well as existential questions – how does something originate? With God, in the world or in us?
- Cain kills Abel and lives out his destiny not only in biblical texts but everyday, in every murderous intention

and deed and in a repetitive play with interchanging roles of God, Abel and Cain. What happens here must at least be conscious.

Ezekiel 37 (the death field and the Spirit of God) asks: How does a man become a prophet? Can the dead be brought to life? And who are the dead?

Meditation on Psalm 139 can make traumas as clear through religious upbringing (God as a cosmic policeman) as the possibilities of the feeling of an all encompassing security and stateliness by faith in God.”¹ For all these examples, the following rules apply.

a) *The Rule of the Inner Core*

“If we want to interpret or understand (grasp) archetypical images, then the method to be preferred is the conscious identification of the subject with appearing religious images.

In the same way we come close to the *religious* meaning of Logia or Parables, if we understand the relations, the things, persons, facts and tasks mentioned (in the Bible) as images of an Interior reality.

If for example in Mark 10: 7 the disengagement of oneself from father and mother is a precondition for marriage, or in Mark 10:29-30 even a precondition for the understanding of the message of Christ, then one should not see in this a sociological but a *psychological* step in the process of an *interior* maturation.

In the expression of the mountain moving faith (Mk 11:23) we have to see the mountain as a picture for *interior*

obstacles, etc. It is only in *interiorising psychologically* the words of an individual logion, that one touches the feelings and attitudes of fear, of enslavement and of a conversion, in whose context alone the *religious* meaning reveals itself to us.

b) *The Rule of Individuality*

From the above it follows that one's own personhood, one's own existence is the decisive proto-horizon of *religious* Speech. In religious speech there is never a question of what this speech may mean *for others*; the meaning is always for me, what does the word concerned here and now mean *for me*. It is only if I myself experience a religious word as spoken immediately into my presence, it is only then that I understand it as a religious statement. Therefore, I must experience the topic under discussion (the problem) against the background of the religious speech immediately as my own question, and equally spontaneously the religious speech must reveal itself as the sole evident answer.

Only in this way I find myself as hearer in the same moment of time, in the horizon of the some actuality, out of which the religious teacher speaks.

c) *The Rule of Paradoxical Reflection of Consciousness and Unconsciousness*

If religious speech questions the very foundation of the egocentric viewpoint, the "*cogito ergo sum*", then this religious speech must necessarily appear to our human reason *paradoxical*, religious speech throws the ... ego.. back

into a fear, which the rationalizing mind in its one-sidedness just wanted to avoid. If such is the case each religious speech passes through a movement which is always carried out in analytical psychotherapy and described in depth psychology! The Ego is exposed to the fear which it desperately tries to avoid; but just by doing this it (the ego) is liberated out of the narrowness of its self-imprisonment that which it (the ego) thought its duty to do by itself in order to be able to find to some extent its selfjustification, that itself is assured to it as something freely given, and in the collapse of its own moral, social and political efforts it learns to return to the unmerited grace of the experience of a simple "permission" to be.

With this that which appeared as something feasible "becomes the unattainable", and that which appeared up to now as the "unattainable" becomes that which is simply given. The total existence perverted in itself and suffering in the chains of fear is turned around, the judgement of the reason proves to be superficial, useless and erroneous, but the language of desire (homesickness), the images of the dreams, the lasting memories of one's own truth, awaken to life and prove themselves to be justified, valid and true.

d) *The Rule of the Living Centre of All Words*

If therefore, one tries to demonstrate of a "religious word" its meaning by studying its historical context this leads nowhere. There is only one single real criterion of its truth, its content, and its meanings. *The inner oneness* which

it generates, including the *oneness* of its tradition in the same spirit and the same basic attitude.

If one has understood deeply enough even a few words of religious truth, one will soon realize that all words of the same tradition fundamentally originate from the same light, a light which appears at first sight diffuse because it reflects same concrete questions and various levels of reality. Basically all sentences of religious teachers are only the interpretation of one single sentence. As St. Teresa of Avila once said about her own experience, it happens to one like to a bird, to whom God has given the task to sing only one single song.

“If one understands the teachings of a religious tradition in the way we have shown, namely sufficiently interior and *personal*, then one will soon realize, that they all form only one single song of grace against fear and a song of confidence against despair.”²

“It often happens that theological discussions take place on the academic level as if the hermeneutical process were primarily an intellectual one. This is true of the Church and theology as well as philosophy and the social sciences. A statement of (a) is “understood” by (b). We speak about it. We reflect. We create connections. We criticize, analyze, do linguistic and historical research work. The bridges which we build are *intellectual acts*, from a thought about and understood statement to an intellectually assimilated answer. Words, structure, historical contest, theological implication, semantics are

categories of a certain specific understanding. We write goals. We give a talk. We publish an article. We conduct a discussion.

But every historian knows that what I have just described is only partly true. “Understanding” is an *act*. The decisive events (of transmission) in history have never been purely intellectual process: here we touch the limits of the historical critical method.

The mimetic path is an alternative to the priority of the intellectual way of handling a text – an alternative which creatively uses body and emotions. The academic and ecclesiastical way of transmission seems to presuppose that grasping the meaning of a text is a purely intellectual matter. But in human “understanding” physical, mental, psychological, social and emotional factors play an important role. “Understanding” never is a mere thought process, a rational undertaking. If for instance we try to understand a person we not only use our intellect and our language but at the same time also our affective side. In fact, our whole body is involved. We see. We feel. There is a resonance of the body. The bridge from (a) to (b) is a many-sided one, where on both sides intellectual, psychological and physical elements are involved. (a) ... (b) therefore is never an intellectual process only, it is also an intellectual process.

If we think that “understanding” is opening a book and working with it at purely intellectual level we give a strange priority to one specific “element” out of a whole host of possibilities of rendering and handling a text.

(a) - - - - (b) intellectual

(a) - - - - (b) physical

(a) - - - - (b) emotional

(a) - - - - - (b) social

That means that we split the whole process of human activities by emphasizing one fragment of it: therein lies the reason for the hermeneutical curse!

In other words: The medieval "Drama of Daniel" is as much a statement about the Book of Daniel as a dissertation about Daniel is, and the mystery play about the shepherds is as much an interpretation as a medieval sermon about the shepherds is."³

2. The Process of Bibliodrama Work⁴ (Exemplified by a workshop on the symbol of the Cross)

The basic idea of the seminar was to find out in what ways different experiences of the cross are still reflected in the present, modern-day 'normal' person's life and how such experiences can take on an apparently visible form, which would still preserve the warm immediacy of everyday life. The hypothesis is that the cross, as an archetype symbol, is effective any-time and anywhere, independent of how much Christian upbringing a person had or if this person has become a Buddhist or an Atheist in the meantime. This could bring 'intellectual distortion' into the picture without destroying the basic primary impressions.

The concerns were directed toward expressing, by means of help through the various media, individual,

usually involuntary, perception and movements with regard to the effectiveness = reality of this great symbol, and finding out in which way its apparent form of depth is able to unfold. In other words, allowing experiences of the cross as the individual has felt and understood them for himself, to take on direct form without paying attention to the 'correct' or theological interpretation of what is to be understood by the Christian cross. The central focus could only be the body itself and its spontaneous gesticulation: facial expressions, gestures and rhythm – keeping the words of Kuekelhaus in mind, "The transforming and life-bringing human energy is based on the creation of the hidden ethereal body",⁵ in terms of the ancient command, "Be who you are!"

The persuance of such phenomenology means beginning with the obvious, the simple first, which will be used to build up the complex; the phenomenon being the individual appearance, the 'wonderful', the all too apparent, which withdraws from the complicated focus of attention: The phenomenon invites one to roam, to be amazed, in face of its simplicity, directness and obviousness.

So the development of mimetic forms in play seems very often to be the first task on a bibliodramatic search for an authentic spiritual understanding, an inspiring new liturgy especially in post-modern agnostic societies. The individual is the starting point. Without his dreams, reasoning and needs there will be no direction and no companionship. Without his heavens and hells, there would be no understanding of the

present, but only being burdened by them which also means no future. The privileges have died out during the age of democracy. It's not the ruler, aristocrat, political party, priest or scientist that counts, but everyone, each and every one of us.

2.1 *The First Steps*

The group met for the first time in a room at the Protestant Community of a small village in Upper-Bavaria, Germany. The tiny Church building was constructed from various pieces of wood and resembled the type of Church often found in Scandinavia. In spite of its Protestant meagerness, we felt a large sense of warmth and security. During the winter nights, it reminded us a bit of a well-fortified little fortress, which offered protection from all sorts of danger. When one entered the quiet dark room, one forgot about what was going on outside. The silence was somewhat fine and brittle. The walls shut us off from the outside, but you could feel that it wasn't far away. The complicated criss-crossing ceiling beams made the inside look like an upside down ship whose bottom reached the top through a peculiar act of changing direction or turning around. Next to the Church and only separated through a large sliding door, was a spacious light-flooded room belonging to the Church. It was full of windows and presented a clear contrast to the dark ship's 'belly', and even seemed to produce cheerfulness. It was here that we met together.

After a short exercise, we all sat in a circle. Seven people, that number seemed to us as a good omen, stared at

each other. Silence. Next came the tentative approaches in beginning with the first encounter between the members of the group. How do we start? That pretty picture of the journey into the unknown was instantly covered with reality. Indetermination and insecurity settled like a dark cloud upon the group. It was as if each one of us were seeing the others for the first time, each one in his own character but foreign and under the pressure of being different. A storm was raging outside, which seemed to be a sign of that which lay ahead of us during our journey along the Christian calendar and through the darkness on our way to the light we were yearning for. Harmlessness scattered away.

I had set up a concept for the beginning, but a plan was definitely not proper at this time. It was not the idea or action that was missing. A loss of imagination came over us, original fear of the direct presence of a self-chosen situation, which seemed to be out of reach: The cross! What was it? It wasn't visible, too close, like the face of a beloved person that you suddenly cannot seem to picture anymore; you are terrified, as if you had lost something and it seemed to be your own fault that it was gone. The general confusion reflected the spellboundness of the shadow we had decided to enter. We could not see the woods for the trees, and even though each one of us was inside, nobody could move: There was no 'goal' – you were already there, without knowing or understanding how. Each step seemed wrong because we had lost every sense of direction. Once we entered the underground space of the great symbol, it seemed as if each move and each turn

immediately gained unpredictable significance. The paralysis that had taken hold of everyone, the suction of the symbol ran parallel to the temptation rather to walk in place than to set off blindly. The analogy of the group's course of direction and the history of the cross became visible, human: helplessness proved right from the beginning of our journey to be so strong that this 'equation' in retrospect affected each one of us extraordinarily.

While we were still searching for a beginning, in order to bear the feeling of being foreign in the eyes of the others (this quiet but perceptible agony of the difference between you and I), the symbol, whose tracks we were trying to locate, began to radiate, to unfold its invisible magnificence over us. None of the group assumed that he had called upon a *living* spiritual sphere and so it resembled a person in prayer, pleading for the presence of God but not noticing that God has been with him the whole time, waiting to be seen. But the eyes of the person in prayer stayed tightly shut, not perceiving what should have been obvious.

One person suddenly jumped up in the tormenting darkness and left the room. She opened the outside door and stood out in the middle of the storm. Others followed her. The wind blew away in a flash all that was grim, indecisive and paralyzing. The clear, star-filled night sky cleansed us of the stares and gave us new breath. Our group, our ship, had been caught in the breakers of its first storm, but now it was free.

It was immediately proved that one's everyday experiences of being all

the time divided between different choices as an extension between two poles – two opposite wishes, interests or decisions – and the worry of the right connection, which normally is never perceived as the imprint of the cross, but can be recognised as such through the individual's gestures. Just as in a crystal lye, the impression of (inner) impulses opened up a whole field of clearly felt cross experiences, before anything was even said or explained. The basic Christian symbol is often sensed as bondage, gagging or method of oppression. The extent as to how popular this sentiment really exists, throws a characteristic light onto the extremely far away distance, or the alienation from previous expectations or experiences pertaining to salvation.

2.2 *Individual Experiences of the Cross in Everyday Life*

'Take two sticks of either identical or different length and a hammer and nail. Place the sticks on top on each other forming a right angle in about the middle. Pound the nail through the wood. Feel the point of the penetrating iron and the yielding wood. Pound it in with all of your might. See and feel what you are doing. Taste the blows. Look at what you hold in your hands: Sword and cross, bar and axis, last meal and sign of the great order.'

Once, during a walk on Easter Sunday, a member of the group found a strong round piece of birch wood with a large nail through it, over by an old shed-type farm building. It was just lying there on the ground among many other articles, but a light terror ripped

through him as he felt the directness in which the symbol jumped out at him. It was the pain of the pierce that was still perceptible in the wood. He was instantly standing on the hollow grounds of history and metaphysics: the actual story of the eternal wound. There was nothing to misunderstand: The legend of Jesus took him by surprise during his Spring walk through nature. The symbol is not created. It happens here and now, and each 'Once upon a time . . .' is just the fairytale glossing-over of the fear of a hunch: It is happening now! It was hidden in our everyday life, died with it, and was born again. "If you have ever experienced the mythical shock even just one time, then a piece of your consciousness has been awoken. The awakening of consciousness is the beginning of transformation."⁶

A woman related: *'The first impulse, the ancient, since childhood existing impression: Standing against the wall with opened arms; captured, the other's eyes pointed toward me like arrows, nailed-down under these stares with the feeling of a stiffening body. In the stillness of the night, I kept hearing the sounds of the Matthew's Passion coming from the Church next door. It was my very own passion.'*

The way she stood there, with her arms opened wide against the wall made us aware of our reactions that ranged from hopelessness and anger to aggressive provocation. You could smell the sacrificial lamb. You could smell its longing for contact, and the group's unconscious instincts searched for injury. It was more than difficult to stand there and take her gesticulation. They hated

it; this form of helplessness, they hated it in themselves and each one insinuated the falseness of another or felt his own impotence. What does it mean to help? To hug, protect or comfort? Where no help or comfort was wanted! The woman's eyes kept everyone at a distance, but were seeking closeness, touch and understanding at the same time. Oh, but this longing to hit the vulnerable; to spit in her face and to despise her. Like the daily violence at the school yards, in the barracks and on the job.

A man placed himself demonstratively in front of her. He was much taller and looked down on her. She did not move an inch; kept staring at him steadfastly as if she could put him under a spell. They stood there so closely, breath to breath, the one taller and the other shorter. Who was more powerful? The faintness of the 'stronger' compared to the helplessness of the weaker was clear. What a paradox! No winner would come out of this duel, but a martyr, the metaphysical winner. Was Christ a winner, or did a triumphant Church make a winner out of him in order to rule under his name?

Another man stood helplessly next to them, also crossspelled, victim of an insufficient helper's ideology of past religious memories with the question, 'what should I do?' at the tip of his tongue. Afraid of his own presumption of a decision to take action. The woman's gestures revealed the scandal of the cross, the unbearable challenges, that only seemed to allow violence, helpless wringing of the hands or cynicism. In an aggressive approach to her, he could feel the ancient magic of the

double, that never-ending 'I am you – you are me'. He couldn't flee from that spell of identification. He was afraid of it. He was just afraid as the others were of the gesture of extradition. On top of it all, a *woman*! The demonic entanglement of culprit and victim was seldom so clearly depicted for the group, as in this unbearable challenge of a great redeemless devotion.

The undercurrent of the group work pointed toward learning to see the ancient symbol of the cross through the eyes of 'ignorance', allowing ourselves to be surprised. A woman's words pinpointed the situation exactly: '*When it crosses!*'. First of all, that could have many non-Christian meanings: Opposites coming together, the effect of centrifugal and centripetal force, a banal clash, moments in time, arguments etc. But regardless the form of gesticulation used, if hit at its highest point of agitation, at the actual basic impulse, it would certainly open up the centre of the cross. The human body itself, growing out of the symbol and infected by it, is what seems from the outside to be planted down within material things, the atomic fire; the huge lighthouse between chaos and order. Man, in this manner, is and remains the most fundamental symbol.

3. Problems with the Form

The transfer of an experience into a form by use of a medium (speech, movement, drawing, etc.) exposes many different types of problems. Without speaking immediately of an artistic process, we must admit that it does withhold fundamental elements of such, like a feeling for form, experience with the

respective material, fantasy and a good ability to reflect, with regard to one's own aesthetic imagination. Nobody in the group was an explicit artist. Neither was anyone especially familiar with a medium. Therefore, the question of transfer created insecurity, tension and frustration, which altogether affected the climate: irritability, subliminal aggression and distance.

The basic scheme of our group-work was directed toward the continual transition from one medium to another in order to come, through a spiral circulating manner, closer to a specific experience, to relate to it, which means learning to understand its structure. All gestures, for example, were drawn free-hand in their baseline again and again to recognize clearly their strength of form and legitimacy, and to be able to develop a better feeling for the connections between inner and outer form, and using such 'feeling' in an expanded understanding to convert it into a new movement. Example:

'Walk through a room, let yourself be guided by your impulses. Take time to feel, at the beginning, the slight change from disorientated walking to the form of a possible dragging pace. Absorb this form imperceptibly, until it, as if coincidentally, becomes rhythmic, maybe falling into a flicking step with a clear beat, in order to finally flow into a larger sequence of leaps. At last a small individual pattern of movement is the result, almost a small type of dance, which may vary in speed and expression during movement, without giving up its basic tenor. In time, the form will

become more restrained, slighter, till it eventually fades away.'

Running parallel to such an exercise was the description of the moment, informative telling of what was felt while 'doing' it. Speech, set parallel to movement until both have formed a rhythm, until word and gesticular expression succeed, in a gradually increasing antiphony, to greater conciseness! What was sometimes, in the medium of movement, only vaguely compressed into form, found in some circumstances easier to understand in speech, and was therefore able to help the gesture to take on a clearer shape, - which, on the other hand, opened up new perspectives by speaking simultaneously. Therefore, one thing led to another until a small clearly defined pattern was developed. This pattern reflected the centre of each individual's actual state – his cross. The thoughts and memories which were stirred up through this kind of body-mind work, all of which were in passage through the symbol as the centre of attention, reflected in a sentence from Joseph Beuys, the famous German artist which a woman recited: '*Show your wounds*'! Those words hit the spot of internal restlessness, i.e., each person's relationship to the cross. 'Show your wounds means, firstly, be aware of them, don't try to hide them; admit them to yourself and others! The process didn't solely revolve around the expression of feelings, moreover around the expanded awareness in a simple non-verbal form, the ability of showing various emotional qualities without immediately having to interpret them or, in other words, to lose one's self in the spontaneity of the emo-

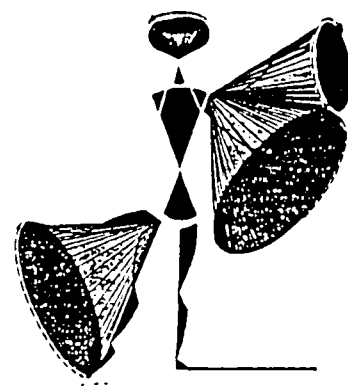
tion. Beuys's sentence was joined by a second one, the often quoted saying of Jesus, which supplemented and explained the first: 'I have not come to bring peace, but a sword!' That hit the spot.

"The mimesis of myth is a modern form of the Dance of Death, a pantomime of the tragic encounter. A game with our unmastered destiny, like in the drama of Persephone, Shiva, the Resurrection, the Last Judgement. It is a code, which, if we dare touch it once, will penetrate us to the nerve. What are we touching? Our own darkness, maybe, what Jung called the shadow, the secret of our presence. The game cuts through all of the Hermeneutic-Gordian knots, through structure and chaos of culture and speech, or history and time."⁷

4. Solutions

The large variety of forms of the cross during the first centuries of Christianity have been, for some time now, considerably reduced down to the Latin cross, whose horizontal and vertical lines meet in its upper third. The sign of death has inhabited the churches without any real certainty of the resurrection. Nailed down, high above the heads of many hangs the One and Only: Still, bitter and painful; full of sorrow, his face averted – spellbound in the loneliness of the uncomprehending sympathetic stares. Us down here, him up there. He, a tortured man, God's son, his body destroyed and naked, crowned with scorn. In the meantime, the Western normal person seems to subconsciously identify this main symbol com-

pletely with death, that he inevitably turns away from it, forgets or suppresses it more and more. Or he has made his way off to search for signs of a more pleasant nature. After 2000 years of often bloody and dogmatic history, the cross seems to be inaccessible for western man. No salvation is to be expected anymore.



Nevertheless, gently, very gently, the one or the other, using movement, expression and meditation, truly dealing with the body, can feel which wonderful zest and bend of the spine can revive. Not only that, but which fine subtle line stretched arms show, and how both silently slide together at the joint and the shoulder blade, in order to allow each and every current to flow from the most inner part of the body through the top, and out into the world. With what ease and almost weightlessness do the currents allow the arms to rise to the top, effortless, as in a dream. No straightening up, no repairing or correcting – only gliding, softly and continually. While standing loosely upright one may feel, how the current, the life force, starts flowing up and down and finds its rhythm in the breathing. Closing one's eyes for a moment you may become aware that you are the proverbial reed in the wind waving back and forth, from left to right and right to left. The connection works in the *Two* – in circling back and forth. The figure that is usually formed by this gentle continual swaying is a blurred eight, which is the sign of infinity (∞). Out of the swinging spine of the human body (cross) the dance is born!

Dance is, as the figure shows, rotation, a movement that connects the two entities of space and body into a new form; out of which manifestation of life emerges the three is born. While a dancer is turning in space, he is creating it over and over anew. The space is always around us, is already here, but then again, it is always created freshly through our sight and bodies. Every real dancer knows this dialogic secret that enables him to 'melt' with this space: becoming one in spirit in this way giving birth to a new form.

A small but doubtless truth showed up in all of these spontaneous happenings during this workshop. It is the truth that all of a person's movements and gestures are not merely hints of a distant future, but the *event itself*, his own appearing body. The tree of life, hidden in the cross, stepped (similarly to the non-verbal gestures) briefly into the light, where language as well as gesture presented themselves in their beauty and simplicity as open prayer forms, open means – according to one's own manner. I purposely use the term 'prayer' because they were all forms of thankfulness, which were not aimed toward anything specific. One could even say, the body spoke its 'I am' or as in sense of the Bible, 'The word became flesh'.

Notes

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