

DEARTESACRA



MONOGRAPHS

The Dance of God

Vita in motu

Anyone would say that in the West we have gradually become accustomed to noise, to such an extent that, without realizing it, we live as if submerged in sounds of all kinds: car horns, smartphone vibrations, ambulance sirens, pending tasks, WhatsApp notifications, rushing, tapping, traffic lights, and thump-thumping of other people's headphones. This reveals that we, as human beings, do not stop moving: it is *vita in motu*, life in motion. In any case, in the midst of the "high-speed" dynamics among which human life develops in the 21st century, there is no shortage of voices that proclaim the need to know how to wait¹, to return to silence², or to the inner homeland³. They offer good strategies reminding us that human movement can become a mere superficial or utilitarian activism. However, the very fact that we are moving so fast indicates that we are indeed moving and that we may not be able or unwilling to stop. That is to say, human beings cannot stop moving. And we like that.

The Dance

As people, we carry out all kinds of actions⁴: we are protagonists of movements of all kinds. One of the most curious human movements—and often unavoidable—is dancing. Many times, dancing simply “happens to us.” There are moments when words fall short, and we can't help but start dancing. “*Dancing is not only something we do, but also, frequently, something that happens to us and therefore has the structure of the great feelings of existence: love, hate, joy, pain, sorrow, gratitude, hope, etc. They are the dramatic matter to which dancing gives expression in and through the movement of the body.*”⁵ Paul Valéry wrote an interesting essay on dance. He describes a fictional conversation between Phaedrus, Eryximachus, and Socrates. It seems that Socrates' companions admire his concepts and words, which come out of his mouth like dancing bees. The spirit of Socrates, in some way, is externalized in concepts that dance like ballerinas in the air.

¹ Cf. Pope Francis, *Apostolic Exhortation Amoris Laetitia*, 2016, n. 275.

² Cf. Benedict XVI, *General Audience*, 7 march 2012.

³ Jutta Burggraf, *Libertad vivida con la fuerza de la fe*, Rialp, Madrid 2006, pp. 154-158. En English: Jutta Burggraf, *Made for Freedom: Loving, Defending and Living God's Gift*, Scepter Publishers, Strongsville 2012.

⁴ The Greek philosophical tradition distinguishes two great types of actions: immanent and transient. We will return to this later.

⁵ Higinio Marín, *Teoría de la cordura*, Pre-Textos, Valencia 2010, p. 202. The translation is ours.

*FEDRO to SOCRATES: “And behold, precisely—as if from your creative mouth a bee and another and another were born—, behold the winged choir of the illustrious dancers...”*⁶

The three friends watch those dancing bees. The queen of them is Actité, who delights them with the last step: she begins to spin, and spins, and spins, and spins... and she falls, unconscious. Eryximachus, doctor, comes to her aid. Socrates and Phaedrus follow him:

ERIXÍMACO: “Come, little one, just open your eyes. How do you feel now?”

ACTITE: “I feel nothing. I'm not dead. And yet I'm not alive.”

SOCRATES: “Where are you coming back from?”

*ACTITE: “Asylum, asylum, oh my asylum, oh Whirlwind! I was in you, oh movement, beyond all things...”*⁷



Barbara Newman describes the Rothschild Canticles paintings in her 2013 essay⁸. Those paintings represent, in some way, the dancing Trinity.

⁶ Paul Valéry, *El alma y la danza*, Editorial Losada, Buenos Aires 1958, p. 14. The translation is ours. In English: Paul Valéry, *Dance and the soul*, J. Lehmann, Pennsylvania 1951.

⁷ Cf. Ídem, p. 214.

⁸ On fol. 79r a celestial percussionist attacks a row of bells with mallets; on fol. 84r, angels in the upper left and right play a game of ring toss; on fol. 88r, musicians . . . strum whimsically shaped zithers embellished with animal heads (Barbara Newman, *Contemplating the Trinity: Text, Image, and the Origins of the Rothschild Canticles*, «Gesta» (2013/52) 135-136). Read also the post of Victoria Emily Jones here:

<https://artandtheology.org/2021/05/29/innovative-trinity-paintings-rothschild-canticles/>

Dancing is captivating, and the need to dance is like one of humanity's trending topics: dances exist in all cultures, and some have even wondered if we are men or dancers: "*Are we human? Or are we dancer?*"⁹ It is as if man had some dynamics inscribed in the depths of his being, which, on certain occasions, inevitably surface. And when they emerge, they are expressed in the world of gestures: a caress, a kiss, a rhapsody, or a dance are movements that escape the pragmatic, revealing a deeper layer of reality: "*walking, running, jumping, turning or flexing are loose and detached fragments of a primordial dance, and they have only separated from it by forgetting themselves to become going, coming, taking, going up or down, that is, to insert themselves into the pragmatic fabric of existence.*"¹⁰ The night is surely the best time for dancing. When it gets dark, that "pragmatic plot" disappears, the stars shine brighter and the sky is perceived more clearly. The pragmatic is lost in favor of the firmament, and our movements can then be more free and spontaneous. That is why the party is almost always at night¹¹. "*Suggesting that the original and primordial thing is dancing does not mean that the first thing, chronologically speaking, was dancing. It is probable that humans walked before they danced, but it is not so certain that they were completely humans if they could not dance yet. And it is that the set of humanity's adventures is nothing more than the pro-logue, the precedence of a meaning or plenitude that is resolved in the dance.*"¹² In short: dancing—any form of dance—expresses a "primordial dance", a hidden, interior movement. And for this very reason, dancing can be very embarrassing: it is an externalization of things that come from within, more intimate than one can imagine, and that, therefore, exposes. In other words, with dance, interiority is made public, and that hidden movement is externalized: "*Dance, when it is not a mere simulation, puts the whole self on the outside and hence the similarity with confession inasmuch as they share the effect of renewal.*"¹³

⁹ The Killers, *Human*, 2008.

¹⁰ Higinio Marín, p. 204.

¹¹ Cf. Ídem, p. 214.

¹² Ídem, pp. 204-205.

¹³ Ídem, p. 210.

It Takes Two to Tango

If the dancing is the exteriorization of an inner movement, when the inner world of two people enters into resonance, a dance commences. The poet Jorge Guillén describes the dance between the moon and the cat Minnaloushe:

*Will you dance, will you dance, Minnaloushe?
When close relatives meet
There is nothing better than encouraging a dance.
Very bored by gallant fashions,
Can't you learn now
Moon, the new figures of a dance?¹⁴*

Another Spanish song, more or less recent (although of less poetic quality), expresses it like this:

*I hear your heartbeat
They are steps that get closer and closer to me
The world spins like a waltz
and I dance to the sound of your life.¹⁵*

Hollywood often portrays it that way. When two people fall in love, inevitably they start dancing, as if to seal that feeling. It seems that falling in love is not complete until one of the two asks the magic question: Do you want to dance with me?

Ed Sheeran also relates love and dance:

*Baby, I'm dancing in the dark
With you between my arms
Barefoot on the grass
Listening your favourite song
When you said you looked a mess
I whispered underneath my breath
But you heard it*

¹⁴ Jorge Guillén, *El gato y la luna*, en *Obra poética*, Alianza Editorial, Madrid 1993, p. 211. The translation is ours.

¹⁵ Efecto Pasillo, *No importa que llueva*, 2013. The translation is ours.

*Darling, you look perfect tonight*¹⁶

We could, therefore, affirm that when two interior worlds enter into vibration, a dance takes place, which would be the festive (external) expression of that interior concordance. Or put poetically: when two hearts beat in unison, they dance to the sound of that beat.

What Kind of Action is Dancing

At this point, one might wonder what dance is, what ontological weight it has, and what metaphysical value can be attributed to it. Put another way: what kind of action is dancing?

Before we have pointed out that, according to the classical tradition, actions can be distinguished as immanent or transient¹⁷. Transient actions are actions that are done within view of something else, while immanent actions are those that are done for themselves. Transient actions pursue an end outside of themselves, while immanent actions reach the end they pursue in their very achievement. The distinction between transient actions and immanent actions is what allows us to talk about the work-play binomial. For this reason, the philosopher Ricardo Yepes speaks of "work" as *having to go*, and of "play" as *having arrived*¹⁸. In the Greek vision, life is divided, as a whole, between work and leisure, between war and peace. Useful actions (work) are done within view of ("héneka") beautiful actions, and these are typical of leisure. You have to work, go to war, and perform useful actions, but it is much better to live in peace and have leisure, and perform noble actions. In the Greek world "*work is said â-scholia, which is â-scholê, without leisure, because leisure is scholê. It is a negative definition: work is "not-idle", neg-otium, business is busy-ness, not being idle. The superiority of leisure is manifest. The necessary and the useful belong to work; the noble to leisure. The inferior, the necessary, the useful, is not an end: this is the superior, because it is héneka, it is the end of inferior actions. The actions of leisure are perfect, interior praxis, while those of work are poiêsis, they are transient actions that do not end in themselves.*"¹⁹

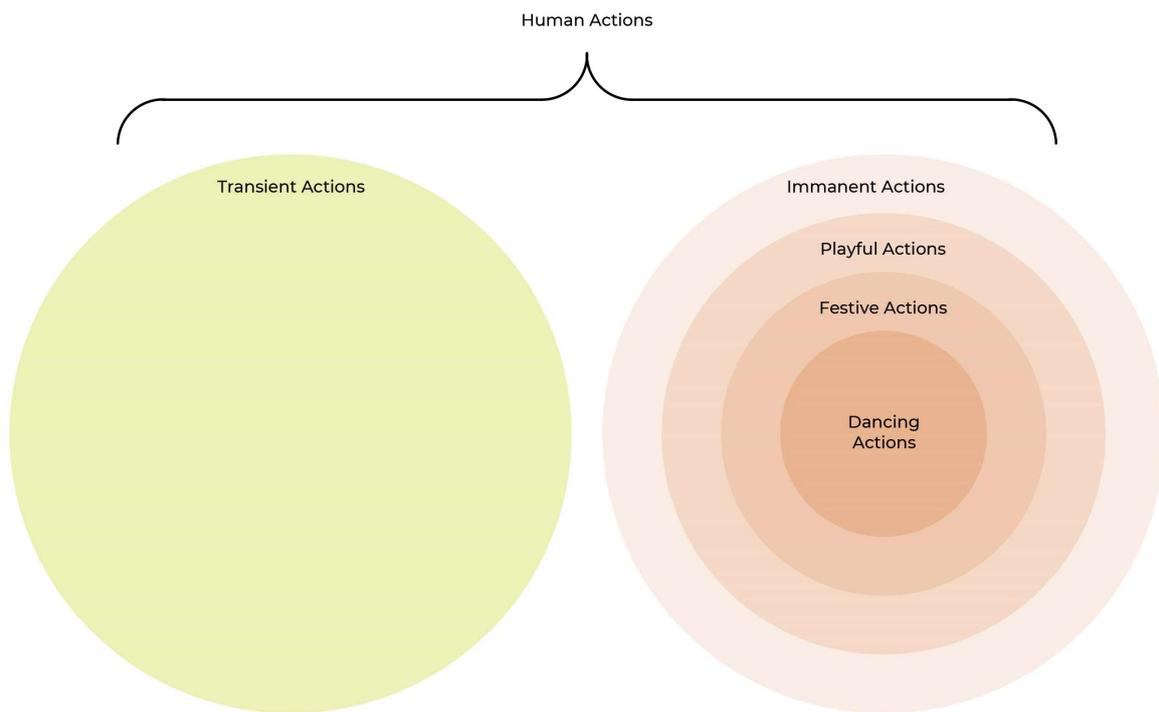
¹⁶ Ed Sheeran, *Perfect*, 2017.

¹⁷ Cf. Ricardo Yepes Stork, *La doctrina del acto en Aristóteles*, Eunsa, Pamplona, 1993. The translation is ours.

¹⁸ Cf. *Cuadernos de Anuario Filosófico. Serie Universitaria, n° 30*: Ricardo Yepes, *La región de lo lúdico*, Publicaciones Universidad de Navarra, 1996, pp. 38-39. The translation is ours.

¹⁹ Ídem, pp. 24-25.

To analyze dancing, we propose the following classification of actions:



Dance can be framed within that great group of actions that are the immanent actions (the actions in which "one arrives at its purpose"). They are the actions of the world of leisure. Two examples would be: knowing and loving. Knowing and loving are immanent actions because, in some way, knowing one possesses the known object, and loving one possesses the loved object. Within the immanent actions, we find playful actions, of which dance is a part. An example of playful action would be the practice of any game or sport. Within the playful actions, we find the festive actions. An example

would be any type of celebration: a concert, a family meal, a gathering with friends... And within the party...dance. At this point, the following explanation may be useful:

Every party has a central festive spectacle, around which the attendees are located, as spectators who participate, identified with what is happening. The setting and development of the ceremony require the presence of art and symbols. It cannot be imagined without adornment, painting, singing, music and dance, since all of them represent, and help to appropriate, the celebrated goods, at the same time that they lead and elevate the feelings of those present towards the transcendent. This is how the centrality of the song is understood.²⁰

Linking with the initial part of our speech, it is understood that the dance is separated from the "pragmatic plot of existence" of which we have already spoken. Saying that dancing is a festive action (included in playful actions, and these in immanent actions) is the same as saying that dancing is being connected with eternity. Here is a long quote from Yepes:

Finishing is joyful, because we free ourselves from the seriousness of the effort. To arrive is to reach the goal, and this is liberating. When we arrive at a place and we don't have to go anywhere else, that means we are at the end. Then we can rest. The game is to anticipate the situation of not having to go. Therefore, the game is a region of time included in the future (there is no "go to") (...) This means that it is a region of time where the present and the future are not different. When the game is played, the future is reached, but it is not de-futurized, it is not "used up": I am in the future, I have arrived, but I am still in that region. To play is to continue in the future. A time region included in the future means that the term is not after it, but within it without stopping the game. Therefore, in the game you live in a different time, which is closer to eternity and has a certain hint of it. (...) If playing is being included in the future and having arrived, this alludes to the existential situation in which man reaches his destiny, as Plato indicates. To have arrived par excellence is to always be included in the future: to play forever. (...) Plato clearly perceived the paradox that the game is the most serious thing there is, because it alludes to human destiny. These lines are nothing more than a gloss on Plato. Jesus Christ said of children that "theirs is the Kingdom of Heaven" (Mt 19:14) because they know how to play better than we do, they play longer, they still do not have to go. Children are exempted from the necessity of

²⁰ Ricardo Yepes Stork, Javier Aranguren Echevarría, *Fundamentos de Antropología*, EUNSA, Navarra 1998, p.316. The translation is ours.

*the labor of living. Spiritual childhood brings us closer to God, because it makes us become children again.*²¹

The region of the medial (*going towards*) leads to the region of the final (*having arrived*), which is the region of the playful, and is where the dance is found.



Rothschild Canticles paintings (Barbara Newman, 135-136)²²

What Kinds of Actions does God Perform?

Before directly asking ourselves if God dances, we can ask ourselves what kind of actions God performs. Is God capable of immanent actions? What about playful actions? What about festive actions?...and dancing?

Well, it is more or less evident that God is capable of immanent actions. Continuing with the previous examples: we can say that God loves, God knows. We could cite many texts that say so. As for the knowledge of God, we could cite Proverbs, Wisdom, or Qoheleth. God is presented, already from the Old Testament, as an omnipotent and omniscient God.

²¹ Ídem, pp. 37-39.

²² *In the lower right corner of fol. 96r, an elfin figure bends over backward to play an instrument whose pinwheel shape mimics the great solar wheel behind which divine Wisdom hides. Four characters in the corners of fol. 98r stretch their arms as if to join hands in a cosmic dance, while on fol. 100r, three spectators raise their hands in wonder beneath a divine apparition, imitating the stunned postures of Peter, James, and John at the Transfiguration. . . . Collectively, they seem to proclaim that the reader need not be ashamed or afraid, even though all human attempts to comprehend the Trinity are comically inept. Nonetheless, she can merrily follow the Lord of the Dance* (Barbara Newman, op. cit., 135-136).

A psalm puts it this way: “*Lord, you search me and you know me. You know when I sit and when I stand. You penetrate my thoughts from afar*” (Psalm 39:1–2). As for God's love, there's the Genesis account, or the prophetic writings: the Lord loves Israel as a wife, and laments her infidelity. There are many precious texts. Here is one perhaps not so well known. It is a lament from God for his desolate inheritance: “*I have abandoned my house, I have forsaken my inheritance, I have delivered the love of my soul into the hands of his enemies*” (Jer 12:7). The texts of the New Testament are perhaps more numerous and more explicit: “*God knows your hearts*” (Luke 16:14); “*God so loved the world...*” (John 3:16).

God is also capable of playful actions: some passages of Holy Scripture reflect this. I think one of the most expressive is found in the Old Testament. It is about the fragment of the book of Proverbs in which Wisdom, personified, speaks of creation. The New Testament will clearly identify Wisdom as God Himself²³. In such a way, these verses can be read as a poetry from God, who sings the wonders of his own creation:

The Lord had me at the beginning of his ways, before he did anything, from of old. From eternity I was formed, from the beginning, before the earth. When there were no oceans I was born, when there were no sources full of water. Before the mountains settled, before the hills I was born. He had not yet made the earth, nor the fields, nor the first dust of the world. When he settled the heavens, I was there, when he set a limit to the surface of the ocean, when he held the clouds high, when he consolidated the sources of the ocean, when he set the limit to the sea so that the waters would not cross it, when he fixed the foundations of the earth, I was designing next to Him, I delighted Him day by day, acting before Him at all times (cum eo eram ut artifex: delectatio eius per singulos dies, ludens coram eo omni tempore), playing with the orb of earth, and delighting myself with the sons of Adam (ludens in orbe terrarum, et deliciae meae esse cum filiis hominum).²⁴

God is also capable of performing festive actions, and celebratory actions. In the prophetic books, the end times are presented with a certain celebratory character. “*The Lord of hosts will offer all peoples, on this mountain, a banquet of tasty delicacies*” (Isa 25:6); “*Come to the banquet*” (Jer 12:9). From the New Testament we highlight the celebration of the father who finds his prodigal son: “*let's celebrate with a banquet*” (Luke 15:23). Another example would be the Wedding of the Lamb of the Apocalypse (Rev 19:7).

²³ Cf. John 1: 1; Colossians 1: 15; Apocalypse 3: 14.

²⁴ Book of Proverbs 8:22-31.

Does God Dance?

The next question would be: does God dance? Is God capable of dancing? If there is a playful and festive dimension in God's actions, could we affirm, in some way, that God dances? Before we have spoken of the dance as the exteriorization of a pulsation, of an interior movement. If we wanted to find out if God dances, we should at least identify a pulsation, an interior movement in God. The text of Proverbs certainly allows us to glimpse that God is not a static being: he moves. But is it just a figure of speech? Does God move within? If God really had a movement within, and that movement was the origin and source of all other movements, Aristotle's first immobile mover would finally be dismantled²⁵, since God would be the *first most mobile mover*.

Theology, in effect, teaches that God has a movement within, the source and origin of any other movement. That movement, in Greek, is called *Perichoresis*: "*Etymologically, perichoreo means rotating circular movement through the same place. It implies, then, sameness and differentiation. It is a primarily dynamic concept, which also has a static meaning.*"²⁶

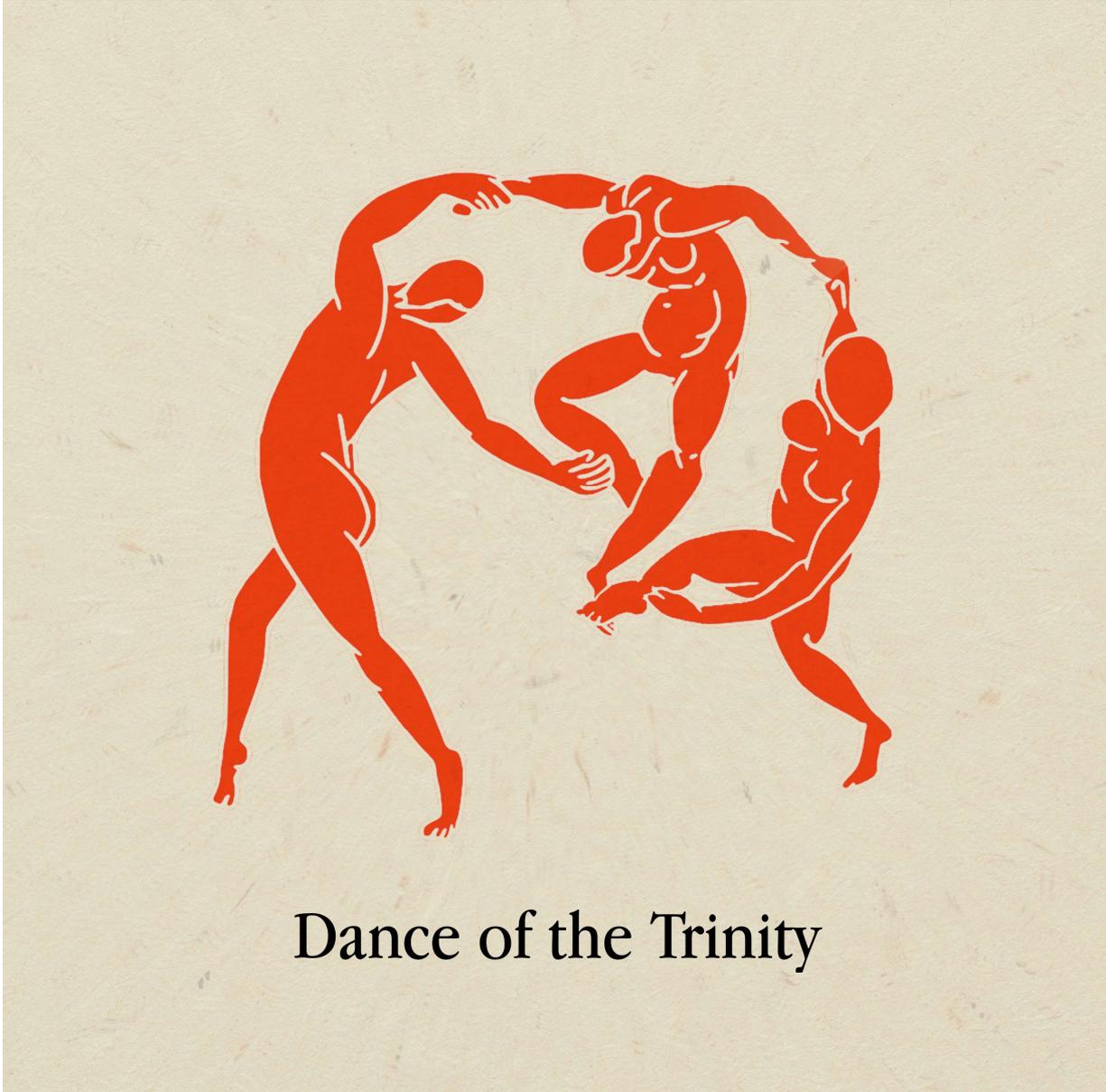
How was the concept born?²⁷ In need to affirm that God is one and triune at the same time (that is, a substance—a single God—and three different Persons), theologians began to speak of the "mutual immanence" of the divine persons: each of the three divine persons are within the other three, without being confused. In this way, unity in diversity was safeguarded: "*If the Persons are the same divine essence—all the divine essence—it is necessary that the ones be in the others, since they are only distinguished from each other by the relation of opposition, which does not introduce any division into the substance. The Three possess the same substance in an undivided way. Perichoresis is nothing more than the expression of the unity of substance in God.*"²⁸ Then, somehow, it can be affirmed that the being of God, the ontology of God, is eminently dynamic. God has a "great movement" within, he has a "great pulsation" within. God is the first highly mobile motor, and that movement, as we have seen, shines through to the outside in immanent, playful, festive forms or actions.

²⁵ Aristotle, *Metaphysics*, Book XII.

²⁶ Lucas F. Mateo-Seco, *Dios Uno y Trino*, Pamplona 1998, p. 628. The translation is ours.

²⁷ We will not develop this point here. See *La 'Perichóresis' o 'Circuminsessio'* on Lucas F. Mateo-Seco, *Dios Uno y Trino*, op. cit., pp. 627-634.

²⁸ Ídem, p. 632.



Dance of the Trinity

Julius Shumpert – *Dance of the Trinity*, Digital illustration

Between Humans and God

I couldn't say if God dances, but it is clear that people—on innumerable occasions—when they meet the divine, they dance. Here are some interesting biblical quotes: after God's victory in the Red Sea, Miriam (Aaron's sister) begins a dance: “*Mary, the prophetess, Aaron's sister, took in her hands a tambourine and all the women also followed her with tambourines and choral dances. And Mary was answering them: 'Sing to the Lord, excellent victor: horses and knights into the sea he has precipitated'*” (Exod 15:20-21). God says to his people: “*I will build you again, you will be rebuilt, maiden of Israel. Again you will take your tambourines and jump into the circle of those who dance joyfully.*” (Jer 31:4). David also danced when the ark of the covenant entered the holy city, Jerusalem: “*David and all Israel danced before the Lord with all their enthusiasm, singing with zithers and harps, with tambourines, sistrums and cymbals*” (2 Sam 6:5), and he says: “*I have danced before the Lord*” (2 Sam 6:21).

Other valuable testimonies of people dancing before God would be some of the psalms:

“You changed my mourning into dancing; you took off my sackcloth and clothed me with gladness. So that my glory may praise you and not be silent. O Lord, my God, forever will I give you thanks.” (Ps 30:12-13).

“When the Lord turned again the captivity of Zion, we were like them that dream. Then was our mouth filled with laughter, and our tongue with singing: then said they among the heathen, The Lord hath done great things for them. The Lord hath done great things for us; whereof we are glad. Turn again our captivity, O Lord, as the streams in the south. They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him.” (Ps 126:1-6).

“Praise the Lord. Sing to the Lord a new song, his praise in the assembly of his faithful people. Let Israel rejoice in their Maker; let the people of Zion be glad in their King. Let them praise his name with dancing and make music to him with timbrel and harp. For the Lord takes delight in his people; he crowns the humble with victory.” (Ps 149:1-4).

“Praise the Lord. Praise God in his sanctuary; praise him in his mighty heavens. Praise him for his acts of power; praise him for his surpassing greatness. Praise him with the sounding of the trumpet, praise him with the harp and lyre, praise him with timbrel and dancing, praise him with the strings and pipe, praise him with the clash of cymbals, praise him with resounding cymbals. Let everything that has breath praise the Lord” (Ps 150:1-6).

Another book in which dancing is mentioned is the Song of Songs. This is a complex book, most of which is taken up with descriptions of the beloved spouses by one another. In any case, the Song of Songs can be read in a spiritual key, that is, as if describing the relationship between God and the soul. This is how Saint John of the Cross read it. *“Turn back, turn back, Shulamite! Turn around, we want to see you. What do you see in the Shulamite when she dances between two choirs? How beautiful are your feet in sandals, daughter of a prince!” (Song 7:1-2).*²⁹

God's Dance

If God has a movement within, which he can express in a playful, festive way, and man, when he enters into vibration with God, begins to dance, is it not that man can dance with God? On the other hand, if the region of the playful is an approach to happiness and the eternal... is not man, when playing or dancing, closer to the Eternal? Are you not, perhaps, dancing with Him? If the dance, as we have seen, can be an expression of love (a beat in unison), and if, as Scripture says, *God is Love*³⁰, is it not ultimately God himself, the source and origin of every dance? Isn't God the first to dance? And won't “entering into communion with God” be simply accepting to dance with Him?

In fact, Yepes himself explains that, according to Plato, man is capable of playing with God³¹. *“When man plays with God, the party takes place. It is the game of man with the Absolute. The foregoing considerations and Huizinga's interpretation of Plato put us on the path to compare the sacred festival with the Bacchic festival and Dionysian fun. The sacred festival celebrates, has a cult, a liturgy. In religious rites, redemption from corruption is at stake and attaining innocence, being children again and freeing oneself from evil. The sacred festival then overflows with joy, singing, dancing, playing.”*³² Yepes also explains that the region of love coincides with the region of the playful, and

²⁹ On the dance in this passage see: Gianfranco Ravasi, *Il Cantico dei Cantici*, EDB, Bologna 1992, pp. 528-545.

³⁰ 1 John 4:8.

³¹ Cf. Ricardo Yepes, *La región de lo lúdico*, *op. cit.*, p. 32; cf. J. Huizinga, *Homo ludens*, Alianza, Madrid 1987, p. 33.

³² Ricardo Yepes, *La región de lo lúdico*, *op. cit.*, p. 41.

therefore, with the region where the dance takes place³³. Lastly, Yepes concludes that in the Bible itself we find a “dancing floor” between God and men: “*The Apocalypse describes the choral music that will take place around the throne of God (Rev 15:2–5): eternity it is not static; in it the game continues.*”³⁴

In any case, there is a more explicit biblical quote about the dance of God. Pope Francis commented on it in his Apostolic Exhortation *Evangelii Gaudium*:

*Zechariah, looking to the day of the Lord, invites the people to acclaim the king who comes “humble and riding on a donkey”: “Rejoice greatly, O daughter Zion! Shout aloud, O daughter Jerusalem! Lo, your king comes to you; triumphant and victorious is he” (9:9). Perhaps the most exciting invitation is that of the prophet Zephaniah, who presents God with his people in the midst of a celebration overflowing with the joy of salvation. I find it thrilling to reread this text: “The Lord, your God is in your midst, a warrior who gives you the victory; he will rejoice over you with gladness, he will renew you in his love; he will exult over you with loud singing, as on a day of festival” (3:17). This is the joy which we experience daily, amid the little things of life, as a response to the loving invitation of God our Father: “My child, treat yourself well, according to your means... Do not deprive yourself of the day’s enjoyment” (Sir 14:11, 14). What tender paternal love echoes in these words!*³⁵

And did Christ Dance?

If God is capable of immanent actions, playful actions, festive actions, and dance actions... when he was incarnated as a man two thousand years ago, did he also perform them? Let's take a quick look.

- Christ performed immanent actions: “*Jesus began to cry [at the death of his friend Lazarus]. The Jews then said: See how much he loved him*” (John 11:36). The playful actions of Christ can well be identified in the massive gatherings, or when entertained the children that were presented to him. Or in his peaceful

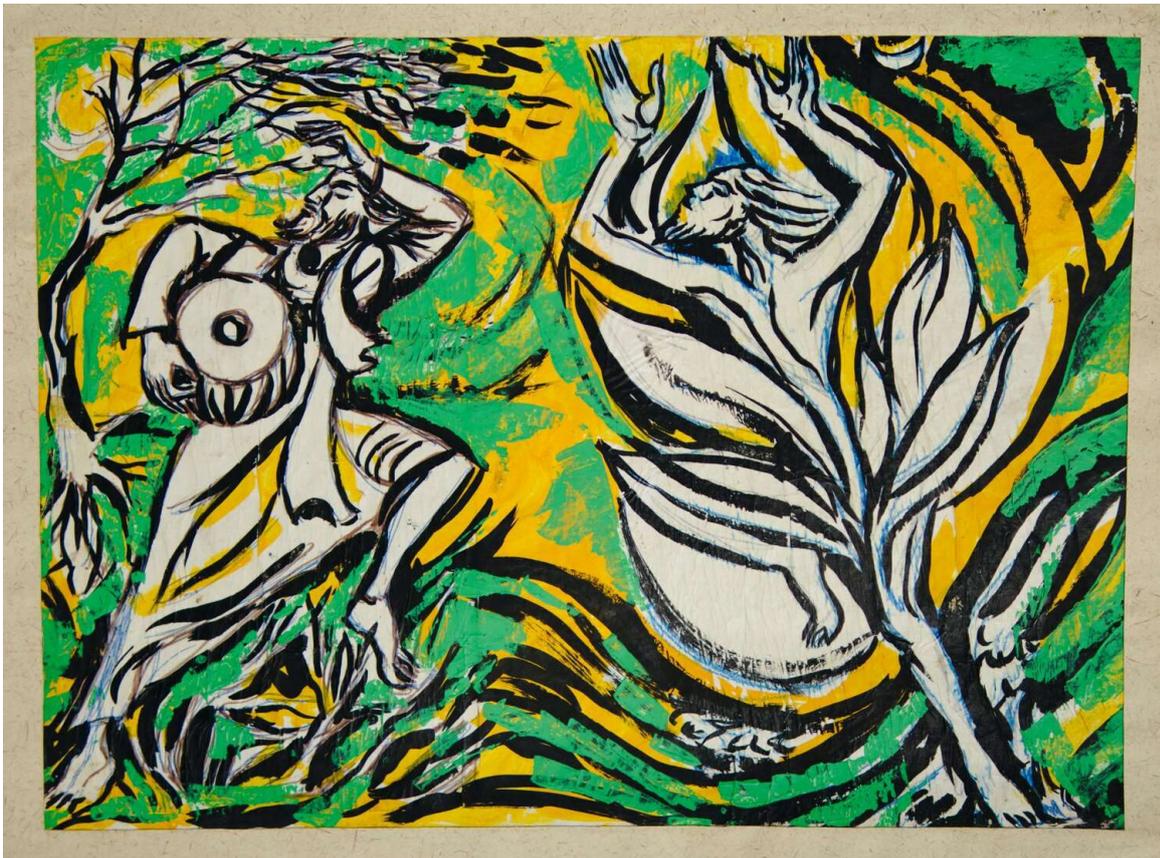
³³ Ídem, p. 74.

³⁴ Ídem, p. 39.

³⁵ Pope Francis, Apostolic Exhortation *Evangelii Gaudium*, 24 november 2013, n. 4.

conversations in the house of Martha and Mary in Bethany. Of course, when Jesus was a boy, he certainly played.

- Jesus also carried out festive actions: he participated in large meals with different characters from Jewish society. He also participated in the traditional Jewish festivals (Tabernacles, New Moon Festivals, the Pasch...). Perhaps the clearest is the one he carried out with his Apostles, before they betrayed him: the Last Supper.
- Did Jesus perform dance actions? Did Jesus dance? We do not know for sure. We know that the Hallel psalms, which were recited at the Hebrew paschal dinner, were sung. But we don't know if they danced. Nor do we know if Jesus danced at that wedding to which he was invited in Cana. We can assume so, but nevertheless, it remains an open window for investigation or speculation.



Jyoti Sahi - *Lord of Creation*, 1982. Gouache on paper. Collection of Victoria Emily Jones. See the full post on <http://www.sojourn-arts.com/blog/2020/10/7/jesus-as-dancer-jyoti-sahis-lord-of-creation>

Conclusions

Let's do a little recap. Taking into account the basic concepts that come into play in human dance, which we have outlined at the beginning, it is only possible for God to dance if he moves on the inside, if he has an inner pulse. We have identified that pulse with *Perichoresis*. On the other hand, we have seen that humans, when they meet with God, they sing and dance. It is not logical to think that humans dance alone, since in fact, they are in God's presence. Will that dance not be answered, corresponded? In the beginning we talked about the dance between two as the fusion of two inner worlds, as they're coming into vibration. The inner world, in the Bible, is called the **heart**. David is the only one who is said to have had a heart according to God's heart (Heb 13:22) and "by chance" it is David who danced in front of God, when the ark entered Jerusalem. The heart of God and the heart of David exploded in dance.

One last point: Saint Paul points out that the Christian no longer lives himself, but it is God who lives in him, who inhabits him (Gal 2:20). In such a way, a Christian can always dance with God, because he always has the same pulse of God within his soul.

A man united to Christ lives the indestructible fascination of an opening to full reality. (...) He is no longer a servant, he is a son and friend, and he can live his life like a great party, like a dance. The French writer Madeleine Delbr el expresses it in a beautiful poem:

*If we were happy with You, Lord,
we couldn't resist that need to dance
that overflows the world,
and we would come to guess
what dance you would like to make us dance,
following in the footsteps of your providence.
Because I think you must be tired
of people who always talk about serving you
with the airs of captains;
to meet you with the airs of a teacher;
to reach you through rules of sport;
to love you as an old marriage is loved.
To be a good dancer with you
it is not necessary to know where the dance leads.
We have to keep going,
be cheerful, be light*

*and, above all, not be rigid.
Not ask for explanations of the steps you like to take.
Be like an agile and lively extension
of yourself,
and receive from You the transmission of the rhythm of the orchestra.
There is no reason to want to advance at all costs
but accept to turn around,
go sideways,
knowing how to stop and glide instead of walking.
And this would be nothing more than a series of stupid steps
if the music did not form a harmony.
But we forget the music of your Spirit
and we make of our life a gymnastics exercise;
We forget that in your arms we dance
that your holy will is of an inconceivable fantasy,
and that there is no monotony or boredom
more than for old souls
that make a still background
in the joyful dance of your love.
Lord, make us live our life,
not like a game of chess in which everything is calculated,
not like a game in which everything is difficult,
not as a theory that breaks our heads,
but like an endless party
where the encounter with you is renewed,
like a dance,
like a dance between the arms of your grace,
with the universal music of love.³⁶*

³⁶ Jutta Burggraf, *Libertad vivida*, op. cit., p. 106-108. The translation is ours.