



Knight Moves

The Lost Dance of the Millennial Kingdom

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By Noel Joshua Hadley

SAY, say, 1000 zero-zero, party over, oops, out of time. So, tonight I'm gonna party like it's **999**. I can give dates like that and they're not a typo. And besides, I was dreaming when I wrote this, so sue me if I go too fast. The Kingdom was a Thousand, and millennia weren't meant to last. "Enough 1980's jokes already," you tell me. "Your papers used to be so serious and informative, what happened to you?" I think you meant to say the **980**'s? The artist formerly known as King was all the rage.

Tough audience. Looks like I've gotten off on the wrong foot. Well, assuming I still have your attention, then you should at least know there *was* a dance attributed to the Medieval Millennia, and age I've come to know and love under another banner, the Thousand Year Reign of

Yahusha HaMashiach, which is now completely lost to us. For a thousand years, men and women danced merrily together hand in hand on the flat, motionless plane, and we've only the faintest clue what it looked like. You see, this is why fun is a necessary component of my nine-to-five workspace, otherwise I'd weep for the arrogance and the rebellion of men, as well as all the many beautiful things that we've lost.

Stepping right to it, pun intended, I'm sourcing Wiki's [Medieval dance](#) page, where we are informed of a rather odd fact, first sentence.

Sources for an understanding of [dance](#) in [Europe](#) in the [Middle Ages](#) are limited and fragmentary, being composed of some interesting depictions in [paintings](#) and [illuminations](#), a few musical examples of what may be dances, and scattered allusions in literary texts. The first detailed descriptions of dancing only date from 1451 in [Italy](#), which is after the start of the [Renaissance](#) in Western Europe.^[1]

So, there *was* a dance throughout the Middle Ages. They claim Europe only, as if westerners were dragging their heels into the eastside, but I think we shall find that The Dance has residue across a great swath of cultures. It then says our understanding is at best limited and fragmentary, as if that's not by design. All we have are a few surviving depictions in paintings and manuscript illuminations, a scarce handful of musical examples of what "may be 'dances,'" though no one seems certain, as well as scattered allusions in literary texts. Couldn't scrub them all, aye? The Jesuits and the Benedictine monks as well as the other CSI groups did their best to clean the crime scene, remove the evidence, but it appears as though some were capable of strutting their stuff right into the goalie net. Life finds a way.

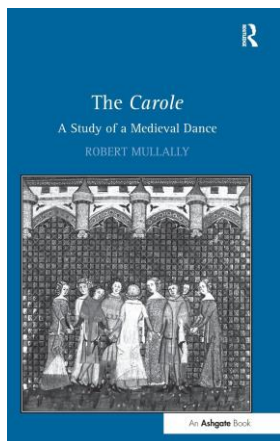
We then read that the first detailed description of dancing did not arrive until **1451** in Italy, during the **Renaissance** of all time periods, as if that's not suspicious. Look, this isn't my first boogie. I can totally tell when the judges are being impartial, and this is one of those occasions. Only some of you will need reminded of the Reset Event, which most certainly happened in the whereabouts of **1500**. The Spokespersons down at the Ministry of Truth, though pressed to admit that a prior dance existed, are hoping to sweep us off our feet with the Enlightenment narrative. And of course, the Enlightenment narrative is propped up upon the circus stilts of the Dark Ages which they escaped from, wherein nothing happened, nobody went anywhere except for the rats, and in Crusaders terms, there was plenty of blood on the dance floor. Not forgetting the women who stank like last month's cycle, barely bathing the crust of their makeup, and

who would want to dance with that? The only dance we need documented is the Enlightenment, apparently, but I'm not buying it, try again. I'll have the time of my life in the Millennial Kingdom.

The most documented form of secular dance during the Middle Ages is the carol also called the "carole" or "carola" and known from the 12th and 13th centuries in Western Europe in rural and court settings.^[2] It consisted of a group of dancers holding hands usually in a circle, with the dancers singing in a leader and refrain style while dancing.^[3] No surviving lyrics or music for the carol have been identified.^[2] In northern France, other terms for this type of dance included "ronde" and its diminutives "rondet", "rondel", and "rondelet" from which the more modern music term "rondeau" derives.^[3] In the German-speaking areas, this same type of choral dance was known as "reigen".^[4]

Next paragraph, the most documented form of secular dance during the Middle Ages was the 'carole', and here is what we know about it. A group held hands in a circle while singing and dancing in cadence with their song and dance leader. The 'carole' was known as the 'rondeau' in France, the French word for *round*, and 'reigen' in Germany, also *round*. I don't know about you, but I'm detecting a theme here. I'm also under the impression that both sexes were involved, though the fairer sex may have kept to their own circles at times. And why wouldn't they? Let's face the music, the ladies speak a language that only they can understand.

Don't stop now, keep reading. **No surviving lyrics or music for the carol have been identified.** Well, that's convenient. You mean, nobody wrote it down? Among the dozens, probably hundreds, more than likely thousands of carols being celebrated across a swath of countries over a pile-up of centuries, are you trying to tell me that nobody thought to write down a single song note or lyric? Actually, they're not saying that. Read it again. What they're saying is worse—far worse. Telling us there are no surviving lyrics is akin to admitting that they were written down, or in the very least, logically would have been, but that nothing has survived the book burning.



Today, scholarly work on the carole are extremely difficult to come by. Somebody named **Robert P. Mullaly** wrote a book on the subject. It's called 'The Carole: A Study of a Medieval Dance,' and have you seen the [sales price](#)? \$147 for a brand-new hardcopy, last time I checked. I pulled out the calculator on this one. It's 172 pages. That's 85 cents per page. I like to read a book or two

before committing to a new paper but come on. Too expensive for my bookshelf.

From what I can glean of his report, Mullaly describes the carole as one which was performed by all classes of society. Kings and nobles, shepherds, and servant girls all played their part in the circle. Were they equals? It is described as a dance which not only existed both indoors and outdoors, but as a central position in the life of its participants. And of course, women and men were interspersed throughout. Mullaly proposes that the general progression of the dance was to the left, clockwise, and that the steps involved a left foot moved to the left, followed by the right closing in upon the left. Not sure if Mullaly has more information to offer, but that is all I've been able to glean. I wouldn't have the slightest clue if he makes a zodiac connection, though it seems appropriate to highlight one, or if he deduces the picturesque Camelot round table story trope, which again, directs our attention to the Zodiac, and may have originated from the dance.



As I was saying, depictions of The Dance are far and few between. We have very few of them, but when one *is* disclosed on a page that has escaped the purge, gentlemen knights and ladies of the court, kings as well as queens are manifested for us. They are holding hands, as described, though despite the merrymaking in some, take an added minute to

appreciate each scene gifted to us. Observe the meditative, prayerful stare on their faces, the piety of their movement, the careful devotion to each step.



But then, what do we have here? I spy a circle of gentlemen and lady dancers, what appears to be a farmer or an artisan collecting wood for the fire and, *yup*, that's an angel. Will somebody please retrieve the music and the lyrics to that song and dance number? It will be terribly difficult to top this one, though let's try our Art 101 analysis skills with another painting or two so as to nab a fuller picture of what might be going on.



Um, yeah, I was wrong. These just keep getting better and better. In this one, we are given a glimpse involving many kings and queens. By the look of it, they are the resurrected qodeshiym interspersed with angels, though it is indeed interesting that not everyone is given a halo. The location may very well be the [Hidden Wilderness](#), that or Paradise. If I had to guess, the kings and priests of the kingdom are out on a jolly holiday with

Miryam, learning the moves from the best, so that they might teach it afterwards to the rest.

Contrarily, the fresco at Ørslev church in Denmark portrays the merriest scene of them all. I can hear the blast of trumpets but also the Champaign is served, and it appears as though everyone is indulging in more gaiety than usual, particularly the couple of



dudes on the end, thanks no doubt to the open bar. Are we peering in upon the coronation of a king or a wedding or a cyclical celebration of the harvest? Nobody knows. Just don't overlook the three women in rank and file. They are all three wearing crowns rather than garlands. Was the king a babe magnet and a polygamist or is something else going on? What are the chances that all three ladies had participated in a step or two with the residents of the Hidden Wilderness?



Digging up two additional Medieval dance portraits has the weight being thrown towards the court of the angels. It appears as though the men and women of earth were mimicking what was being taught to them from heaven. The angels rounding the wheel in the sky reminds us of the rotating stars within the firmament. Never is the divine education more evident than the Nativity scene. While Yahusha Ha'Mashiach was born in the cave, angels danced the rondeau above him. Am I mistaken in claiming

they're all women? Mm-hmm. Not just in the nativity scene, but in both portraits. No telling how many women are making the rounds in the firmament. Above Bethlehem though, I'm counting **Twelve** angels, an obvious tip-off to the Zodiac, and they're the fairer sex of the angelic realm.



This seems like as good a time as any to point out that the written descriptions of the rondeau which we do have in our possession can be attributed to the Arthurian romances and appear to correspond with the present scene. The work of French poet **Chretien de Troyes** is officially dated to **1170**, and as descriptions go, sits among the earliest.

“Maidens performed rounds [carolent] and other dances, each trying to outdo the other in showing their joy.”

Erec and Enide (lines 2047-2048)

FYI, the dance takes place during a wedding, reminding us of the Ørslev church fresco. It's why I thought to bring it up now. Taken at face value, we do not glean anything regarding discipline, penitence, or prayer, as I have suggested, and there's little if any spiritual value to be had. Don't get me wrong, there is nothing wrong with the scene at hand. Weddings are great and all, as is merrymaking, and I do enjoy a cool wine cellar on a hot summer day. It's just that I'd rather you not forget how all the lyrics as well as the songs have been purged from the file cabinet, and it is certainly no mistake that the Arthurian romances would stand as an exclusive witness. This is what we have to go with, so let's keep trudging ahead.



Chretien de Troyes would again describe the carole in another book of his, dated to the same year, **1170**. The scene involves knights and ladies in a meadow, and here is what we read regarding their activity:

**Some others were playing
at childhood games,
Rounds**, dances, and reels,
singing, tumbling, and leaping.

The Knight of the Cart (lines 1656–1659)

Describing the ‘Rounds’ as a childhood activity may seem dismissive to most, a mindless activity—elementary even. The esoteric reader however will easily recall that the damsel and the virgin (*bethulah* in Hebrew) of Medieval lore represents a higher element of the soul, *purity* if you will. The very concept of **chivalry**, which is admittedly a Medieval invention, cannot separate the knight from his horse. In fact, the very word ‘chivalry’ comes from the French ‘chevalier’, and literally means ‘knight’ or ‘horseman’. The horse is a picture of the mortal body, complete with its associated energies and emotions, whereas the horsemen embodies the higher divine self, which must always master the horse, aka his body.

Just as assuredly, the knight cannot be defined apart from his relationship with the lady. He either falls into sensual lust, often due to her temptation, or she aids him in aspiring to attain his higher heavenly self. This is why I showed you an illumination of a lady reaching down to award the winner

of a jousting tournament his prize, as well as her love. It was a time when ladies were ladies and men were men.

His final book, 'Perceval, the Story of the Grail', is said to have been written in 1181-1191. The Camelot fanboys are well aware of the enormous impact which it had on literature, especially the Grail myth, despite the fact that it was apparently never finished. Contained within are two more notable mentions of the circle dance.

Men and women danced rounds through every street and square.

And then a little later on, while in court:

The queen had all her maidens join hands together to dance and begin the merry making. In his honor they began their singing, dances, and rounds.

Perceval, the Story of the Grail

Debase the description as juvenile if you must, but then do try and recall the last time that you went down to the local grocery store, or the city hall, or the UPS Store, or the DMV, and everyone broke out into a song and dance number. *Exactly*. Can't say it's ever happened in my lifetime. Have you visited Walmart recently? Apparently, it was a regular occurrence during the middle ages, go figure. You couldn't keep the knights and ladies of the court down with the plague no matter how many rats and hitchhiking fleas you threw at them. They'd rise up out of the pig pen and the mounds of pooh, seeing as how nobody thought bathrooms in castles were of value, and explode into a Broadway production. The only place I could see something like that going down today is at a **Sukkot** celebration among the people of the Torah, *oh snap*.

Frankly, the examples in Perceval remind me of **David**'s entry into the City of David, returning with the Ark of the Covenant.

¹⁴ And David danced before YAHUAHA with all his might, wearing a priestly garment. ¹⁵ **So David and all the people of Yashar'el brought up the Ark of YAHUAHA with shouts of joy and the blowing of rams' horns.**

¹⁶ But as the Ark of YAHUAHA entered the City of David, **Miykal**, the daughter of Sha'ul, looked down from

her window. When she saw King David leaping and dancing before YAHUAHA, she was filled with contempt for him.

Shemu'el Sheniy (2 Samuel) 6:14-16

There are a few noteworthy examples of dancing in the Bible, like Mariyam's timbrel routine at the Seaside, moments after Pharaoh's army went for a deep dive, but David takes the icing on the cake. As Psalm 149:3 would state, "Let them praise his Name with dancing," which is exactly what we see happening here as well as throughout the Dark Ages. Only Miykal, the daughter of Sha'ul, looked down with her window with contempt, and she was an idolater. Let's not be one of those. Was David and his entourage holding hands in a rotunda? It wouldn't surprise me in the least. Judaism today has a history of circular dancing.



Not just the Jews though. Among the nine examples which I've just given, only three of them would be Yiddish. The others include examples of Slavic, Russian, Greek, Bulgarian, and some other neighboring nationality which I have yet to identify. Perhaps you can figure out which is what and then some. Take note of the Jewish wedding. Dancers form multiple chains around the bride and groom. As a former wedding photographer, I have been to a Jewish wedding or two and can confirm the legend. Greek weddings produce something similar, and let's not forget the Orthodox

heritage. And of course, the folk dance, also known as the chain dance, finds its roots within the **Balkans**, precisely where the **Ashkenazi** (*ah-bum*, sorry, I had something in my throat) Jews emerged during the late Middle Ages, but try not to notice.



I am told that this is a stećak, and that a chiseled depiction of the chain dance can be found upon it. The only problem is, I have absolutely no idea what a stećak is. It's okay, I just looked it up. A stećak is a type of Medieval tombstone which can be found in the geographical regions of Bosnia and Herzegovina. I learned something new, how about you? Well, I think we all know what this individual was all about on the weekend. He or she liked to P-A-R-T-E-E. They are either telling us what they intended to do in Paradise, or that it is okay if we form a conga line at the funeral.



In conclusion, I asked A.I. to draw me up a picture or two of what dancing might look like in the Millennial Kingdom, and this is what it fired back. I know, right? Skynet knows.

If I had to guess, the Rondeau represented another physical embodiment of the Kingdom mysteries by which every participant enacted out his pilgrimage through the outer as well as the *inner* cosmos, with the center of gravity, or the magnetic true North if you prefer, being focused upon ALAHAYAM's relationship with the individual soul.