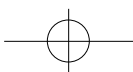
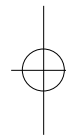
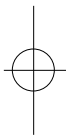
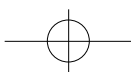
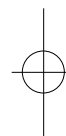
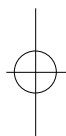
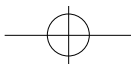
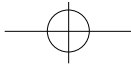


The Apples of Apollo





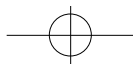


The Apples of Apollo

Pagan and Christian Mysteries of the Eucharist

**Carl A.P. Ruck
Blaise Daniel Staples
Clark Heinrich**

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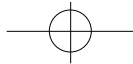
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Empedocles lived for a hundred-nine years.

Apollodoros claims to have witnessed in person that
he was a shaman, as Empedocles himself relates in his poem,
along with other such things as these:

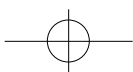
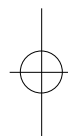
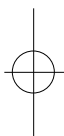
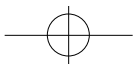
“As many drugs as there are you will learn, as remedy for
sickness and age—for I will initiate you alone in all of this:
You will stop the wind that rushes against the land and wastes the field.
Or again, if ever you want, you will summon it back.
You will inflict upon mankind a season of drought after the dark rain;
so also will you inflict, after the summer drought,
floods that nourish the trees.
And the soul of a man who has died you will lead back up from Hades.”

Empedocles was a healer and a gifted speaker.

He purified his body with Fire.

“You drank Fire from the immortal potion.”

He disappeared, but many cities claimed to have his grave.



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Foreword

Robert Schumann used to refer to Chopin's Second Piano Sonata, the so-called Funeral March Sonata because of its construction around the third movement, as 'those unruly children of Chopin,' and wrote in a critique of the work, that the composer 'had brought together four of his maddest progeny.' Despite the fact that this assessment may have been clouded by Schumann's own impending madness, it is hoped that our six offspring will be met with more understanding. They owe their relationship to a harmonious collaboration that arose from an essay on mistletoe, a duet that evolved into a trio of intertwined, but distinct, voices, each contributing the melodic line that led ultimately to an inevitable conclusion. We have composed in solo and tutti. Bacchus establishes the theme, and the suite, although written over an Old World melody, sprawls polyphonically across several continents, culminating in what we hope is a revolutionary climax. A recitative precedes the unison denouement, what the pianist Carl Tausig called Chopin's chilling last born: "The ghost of the departed wandering about. The wind blowing over my grave."



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