

CHAPTER 5 .

ORGANIC SHAPES, RED FROM THE HOROSCOPE

a. Introduction

Because out of our culture we are not at all used to get along with organic shapes, because the form giving of each human object or construction just tends to abstraction and rigid lines, the organic form giving needs some explanation.

If one looks at the way of building houses, so there where man creates an earthly envelope for himself, then it strikes that all through the ages, but predominantly the last decennia ever more, the live surroundings in domestials and working places and the structuring of streets has come down to the rectangular form. This at the one side for construction-technical-practical reasons, at the other side it answers to man as an upright going, independent being; it offers us within the walls the space and lets us free, because the angular-rigid space speaks minimally to us. One can experience the straight surfaces as dead and they demand through this not the attention.

If we consider the oldest conserved buildings of mankind, for instance the temple buildings in ancient India, then strikes their organic-round forgiving. One finds this as well with in the western eye low developed tribes, like in Africa; the Masai for instance build in clay, straw and leaves round huts with a conical shaped roof.

In the temples and ancient cultures one finds on every object inscriptions with a magical-ritual text, or with symbols, in which one can experience the religious reverence of the maker and user. In the Germanic and Celtic cuts of wood, stone and iron on objects, boats and churches one can recognize the fluent movements of life streams in the bandtresswork figures; these are pervaded with animals, gods and other beings which man observed in the air and the water in and around him. Their temples and sanctuaries were often at the open air or in the Earth (with the Celts), to be able to be in an optimal connection with the gods and elemental beings. It were the Babylonians, Egyptians and later on the Greek who applied in the temple construction geometrical laws; they became more awake for the Earth with their consciousness, and hence started to create shapes which gave answer to the mineral world in which they observed. With

the Greek, and even stronger with the Romans, the ritual inscriptions are already more polished, the pictures of elemental beings vanish and the gods get ideal, human-like statures. Ever since, in the Middle Ages, the images and ritual texts on objects with the coming of Christianity are forbidden and painted as idolatry; also the christianised Germans had to believe to this, and they saw with pain that their natural clairvoyance of the gods and elemental beings diminished. This had already been held before them majestically in the songs of the Ragnarök, the shimmering of the gods,⁵⁷ and the relief of the taking from the cross of Christ at the Externsteine in the middle of Germany, made after this for the Germans central sanctuary had been devastated⁵⁴ as well is a fulfilment of this; that for the ethereal return of the once crucified Christ the people have to develop a new clairvoyant consciousness, and that the dimming of the gods, the separation from the spiritual world, will only be of short time. Then the gods will return in a new setting and with a new task. Until in the fourth century A.D. in west and central Europe (in the north still some ages longer) objects have been found with ritual inscriptions. Gradually these become to be more practical, there appear personal names of the owners on it (all still in rune inscriptions) and loses each object its ritual function; becomes an object for practical use. Only the Norwegian stave churches still know the works of woodcutting from gods in bandresswork; for this these churches are famous.

We now are in a time in which mankind has been able to develop the intellect fully. This has gone so far as that every object and construction is made for mere utility; it has become rigid, taken from every symbol or adornment – at the most the object, connected to a manufacturer's name, still functions as a symbol function, or do the announcement makers try to propagate this as such. Therewith man has come entirely loose from the gods who spoke through temples, symbols and ritual objects. The loss of respect for an object, tool, and the work one can accomplish with this, therewith has totally been lost; when an object, like a piece of furniture, does no more please, it is put in the street without any connection, and the result is the large augment of the consumption for the sake of serving ease, utility and pleasure. Our living space in rectangular buildings and streets has become rigid, empty and dead; regulated only for utility, out of the intellect. The experiential value is minimal –and this goes up as well for the large living and working projects in which mere geometrical

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shapes have been worked out. It is even sick making when one only walks around and lives in many newly constructed areas, and this arouses aggression with youngsters; the soul is no more nourished with truth and beauty which are a reflection of the reality of the spiritual world, they are only being nourished with the fruits of rigid intellectual forces, and hence do no longer get fresh breathing with the surroundings. This way of surrounding form giving can be seen as an expression of the present-day common consciousness: that one feels entirely having to rely only on oneself and has a minimal connection to the surroundings, not to mention that one can or wants to recognize in it the workings of elemental beings and gods. The people live strongly out of themselves and have need for speaking surroundings. There is even a certain fear for workings out of the surroundings; this one can observe for instance with the so-called roadside picnicking. Out of the culture are being carried beautiful looking practical objects, designed in rigid lines, supplying to the criteria of utility, speed and directed to the fast satisfaction of lusts. Man serves the ease.

When however one becomes conscious of this separation of the surroundings, and one experiences fully the death processes cohering with these in and around oneself –and this is a next step in the consciousness; one turns again to the outside –, then one can learn to open up the senses for what lives in nature, in other people and in their occupations. When one experiences this, a feeling of reverence may quell forth for the working willing forces, in silence and closed for the eye, which have brought forth each phenomenon and every being to appearance and stature. One can become silence and reverent when one observes something essential, like the enveloping life, in an up growing child or in an enfolding plant.

When one tries to realise something essential by oneself, work it out, above the habitual occupations, then one will notice that this does not go just like that; only if one has the right devotion, attention and reverence for what one wants to make, this might succeed with quite some patience and exercising. It gives little or no satisfaction, in any way no remaining, if one imitates an object from the surroundings; this satisfies only the intellect, because it is being nourished in its need to make something logically suited. If one wants to make something authentic, also when one wants to design or reshape a natural phenomenon or a living being, one can do this only significant in gesture, movement and bring it in a harmony which supplies a feeling

for beauty and therewith truth, if one therewith follows in the soul which movements can be lived along with. And unwillingly one then makes something, be it in design, painting, modelling, which is not rigid and straight lined, but movable, along fluent lines and transits, in rhythmical repetitions and with the some breath in the overall (even the so-called abstract artists have all gone through this stage before they came to their abstractions out of the thinking). This produces every human, because we have been constructed with these organic movements, shapes and organically working forces. So what we make are organic shapes as a reflection of ourselves. This occurs when with the observation we turn the sight of feeling to the inside of the soul and trace what kind of movements and experiences bring forth here the observed or imagined phenomena (in a higher sense: elemental or other beings). These are completely different shapes from what the human intellect has thought out as abstractions, like bulbs, surfaces, conical statures etcetera. The shapes one makes out of oneself, live, are vaulted, are organic because one is organic by oneself and not being formed out of straight lines (of course is our mineral, physical body the strongest constructed of lines, surfaces and bulbs, all geometrically describable figures which originate in the spirit; our developmental being however dwells in the softer parts of the body, specifically the organs and muscles, and it is right there, in those organical tissues, that we want and can become). What happens when we are occupied with this, and when we see the result, is that we can become warm and enthusiastic, in despite of the failures this result shows in relation to the ideal image we had of it. One becomes enthusiastic because something in us is being appealed which strives for an ideal, which still can become and longs for being developed out of our being. The essential of our willing impulses becomes a little visible in our creations out of the inner world; that which as ideal strivings lies hidden in us and waits for realisation. The shapes in the natural realms already are perfect to a certain extend, and the development to this call these shapes up in us.

If one thinks this over entirely consequent, one can see through that these organic forces which strive for realisation and call up and awake those ideals, can be nothing else than the workings of the World word which has modelled us unto our stature; the forces of the Word which in man, preceded by Christ, has become flesh. Behind this namely, albeit the most often unconscious, lies the following. When we between two lives on Earth come to our own star, is being reflected to

us in the spirit our human being as it once will become, the representative of mankind or Son of Man; this mighty being with many creative faculties has entirely realized within the forces and shapes of the World word and creates out of these (in the Apocalypse of John he is being outlined). In order to reach this, every man can take anew the decision to become such a son of man, which can only be achieved when he develops on upon the Earth in a new embodiment, so if he takes the decision to descend again to the Earth. The Word forces are being shown to him at the descent to the Earth as ideals, and his destiny is being lived before in gestures within the Mars sphere. On the Earth these are the willing impulses, attitudes and conducts from where one models one's life course. It is not like this that these forces directly can be recognized in our traits, but they live in us as ideal shapes on a non-physically observable level –what is physically visible in us, are the same forces, however in as far as we have realized these more or less in the physical body; they are something we want to strive for to become more perfect –to become a real son of man.

Because the world around us dies away with shocks, and predominantly the last decades through the expanded application of nuclear energy (wherewith only intellectual-economical, no ethical and surely no spiritual-moral arguments are being used) this process is accelerated unnecessarily, we have to take security only from ourselves, with what lives in our inner world, the soul, and give with these shape to our life surroundings. This with reverence for the world and the beings hiding behind it, which now most often are being neglected and tend to turn away from man. This working toward nature out of our inner, so in an organical-plastical way, can no longer take place like in the old days when the gods spoke through and to us via mystery places and the initiates active in these, but out of what we bear in us as spiritual contents, and creating out of our own experiences. Therewith one brings the force of the thinking in the heart; one then does not merely think practical-intellectual and out of oneself as the reference, but goes in more on the circumstances out of the surroundings, whereupon one tries to react adequately out of oneself in an ethical way. From this creating out of the inner with reverence for the surroundings and this devotion to the act, may arise acts and objects that will be created as ritual gestures, to which ground lay of course the ideal shapes and forces out of the World word, like these slumber in our will being. These objects are no ritual,

bear no inscriptions, but are a moral-ritual gesture in themselves; they express what they want to bring about in their attitude, gesture and form working –the object already has its specific gesture out of the spirit within, and if one is alert to this, one may recognize it as such as well. In this way will religion be formed anew; out of reverence for and devotion to the Earth and the task to be accomplished on it, one will be able to create a new connection to the spiritual world and therewith to Christ in that one lets speak the good in gesture, form and act. In technique one can find as well expanded organical-plastical applications out of the elemental beings in their connection to the surroundings in which they are active (and not being ripped away from it, as in the present-day technique often happens).⁵⁸ The life surroundings of man may be reshaped in an organical-significant way. That will need more effort as is the case now –for instance there can not be applied series productions on organic form giving, because every situation demands for its own creative solution–, but gives also much more spiritual satisfaction because at the same time one spiritualises a piece of the Earth as a contribution to the future Jupiter-Earth, the New Jerusalem from the Apocalypse of John.

The development of our being to come to the realisation of those ideals happens time after time by our work upon and at the Earth, predominantly through the meetings with other people, and what we work out with them for the good or for the bad. This is being offered by our threads of the karma. This karma has been lived before us in gesture and form by the angels of the first hierarchy in the Mars sphere, during our descent to the Earth; these are the willing impulses that dwell in our life body and from where we can give shape to our life and our can form biography. To cause that we should meet the right people to walk through this karma, the angels of the second hierarchy have woven into our astral body at the Sun's sphere the web of sym- and antipathy in relation to other people; to whom in a previous life we have done good, we feel a stronger sympathy, and with whom we have collided, we feel more antipathy (this is expressed quite roughly, but indicates the tendency well). So in both cases there is connection; if not, we will walk by these persons. The same goes up as well in relation to life regions and organisations, which do are forms of appearance and working fields of spiritual beings that are incarnated in these.

So the ideal shapes which we strive for in our organic creations more or less consciously, find their origin in the willing impulses which are

being lived before us as gestures, attitudes and shapes by the angels; in these can they be found, by peering into our inner world and experiencing what we have felt and perceived in a certain situation and deed, and drove us in that. When this happens in an artistic way, one works in and through the soul, what consolidates the connection to the spiritual outer and inner world (the schooling path through the artistic is a realm which unfortunately has been neglected largely by the movement which has arisen from the new mystery impulse, the Anthroposophy⁵⁹).

So because there lies spiritual-astral substance as a base to every deed and each feeling, which we transform in the moment, especially between us and other people in the meeting (of course only for the good when one reciprocally calls forth and appeals to the higher spirit in each other), one can speak here of the kernel of human development; that which he may work out on the base of his karma, to be able to become a more fully fledged human. From this it can be acknowledged that to all this offered willing and soul substance there lies a very large dose of selfless love out of the angel world as its base. If one wants to investigate this area, then one will not come far with the usual notions, because these are most often based upon external phenomena, upon that which has already become in nature and thus is finished, and in this reflects only the wisdom aspect of the cosmos.

So in the human inner life rule the astral-spiritual substances and forces which can make man in his meetings and activities; hence one can call this love substance, and research to insight in this the realm of the philosophy of love.

This realm can be brought to images in the consciousness –it however is a heavy schooling path, because initially nothing gives a hold in the whimsical organic life, and besides this, that one most often has not yet developed the inner soul organs to find the way in it, and so can get easily be lead astray.

Preparations to this are the method, developed in the preceding chapters, to get an insight in the own being via the horoscope as a reflection of the workings of destiny from where one constructs his bodies and organs, and the soul workings that these bring forth inwardly. In this way one can cleanse the own soul and transform it to organs of spiritual observation. This is in accordance with the mother Mary (the cleansed astral body) who, standing under the cross, was directed by Christ to John, the developed son of man (at that moment

the highest developed living human). Said differently: with the observation organ of the astral world, the tenpetalled solar plexus lotus flower, when the astral body has been cleansed and has developed the true devotion, can get a connection to the living spiritual world if one awakens here out of the sixpetalled navel lotus as an organ; this lotus leads the life flows (the Chinese call this the centre from where the chi flows) and herein our spirit child, our son of man is being born. So one uses with the ego the cleansed astral body to observe in the life processes and the there dwelling gestures the spiritual beings in their willing substance by living along with these. The horoscope can learn us in her activities Maria-Sofia in us, who has been banished in the stars (see the legend of the new Isis), and have this experienced in our astral body. This is the preparation to the erection and the 'learning to walk' of the son of man in us in and through the willing gestures of ourselves and other beings, to which lay as a base the formative forces and movement tendencies of the World word.

The observations cannot be weighed, measured and quantifiable; only to be proved on truth by means of the moral force which one can develop in the heart; hence that one first has to try to realize the thinking in the heart – that which one does not get done in the outer world will surely not succeed in the inner.

It is a realm where one can only characterise and paint, preferably has to model out of oneself to really be able to feel, experience and as well be the shapes, gestures and attitudes until in ones deepest essence. It is the intuitive consciousness, the highest level of consciousness for man to be achieved, one has to start to develop to that aim. But one is not merely bound to inner observations, because the angels have sent us already ahead examples of these shapes, form tendencies, gestures and their possibilities of transformation in the different representatives of the mineral, plant and animal kingdoms; the beings in these realms have preceded man so that we should not harden in the tendencies which are objectified in them. See to this also chapter 2a. Against these we can recognise, reflect and test our own creations and organic tendencies, if learn to recognize the sense in it in the right way, which originates from the Word forces – and that is already a schooling path in itself. At different places in this book have already been indicated elements, especially from the plant kingdom.

b. Ways in organic form tendencies

Considering we are creating shapes with what lives in our soul out of our own organic constitution, to which Word forces lay as a base, it is also possible, by means of inner and outer observations and the imaging, experiencing of these, followed by that one can really replace oneself in these objects by **being** their gestures, to learn to read the language in the organically created by man, to understand it and as well to be able to apply it in different areas. To this we at first have to get ready about what wants to realize in our being; next what can be recognized in an organic plastic piece of art as form tendencies and how this coheres with our being as human; after this how we can experience this inwardly and in which processes and regions we then may enter. To this, we start with the shapes and form tendencies that we can observe in the four elements as tendencies, and what we can find back of this in sculptures.

As first we have to question ourselves: What is or speaks through a shape?

Herewith one comes in the realm of the manifestations of shapes; in the four natural realms these can be found back objectified in:

* Mineral world – the ideal shapes of the crystals as spaces which in their geometrical nature tell something about the spatial experience these bring forth in us; their colour about the sole attitude from where that happens (which is still an inner process; there does not come a gesture to it), the extend of gloom over the inner life of it (indicates an extend of moisture which is also still inner). Their cutting line and ultimate form appearance (which can vary after its finding place) are the spatial qualities of the minerals; we will come back to this further on. As spatial experiences these are images for the senses and what we absorb as pictures from the world of the senses, together with how we consider that; each crystalline inner space is inwardly in accordance with the experience through a specific world vision – even though with us the ego stands in the middle.

* In the plant kingdom occurs to us the metamorphosis of the leaf shape toward the top; herein expresses the living form as a gesture that can transform. The life shows itself in the transformation. The form becomes a gesture; particularly in the flower this comes to an expression – geometrically like a crystal but growing with and out of a

middle. The colouring of the corolla indicates as well the astral working –which here has neither become to an independent gesture. The metamorphosis occurs by means of rhythmic (the rhythmical leaf offshoots).

* In the animal kingdom occurs to us the gesture language of the different species; each animal has as stature, attitude an own emotional load, and expresses therewith an own idea. One can also observe within the different species of an animal family a metamorphosis of the idea. Likewise with duck-like animals one sees imagined the swan as ultimately most perfected form of the idea of the duck family.

In the animal kingdom strikes the soul attitude, the soul gesture, which speaks out an idea in the animal stature. The metamorphosis shows itself in elevation of the idea all through the family; the significant form giving, the idea, is being expressed by a soul-like attitude.

* In the human empire strikes the large extend of plurality; not so much of races and people, but particularly of the individual traits which each man has realized within, also in relation to the family he comes from –so in the extend in which he has individualised his heredity. Each human represents one or more ideas, which he brings to an expression in his specific shapes and traits, and as well –and predominantly– by his conduct. So in the human kingdom we see shape, form metamorphosis when growing older and individualising, a specific soul attitude that one can recognize in stature and traits, and a significant idea which someone expresses. That idea one can approach at best out of the Word forms; these are the ideal striving, lying as a base to each man, to realize those Word forces in acts, attitudes and essential traits.

So along the manifested natural kingdoms one can come to the following form manifestations:

-Form as *space creation* –physically in to the geometrical tending shapes. In man these are in accordance with what we observe from the world as separate phenomena and how we make this into an images inwardly. Musically we have indicated this (in chapter 3) with sound patterns, chords as coagulated melodies; the world as an image of separate phenomena.

-*Metamorphosis* of a form; this expresses itself in subsequent gestures. One can speak here of *form gestures*.

In man this is in accordance with his repetitive acts, which undergo a refinement. Musically speaks here the rhythmic; the form gesture is in accordance with a sequence of specific intervals.

-Soul gesture, or the *attitude* which expresses a form; this is a stature forming tendency.

Also in man can this be recognized in his pace and attitude, and also in his creations.

-*Significant form gesture*; the expression of a significant form as an idea-manifestation, which answers in its beauty and truthfulness to an ideal. Therewith one comes on the field of the Word forms as stature forming tendencies.

b 1. approach out of man as a becoming spiritual being from observed idea to ideal striving

One observes the phenomena in the world through the senses. From the inner out one can learn to understand a phenomenon through that which one has experienced on it and hence knows in the soul. This coheres with the extend to which one has made the phenomenon to one's own, in this, or in a previous life. If one namely has not explained oneself with a phenomenon, and one did absorb it as an impression, then it is present in us as an undissolved elemental being and not yet transformed into soul-spiritual substance; with the impressions of phenomena in the world we namely absorb the elemental-thought-beings which cause these, and can work with these in our soul raising the consciousness and transforming. If one can understand, get a hold to the phenomenon, then one can see from the inside out the idea (or more than one) which lies to its base, as sense in the appearance; experience and feel into it. This arouses in us willing impulses connected to these, which are nothing else than the elemental beings, being stilled down until in the tissues and bewitched there; the to thoughts transformed acts from a previous life, with which we have worked directly or indirectly with through the phenomenon. The way of quelling forth of this willing impulse(s), in accordance with our attitude in relation to the phenomenon (which is being indicated by planet position in sign, falling in a house, and whether this is placed and aspected in a favourable or an unfavourable way), and the way in which the phenomenon occurs to us in the outer world, meet each other in the

heart, where it is being proved at our morality and our conscience, expressing themselves in the inner living criteria of truth, beauty and goodness. This testing arouses in us specific feelings, according to our attitude in relation to the phenomenon and the idea (or ideas) that speak through this phenomenon. The nature of the form of appearance and inner attitude in relation to it can impulse us to deeds which may lead to it that the phenomenon or the idea that forms its base, can be elaborated by us at new, and that we try to realize it better than such as it speaks through the phenomenon, in thoughts, word of act. It namely, through the testing at the moral criteria of truth, beauty and goodness, calls awake the ideal in us, such as we have seen that being realized during the midnight hour on our star with the son of man, the promise tot fulfilment of the World word.

Let us consider this inner process more thoroughly. We take in a phenomenon via one of more of our senses; we can see, smell, taste, touch it, live along with it innerly with its gestures, perceive the balance in it, etcetera. Every sense can be experienced and considered as a kind of lettuce through which impressions of phenomena enter in us. For instance is a touch experience in shape, warmth and coldness, humidity, plasticity entirely different from a colour experience in form of an equal object, its space working etcetera. One can experience the different regions through which impressions enter us via the different senses, as inner spaces with each a specific space manifestation; one has this perception the strongest at the inner side of the crystal structures of minerals, so when one thinks matter away from it. As a concrete experiential exercise to this the following. Tasting bitter potassium bases can give rise to the experience of a triclinic space; the seeing of the bulbing out grey-white syrup gives more an inner experienced space of a polyhedron, such as a icosahedra (twenty surfaces of triangles) or another polyhedron; the touching of hardened potassium base in shapes and whirls gives the inner experience a spatial form like a cube; if one follows innerly the flow movements, than this has more of the experience of for instance a tetraeder form. These of course are quite subjective experiential exercises, but they bring a better understanding for the workings of senses as hatches that can open in us specific spiritual spaces.

After being entered, the observation becomes an image, arouses therewith the thought being, living within us, from the tissues as willing impulse and awakens the conscience. The way in which we

elaborate the impression, is closely connected to our individuality, and hence with our world vision – this lets experience us the world in a specific-spatial way, however not merely as crystalline-spatial, but transforming this space out of our ego in the middle,⁶⁰ out of the Word-form gestures as ideal realisations (at least in germ; often the moral force to this runs short). In nature this comes at clearest into image in the flower forms; the stamens as ego-centre, pollen as creative-offering senses, growing out of the centre into the free space, and the flower petals which out of the centre create in specific gestures (with each species one can recognize different Word sound gestures) the space and therewith the inner space of the flower on the base of a geometrical ground muster.

So the realization of an idea that becomes an ideal striving, happens in an equal running way; repeatedly we try to realize the ideal in deeds all through our limitations. Therewith we reconstruct the ether body and shape a virtue from a good habit (the acts in this direction can be considered as the leaves from the plant, which transform toward the top and become ever more formed out). Our soul is directed to the realization of that ideal out of the three criteria truth (out of the intellectual soul), beauty (out of the sentient soul) and goodness (reverence; out of the consciousness soul), and thus develops another attitude, and therewith she opens up soul-sense organs (lotus flower petals). Ultimately the ideal has become entirely clear and expresses itself all through our entire being; we radiate it in act, attitude and manner of being, as if we were a ripened flower concerning the realisation of that ideal (what of course may happen in different degrees; here it is only used as an image). This in accordance with the colours and opening of the flower on the plant. Likewise we have realized it out of our ego in the middle.

Translated in sculpture, when one in this way tries to express artistically the inner ripening: a certain theme, may it lie as a base phenomena or not, is inwardly elaborated and worked out in a form which, because of the nature of the substance in which it is being expressed, has always a kernel and radiates to the surroundings, gets in connection to these. This is the objectifying of above described process; herein can be read the different parts as form tendencies.

What wants to be realized in us.

Starting point for organic creations is man as a developing being, who creates out of his soul, grounded in his organ world, and who carries within spiritual impulses to the realisation and transformation of the world, coming from pre-birth. The creatural process coheres with his development and explanation with what he meets on the Earth as people and circumstances.

In art we have the chance to grow out above ourselves and to develop higher soul and spiritual faculties in a playful way (in the meaning of Goethe's 'Spieltrieb', playing thrive).

These faculties, developed in that we explain ourselves in a conscious way with the phenomena outside and within us, can be explained in outlines in three different regions. Preceding this can occur a more or less objective imitation of a phenomenon through becoming this conscious from the separation, excretion from ourselves (in accordance with the consciousness soul development of the present); this gives in plastic art a more or less naturalistic picture. Also flow forms and other ones based on practical applicability belong to this, in do far these do not add a new dynamical element to the medium to be guided.

The first spiritual considered talent is the one of the significant image one makes up of a phenomenon. This phenomenon has been absorbed by the senses, gone all through the soul, ripened in it and become to an image, metaphor. This image-consciousness builds itself up from the soul substance that makes us experience perceptions of the outer and inner world and tries to get this clear in the consciousness. Between the meeting of what lives in the outer and the inner world, between what quells forth as willing impulse or thought (image) from the darkness and what comes on or from the light, arise the feelings. These can be more objectively experienced as colours. When an image has been ripened out to an idea, type, the feeling therewith becomes more objectified in colouring, comes to rest.

Pieces of plastic art that arise out of the imaginative consciousness, can have a more or less strong feeling load and render a coagulated fixation of the moment. In form they can be somewhat rigid, hollow, polished, formed out. They are as it were the objectivation of an idea or feeling and have strong light character, cohering with the insight; they have been co-formed out of the head in which man is at most formed out physically. The imaginative consciousness develops

predominantly in the head after the intellect has vivendified. Its seizing point is the hypophysis, and more specifically the crystallized sand in it. Because this forms the starting point for the grail chalice, one might call the sculptures that have arisen from of the imaginative consciousness **grail art**.

In the animals the ideas and passionate feelings of man can be found back in an objectified way.

The second spiritual faculty to be developed is the one of the feeling in of an inner guidance in the arousal of phenomena, and searches to experience the process progression in it, live along with it. This living in happens out of the feeling, the soul, and with the process one dives into the time flow, tries to live along in it consciously and thus 'suffers' along with the arousal and decay of it. These processes play in rhythms that are those activities which cohere with the life and which flow on like water and form out of the streaming. Often arise the shapes between the field of tension of two of more different objects or obstacles (as well between the external and the inner world), and then have a connective and transforming character, arisen from the contemplation on the oppositions out of the heart, the human centre.

In the plants we meet this as 'Steigerung', that is metamorphosis toward perfection, of the idea of the plant, which develops between the polarities of root and stem, and expresses itself in the flower shape as the objectified idea that has become to the ideal striving of the plant. In man one meets a similar movement when from out of an idea which calls forth an inner impulse, we want to strive for the realisation of an ideal, and this only may get realized through transforming our life body, in which dwell the habits, so that we can grow toward that ideal: this is the development of a virtue, because the ideal coheres with the realization of the good.

Pieces of plastic art that arise out of this consciousness, have a fluent, connective character in space and express possibly more than one processes and stages of metamorphosis. Besides this it gives possibilities to live along out of the plastic-fluent gesture; this lets itself be red as well in subsequent sculptures of a series. One could call this **metamorphic art**, which has a rhythmical-musical character. Particularly the plastic materials like wood, ceramics and metals can well be used for this metamorphic art.

The third spiritual faculty to be developed is the one that sees

through the sense of the phenomena in their true being and tries to act as well out of this. The sense of the creation and ourselves is the cosmic Word that has been brought with and by Christ on Earth, and of which man must become the fulfilment. This forms the base for the good upon the Earth. We can become completely conscious of these Word forces by, with the striving for ideals that envision the good, transforming our physical body, that originally has been built up from here (the Adam Kadmon who has been concipated in the starry worlds). This is possible by remembering in a conscious way our origin, like the angels have given form to our corporalities, and thus reshape us again out of how the world of the gods works on us; so by offering our will to the angels, so that upon the Earth in a co-creating way we can help to realize the sense of the cosmic development out of the Word forces. Eurhythmy makes visible the Word sounds as formative forces in motion; these sound force workings are bewitched in the living natural realms in shapes and gestures and can be read from these as examples for the sense of creation. Predominantly man hides them all in his different limbs.

We observe the world and her phenomena through the senses, and these have been laid down in us to be able to transform later on ourselves and therewith the world in a creative way; already now we do that for next lives on Earth when we realize ideals. In the stones these senses have been objectified more or less clearly, wherewith the inner glooming warmth as shine and texture can be experienced qualitatively.

Because the being of the will is warmth, have plastics that arose of these fire character and are little formed, mostly somewhat scraggy, like forth quelling willing impulses only in their colliding with shapes in the world, brought forth by the feeling and thinking (contemplation and envisioning), come to form and thus slowly help to transform the world, in small as well as in large scale. Because such pieces of plastic art cohere with the will, dwelling in the still relatively unshaped limbs (muscles) and digestive organs, so there where man is still becoming, they arouse in their unformed archetypal character to enthusiasm and warmth. Such art expressions one might call *intuitive art* in the true sense of the word, because these unconsciously try to objectify and thus realize the good.

There of course can arise mixture forms because people out of the one spiritual faculty in germ try to develop the other one, which can occur in different life phases, but also weaving through each other

in one sculpture.

The issue at stake here is germs that live in each man and which can be awoken and elaborated in organic form giving. Especially the last two forms of plastic art will get the attention in this method, because these in the organic can give indications about the way in which we can work for the realisation of our being.

b 2. Approach out of the manifested form language

A first way of approaching and entrance to the form language coheres with the form, gesture and movement tendencies which each organic plastic hides within, and which we indicate with qualities like hollowing (convex), bulging (concave), chalice forming or not, straight; lying or more erect orientated; radiating manifesting in space or closed in upon itself; fluent, scraggy; flat polished or rough on the surface. The surfaces and their shape of course are merely the outside of the appearance of plastic art pieces, and their real processes from where they have been created and which they try to express through the shapes, can be lived in as qualitative form tendencies out of the life regions. The mentioned qualities are reflections of the life spheres, which have their seizing point in the different organs of the body and have a precipitation in the elemental worlds (aggregational conditions) earth (solid), water (fluent-metamorphic), air/light (gas) and fire (warmth, energy condition).

The elements have as form tendencies:

earth - angular, scraggy, straight-rigid, closed in itself and forming surfaces

water – bulging out, flowing out, rhythmically metamorphic

air - hollowing, cutting in, from the outside pressing in or cutting in when rhythmically repeated

fire - radiating, striving up

The coherence with the human organs:

earth - lungs

water - liver

air/light - kidneys

fire - heart, blood as carrier of the warmth organisation

The lungs connect us with the external world through the absorption of oxygen (the life carrier), carbon (with which we construct our physical body) and impressions. If a shape is being created out of the lungs, then we can observe the forming, angular tendency, but the plastic of the form tries to relate to the surroundings in one way or another; when it closes itself entirely off, then this is an expression of the sickness process in the lungs, which as well may express in the social intercourse. From this come shapes that stand on their own. As a tendency: see the figure.



The kidneys take care of separation of light forces, that are soul forces, and substance, and if these are waste matter, they help excreting these, so that such an inner environment is being formed that something higher, being the human consciousness, can dwell in the body. This shows a function of an offering chalice, and the form tendencies, brought forth by the kidneys, have a tendency of invaginating from the outside and making cavities at the one side. The



light forces radiate toward the head and are visible in the beaming of the eyes; through this hollowing a piece of plastic art becomes a radiating, conscious making expression which makes it distinguish from the surroundings. As a gesture: see figure.

When the light forces out of the kidneys work too strong, a piece of plastic art becomes too much invaginated, pressed in of its shape, hollowed out, volatile, almost being driven out of appearance, which indicates a misbalance of the kidney function which has too strong an excarnation tendency, like one can meet with the illness anorexia nervosa; expressing a fear for life on Earth. When a shape of a piece of plastic art manifests too much radiating in space, for instance because the surface is serrate, with extremities, dented, then the kidney process works too much incarnating, what may express in such a way that the maker is filled with himself; the soul then takes over the task of the ego and one becomes egocentric, too little listening and loses the real contact with the surroundings.

The liver takes care of the synthesis of the body proteins, which happens out of the watery and in such a way, that the arterial blood out of the heart is being propelled in too narrow vessel, through which in the liver there arise ether sound patterns as formative forces. The processes of synthesis are rhythmically-musically of nature and the sculptures that arise out of the liver process have a rounding-flowing, metamorphic and synthetical-compositorical tendency.



figure.

If these are too strong, then a piece of plastic art loses its liveliness, becomes tough, too rigid, almost geometrical of nature. It loses the gestures that appeal to the soul.

When there is being worked too much with the intellect in the creative process, what causes a dying up of the forces of the vivid thinking, presses these out, then the shapes may shrink totally, harden, become germ-like like the kernel in a cherry; this happens also when the same theme is repeated over and over again. The shapes then tend to round off, close off and encapsulate.

The blood carries the corporal warmth and thus regulates this until in the limbs and separate tissues; a very differentiated occurrence. At each time it flows from the limbs to the heart, is being filled up with oxygen, impressions and nutrition and returns to the periphery. In a piece of plastic art this dynamic as a reflection of the heart function comes back in the harmonic expansion of form gestures, and then again bundling together, so that a healthy rhythm arises in going out and in through which the sculpture manifests itself in space in a harmonic way. This is a more process-like occurrence (see figure).



The propelling force of the blood gives possibilities to act in an ordering way; this because the blood stream in the liver is propelled, at which forces of sound that

thus arise, at the one side the proteins are being synthesised, and at the other side in the gall bladder the acid salts condense, which help with the fat diminution in the intest, so that this can be absorbed; thus arises ordering from propelled force in that this can help to differentiate.

Shapes that arise out of this gall bladder process have an impulsating striving up tendency (see the figure).

The entire form differentiation in a piece of plastic art is a reflection of this propelling, ordering force out of the blood. If this fails, the sculpture is pithless, has little appealing force. If the gall bladder process is too strong, the piece of plastic art differentiates too much, is too much pronounced, and the shapes manifest too strong in the space. In



connection with other organ processes certain form tendencies can be too pronounced, emphasized, or too heavily contoured, so that the harmonic movement stops itself and the piece of plastic art loses its credibility.

Another force that dwells in the blood is the one of renewal and memory; the making of blood cells occurs inside the bones in the mark, which enables the absorption of oxygen (life substance) and also create the premise to the formation of a biography, in that on the base of the blood plasma, which is vivendified and ordered out of the blood cells, one can remember what one already has experienced (this is written in the proteins of the blood plasma, and thus transported to the body tissues, especially the muscles). So it is a force that coheres with past and future. The organ regulating in this, is the spleen, which stores blood cells and excretes these in the intest when needed, but which as well impulsates to renewal (wound tissue) and ageing (demolition).

Forms that arise out of the spleen, show this connective character of future and past, which is expressed in a connection of the one, the archetypal ground, to the other, the future, as a narrowing line through the present. Many pieces of plastic art with a time character, so more metamorphic sculptures that cohere with development, hence are constructed of one or more lines. And because the entire development out of the Earth (under) goes to something higher (direction heaven/sky), are these most often vertically oriented, like as well most of the plants show in their gestures, which grow toward the



light of the Sun that sucks them upward (see figure). It can be from of a closedness (past) to an openness (the future), which is a reflection of the bone system. The head joints of the bones are most often directed upward and the chalices (feet) downward, but at the wrists and ankles, so there where man is still in development, is this reverse, so that the

bones at the hands and feet are turned toward the world with the chalices, the open ends.

When a piece of plastic art does not show this spatial connection with under and above, he spleen process is not active in a balanced way. If the piece of plastic art is too high oriented, so top weight and unsteady, and are the shapes volatile and brittle, then the excarnating working is prevalent. If it has fallen as a whole into heaviness, like a heavy hump with thickened shapes, then prevails the incarnating working, which can give indications about deep depressions and melancholy (the physical then presses too heavy; thoughts from the past aggravate the acting in the present).

This is what can speak as formative workings out of the elements and organs through a piece of plastic art. This in itself tells nothing about the soul gestures. These however are hard to describe, because there are so many possibilities; the emotional attitudes are very extended, because man is at best there as a being in development that strives for freedom. This can only be perceived by observing in feeling in. As pre-exercise one can observe animals in their statures and conduct. Also the eurhythmic vowel gestures out of the seven organ workings are a good entrance (out of the other side) to the soul gesture language.

In chapter 3 with the planets their organ formatting workings as experiencable inner spaces have been described.

One can also find back this form language in the external world, predominantly in the plant world, because in it the life processes in their metamorphosis remain standing visible as spatial image (the time coagulates in here to a spatial image). The issue there is an objective similar form language out of the sevenfoldness, which can show externally different.

b 3. form gestures out of the soul workings, recognizable in plant and man. colour, shape and virtue

In the preceding it dealt with the form tendencies that can speak through a piece of plastic art, which cohere with the seven human organ systems. In it came not to an expression the form gestures which can make a piece of plastic art into a significant image, and which one can recognize and understand as such out of living in with the soul.

This gesture language can be found back at clearest objectified in nature, predominantly in the plant kingdom. This because each plant species is a memory of an epoch of the cosmic development (the old Sun) when man begot a life body with in the germs for the later life spirit, this is that spiritual limb of the future human organisation with which he can dive consciously into the life processes and co-create on these out of sound. In each plant species there has stayed behind a spiritual being that coheres with a specific life spirit quality; as such this can be recognized as a promise out of its form gestures which speak all through the soul to our spirit as soul language. Besides this, the entire plant as an archetype (after Goethe's) is an example for how we can transform our being on a later phase of development and can build out fully our life spirit. In this sense Rudolf Steiner points out that the plant world is the objectification of our conscience. Only through developing moral just conducts, we can connect us in e conscious way with the life world and its processes, and 'understand' it. This development of just conducts is a consciousness process. Namely since man has begotten an astral body (on the old Moon) upon which base he can give shape to his soul, with the feelings that weave through this body, he has begotten the impulses to desires; those are still unchastened feelings, directed toward self-preservation, which are anchored in the life thrives and instincts. Together with that we have begotten with this the faculty to experience our ego as spirit kernel, this soul body gives as well a striving out of the wishes that have a connection to ourselves. These qualities of the astral body, which are untruth in itself in relation to the world development, easily trouble the initial consciousness from where we have arisen, and it causes that we initially can only direct our senses on the physical world. When one develops consciously moral just attitudes, one does that out of the astral body all through the life body in the physical world. When the

right conducts become habits, they have been worked into the dominion of the life body, and one has transformed this body with these, so that the clear light of the spirit, our force of insight, can penetrate the physical phenomena and can understand in these the life processes in their significant formative workings as a language. This transformation of the life body has been described as the development of virtues. When one has developed a virtue, one does out of a good habit, as by itself the moral right things. To this, reflected back on the astral body, one can develop a specific soul attitude. A virtue forms a path in our life body, and therewith lies connections between slumbering soul-spiritual organs which can make us experience consciously the life, soul and spiritual worlds, because these are senses, being laid down in us, which have to be developed; the lotus flowers, which lie in-between the life and the astral (soul) body.

The gestures of the plants, which are gestures that have been stilled in space, so **form** gestures, and which leaf after leaf toward the top transform and refine, are the objectivations of the development of virtues which we can strive for with our acts, because the plant in itself expresses the idea, his idea, as an ideal via his flower, and strives for this in its transforming growth, adapting to the circumstances outside and reacting to this. To drive this flower into appearance, the plant out of its germ goes through quite a development, a transformational process that leads to refining of its form gestures toward the top. When we want to strive for ideals, we have to direct our will upon these to get these realized, and that will not go just by itself. We have to go through the wishes and prejudices of the soul and un-habits of the life body by transforming these on the way as described above. Amoral conducts however trouble our life body and therewith lead us away from understanding for and doing out of the ideal form gestures of the plant world. Because the form language in this world coheres with the virtues, their gestures can be read as the language which Christ has written down in nature to let us make conscious on it of the workings of the selfless life spirit forces (the life spirit is the highest human limb that Christ has taken along on the Earth). These are reflections of the initial Word forces, which in the eurhythmies are approached as creating gestures and which form the sense of creation. So the gestures of the plant world as reflections of the life processes, and therewith possible guidelines for organical plastic art, cohere with soul-spiritual attitudes which can lead to life spirit

qualities. A gesture is experienced in the soul; this expresses an idea, that is a spiritual reality, and the idea precipitates in a form in a specific substance.

(The animals have arisen as objectifications of the human emotional impulsion which cohere with his thoughts, to prevent that this should harden unilateral; in this way the animal shapes as soul gestures can be read, because they have come into existence together with the germs for the spirit self which on the old Moon have been woven into the astral body, but they lead not to ideal shapes which call awake virtues; they have come into existence after the Fall, in opposition to the plants).

The shapes upon the Earth arise through the working of the formative cold force out of the spiritual world, which manifests as light upon the chaotical whirling and moving force of the darkness, the physical-etherical side of creation (and also the lower, unchastened astral region); the darkness seeks the light and is formed by it, and from this exchange arise the colours out of the astral region. The darkness is the unformed will, the archetypal warmth. The way of meeting creates specific form gestures, in which twelve steps or form tendencies can be acknowledged, in coherence with the formative tendencies of specific colours, because as soul conditions these each represent a specific consciousness from where they work in upon the etherical.

The human soul (finding its base in the astral body) weaves between spirit-light and Earth-darkness, which is unformed willing force (the physical-etherical and under-astral side of creation). From the meeting of both worlds, and in exchange with one another, arise the colours. Each colour is a being which in itself is creating in the life world and has specific form tendencies, which has been investigated and described as such by Collot-d' Herbois⁶¹; out of the spiritual domain behind these form tendencies are the Word forces active.

Christ has an air body which lives and weaves in the Earth's atmosphere; the atmosphere forms the middle region of the Earth, in which the life can defold. In this atmosphere arise the colours in the interplay of spirit-light of the Sun and Earth-darkness (the air is substance), which occurs as much in our middle region, the chest, where the colours arise as soul movements, emotions between what quells forth as willing impulses from our limb- and organ-darkness and

what in the consciousness in the head comes to the light. All through the colour-experiences and their specific form gestures, in the atmosphere and in our soul, Christ can be found back again (out of the tenpetalled lotusflower). In the living along with the form gestures, like these play as well in a cloud, one can reunite again with Him (out of the sixpetalled lotusflower).

The ideal form gestures in coherence with the colours are being outlined underneath along of the growth and gestures of the plant, developing between Sun-light and Earth-darkness, after which the connection is made with the workings of it in man as form gestures in coherence with the virtue to be developed which leads to a soul-spiritual faculty.

In spring the warmth rises and around the buds of over year plants one can observe a hard work in a violet cloak. The augmenting light of the rising Sun makes bursting open the buds, the first appearance of the young life is a very fresh and heavenly, almost bluish green, called *viridian green*. Most of the young offspring from buds initially are haired and look light pink; when they enfold, they colour in this light green (which later on becomes to the earthly, more bottle coloured green). One could say that the light cuts open the unformed bulging buds. This opening can be experienced as an almost shining-green working which leads to the revelation of the plant, so of the spiritual world (in which the plant as an idea dwell) which has concipated the plant as a being which next enfolds step by step in space. The working of the opening can be experienced in the eurhythmic 'F'; the appearing of the plant from these closed covers as the eurhythmic 'K', of, somewhat softer, the 'G'.



Now this opening can occur in two ways: as a chalice (left) or as a propelling movement (right). Both tendencies occur as well in the same time. When the plant opens as a chalice, arises from the creating green an inner space that makes an enveloping gesture like the cobalt blue of the clear sky at daytime. This can be experienced as turquoise; the green of the revelation forms a narrow periphery and feels somewhat sober and cold, which is because it still arises so close to the formative light. This opening has often a geometrical, almost angular shape, caused by the formative working of the light (for instance the squirm shaped bud for flowers with the honeysuckle;



only when this grows out, so away from the initial cavity, they lose their symmetry). When there arises in this cavity no stem offshoot or stammer, is it as if this form gesture still covers up its true being; a cavity without a kernel is the being of this gesture.

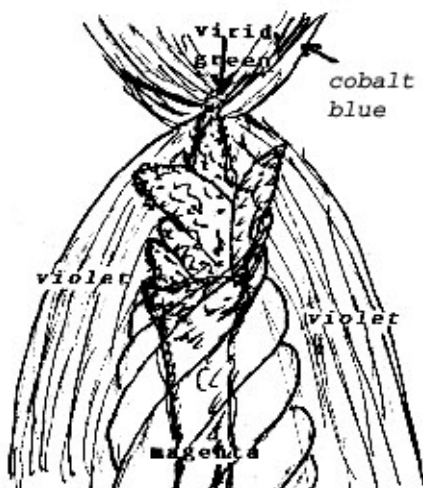
If the opening working of the light is being followed by a propelling and striving out, then this is an experience which coheres with red; this colour has the tendency to gather in the middle and from there radiate to the surroundings. This is a spirit revelation in space, arisen out of a middle point. The pink-reddish first haired leaf and stem offshoots that sprout from an opening bud, next colours yellow-green in a rhythmical enfolding leaf after leaf at the upstriving stem. In this comes to an expression an enthusiasming willing impulse, which leads to the manifestation of the plant in space, to be experienced as red. These are the two main tendencies out of the creating green that leads to revelation; at the one side it gives the impulses to form cavities, which creates closed-off spaces and can be experienced as blue working, at the other side the striving tendency of manifesting itself in space, which can be experienced as red. The



green can be experienced as the force of the light that works in upon the still unformed matter (earth-darkness) breaking open and formative (see figure). If merely this process continues, then it leads to splintering, crumbling, just like the intellect (reflecting the human spirit light) can cut up everything if it is not vivendified. In the plant around the buds an enveloping violet that rises up from the Earth

and weaves through the air, prepares that later the entire offshoot of flower can develop as a metamorphosis – the violet has the faculty of bundling and transforming to a higher level. That occurs as well in our digestion. In man this soul force brings about that the cutting-up of the intellect is being bundled and transformed, in short that the light force is being chastened and transformed. This is a constant process, which in the plant all through the metamorphosis ultimately results in the flower, with man in spiritual growth through transformation of the thinking. The shape and colour of the flower can most often not be deduced from the stature of the plant; neither can be understood the spirit as developmental being of man merely by the corporality, and one can only come in contact with this developmental being through observation and dialogue, through exchange.

The bluish pink, the colour of peach blossom that coheres with the fluent life, is carrying the vivendifying of the thinking, and of the plant offshoots. This colour is called *magenta*. So the light in green can at the one side splinter when there is no conducting and transforming force active in it; then the in yellow-green falls and disappears the initial light in a cutting, yellow light flash; at the other side harden when the life fades from it – then it transmits over turquoise in



Prussian blue which is fixed as a colour. As form gestures out of the colours green, magenta and violet this has been lined out *at the previous page*.

So the splitting force of the light forms either the striving-up force out of a middle point, which can be experienced as a red colouring, or the cavity tendency, the striving for the periphery which leads to space creation, what can be experienced as blue-working.

The red colourings can well be observed in the clear air at sunrise. Initially the sky is indigo blue and sewn with stars, and at dawning the horizon becomes bluish pink (magenta, with warm weather), next deeply red, clear red, the Sun rises in these colours until orange, yellow, and when it does not shine too intensely, one can observe around and before the Sun a yellow-green. The indigo blue starry cloak pulls away, makes place for ultramarine blue, cobalt blue, while the atmosphere seems to become wider than at night, and sometimes turquoise close to the Sun. Sometimes before sunrise there can be observed violet in the faraway clouds at the reverse horizon.

The red colourings in the sequence from magenta to yellow-green indicate the path of the light of the Sun that has to penetrate the dense Earth's atmosphere; the atmosphere consists of air, which is matter, darkness that veils the light. The colours become deeper, more intense when the humidity or smog rate of the atmosphere augments. Considered more closely, these are the colours magenta, carmine red

(somewhat bluish of hue), scarlet red (a last gloom of blue), vermilion red (cinnabar), orange, yellow and yellow-green.

The blue colourings indicates that the light reflected on the Earth, makes envelopes in the Earth's atmosphere; there where the darkness (air as matter) is being shone at behind the light (the light itself is not visible; only its exchanging relations to the darkness/matter). The envelope which is closest to the light forms the turquoise; after this, somewhat wider, the cobalt blue, followed by the ultramarine blue (still some further away) and then the indigo, which seems to be closer (the starry cloak of the night; only the intellect tells that the stars stand far away, not the soul experience), and as last the violet (in the clouds and humid air), seeming even closer, the colour of the all-enveloping air-darkness in which weaves our will.

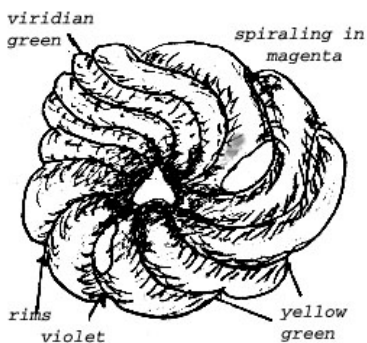
Goethe already acknowledged this as the colours of the rainbow, arisen where the *darkness comes before the light* (which makes arise the *reds*), and where the *light shines before the darkness* (which makes arise the *blues*). This has been further specified after colour working by Collot-d' Herbois; each colour creates its movement and specific form tendency, because it is a soul working in the realm of the life, and thus creates indirectly the phenomena.

Here underneath at first the workings in their formative tendency of the subsequent colours are being described, which arise because the darkness weaves veils before the light; this in coherence with the plant gestures and the virtues to be developed by man (the reds).

After this, the same for the colours, which arise because the light penetrates the darkness behind it, veil after veil (de blues).

Where the light at first penetrates the darkness, arises the *magenta*, bluish pink, the colour of peach blossom. In it is the movement of the darkness still at strongest; a constant streaming. We can experience this around us as a being enveloped in a cloak of life, which is dreamy of consciousness and gives only at intervals awake, clear moments, as openings in an all-enveloping veil. Because we are human, the life leads us to consciousness, which happens through the gates of the senses, so that we can connect us with the world around, all through the streaming life. If one imagines this, then there always appears a moving cloak of magenta which flows around and through us and searches for an opening; there where appeals the green

colouring spirit light. The cloak at places has small openings, moving along in the flow. The indented rims of the weakly spiralling in streams are violet (reddish blue) of hue, what helps to find a way to the opening by concentrating the flows. The light green cuts from behind the pear-shaped opening and winks like the spirit light that impels to awakening, being born.



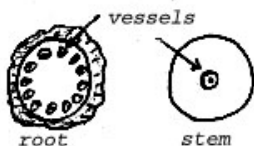
This movement, being in accordance with incarnation (of awakening), lets a spirit germ (light) be born; like an idea that quells forth from the chaotic inner world and strives for the light, or like the earthly daylight which calls us welcome from our sleep out of the world the senses. The violet gives the willing force to really strive for the opening, gives

so to say the courage which compels to incarnation, which creates the possibility that the world is transformed by us or an impulse to be realized all through us; the virtue **courage** then can become to **force of redemption** of the Earth and the cosmic development because man has the faculty to transformation of the entire creation via the realisation of his impulses (which are the thoughts of angel beings; the elemental beings). So the force of redemption is a soul force to be developed. In chapter 3 this force has already been indicated as belonging to the star sign Capricorn. The streaming force of life, which coherences closely with the water processes, is imagined in the eurhythmic 'L' as a form creating force.

In the opening plant bud this can be seen from the pink hairs; an unformedness which merely quells forth as life lust, and only gets shape when the leaf and flower buds show up yellow to blue-greenish (through the working in of the spirit light). If there is no courage, so fear (the tendency to return to the paradise), then the gate is closed; if there is a wish to spiritualization as future striving without wanting to deal with the Earth's resistance, a fleeing from the earthly, then the gate is too big and unformed and one flies over the incarnation as an aim for Earth transformation.

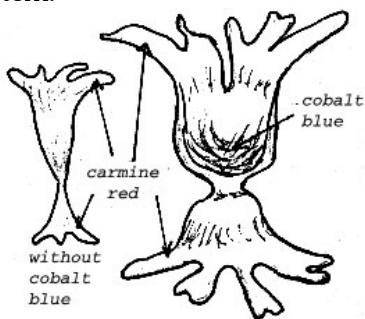
A next step in the appearance of a plant is in accordance with the colour that may appear as the second in the dawning or around

the Sun: a deep red colour as from coagulated blood, the *carmine red*. This colour, still closely connected to the darkness, has a deep warmth which glooms through everything and hence has the tendency to penetrate everything and thus to connect.



In the plant world grows from the seed a stem point way up to the light, a root point way into the Earth; this is a sympathically touching perceptive connection with space (each spring this touching continues at the extremities of the plant, the buds and root

points). Both movements from the exterior and from the inside reversed to one another; the growth toward the light makes the plant expand in space, the root growth in essence is directed toward the centre of the Earth, for it binds the plant to its place in the ground. This shows most clearly in the vessels which take care of the transport of humidity and nutrition; in the stem these lie if possible at the periphery near or in the cortex, in the root in the middle (see image). The reversal occurs in the middle at the ground, the transition from root to stem.



With man a similar gesture can be seen; we observe the world through the senses, which are directed peripheric and are concentrated predominantly in the upper part of the body. Also our pictures of ourselves and of the world are spatial appearances, reflected against the head. Our ego-experience as middle pointed

consciousness coheres with the blood, which via organs and digestion expresses itself in forth quelling willing impulses (which as bewitched elemental/thought beings lie stored in the muscles); a process that occurs more from the inside, and in the heart as central point joins. Here meet both worlds in the exchange between lungs (air- and light breathing with the world) and heart (ego-experience in the willing impulses), and takes place the reversal from centre to periphery and vice versa. So the touching up and down knows in man as well a point of reversal. In the eurhythmic 'M' can this be experienced as form gesture.

When we become silent with this, not place our images before the observations of the world and ourselves, so become reticent, can the world reveal the itself in our sympathetic wish for connection; Our consciousness then can become to meditative force, when we develop a devote attitude toward her; therewith we grow toward her, and she becomes roots in our inner world. This force of devotion is a quality of the cobalt blue, of which has already been indicated that it has the tendency to form cavities and carry the space with giving away itself in the devotion (it is kernelless). In this way arises from the touching with the reversal a double reversed cavity which touches and listens, with which appears the meditative chalice for the external world in the inner world, and vice versa; the virtue *reticence* which becomes to *meditative force*. These moral forces are in connection to the Waterman.

When the stem and roots really come in their own domain, so the stem above the Earth in the light and the air, the roots in the ground, both form a skin as a protection, with which the plant at first closes itself off from the surroundings, so that it can get in exchange with it. The root forms a thin cortex, with which it absorbs specific substances, the stem forms often an extra envelope around the growth top. This grows along some stretch, then often bursts open after which the stem top grows on. With the grasses and grains this can be seen beautifully. In each bud that is made, this process of closing off continues. Many buds are deep red, often brown of hue (a fallen red). So the plant at first closes itself off from its surroundings, before it enters into an exchange with it.

The shapes of a (soul) skin, with which an inner world is created, to next be able to communicate more conscious with the surroundings out of this separation, we find as well back with the growing up child, when it no longer takes everything for granted what the surroundings offer. It then happens often as a counter reaction that it closes itself off and creeps back in its own cocoon.

It is a soul condition that can be experienced in the colour *scarlet red*. The working in of the cloak forming and cherishing indigo blue (the colour of the sky at a clear, starry sewn night, of a dark cloud in a warm broidering air) to this is such that it makes forming a skin.



With the separation of the outer world belongs the becoming conscious of the own ego and the earthly task one has taken up in the body to develop oneself; life's destiny. The seeing in of the effects of this destiny, in that one connects to the external world and own inner



world and grows in this, or the forefeeling of it, can lead to this that one creeps back in his cocoon and suffers pain at the idea that one will suffer pain. So fear. Being awoken by compassion for it, can one develop *magnanimity* and thus become active to the fear creating source: that is called *developing love* and therewith grow out above oneself. The closed-

offness then opens by the enveloping tendency that goes out of the indigo blue. This becomes a curling out, nozzle, growing to, indicating as a gesture. The closing off, but yet maintaining connection, is realized in the eurhythmic 'N'-gesture. The moral forces magnanimity and love have been described as belonging to the star sign Pisces.

The apostle Paul describes that Christian initiates carry the scarlet-red cloak as a protection. That indicates a life at the rim of the abyss; a constant state of fear and carefulness which can lead to great devotion.

A next step is the striving up toward the light out of a sturdy root base that expands in the breadth and depth: toward the light the shapes of the leaves become ever more refined, lighter (Goethe's 'Steigerung' of the plant between root and stem). This striving-up force one meets already early with man in the erection, and remains all over life the base for growth. It is the lifting up from heaviness which refines and forms out toward the light; a working of the will of the ego, coming from the blood in the heart and then as a deed or thought finding its way to the light. That is a warmth working. Each willing impulse which quells

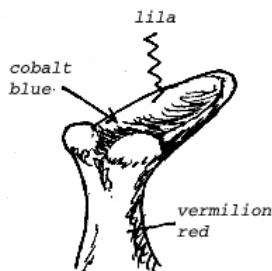


forth, is in principle unformed and only becomes refined by the soul and motoric control of man: the control is a process that is conducted out of the warmth organisation.

This transformative force toward refinement, de-heaviness –so de-substantiating– can be experienced as workings of the colour

vermilion red; a colour that gathers in the centre, radiates to the periphery and which is being formed upward in the becoming lighter, more refined. That gathering and striving up occurs as a still unformed weaving, to be experienced in the eurhythmic 'W'. The unformed willing impulse that contracts itself in the middle and next imposes, regardless where it shows up (like plants initially sprout unformed at random in spring).

Ultimately stops the plant growth, the leaves form a garland that encloses a cavity; inside this develops the flower that opens to the sky. Radiating from the outside in encounter the colours this receptive chalice, and may the flower form receive, bring forth the idea of the plant as a spiritual being. This forming of a chalice has already been described as cobalt blue working. In a similar way one can offer one's in itself unformed will to the angel world, so make oneself receptive for what it wants from him; his will, initially directed upon himself and streaming out of him, then become more impersonal. The attitude he thereto has to develop is the one of devotion, the **devotion** as a virtue; through developing this **devotion**, can arise an offering-willed soul attitude. His will (red) deepens, becomes receptive (cobalt blue) and can receive the spiritual impulse (light violet, lila); **see the design at the side** for the form gesture. The willing impulse is a thought that at first colours in the feeling; dependant of the arising feeling, this can take any animal stature.

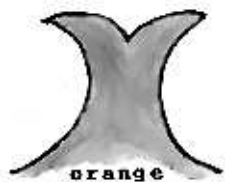


With a too large chalice on a thin neck, the form becomes brittle, which can indicate that the maker has too little ego-force and too much idealism that is not effective. A too thick neck in relation to a small chalice can indicate that the maker has much egoity, experiences little religiosity and hence has too thick blood.

The moral workings of offerwillingness and devotion have been indicated as belonging to the star sign Aries.

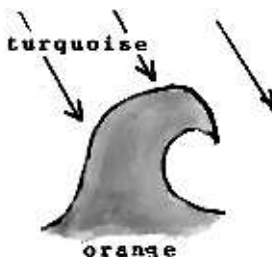
A next step in development is a wish to expand unlimited in space, nourished by a propelling will warmth that makes striving up to the light. The light however presses forming down, and thus makes shapes crystallize, more and more refine when the unformed will

substance enters her domain. In colour this expanding tendency in space can be experienced in the **orange**, that has no kernel, no periphery, and that in striving up gathers before the light where it is being formed by it pointedly and envelopes veil after veil. These veils appear pointed and dented. At other places it glooms like a warm atmosphere.



In the plant we see that initial unbridled expansion in the leaf enfoldment, a rhythmical developing that wants to occupy as much space as possible, growing to where there is the slightest bit of sunlight to catch. Toward the top one then sees that the light presses the leaves, makes them refine, so that these become volatile and ever more formed out. Ultimately often even stops the vertical growth and arises a leaf rosette, from which the flower can develop. The rhythmic decreases in the leaf rosette and becomes a spatial image, so that the entire plant is balanced out, and not top heavy would overgrow itself. As a movement **this is outlined in the figure.**

It however is being formed out plastically by the light, so that it makes a harmonic whole, a composition with all the surroundings. As a form gesture one can imagine this as a bended curl that limits the space; this is a formative working out of the turquoise.

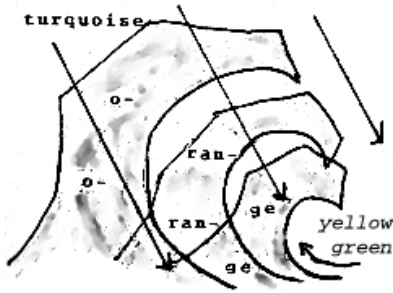


See at the side. In the plant this becomes a rhythmical enfoldment of leaf after leaf (or offshoot), which, as if there are being pulled away veils, reveal from the inside and then refine through the inworking of the light toward the top; about as **has been outlined at the side.** In the eurhythmic 'R', the air sound which puts into movement, can this tendency be experienced.



In man a similar process can be experienced in the growth, at first physical (stretching) into space, later on of possibilities for the development of soul-spiritual qualities (talents) with which the earthly space can be 'conquered'. This all begins with the taking in of nutrition and impressions, which have to be digested inwardly to become available for growth. One can stay stuck in the digestive process, and then tends to swallow in nutrition, impressions, sensations etcetera, sucking in the world without limits, and eventually as well suck empty

other people. The development is disturbed here through that the warmth that wants to strive up to the light of the consciousness falls into heaviness. By the limitlessness one can as well collide constantly with the world. When one wants to give too fast shape to talents, can this lead to fixation of refined shapes, as is the case with the leaf rosette under the flower; the plastic flexibility, transformational force then disappears with the rhythmic. When one wants to realize the balance between the upstriving will to connect and form out of the elaborated impressions in the own being, there needs to be brought in a

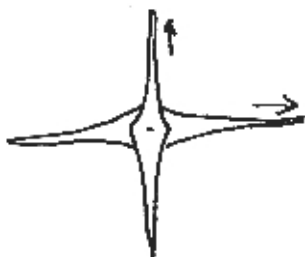


change that is based upon a breathing rhythm. This then leads to growth. It is the in itself moral, the space limiting force of the turquoise with its geometrical ordering tendency which knows to give structure to this, so that one can keep harmony and can develop in a balanced structured way; it is the rhythmic of the dancing yellow-green that can help to bring in the change here. The rhythmic brings *inner equilibrium*, puts up a *time structure* to the unbridled flowing on; the structure gives shape to this process. The virtue inner balance in rhythm and structure thus makes possible inner and external *growth*. Thus arises differentiation of form in space. Above here this worked out more refined.

Both moral forces cohere with the star sign Taurus.

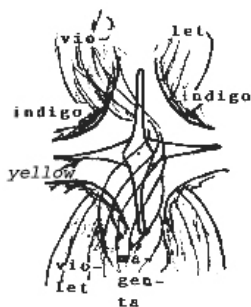
When a leaf develops from a bud at the stem, it has already been put forth in germ in its shapes, and from here it slowly enfolds, fills itself up and forms out further. This is the revelation in space of its idea in shape, such as this has been thought, imagined by the being that created it: as an opening or enfolding hand which grows (each type of plant opens up in a specific way), and then a radiating posing of itself in space. Considering the slow tempo of the plant growth, it is a quite sudden appearance, which can be experienced in the eurhythmic 'H'. As a colour experience is this posing itself radiating in space the *yellow*, which brings to revelation the thought, living in the spirit, via its shapes and gestures. This colour has the tendency to out of a middle point radiate opposed to itself in a straight way, cutting

through space, and then transmit into other colours (see figure). Each leaf of a plant is similar of ground muster, however adapts to the space in which it enfolds under the influence of light entrance, degree of humidity, the place on the Earth, and in general becomes more airy, refined towards the top, with which the ground muster often is transformed entirely. Round and full underneath, cut in and simplified by the air towards the top. Particularly its sepals or bractlets around the

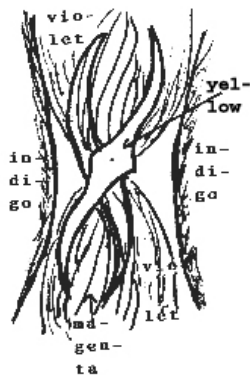


flower are very different from the first real leaves. One can say that the ground muster sometimes loses itself so much in the demands of the surroundings that it tends to get lost of itself, without it needing to get lost of its function. The radiating appearance around the ground then becomes tiny towards the top, almost as if it renounces its own being.

With man one can observe the same tendency. We can have at once a good idea to work out, but in practice it often turns out to be hard to persecute this consequently; the idea changes fast at the circumstances, and as well the initially back laying intention can



bleach, get another soul colouring, so that the initial plan is deserted, or there results something quite different from where we started because other ideas and situations have mingled with it. When the outcome still fulfils the originally posed expectations and demands, we have remained faithful to the idea; if not, we are distracted, or even sands down in the



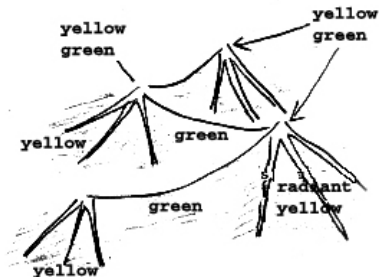
nothing. We have been able to develop the virtue **endurance** in the initially posed aim, which led to the soul attitude of **faithfulness**. Has that come down at all costs, in despite of the circumstances, so standing loose of these, then it has become a rigid realisation which does not fit well in the surroundings (in accordance with a too watery and hence

heavy leaf at the top of the plant, or one too airy and fine underneath, so that it doesn't receive enough sunlight). It does not breathe in the surroundings and the life has disappeared from it.

The life is being carried by the colour magenta (bluish pink); the sense by the light violet (lila). The indigo blue gives the spatial limitations, envelopes in the righteous way, adjusts, so that an adequate form in the circumstances given can be developed, which remain suited to the idea. *In the designs* has been tried to render this as a dynamical gesture language.

The moral forces faith and endurance belong to the star sign Gemini.

The last veil of darkness (air) before the light gives rise to the colour **yellow-green**, which rhythmically contracts in small dancing veils before the light and thus crumbles itself. These veils cast a shadow in yellow, hence blinker up shortly and then disappear. These dancing veils give as feelings innocence, joy, promise,



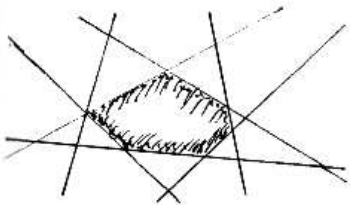
hope; a freshness like in the sun-drenched southern landscapes of Van Gogh. Yellow-green plays with light and air. In the plant this has already been described with the cutting working of the initial green spirit light, which makes rhythmically arise the buds from the offshoots (after the initially bluish viridian green in this colour). The yellow blinking coheres with the appearing of the leaves of flowers from these buds as spirit manifestations. The yellow-green has not so much to do with a specific shape, but more with the instigation of germs, the putting into movement of the darkness by the light; it is a very musical colour working which impels the willing substance to order itself. Where in the plant it coheres with the rhythm in which the plant as a start manifests in space (the buds), it brings forth in man the vivid thinking by colouring this and by connecting the colourings. The rhythm instigates to this. *In the figure* the form gesture of yellow-green has been rendered.

This colour is in close connection to the colour of the light, the green, just like the turquoise; they form a common trinity; the time (rhythm) and space aspect of the appearance of the spirit light in the darkness (Earth-will). Yellow green gives instigations to spirit manifestation (the impulse to the reds), turquoise to space creation,

formation of covers (impulse to the blues). The green can be experienced as the eurhythmic 'F'; the spirit force which breaks open the darkness and thus forms it; the yellow-green touching of the buds to the space initially as a 'V', the manifesting of itself, which can become to sympathetic exploration, and then it can be more experienced as 'M'. For that matter does every plant species these gestures in its specific way.

The *viridian green* has already been described as the spirit light which breaks open matter (the darkness), creates the possibility in it that this is being formed in such a way that the spirit germ (the idea) can come into appearance physically, can reveal itself in time as a developing being; in the plant this revelation occurring in time remains standing behind as a spatial image. The yellow-green brings forth the rhythm, the arising and splitting out of buds from the bursting bud; the turquoise forms a first cover, an inner cavity (for instance the bud bracelets and flower sepal and crown leaves).

Because *turquoise* is the first veil of darkness behind the light, the light is still very close to it and has a mathematical exact working in out of the turquoise; the cavities are being brought forth in a geometrical-cosmic way, which can be seen well in the flowers and inflorescences (for instance squirm of a sun flower).



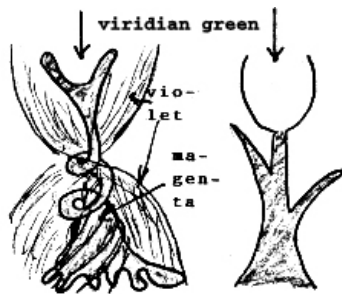
The inner space that is being formed, thus is a reflection from the cosmos, where mathematical laws rule: the arousal occurs within a composition of mathematical ordered lines. This is a clear ranking following moral laws, which however in themselves are cold (the working of light is pure antipathy

in the soul). Only the colours of the flowers give the experience of soul warmth.

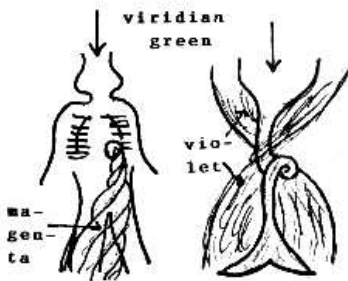
Within man the turquoise gives clarity, the formative force of the thinking through the strong working of light within it, which can give rise to the acting along with the moral laws that work in the cosmos (initially it gave a being embedded in the spiritual world, but this has disappeared now). The danger hides in this exact thinking that is experienced as being superior, and hence one closes off from the surroundings in a cocoon, poor of feelings, wherewith the thinking may become dogmatic and untrue: the turquoise has a strong closing-

in force (as it also enclosing forms the crystals out of a geometrical ground muster).

When one wants to envelope ones spirit (green), one needs to develop the *selflessness* as a virtue, so that one does not close in, close off his spiritual good (a too strong working of turquoise) from other people, together with the own soul motions, and neither poses himself with his spiritual impulses and thought good radiating in the middle (yellow-green



that blinkers to yellow) to show off his soul in idleness with other people and thus crumble it. In both cases the issue at stake is a process of *chastening, catharsis*, transformation of the spiritual impulses which quell forth from the organ world in the soul (the darkness) when the light of the spirit (green) shines in it; through this constant chastening, transformation, one grows and there arises the clarity in the thinking which lets other people in their value and hence leaves the space to be there in their own way. The dissolution of the rigid shapes is carried in by the magenta (which carries the life); the becoming selfless of the will so that it not only strives out and cuts itself into pieces, through the light violet, the colour of the air and the spiritual world. The plant as whole, from germ to root, stem with leaves and flower, is the image for this metamorphosis, which can express as well in man as a developing spiritual being. The chalice opens to the sky, back to the cosmos from where he is concipated. No more straight lines here, but an adaptation to the circumstances (man



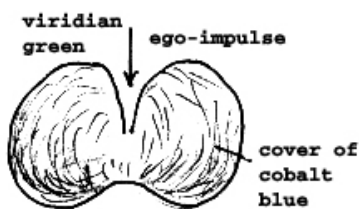
to the fate). The thinking then becomes attuned to cosmic laws, and this is being directed in the will to deeds that suit to the destiny. Man therewith can be thought of as the reversal of the plant; he is rooted with his senses, predominantly centred around the upper pole, the head, in the Earth; in the head the world also becomes an image. His

limbs (will being) help to shape his soul, seizing in the middle, in such a way that in it can open the spiritual qualities as flowers. The green

spirit light forms in the corporalities, dark in themselves, a path of an incarnation and transforms these corporalities step by step. The moral qualities selflessness and chastening come from star sign of Cancer.

The next step coheres with the **cobalt blue**. This colour can be well observed in its working at the bottom of a candle flame; there where this is the hottest and carries the radiating yellow hollowing. In the cobalt blue sky at a luminous day with the gold-yellow shining Sun, this can be observed in a reversed way. The blue has the tendency to strive away to the surroundings to make place for the incoming light; here however it is pushed back by the back laying darkness, and thus forms a border that cherishes and carries. The cobalt blue has a cavity formative tendency which creates space; in large as well as in small. Therewith it does not entirely close off the space (if not, we should feel closed in by the physical space); the perspective makes disappear all lines in one point in infinity.

Around the plant bud before it burst out there can be observed at first a violet cloak, rising from the Earth, which later on transmits into cobalt blue. This disappears when the buds burst open; it is a warmth cloak that weaves around the buds. In further development, when the flowers bulb out and the petals form a cavity around the stammer and pollen, the cobalt blue is active in this as well. The flowers open up ultimately, through which the stammer can be open to the cosmos, the pollen can be scattered and the entire flower opens to the sky. The enveloping cobalt blue ultimately lets free.

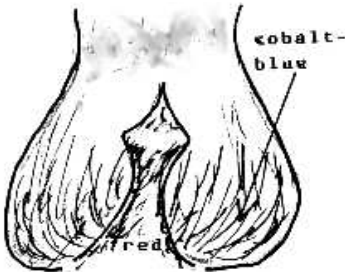
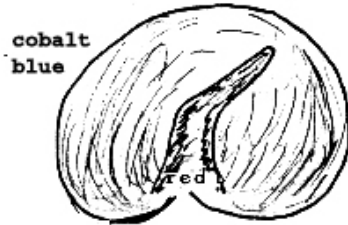


In man this process runs off reversed; the ego, carrying the spirit light into the soul (viridian green) strikes in the other three corporalities, which in themselves are darkness and envelope the ego (the darkness by us lies at the outside, the spirit light rules within):

so the three corporalities form envelopes around the striking ego and as such these are cobalt blue in their workings. This in accordance with the eurhythmic 'T'-gesture. **In the figure** this is expressed as a form gesture.

This process finds a reversal when we feel into the life of another human and take his strikes of fate into our soul, so when we develop an attitude of living along and **compassion** as a virtue: then we

envelope him as an ego-being with our soul, which then forms a cobalt blue cloak in which the other can be, regardless the form of his will expression. This being there in a space has been described as vermilion red; the enveloping as cobalt blue soul cloak which can listen devotedly. When we therewith allow the other the freedom to be a developing being, so that we do not flee to the periphery for him (as retreating blue), so turn away from him (by judging for instance his behaviour), or laying our will upon him by wanting to conduct him, then we develop the soul attitude of **freedom** so that he as a will being can develop back to the cosmos; then our compassion is only a carrying with, enveloping and understanding, and through our devotion to his developmental being give the warmth-filled understanding necessary with which he feels acknowledged and can develop further. We only provide him the space and support him in his development.



The opening flower shows this image of truthful compassion that leads to freedom, to us. Compassion and freedom are moral forces that we can develop in Leo.

The warmth process that makes shaping and ripening the fruits, coheres with the colour **indigo blue**. This colour can be seen in the clouds and at the sky at night. It gives away its being for the other colours by enveloping these as a cloak, so that these can shine up after their nature; in this way shows the colour itself as background in mother-of pearl. Indigo is the (still) one before last veil of the darkness behind the light. The light in it is weak, and hence as well its antipathically pushing away, so that the indigo can be experienced as being closer than the cobalt blue which strives out toward the periphery; in the darkness weaves much warmth (will), so that this is the inner quality of the indigo-cloak. Indigo coheres very closely with our consciousness soul culture, and gives us that the space is closed off and very near. In this we initially are isolated from the spiritual world and our fellow men, and we experience the distance to these as

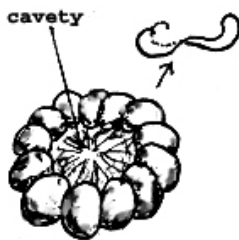
a gaping abyss or even, when we close ourselves off with merely own light in materialistic visions, oppress us the surroundings as a very narrow band of indigo. With the abyss brings the indigo death as direct limitation, or forms the threshold of the physical world with what weaves behind it. Only with the development of reverence for the phenomena and devotion to our tasks, the connection with the spiritual world can be remade. Otherwise leads the indigo to alienation and solitude, heart's coldness.

Around the plant weaves the indigo a warmth cloak which envelopes (together with the carmine red it forms a skin, rind) and makes developing the entire plant, and which seizes in the plant with the fruit formation and seed ripening. The fruit development at the one side shows an expansion of the fruit flesh in space, at the other side a condensing of the seeds; the warmth regulates both processes. In the fruit the plant gives away the earthly and sunny, that is transformed by him, to animal and man, who can take in these essences; in the seed the essence of the plant in germ is being stored, so that later on it can also grow elsewhere. The indigo regulates these processes out of the warmth (the chalice formation around fruit and seed arises from another colour, for us not yet physically visible, which lies hidden in the indigo; possibly in the direction of mauve, but more luminous, transparent, in which blue and violet can come to an own, harmonising synthesis).



In the indigo cloaks weaves the darkness toward the centre of the weak light, where they flee for it and then again move insecure into the darkness. This weaving to and fro is a rhythmical movement (to be experienced in the antispast; $\nabla _ _ \nabla$). In the composites, particularly in the ripening sunflower, this process comes beautifully into an image (*left*); the leaves

weave like veils (*last page at the right*), which can be experienced as an enveloping eurhythmic 'B'. In this the condensing to seed and the expansion of fruit flesh by the warmth have been approached as form gestures.



In man the indigo brings forth the condensing of the skeleton, of which the ego and astral body use the erection for the awake consciousness (the green spirit light). Besides this it brings

forth the skin (as well from the organs), which weaves between different tissue transitions (the bone can be considered as well like a skin, which closes off the mark from the muscle attachment). This is a process of warmth differentiation. In the digestion (in which the colours before the light are active) this takes care for it that the warmth is condensed to matter; in the head the thus condensed warmth is split up in the air (on which the astral body seizes) and the light of the consciousness. This burns the substance that is formed in the digestion. So the indigo works here balancing in the warmth differentiation and thuds conducts the processes of digestion and consciousness (which is largely a reflection of what quells forth from the organs, tissues and digestion). If there is too much warmth development, there arises chaos and dissolution in the digestion and hence disorder in the thinking (with diarrhoea for instance one cannot think well). As well decalcification of the bones. When there is too little warmth, dominates the form condensing (a continuation of the turquoise process), which leads to fixation. When this process conduct out of the warmth differentiation reflects in the consciousness, arises the need to make oneself at the service of processes (the indigo is a giving colour), seize in this to bring forth a continuation of the process, and reflected in the social life, this can lead to it that one tells without resignation to other people the truth, found right by oneself. Because this can offend other people, one thus disturbs the social process. One makes it hardening in posed norms or makes it turn into chaos. In order to offer the other the freedom in the social process, one needs to develop the virtue *courteousity*, so that one can let the other person in his value. The soul attitude one develops from this, is the *tact of the heart*, which makes saying the right word on the right moment so that the social process out of the awareness of the mind (orange) can be conducted and the other person still feels free and left in his value. Then the own deeds are conducted out of an inner warmth balance and can the fruits of it ripen and be given away in the social process, wherewith the back laying thoughts can be absorbed as seeds by other people, and in the example be followed after as if these germinated in them.



The colour that brings movement in the warmth process out of an inner balance, is the orange; the colour in which light and darkness are mixed up in a constant struggle. The insight in it arouses to enthusiasm. *See in the figure* the form gesture.

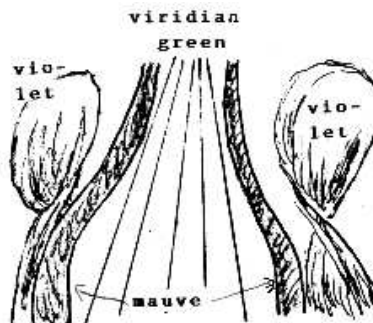
The moral forces courtesy and tact of the heart can be developed in the star sign Virgo.

The supportive function of the skeleton is caused by the balancing layer of chalk between mark and muscle attachment (and every other skin formation; with molluscs and insects this leads to a scale around the body). Here lies the border between inside and outside, light and darkness. As the colour between indigo and violet works here probably the *mauve*, but then shows itself in a more luminous way. Out of the carmine red the skin formation (and in the inner the reticence which makes observing through separateness) is being carried in. The line of demarcation between two worlds is a thin layer that keeps a balance and yet causes progression in both processes in an unsteady but always searching equilibrium. A pit fruit for instance through its strong scale formation gives rest after having eaten it; a strawberry, with which the seeds lie at the outside, gives besides clearing often nervousness and stomach acid (many people can not stand the substances excreted by the seeds, such as cyanide, a breathing poison).

In the human fate often the vicissitudes and the wishes which different situations call forth from the inside, that can bring us out of balance. Through developing the virtue *resignation* with what destiny carries along, one becomes resistant against these ups and downs. From it one develops the soul attitude of

satisfaction, which leaves in rest what is and adapts to it, seeing from of the centre how interior and exterior pass by without getting bewildered. That thus gives the sturdiness that can keep upright the ego in the body.

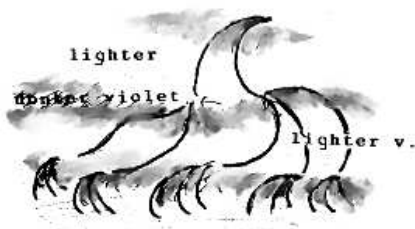
In the plant makes the skin around the fruits with the seeds inside these in tranquillity steadily ripen. *In the figure* this process, keeping a balance between light (green) and darkness (violet), is rendered as



form gesture. During the embryonic development arises at the border between the tension fields of amnion and dotter sack the germ layer from which grows later on the human body. The moral forces satisfaction and resignation can be developed from out of Libra.

The last veil before the darkness is the *violet*. This colour functions as a bridge to get back into the spiritual world, helps over the threshold (the skin); also at night it helps us to get out of the body and returning in it in the morning. Because there is so little light in this colour, the darkness is near, is hardly pushed back by the light, but hence is also little visible against the relatively strong light in the surroundings. It is the colour of the air which surrounds us and which we breathe in. Because of the closeness of the darkness there is very much warmth and willing force in this colour; however a willing force which is impersonal, connected to the Earth as a being. The warmth gives the faculty of transformation to something higher (what it does in our digestion, together with the vermilion red); with us the quelling forth of the thoughts and recollections from the memory, so the past, which can come and stand before the light of the consciousness to be transformed in it to a higher insight in that we conduct visions and thoughts and thus transform. To this we can learn to direct our will and deeds. That is the force of the violet; it helps to bring the will in the thinking, and herewith it can carry us a renewed spirituality from the future in that the past, and with this, when our memory contents are looked upon with a search for significance, a knowledge about our karma – so with our ego-being that goes from incarnation to incarnation and hence can grow.

As a movement: a horizontal moving away, into the darkness, in which it contracts, slows down its pace. Then it seems to disappear, dissolve, to reappear a moment later in a lighter hue and striving upward, then again horizontal contracting, disappearing, etcetera, in a steady rhythm.



This in accordance with the disappearing and reappearing of the flow of nutrition over the intest walls. To be experienced in the eurhythmic 'S', the only word sound that still has a noticeable working (for

instance the transformation of the mood in a group of people to attentive silence by merely the spoken 'S').

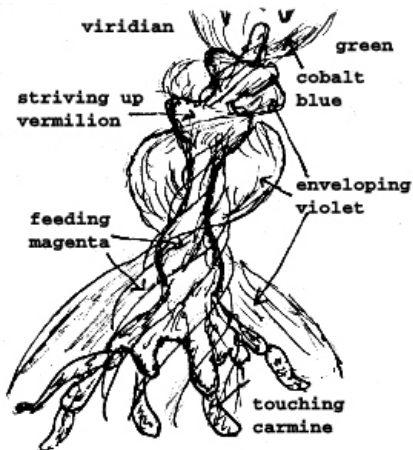
The contraction as an image for the past, that is transformed, disappears, to be able to develop toward the future higher insights, upon which the pace is directed and the ego can grow out.

In the plant, before the buds burst, a violet warmth cloak envelops these; in the shapes of the plant the violet movement itself does not come to an expression. The violet working however do can be recognized in the entire metamorphosis which makes develop the plant from the seed to a complete stature with root, stem with leaves, flower and fruit, when this manifestation as a whole (or with over year plants partially) dies away and contracts until in the seed. Enfoldment, expansion, growth stop (past) and contraction in the seed (of the bud), this overall development goes through the point of zero of the winter to be repeated renewed, and now at a higher plan the subsequent growth season.

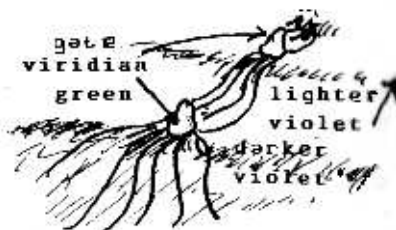
In man the violet brings forth the warmth cloak which serves us to the ego-organisation and which takes care for metamorphosis and growth of the ego via the other corporalities. In the night the ego and the astral body leave the physical and life body, and then our religious thoughts and feelings with the fruits of our moral deeds are offered to the Earth. This happens through the violet.

At the return to the Earth this then gives (also by violet) a being better incarnated (which means to say a better being 'rooted' in the Earth), with the possibility to better transform our body. It then gives the not self directs, impersonal courage to go deeper into the darkness. Religion or otherwise searching for spirituality and sense giving makes the violet becoming active in us and hence forming a bridge to the spiritual world. This has been **rendered in the figure as** a form gesture.

When we direct our deeds only on the living out of the willing impulses, which quell forth from the organ world as still uncultivated instincts, one is directed upon the present, without looking for a sense



in the acting. The deeper meaning of our impulses only show when one learns to retain the acting and at first starts to think over what one does; and only act when it appears to be significant in the given situation. Then the insight grows in the own acts and can these become a direction. The reticence of the deed thrive means the development of the virtue **patience**, until the sense shows itself in the moment (in the viridian green); this ripening gives the force of insight to act right, in accordance with what destiny demands (reflecting the cosmic order in relation to our tasks), and thus make the bridge to the darkness by ourselves, through which this lights up in the light violet, the colour of the spiritual world. The reticence of the deed thrive then gives a greenish lighting up gate or tunnel through which one can proceed, all through death and resurrection.



Patience and insight are moral forces which can be developed in the sign Scorpio.

The **light violet** (lila, cobalt violet) finally is the colour that coheres with the insight in the spiritual world, which leads us to it. In it we are led to the insight that the higher comes from the lower and builds upon it; that gives feelings of self offering to grow as well, and so gives impulses to become selfless, makes dissolve and redeem (it is the colour of the air), making the will impersonal. Because the life world is the spiritual reality closest to the physical world, leads us the lila back to this world, where we in the magenta from it have come to the Earth; both colours and their nuances are the colours of the life world (still), as the beginning and the end of a darkening, development and initiation path, wherewith our individual ego has been born, the soul limbs in which this is embedded, have developed, and as an individual being we can rise up as a spirit between the other spirits (Angels and elemental beings). This development goes together with death and resurrection, falling and standing up in the weaving play between spirit-light and Earth-darkness that now lights up in the lila.

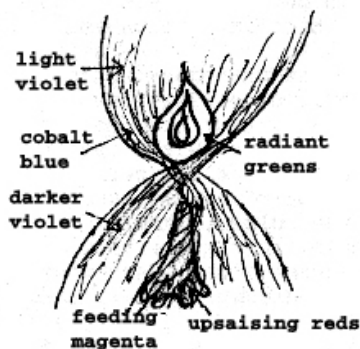
The plant is rooted in the Earth to lift itself up in the flower to the sky.

It is striking for the plant that the ovary and the seed in themselves, considered from of the evolution of the plant world, is a summary is of an entire plant, the 'gendered' that in this development has been minimalised to the seed and lives as a parasite upon the merely 'vegetative' plant as we know it. With the most primitive plants, the algae, this 'gendered' plant occurs just very large and melt the pollens and seed corns (what is equal to it) on this plant tot a new one, which as a little box forms spores (that is the 'genderless' plant) that spread out and by division make again 'gendered' one. With the mosses the 'genderless' plant grows from the top of the stem, forms a box with spores and thus the plant spreads itself; with the ferns the 'vegetative' plant (the fern as we know it) spores, and these bring forth a very tiny leaflet as a plant, which forms the 'gendered' generation, and from which a fertilised ovum again forms the 'vegetative' plant which grows all through this leaflet. So with the higher plants this is entirely grown together on the 'vegetative' plant, and in the flower the plant reaches to the cosmos and has communion with the animal world (particularly the insects), which takes their part of it (honey). In this shows the growth of the higher from the lower, the offer that has to be brought to be able to bring forth the higher.

As a human we can only learn to stay open for the world around, the life that weaves through the air and the beings dwelling in it, by not speaking out each insight and thus harden it, but by experiencing the beings in their weaving qualities; thus causes the learning of the **control over our tongue** (a virtue to be developed) that the **feeling for truth** becomes awake in us out of the experienced qualities which

can speak out and which we can taste, prove on their value. Therewith, via the light violet, we can learn to enter step by step the spiritual world again. This gives us truthfulness in the spiritual thinking and striving: we become awake for the Divine grace and become selfless by it, through which the higher ego can approach. Thankfulness gives air. The lila helps us after death over the

threshold; excarnating. So as well to grow spiritually, wherewith the germs arise of the three higher spiritual limbs. In the seed of the plant



this comes to an image; three layers, 'scales', envelop this as three corporalities to be transformed which lead to the three spiritual limbs, that can arise from and in one another. In the onionskins this image shows even clearer. The arousal of the inner space can be experienced in the eurhythmic 'G'.

In the light violet can be experienced our own spirit light, as we walk into the darkness. One can experience this in the thankfulness which quells forth as warmth when one has elaborated, transformed a piece of darkness, and one looks back upon what one has done; in magenta the warmth encounters you (the light through all the elaborated veils of darkness behind), while you walk into the lighting up violet, deeper into the darkness and away from the light.

The control over the tongue and the feeling for truth can be developed in the star sign Sagittarius.

What is the value of these coherences of colour, form and virtue.

- the issues here are the characteristics of archetypes, which occur in different transformations in ourselves and in nature. Of course in a first outline, these are in essence much more differentiated. They come back in every significant gesture or form. Behind them weave and inspire the forces of the Word.

- the shapes out of these at the one side can make a path, at the other side heal, when applied in buildings, live surroundings, therapy.

There can developed from it a therapeutic-schooling path from it when there are offered directed assays to come form principles in relation to come to the human growth possibilities and eventual blockages; so a language that can be 'red' through seeing into the principles that work behind it.

If applied in architecture and landscape formation it can help to cure the culture from the present-day death forces, in which colour and form in their coherences threaten to fall apart in the 'all is possible', because the binding significance is forgotten. And through this work without a sense can at a certain moment as well disappear the coherence between colour, form and virtue from the Earth.

- It be emphasized that I do not envisage here a method of form giving, but only try to get clear the coherences as a language; the creative laws have been tried to emphasize. When one creates by himself, one better forget these, but do have them had experienced in the own being, so that they have called awake qualities. Because each person approaches the virtues in his own way, out of his own world of

feelings and with his own motives as thrives, one creates in the own, individual way.

As has been noted at the beginning, are the animals more objectifications of our thoughts and feeling contents; when one considers the animal world, strikes the unbridled fantasy force with which the animals have been given shape (the plants work more toward an archetype, even though in it the variations are quite extended). Our world of feelings and the transformation of ether paths hence runs off in a very individual way, for each person reaches the virtues out of the own world of feelings and soul contents.

In the creation of our being works our ego. This is the constructor that expresses its development in the shapes that it puts outside of itself. The ego itself, before we develop ourselves spiritually, is only a drop, a shapeless embryo that lives in the warmth. When the ego starts to develop, which is expressed in our own creations, which build upon what we already have realized, it forms on the corporality spiritual limbs, and those are consciousness conditions above the ego-being (see part b2). The shapes which this developing spirit limbs put out of themselves, and which can come to an image in the piece of plastic art (and other imaginative and musical arts), have already been objectified in the natural kingdoms, as has been described. The ego does not make the same shapes as the animals and plants, but similar, because man is a developing spirit which learns to create freely out of the same laws as these beings have been formed. We can reflect ourselves on the shapes in the natural realms by making us conscious of them, and thus refine our receptiveness for the creation out of cosmic principles.

And when we have already loosened principles from our own organic dynamics, we more and more can start to create out of impersonal, generally received cosmic-earthly form principles, which can become truthful art.

Summarized one can consider an entrance to the form language in the organic form giving (a reflection of the life world) in the following way:

- a thought (an willing impulse, quelling forth in the light) arouses a feeling content. This can be recognized and given shape as a soul gesture (in the statures of the animals as being objectifications of our spirit self qualities, these soul gestures come back objectified).

- With the elaboration process of this thought is tried to approach, strive for an ideal image with it. Then one enters the region of the

virtues which in the ether body make paths to be able to strive for those ideals; One transforms more or less consciously the ether body in the elaboration process of the thought, and thus one works on the germ for the life spirit (in the plant world these virtues come back as form gestures; the plant world objectifies our conscience).

- With the ultimate form giving of the idea as we want to shape it as an ideal, we have to go through our constitution, with our possibilities and limitations. The intentions that make arise the piece of plastic art (or another organic creation), get along the form tendencies out of the organ world (as I have tried to approach these at b1.).

Herewith one is busy in the physical reality and tries to transform the Earth through one's ideal striving step by step (a work at the germ for the spirit man). One realized a willing impulse in form, attitude and gesture.

Summary of the formative principles:

- the four elements as form tendencies.
- the form tendencies out of our organs.
- soul gestures; attitudes of an entire stature and gestures of parts. As well colours as soul gestures.
- Form gestures; ether substance of will; these show a tendency to metamorphosis, lifting up and refinement.
- Specific spaces and space manifestations as reflections of reality experiences (in coherence with the world vision).
- Ideal strivings; space manifestation out of an ideal, which is expressed as Word sound shapes, be it clear or not.
- Star constellation forms as archetypal gestures for man and cosmic development. More about this in part f of this chapter.

c. Connection to the horoscope

The birth horoscope is a precipitation of the fate of the incarnating human in all his corporalities, which indicates how he will be able to give shape to this until in his corporal conditions. The fate indicates possibilities to development, with which man can work modelling on his corporalities and organs. These turns of destiny lie bewitched until in his tissues as stilled elemental beings, and at suited moments, as considered out of the cosmic world progression (progressions and

transits at the sky²⁷), the Angel lights up these beings from this woven carpet of destiny. This can be at the same time with the acknowledgements that come from the outside (C. G. Jung described this phenomenon as 'synchronicity' in his equally named book).

From the horoscope the parts have been described in chapter 3 in relation to the human corporalities and the outworking of it in his soul. Shortly summarized:

Ascendant - temperament.

Ruler of it, or a planet in it – soul type, often as well constitutional type.

Planet positions in sign - spiritual-astral qualities, which can come in the consciousness as thoughts, but which as stilled elemental beings are woven in the carpet of destiny.

Planet positions in the houses - the thoughts these are deeds, accomplished in a previous life) which in this life are woven in the body tissues as bewitched, stilled thought (elemental) beings, dwelling in the life body and at relevant cosmic occurrences quell forth as willing impulses all through the heart; the separate houses indicate the different life regions in which these will work out.

Moon – conscious feeling contents, soul mirror.

Sun – world vision and way of acting in the world, reflector of the individuality; heart process.

Planets:

Mercury – ether body and way of thinking, connection of the nerves with the senses; lung process.

Venus - astral body and way of emotional connections with other people, nutrition and distinguishing; kidney process.

Mars – sentient soul, impulse force of the blood; gallbladder process.

Jupiter – intellectual soul; synthetic thinking faculty, faculty to transform and grow out of the etheric; liver process.

Saturn – faculty to give stature to the biography in the blood; crystallisation, limitation, duty; spleen process.

Uranus - germ to the spirit self, transforming faculty.

Neptune - germ tot the life spirit, in-living, so loving (compassionate) faculty.

Pluto - germ to the spirit man, deeper, higher will, with transforming faculty.

Aspects between the planets: the soul qualities or conflicts that can lead to the development of qualities. Base for the life of feelings.

The predominantly issue at stake here, the willing gestures they lived before us by the Thrones within the Mars sphere, can be found back in the horoscope in the planet positions in sign (the thought germs which are a result of deeds that are accomplished in the previous life on Earth) and which now fall in the different houses; these are the reflections of the life regions of our will being, that dwells in our life body. The thought germs (bewitched elemental beings) are aroused by our Angel and quell forth as impulses through our heart when we are being moved by something in the external world, of by an inner happening.

The feelings of sym- and antipathy, which cause our connection with other people, are rendered in the horoscope indicated by the aspects between the planets and their other connections, such as rulership over the houses in which these fall (even though here the connection lies more between astral and ether body).

That which in the preceding has been described about the different formative principles out of the elements, organs, soul gestures etcetera can be applied unshortened to the elements of the horoscope; each person will work out those formative forces which belong to him when he gives shape to his life, so as well when he is occupied in plastic art; he will also give shape to the themes that live for him as destiny formative questions and which can be hot items. Hence one can well reflect at the positions of the horoscope, and from here give directed assays. However is the organic form giving an expression of what lives in the will of the person concerned, and there one has to deal with very carefully, preferably leave this as free as possible, because the most essential can express through this, and man hence can become free. How something wants to be made, always should come out of the person; a attendant at the most can conduct by giving directed assays and ask the right questions, and that can only out of truthful interest for the other person.

As elements to be applied:

- The four elements as form tendencies: temperament (sign quality at the Ascendant), as well the specific planets in sign quality.

- Form tendencies out of the organs: each planet in its position. Particularly the ruler of the Ascendant or planets in the first house. All target planets.
- Themes of form giving: planet positions in sign.
- Way of working out, metamorphosis of form gestures: planet positions in houses.
- Ideal strivings: Sun's position or Moon's nodes in sign, prominent place of the ruler over the Ascendant, for instance in the ninth or eleventh house. Other planets in these houses.

d. possible methods of working

Organic form giving is an expression of the will-like; this is individual and hence has to be left free. That is why the makings need to be red on their form language by the attendant, from which may appear in which region the concerned person works and how he can work on with this, possibly in coherence with the horoscope (which most often will confirm reciprocally, if well observed and interpreted).

As most practical material one can use clay, because it is easy to model and stands close to the earthly reality. For people that tend to depressiveness or over tension, one as well can use the light-related bee wax, which gives warmth and maintains it as well.

One can give the person concerned an assay, or let him model out something from out of himself. It does not matter much what people initially want to model, when it is only an innerly work, closely related to their own experiences. When a physical object is modelled out, the attendant needs to impulsate at each time anew with indications and directed assays that the form giving enters the organic domain, be it through that a feeling, an attitude or a form tendency is lighted up from the making, which can give an impulse to a new piece of work. The issue at stake at every moment is how far the conductor knows to recognize the form tendencies as have been described before, lives along with these inwardly and as well knows to explain them, and from here knows to pose questions. Especially the right one is important with this (in the sense of the Parcival question). So to this the attendant needs to school himself in the form workings of the will. This can also be observed through pieces of plastic art of human or animal statures.

It can be that someone wants to express a specific feeling, which has become conscious to him or her by a specific event. The question after this can be how the truthful back laying feeling, so the ideal one, can be given shape, and the maker then has to realize himself during this working out which blockages he therewith encounters in himself and in his form giving. Like this there is being worked toward an ideal soul attitude. One is busy here in the **kidney process**. The experience of intervals as gestures can help here to learn to feel into the feelings and feeling attitudes as gestures (see chapter 3b). Also the colour workings which lead to ideal gestures, as have been described in part b3 of this chapter, can be a good exercise to live into these ideal soul attitudes, specifically the one that is relevant for his or her ideal soul attitude to be worked out. Out of the horoscope it is significant here to pay attention to the position of the Moon (reflection of the feeling contents), or Venus (emotional attitudes toward other people), the seventh house (the extend of receptiveness for other people, and in how far one has chosen this as a working field for the soul) and of planets that stand in air signs. As well if there occur some difficult configurations in the horoscope, likes a Yod of a large square or a T-cross. The seven landscapes of the soul as have been described in chapter 3e,³⁶ and their relation to the aspects can be a led with this.⁶⁶

It can be that one wants to work on rhythmical patterns that one experiences within. Here can be worked toward rhythm that is experienced as harmonious, which has another form tendency (possibly offered when working in pairs on and to one another's rhythm). The path from the one to the other rhythmical form tendency can help the person in concern, when he observes inwardly how this goes, to recognize within him how in the repetition he can come to a harmonious rhythmical coherence, which can mirror him how in making his acts ever more conscious and refined, he can develop within himself a virtue in growing toward what the world demands (in a cooperation lien). Here one works in and out of the **liver process**. Working with the metres, for instance by letting these walk or clapping them with the hands and thus experience them inwardly (see chapter 4c), can help to learn to feel into the form tendencies in rhythms. In the horoscope one can consider whether the Ascendant is a water sign, where Jupiter stands, also Neptune (ruler of the Fishes), which planets stand in water signs, and if there is a strong water house

occupation (fourth, eighth and twelfth house). When therewith stand few planets in water signs, it can be significant to via modelling of rhythmical patterns help to cultivate consciousness of what dwells in the life body as unelaborated impulses that have to be worked out yet, so that the person in concern can get a good connection to the Earth and can learn to work out his soul attitudes to virtues. Many sextile and trigon aspects give also indications about talents that are easy to be worked out via the habits. From here one can work further to other tendencies, cohering with other organ processes, if being wished for in therapy or development.

It can be that the person in concern wants to work on geometrical or crystal shapes, possibly to get a certain extend of rest and clarity, or just to maintain this order. Here one can offer different crystal shapes, and try to bring the person in concern to make a crystal worked open to a space, in order to experience for him what the different spaces do to him. Here one works in and out of the **lung process**. Musically can help to feel in here the experience of the measure types, to what the space workings of these can be. Next one can try to give shape to feelings called forth by this. One then brings in connection the lung- with the kidney process. Unpleasant experienced spaces can tell something essential about predominantly the connection of one of the senses with the earthly reality. Is this the case, then one can try to bring the person in concern to put in that space an own stature which makes the space less unpleasant, and which takes in breathing a connective function. One then brings the lung process in connection to the heart. In the horoscope one can see whether the Ascendant is of an earth sign, or whether Saturn rises in it. That gives raise to melancholy and as well hypochondria. Or that there is just too little earth sign occupation is. The place of Mercury is important (mediates the lung process, brings forth as well the connection of the nerves with the senses). Furthermore which planets stand in an earth sign (particularly the ruler over the first house). If there stand few in earth signs, and relatively many in earth houses, then it can be that the person in concern has difficulties in getting started to work in the physical because he has not learned this in previous lives. To this the work with physical shapes, particularly crystal shapes, can help him to take serve of his senses and out of truthful observation, experience and clear thinking, learn him to develop this.

It will occur many times that someone, along a theme or not, want to form something of his own, coming out of himself. One can see this as an idea or realized willing impulse. Besides the other form tendencies that one can observe, is it with this predominantly important to pay attention to the significant form gestures that can be recognized in the piece of plastic art; the way in which the making out of its centre speaks with the surroundings; how it gestures in the space and what wants to speak through it. One can question the person in concern what he has wanted to give shape to. When he comes here with the description of an idea, be it personal or societal, one can ask him how the realisation of this idea into an ideal shape can become, and have him work this out. It is hard of course to trace what exactly he wanted to work out, because it does originate from the will region, which is dark for the consciousness. There as well will often come obstructions that it deals with a so-called 'free creation' which does not need to be explained –in short, all unchastened soul pretexts can be brought forth which hinder that one wants to look really objectively to the own makings. But considering that for the further development of oneself and mankind yet needs to develop this consciousness, so that one does learn to get clear what lives in the will, because this path is one to develop the intuitive consciousness, it still is the only path suited for development when one afterwards, after one has made something, can learn to see what shows within and how further steps need to be taken to really realize the back laying ideal on the Earth in form and deed. This because it is the purpose of every individual that has decided to develop further upon the Earth.

With the working out of the idea to the ideal that works behind it, the person in concern needs to pay attention to what he with the realisation and execution of this encounters within himself. This can give indications to him about further steps to be taken. Also the attendant can try to accomplish this in narrow deliberation with him, as has been said, by posing the right questions at the right moment. When wished for, the person in concern every time can get a partial assay at the side from one of the regions mentioned before to work out clearer his sculpture. Likewise he can investigate the space workings of a crystal, in order to trace how his model speaks in and together with the space, and how this can be optimised, out of his essential kernel; he can as well learn to refine soul gestures, and work out rhythmical patterns in metamorphosis. It can be very clarifying to

let him do and experience the eurhythmic consonant sounds, to next render this in plastic form giving as formative gestures, and have him look at his own making in order to see whether, where and how these appear in its traits. And next refine these, so that the ideal speaks even more clearly from the model. It can also help to refine when one exercises the in part b3 described virtues as form tendencies, above all those which one esteems as being relevant for the in the model idea to be rendered.

With this way of working is one occupied in the *heart region*. The experience of musical motives, which quell forth as willing impulses and cloth in tones and rhythms, can help to give shape to an own impulse as a start. The process of the observation via the senses of a phenomenon, the inner containing of the idea active in it (thought/elemental being) and the ideal called awake by it, which one next wants to realize in acting, is a reversal that occurs by and out of the heart. The space of the world is taken along to the interior, elaborated in the soul, and out of oneself, individualized, one like a centre starts to act ordering. This is a reversal which in nature is accomplished with the transition of the minerals (crystal structures) to the flower of a plant; the minerals that are absorbed by the plant, in the flower take care of a space creating tendency, flowing out of the centre around the stamp, which most often is geometrical as a muster and in a specific and significant way makes gestures to the surroundings. This for man is the image of the New Jerusalem, formed out of the ego of each human, but in reciprocal connection to one another (see to this also the image of God in the Apocalypse of John; in it, He sits upon His throne which is surrounded by a sea of chalcedony; this renders an individualized centre around which the stone formation groups in layers).

In the horoscope one needs to pay attention to the place of the Sun in the signs (cohering with the world vision), the connection it has with Mercury (indicating the way of thinking); whether the Ascendant is a fire sign, and if the ruler of the Ascendant stands in the first or in another fire house (the fifth and ninth); whether Mars stands rising (gives possibilities to realize directly the willing impulses in the world); other planets in fire signs. If there stand many planets in fire houses and little in fire signs, then the person in concern needs to learn to realize his impulses, which has not been done enough in a previous life on Earth. Through the directed assay to the realisation of an

impulse that comes from himself and may stand in the space, he can learn to develop this in cultivating a trust within himself.

If with these ways of working one does not come any further, one can try to recognize from the horoscope in outlines the destiny in its specific workings, and direct the next steps to this. This of course in deliberation with the person in concern, when he is present in this with his full consciousness (so when he is not disturbed in his development, for then it works out as therapy – which is well possible, but knows other premises; see chapter 4h). It must remain a starting point that the horoscope is a reflection of the life tableau to which one has said ‘yes’ before birth, and at which one only can look brotherly and without judgement.

e. Method of working out of the horoscope along an example

To this serves again the horoscope from page 6 as the example.

Considering Pisces as Ascendant, and the big triangle of Neptune (ruler of one) and Jupiter to it, also standing in water signs, this man will prefer to model rhythmical patterns. With Saturn in conjunction with the Ascendant, as well standing in Pisces, will it be hard for him to come to a condensing and crystallisation of shapes, in despite of the fact that the oppositions of Uranus and Pluto in the earth sign Virgo, the sixth house, will want to have him make particular shapes. The trigon aspect which the Sun makes to Saturn will give the tendency to make a model that stands forceful in the middle, which rises up high (Saturn), but yet tends to close off from the surroundings. The relatively hard position of the Moon (quincunx aspect with Mars, squares to Uranus and Pluto) and the small occupation of air, in sign as well in house, will make him little amendable for the development of his emotional life. Hence, and as well because he has decided to after his own conscience build up moral values for himself (indicated by the Moon’s nodes), it can be significant for him to arouse feelings and work these out in the plastic modelling, so that he learns to form a soul bed out of his centre. Thus he can work out of the rhythmical synthesising liver- to the astral kidney process, with which his impulses and soul contents to be elaborated, indicated by Venus, Mars and Jupiter in the fourth house, can come to the consciousness and he

can build up with this his own set of values. The forces of spirit self and spirit man standing under pressure (indicated by Uranus and Pluto in the sixth house, in opposition to the Ascendant) then can be applied for creative and hence conscious making transformation, so that these spiritual forces, being misused in a previous life on Earth and thus decayed, now can unfold in servability to his development. In a next life on Earth, and as well already in this life, he then can make work these talents for the good at the development of mankind (indicated by the strong occupation of seven planets, falling in the second quadrant). Next he can work to give shape to his impulses and try to transform these into ideal strivings (indicated by the Sun, Mercury and the point of luck in the fifth house). Thus, along his cleared up motivation he can give better stature to his tasks in the social intercourse. As an exercise to the getting clear of this (because he has a relatively weak earth sign and earth house occupation) he can try to form crystal spaces and give shape as well his experiences of these. This all to help to stimulate the self schooling, intended by himself (Neptune, ruler of the Ascendant, in the eighth house) – this besides that the life with its intense strikes of fate will be able to serve him tot schooling (indicated by the Moon's nodes). Because of the prominent place of Neptune as the ruler of the Ascendant, his organic way of form giving, as well as his life, probably will have traits of metamorphic art. From the spiritual limbs, his life spirit qualities will be worked out at most and are ready to be regenerated and renewed (Neptune in the eighth house). His shapes have a watery rhythmical-rounding tendency, initially unclear and flowing away, and all through his life course will be able to become sturdier and win in clarity in that he will be able to direct his life out of his impulses and ideas. The organic form giving, with the offers as mentioned above, can help clarifying this process, conduct and hence fasten it.

f. Further elaborations

At the origin of our cosmos and of our human existence lie the ideas as a base that have been flown out from the Spirits of Wisdom into the will substance, that has been offered by the Thrones. As has been indicated in chapter 1, we find back these ideas as archetypes in the form gestures of the star constellations; more precisely those standing north of the Zodiac represent the archetypes for the astral,

conscious side of the worldly traits and forms, the star constellations south of it those of the etheric workings. The zodiacal star constellations are the initial tendencies which have gone out of the Spirits of Harmony, who have had their development at a previous cosmic cycle of becoming; the entire man has been concipated from this in his essential traits. These star images in their form gestures can be explained and understood; it was already known to the Celts that their workings were stimulating to the Earth. In Ireland namely stand stone towers spread in the landscape that, as seen from the sky, have the configuration of different star constellations, like the Big Bear (Dipper). This was probably accomplished to stimulate the growth of cultivated plants. Elizabeth Vreede¹³ indicates that, through its shape, a closed box on a stem, the Big Bear coheres with the occurrence of deciduous trees on the northern hemisphere.

As an example for how this can be recognized as form gestures in man the following. The star constellation of the Dragon is a snake-like star configuration with a triangular head and a tail that winds around the north pole of the Zodiac. It is the image of the spirit that has initiated our cosmic development in that he used forces of his mother, coming from the world of God the Father, to create his own world for the glory of himself (see the Gnostic story of Ialdabaoth, chapter 1). With this world creation, in which sounded the call from God the Father for the becoming of man, is indicated the earthly fall of man in substance. The Dragon with its snake stature can be found back in man in our spine; there, upon which seizes our astral body and, with the working of evil in it, our passions. On the development of the Old Moon was this spinal chord still oriented horizontal, like now is still the case with the animals. Only at the present-day Earth has this been erected, with the coming of Christ, God's Son, to our cosmos, wherewith He brought along the ego as a spiritual independent developmental being. On top of the erected spinal chord lie the small and large brains, sturdily clasping the stem of the brain (the top of the spine). With these organs we can think clearly and thus out of our consciousness light and thought force learn to tame our life of desires, so tame the Dragon or snake in us. The star constellations Big and Little Bear have both a similar shape, namely a box on a stem, as form gesture a clenching at the end of a stem. Both clench the tail of the star constellation of the Dragon at the sky, thus indicating that they, as being workings of big and small brains, enable that with our thinking, in which our spirit can express upon the Earth, and from where we

can direct our acting, we can learn to handle the dragon forces. From different myths, stemming from mystery places, it appears that Christ has approached our cosmos from out of the star constellation of the Big Bear. As well a reason why this star constellation is so much known all over the world; in it lies hidden the promise of the redemption of the world.

These and other elaborations of star constellations in their form gestures as archetypes for the human and cosmic development, can be found in *Cosmobiology*⁴ chapter 4.

When one lives oneself into these form gestures, one can work them out in organic form giving and thus come closer to the world development, the plan that lies as a base to the world becoming, and the personal relation to this; we have become out of these archetypes and realize these on a spiritual level by our earthly process of becoming.

The Zodiacal star images as formative sound workings on the Earth have been approached and worked out in the Rune instruments.⁴⁶ Listening attentively to these can help to develop soul organs that can make experienceable the workings of the stars in ourselves and in the earthly becoming.

As has been posed in the introduction to this chapter, with the workings made conscious in phenomena in form and gesture, via the organic form giving as artistic exercising way, one can learn to get in contact again with the beings that are active in these phenomena; those are the elemental beings and the angel beings leading and conducting them. This occurs out of the development of the six petalled navel lotus, after that one at first has developed the consciousness in the heart, and next has cleansed the astral body in such a way that one is not constantly taken along in unchastened passions, emotional impulses and egocentric tendencies coming from these. This when one develops the ten petalled solar plexus lotus and from here, the chastened astral body that becomes to Maria-Sofia, can learn to erect the Son of Man out of the sic petalled lotus and have it find its way. This is the regular process of development. Because however since the end of the 19th century the thresholds of the inner and external world are being lowered gradually, so that many people nowadays have threshold experiences, according to ones nature and talents one often becomes awake with moments in different spiritual

regions, and this most often unexpected. The experiences in this realm initially are subjective and chaotic.

To have a hold, is schematically outlined underneath which beings one can encounter in and through the different elemental realms:

element: elemental being: conducted by: sparkled against:

fire	fire salamander	man	Form Spirit
air	elf	Angel	Spirit of Movement
water	nymph	Archangel	Spirit of Wisdom
earth	gnome	Spirit of the Personality	Will Spirit

Out of the organ processes of heart, kidneys, liver and lungs respectively can one try to enter into these worlds and find ones way in it consciously. The musical and form tendencies as have been described in the last two chapters, can offer artistic exercises to find ones way in these worlds step by step. My experience to this is, that with open-minded observation of what weaves in the clouds, out of the inwardly lived along movements in these, one can learn to feel into the being of a Harmony Spirit in sound flow and in form gesture. It can also be that Christ reveals Himself by these workings lived along and takes oneself into Him – one then does not see Him, but perceives Him in His inner essential traits and lives along in His essential workings. To this can one then can take care to be well prepared, because these workings are of a very high degree of consciousness; as the Son of God is He one of the highest beings that work in our world. He already has fully made human the life spirit within Him and is now occupied with the Earth as His corporal cloth to enfold the spirit man. When we try to realize our ideals, which have flown out of Him, we help along with this in our way and thus ultimately work toward the fulfilment of the promise that lies as a base to our world. Upon that road we have to get to know the evil that is active in us in a threefolded way, and learn to transform it for the good, so that this can cooperate as well in our development.

I am fully aware of the fact that many of the offered indications in organic form giving in different regions are still germ-like. Hopefully they awake in the practitioner the enthusiasm necessary to take his path by himself with the elements. Particularly organic form giving works enthusiasming, because what lives in the warm will, one tries

to get to the consciousness in a directed way. The thus lighted up beings are eager to help along with the further redemption and transformation of them all through us, and thus contribute to the world transformation.

Short scheme:

corporality:	function:	soul limb:	transformation by the ego:	spiritual limb:	talent:
physical body	observation	consciousness soul	right gesture in form	spirit-man	Word-realisation
ether body	habit	intellectual soul	virtue	life-spirit	Word-creation
astral body	feeling, passion	sentient soul	right soul attitude	spirit self	significant spirit-observation
ego	idea	conscience, unity soul	ideal-striving		

APPENDIX 1

MEASURE TYPES OUT OF THE GEOCENTRIC PLANET MOVEMENTS

MERCURY

Figure 1, under:
 The loop shaped orbit of Mercury around the Earth during one year.
 The Roman numbers indicate the upper conjunctions with the Sun, the Arabic ones the under conjunctions. See figure 3.
 The shift of under and upper conjunctions is on average 18 per year. See figure 3.
 The viewpoint here is from the Ecliptic northpole (at present in the constellation Dragon).

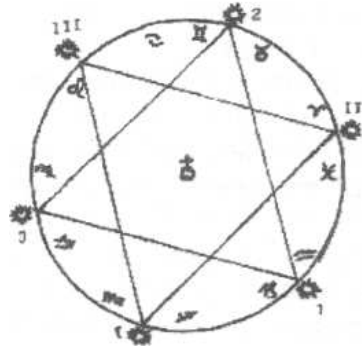


Figure 2. Schematic image of upper and under conjunctions of Mercury with the Sun.
 - - - = Sun's orbit

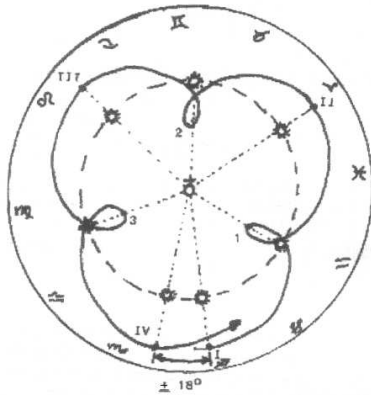


Figure 3. The shift of under or upper conjunctions in subsequent years, in outlines.

Mercury's measure:



VENUS

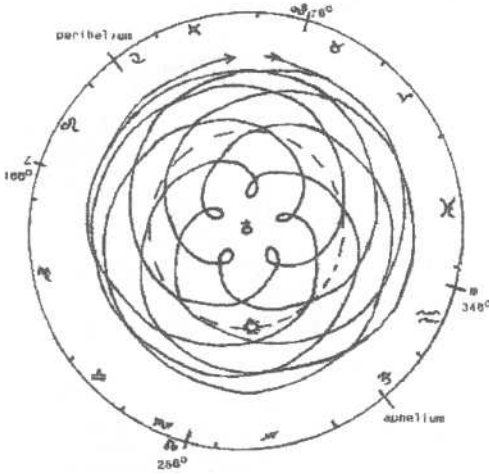
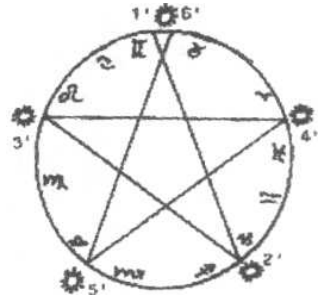


Figure 4.
Geocentric
orbit of Venus.
- - - =
Sun's orbit



Figure 5.
Schematic image
of under (left)
and upper (right)
Sun conjunctions,
that correspond
after the sequence
of numbers.



Venus' measure and rhythm:



MARS

Figure 6b.

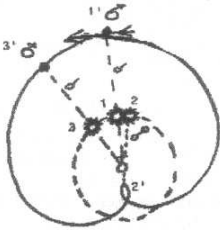


Figure 6. The movements of Mars and the Sun in relation to the Earth during a synodic Mars cycle:
 a) seen from the Earth;
 b) seen from the ecliptic north pole.

Figure 6a

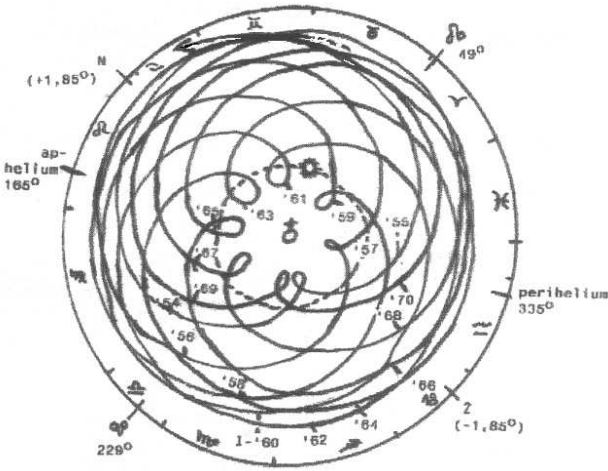
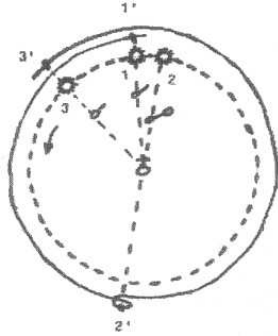


Figure 7. Mars' orbit in relation to the Earth, seen from above the Solar system, against the Zodiac.

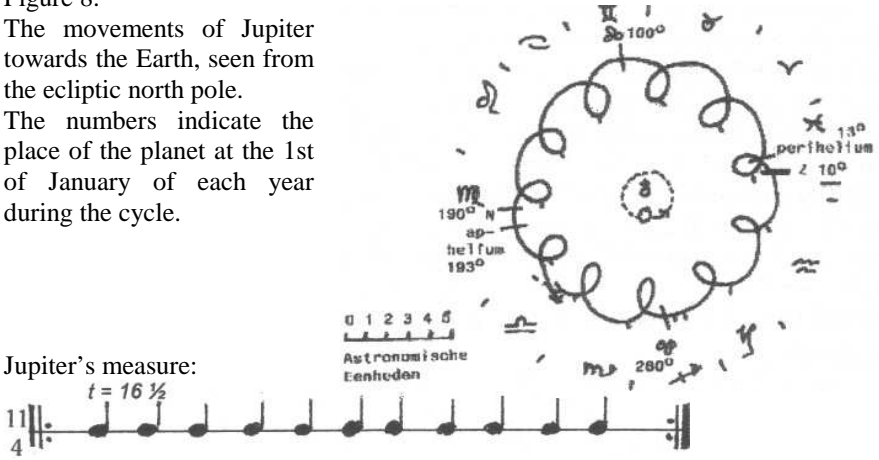
Mars' measure and rhythm:



JUPITER

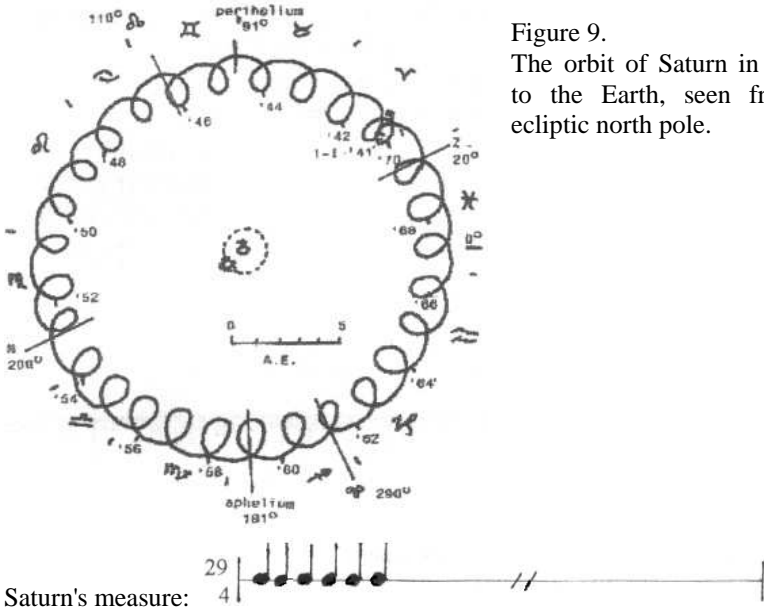
Figure 8.

The movements of Jupiter towards the Earth, seen from the ecliptic north pole. The numbers indicate the place of the planet at the 1st of January of each year during the cycle.



SATURN

Figure 9. The orbit of Saturn in relation to the Earth, seen from the ecliptic north pole.



APPENDIX 2

Relative strength of the planets in the signs:

(5 = in elevation, own sign; -5 = in fall)

	Sun	Moon	Mercury	Venus	Mars	Jupiter	Saturn	Uranus	Neptune	Pluto
Aries	4	0	0	-5	5	1	-4	0	0	5
Taurus	0	4	3	5	-5	0	2	-4	0	-4
Twins	0	0	5	2	0	-5	3	1	0	0
Cancer	0	5	0	0	-4	4	-5	0	4	0
Leo	5	0	0	0	2	1	-5	-5	0	2
Virgo	0	0	5	-4	0	-5	2	0	-5	0
Libra	-4	0	1	5	-5	0	4	1	0	-5
Scorpio	0	-4	0	-5	5	3	0	4	3	4
Archer	3	0	-5	0	2	5	0	0	0	2
Capricorn	0	-5	3	1	4	-4	5	0	-4	0
Waterman	-5	0	1	2	0	0	5	5	0	0
Fishes	0	2	-4	4	1	5	0	0	5	0

Degrees of elevation for the planets:

Sun	19° Aries	Jupiter	15° Cancer
Moon	3° Taurus	Saturn	20° Libra
Mercury	15° Virgo	Uranus	28° Sagittary(?)
Mars	28° Capricorn		

Mundane house rulers:

I Mars	V Sun	IX Jupiter
II Venus	VI Mercury	X Saturn
III Mercury	VII Venus	XI Uranus
IV Moon	VIII Pluto	XII Neptune

NOTES AND BOOK REFERENCES

1. R. Steiner, 'Curative Pedagogic Course', Verlag Freies Geistesleben, Dornach.
2. T. J. Weihs, 'Embryogenesis in Myth and Science', Edinburgh 1986. This has been elaborated and applied in an artistic manner in the music theatres play 'Stories around the Life Tree', scene 15 (Part 2, 'Animal Poison' scene 6). Rune Book 1992.
3. R. Steiner, 'Eurhythmies as visible Singing', Dornach.
4. N. M. de Jong, 'Cosmobiology on a sonic phenomenological Basis' (in Dutch), Rune Book, Amsterdam 1991.
For the form gestures of plants, see Chapter 6C in it.
5. Compare to this the parable of the talents, Matthew 25:14-30; and also the image of the fruits at the grapevine that are being cut, so that these can carry even more fruits (John 15:1,2).
6. Note: this is not the only cause why tumours can develop. With certainty in the present time, with all the chemical and other unnatural influences from the surroundings and in the nutrition, besides the many wrong soul attitudes, tumours can spontaneously come up and do not need to have a karmic background. They do give raise to future karma in this way.
7. This does appear more often out of the angel world as an image, be it working out in a different way (for instance in that an otherwise rising planet now comes back as the house ruler of the first house), and is being ordered in this way anyway, when the born person has not been too far alienated from his being and that of the Angel guardian in the previous life on Earth.
8. N.M. de Jong, 'Artistic method or experience on the Base of Singing Together / Rhythms of the Sun, Moon and the Planets', Rune Book, Amsterdam 1987.
9. The angel beings of the third hierarchy that stayed behind on the Ego-level, now bring forth the beings and phenomena of the other three natural realms on the Earth; the Time spirits that stayed behind form the group souls of the

minerals, the Archangels that stayed behind those of the plants, and the Angels that stayed behind those of the animals.

10. Herewith one can consider a deed as being much broader than just a physically observable act; a clear thought image that has arisen from a specific event or question as well is an act that makes change the phenomenon, upon which directly or indirectly the behaviour can be atoned. One can also change the feelings around a specific occurring phenomenon (for instance transform the antipathy one feels for someone to an understanding for that person and his motives).

11. F. Mees, 'The dressed Angel', Vrij Geestesleven, Zeist.

12. M. of Doorn, 'Karma as a Chance', Vrij Geestesleven, Zeist.

13. E. Vreede, 'Astronomy and Anthroposophy', Philosophisch-Anthroposophischer Verlag, Dornach 1980.

14. The mundane ruler is the planet which mediates in a natural way the life process of that house inside man via his organ working, which on the base of its function and place in the body, coheres with the zodiacal sign of which the house in concern is a reflection; see Chapter 2.

15. R. Steiner, 'Occult Science', Verlag Freies Geistesleben, Dornach.

16. B. C. J. Lievegoed, 'The Phases of the Child', Vrij Geestesleven, Zeist.

17. R. Steiner, 'How to get Consciousness in the higher Worlds', Verlag Freies Geistesleben, Dornach.

18. It may sound weird that Venus regulates the digestion processes. The issue at stake here however is the planet Venus which since Lucifer's fall (after the failed temptation of Christ in the desert) moves around the warmth ether sphere of Mercury and from here sends nutrition (until in the tissues and cells). That this lotus flower has to do with Venus, may appear from the five-folded flower shape that her orbit makes around the Earth (see J. Schultz, 'Rhythmen der Sterne', note 66, and Appendix 1). The other way around goes up for Mercury: he turns at the rim of the light ether sphere of Venus (before), in order to be able to cure it; this planet in its orbit envelops the Earth with a threefolded flower, in accordance with the six petalled lotus flower around the navel, over which he rules.

19. R. Powell, 'Hermetic Astrology' Part I - III, Hermetika, Kinsau (BRD), 1987, 1989, 1991.

The Writer however makes quite a few inaccuracies in the thinking and draws far reaching conclusions out of this which he cannot make true and at places do not sound. His karmic 'laws' however are worth while studying.

20. Gospel lectures of Rudolf Steiner:

The Gospel according to Markus, The Gospel according to Matthew, The Gospel according to John, The Gospel according to Lukas, the Fifth Gospel.

See as well: Considerations about the Apoclypse, The Goetheanum Press, Dornach.

21. Here it remains undecided how far this was a free choice or an almost inevitable working in that the temptation of man had been put in his mouth as such by God (Yahweh), wherewith it was expected from him that he was capable of making a moral judgement about something of which he could only become conscious of by acting.

22. After Blavatsky, Steiner, Witzenmann; 'The twelve Virtues', publication in Dutch, German and English of the Willehalm Institute, Amsterdam 1974.

23. The issue at stake here is a faculty which can be developed by each man, and not only by some individuals that have been chosen for this.

24. One lives out of the ether quality, but also in the beings that bring these forth via the planet rulership of this sign; for instance someone with Scorpion as Ascendant lives in the dynamic workings of the Spirits of Movement (which can give rise to a life with very exciting and unexpected strikes of fate), and someone with Scorpion as his Sun sign thinks out of the dynamistic world vision (he experiences in every movement the working of the spirit).

25. B. C. J. Lievegoed, 'Man at the Threshold', Vrij Geestesleven, Zeist. For planet typings see Chapter 2 in it.

26. The Ego-organisation and the physical body of the Father (most often indicated in the 10th house) are the musters for those corporalities of the child.

27. A transit is when a planet (also Sun and Moon) moves along a position at the sky, where at the time of birth stood a planet or an important point of the horoscope (Ascendant, house cusp, Point of Luck or Moon's node). The elements connected to this then will be activated by the Angel and make themselves aware in the feelings; most often as moods. A progression as well

is a transit over such a position, but now when one lets move along the planets after birth in the mind and takes the amount of days after birth that these trespass such a point, for the equal amount of years in the life, in accordance with the Hermetic key in which a day stands for a year of the life. This gives indications about larger strikes of fate in the life. The Angels that oversee this destiny a tableau, bring the people in such circumstances that this fate can be accomplished.

Note: This destiny most often can only be recognized afterwards; predictions make it change because at the one side the Angels model it from their insights (so it is a plastic flow of events, not static fixed network, only staying there at the beginning as a plan in imaginative forces); at the other side when one starts waiting for an event, this can work out completely different, for one is no longer open-minded. As well because of this, this network of destiny dwelling in the will is kept dark for the consciousness.

28. The ether or formative force body consists of elemental / thought beings that have each an astral and an ether body, the latter in one of the four ether types which maintain the elements: the astral formative force they take over as an idea from what lives in the astral body because man has taken this along as qualities from the planet spheres (so is indicated by the planet positions in sign); from here they give shape to physical body, with individual traits. When the elemental beings 'bewitch' themselves in the phenomena, they form a physical body in the element in which they express themselves.

29. There is a certain massage technique, called 'ralfing' after the American psychotherapist Ida Ralf who developed it, in which the muscles are being knead rather roughly. Through this the workings of fate which lay stored as memory in the body tissues (as well out of the previous lives) come to the consciousness again. This method is being used to bring victims and criminals of heavy crimes together and help them through psychic processes concerning the crime, so that they can elaborate this already during this life time and dissolve it one another. It thus helps to transform the traumatic working upon both and they do not need to wait until the destiny clearing in the next life.

30. When a man has not yet or hardly developed the lotus flowers, the Angels maintain these processes for him.

31. This has to with that since the fall of Lucifer, he works out of the Venus sphere of light ether, at which rim he orbits.

32. R. Steiner, 'Metamorphoses of Soul Life', Dornach.

33. That at present one does not directly find back soul qualities in someone's stature, is because the physical bodies that have been handed to us from the Earth are too much hardened and hence have become hard to penetrate. In earlier times this was possible, and in future it is possible again to recognize these through the external shapes, even stronger: these qualities then will become race forming. At present predominantly with elder people, their basic moods impress upon the face – one starts slightly resembling what one strives for, individualises thus the muster of the physical body, handed down from heredity. With spiritualization at a later age this can be observed as well in the expressions of the face and stature.

34. See C. the Troyes, 'Perceval and the Holy Grail', and W. von Eschenbach, 'Parsival'. There are also prose versions of both poems.

35. With Mercury and Venus there apparently arises a problem because they both orbit the Sun and on average have the same circulation time around the Earth, being 1 year. Mercury however turns faster around the Sun, which can be observed from the Earth in a faster pace forwards and backwards at its upper and under conjunctions (respectively behind the Sun and in-between the Sun and the Earth) than Venus. Hence one can consider Venus in this as the slowest of the two. They however never stand further from each other than that they can make more than a sextile aspect (60°).

36. R. Steiner, 'Theosophy', Verlag Freies Geistesleben, Dornach.

37. M. Schulman, 'Karmic Astrology': Volume II 'The Point of Luck' and Volume III 'The Moon's nodes', Classiclegendbooks 1979.

38. B.C.J. Lievegoed, 'Measure, Rhythm, Melody', Zeist 1969.

39. S. von Gleich, 'The Scales', H. Pfrogner, 'Vivid World of Tones', Urachhaus 1976, München.

40. A. von Lange, 'Man, Music and Cosmos' parts I - III, Stuttgart 1956.

41. This is also a sequence that reflects in the intervals inside the tone scales as it has been used through the different subsequent culture periods:

-the tetra chord, consisting of the tone sequence, similar to G, D, A, E.

-pentatonic scale, taking in the B; D, E - G, A, B.

-with the diatonic scale the F and C have been added.

(see Pfrogner; note 39)

42. L. Collot-d'Herbois, 'Light, Colour and Darkness', and 'The colours in the Atmosphere', Foundation/Stichting Magenta, Zeist 1979 and 1981.

43. M. G. Mertens, 'Rhythms of Speech, their Life through the Year', Hochschule für Geisteswissenschaft, Dornach 1989.

44. The issue at stake here is not a reflection of a biological rhythm, like for instance the liver that becomes active in the early morning hours, but a musical approach of their workings which can be experienced as such: amongst others, this has been worked out in the music theatre play 'Thought Glimmering', Rune Book 1988, Amsterdam. Besides this, it has been applied and tested in different sound horoscopes, and more refined elaborated in the music theatre play 'The House and the Mother', Rune Book 1996.

45. Only the stars that are visible with the naked eye have been rendered; up from magnitude 4⁺ (from: star map 1 with Cosmobiology⁸).

46. In the Rune Workshop are being developed amongst others lyres, violins, and sound sculptures in order to make the Word sounds into musical sonic spaces, so that these at the one side can help in the search for the cosmic sounds that have formed man and world; at the other side offer a supporting-therapeutic working with constitutional weaknesses, because the body as well has been formed by these sounds, stilled into form gestures, albeit individualised. The instruments most often are being made after positions in the horoscope and on the basis of what is being chosen as form language out of a personal dialogue. See as well note 50.

47. For that matter, it is noted that not only the Sun's position is connected to an ideal to be developed to develop the virtue in concern; each planet lets happen the reaching of that ideal in it's own manner, all through it's own process it brings forth in man. Because the Sun is related the closest to the Ego, with his position it will be an experience from the inside, all through the world vision, that may change or broaden out by this.

48. That this does not go so easy, is because the kundalini snake which hides behind and can be erected, is strangled with two other snakes; the white (devilish-luciferic) and the black one (satanic-ahrimanic). The white one makes arouse selfishness and eating up of the life forces in delight, the black one gives attachment to the body; greed and striving for power. The centre is very hard to conquer.

49. Rudolf Steiner, 'From the Essence of Music', GA 283, Dornach; Third lecture on the 16th of March 1923.

50. See for the elaboration of the form gestures of the zodiacal star images in instruments the brochure 'Lyres in the Form gestures of the zodiacal star constellations / Sound Sculptures of the Planet Processes', Rune Book 1993. Also in German.

51. Ephemeris: 'The American Ephemeris for the 20th Century at Midnight', N. F. Michelsen, 1980, San Diego, USA.

House tables: 'The American Book of Tables', the same autor, 1976 (Placidus house division).

There are also ephemeris available for each year; these are a bit more accurate, but the ones mentioned do well.

52. Out of the Kopernican world vision they turn around the Sun, just like the Earth, in somewhat elliptical orbits. The Earth is the third in this queue, after Mercury and Venus; Mars, Jupiter, Saturn, Uranus, Neptune and Pluto follow to the outside. So the planets that move further away from the Sun, outside the Earth's orbit, in this vision are relatively more loose from the Sun's orbit and hence from the year rhythm. These dance towards the Earth rhythmically, envelope us in loops, according to the world vision of Tycho Brahe.

53. For progressions, see note 27. Primary progressions go up for the progression of the Sun per day after birth (time key: 1 year = 1 day); secondary progressions are progressions after birth of the planets; Directions are aspects between planets or points in the birth horoscope, and progressively moving planets after birth, where as well goes up that one day after birth will work out one year in the life of the person. For a more extended working method: see amongst others Z. Pottenger Dobyns, 'Progressions, Directions and Rectification', 1975, T.I.A. Publications, California, USA. Also C. Gorter, 'Astrological Chronology', Den Haag 1937.

54. The Externsteine are rocks that raise up from the hills. Over a stretch of time these formed the central mystery place of the Germanic tribes, from where the tribes received their tasks. Place: Central Germany, between Paderborn and Detmold. Ultimately the place is destroyed in the 9th century Charlemagne in order to christianise the whimsical Saxons. Later on there has been built a monastery around it. From that time comes the relief with the motive: in order to keep up to the Germans in their language the promise of Christ's return, and therewith the new dialogue with the world of the gods. See also Chapter 5.

55. The example horoscope is not from an existing person, as far as I know, but taken as a profile for the main character Booy in the music theatre play 'Stories around the Life Tree', Part 1, 'A slice of Bread with Apple Syrup'. See note 2.

56. Rudolf Steiner, the six karma books.

57. See the Edda, Nordic-Germanic mythology. Different publishers.

58. The instruments, developed by me in the Rune Workshop, in which the form gestures of the star constellations are investigated after the effective Word principles in sound, are an example of this. These work out specific in man, limb and natural phenomena, create connections to these and thus form a dialogua between man and natural beings via the specific directed sound. See also note 46.

59. At the beginning of the 20th century Rudolf Steiner already gave an impulse to organic form giving that stands loose from the physical rendered world and tries to enter again more consciously the life world with plastic art. From this he has co-shaped the first Goetheanum in Dornach, Switzerland. In it came the sevenness strongly to an expression, which means to say the development of the Earth and cosmos through the human soul. Rudolf Steiner was strongly penetrated and inspired by Sofia, whom he gave shape Anthroposofia – in short, he brought the mysteries of the Holy Spirit, the Consoler, and the schooling path, developed by him, gave impulses to the cleansing of the astral body, so that one can open the soul as a Grail chalice. This he ultimately gave shape in the first class of the 'Freie Hochschule fur Geisteswissenschaft' (Free University for Spiritual Science), founded by him. He did not come further, and probably, considering the character of the Holy Spirit, that was not his assay either. He did give the impulse to the new mysteries with the so-called 'foundation sayings', in which he indicated the germs for the higher spiritual faculties of spirit pondering and spirit memory, to be developed by man, besides the spirit imagination, already given shape by him in the first class. Because his path of schooling goes via the clear thinking, and at first prepares for the spirit self, the artistic impulse, that occurs predominantly through living in and not primarily through the thinking, finds little pursuit, in despite of the fact that he strongly has emphasized that this is necessary to school and develop well the soul.

60. Besides other realities, this co-determines the difference between the old and new testament stones in connection to the twelve world directions; in the

old testament the issue is merely the sense gates, in the new, after the birth of the human Ego, the issue at stake is the development of personal world visions. In the Apocalypse of John God the Father sits upon His throne, and it is surrounded by a sea of chalcedony; so a centre with grouped around it the layered stone.

61. L. Collot - d' Herbois: 'Light, Colours and Darkness in Painting Therapy', Goetheanum Press 1993. See also note 42.

62. A lecture in Stuttgart for teachers at the Waldorf school, 8 March 1923 (from: Rudolf Steiner about Music, Vrij Geestesleven 1986, Zeist). In it he keeps the parts of music (melos, harmony, rhythm) still floating and merely to be experienced in the soul; this at the one side because he instructs these teachers for the pupils, upgrowing children whose soul needs to be treated tenderly. At the other side he did not go the path of music by himself (he has composed a small musical phrase with one of his drama's) and describes it from the clairvoyant, the imaginative consciousness, as it shows out further un in the lecture.

The method that is described here, sinks one step deeper; with the Ego and astral body one dives into the ether body and thus lives along in and via its movements; the musical elements measure, rhythm, sound space and musical motive are the reflections in the ether body of the physical, ether, astral body and the Ego (thought-essential kernel) respectively, and form as such tools in order to be able to live into these processes.

63. See F. Sokaian and L. S. Acker, 'The Astrology of Human Relationships', Peter Davies, Londen 1976, amongst others.

64. Schiller, 'Letters about the aesthetic Education of Man and Humanity'.

65. In the air an elf helps a nymph to form and carry the sounds; when they marvel in one another, strangle out of their own ether type, arises the sound. The nymph carries (and can only do this when the air is somewhat moist); the elf colours the tone (what physics express with the overtones and their intensity relations to the tonic).

66. These figures are free after J. Schultz, 'Rhythms of the Stars', Dornach 1956, and taken from 'Rhythms of the Planets . . .', see note 8.

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