

# KARMIC ASTROSOPHY

*A practical method  
of experience  
in image, music  
and plastic*

A vibrant, abstract illustration of a face. The face is composed of various colors including pink, purple, blue, and red, with intricate, swirling patterns. A yellow treble clef is visible on the left side of the face. To the right, a rainbow extends from the face towards the right edge of the frame. The background consists of soft, blended colors of green, yellow, and blue, suggesting a landscape or sky. The overall style is expressive and artistic.

**N**icolaas **M**arius

KARME  
ASTROPHY

a practical method of experience

in image, music and plastic

by Nicolaas M. de Jong

 **Dune** – book 2008

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ISBN 90 – 77147 – 05 - 5

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## INTRODUCTION

Present-day astrology is a reminiscence of what has been handed down from Egyptian and Chaldean-Babylonian mystery places, where it initially had been observed by experiencing in the star- and planet spheres. This imaginative faculty which still came from a dreamlike consciousness, has slowly disappeared, and its place had been taken by the clear thinking. In the Germanic myth of the dawn of the gods this has been expressed as the death of the radiant Baldur by the blind Hod under the influence of Loki, the Germanic Lucifer, who has made man self conscious and besides desirous. An effect of this is that the astrological contents, which came over to Western Europe via the Egyptian and later on the Arabic culture, have come more and more into the thinking instead of the dreamlike experience, which has generated a large scala of elaborated astrological interpreting systems. It however has led as well to the following fact. Because the direct connection with the starry world has been broken by the changed consciousness, it was not good possible for present-day consciousness, which is anchored in observation and thinking, as is said to be practiced in science, to find direct explanations in patterns of cause and effect of the planet workings in human biography. And hence astrology, quote being the oldest of all sciences, has been descredited and is being seen as superstition.

Initially in old Babylonia and Egypt a birth horoscope was only made up for the priest-king, wherewith his good and bad fortune was seen for the entire people which he conducted, because he was experienced as being offered to the people by the gods. This indicates how much man of the era was a group being, and conducted by the world of the gods. Ever since man has awoken as an individuality from the group process of the tribe and the people, and it has become a habit to put up a horoscope for each person, to which has been added the division of the houses as terrestrial areas of work, because man started to experience himself more and more as a being that could direct his life through individual acting.

That, together with the becoming of the horoscope, this is a precipitation of the work of Christ, the great Sunbeing who through His coming, life in Israel and death at Golgotha, in the ressurection has become the Lord of the Earth and leads mankind because He rules over destiny, will be a guideline in the following explanations.

To this aim and along observations of man and nature, mankind is been looked upon as a precipitation of the cosmical World Word, which by the beings that work through the stars, Sun, Moon and the planets, has been sung together and condensed until in his physical stature. There will be indicated how these acknowledgements not only can be considered, but as well can be experienced in a sensitive way by means of musical workings that originate from these; and how the workings as being generated by the stars and planets can be reproduced via organical modelling, in such a way, that one can start to cooperate with the beings that in the past conducted and modelled man from out of these stars and planets. Therewith is made possible that a part of our task on the Earth, being the transformation of ourselves and the Earth, can be accomplished through our acting and the objectivation of the work on our own being through modelling. The method of observing elaborated in this book, forming an image, living in through participation in order to feel into the workings and next applying these in the forms, design, tries to be a necessary supplement to nowadays scientific method of research; in this one considers a phenomenon, with the senses or extentions of these, tries to express measured facts in size and count (quantifying) and next relate these to other measured facts, and with these from mere thinking and the postulation of hypotheses, to put up an image for reality which mostoften has to accomplish to the phenomena 'observed' in the laboratory. The truth is not so important with this; predominantly the appliability of it in techniques weighs. With this method one does not connect to the phenomenon; one only considers it from the outside. With the method, developed and as well applied by the writer, one does connect to the phenomena, let these come alive as a whole through moving along with these innerly, wherewith one keeps the head cool and just let it observe; and in the plastic (modelling) application one works along in a creative way out of the inlived experienced workings that lay as the base to the phenomena.

Since the end of the 19<sup>th</sup> century man again has the possibility to learn to enter the spiritual world because the Dark Era (Indian name Kali Yuga, lasting from 3100 B.C until 1900 A.D.), in which this door has been kept closed so that we could learn to be on our own and wake up in our physical body, now has ended. The door has been slightly opened, so that, now with a clear consciousness about ourselves, we can learn to enter this world again, as a spiritual being between other spirits, the Angel ranks, and predominantly: as a developing being. The

transformation of the materialistic view to one that is more directed towards the spirit, in our time gives many people problems, besides the difficulty to discover within ourselves the individual spirit germ through the waters of the soul. This you can see in the big need for all kinds of therapy forms, in which often old elements of initiation are being applied and sometimes new ones being developed.

To renew astrology and adapt it to modern consciousness, it is necessary to school out of ourselves the imaginative faculty and to direct it to the realities that hide behind the visible stars and planets, because now we only see these as external bodies, the local indications from where they work; we have to be willing to make efforts in order to reveal the beings that live and work behind the veils of the external phenomena. They only reveal themselves when we want to fathom the sense of their earthly effects. This for us results in that we open and form anew slumbering soul organs, which enable us to grow into the worlds of soul and spirit in which they dwell, and now in a conscious way. In this relation can be seen the newtestamentical saying that he who sins against the Father or the Son shall be forgiven, but not he who sins against the Holy Spirit.

If we want to reveal that sensegiving, we also have to consider man in all his body covers, and not only his physical body. Through spiritual science, started at the beginning of the 20<sup>th</sup> century by Rudolf Steiner amongst others, this is made possible in a clear way, which is comprehensible by the thinking. Therewith as well a clear light is thrown on the karmic laws of each individual as a reincarnating being which in his body envelopes gets along all kinds of talents, which he may or may not use and transform. An important starting point with this is to try to make these acknowledgements recognizable every time, which can be arrived by painting these as images along of what occurs in the world in and around us, in the phenomenological way as has been described above. Our consciousness is clear in the thinking, in which thoughts can become images in colour and shapes; also the outer world shows itself predominantly visually. The inner world of digestion and organ processes is dark in itself, but can be made experienced in sound, out of the feeling, dwelling in the soul and seizing at the heart. Hence for the living in there is handed down a musical method out of the effects of sound and rhythm. The investigation is directed towards the experiencing of the organ processes and their effects upon the soul and the body in sound (and also in image), so that these can be recognized and indicated in their

specific workings. Afterwards the same phenomena that occur in the world outside can be recognized in their effects as coming from a similar origin; the beings that work in and on the Earth, the Sun, Moon, planets and stars. From these experiences there can be discovered laws behind phenomena in the inner and outer worlds in the experience (because one connects with them in acting), which find their origin in cosmical realities and the beings that work in it. Through dealing with this in an artistic way, the possibility is being opened to call forth the creative being in each man, his spirit germ, so that this can help to form the soul organs being mentioned. In music and singing one next connects to the phenomena out of the soul; there is being added something from the inner life to these out of man. In organical modelling we objectify the developments that we accomplish on our higher bodies, starting with the qualities and disqualifications with which we have come to Earth as possibilities for development; this is being reflected in the horoscope.

This may give tools to get to know the world through self knowledge of the own being and its bodies, and the other way around, so that the veil of the hidden and killed Isis (the archetypal Mother Sophia who has been banished in the stars) can be uplifted and come alive through our work, thus the stars and their beings get closer. Thus astrology, knowledge about the stars, can become astrosophia, wisdom about the stars, or rather philastrosophia, love for that wisdom. To this aim this introducing work will give an impulse, so that astrology from being an epistemological system can become again a Grail science, and the mother of all other sciences as she used to be. The working methods in music, rhythm and organic modelling give subsequently tools to indeed experience the cosmical realities and realise these within oneself.

That herewith it does not deal with sheer definitions giving, but with characterisations, is in coherence with the nature of the workings of the stars and planets: These imprint themselves in the phenomena in and around man, but can only be understood and deciphered if one wants to come to their significance out of soul experiences along the phenomena. This can only be accomplished by qualitative characterisations, because the workings come from other worlds than the merely directly physical observable one, having their own laws (of soul and spirit), that however do work as well within us and that we can recognize and awaken as forces. If out of earthly perspectives one places a prepondered thought muster where within a phenomenon

has to be defined, one takes away for oneself the openmindedness in the observation, because the phenomena have to fit to these prejudged limitations. This latter namely is the starting point of modern scientific method of research; one of falsification of a first posed hypothesis. If this falsification doesnot succeed, the hypothesis is true meanwhile. This gives rise to an extremely negative base to construct a world vision.

Considered that it is about qualities of the soul and the spirit, one has to make ones soul (psyche in the modern name) sensitive and receptive for how the phenomena speak out themselves and what they do; if one learns to get along with these in a playful way, one arouses an interest and merely by this creates a connection to the phenomena and what wants to speak through these, because we are constructed of the same forces. This gives the opportunity that one recreates the connection with the world, now as an individual awake being with a warm heart for the world, instead of out of the dream-like ancient consciousness. If one wants to change the world, one has to get to know her laws from the inside and act in a loving way out of these; thus one frees oneself and the world.

That this is necessary, is not evident, but has a background. Namely since in 1923 the new mysteries have been started, under the guidance and on initiative of Rudolf Steiner, the possibillity has been recreated to investigate the spiritual realms out of the senses with methods of science. These senses can be extended. Rudolf Steiner however, until his death in 1925, has only been able to realize the first class of the high school for spiritual science; this is a foundation for the imaginative or new image consciousness, in coherence with the 'know thyself'. The arts and sciences, amongst which astronomy, could be expanded with these methods. Under astronomy as well was ranked astrology. If one wants to get to know the star workings and the beings through these, one gets an insight in the cloak of Sofia, the Archetypal Mother who is veiled for the senses and who is banished in the stars because man has begotten a self consciousness which initially makes him self directed and intellectual in his thinking – the 'know thyself'. If however one wants to experience and also apply her workings, one not only will have to acknowledge her, but also experience her in her conductive guidance within ourselves. This can no longer be with only the 'know yourself', but out of the 'know the other' – which can be a human, but also another spiritual being. One has to open his heart for the other person and live along with him,

before one can experience him in his processes of metamorphosis and growth; one has to develop thoughtful compassion. And this is connected to the consciousness of the second class. When one next starts to observe the significant transformations in the own being through plastic modelling and thus begins the inner realization in ideal form language, placed outside oneself, one starts to remember this to be the origin and the aim of human development, one then is active in the consciousness of the third class, the 'know thyself in and with the world'.

From astronomy there is already some substance at hand in image consciousness, in imaginative insights since the start of the new mysteries. The chief of that time of the astronomical-mathematical section Elizabeth Vreede has offered some of it, and after her there has been elaborated on with this material. Concerning the renewal of astrology she also had a special mission. As a result of the fission in 1935 in the Anthroposophical Union, the carrier of the impulse for the new mysteries, and in her board, she amongst others was taken out of her function and was denied the access to the high school for spiritual science. Therefore she has not arrived at elaborating astrology in a renewed way – at least nothing of this matter has been left behind. There do have been more trials after her to renew astrology on a base of spiritual science, but it always dealt with phragments which were not based on real insight. Especially on the level of the experience of star workings few has been developed – so where it deals with the contents out of the second and third class consciousness.

In order to fill up this gap and do give an impulse to a renewed astrology on the base of spiritual science and christian feeling in, this book is meant.

With it I hope to appeal to the upright force of living in from the reader, and therewith to his/her faculty of judgement, because since the hollowing out of the impulse of the new mysteries the last decades even the protective clause 'printed as manuscript of the first, second and/or third class' has been disappeared from the apt writings, together with the warmth of the heart to which everyone longs in order to be able to reunite the Earth and the spirit.

Bergen, 27 Februari 1996,

Nicolaas M. de Jong.