



Ludger Philips

Paintings

Early Paintings. 1980 - 1990

Images of Synthesis. 2009 - 2013



Most of the image work took place in the invisible. For a long time it was part of the parallel existence alongside the external professional identity and the search of the essence.

What became visible was mostly dissolved again later.

Some came back from the invisible into the visible.

The images are slowly beginning to manifest themselves in a solid form and embark upon their own paths.



Ludger Philips

inside < - > outside

east < - > west

Paintings

212 Works

2013



- Biographical Keywords
- Early Paintings (1980-1990)
- Images of Synthesis (2009 - 2013)

Biographical Keywords

Childhood

Experiments with mystic visual worlds during worship in churches, generating eidetic images, at the border between inside and outside, invoked by physical pressure on the eyes; later tried to paint them

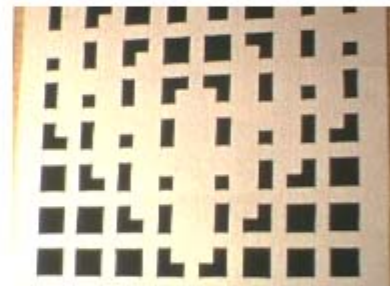


Youth and adolescence

Rigorous art education at the Urban High School Ahlen (Germany) by Herrmann Schweizer. Fascinated by Vasareli and Dali. Geometric paper works.

Dreamy yearnings. Psychedelic journeys, visual explosions generated by substances, trying to realize them in the form of drawings, watercolours, oil paintings.

Woodwork. Light projection installations and wall paintings in the parents' basement



Years of study

1974 Beginning to meditate, deepening the experience of inner images.

Application to the Art Academy Münster, interview and withdrawal.

Wall and window paintings in a flat sharing community on a farm, partly done with fluorescent dyes and UV light. Watercolours and oil paintings with influences of the Vienna School of Fantastic Realism (Fuchs, Hundertwasser), pop culture, and JE Millais' Ophelia



Until 1980

Semi-transparent images in A6 format with UHU glue as "colour", some with gold paint on paper and glass. Zen-inspired art / Hokusai

Meditation seminars lasting several months / travels into inner visual worlds, some "travel sketches"

1980

Self-publishing of poetry book: "The Song of Silence. Condensed Thoughts and Illustrations", Freiburg, with images in gold print on marbled paper (preserved)

From September 1981

After a profound spiritual experience,
intensive painting activity with "Fiery Paintings" / liquid glazing paint on A4,
some with gold paint / UHU glue



1981-82

Presentation of the images at meditation seminars, little understanding and resonance with friends.

Start of the early trips to India, intensifying the internal journeys through the study of Eastern and Western spiritual philosophies



1983-84

Anthroposophic art classes during the training as a Waldorf teacher, Witten-Annem (Germany)

Until 1990

Paintings on silk, with acryl, liquid glazing paint and panel pictures

1990

Stopping to paint, under the influence of a spiritual group. Beginning of a 19-year break



1997

Destruction of almost all images (about 100 works) as a detachment from past influences.

Most of the images were photographed and conserved in a book, partly as slides.

2000

Beginning of spiritual photographic and online works

2003

Giving away the photo-book to a friend for custody

2009

First restoration and PowerPoint presentation of a selection of the "Fiery Paintings" as "The Song of Fire" to a meditation seminar in Engelberg, Switzerland

Autumn 2009

Online versions (PDF) poems: "Shades of Yous" in 4 parts (Dense Thoughts / Fiery Trails - Encounters / Contours of Encounters / Autumn Light under the Moon Node)

November 2009

Inner breakthrough in a deep crisis, new start, working regularly with images (digital and analog) after 19-year break, "Images of Synthesis", publication online and in ink printing, circulation among friends and spiritual network

2010

Online publication of "The Song of Silence" (1980)



October 2011 - March 2012

Digital restoration of all the remaining available photos of the "Early Paintings".

Online publication with explanatory texts

Autumn 2012

Printing of a selection of the "Images of Synthesis" at A2 / A 3





Thanksgiving

To my wife Cyrille for her great support

To my teacher Dr. K. Parvathi Kumar, for giving me access to the depths of the Wisdom Teachings which are reflected in the paintings

To LB, who set the ball rolling for the publication of the paintings and poems

April 2013

Ludger Philip



Early Paintings. 1980 - 1990



Early Paintings. 1980 - 1990

From October 2011 to February 2012, I worked on digitally restoring the 106 pictures I did from 1981 to 1990, about one picture a day. In March 2013, I found 11 more pictures among a collection of slides done from the original paintings in the early 1980s.

I restored them from photos or slides, since the originals had nearly all been dissolved in 1997. Artefacts of the scans had to be removed, the faded greyish colours of the photos had to be revived, and some other little mistakes had to be corrected. Now they look fine, as good as possible.

I wrote comments for each picture, explaining the symbolism of the painting and sometimes the situation in which it was created. The editing was quite an adventure for me. Many inner pictures rose up; I again saw those situations, but from a distance this time, like seeing through a telescope. And with this long distance perspective, I could much better put into words what I had expressed as paintings 25 to 30 years ago.

I sometimes hesitated before publishing certain images; they still were very close to me, and to unclothe them by publishing was like opening inner windows into parts of my life hitherto hidden. Nevertheless, I decided to give them free to the public. After restoring them, I first published them on Facebook and Flickr, and sometimes with comments on my blog, before they will be now published on a website of my own.

Birth

1989, acrylics on canvas >

I painted this picture in preparation of the birth of our eldest son. My wife wasn't yet pregnant, but we felt the soul around. In this reproduction of the picture you nearly don't recognize the baby in the drop of light, just a slight shape.

It was quite a big picture, approximately 120 x 120 cm.

You see the parents standing on both sides of the new born child, which is surrounded by an aura of light, where from above the soul is infused from Christ, the embodiment of consciousness. So the consciousness gets implanted into the physical matter of the body.

Above the figure of Christ, there is the circle with the triangle and the inner circle from where the light manifests and flows down. It is the triangle of the three Logoi, Will, Love and Light / Intelligence - or the centre sun, the heart of the sun and the physical sun from where the consciousness emerges and descends.

Christ is surrounded by a blue sphere and a white robe. A light blue colour surrounds the centre - it is the colour of the soul. Below the couple and the child you see the form of the moon, representing matter, and below the sphere of the moon you see form, souls bound to matter and waiting to be released. The light falls into these dark spheres and lifts them up.

All around the blue centre you see devas of light, angels giving their blessings. And there are also Masters and their disciples giving their Presence.





Spiritual Hierarchy 6 - The Ascent

August 1987, 171 x 46 cm, acrylics on pressboard

This painting can be seen as part of this series on "Spiritual Hierarchy", but it is also the last of 3 paintings in the same format and technique done in 1987 on the backside of a pressboard of a wardrobe fallen apart ("Shaking" and "Light over the City")

At the bottom of the picture, you see a nuclear plant in red, with a car and people, skyscrapers and the symbol of the Eiffel tower which you also encounter on the two other pictures - symbol of mundane striving towards outer heights. The nuclear plant is a symbol of the threat of modern life - Chernobyl was in 1986. The people in red stand for the hectic rush of today's life, keeping people in the treadmill of money-making, not leaving time for an orientation towards the inner worlds.

In the background you see a straight upward rainbow bridge surrounded by a light-blue sky - the way-up into the subtle worlds. A young couple ascends to the lighted path, where there are already several groups on the way to the high gate, and the path merges into the light.

The great figure of the World Teacher shows the direction, surrounded by a huge aura of radiant light. On the top you see the snowy mountain peaks of the Himalayas, where the Spiritual Hierarchy has its seats - and the vastness of the dark-blue sky opens the view to infinity. So you see in the picture different planes of ascent.

Shaking

April 1987, 171x46 cm, acrylics on pressboard

The fight between the forces of light and of darkness shaking the foundations of life - you see people being torn away and the earth opening. At the same time forces of Light intervene from above to bring help.





Light over the City

February 1987, 171x46 cm, acrylics on pressboard

I was fascinated of the inter-penetration of spiritual energies and everyday life. The scenery contains elements from the old town of Münster where I lived for years; and the figure of the Eiffel tower - together with the Arc de Triomphe, in Paris - symbolic figures of centralistic power and intellectualism. I was trying to portray the "light", which here comes from above and shines all over and through the city - a vision of an enlightened society, but at the same time full of apocalyptic inklings, which were shaking in the underground.

The Conference

April 1989, 135 x 68 cm, acrylics on pressboard

At the time I was working at the Swiss Rudolf Steiner School (86-90) as a language teacher, I visualised here the inspiration received from higher circles for a good group work.





The Blessing 1

February 1989, 105x75 cm, acrylics on pressboard

Here you see the Cosmic Christ blessing the earth. He is surrounded by a group of angels and initiates, who stand united to turn back the influences of the powers of darkness.



A spring ritual, March 1989

The Blessing 2

approx.1988, approx. 40 x 40 cm, acrylics on pressboard

This painting shows the figure of the Cosmic Christ spreading unconditional love over the earth. On a background of dark blue, the blue and rose-white aura of the cosmic cross appears and before it you see Christ in a blessing posture. From his heart rosy light is radiating down into the spheres of the world.

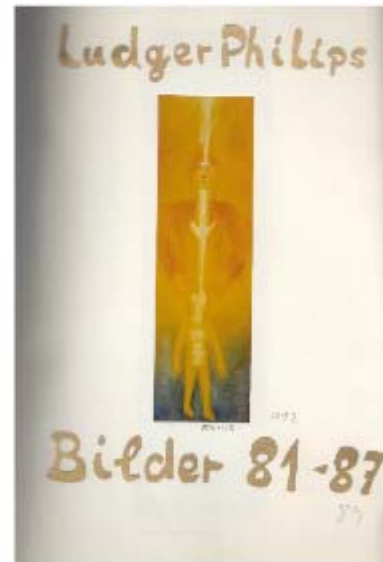




Antahkarana

1987, 85 x 25 cm, acrylics on pressboard

Like with the painting "Creator Animae - Forming the Soul" you see here the work of the "Lord of the Flame" infusing light into the form of man thus stimulating his chakras.



Early Paintings: First Page of the Book with the Photos

The "Early Paintings" "survived" in this book where I kept a photo of each painting. I first thought the paintings would end in 1987, but then continued to add a photo of each painting until the series ended.



Marriage Blessing

April 1989, acrylics on pressboard

The Divine blessing the couple.

I painted the picture for the marriage of a friend.

Incarnation

February 1988, 205x146 cm, acrylics on canvas

The picture shows the descent of a soul to the parents. There are a number of souls hovering above, waiting for incarnation possibilities, and one soul descending in a drop-like aura surrounding the parents. At the bottom, there are earth-bound souls stuck in matter and unable to get back into incarnation. In-between in the blue you see devas, angelic beings over the surface of the earth radiating bluish-white light. The big yellow drop is dripping down from the subtle realms into the dense matter. The parents are welcoming the child with their arms lifted upwards.

The picture is a presentiment of the souls who later descended as our children.

This picture was done in the month I got married. From the Steiner school where I worked at that time, I got an old map of the world; the backside was a large-scale canvas, which I used for the painting - the biggest I ever did. It is quite symbolical that the picture was on the backside of a map of the world - so to say the inner side of the world.

It was difficult to take a photo of it, for our bedroom, where it was later hanging, was hardly big enough to capture the whole scene. And since I had given it a lacquer coating for better luminosity, the surface was reflecting when I tried to photograph it. The photo does not convey very well the original quality.





Eagle of the Soul

< October 1989, 110x64 cm, acrylics on pressboard

The picture shows the reception of the energies of the spirit into the physical frame.

The Eagle is the symbol of the spirit. Here the spirit is coming down into a form, so it is enveloped by a blue and violet aura, becoming the Eagle of the Soul. Coming from higher circles it is landing on the head chakra. The red sphere is the head of the human being receiving the energy of the spirit. You see the Sahasrara or head centre, the Ajna with the two petals and the brow centre. The brow is the highest point of personality, the Ajna is the seat of the soul, and the Sahasrara or thousand-petalled lotus is the seat of the spirit in man. There is a line linking these centres, the Antahkarana, the inner bridge of light. Here it is going up beyond the human sphere into the surrounding space consciousness from where the eagle descends, bringing the knowledge and vision of the higher worlds.

The picture doesn't have the luminosity of the original painting, which might still exist - I gave it to a friend in Munich and have lost sight of it. Since I was longing for this picture, I tried to paint it anew - it got another quality, and not with the intensity of the eagle in this picture. The latter picture was destroyed along with the other paintings in 1997.

Unfoldment

October 1988, 184 x 79 cm, acrylics on pressboard >

This painting shows a man standing upright between the whirlpools of the energies of the lower spheres, which are influencing him in the lower parts of his being. The seven energy lotuses within are in full bloom. From above and surrounding him, there is the soul filling him with light. It is descending from out of the central point within the triangle, the flaming triad, from where a drop comes down to form the individual soul. The descent of spirit, consciousness and matter down to the individual is a powerful flow of light from out of a background of dark blue.





Levels of the Logos

< February 1990, 120 x 80 cm, acrylics on pressboard

This is one of the last of the Early Paintings, and so it concludes this series.

You see a man holding the inner light of the heart. He is protected by Gaia, Mother Earth, in green colours. Her head forms the symbol of Earth, the cross above the circle, symbol that our earth is still struggling to integrate matter and get lifted up to the soul.- This great work is still-going on on our planet. Mother Earth again is protected by the hands of the Solar Logos. At the top of his head you see the sign of the sun, the circle with the point in the centre. It is surrounded by a planet hidden close to him, which Esoteric Astrology calls Vulcain, the will aspect of the Divine. Then you see the more outer spheres of Mercury, Venus, Earth and Mars, in their respective related colours, followed by Jupiter, Saturn, Uranus, Neptune and Pluto. Beyond the sphere of the solar system you see the Cosmic Person shining forth from the position of Pisces, the sign of the Cosmic Christ. Behind the sphere of the zodiac there are the three great constellations of Pleiades (left, the Mother or Matter), the Great Bear (right, the Father or the Will), and Sirius (centre, the head-light of the Cosmic Christ, the Son or Consciousness). The painting still exists and belongs to me.

Spiritual Hierarchy 5 –

The Brotherhood

August 1988, 73 x 70 cm, acrylics on pressboard >

This painting of a later time is in the line of the Spiritual Hierarchy paintings and so I have added it to this series. (See also the painting of 1990: The Spiritual Hierarchy). Here you see the downpour of light from higher circles through the World Teacher and the brotherhood of the Masters of Wisdom, standing in firm unity to keep the demonic energies, which are trying to draw humanity into an abyss, in check. You see the World Teacher in a blessing position. Above his head, there is a white eagle, symbol of the spirit, and in front of his hands, there is a white dove, symbol of love and peace. From the dove streams of light emanate to strengthen the brotherhood, holding each other's hands and thus forming a demarcation line beyond which the energies of darkness cannot pass.

Below you see in the centre, the head of a reddish serpent / dragon, the kundalini energy fallen into matter. Its mouth is open, and a ray from above falls into it. The head comes out of an abyss into which fiery human figures are drawn. Along the borders you see structures of a city disappearing and humans standing between light and darkness. In the background of the picture, there is the horizon of the globe merging into the vastness of the dark blue sky. There is a strong contrast between the calmness of the upper part and the dramatic situation in the lower - reflecting a state of our world's affairs.





Spiritual Hierarchy 8 –

Service of the Logos

< July 1989, 100 x 56 cm, acrylics on pressboard

Here you see the downpour of light from Higher Circles onto the globe. The ocean becomes the stream of the waters of life, coming down via the "Bridge of Light"; Christ is kneeling in this stream and washing the feet of his disciples - teaching them the lesson of service through unconditional love. One of his disciples is also kneeling down in the stream, ready to help, while the others stand there to receive the service, and not yet ready to serve themselves. The stream flows down to the observer, inviting him to step into the flow of service which Christ teaches, like all other great Teachers. So the painting shows three dimensions of the downpour of energy - the cosmic, the planetary and the individual levels.

Manifestation

26 June 1987, 48x46 cm, acrylics on chipboard >

The picture represents sublime beings of light which might manifest and approach us to bring their blessings.

The White Brotherhood

1990, acrylics on pressboard >>

Since the mid-70s when I came to know about the White Brotherhood and the Masters of Wisdom, there was a deep longing to know more about them and to work for them. They are the guiding light throughout all the years.









Iris Flower

1990, blackboard drawing

I put a blackboard in our apartment where I painted pictures from time to time and dissolved them some weeks later: see the painting "Globe Chains - Incarnations of Earth". I only photographed these two paintings; the others are gone into the ether.

I saw a picture of this iris in a book and thus painted it on the blackboard.



Globe Chains – Incarnations of Earth

Blackboard Drawing, 1991 >

At that time, I put a blackboard in my apartment for paintings. The paintings remained on the blackboard only for a short time and then disappeared again into "pralaya" without any records.

The occult teachings say that we are in the 4th cycle (round) of a series of 7 incarnations on earth. Rudolf Steiner called the first incarnation the old Saturn (not directly related to our present Saturn), then the old Sun, the old Moon – represented on the left. At the bottom you see the Earth, with its sign, the cross over a circle. It is in the form of a drop - symbol of the soul - coming from a vagina-like structure above in a circle: The origin of manifestation, Mother Nature coming out of the background, the Oneness, represented by the circle in an ocean of blue. From out of this state you see the descending (involutionary) arc of planetary incarnations on the left side, then the ascending arc on the right side - future incarnations (globes) of our Earth, so-called Jupiter, Venus and Vulcan states, which finally merge again into pralaya, the great dissolution. Between the different globes there are "minor" dissolutions (deaths) of our earth. So this blackboard painting visualises the full series of Earth incarnations as per the secret doctrine teachings.





Emanation 2

< 1990 - April 1992 (dissolved), approx. 160 x 50 cm, door decoration, transparent paper glued on glass

This paperwork shows how from the One the Three come out, then the Five. The dove, symbolising the spirit descending as consciousness into matter becomes condensed to the pentagram, which is impregnating man, standing in the upright posture of the 5-pointed star. He is surrounded by the 5 elements which make up his nature. The posture of man is the same as in the painting "Unfoldment" - firmly grounded on earth, but free to receive the energies of the spirit. So man, the microcosm, is in unison with the cosmic man expressed in macrocosm.

The paperwork was done on the glass of a door in the apartment of that time. I dissolved it when we left the apartment in April 1992.



View of the Door Decoration in the apartment, together with the painting "The Conference".

The Egg of Brahma

1990, acrylics on pressboard >

This is probably the last one of the "Early Paintings" before the "big creativity pause" of 19 years.

The breath of Brahma is depicted as a swan, Hamsa, whose pulsation is the pulse of life. From out of the egg slumbering for a long time in the waters (ethers) of space, creation came. It is described in the Indian pictures as a golden egg, Hiranya Garbha.

Descending from Above

09 September 1984, 39 x 29.5 cm, liquid glazing paint and fast glue >>

From summer 84 to April 86, during the traineeship for the 2nd state examination, I lived on the 4th floor of an old house in Münster, Germany, with direct view over the road onto the belfry of the nearby church, from where the ringing of the bells strongly vibrated through the air. The view inspired me for this painting, where you see the presence of angels spreading their light over the city in times of crisis. This emergence of light appears again in the painting "Light over the City" from 1987.



Münster, Germany, with direct view onto the belfry





Fiery Paintings

Since 1974, when I started meditation, changed my studies from economy to philosophy and Roman language, I had been increasingly immersing myself into eastern thought and cosmology. Having become a meditation teacher in the TM-movement of Maharishi in October 1977, I was initially active in the TM-centre of Münster, Germany. In 1978, I shifted for post-graduate studies to Freiburg, Germany, where I immediately got the task of being the head of the TM-Centre there, which was named as Academy of Vedic Science a year later.

For 3 years, until I left Freiburg after finishing my studies in 1981, I was the head of the centre, besides working on my studies. During this time, I dived into meditation as well as into Vedic lore. In summer 1981, when I first came into contact with the Great Invocation given by Master DK and used it in a meditation, I experienced a tremendous inpour of energies finding an expression in the series of pictures painted "in fire".

Having been influenced by psychedelics and surrealism, I had painted searching for my style during the 70s, but dissolved all these pictures in the 80s. Now, I felt full of fiery energy and wanted to express this inner intensity.

Light, Love and Power

September 1981, A 4, liquid glazing paint on paper >

This is the first painting which came after an intense inner experience full of fire lasting for several days. It was the beginning of a deep transformation.

The painting shows the downpour of energies from the Point of Light, as it says in The Great Invocation. The Light, Love and Power pour down and ignite the hearts of mankind, represented here by the sea of flames. You see the protecting hand of the forces of Light on the left side and a cascade of fiery energy flowing down from out of the Divine Eye, the doorway to the Beyond.



< Cover of the Book

The picture on the cover shows the first of the Early Paintings, "Light, Love and Power", from September 1981. It was the beacon light for all the later paintings.

I called the book just "Bilder" (Paintings) - it didn't begin in 1982, as is said on the cover, and it didn't end in 1987. In January 2009, I promised to give the book as a present to a friend, but I couldn't give it to her. However, this triggered the rediscovery of the "Early Paintings" and finally the new "Images of Synthesis".

This book is now in our apartment.





Cosmic Person

8 September 1981, A4, liquid glazing paint on paper

This is the second fiery painting of the new series of Early Paintings. Like the other paintings, it was done quite fast and when I was in a kind of rapture.

The picture shows Purusha, the cosmic person.

Creator Animae –

Forming of the Souls

14 September 1981, A 4, liquid glazing paint on paper

This is the third picture of the Fiery Paintings, done about a week after the profound inner experiences which triggered all these paintings.

There was the feeling that the soul is being "impressed" or formed, and at the same time there was the question about how we as souls got formed.

The light of our I AM is being infused into the causal body, from out of the higher light and the ocean of existence. You see here the "Lord of the Flame" at work; his Eastern name is "Agnishvatta", as I found out later.

According to the Wisdom Teachings, he infuses / stimulates the divine spark in us.





Choir of Angels

10 November 1981, A4, liquid glazing paint on paper

I painted this picture after a deep meditation experience. It was a time shortly after my MA exam and before moving away from the place where I studied.

Angels

27 January 1982, A 4, liquid glazing paint on paper

This painting meant (and means) very much to me. Having grown up in a very catholic family and environment - which I left later - the existence of angels was something very natural for me. They appear in streams of fiery light, which from very subtle white and yellow condenses to more flame-like structures in the lower part of the picture, and the white flames of the blessing hands. They give their presence through intensely vibrating energies, and at the same time radiating a soft, soothing light - a fire which isn't burning, but gives strength and upliftment.





Meditation 1

13 December 1981 A 4, liquid glazing paint on paper

This picture tries to express the opening into inner spaces.

The inner experiences I had deeply disturbed my settings of understanding and explanations I had. They did not fit into the concepts I knew. For years, I searched for answers in different teachings and tried to bring an order into questions which deranged my world-view. On a surface level I found theories, but I was stirred up to a deeper search which drove me to dive into different spiritual movements and to try to put missing pieces together.

Meditation 2

17 January 1982, A 4, liquid glazing paint on paper

Like the first painting of the Meditation series, this picture shows the opening to inner dimensions.

Though I didn't know the "Occult Meditations" by Master EK / Master KPK at that time, the painting reminds me of meditation No 25, where it says, "...In Him verily we live until He opens His eye in us."

The meditator is one with the Eye which is "observing" him, so there is no more observer and observed, just the process of observing. This is expressed through the upward and downward triangles fusing with each other - the human ascending and the Divine descending, and a fiery line anchoring in the head at the Ajna centre on the front. Focussed attention is "shooting upward" and fiery energies are pouring downward.

And while the human eyes are closed, there are in the fusing triangles are wide open, radiating light from beyond.

So there are energy structures, which aren't static, but highly dynamic, in ordered rhythm.





Meditation 3

19 January 1982, A 4, liquid glazing paint on paper

This is the last painting of the Meditation series. It shows the process of invocation and evocation: The meditator sitting below opens up through his fiery call towards the Divine being, and from the higher circles there comes the response as a downpour of energies of love and light. It is much stronger than what an individual can reach for, and it opens inner spaces which break up the narrow ring-pass-not of the limited consciousness.

You see movements of energy, and at the same time the Divine being in white light appears out of the circumscriptions of golden-yellow light on the background: I painted it by leaving away the colour, just giving the contour. I also used this technique in some other pictures that followed. The meditator, in his etheric frame, appears in golden-yellow light, surrounded by a darker golden-yellow aura.

Transition

16 January 1982, A 4, liquid glazing paint on paper

I was fascinated by the etheric structure of the pyramid and the double pyramid manifesting in space. For me, it was like a portal into another dimension, and at the same time a basic brick of the manifestation of the cosmos. In India, the double pyramid is considered as a form of the Lingam of Lord Shiva, and, when visualised around oneself, as a structure of protection.

“The Infinite Unity, or Ain-Suph, is ever placed outside human thought and appreciation; and in Sepher Jetzirah we see the Spirit of God - the Logos, not the Deity itself - One is the Spirit of the Living God . . . Who liveth forever. Voice, Spirit, [of the spirit], and Word: this is the Holy Spirit, [Mishna, i. 9.] Three-in-one and Four and the Quaternary. From this Cube emanates the whole Kosmos. Says the Secret Doctrine: «It is called to life. The mystic Cube in which rests the Creative Idea, the manifesting Mantra [or articulate speech - Vâch] and the holy Pûrusha [both radiations of prima material] exist in the Eternity in the Divine Substance in their latent state» - during Pralaya.”

Secret Doctrine III





Emanation 1

18 January 1982, A 4, liquid glazing paint on paper

This painting tries to illustrate how from the Eternal One, which opens like an eye from the beyond, the creation manifests. The down-pouring flames emanate the forms, the quaternary, the pyramid. At the time of painting, I hadn't yet studied the Secret Doctrine, but found the parallels much later.

"It is in the quaternary that the first solid figure is found, the universal symbol of immortality, the Pyramid, 'whose first syllable means fire.' "

Secret Doctrine III

Ray of the Spirit

18 December 1981, A 4, liquid glazing paint on paper

This picture shows the downpour as a ray of the spirit, symbolised by a group of 9 white doves swooping down into a sphere of darker golden-yellow and beaming down flames of fire. I didn't know why I painted 9 doves, but later I came to know that 9 is the number of the complete creation.





Divine Mother 1

25 October 1981, A 4, liquid glazing paint on paper

From October to November of 1981, I did a series of 5 paintings on "The Divine Mother". In Christian tradition, the female aspect of the divine is personified by Holy Mary, the mother of Jesus Christ. The present series of "The Divine Mother" is fiery, with mostly golden yellow, white, and sometimes a bit blue and golden colour. The paintings were done in the flow of the after-effects of the strong spiritual experience of September 1981, very rapidly (approximately 1 hour each) and in a state of rapture. Ever since my early-most childhood, this form aspect of divine femininity is very close to me. I only came to know later that the iconography of Holy Mary absorbed other forms of the female aspect of the divine and that also in man there is "wo-man", a feminine aspect. I searched it in the eastern and western expressions and was fascinated by Sri Kumar's seminars on Saraswathi and Sri Suktam.

Divine Mother 2

07 November 1981, A 4, liquid glazing paint and gold colour on paper

The picture shows the Mother as the World Mother, standing on top of the sphere of creation, clad in dark blue, like the background from where She emerges, with a crown of light and surrounded by an orange / golden yellow aura and an aura of gold - the colours of the higher mental and buddhic planes of pure energy. Again and again I paint images with radiant auras of energy, they keep fascinating me. The Mother is blessing the world / creation with her hands and her presence. I didn't paint a face, for it is just a non-personal expression of the divine femininity.

The picture was done together with another one, which I called Roi de l'Univers (King of the Universe), the male aspect of the divine male-female expression. It is published later, after this series.





Divine Mother 3

08 November 1981, A 4, liquid glazing paint on paper

The picture shows the mother with the child in a drop of light. For me, the form of the drop has always been the shape of the soul; this form already came in paintings in the early and mid-70s. Here the mother and the Christ-Child at her breast are like an opening to the background of blue from where the manifestation comes. The mother protecting and nurturing the incarnated soul bringing the light down to earth is the gesture of this picture and full of warmth and flowing radiation.

I did 3 paintings the same day - it was a totally inspired situation.

Divine Mother 4

08 November 1981, A 4, liquid glazing paint and golden colour on paper

The picture shows the mother in a direct view, surrounded by an aura of light and golden radiation on a golden-yellow background.

When I did this picture, I was deeply touched by the look which came through the eyes.

This is the first picture of the Fiery Paintings, where a face appears, though resting vaguely in a sense. With the previous pictures, I hesitated and tried to avoid the concretion of a face into a form. I felt it is somehow limiting the universal aspect of pure energy. At the same time the look strongly increases the impact; it touches the observer. In the next picture, there is also the concretion of a face. And you will find eyes in other pictures that follow.

The picture oscillates between the concrete and the abstract. There is a flow of energy expressed in the flow of hair and the beginning torso. And the golden radiation is transcending the borders of the picture.

All the time I tried to paint light, not colour on paper, though it wasn't possible. So I made slides from the pictures, looked at them as light - but nevertheless only the reflection on matter brings forth the light.





Divine Mother 5

12 November 1981, A 4, liquid glazing paint on paper

This picture of The Divine Mother series was, for me, the most intensive one. It came out nearly in one stroke, very rapidly and in some kind of ecstasy. The entire painting is a flow of energy, and from out of a cascade of fast brush strokes came forth the fiery face of the mother tenderly looking towards her child in her arms. Her hand holds the head in a gesture of protection. The infant turns his head towards his mother's face, in intimate unison, lying open in her arms.

After finishing the painting, I couldn't turn away my eyes - the expression of this scene impregnated me and came again and again before my mind's eye the next few days.

Divine Mother 6

28 October 1981, A 4, liquid glazing paint on paper

This picture shows the return of the souls into the arms of the Great Mother.





Divine Mother 7 - The Family

12 December 1981, A 4, liquid glazing paint on paper

The painting shows Jesus together with Mary and Joseph, as the representants of the Holy Family in fiery flames.

King of the Universe

08 November 1981, A 4, liquid glazing paint and gold colour on paper

This painting was done together with the painting *Divine Mother 2*; it is the counterpart of the masculine aspect of divinity. In the oval form of the vagina of the World Mother, the figure of Christ or the consciousness aspect in creation appears. He is sitting on a fiery arc, which represents the sphere of creation, and gives his blessing. The aura of fiery red is surrounded by an aura of golden radiation on a background of blue, being the background from where creation enters into manifestation. So consciousness, the Second Logos (the Son, Christ), comes forth from the "marriage" of the First Logos (The Father, the Divine Will) and the Third Logos (The Mother, matter), and it penetrates the entire creation. Thus consciousness "rules" over all the expressions of creation.





Divine Eye 1

08 November 1981, A 4, liquid glazing paint on paper

This picture was done on the same day as "Divine Mother 3" - very intense days. Though the symbol is "classical" and used in churches as well as in freemasonry, I didn't take care of these "parallel uses", but tried to see it anew.

The eye has a white centre, the point in the triangle, the entrance point of the spirit, expressing as the three great principles also called rays or logoi - Will, Love and Active Intelligence, or Father, Mother and Son. The eye is also an expression of "personalisation" of the most abstract, giving a human, though super-human approach to the background from where it emerges. The white is pure energy, concretising and differentiating into fire, and from there it becomes more condensed into the aura of golden flames, on a background of golden-yellow radiation.

You can look into the centre of the eye, and from there you can try to go beyond. It is a good symbol for meditation. This entrance is also called the Eye of Shiva - through this passage the God beyond creation enters into creation. It is above the Ajna centre and is also called The Aquarian Passage, from seeming nothingness to apparent something.

Divine Eye 2

04 December 1981, A 4, liquid glazing paint, gold and silver colour on paper

Here you see the Divine Eye - the white point in the centre surrounded by an eye-shaped aura of blue, resembling in the vertical to a womb-like opening, from where the manifestation starts. The golden yellow flames resemble the emanations of the divine beings from out of the Origin and enlivening the entire creation. They spread light and love coming all from out of the centre, the background from where the eye is opening.





Divine Eye 3

16 December 1981, A 4, liquid glazing paint and golden colour on paper

In this painting of the Divine Eye series, you see the central point which expresses as the one eye surrounded by an energy vortex of golden-yellow and white. The two triangles in the upward and downward direction interpenetrate and form a six-pointed star with the eye in the centre as the seventh point - representing the 7 rays or planes of creation, with the divine will as the central point. The whole is surrounded by a golden circle representing the unity, the oneness of existence, radiating golden and golden-yellow rays in every direction, while in the centre the background is just in a darker golden-yellow movement.

At every point of the six-pointed stars, you see the formation of three eyes - the one centre becoming many centres or points of expression, all surrounded by their individual radiation of gold. All together they form 18 eyes plus the one in the middle. 18 is $1 + 8 = 9$, for the perfect creation, plus the one in the centre which is manifest and at the same time unmanifest. So $9 + 1 = 10$, representing $1 + 0 = 1$, the One expressing as all there is. The many eyes also remind of the description of the Cosmic Person, Purusha, in the Veda: Thousand headed, thousand eyed, thousand feeted is Purusha.

So the image expressed fullness expressing as fullness: THIS is fullness and THAT is fullness: Purnamadah Purnamidam...

Divine Eye 4

July 1982, A 4, liquid glazing paint and fast glue on paper

This painting visualises the Divine Eye as a portal to enter into the subtle spheres and the path which leads into the light. It is surrounded by three eyes representing the three aspects of the Divine – Will, Love and Light. The sperm-like forms in the periphery of the circle represent the souls which have taken through the portal and now are in the Light.

“The Pineal Gland is that which the Eastern Occultist calls Devāksha, the “Divine Eye.” To this day, it is the chief organ of spirituality in the human brain, the seat of genius, the magical Sesame uttered by the purified will of the Mystic, which opens all the avenues of truth for him who knows how to use it.”

Secret Doctrine III





Sons of Light 1 - Blessing

29 October 1981, A 4, liquid glazing paint on paper

In this painting you see the triangle with the Divine Eye in the background, surrounded by the waters of space and energies radiating forth. The head of the blessing figure is like the circle coming out of the centre of the eye - the son of light emerging from the divine centre. There is no difference in the colour - it is all fire, just shades of manifestation appearing as forms, being nearly no forms at all. The Son of Light sits in a meditation posture - he is not absorbed, but sheds his blessings to the observer.

Sons of Light 2 – The Five-Pointed Star

05 January 1982, A 4, liquid glazing paint and golden colour on paper

This painting shows a white figure in the position of the five-pointed star in a field of golden-yellow-flames and outlined by a golden coloured frame which again radiates flames of gold and golden yellow. Over the head of the figure there is a crown of flames.

At that time, I only vaguely knew the symbolism of this figure, about which Sri K. Parvathi Kumar has often spoken:

In Eastern wisdom, standing in the position of the five-pointed star is called the dragon, the symbol of wisdom, or "Makara", the Sanskrit name for Capricorn, which again symbolises the release of spirit from matter. Man with his five senses has gained purity.

The golden or golden yellow star stands for the heart, whereas the white star full of light is referred to as the "Glorious White Robe", the "Antahkarana Sarira", the Body of Light or the perfect etheric body.





Sons of Light 3 - Meeting

19 January 1982, A 4, liquid glazing paint on paper

In this painting, you see the triangle transformed into a pyramid. There is no more the central eye, but the Son of Light stepped forth, surrounded by an aura of golden yellow flames. Over his head, there is a crown, sign of the opened head centre, and above that, there are white flames, the fire of the spirit. Around these flames there is the shape of a big drop, symbol of the soul. Here the universal soul expresses through the individual. The cosmic consciousness - symbolised by the seven stars - descends through the pyramid down to earth. In front of the Son of Light, you see a path of white light. It is the lighted path we can walk to approach and meet the Son of Light and to enter into the Light.

In the background you see two radiant eyes with a white centre: You are observing and being observed by the One in the background. The difference between the observer and the observed is only a seeming difference, in reality they are just one.

Sons of Light 4 – The Cosmic Christ

29 January 1982, A 4, liquid glazing paint on paper

This painting shows the white figure of Christ in a blessing position. He emerges from the flames of the surrounding fiery aura. And there is an aura of white light surrounding his upper half, from where the form of the cross appears. It is not a position of suffering on the cross, but of the cross of matter transformed into the light structure of the horizontal and vertical dimensions of material incarnation. You might compare it to the painting of the Birth of Christ - The Logos, reminding of the sacrifice of the Cosmic Man, Purusha, to manifest the planes of creation.

There is no face, no structure of the body; it is just light, like the light of the background, having gained form through the circumscribing outlines.





Sons of Light 5 - OM

16 September 1982, A 4, liquid glazing paint on paper

In this painting, you see the form of the OM symbol emerging from the waters of space, all in radiant flames. Behind the OM, you see a blessing figure in the shape of Sri Satya Sai Baba.

At that time, I just was about to fly to India, on a very short notice, to visit Sai Baba.

The white figure is behind the OM, being the expression from cosmic consciousness. The presence of the universal soul is hinted at through the surrounding aura in the form of a drop.

Sons of Light 6 - Apparition

24 October 1981, a 4, liquid glazing paint and white covering colour on paper

In this painting, I tried to express an inner vision or feeling of the existence of sublime beings, who at times give us their presence. The painting is kindred with the picture "Manifestation".

This was the only painting where I used white covering colour. The luminosity wasn't satisfactory and I saw that details of shades of white weren't as I felt they should be expressed on paper. Nearly 32 years later, when restoring the painting from a slide, I enjoyed the subtlety of the colour nuances which are vaguely expressed on the print-out.





Sons of Light 7 – Triumph

08 November 1981, A 4, liquid glazing paint on paper

This painting shows the final victory of Jesus Christ over the death of the physical body, creating a tremendous release of light.

“The words “My God, my Sun, thou hast poured thy radiance upon me,” were the final words that concluded the thanksgiving prayer of the Initiate, “the Son and the glorified Elect of the Sun.” They were pronounced after the terrible trials of Initiation, and were still fresh in the memory of some of the “Fathers” when the Gospel of Matthew was edited into the Greek language.” Secret Doctrine III

Sons of Light 8 –

Fiery Metamorphosis

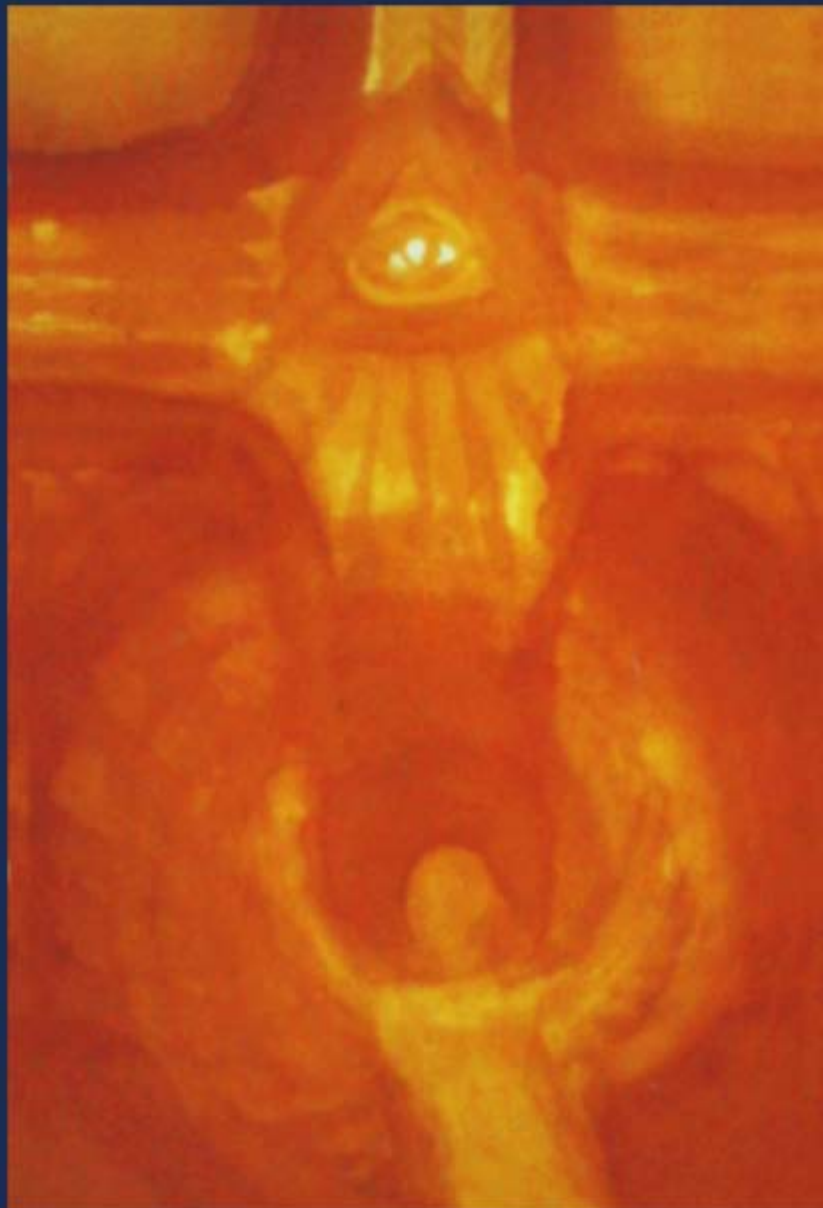
24 October 1981, A 4, liquid glazing paint on paper

At this time, I was discovering the existence of the Cosmic Christ in relation to the individuality of Jesus Christ. This painting expresses the release of energy which happened through the transformation Jesus Christ underwent through the crucifixion manifesting most sublime energies onto the physical. The cross, symbol of his initiation, is in connection with the fiery world, and through his body, there is an inpour of light. The elements are in a state of turmoil and the forms, the imprisoned souls, are waiting for their release.

“From the beginning of Humanity the Cross, or Man, with his arms stretched out horizontally, typifying his kosmic origin, was connected with his psychic nature and with the struggles which lead to Initiation.”

Secret Doctrine III





Sons of Light 9 – Self-Giving

10 December 1982, A 4, liquid glazing paint on paper

The painting shows the self-giving of the lower to the higher self, of the personality to the Divine.

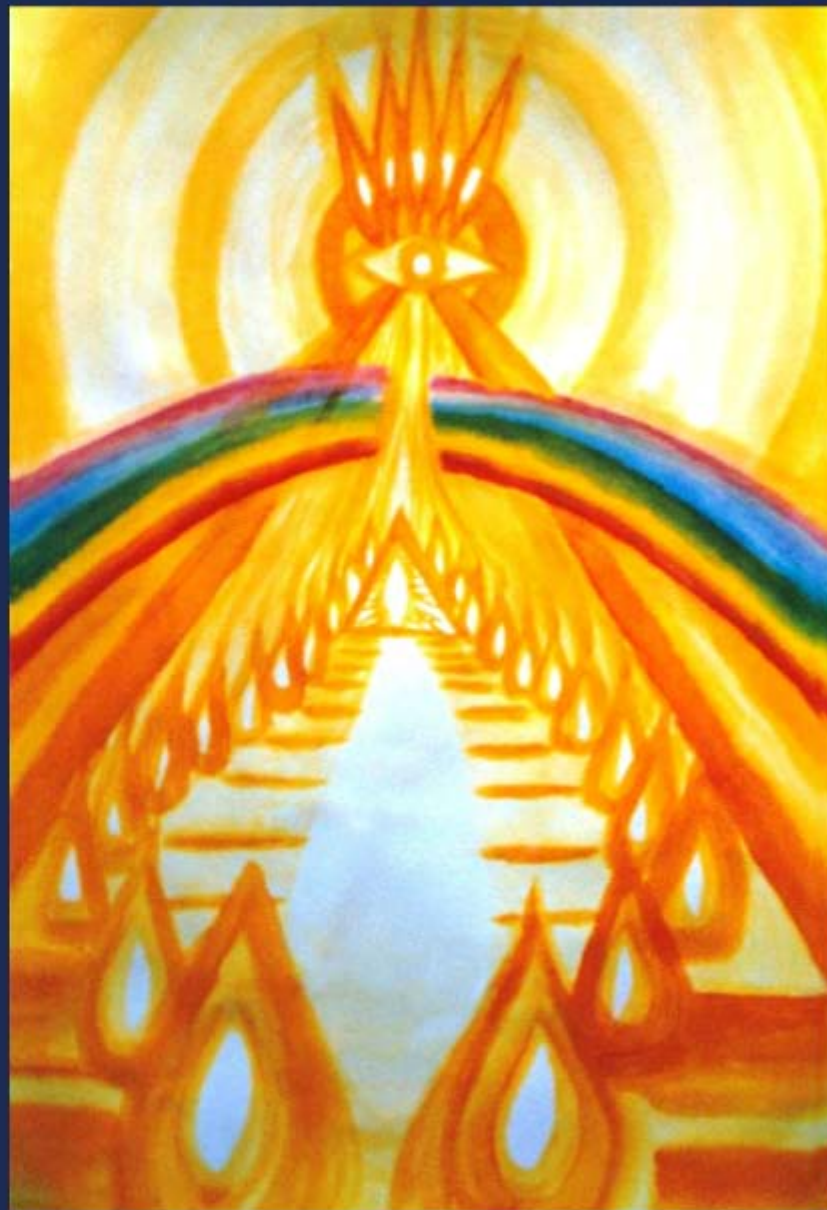
“The ‘harvest of life’ consists of the finest spiritual thoughts, of the memory or the noblest and most unselfish deeds of the personality, and the constant presence during its bliss after death of all those it loved with divine, spiritual devotion. Remember the teaching: The Human Soul, lower Manas, is the only and direct mediator between the personality and the Divine Ego.”

Secret Doctrine III

Spiritual Hierarchy 1 – The Assembly

18 November 1981, A 4, liquid glazing paint on paper

In this first of five paintings on Spiritual Hierarchy, you see in the upper part the Divine Eye surrounded by concentric circles emanating from the white centre; so this painting also belongs to the "Divine Eye" series. There are 5 flames above the eye like a crown of fire. From the centre of the eye, a triangle is projected downward, manifesting in the form of a pyramid. A downpour of light enters into a smaller triangle / pyramid, which has a white opening surrounded by a fiery aura. It is like a vagina or the divine eye in a vertical form, resembling the pyramid in the painting "Sons of Light 3 - Meeting". There is a connection between the two spheres, where you see the rainbow bridge, the colourful veil of the Mother of the World. In the centre of the picture, you see a path of white light leading to the fiery pyramid, drawing the observer's eye inside and upwards to the point from where the energy is pouring down. The space opening before the pyramid is surrounded by an assembly of 24 drop-like flames, reminding of the biblical 24 Elders before the Throne. It also hints at the assembly of the Dhyani Buddhas in deep meditation around Sanat Kumara, the Lord of the Planet, gathered at Shamballa, in the ethers of Gobi Desert.





Spiritual Hierarchy 2 – The Birth of Hierarchy

09 December 1981, A 4, liquid glazing paint and golden colour on paper

This picture shows the Divine Eye at the top and golden and golden-yellow rays emanating from its circumference, as well as the rainbow of the veil of the Mother of the World - the layers of creation. It is in a way the continuation of the first picture of this series.

The rays don't radiate out, but surround and hold the creation. The rainbow now forms a vessel-like space, also called an argha (ark) which holds the creation. There you see the shades of blue emerging from the background.

In the centre, you see a downpour of light from the one eye, and in the flow you see eyes and flames coming up - the One Eye becomes many eyes, many centres of light; the one Monad becomes many monads. They are the light-bringers, the guiding lights, observing and nurturing the beings on the path, to uplift them and to show them the way. So this is the birth of Spiritual Hierarchy - the Masters of Wisdom being the incarnations of Light.

Like the first painting of this series, this one is also an expression of the Divine Eye series. It is the last one of these fiery paintings of 1981. The quality of colours changes with the following pictures of 1982.

Spiritual Hierarchy 3 – The Masters of Wisdom

14 June 1982, A 4, liquid glazing paint, inks and fast glue on paper

From out of the Sun, there come the Sons of Light, the Masters of Wisdom. The Sun in us is the Ajna centre or the Third Eye, the seat of the individualised consciousness, the I AM - the universal soul becoming the individual soul. A Master of Wisdom is someone who has established this link-up and thus is a channel for the Light to enter and to enlighten the souls seeking the path. Here you see 9 figures coming out of the Spiritual Sun, which is the Divine Eye in the background, the Light beyond the Sun. The 9 are like one, they form a unity, though they appear to be separate beings.

On both sides, you see Deva / Angel figures, with the “drop” of the universal soul inside and an aura of radiance around the head in transparent blue.

The paintings of this period in 1982 don't show the intense fire of the first period anymore. The colours, still luminous, are becoming darker; they are the harbingers of a big crisis I had to master in the coming months.





Spiritual Hierarchy 4 - Arrival

24 March 1982, A 4, liquid glazing paint, inks and fast glue on paper

There is an age-old knowledge that in times of crisis a Divine incarnation comes to establish the Law on earth once again. In the Bhagavad Gita (IV 7-8), over 5000 years old scripture, Lord Krishna says: "Whenever there is a withering of the law and an uprising of lawlessness on all sides, then I manifest Myself. For the salvation of the righteous and the destruction of those that do evil, for the firm establishing of the Law, I come to birth age after age."

In other teachings there is an expectation of the return of the Christ, of the Iman Madhi or of the Kalki Avatar.

This picture shows the arrival of the Avatar sitting on the "Clouds of Heaven" in a calm meditation posture above a stream of fiery energy falling down onto a world in fire, purifying it from the debris of the old world. He is surrounded by a host of devas / angels appearing on the dark blue background.

The Paintings "Spiritual Hierarchy 5 - The Brotherhood", "Spiritual Hierarchy 6 - The Ascent" and „Spiritual Hierarchy 7 - Service of the Logos“ are published earlier in the book.

Spiritual Hierarchy 7 – Towers of Light

31 December 1981, A 4, liquid glazing paint on paper

This picture is a symbolic representation of the Spiritual Hierarchy as towers of light for humanity.

“White is the absence of all colours, and therefore no colour; black is simply the absence of light, and therefore the negative aspect of white. The seven prismatic colours are direct emanations from the Seven Hierarchies of Being, each of which has a direct bearing upon and relation to one of the human principles, since each of these Hierarchies is, in fact, the creator and source of the corresponding human principle. Each prismatic colour is called in Occultism the “Father of Sound” which corresponds to it; Sound being the Word, or the Logos, of its Father-Thought.”

Secret Doctrine III





Worlds of Light 1 - The Fight

11 March 1982, A 4, liquid glazing paint, inks and fast glue on paper

This painting is an earlier version of the theme of "Spiritual Hierarchy 5 - The Brotherhood". Here you see the Archangel Michael fighting with the dragon. Like in the other pictures, the Angel is without a face and as his body or his inner side there is a drop, symbol of the soul in a form. He is holding a spear, which stands for the human spine. The dragon represents the kundalini energy or the spirit bound in matter. It is not the killing of the dragon, but the liberation from the bondage of form. The dragon is painted in fiery red, surrounded by a dark golden aura. This shows its divine origin and quality - it is part of the whole, the counter-part of the energy of light is represented by Michael.

In the centre there is a globe with waves, it represents the space waters or the energy waves in space.

Worlds of Light 2 - Path of Light

28 March 1982, A 4, liquid glazing paint, inks and fast glue on paper

Like in the later painting "Spiritual Hierarchy 6 - The Ascent" you see the lighted path leading through a gate into the light. This picture attracts the onlooker to walk through the gate and reminding of a gothic cathedral. On both sides, you see angels in golden yellow guarding the gate. They shine in a red opening behind the gate, and below you see drops, symbols of souls in form or the ardent aspiration of the soul, blue being the colour of the energy of love and wisdom.

The path leads over a stairway up into the white light, where it merges into the light. The white flame is surrounded by a golden-yellow aura in the form of wings uplifting the soul into its original identity with the origin.





Worlds of Light 3 - Return I

23 March 1982, A 4, liquid glazing paint and fast glue on paper

In a number of paintings of that period, I expressed the deep longing to return back to the source - souls striving to get back, from out of darkness to the light. This is the first of these paintings.

After a time with strong inner experiences of light in 1981, the intensity withdrew. From December 1981 on, I lived for 9 months in the German headquarters of the TM movement, working in a little scientific library with books on spirituality and meditation research. Forebodings of a major crisis slowly showed up, and the colours in the paintings changed from bright golden yellow to other shades. The crisis arrived in mid-1982 and continued till spring 1983, totally changing the settings of my life. This picture resonates with this undercurrent, unconscious to me at that time.

Worlds of Light 4 - Source of Light I

12 December 1981, A 4, liquid glazing paint, fast glue and gold colour on paper

This is the beginning of some pictures where I experimented with glue and the effect of colour. The motive of the light streaming down returned again and again in a number of variations.





Worlds of Light 5 –

The Source of Light 2

16 March 1982, A 4, liquid glazing paint, golden colour and inks on paper

This painting shows the downpour of light from the white source, which in other pictures is presented as an eye. The white source is surrounded by the golden-yellow sun from which flames emanate in gold and blue, and the blue transforms into drops - the many souls emanating from the one source "falling" down into denser spheres, concretising to darker blue, golden and yellow.

This painting has the same structure like the very first picture of the Early Paintings - Light, Love and Power. The next one has the same structure and just changes colours. The intensity of the early painting had gone, and I was longing for re-evoking its intensity.

Worlds of Light 6 –

The Source of Light 3

July 1982, A 4, liquid glazing paint, golden colour, inks and fast glue on paper

There is not much to be added regarding this picture. The colours are darker, there are rings of fire around the central sun and the downpour is no longer white, but golden-reddish fire. The climax of the big crisis in my life was approaching.



Worlds of Light 7 - The Tree of Light

2 June 1982, A 4, liquid glazing paint and inks on paper

This picture shows the sun of the soul shining through the branches of a tree, the downpour being the stem and roots. Though the sun still shines bright, the background of the tree is of night blue and green colours, the branches are reaching upwards like imploring the light to come down.



Worlds of Light 8 - Star of Light

15 March 1982, A 4, liquid glazing paint, inks and fast glue on paper

This picture shows the opening of the inner light. The white centre of the sun is surrounded by a fiery sphere which again is enveloped by a ring of radiant electric blue. On the one hand the light radiates to the outside, on the other it attracts the blue sparks to the centre - a movement of pulsation, of expansion and contraction, the basic rhythm of life. Unfoldment from within and re-foldment to the centre.



Worlds of Light 9 - Shining 1

15 June 1982, A 4, liquid glazing paint, inks and fast glue on paper

Here you see the penetration of light into the subtle network of the nadis, the energy lines of the body. There is no human body form visible, but you see the surrounding blue ethers and then the light in the head and from there the streams of light pouring down into the different layers of the body.



Worlds of Light 10 - Shining 2

04 July 1982, A 4, liquid glazing paint, inks and fast glue on paper

Here you see the light coming from the source of light attracting the many souls on the path back to the source. From every direction the souls approach and then merge into the light.





Worlds of Light 11 - Fourfold Unity

09 December 1982, A 4, liquid glazing paint and inks on paper

This is the last painting of the Worlds of Light series seen from the sequence of time; as per the theme it has to be at this place. It shows the unity and merger of a group of souls as a fourfold unity. You see other souls attracted through this radiant unity. I painted the picture as an expression of strengthening the unity of a friend's family.

Worlds of Light 12 - Return 2

07 August 1982, A 4, liquid glazing paint and fast glue on paper

This is the last painting before the outbreak of a major crisis and a reorientation in my life. Though the elements in the picture are similar to previous paintings, here suddenly the colours rose and violet appear, the colours I used in the following pictures which were done 5 months later.

And the drop in the centre, expression of the soul coming from the origin, is like being surrounded by protecting walls. At the end of the turbulences in the wake of which I left the TM movement and gained another orientation in my life, a great deepening had taken place.



Worlds of Light 13 - Flames of Light

July 1982, A 4, liquid glazing paint and fast glue on paper

The image reappeared in 2013; it visualises the divine spark, the divine ego, surrounded by the flames from the One Flame.

“The essence of the Divine Ego is ‘pure flame,’ an entity to which nothing can be added and from which nothing can be taken: it cannot, therefore, be diminished, even by countless numbers of lower minds, detached from it like flames from a flame.”

Secret Doctrine III





Way of the Cross

in 14 + 1 Tables

I hesitated a while if I should publish this series of 15 pictures painted in January 1983, but as an appreciation 29 years later, I now decided to do so.

Though the content of the pictures is the traditional Christian 14 stages of the Way of the Cross, plus a cover and a final picture, these aren't Christian paintings for me, but expressions of a universal kind, going through a deep process of transformation.

On the Background of the Paintings:

Since June/July 1982, a complicated crisis made me leave the TM movement where I had been a member for 8 years. I encountered a profound confusion with a person, , visited India (Sai Baba) for the first time in October, accompanied a dying person for over 2 months until death, and went through a process of dying myself, with deep inner pains.

The creation of these pictures coincided with the end of this crisis at the end of January 1983, and in finding a new direction for my next 8 years. I applied for a course at a Rudolf Steiner school teacher training which then started in summer 1983. And in a way, I discovered a spiritual / occult side of Christianity which has influenced me over many years, together with different Eastern and Western wisdom teachings.

Cover Picture

< 06 January 1983, A 4, liquid glazing paint, transparent glue and gold colour on paper

This is the first picture of the series, so-to-say the cover, and in a different style than the following ones. I didn't pay attention to be "precise" in the lines / circles, but wanted to go into the colour and form expressions.

All the following paintings of the series are A4, liquid glazing paint on paper.



The Last Supper

<

Gethsemane - Mount of Olives



14 January 1983

As per my understanding, the Last Supper is not just sharing bread and wine to be the body and blood of Jesus Christ, but also manifesting and impregnating the energy impulse of light and love in the etheric. So you see the reception of light from above into the bowl. The apostles are looking towards Jesus, except Judas, on the right end of the picture, who is looking away.

11 January 1983

Here you see Jesus praying to his Father, in a vision of his future suffering. The blood is dripping down the cross, expressing the state of anguish but submission to the divine Will. It is dark, inner turmoil and solitude. In a crisis of decision, you might think of an easier way, but when you realise that the next steps will lead you via a painful path but which is the right direction, you need will power to go ahead. So here Jesus is invoking the divine Will to attune his will with the greater Plan.



Imprisonment

<

Peter Betrays Jesus

>



13 January 1983

This picture shows the capture of Jesus by the Roman soldiers and Judas giving the sign. Jesus offers no resistance, just shows his hands to be bound. The whole scene is in front of the city at night.

The situation reminds of moments where we experience being left alone and "friends" turning a cold shoulder, where even without having caused any fault you are caught and made responsible.

14 January 1983

This picture shows the scene in front of the city gates where Peter is asked if he knows Jesus. Out of fear of getting imprisoned himself, he denies him thrice times before the cock crows. You see a nightmarish giant cock in front of the city walls.

A scene we all might know where out of fear or when challenged we don't stand behind our own convictions or words we said.



Jesus and Pilate

<

Flagellation

>



12 January 1983

In the interview with Pilate after his capture, Jesus was asked whether he was a king, he answered, yes, but not from this earth. Pilate understands, but is exposed to public pressure.

This scene is an epitome of the dilemma between the truth (even of a higher order) and the pressure from interest groups motivated by particular interests. In one way or the other, this is nearly part of everyday life, where we have to notice that reality is constructed by power groups, especially the construction of mainstream reality.

14 January 1983

After having been given free to the decision of the mob, of the public opinion makers, Jesus is bound to a pillar and beaten. The blue colour of the torturers stands for the emotionless henchmen of power, who just follow the given order and think of being free from guilt. The vaults hide the injustice from view - like the many things that go on in the dark far from the public eye. There is no question of justice or even compassion.



Crowning of Thorns

<

On the Way of the Cross

>



14 January 1983

This is also a situation of a quasi-universal character. It is a well-known behaviour of those seeming powerless ones who feel powerful by mocking of victims or even enjoying their cruelty.

10 January 1983

Here you see Jesus fallen to the ground under the weight of the cross - no other persons visible. In the background of the scene there are church windows, symbolising the - old and modern - religious authorities and orthodoxy. Christ, the universal consciousness, falls down to the hard floor, under the pressure of the emotions of the masses and man-made concepts, hard as concrete.



Veronica's Veil

<

Simon of Cyrene

>



11 January 1983

A gesture of compassion and love - and an unforeseen gift - the face of Christ on the veil of Veronica. The whole witnessed by the three figures - representatives of the cold power of law and order.

16 January 1983

Another gesture of compassion and help, though not totally spontaneous. The Farmer Simon is asked to help Jesus to carry the cross. The representatives of power stand in the back and follow the procession. The scene is surrounded by colours of blood-red and brownish-blue. The way is leading upwards and at the same time downwards.



Fixing on the Cross

<

Crucifixion

>



14 January 1983

The crucifixion looks like two craftsmen at work - cruelty can be very "technical" and detached, without any emotion.

13 January 1983

Whereas Jesus Christ on the cross is expressing peace, the elements of nature are in turmoil. The drops of his blood are dripping down into the ground impregnating the earth with the light of his life. The cross is multiplied into 3 dimensions, being a symbol of matter. It also seems to be organically grown from out of the ground, forming a unit.



Descent from the Cross

<

Interment

>



10 January 1983

Maria, depicted as a naked woman, the merciful mother, takes down the corpse of her son. Though the body is dead, the aura still surrounds in a bluish light. From the cross, there are drops of blood falling down into the ground, and the sky is dark as night, though it isn't nightfall.

18 January 1983

The interment of the corpse is like putting a seed into the ground. It forms a circle, an uterus of mother earth, which takes the body like a seed to germinate again. The three crosses are surrounded by mist, like in a dream, and the city in the background is only a far-away scenery of the ongoing everyday life, not taking notice of the extraordinary happenings on the nearby mount.



Resurrection

26 January 1983

In full contrast to the previous colours, you see here Christ in his radiant body of light, holding the globe, sign of the dominance of spirit over matter. The light surrounds all and also penetrates the depth of matter. Even the signs of the wounds are just marks of light. Resurrection.

The day I painted this picture was also the last day of a long crisis. Some good news arrived and during these weeks the new direction of my life finally had shown up.

Birth of Christ 1 – The Logos

23 January 1983, A4, liquid glazing paint and fast glue on paper

This is the first picture of a series on the birth of Jesus Christ. This series was painted immediately after the series on Way of the Cross.

The cosmic cross - the transformed and light-filled version of the physical cross of crucifixion - has the sun god in its centre. It is the cosmic person (Purusha) fixed in matter and through this sacrifice enables the creation. So you see the spiral of manifestation in the background, on a basis of the deep blue / indigo of the background, the ocean of the space waters. The sun globe has the white disc in its centre, standing for the central sun manifesting from the background. The square formed in the centre stands for the matter aspect, and the parallels forming the cross are the vertical and horizontal dimensions forming the cardinal cross in heaven. So the Logos, the Word of God, is spoken out from beyond - and the Word was with God, as it says in the beginning of the Epistle of St. John. It is the Word taking on the "flesh" of matter - the cosmic prelude for the physical incarnation of the Christ consciousness - expressed in this series of paintings.

Compare this birth series also with the painting "birth" and others having the symbols of these paintings.



Birth of Christ 2 – Announcement

23 January 1983, A 4, liquid glazing paint and fast glue on paper

You see here the Angel Gabriel with a white lily announcing the future birth of Jesus to Mary. The whole is surrounded by ether, the cosmic space waters, from where the soul of Christ approaches the form of his future incarnation.



Birth of Christ 3 - Pregnancy – The Mother Standing on the Dragon of Matter

26 January 1983, A 4, liquid glazing paint and fast glue on paper

Here you see his mother in an archetypal representation as the World Mother. Often she is represented as standing on the crescent of Moon, or on a serpent or a dragon. This symbolises that the incarnation of the soul is into a pure, virgin vessel, and the serpent/dragon represents the cosmic creative force (kundalini) bound to matter. It is being liberated through the divine light. The pregnant mother (Lat. "mater" / matter) carries the light in her womb, surrounded by the space waters of ether.





Birth of Christ 4 - The Birth

27 January 1983, A 4, liquid glazing paint and fast glue on paper

Here you see the cosmic cross of the first picture of this series, where the cross manifests in the cosmos, now linked to earth. The sun in the centre, the Consciousness, comes down from the cosmic centre through the vertical movement into the physical sphere and enters into the form of the new born child. In the background you see the spiral of the first image now with blue and violet, the ether of the physical plane. The spiral condenses to the forms, and it surrounds the forms of Joseph and Maria who are blessing and protecting the child. The child is surrounded by a golden aura, and towards the bottom the colours change to the vital red, the colour of the blood of the earth into which the child now is "implanted".

Birth of Christ 5 –

Announcement to the Shepherds

28 January 1983, A 4, liquid glazing paint and fast glue on paper

In a glowing aura of light, a group of three angels appears to the shepherds in the nearby fields announcing the birth of Christ upon earth, blessing them with their presence. The shepherds, sitting on the ground and dazzled by the light, incredulously look at the apparition. A great contrast between the spheres of night and light.





Birth of Christ 6 –

Worship of the Three Kings

03 February 1983, A 4, liquid glazing paint and fast glue on paper

This is the sixth and last picture of a series on the birth of Jesus Christ. In the centre you see the infant Jesus held by Mary and surrounded by an aura of light, which is adorned by a crown of light. One of the three kings prostrates before the child, while another puts down his gift and the third one stands in the background in veneration. The three kings / magi carry crowns of red fire and are surrounded by a sphere of electric blue light. Mary is surrounded by the warm golden-yellow and red, colours of the heart, while the infant is of pure light.

Silk Paintings

For nearly two years I did no paintings; it seemed that the strong impulse of 1981 had died down. I went through the Rudolf Steiner School teacher training where I took courses in their style of painting, which seemed to me to be of a hazy light of intermediary worlds. I couldn't express myself freely and tried my best to dive into this new ambiance. Then I went through 2 years of traineeship for 2nd state examination for high school teachers and was under an intense outer pressure.

During this time, I took some weekend afternoons in October / November 1984 and another in January 1985 to do some experiments with silk miniature paintings, which you find in this series of Deva Glow.

I loved the intense colours. They evoked souvenirs of the period with the strong inner experiences in a time of otherwise much surrounding darkness. I enjoyed painting flying and floating motives, all on one big silk towel which I then cut into the many little pictures and glued on to a small cardboard.

The titles and explanations were done in autumn 2011, with a view after 27 years.



Deva Glow 1 – Rise of the Butterfly

18 November 1984, 11 x 7.5 cm, silk painting

The first painting is a symbol of the unfoldment of the soul.



Deva Glow 2 - The Butterfly Dance

18 November 1984, 12.5 x 10.5 cm, silk painting

The butterfly has started and enjoys flying towards the sky. The painting reminded me of pictures of Joan Miro or of Paul Klee. I loved the play of colours and the movements of the forms.



Deva Glow 3 - The Butterfly Flip

18 November 1984, 11.5 x 7.5 cm, silk painting

There is a quick movement of the central form like turning from the front to the backside, with intense colour contrasts.



Deva Glow 4 -

The Butterfly's Joyous Flight 1

January 1985, 14 x 10.5 cm, silk painting

A floating upward colour movement in golden yellow on a dark blue background, just feel the floating lightness.



Deva Glow 5 -

The Butterfly's Joyous Flight 2

January 1985, 10 x 8.5 cm, silk painting

Another floating experience of the butterfly



Deva Glow 6 – Opening of the Inner Treasure

18 November 1984, 12.5 x 7.5 cm, silk painting

I knew that there is a treasure in the inner, and even if for a long time it lies hidden deep within, there is still some sleeping glow ready to be re-opened when the right moment comes.



Deva Glow 7 - The Inner Seed

18 November 1984, 9 x 7 cm, silk painting

The inner seed is like a hidden sun, ready to sprout and grow. But it has to wait for the right time.



Deva Glow 8 - Journey of the Sprout

11 November 1984, 10 x 7 cm, silk painting

The sprout starts moving; it is no longer static in the centre. Where does the journey lead to?

Deva Glow 9 - The One Becoming Two

January 1985, 14.5 x 7.5 cm, silk painting

Here you see the opening of the one sprout dividing into two to allow further growth to happen. A cell division is the basis of the growth of the human form, which slowly ripens and grows in the womb of the mother. A shell-like form is holding the two cells of light, surrounded by the blue waters of space.



Deva Glow 10 - Dividing and Joining

January 1985, 11 x 7.5 cm, silk painting

The two cells of light, though seemingly separated, are linked to each other. They also remind of the sun reflecting in water or the soul reflecting in the personality.



Deva Glow 11 - Joyous Interaction

11 November 1984, 11 x 11 cm, silk painting

The two cells of light are floating in the ocean of blue and engaged in joyous interaction. Being two, you can start a conversation and enter into a flow of loving interchange which isn't possible when you are alone. Though seemingly separated, the two cells are united through their interrelation.



Deva Glow 12 - Vital Movement

18 November 1984, 9.5 x 7.5 cm, silk painting

Though seemingly static in the centre, there is a fast movement of the cell of light, like riding on a horse. But where does its journey lead to?



Deva Glow 13 - Floating

18 November 1984, 10.5 x 9 cm, silk painting

They are like two cells of light floating through the waters of space rowing in a boat - planning through worlds of blue.



Deva Glow 14 - Gliding

January 1985, 40 x 29 cm, silk painting

The colourful journey reaches its centre; the spiralic movement comes to an open rest.



Deva Glow 15 - Entering

11 November 1984, 15.5 x 11 cm, silk painting

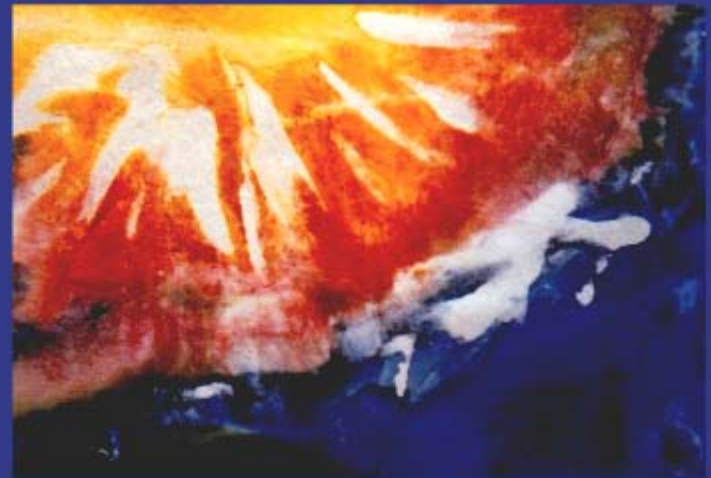
The boat is entering the harbour - warm lights are welcoming the travellers.



Deva Glow 16 - Night Rest

11 November 1984, 11 x 11 cm, silk painting, inks and gold colour

The boat has come back to the landing stage; it is night now. The travellers rest and wait for another morning.



Deva Glow 17 – Coming down from Heaven

January 1985, 16 x 10.5 cm, silk painting

An angel descends from heaven to earth, bringing blessings of light. Other angels are rejoicing.



Deva Glow 18 - The Red Angel

January 1985, 10 x 7 cm, silk painting

In his role as a guardian, the Red Angel is observing and is ready to protect when danger arises.



Deva Glow 19 - Light-Messenger of Hope in Times of Darkness

19 October 1984, 17.5 x 12 cm, silk painting

The Messenger is radiating light over the earth, spreading hope in times of darkness.



Deva Glow 20 – Light and Darkness

10 October 1984, 9 x 10 cm, silk painting

This painting triggered the start of my new paintings and the publication of these Early Paintings.

In November 2009, I gave this painting to a young friend, and she wrote me a feedback. I wrote her: "This picture shows the fight between light and darkness." She answered: "I don't see a fight, only transition."

Her lines were very important for me. It was the first really profound feedback I got for my pictures. In the 80s and 90s, there was nearly no reaction to these paintings, and it seemed to me that they weren't understood by the few people to whom I showed them. I had to wait for 19 years where I didn't paint, until this key experience unlocked the inner doors again.



Deva Glow 21 – Blessings of Light from the Cosmic Cross

19 October 1984, 24.5 x 16 cm, silk painting and gold colour

The theme of the Cosmic Cross had occupied me several times during the Early Paintings. Here the Light of the Spiritual Sun shines forth through the structure of the cross, manifesting itself from behind, from out of the background of night-blue.



Deva Glow 22 - Revelation

1985, 36 x 36 cm, silk painting and transparent glue on cardboard

This is the last one of the silk paintings. Angelic figures appear from out of a sphere of light. Their light concretizes and comes down into denser planes, where it becomes more variegated. Like this, we come down as souls in order to learn to orient in the dense spheres.



Dance of the Devas

16 February 1985, approx. 20 x 14 cm, crayons, fast glue and gold colour

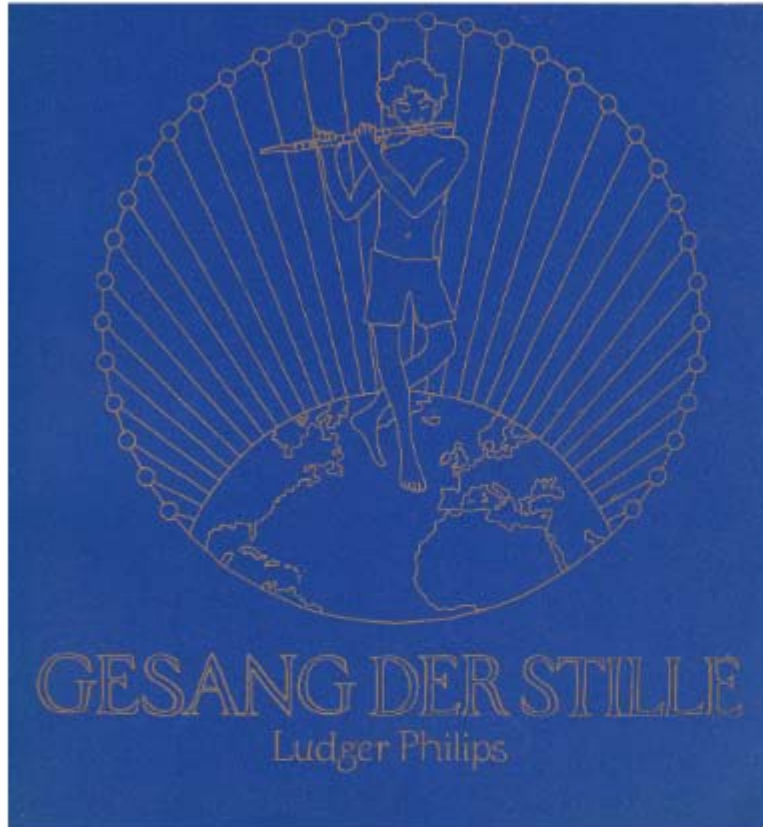
Warm colours in joyous movement, Devas penetrating the different planes bring inspiration and upliftment.



Group of Angels

1983/84, approx. 50 x 35 cm, sculpture in clay

Though not a painting, I add it here - the only remaining sculpture of the 2 or 3 sculptures in clay I did during the Rudolf Steiner School teacher training in 1983/84. This one survived, since I gave it as a present to my late mother. I found it around Christmas 2011 in the attic of the house of my old family, where I took this picture.



Song of Silence. 1980

Cover painting, drawn by Clemens Heine

The poems and some of the illustrations of “Song of Silence” sprang up in the month of Aries 1980 within three days in some kind of “automatic writing”, on the basis of many years of meditation. They were published at the end of that year. In 2009, after 29 years, the volume of poems was published again in electronic form.

German version: http://www.good-will.ch/pdf/song_d.pps (or .pdf for PDF)

As an introduction I wrote:

“These are not my experiences, but the experiences of silence expressed by me. Since these are the experiences of silence, everyone who is in them experiences them, and thus the silence brings them to speech, with or without words.

The illustrations are simple, because they speak of something simple. Together with the illustrations they form a cycle; yet you have to leaf through the first and last images in one, so that the movement comes to silence and thus the silence comes into movement. The pictures are printed in gold. What is shining isn't big store gold but the radiance of the world, which takes leave into the silence to project its being: The life-nourishing silence.”

P.S.: The poems haven't yet been translated into English.

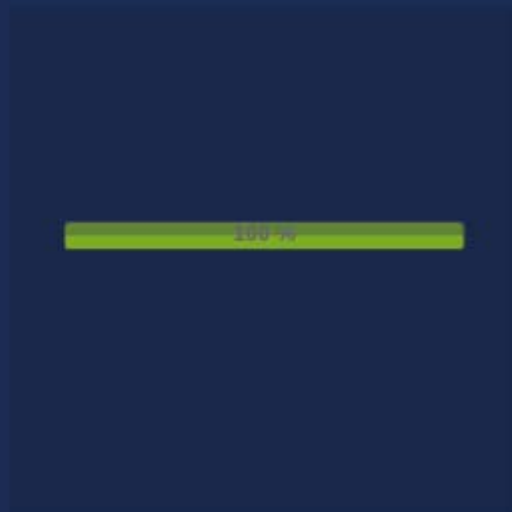
Prelude



Prelude



Searching



Finding



Back



Back



Images of Synthesis

For 19 years, after the end of the "Early Paintings" in 1990, I didn't paint anything. I did some sketches along the themes of esoteric astrology, but they were clumsy. I felt I would never paint again. The creative streak was frozen, hidden under a veil deep within.

It needed a deep and long crisis, which broke out in the beginning of 2009, to tear a rent into the veil. There were inner pains going on for months, like a continuous dissonant tone. In summer 2009, thoughts dropped in through the hole in the veil, forming into poems, which I later published online. A young friend, whom I told about the Early Paintings, showed a deep interest in them - the first deep interest I ever encountered till then. I gave her a few of the early silk paintings, and she wrote me feedbacks which touched me deeply. For me, this was like ice melting in the inner. The doors were opened again.

I experienced two intense night inner openings. The first was as if a cork was being removed at the end of my spine, and as if the vertebral column was lying open with energies flowing through and washing the debris away. The experience persisted for a few hours and then I had the feeling of standing on earth without a certain uncertainty which had accompanied me the whole life. The other night experience, one week later, was like opening an inner chamber within me, and I felt like my chest was widening. I had the feeling of being assisted by two close persons holding me and helping me to go through this process.

Suddenly there was an urge to express these experiences on paper, and so the series "Images of Synthesis" started.

On Friday the 27th of November 2009, I bought paper, colours, and paint-brushes. The next day I started the first painting, not knowing that it was a new beginning.

I started painting on a photo which I had shot some days before. After painting, I scanned the picture, printed it with an ink-jet printer. Then I worked with the picture at the screen, increasing the brightness of the colours: My new technique was born. I use this technique to this day: Preparing the picture with the computer, printing it out, then painting, then scanning and adding the final touches.

For me, this has become an alchemical process, where the material aspect gets purified and gains the highest degree of brightness and subtlety I can express on paper. The painting on paper is not the final product. The digital / the printout is the original. The digitalisation allows for reproduction many times with the same standard and quality of the original. So, I can distribute the picture without losing anything. At the same time, the matter-aspect of the picture does not take much place for storing - it has become etheric.

The "Images of Synthesis" are also published on www.good-will.ch/images_synthesis_en.html, usually with short extracts of the wisdom teachings of the World Teacher Trust, giving the inspiring idea.

The pictures choose their own way of spreading.

Images of Synthesis. 2009 - 2013





Adoration of the Sun, through the 5 Elements

29 November 2009, A 5, inks, pencils, crayons and photo on paper

The point of origin of this picture was a photo. In a park I took the picture of a statue of a young lady on a globe, which was positioned on a pillar. There was a tree behind the pillar with the statue. All these elements merged together in the photo - a fantastic concurrence.

For me, the pillar became the spinal column with the energies unfolding. The woman, or the female, sensitive nature inside, became one with the tree, the unfolding nature. And the tree represents the opening of the Sahasrara, the head centre. The sun symbolises the opened heart. From there the energies expand into space.

The wisdom teachings explain that in the process of manifestation, creation comes from the sphere of energy to the sphere of the creative mind (Mahat), and further unfolds into the 5 elements of Nature - ether or space, air, fire, water and earth. Here you see the expansion of this manifestation process coming out of One Source, expressing with a feeling of joy and freedom. It reflected the two nightly inner experiences I had just gone through as mentioned in the introduction.

Kundalini Ascent – Higher Bridge Beginning

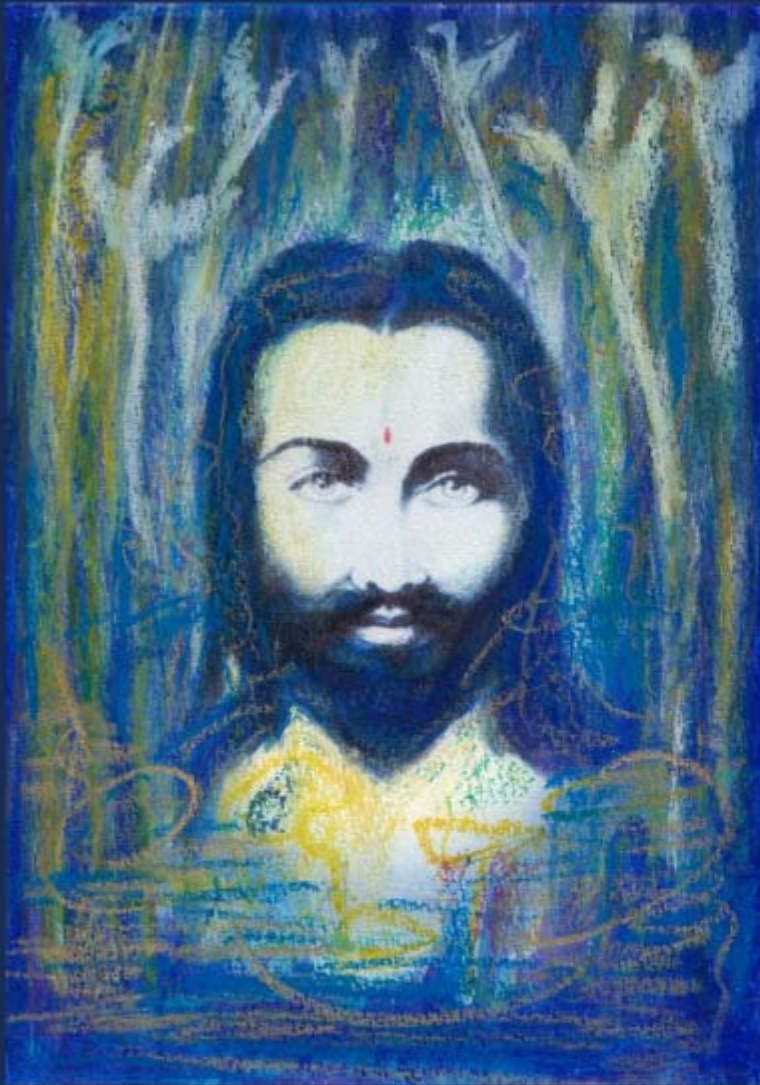
Beginning of December 2009, A 5, inks, pencils, crayons and photo work

As mentioned in the introduction, I had experienced the opening of the inner chamber. It felt like I was entering into a chapel. At the centre of the chapel, there was something like a flame ascending.

For preparing the picture, I used a photo from inside the cathedral of Gerona in Spain and of a lotus flower. The central window it represents the spinal column with the central path of Sushumna, rising up from the lotus at the base centre. At the top, the inner chapel opens to higher spheres of light, whose glow is shining downwards.

You can dive into the violet and blue and let yourself be carried upwards, entering into the upper realms with some sublime inner sounds similar to organ-music.





Dance of the Flying Serpents, the Initiates, around the World Teacher

Beginning of December 2009, A 5, inks, pencils, crayons and photo work

For this painting I used the picture of Lord Maitreya, the World Teacher, which Master EK gave to the groups. The entire expression of Lord Maitreya in this picture always touches me; the grace of the look is very profound.

In Eastern symbolism, the serpents crawling on the ground represent the beings who are earth-bound, and the ascending white serpents standing on their tails represent the beings who are striving towards the spirit and whose life energy, the Kundalini, is moving upwards. When a man has overcome the bondage of matter and has become an initiate, this energy connects with the Ajna centre and moves beyond the physical frame – the serpent moves into the ethers of space. He is then called a flying serpent.

So, I painted a group of 6 white flying serpents dancing around Lord Maitreya. With the golden crayons, I drew the movements of the etheric dance on the background of blue and white of the ethers of space.

You find this description in more detail in the book "Occult Meditations" by Sri K. Parvathi Kumar. In the comment of Meditation 28 it says among others: "The student is recommended to visualise the upward path of Kundalini from Muladhara and move through the path via the etheric centres of Sushumna, reach the brow centre and then ascend into the expanse of the blue with the wings. He is recommended further to visualise that he is flying in the unlimited blue with the wings, meeting a group of such flying beings who are already flying at different heights and with different shines."

Descent of the Avatar from Sirius to Earth via the Comet - 1

13 December 2009, 19x16 cm, inks, pencils, crayons and photo work

In this painting, I tried to capture the descent of the energies from Sirius via Halley's comet into the earth, received by Master CVV. I took a photo of Sirius (at the very top), then of Uranus, then of an eclipse and of the earth. The energy descends in electric blue from the highest point to the lowest, running through all the spheres and shaking the earth. Painting this descent was a very powerful experience. You can also see this picture as an inner process of the energy descending through your entire system, shaking and rearranging it. After such a touch, you are no longer the same. But the assimilation takes long time. As per the Energy of Synthesis, Master CVV said that it would take at least 240 years from his birth to understand a little of his work.





Descent of the Avatar

from Sirius to Earth via the Comet - 2

13 December 2009, 19x16cm, inks, pencils, crayons and photo work

This is the same image as the "Descent of the Avatar from Sirius to Earth via the Comet 1". I casually held a lamp behind the picture and saw how it was shining brightly. I took a picture with my camera.

The Birth of the Soul / Venus from out of Space / Ether / Jupiter and Time / Matter / Saturn

15 December 2009, 20.3 x 14.7 cm, inks, pencils, crayons and photo work

I am very much fascinated by the symbols of cosmogenesis, the creation of cosmic existence. How can the apparent something come out of seeming nothingness? The wisdom teachings explain that when creation comes into existence, there is the manifestation of time into space. In space you find the potential manifestation and when this happens the cosmic fire appears. I tried to depict it in this painting.

So for this picture I used a photo of the old astrological clock at the Zytglogge-Turm (Time-Clock-Tower) in Berne, as a symbol of the different time cycles governed by Saturn. Saturn also stands for matter.

At the top I placed a photo of a galaxy, as a symbol of space, and also of the spirit.

In the middle you see the famous Venus of Botticelli standing in a shell. Venus is the symbol of the soul, and the shell represents the female principle.

Consciousness manifests out of spirit and matter inter-penetratingly. So the hair of Venus is drawn into the whirl of the cosmic movement of the stars. And the shell holding her emanates from the centre of the clock, of time.

The naked Venus is also Isis or Mother Nature in her full beauty. Here she does not emerge out of the ocean, but out of fire, the cosmic principle of heat or the flames of the solar principle.





Spring Awakening – Silent Joy – Jubilating

18 December 2009, inks, pencils, crayons and photo work

This is one of the paintings which thrilled me most while painting. This picture shows the opening of the 4 higher centres - the Heart, Throat and Ajna centres and the Sahasrara. They all are growing on one stem which sprouts from the sun at the bottom, the Base Centre - the deepest point to which the solar angel, our higher self, is anchored in matter.

I did the painting after I had experienced an intense opening of the Heart. The painting is a reflection of this experience.

The Hidden Flower – Born Nine Months Later

18 December 2009, inks, pencils, crayons and photo work

This picture is also done by holding a lamp behind it. It is an extract of “Spring Awakening – Silent Joy – Jubilating” done nine months later. It reminds me of a star that fell on earth, took its roots, and is now growing. May its light grow in the heart of the observer.





The Energy of Synthesis

20 December 2009, A 5, inks, pencils, crayons and photo work

This picture visualises the inpour of the energies of synthesis. You see Master CVV in his typical pose sitting in front of a lotus, a symbol of unfoldment, on the blue globe, representing the earth, surrounded by the downpour of light. The globe is penetrated by electric blue waves.

At the top you see Sirius from where the energy is said to have originated, together with the Great Bear on the right and the Pleiades on the left. According to esoteric astrology, these three form a great triangle of forces and have a profound energetic relation to our solar system. A picture to meditate upon.

The Lord of the Violet Flame and Chintamani

24 December 2009, A 5, pencils, crayons and photo work

Christmas 2009 was very silent – the rest of the family was in bed with flu; I took care of them and did 4 paintings in 5 days.

At winter solstice that year I took a photo of a beautiful *Portea* flower lying on the snow in the garden and with rising sun in the background. I took this photo as the initial point for the painting, another one of a crystal cave near the Grimsel hydropower station – the station is deep inside the Alps and on the way there is the cave. Then I added an extract of a painting of the Lord of the Violet Flame, St. Germain.

The Violet Flame is particularly related to the mineral kingdom and the violet ethers. The wisdom teachings say that there are huge subterranean caves with gems in the Himalayas and that the beautiful gem of Chintamani is in Shamballa. Sri Kumar said in a seminar that it is within the forehead of Sanat Kumara and that sometimes it is given to the Hierarchy. It has the power of manifestation. Besides the centre of Chintamani on the planet, there is also a centre of Chintamani in every human being which is generally dormant, but can be experienced when we ascend in awareness, plane after plane.

So you see in the centre of this picture the Chintamani gem in the cave temple with its radiance coming from the heart of St. Germain. Yellow and violet flames are coming down to vitalize the powerful crystals in the cave. So the painting is an invitation for visualisation.





The Avatar of Synthesis Coming from Sirius to Earth via Uranus

25 December 2009, A 5, pencils, crayons and photo work

Like the picture "The Energies of Synthesis", this painting again shows the descent and the reception of these energies.

At the very top you see Sirius in the centre, the Great Bear on the right and the Pleiades on the left. They form a cosmic triangle of forces related to the energies of the first, second and third rays of Will (Great Bear), Love-Wisdom (Sirius) and Intelligent Activity (Pleiades). Below the stars you see Uranus and the descent of the energy via the comet to earth. On earth you see the "skyline" of the Blue Mountains (Nilagiris) in South India - the seat of the Ashram of Master Jupiter, who is called Agastya in the Eastern scriptures and venerated as the senior member of spiritual Hierarchy and working on earth since time immemorial. Master CVV, whom you see in the lotus posture, is said to be a senior disciple from this ashram.

Fire Ritual

26 December 2009, A 5, pencils, crayons and photo work

Every time I participated in a fire ritual conducted by Sri Kumar I was thrilled by the energies created. Space starts to vibrate, filling itself with sublime radiations going far beyond the actual fire.

For this image I used a photo I took at a fire ritual. I painted the fiery flames expanding throughout the space surrounding the altar with the pictures of the great Masters of Spiritual Hierarchy. In the left corner, there was a little Krishna statue, which you see here, surrounded by flames of blue and gold.

The fire ritual starts with constructing a triangular basis with three times seven sticks which are then lighted. These sticks stand for the seven planes of creation expressing through the three basic qualities of inertia, activity and poise. The fiery energy penetrates through all of them accomplishing the work of Creation.





Planetary Healing Meditation

27 December 2009, A 5, pencils, crayons and photo work

One of the most serene places I know is the Planetary Healing Centre at the Coast Road near Visakhapatnam, India: <http://bit.ly/JuQ7mr> . Surrounded by a beautiful garden with statues of Lord Maitreya and Lord Buddha, it has a conical structure constructed with the numerical potency of 7 as per the design of Sri Kumar: <http://bit.ly/IykwT9> .

I started this painting with a photo from the outside of the building, and another from a group meditation inside with Sri Kumar. I added a photo from NASA of a sunrise over the earth and replaced the sun by the OM. Then I added a picture of the statue of Lord Maitreya at the upper left part and of Lord Buddha at the upper right part, but covered them with blue colour to keep them in the background. On the foreground you see the signs of the planets and the zodiacal signs related to the descent of the energies there. The downpour of the energies comes from the cosmos through the tip of the cone and flows down as streams of blessings over the globe, for planetary healing.

At the bottom right part of the picture you see the globe of agate from South America standing at the centre of the Healing Centre, representing the globe as well as the innermost core of our self. It is surrounded by circles of white stone steps representing expanding circles of consciousness.

Music of the Soul – Full Moon

29 December 2009, A 5, pencils, crayons and photo work

This is the last one of the 12 first paintings of the new series, which I called Images of Synthesis. I didn't know that a rupture and a pause of nearly 2 months would come for some personal reason after having done this most thrilling painting.

At the beginning of the 90ies, I translated the book "Music of the Soul" by Master EK into German. This work put me into a state of rapture, and I experienced a touch of the music of Sri Krishna's flute. I experienced this state again while painting this picture.

I took the picture of a classical painting of Lord Krishna with his peacock (on the left) and playing his flute on the banks of the river Yamuna. I transformed it and started painting, intensifying the colours, creating a vision-like ambiance. May the sound of Krishna's flute vibrating through the colours transport you to the experience of His presence.





Lingam of the Heart Lotus

23 February 2010, A 5, pencils and crayons on paper

In January and February of 2010, there were some extreme challenges which shook me to the core. During this time, I experienced the stronghold of the inner chamber of the Heart, where at the centre of the lotus there is the inner man, the thumb-nail sized etheric form of the outer form. It is beyond the outer commotions. From this chamber there is an opening towards above which makes descent of light possible or an ascent to the Higher possible. This I tried to depict in the drawing done with rough strokes.

Serpent Flower

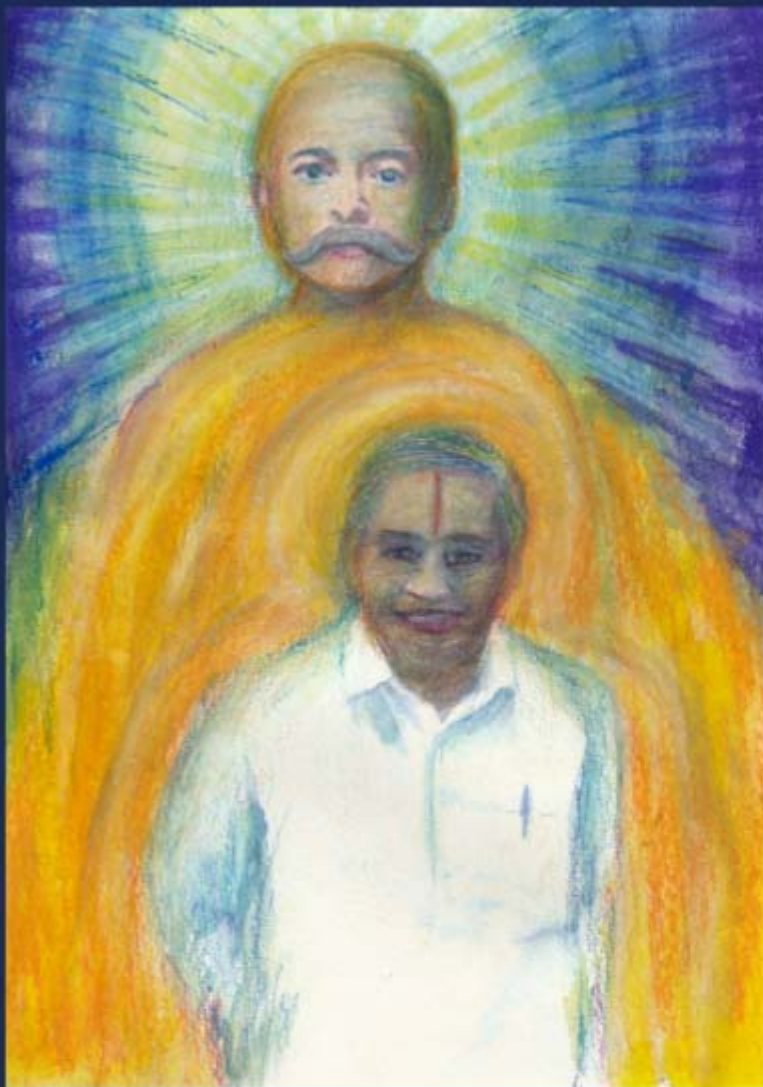
14 March 2010, A 5, pencils, crayons and photo work

The vital energy called Kundalini is anchored in the Base Centre and keeps us linked to the physical. It is also called the serpent which is coiled 3.5 times around the Muladhara chakra. When the gross physical becomes lighter, the serpent starts to ascend and free us from the conditioning of matter. We feel lighter and consciousness expands. The ascent is through different planes of denseness of matter, reflected in different colours.

For the painting I arranged the 12-petaled lotus from a sculpture of a friend which I digitally transformed perspectively. Then I started painting the pathway of the serpent through the different planes of colour. From the 12-layered Heart lotus, it shoots up to the Ajna centre above the eyebrows and from there it merges into the 1000-petaled lotus of Sahasrara (Head Centre).

I formed the eyes closed in meditation like two petals on the stem of a lotus flower. The different planes correspond in colour to the inner planes, though it is difficult to express the vibration of the inner colours using outer colours. So the picture helps the observer to shoot up and expand from dense matter to the Soul and merge into the vastness of Spirit.





Messengers of Synthesis

16 March 2010, A 5, pencils, crayons and photo work

On March 17, 1984, Master EK passed over to the higher circles. I painted this picture in memory of his passing. Though I didn't meet him physically, his teachings have inspired me deeply, especially when I was translating some of his books and lectures in the 90ies.

I tried to capture the electric radiance of tremendous vibration, which got stepped down through the Masters CVV, MN and EK, and then further through KPK to uplift people from incrementally lower levels of awareness. You can feel it in a meditative alignment and particularly through the teachings.

Here Master EK is surrounded by the golden yellow light of Buddhi, pure wisdom, forming an auric unity with Master CVV.

Metamorphosis – from personality to the soul / consciousness, to the super-soul / universal consciousness, the Mother of the World

20 March 2010, A 5, pencils, crayons and photo work

This painting is an expression of a process of metamorphosis I went through.

At the bottom of the painting you see an extract of a painting of John Everett Millais, called Ophelia, which impressed me deeply. A flower is sprouting from there with a young lady as a symbol of transformation. And above you see the Great Mother surrounded by a rainbow of energies, emerging from the waters, with the deep look of infinite space.

So this painting illustrates how from out of old shadows and wounds new impulses of life sprout. The past gets transformed to grow into vaster dimensions of experiences.





Becoming an Apple, for Others to Eat

23 March 2010, A 5, pencils, crayons and photo work

This painting shows the transformation processes from seed to fruit – but not in the way you know them with a tree: The apple is bigger than the tree.

I started with photos I had taken some time ago of a huge tree in a nearby park, of an apple, and that of an apple flower.

The roots take the vital energy from the ground and the leaves from space. The ground is part of our globe and the vital energy belongs to the vastness of the energetic ocean. The seed in the trunk receives its nourishment from the ground and grows through the stem to expand through the branches. The flower is the most subtle part of the tree. When it has reached its fruition, it brings forth the fruit. The apple, however, is not used by the tree, but by those who take it, sell it, or give it to others to eat. So the apple tree is a symbol of the selfless distribution of its fruits. And when we share the fruits of our doing the circle completes.

The Great Ones

26 March 2010, A 5, pencils, crayons and photo work

I painted the picture with the inspiration of an experience I had during my study time.

One morning when I opened the eyes, there were 3 tall men standing at the end of my bed. I was in a state of shock and couldn't move. The three tall persons in long robes were just looking at me without saying anything. It was quite a long time, maybe 1 or 2 minutes. It wasn't an etheric vision, they seemed to be there in physical bodies. After a while they dissolved and I came out of my paralysis. I quickly got up and was very much agitated.

I didn't find a convincing explanation for this experience, though I read about appearances and the like. In January 2010 I finally asked Sri Kumar about this experience. He told me that during the times of H. P. Blavatsky, the Mahatmas frequently visited her and others in Adyar, that that I had witnessed these visits. They came to me in this life as a blessing. It was a genuine experience.

For the picture I used a black-and-white photo showing Madam Blavatsky and behind her the Masters Kut Humi, Morya and St. Germain. I transformed it and added the flames of their rays.

It doesn't matter to me whether this picture is said to be authentic or not, and there is no way of proving the authenticity of my experience, but it had a left a deep impact in my life.





Aries

13 April 2010, A 5, pencils, crayons and photo work

The Wisdom Teachings explain that each year at the beginning of Aries there is a fresh new impulse coming from Higher Circles to be received by the Lord of the Planet, Sanat Kumara, and the sublime beings surrounding him in the second ether of the ashram of Shamballa in the Gobi desert. This energetic impulse is later, at Taurus full moon, handed on to Spiritual Hierarchy and their disciples to be further transmitted and disseminated at Gemini full moon to humanity at large, as a new vital impulse carrying life onwards.

This painting is done on a photo of the head of Master CVV. At the top you see the 12 signs of the zodiac blazing forth from the centre of light. The signs of the cardinal cross are forming the arms of the Swastika, where Cancer at the bottom is symbolising the descent of souls into matter. The nose and the eyebrows are forming the glyph of Aries. Through the nose, there is the down-breath of cosmic energies onto our earth. The part of the mouth is formed by Mount Kailash standing out high above the horizon. It is said to represent the head of Lord Shiva receiving the downpour of the cosmic flow of Ganga, the etheric waters of space. The flames around Mount Kailash / the mouth represent the ashram of Shamballa.

Taurus – Vaisakh Festival

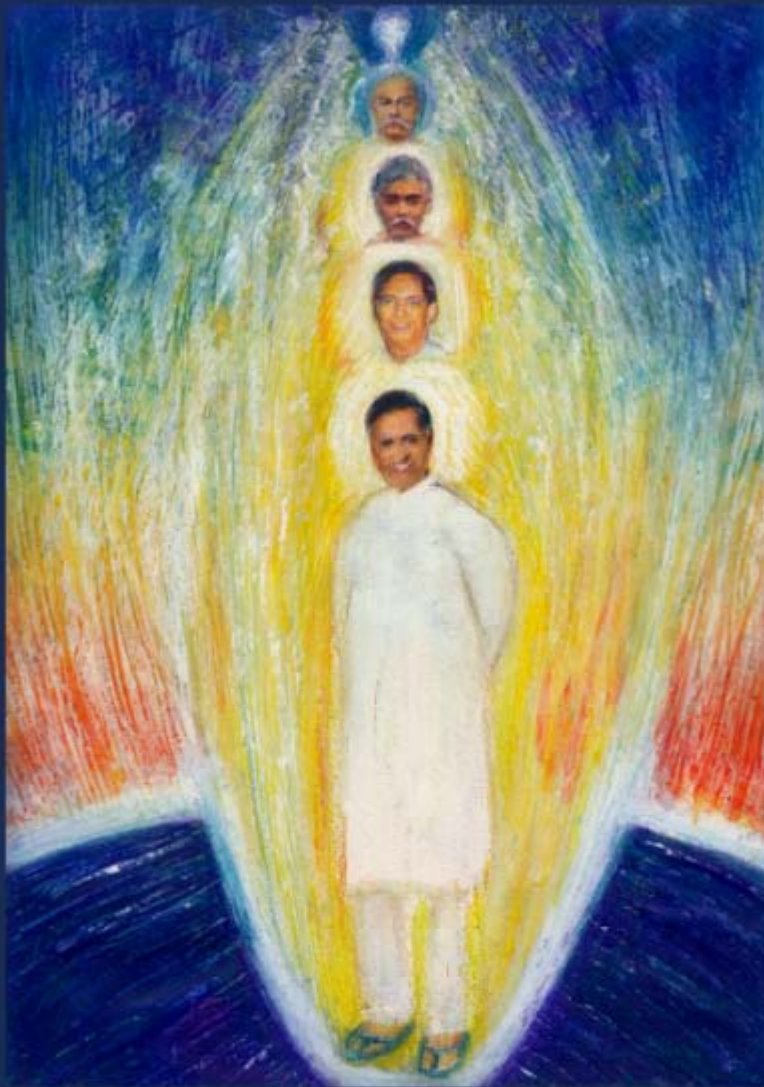
25 April 2010, A 5, pencils, crayons and photo work

Since times immemorial, the Masters of Wisdom and their disciples assemble during Vaisakh Full Moon at the Vaisakha-Valley near Mount Kailash for meditation and reception of the new impulse of the Divine Plan to be worked out during the coming year. While some gather there on the physical plane, many sublime beings come to the assembly in the subtle planes.

This full moon is also called Buddha full moon, since Buddha is said to have found his enlightenment during a Taurus full moon. But it is also Buddha who remained on earth to assist humanity; he transmits the energies from higher circles at this auspicious full moon time.

The painting shows the glyph of Taurus with Lord Buddha sitting in the middle. In the crescent of the upper part of the glyph you see Aldebaran, a star in the constellation of Taurus, from where the “roar of the divine word” comes pouring down. On the left upper side you see Venus, the exoteric ruler of Taurus. On the right side you see the full moon of Taurus, who also conveys the energies of Vulcan. It is a still hidden planet incorporating the higher aspect of Divine Will, which is symbolically expressed through Gauri the Bull, the vehicle of Lord Shiva. Below you see a valley with the gathering of a large group of disciples and a representation of THE MASTER in the form of Master KPK in the middle. Around the group, there are sublime beings in the ethers.





Transmission – Anchoring

01 Mai 2010, A 5, pencils, crayons and photo work

In 1910, Master CVV received the energies of synthesis onto our planet. It was a downpour of a tremendous order which was so intense that it takes a very long time for the earth to absorb it, as he said several hundred years.

The energies came to our system via Sirius and the Halley's comet. You see Sirius at the uppermost part of the painting, and the pyramid of the 4 masters especially dedicated to the transmission of this energy below, in the form of a comet which is being anchored in the ethers, the waters of space of our planet. So you see a line formed by Masters CVV, MN, EK and KPIK, the latter grounding the energies on the physical through his work in different parts of the world.

Gemini - Distribution

15 May 2010, A 5, pencils, crayons and photo work

This painting shows the reception of light from higher spheres, which is entering onto earth and is being distributed by Christ, the embodiment of Love and Wisdom. The light enters from a flame at the top of the picture through the portal of the glyph of Gemini, where the sacred syllable OM is shining. It further descends like a half-globe and divides into 7 streams distributing over a city. For this I used a photo of the skyline of Berlin seen from the top of the German Bundestag building. The motorway route part was taken from a highway bent east of Berne.

In the upper part you see the symbols of Mercury and of the Earth, which in the Wisdom Teachings are linked to the energy of Gemini.





Cancer – Mother and Child

24 May 2010, A 5, pencils, crayons and photo work

Cancer represents the mother and child relation. The sign stands for the birth of the soul into matter, when at summer solstice the sun takes its southern course and the days start getting shorter again in the Northern Hemisphere. There is a movement of ascent and descent in the year, which is depicted here with the descent of the waters on the left side of the picture, representing the lunar energies, and the ascent of the solar energies on the right side.

At the top you see the face of the Mother, taken from a picture by Michelangelo, surrounded by the rays of the sun. At the bottom you see an embryo in the arch of the moon. They are separated by the waters where the glyph of Cancer is floating. Above you see the symbols of Neptune and Uranus, the energies of which are reflected by the ruler of Cancer, the Moon, to Earth.

Leo – The Mother on the Lion

27 June 2010, A 5, pencils, crayons and photo work

Leo is ruled by the Sun. Here you see the glyph of the Sun in the upper centre showering streams of light downward. The full moon of Leo is the future festival of Hierarchy, and many masters of wisdom are born in this sign. In the centre you see the three great Masters, Kuthumi, Maitreya and Morya.

The cave of the Heart is said to be the cave of the lion, and the pulsation is called its roar. You see the glyph of Leo as the cave of the Lion. The Mother sitting on the Lion with Ganesha on her arms is a symbolic presentation of the majestic energy of Leo.





Unfoldment – The Heart of Man – the Heart of Space

11 July 2010, A 5, pencils, crayons and photo work

This picture is inspired by "Occult Meditations" 57 of K. Parvathi Kumar, where it says: "The heart of space is man. The heart of man is space. The heart of space is the centre. The heart of man reflects the circumference."

At the centre of the picture you see a rose in form of a pentagram. The rose is the symbol of the heart, and at the centre of the Heart Centre there is an opening from where a white flame rises up in form of a Lingam. The rose is surrounded by a circle formed by the rising sun at the top and a flower meadow at the bottom. At the bottom there is the scene of a fire ritual conducted by Sri Kumar. The energy of the fire rises and merges with the centre of the rose.

In the upper background, as the heart of space there is a part of the rosette of the church window of Notre Dame de Paris, which I worked over. So the heart of man and the heart of space merge into one.

Virgo – The Light in Matter

18 July 2010, A 5, pencils, crayons and photo work

I used a photo of a rose lily as a symbol of purity and virgin Nature. The figure of the Virgin merges with the lily with the pistil at her womb, a sign of her creative power.

The Virgin holds an ear of corn in her right hand, to nourish the world, and in her left the symbol of Mercury, as a lamp of spiritual light. Mercury is the ruler of Virgo.

Above her head you see seven stars, presenting the seven rays of light, and from the centre the light descends upon her and surrounds her. She is the representative of the Mother of the World, from whom the entire creation manifests through seven planes. So she is surrounded by the seven colours of the rainbow on the blue background, the cosmic consciousness. Behind the Virgin you see the sphere of the earth in red with seven seeds, germinating for future harvests. Around the lily you see a meadow with flowers on a reddish background, signs of the growth of spiritual unfoldment.





Libra – Balancing the Higher and the Lower Pole

8 August 2010, A 5, pencils, crayons and photo work

At the centre of the picture you see the double pyramid, the top directed to heaven, the bottom to earth. It is a sign of protection called Gopura in the East. Above you see an opening to higher spheres from where light descends through the double pyramid and gets anchored to earth.

At the bottom you see a railway station. The rails symbolise the many directions of the trains of life: in Libra you come across junction points and you have to decide about the direction of your life. In the lower part of the downward pyramid you see the symbol of Venus, the ruler of Libra. Venus represents the light of the soul which will enlighten the physical sphere of life. The meeting point of the upper and the lower pyramid fuses with the lower part of the symbol of Libra in the background, the lower line symbolising the material world, and the upper part symbolises the spirit hovering over it in balance. So from out of the centre of the symbol a circle of light appears with a hovering eagle. The wings stand for the well-balanced pairs of opposites which allow living life in a good balance.

The sphere of light in the upper part is surrounded by stars. On the blue background you see the glyphs of Saturn and Uranus, the higher rulers of Libra which bring discipline and transformation into the life of a disciple on the path.

Lotus of the Soul

14 August 2010, A 5, pencils, crayons and photo work

The centre of the picture shows the twelve-petalled lotus of the Heart, with four layers of three petals. The unfoldment of these petals brings the unfoldment of the soul. The colours of the petals stand for the three rays coming forth from the dark blue of the centre. Below the lotus you see the four-petalled lotus in red of the Base Centre, the physical foundation of our incarnation. From there the energy of Kundalini rises when life is well ordered and is in balance. Out of the centre of the twelve-petalled lotus shines forth a bright light shooting upwards. It opens into a sphere of light, an inner space, where the subtle pulsating principle resounds. You can listen to the pulsation until you hear the vibration of the holy word, OM. The sphere opens up further to the seven energies of life represented by the seven stars in the upper part, symbolising the relation with the greater Life through the centre at the top of our head.





Scorpio – Eagle and Serpent

4 September 2010, A 5, pencils, crayons and photo work

At the Base Centre in our body there is the coiled energy which anchors us in matter and which is called the Kundalini. It is said to be a serpent wound $3 \frac{1}{2}$ times around the end of the spinal column. You see this serpent at the bottom of the picture. When the spirit rises again from matter, the serpent starts to ascend through the central column. There are three lines of subtle energies – Ida, the materialising energy; Pingala, the spiritualising energy; and Sushumna, the balanced central energy which lifts consciousness up to higher planes. You find this symbol in the caduceus surrounded by 2 serpents. At the top of the caduceus there is a globe, symbol of the pineal gland, the reception point of the energies from higher circles. The ascent of man to higher states of consciousness is symbolised by the flying serpent or the eagle, who has conquered the serpent. So you see the flying eagle at the top, spreading its energy all over.

On the right side you see the glyph of Scorpio, the 8th sign of the zodiac representing death and transformation; and that of Leo, the 8th sign on the reverse wheel. Next to the sign of Leo there is Sirius, also related to the energies which work from the bottom upwards. They are called the energies of the south, located at the Base Centre.

On the left side you see the glyphs of Mars, Pluto and Mercury, rulers of the sign of Scorpio at different levels.

Sagittarius – Shooting up, Pouring down

9 October 2010, A 5, pencils, crayons and photo work

Sagittarius is the sign of the archer, symbolising the spiritual aspiration of our soul striving to shoot up and reach the goal. We carry the bow and arrow in us: the spine is the arrow, the arc of the bow is the line of the eyebrows - where you find the Brow Centre, the highest point of personality consciousness. From there you can lift up to the Ajna Centre at the middle of the forehead, the seat of the soul, and from there you can lift up further beyond. It is said that intonating the OM is like drawing back the arrow on the bow to the utmost point to shoot up high.

The picture shows the figure of Master MN, a fiery Master, who worked much in the background. The arrow shoots up to the higher spheres, from where streams of energy pour down to the lower planes bringing light and upliftment.

At the top right corner you find the symbol of Jupiter, the ruler of Sagittarius, and at the left corner the symbol of Mars, the planet of fiery aspiration.





Capricorn –

Celebrating the Dawn of the Year

17 October 2010, A 5, pencils, crayons and photo work

In the circle of the year Capricorn stands for the dawn, where the sun starts rising on its northern course. Capricorn represents the illumined mind which is symbolised by the pentagram. The picture illustrates this with the five-petalled flower located on top of Mount Kailash, from where highest illumination pours down on earth. It is received by the Spiritual Hierarchy. In the centre of the picture you see the scene of the Guru Pooja celebration in Simhachalam, India, in honour of the great Masters of Wisdom, celebrated each year in the month of Capricorn. The picture shows Sri Kumar together with a group from the west in deep meditation. At the bottom you see the open air assembly hall from the background, with about 2000 people meditating to receive the energies. The different layers merge into one energetic whole. You also see on the background the glyphs of Capricorn and Saturn, the ruler of this sign.

Aquarius –

Eternal Flow of the Sound of Life

30 October 2010, A 5, pencils, crayons and photo work

Aquarius is the manifestation of the eternal flow of life out of the unknown source. The waters are flowing out of the Aquarian pot, from seeming nothingness on the other side. The sun god Apollo with his seven-stringed lyre illustrates the musical vibrations bringing forth the Creation. Here you see Apollo with his lyre and the Aquarian pot. The pot in his hand becomes the sun from where the musical vibrations spread through space. From out of the pot there is a continuous flow of lotuses, the principle of unfoldment. On one of these lotuses you see CVV, the Aquarian master, floating on the expanse of the waters of space.





Pisces –

Fusion. Synthesis of Existence

06 November 2010, A 5, pencils, crayons and photo work

Spiritual astrology says that Pisces represents the blessing through the look of the eyes of the Mother.

For this picture I used an image of Maria and transformed it into blue. I surrounded it with the ring of eternal existence. The fishes surround her on the ascending and descending arc of the circle / of evolution. On the top of the left side, one fish is gliding through the depth of space, where you see the sign and the constellation of Pisces. At the bottom on the right side, the other fish is diving into the depth of matter, where you see a group of souls incarnated into human bodies on the material plane. You can discover Sri Kumar standing at the left side of the picture, and the author sitting at the bottom right side. The night-blue colours represent the background of existence, the potential space in which all forms manifest.

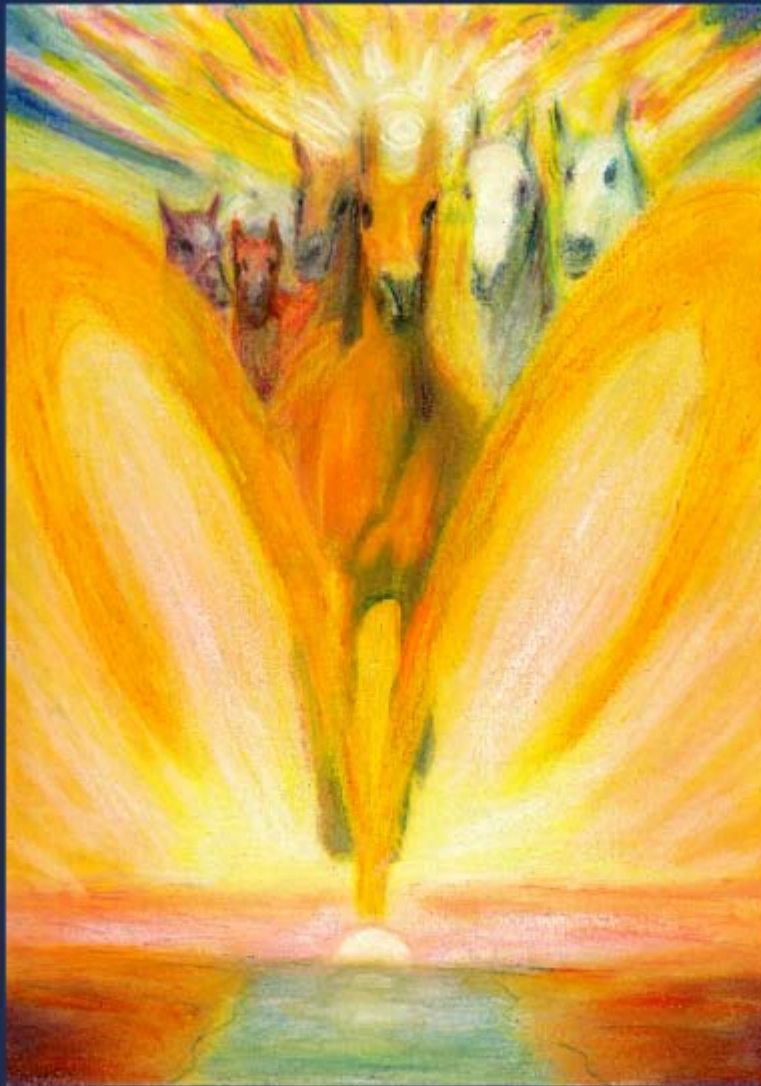
The Cosmic Man – Dance of the Light

14 November 2010, A 5, pencils, crayons and photo work

In the background of the picture you see two huge eyes and a mouth. From above, the light of the third eye is pouring in – a representation of the cosmic person with many planes of expression.

In the centre you see a globe, our earth, with the face of the Lord of our Planet, Sanat Kumara. At the same time it is the iris of an eye presenting the circle of our planets. This again is surrounded by the wheel of the zodiac. The starry background is surrounding the scene, as it is always surrounding our earthly existence, whether we are aware of it or not. The picture represents the mysterious dance of the light through the spheres of creation.





Aries – The Fire of Life

04 March 2011, A 5, pencils, crayons and photo work

Aries is the most powerful sign, the beginning of a new annual cycle with spring equinox. The vital force is seen everywhere at work in nature. The energies of the sun bring a fresh impulse, and this is symbolised by the horse. There are seven rays of the one light, depicted as seven horses. You see them in the picture as coming out of a giant glyph of Aries which starts from the colours of dawn of the rising sun. Aries also rules the Head Centre, so you see in this picture the lotus of the Head Centre above the horses in radiant colours. Profound silence and highest dynamism at the same time are the contrasting elements of this image.

Taurus – Receiving the Milk of Wisdom

11 March 2011, A 5, pencils, crayons and photo work

At Taurus full moon there is a downpour of energies from cosmic centres down to earth. Spiritual Astrology says that these energies are coming down via a brilliant star in the constellation of the Pleiades, Aldebaran. It is also called the eye of the bull. You see this star at the top of the picture. Buddha is the representative of this energy on earth, so you see him between the two horns of the bull. They represent the “antennas” for the reception of the energies of Divine Will. In Eastern symbolism Shiva is the embodiment of the Will aspect, and he is visualised in form of a Lingam. The bull Nandi is his vehicle, and it is always placed looking at Shiva in form of the Lingam.

At the lower centre of the image there is a black Lingam. A waterfall is flowing over the it. All around the Lingam are the many images of the Masters of Wisdom. In the centre of it you see Lord Maitreya, Master Morya, and Master Kut Humi. They are spreading the light of wisdom. It is said that the Masters milk the cosmic cow and nourish humanity with this milk of wisdom.





Gemini – Union beyond Duality

16 April 2011, A 5, pencils, crayons and photo work

According to the ancient Indian tradition, Gemini represents a pair of supplementaries, subjectivity and objectivity. Subjectivity is called the Lord and objectivity is called the power of the Lord in relation to his Lady. Gemini is worshipped as the temple of the Lord, at the entrance of which there are two pillars. The picture shows on three planes, between and above the pillars, Lord Krishna and Radha as a symbol of duality and union.

On the physical plane they are surrounded by an aura of light. On the solar plane you see them in the network of the energies linking the planets. And on the cosmic plane they are one with the far-away stars.

Cancer – The Crab, the Tortoise and the Beetle

08 May 2011, A 5, pencils, crayons and photo work

Master EK explains that when the earth begins to tilt back from the highest point of the summer solstice, the Sun appears to travel sidewise from North to South. Hence Sun is described as a crab while passing through this sign. A branch of symbolism represents it as the beetle which can transform a worm into a butterfly. This marks the transformation of matter into mind, the passage to spirit. The picture illustrates these aspects of the symbolism of the sign.

I took a photo of a crab running on a beach, between water and land, i.e., the physical and emotional plane; another of a turtle swimming in the waters. The turtle is a symbol of the man who has learnt to withdraw from the outer to the inner and to come out again when needed. The swimming turtle is elegantly floating through the waters, for it has mastered the emotional plane. And above you see three ladybird beetles flying. They represent the stage where the soul has liberated itself from the dense matter of the three lower planes and is ascending into the vast worlds of the spirit.

In the centre you see the moon shedding its light on the surface of the water. Moon is the ruler of Cancer, and the reflective light stands for the illusions created when you see only the reflection and not the original. There is a movement of reddish veils around the moon for which I used a picture of a rose, representing the heart governed by Cancer. The rose also stands for the intuitive and mystic nature of the sign. In the left upper corner, you also see the symbol of Neptune, the higher ruler of Cancer, and the glyph of the sign in the right upper corner.





May Call –

Receiving the Energies of Synthesis

21 May 2011, A 5, pencils, crayons and photo work

In the book *Spiritual Astrology* Master EK says that Uranus is the ruler of the Aquarian energies and that Master CVV had a spark of the metal Uranium emanating from his Heart lotus. The picture symbolically represents the reception of the energies and how they emanate from the Heart Centre.

You see the downpour of energies from above which are being received by the Master and shining in electric blue and violet. They were transmitted by Halley's comet. So I placed a picture of the comet on the chest, its light is reflected below the radiant globe at the Heart Centre.

Cycle of Paintings about the Divine Mother

>

From Leo 2011 to Cancer 2012, I painted a zodiacal cycle about different aspects of the Divine Mother to give expression to the female power of the Divine in its beauty. However, there were also other paintings in between, which don't belong to this cycle, and I did paintings of the Divine Mother beyond this cycle.

Leo – The Mother with the Lion

11 June 2011, A 5, pencils, crayons and photo work

In eastern wisdom it says that one of the forms of the Divine Mother is the shape of Saila Putri. She is regarded as a form of Parvathi and is also called the Daughter of the Mountain, the personification of the Himalayas. She is said to exist even today and to live in the form of an 18 years old woman accompanied by a white lion. From time to time she gives her presence to the initiates in the Himalayas through the roar of the lion which accompanies her.

For this picture I didn't want to use an Indian-looking woman. I searched for a lady with royal posture and I found a figure of Elisabeth of Thuringia, queen of Hungary. It is said that once when she was threatened by her husband, a transformation of bread into roses happened to protect her. I gave her a huge rose as the symbol of the Heart. In the background I fused the pictures of a sunrise above Mount Everest and a panorama of Mount Kanchenjunga. And the white lion lies in his fiery cave, which is the symbol of the Heart Centre.





Virgo – Purity and Holiness of Virgin Nature

19 June 2011, A 5, pencils, crayons and photo work

Virgo is the sign of the original nature, which is also called the virgin nature. She is an expression of sublime purity and transparency. She is the guardian of the spirit descended into matter and ripening there in silence and secrecy. So you see her represented as a woman radiating light and purity. She is sitting amidst withering flowers indicating that the heat of the summer is over and that the seeds are ready to fall down and go into the ground. She is holding an ear of corn in one hand and a flame of light in the other, the symbol of the light of consciousness, which is brought down by Mercury, the messenger of the Gods. He is the ruler of the sign of Virgo.

Libra – The Mother with the Tiger in the Jungle of the City

11 July 2011, A 5, pencils, crayons and photo work

In many of the pictures I use symbols of the east and transpose them into a western setting. For this picture I took the inspiration of Durga, the impermeable mother with the tiger, who is ruling the time of Libra. It is considered to be the time of the descent of the spirit into the life in densest matter. In this phase of life you can easily get lost on your way and forget the purpose of your life.

I visualised this life in densest matter as the life in a metropolis and took a photo of a street canyon in New York. For Durga, I used a painting of an English Pre-Raphaelite painter illustrating nature and transformed its position, colours and expression. I added a sword and a lotus – the sword as a symbol of strength and the lotus as the symbol of unfoldment. I used a picture of a Siberian tiger which is about to jump. I then worked out the etheric movements of city life as the movements of the energy which surrounds the figure of Durga.





Antaryami – The Lord in the Heart

30 July 2011, A 5, pencils, crayons and photo work

In Indian wisdom the inner consciousness is also called the Master in the Heart, the Indweller, Antaryami, or Ishvara.

For this picture I took an Indian picture of Ishvara and put it into a huge lotus and a sunrise. Then I gave expression to the radiance of the indweller, who is said to be shining with golden light. His expression is full of serene peace and focus on the inner dimensions.

Scorpio – The Dark Mother and the Consequences of Blindness

01 August 2011, A 5, pencils, crayons and photo work

The qualities related to Scorpio are hidden activities, power, as well as the loss of consciousness and death.

I used a photo of the burning oil platform Deepwater Horizon, which has sunk in 2010 in the Gulf of Mexico, surrounded by fire-fighting vessels in their futile attempt to save the platform from sinking. I arranged a black-and-white drawing of the Kali, representing the dark and fearful aspect of Nature as part of the divine, and integrated it into the image. It thus becomes a symbol of human arrogance exploiting Nature and thinking that they can escape from the consequences. Kali holds a sword in one hand and a staff with a skull surrounded by a serpent in the other – symbols of the vital energy of Kundalini. The serpent can bring death, but can also resuscitate consciousness to ascend to the higher spheres. Between her feet you see the Yantra of Kali, the power which keeps man in the clutches of desires and sex as long as these energies are not directed towards ascent.

The fire of the burning platform becomes one with the fury of the Divine Mother, the halo mingled with the dark clouds of the burning oil look like an apocalyptic beacon of destruction.





Expansion and Fulfilment

27 August 2011, A 5, pencils, crayons and photo work

Lakshmi is worshipped in India as the Mother of Splendour, in golden-yellow colours. She represents wealth, good luck and beauty.

For this image I used a picture of Lakshmi and placed behind her a NASA photo of a sunrise over the earth. Lakshmi is always presented holding lotuses and showering her blessings in the form of gold coins. She is accompanied by elephants. So I placed an Indian and an African elephant on either side. The central sun of our system is Aldebaran in the Pleiades, the constellation of the 7 Mothers. Spiritual astrology says that from there energies come down to our system. So I digitally created a downpour of a starry flow over our planet. May spiritual blessings pour down on the onlookers.

Sagittarius: The Tree of Wisdom and the Waters of Life

03 September 2011, A 5, pencils, crayons and photo work

Sagittarius is ruled by Jupiter, representing the teacher and the search for wisdom. In the Eastern teachings the cosmic Jupiter is symbolised by Ganesha, the elephant-headed God, the incarnation of divine wisdom. The principle of the Teacher on the cosmic plane is Lord Dattatreya, the higher potency of Lord Maitreya, who is worshipped as the world teacher. Dattatreya is illustrated as a youth with 3 heads. The tree related to Jupiter, wisdom and meditation, is the Ficus Religiosa.

I started with a photo of a statue of Ganesha reading a book of wisdom. Behind him there is the trunk of a Ficus Religiosa. In its crown there are the three heads of Lord Dattatreya. Above you see the eyes of Lord Narayana. Looking into these magical eyes leads you to the inner dimensions. The brilliance of the higher energies is visualised in the white flame between the eyes, hinting at the third eye, the divine opening.

I created with crayons the movements of the ascending and descending etheric flow and the flames surrounding the heads of Dattatreya. I was fascinated by the innocence of the childlike looks that are full of divine peace and radiance.

As for Lord Ganesha, he seems to enjoy sitting there under the Ficus tree and reading the book of eternal wisdom. Everything is a part of the flowing movements and the mystery of Creation.



“The month of Sagittarius is dedicated to Narayana. Narayana means the ascending and descending waters of life. The full moon of Sagittarius is the full moon of Dattatreya, the Lord of Love and Wisdom who moves upon the planet in mysterious forms. Lord Dattatreya is described as the Lord with three heads and four arms. All avatars of Dattatreya are also avatars of Ganesha, because Ganesha is Dattatreya on the physical plane. The Ficus Religiosa is the tree relating to the energy of the teacher, Dattatreya.”
From the teachings of Sri K. Parvathi Kumar



Photo of the Ganesha statue used in the image of Sagittarius

Capricorn: Aditi – the Mother of Light and the Birth of the Twelve Lights

11 September 2011, A 5, pencils, crayons and photo work

In the Vedas Aditi is the original light, the light of the world, from which the 12 basic qualities of light emerge. They are the 12 sons of Aditi, the qualities of the 12 signs of the zodiac. In spiritual astrology the qualities of the signs are not identical with the constellations, but are the great thought forms that impregnate the space around a globe and shape the energies of the beings into certain specific qualities. I visualised the 12 qualities as 12 radiant energy centres around the Mother holding a child, like in the presentation of Mother Mary with the infant Jesus Christ. I took the inspiration from a picture of the Hungarian painter Franz Dvorak.





Aquarius –

The Mother with the Aquarian Pot

01 October 2011, A 5, pencils, crayons and photo work

Traditionally Aquarius is presented as a man bearing the pot from which the waters of life pour down. For this image I chose to take a female figure for the water bearer. I came across an image of a Madonna by Botticelli. I added an Aquarian pot instead of Jesus, and created a downpour of light from a sunset. I also integrated golden rays and a NASA picture of the earth. At the end I created an opening on the backside of the pot, as a symbol that the energy is pouring out into manifestation on one side, but on the other side there seems to be nothing coming into it.

Now the Mother is blessing the earth with the Aquarian energies.

Opening the Sheaths of the Soul towards the Greater Light

11 October 2011, A 5, pencils, crayons and photo work

For many years till I was in the mid-40ies I had the feeling that my life hasn't yet come to flourish, and that I was in a bud-like state. I knew that there were veils around the soul, which slowly started to unfold and widen. This was the origin of this painting.

To visualise the closed state, I took a photo of a water lily bud and that of an egg and fused them together. I then added the figure of a woman inspired by a pre-Raphaelite painting. She is holding a dove in her hand which is waiting to fly. The sheaths open in the upward direction allowing the soul in incarnation to unite with its counterpart which is radiating in the light of pure consciousness.





Pisces – The Mother Blessing the Earth Through the Grace of her Looks

22 October 2011, A 5, pencils, crayons and photo work

Meenakshi is the Mother who blesses the earth through the grace of her looks. For the Mother, I took an illustration of an Indian goddess, but replaced her eyes by bright blue eyes. For me, they symbolise the unfathomable depth of the motherly love. Her light radiates from the centre of her forehead. Beside the earth you see the hands of Meenakshi; they hold and bless the earth, whose aura thus becomes a radiant blossom.

Aries – The Mother Principle and the Descent in 10 Steps into Creation

20 November 2011, A 5, pencils, crayons and photo work

According to the Wisdom teachings, the Cosmic Person is the supreme God principle self-existing without mother and father. From there the Mother principle comes down and conceives the creation in her womb as her child. She comes down in 10 steps through 4 planes up to the gross material plane. The Mother is represented as a young lady, the planes are represented as spheres, and the 10 points of the Pythagorean decade symbolise the complete creation. The Pythagorean decade's centre lies at the womb of the lady, with the top of the triangle at her heart centre. She is standing in a lotus, the principle of unfoldment. In her inner she carries a form of Lord Vishnu, the Lord of permeation. There is a visualisation exercise where the meditator can imagine the Divine – be it Christ, Vishnu or whosoever – to be standing over the solar plexus and the meditator becoming one with Him. The delicate figure of the Mother is standing in the area of tension between the seminal emergence and the tremendous power of the manifesting energies. She carries in her heart this tension between the delicacy and the power of the presence of Vishnu.





Taurus – The Woman in the Heart of Man

12 February 2012, A 5, pencils, crayons and photo work

This painting in a way is a continuation of the Aries painting. I took a silhouette of a man and placed a picture of Lakshmi sitting on a lotus to be in the cave of man's heart. She is showering her grace and thus the energy centres start unfolding. You also see an unfolding "heart above the head" at the centre of the huge lotus at the top, the connection to the cosmos. The body is interwoven by energy lines.

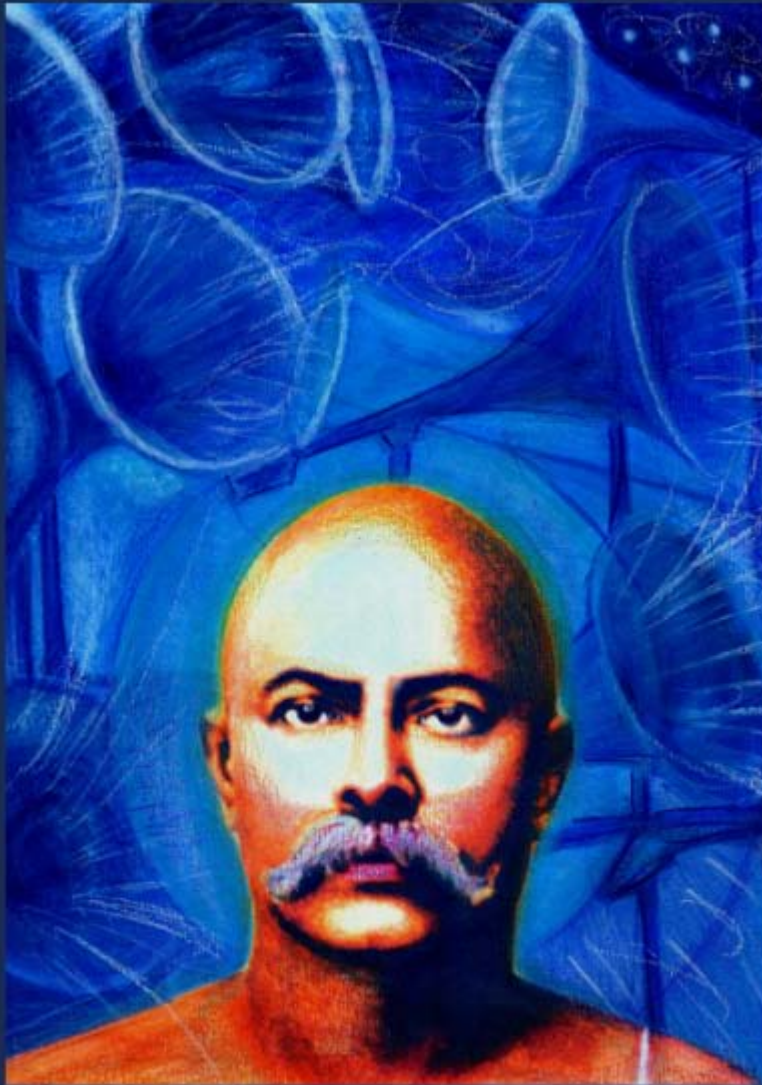
Gemini – Saraswathi and Mercury

17 March 2012, A 5, pencils, crayons and photo work

The sign of Gemini is ruled by Mercury, who in the east is represented by Saraswathi, the goddess of wisdom. For Mercury I used the photo of a brass statue from the 19th century. And for Saraswathi I found an illustration of the goddess flying on her vehicle, the swan. It is holding a lotus flower in its mouth, symbol of the messages of the divine Word conveyed to Mercury.

Mercury is holding a rod surrounded by serpents. It is a collective representation of the vertebral column, the wings of the Ajna Centre, and the pineal gland - the seat of the higher awareness. In his other hand, he holds a purse filled with gold coins, being the God of merchants, and he wears the winged cap of the fast messenger. The keyboard in the background is a symbol expressing that the whole creation is done with the letters of the divine Word. And behind the keyboard you see a NASA photo of the surface of the planet Mercury.





The Master May Call

24 March 2012, A 5, pencils, crayons and photo work

Ever since I came to know about Master CVV (1868-1922), I have been deeply fascinated. For me his piercing look is full of energy, and he does tremendous work in the subtle planes.

To give an expression to the etheric call of the Master, I worked over two photos I took in 2006 at an installation of huge old loudspeakers on the roof of the Kunsthalle Berne (Art Gallery). This installation was done by Pavel Büchler, a Czech born artist living in UK. I was fascinated by the "silent loudspeakers" overlooking a noisy square. The artist was searching for something which is "beyond the communication", something which is beyond sound, beyond form, even beyond manifestation.

I already explained the meaning of the May Call Day with the picture "May Call – Receiving the Energies of Synthesis".

Cancer – The Mother and the Birth of the Soul into the Body

09 April 2012, A 5, pencils, crayons and photo work

In the upper part of the picture you see a semicircular bowl opening to the starry sky. From the stars energies are radiating down to the moon, who is lying in the middle of the bowl and receiving the energies. The moon is the reflective principle receiving the light from higher spheres. From there the lunar light flows to the Pitris, the builders of the forms, who also create our bodies. At the bottom of the picture lies the mother; the embryo (on the right) floats in the waters of the womb, surrounded by the waters of earth. Above the earth, you see the sun. The surrounding circles indicate that he has, like a human being, a body and a soul and that he is an expression of the spiritual sun. From its centre, the soul is coming down to enter into the body of the child.





Leo – the Three Planes of the Sun

22 April 2012, A 5, pencils, crayons and photo work

As already explained, the sun, like the human being, has a triple nature with a body, a soul and a spirit aspect. In the painting, I have visualised their unity in a sacral space, which is hinted at by the church window in the background. The light at the centre (top) with the petals expanding into the space stands for the spiritual sun. In the centre of the picture there is the heart of the sun, represented as a huge flower with a pulsating heart at its centre. I visualised the sphere of the physical sun as a lion resting in a lotus and surrounded by an aura of light. It is a symbol of the pulsating life principle, which has its seat in our heart.

The picture with its fiery golden yellow illustrates the power of the love energy, which permeates the various spheres.

Virgo – Kwan-Yin, the Mother of Grace

12 May 2012, A 5, pencils, crayons and photo work

Kwan Yin is a female figure of the Buddha of compassion. She came to my mind while I was searching for a picture for Virgo.

I took the photo of a statue of Kwan Yin in the house of a friend. Her look is totally turned inwards. Above her head you see the light of the sun in a huge flower. The light is pouring down on her right and left, which is represented by the picture of a waterfall. Her head is surrounded by spheres of light, from where emerges a circle of moon phases, with the full moon / new moon behind her head. The warm golden yellow symbolises the power of her loving compassion for all beings.





Libra – Birth of the New Earth

16 June 2012, A 5, pencils, crayons and photo work

This picture came to me from out of the experiences of the previous months and weeks, culminating in receiving notice of termination of my work contract after 21 years of service. I felt free after a very turbulent time. I saw the old structures collapsing, and at the same time felt the seed of the new sprouting, though not yet manifest.

At the top you see a skyline - brightly illuminated high-rise buildings on a burning ground which is about to crumble down. In the depth there is the formation of a new globe out of shining etheric flowers manifesting in a field of deep blue. A group of angels are observing the beauty with rapt attention.

There is a tremendous contrast between the subtlety of the new earth and the display of grandeur of the old structures, which are ready to sink into the abyss.

Scorpio – The Ascent of the Serpents

Through the Pituitary Hint

14 July 2012, A 5, pencils, crayons and photo work

This picture represents the fall and the ascent of consciousness. I took the photo of a tree (far left) – it became the tree of life. I integrated the serpent falling down like a flash - it got a light-filled head and a body of red colour with a yellow line. It illustrates the consciousness descending into matter to gain experience. In the picture at the bottom you see the souls imprisoned in the lower sphere of the “burning ground”, of suffering. From out of their mass flying serpents ascend, with blue jewels as their heads, the initiates. Above you see a white-blue shimmering eagle, symbol of the spirit, and in the background, stars of the constellation of Scorpio. A lady is observing the magic dance. On her front the light of the “electric hint” is shining; her head centres opened through enlightenment.





Sagittarius – Kalki, The Rider on the White Horse

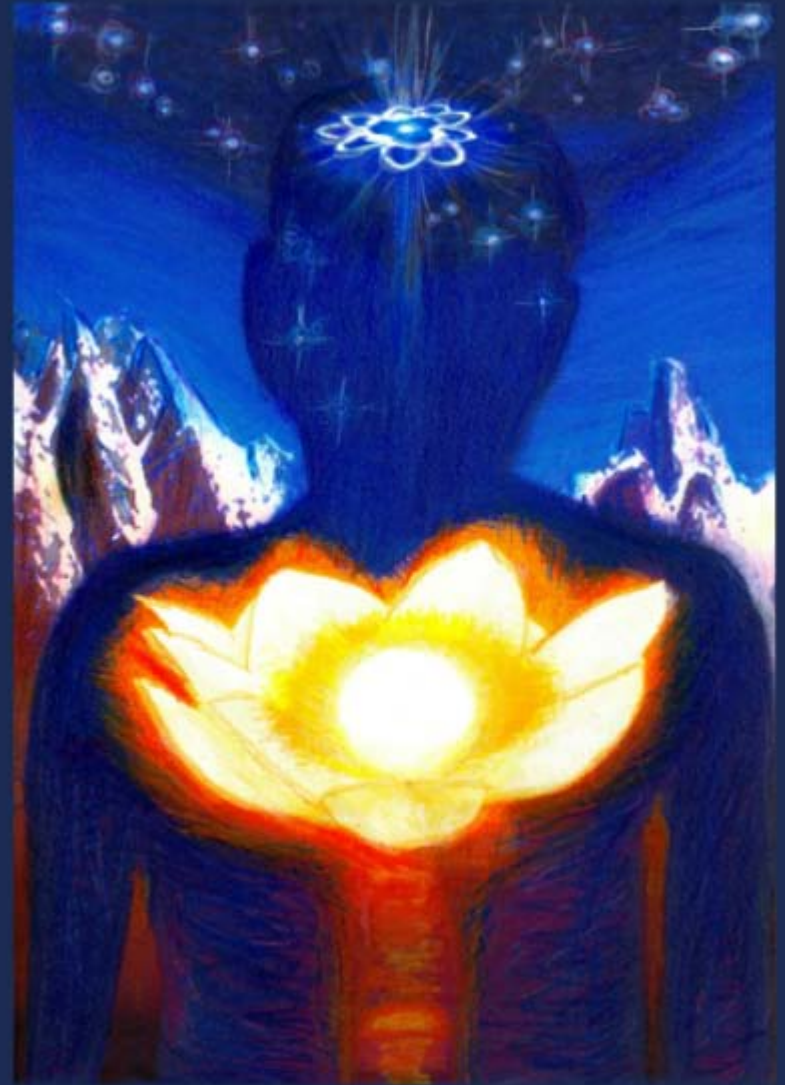
05 August 2012, A 5, pencils, crayons and photo work

In the Eastern Puranas Kalki is described as the 10th Avatar who comes to close the Dark Age. We see him riding on a white horse, symbol of the purified energy of life. From above the mountains white eagles are coming down, messengers of the spirit.

Capricorn - The Dawn and the Light of the Higher Heart Centre

11 August 2012, A 5, pencils, crayons and photo work

Capricorn is also called The Mount. In the background of this painting, bright mountains are shining, symbols of sublime aspiration. In the foreground, you see the dark blue silhouette of a meditator diving into the subjective worlds. In its centre is the radiating huge eight-petalled lotus of the higher Heart Centre, the entrance to the inner light. The lotus is surrounded by fiery flames, and its stalk is rising from out of a reddish sun at the bottom. The electric blue lotus of the head centre is linking the inner of the meditator with the cosmic spheres.





Aquarius – The Twin Gods and the Downpour of Cosmic Energies

25 September 2012, A 5, pencils, crayons and photo work

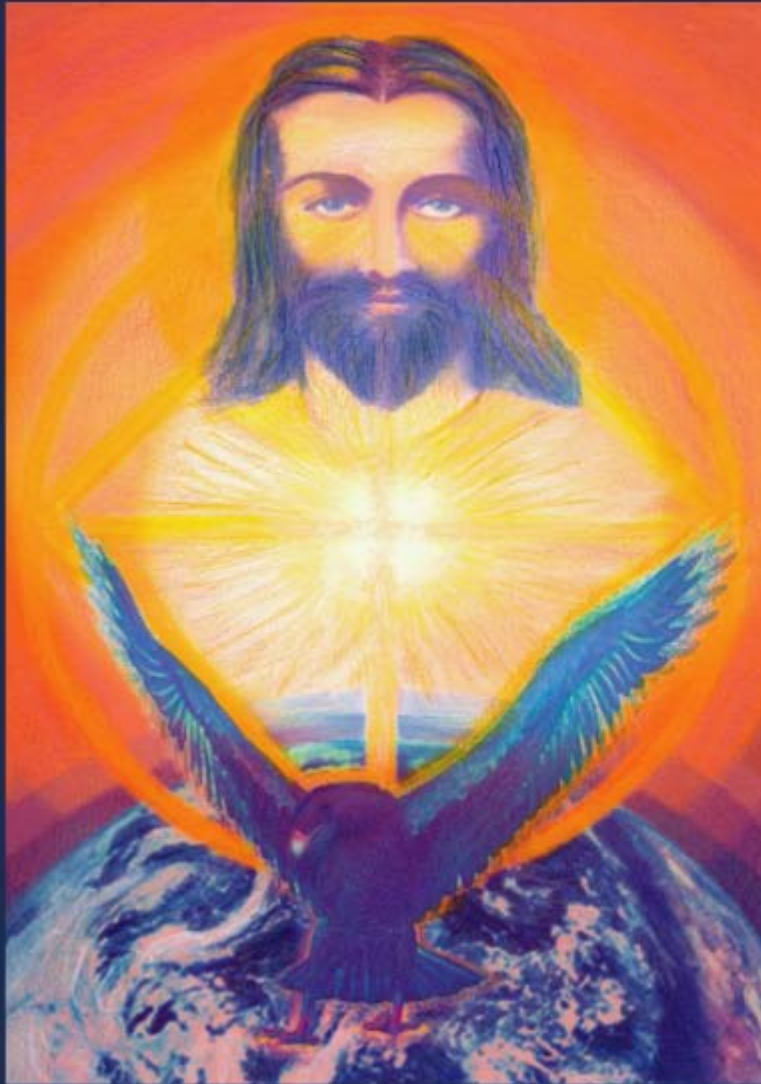
This painting shows the downpour of cosmic energies down to our planet. At the top you see winged horses, the Ashwins, the Vedic twin Gods. Below there are the two seers Vasishta (on the right) and Agastya (on the left). They are guiding spiritual Hierarchies on our earth. At the centre of the upper triangle there is the pot of Aquarius from where the waters of life are pouring out incessantly. At the centre of the lower triangle there is a picture of Uranus who receives the energies for our system. And below you see a triangle of mountains surrounding a huge lotus into which the energies are received. You see the Blue Mountains of the Nilagiris in the front, Mount Kailash in the right back, and the “Swiss Himalayas”, the Matterhorn at the left. And if you look closely, you see in the centre of the downpour a Deva figure.

Pisces: The Alpha and the Omega

28 October 2012, A 5, pencils, crayons and photo work

Pisces is a sign of sensitivity and fluidity. The two fishes of the sign stand for the soul and the personality. I represented them as an upper and a lower fish carrying a sun in them. The sun at the top is reflecting below, just like the soul is reflecting in the personality. Behind the lower fish, you see the skyline of New York, symbolising the life caught in matter. The stairway stands for the ascent and descent of souls. Angels on the right and left are guarding the path. One is giving his blessing; the other is holding a treasure, the fruit of wisdom.





Lifting-up the Earth to the Kings of Beauty

11 November 2012, A 5, pencils, crayons and photo work

Our planet is on the way to rise to subtler realms, and the energies of the New Age are helping to “lift up the earth to the Kings of Beauty”, as it says in the 5th stanza of the Great Invocation.

The picture shows an eagle, symbol of the spirit rising above the earth. Its wings are integrated into the lower part of the symbol of the circle with the square and the cross, the Sanctum Sanctorum. On the upper part, there is a picture of Lord Maitreya, the head of Spiritual Hierarchy. The top of the square is at the Ajna Centre of Lord Maitreya, the bottom at the Heart Centre of the eagle. The left and right wings touch the left and right points of the square.

In the background, I placed three circles as a symbol for the three planes of the sun (body, soul, spirit). The sun in the centre is merging with the Heart Centre of Lord Maitreya.

Aries – The Birth of a Diamond

30 November 2012, A 5, pencils, crayons and photo work

This image illustrates the enormous pressure of today's society, which can cause a transformation process. I visualised it with a volcano, symbol of the matter being thrown out from the inside through a fiery process of high pressure. At its top there is a diamond, as nature's most brilliant result of a transformation process through pressure.

For the glowing magma chamber, I took pictures at the underground corridors and shopping passages at the central station of Berne and fused them together. Several volcanos and diamonds, together with a rose flower of an echinopsis cactus for the fiery flashes at the top gave the dramatic structure to the lava flows and the "magma chamber" of the hectic everyday life.





Taurus: The Magic Flute of Krishna

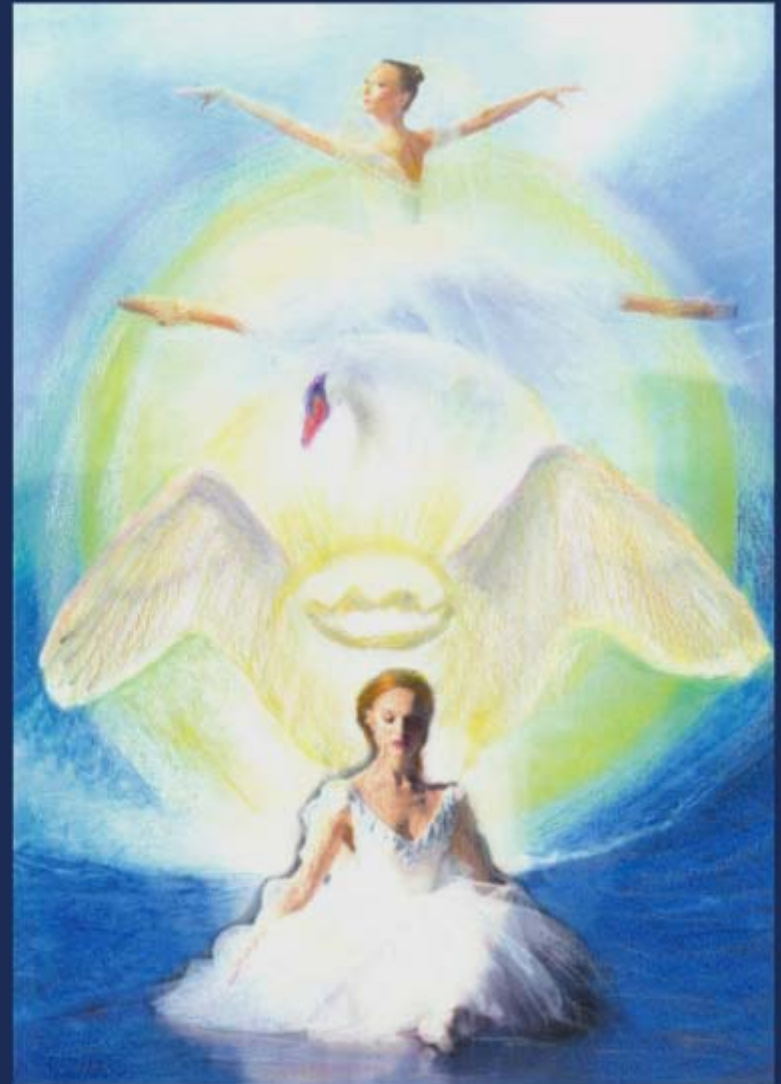
21 December 2012, A 5, pencils, crayons and photo work

For this picture I took the photo of a Krishna statue here in my room, chose an image of an extract of the Isenheim Altarpiece, by Matthias Grünewald for the yellow background, and another from the stage set for The Magic Flute of Mozart by Karl Friedrich Schinkel for the dome of stars at the top; then I integrated the image of a peacock (bottom left), Krishna's bird. I changed the statue to a dark blue shade; so the image emerged in violet - the right magical colour for Krishna with a "magic flute".

Gemini: Pulsation – The Song of the Swan

10 February 2013, A 5, pencils, crayons and photo work

Pulsation is a fundamental principle in creation, which I wanted to express with this picture. Before my mind's eye, I saw a huge white swan with outspread wings. Hamsa is the Sanskrit word for swan, and it is the symbol of the centripetal and centrifugal movement associated with pulsation. At the centre of its heart you see an open flower which is white inside, the pulsating centre. The ballerina sitting on the beach symbolises the moment of contraction, and the one flying high symbolises the climax of expansion. I merged photos of several waves to visualise the pulsating movement of ebb and flow (behind the swan). I used very light colours which are at the border of reproducibility to give expression to the delicacy of pulsation.





Cancer: The Descent of the Solar Angel into the Body

28 February 2013, A 5, pencils, crayons and photo work

Cancer is the sign of the return of the soul into a physical body and thus it is related to the process of reincarnation. The Moon is also the symbol of the generative life which gives birth to forms.

In the upper part of the image you see the Moon and behind it the glow of the Sun. Two angelic figures, solar angels, observe the descent of a soul into the embryo in the womb of the mother. You see the embryo with its head pointing downwards behind the descending soul. Another name for the soul, the I AM, is the Solar Angel. It is the eternal part in man which in the cycle of evolution goes through series of incarnations. The body is also called the Lunar Angel; it serves as a vehicle for the incarnation of the Solar Angel. For the left angel, I chose an extract from a painting of Franz Dvorak, and for the one on the right side, an extract from a painting of Edward Robert Hughes; a drawing of William Hunter for the embryo in the uterus. For the illustration of the descending solar angel, I took an image of Ilmatar, the virgin spirit of the air, by Robert Wilhelm Ekman.

Leo: The Entrance

17 March 2013, A 5, pencils and photo work

In symbolism Leo is connected with the transformation process in the inner cave of the heart. With the help of respiration you enter into the "cave of the lion", the Heart Centre, where you can encounter the higher self, when the lower self is well adjusted. The cave also symbolises the inner ashram, of which an outer ashram is the externalisation. The image illustrates this entering into the ashram. This painting shows a circle of 12 stars, symbolising the 12 signs of the zodiac. A woman is climbing stairs, entering through the circle of the "gate of stars". The point in the centre is represented by a door leading to the Sanctum Sanctorum, and so the entry is a path from the circumference to the centre. At the threshold before the centre, there is a white figure representing the Master in the Heart, the Divine Self. Above the centre you see the figure of an angel, the guardian of the ashram and the link to the cosmic spheres. The ashram is represented as a crystal cave. The crystals on the sides symbolise the purified, transparent matter, which can receive the Light. At the bottom on the left, outside the starry circle, there is a group of people waiting for their turn to enter.





Virgo:

The Sons and Daughters of the Virgin

12 April 2013, A 5, pencils and photo work

The book "Spiritual Astrology" is a storehouse of profound concepts of wisdom, which lets images come to my mind's eye. When reading the chapter on Virgo impressions came to me of purity and virginity, of the world saviours as the Sons of the Virgin, of the rainbow of creation, and the veil of the Mother of the World. I wanted to give a new perspective to the often misunderstood concept of the Virgin and to replace the child with a group of great messengers of God and World Saviours. I used a painting of Fra Angelico for the central figure of the Virgin. I added a helix galaxy structure and a rainbow in the background above her head, forming the Eye of God. The head and the halo of the Virgin at the centre symbolise that the World Mother is the first emanation from the background of creation. She is sitting on a red and golden veil, the sheath covering the pure existence and giving rise to the multitude of expressions in space. Full of loving attention the Mother is looking at the group of messengers of the pure Light, which are inserted into the form of the infant Jesus, who is holding in his left hand the ball of the globe. Wrapped into her blue robe you see smiling people who feel blessed and protected through her presence. Her Light is radiating into all directions.



The small Greek letter phi with which often the images are signed on the backside



January 2013, India

**Ludger Philips:
Paintings**

© 2013, Ludger Philips
CH 3073 Gümligen BE
philips@good-will.ch

In 2013, the paintings will be
published on a new website:
www.ludgerphilips.org

The book has also been
published by the author in
German.

CONTENT:
Biographical Keywords / Thanksgiving
212 Paintings

EARLY PAINTINGS. 1980-1990
Birth
Spiritual Hierarchy 6 The Ascent
Shaking
Light over the City
The Conference
The Blessing 1
The Blessing 2
Antahkarana
Marriage Blessing
Incarnation
Eagle of the Soul
Unfoldment
Levels of the Logos
Spiritual Hierarchy 5 The Brotherhood
Spiritual Hierarchy 8 Service of the Logos
Manifestation
The White Brotherhood
Iris Flower
Globe Chains - Incarnations of Earth
Emanation 2
The Egg of Brahma
Descending from Above
Light, Love and Power
Cosmic Person
Creator Anima - Forming of the Souls
Choir of Angels

Angels
Meditation 1
Meditation 2
Meditation 3
Transition
Emanation 1
Ray of the Spirit
Divine Mother 1
Divine Mother 2
Divine Mother 3
Divine Mother 4
Divine Mother 5
Divine Mother 6
Divine Mother 7 - The Family
King of the Universe
Divine Eye 1
Divine Eye 2
Divine Eye 3
Divine Eye 4
Sons of Light 1 Blessing
Sons of Light 2 - The Five-Pointed Star
Sons of Light 3 Meeting
Sons of Light 4 The Cosmic Christ
Sons of Light 5 OM
Sons of Light 6 Apparition
Sons of Light 7 Triumph
Sons of Light 7 Fiery Metamorphosis
Sons of Light 9 Self-Giving
Spiritual Hierarchy 1 The Assembly
Spiritual Hierarchy 2 The Birth of Hierarchy
Spiritual Hierarchy 3 The Masters of Wisdom

Spiritual Hierarchy 4 Arrival
Spiritual Hierarchy 7 Towers of Light
Worlds of Light 1 The Fight
Worlds of Light 2 Path of Light
Worlds of Light 3 Return 1
Worlds of Light 4 The Source of Light 1
Worlds of Light 5 The Source of Light 1
Worlds of Light 6 The Source of Light 3
Worlds of Light 7 The Tree of Light
Worlds of Light 8 Star of Light
Worlds of Light 9 Shining 1
Worlds of Light 10 Shining 2
Worlds of Light 11 Fourfold Unity
Worlds of Light 12 Return 2
Worlds of Light 13 Flames of Light
Way of the Cross, in 14 + 1 Tables, Cover Picture
The Last Supper
Gethsemane - Mount of Olives
Imprisonment
Peter Betrays Jesus
Jesus and Pilate
Flagellation
Crowning of Thorns
On the Way of the Cross
Veronica's Veil
Simon of Cyrene
Fixing on the Cross
Crucifixion
Descent from the Cross
Interment
Resurrection

Birth of Christ 1 The Logos
Birth of Christ 2 Annoucement
Birth of Christ 3 Pregnancy – The Mother Standing on the
Dragon of Matter
Birth of Christ 4 The Birth
Birth of Christ 5 Announcement to the Shepherds
Birth of Christ 6 Worship of the Three Kings
Deva Glow 1 Rise of the Butterfly
Deva Glow 2 The Butterfly Dance
Deva Glow 3 The Butterfly Flip
Deva Glow 4 The Butterfly's Joyous Flight 1
Deva Glow 5 The Butterfly's Joyous Flight 2
Deva Glow 6 Opening of the Inner Treasure
Deva Glow 7 The Inner Seed
Deva Glow 8 Journey of the Sprout
Deva Glow 9 The One Becoming Two
Deva Glow 10 Dividing and Joining
Deva Glow 11 Joyous Interaction
Deva Glow 12 Vital Movement
Deva Glow 13 Floating
Deva Glow 14 Gliding
Deva Glow 15 Entering
Deva Glow 16 Night Rest
Deva Glow 17 Coming down from Heaven
Deva Glow 18 The Red Angel
Deva Glow 19 Light-Messenger of Hope in Times of
Darkness
Deva Glow 20 Light and Darkness
Deva Glow 21 Blessings of Light from the Cosmic Cross
Deva Glow 22 Revelation
Dance of the Devas
A Group of Angels
20 + 1 Tables "Song of Silence"

IMAGES OF SYNTHESIS. 2009 - 2013
Adoration of the Sun, through the 5 Elements
Kundalini Ascent - Higher Bridge Beginning
Dance of the Flying Serpents - the Initiates - around
the World Teacher
Descent of the Avatar from Sirius to Earth via the
Comet 1
Descent of the Avatar from Sirius to Earth via the
Comet 2
The Birth of the Soul / Venus from out of
Space/Ether/Jupiter and Time/Matter/Saturn
Spring Awakening - Silent Joy, Jubilating
The Hidden Flower - born nine months later. Night
The Energy of Synthesis
The Lord of the Violet Flame and Chintamani
The Avatar of Synthesis coming from Sirius to
Earth via Uranus
Fire Ritual
Planetary Healing Meditation
Music of the Soul – Full Moon
Lingam of the Heart Lotus
Serpent Flower
Messengers of Synthesis
Metamorphosis – from personality to the soul /
consciousness, to the super-soul / universal
consciousness, the Mother of the World
Becoming an Apple, for Others to Eat
The Great Ones
Aries
Taurus – Vaisakh Festival
Transmission – Anchoring
Gemini – Distribution

Cancer – Mother and Child
Leo – The Mother on the Lion
Unfoldment - The Heart of Man - The Heart of Space
Virgo - The Light in Matter
Libra – Balancing the Higher and the Lower Pole
The Lotus of the Soul
Scorpio – The Eagle and the Serpent
Sagittarius – Shooting up, Pouring down
Capricorn – Celebrating the Dawn of the Year
Aquarius - Eternal Flow of the Sound of Life
Pisces – Fusion. Synthesis of Existence
The Cosmic Man. Dance of the Light
Aries - The Fire of Life
Taurus - Receiving the Milk of Wisdom
Gemini - Union Beyond Synthesis
Cancer – The Crab, the Tortoise and the Beetle
May Call Day – Receiving the Energies of Synthesis
Leo - The Mother with the Lion
Virgo - Purity and Holiness of Virgin Nature
Libra - The Mother with the Tiger in the Jungle of the City
Antaryami – The Lord in the Heart
Scorpio – The Dark Mother and the Consequences of Blindness
Expansion and Fulfilment
Sagittarius - The Tree of Wisdom and the Waters of Life
Capricorn: Aditi - The Mother of Light and the Birth of the Twelve Lights
Aquarius – The Mother with the Aquarian Pot
Opening the Sheaths of the Soul Towards the Greater Light

Pisces: The Mother Blessing the Earth through the Grace of her Look
Aries: The Mother Principle and the Descent in 10 Steps into Creation
Taurus - The Woman in the Heart of Man
Gemini - Saraswathi and Mercury
The Master May Call
Cancer - The Mother and the Birth of the Soul into the Body
Leo - The Three Planes of the Sun
Virgo – Kwan-Yin, the Mother of Grace
Libra - The Birth of the New Earth
Scorpio – The Ascent of the Serpents Through the Pituitary Hint
Sagittarius – Kalki, the Rider on the White Horse
Capricorn - The Dawn and the Light of the Higher Heart Centre
Aquarius – The Twin Gods and the Downpour of Cosmic Energies
Pisces: The Alpha and the Omega
Lifting-up the Earth to the Kings of Beauty
Aries - The Birth of a Diamond
Taurus - The Magic Flute of Krishna
Gemini - Pulsation. The Song of the Swan
Cancer - The Descent of the Solar Angel into the Body
Leo - The Entrance
Virgo - The Sons and Daughters of the Virgin

List of Sources

Photos: P. 2: Michael Kerkloh: 2 extracts of pictures from "14 Live" - High School Film
All other Photos: Ludger Philips

Books:

Helena P. Blavatsky: The Secret Doctrine. Theosophical University Press, Pasadena (USA).
Ekkirala Krishnamacharya: Music of the Soul / Spiritual Astrology. Kulapati Book Trust (IN).
K. Parvathi Kumar: Dattatreya / The Aquarian Master / Hercules / Saraswathi – The Word. Dhanishta Editions (IN) / Seminar Notes.

Cover: Extract from the painting: Light, Love and Power (1981)

Title inside: Extract from the painting: Leo: The Entrance (2013)

Backside: Picture: Antaryami, in the garden

