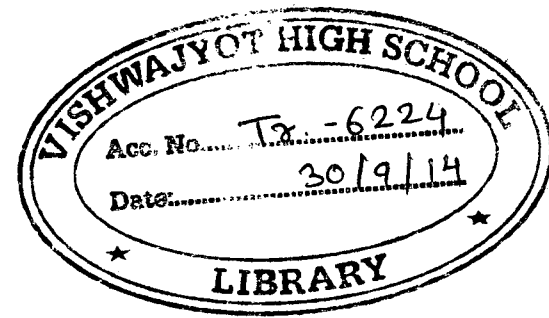


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L. COLLOT D'HERBOIS

COLOUR



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(A textbook for the painting group Magenta)

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COLOUR: PART ONE

das einzig mögliche Medium, damit der rasch mit dem Urteil fertige Verstand die Begegnung der Menschenseele mit der Weltenseele über den Regenbogen nicht störe.

Unsere Zeit hat wenig Aufmerksamkeit für die Vielfalt zum Beispiel der atmosphärischen Farben, die in den bewegten Elementen entstehen und ihrer direkten Geburt aus Licht und Finsternis noch so nahe sind. Hier finden wir eine Fülle von Beispielen genannt.

Gerade in der Betrachtung von Licht und Finsternis erreicht das Buch einen seiner Höhepunkte.

Wir werden – mit Goethe gesprochen – geführt in die Werkstatt des Erdgeistes, wo er das lebendige Kleid der Gottheit zunächst aus Farbe wirkt, verwebend Licht und Finsternis.

Wenn Liane Collot d'Herbois sagt, die Finsternis bewege sich wie der Einschlag durch die Kette des Lichtes, so ist die Finsternis das Ur-Schöpferische, die Impulse zu allseitiger Bewegung in sich tragende Element. Das Licht aber ist das weisheitsvoll gestaltende, dadurch zwar tötende, nur die Vergangenheit beleuchtende, nur eine einzige Bewegung vollführende, nämlich von einem Punkt ausstrahlende Element.

Solche Bilder geben auch dem Erfahrenen neue Aufschlüsse und überdies ist die dann folgende subtile Charakterisierung der einzelnen Farben eine unschätzbare Bereicherung für den Künstler sowohl wie auch den Therapeuten.

Abschliessend möchte ich sagen, dass auf dem Wege zu einer zukünftigen spirituellen Auffassung der Farbe und ihrer Handhabung in der Kunst dieses Buch unserer Zeit voranleuchtet, ja selbst schon einen bedeutenden Schritt darstellt.

Margarethe Hauschka
Oktober 1979

PREFACE

Translation from the German

To write a preface to this unique book can only mean giving accompaniment to the reader who is about to enter into its sphere. A very unusual and surprising experience awaits him regarding its form as well as its contents, but also as regards meaning and aim of this far reaching vision on colour.

It is impossible to read this book as one reads most other books. The reader should wander slowly through it, often taking time for a stop in order to develop the faculty of judging by visual concentration ('anschauende Urteilskraft').

The author aims at making the reader experience colour as movement and the book is in itself a way for attaining consciousness of the inner being of colour.

Although the artist Liane Collot d'Herbois has taught since many years parts of the contents of the book in her courses, the present vision evolves in an attempt to understand from a new point of view even more deeply the inner being of colour. To experience colour as bringing together heaven and earth, man and the world around him. To get to know its power of converting the human soul.

By this the artist reveals at the same time the spiritual fundamentals of her own work as a painter.

Just as Philip O. Runge in the past century replied to Goethe's Theory of Colour with his own work, this book is an echo or a testimony for what Rudolf Steiner taught about colour, going a step higher than Goethe.

Newton considers only the physical plan. Goethe moves into contemplation of the world of the etheric forces ('Bildekräfte'). His work mirrors the laws of the world of life. Rudolf Steiner rises to the level of colour as expressing what lives in the soul. He penetrates into those worlds, where beyond space and time the creative forces of the soul and the spirit reign.

So one should not expect easy reading. It is a difficult task to formulate such a vision and to put it on the solid base of one's own observations.

VORWORT

Für dieses einzigartige Buch ein Vorwort zu schreiben, kann nur bedeuten dem in seine Sphäre eintretenden Leser ein Begleitwort mitzugeben. Es erwartet ihn Ungewohntes und Überraschendes, sowohl was Form und Inhalt, aber auch was Sinn und Ziel dieser umfassenden Betrachtung über die Farben angeht.

Man kann das Buch nicht lesen wie andere Bücher, man muss es durchwandern mit viel Stehen-bleiben, um anschauende Urteilskraft zu entwickeln. Die Farbe als Bewegung ist sein Haupt-Ziel und so ist es selbst ein Weg, wie man über das tiefere Wesen der Farben Erkenntnisse erlangt.

Während die Künstlerin Liane Collot d'Herbois schon lange Jahre Teile des Inhaltes in Kursen gelehrt hat, steigt nunmehr die Betrachtung auf zu dem Versuch, aus neuer Sicht das Wesen der Farbe noch tiefer zu erfassen, seine Himmel und Erde, Mensch und Welt verbindende, ja, seine Seelen verwandelnde Kraft zu erkennen. Es sind damit gleichzeitig die geistigen Grundlagen ihres eigenen male-
rischen Lebenswerkes gegeben.

So wie etwa im vorigen Jahrhundert Philipp O. Runge auf Goethes Farbenlehre antwortete mit eigener Arbeit, so ist dieses Buch ein Echo, ein Zeugnis für die Farbenlehre Rudolf Steiners, die wiederum eine Stufe höher liegt als diejenige Goethes.

Newton bewegt sich nur auf dem physischen Plan, Goethe hebt die Betrachtung in die Welt der Bildekräfte hinauf, seine Farbenlehre spiegelt die Gesetze des Lebens; Rudolf Steiner aber steigt auf zur Farbe als Seelensprache, er dringt in jene Welten, wo jenseits Raum und Zeit die seelisch-geistigen Schöpfermächte selber walten.

So darf man keine leichte Lektüre erwarten, denn das Formulieren und Unterbauen solcher Erkenntnisse mit eigener Beobachtung ist schwer.

Nicht umsonst spricht daher Liane Collot d'Herbois nicht von 'Kapiteln', sondern von 'Bildern'. Geistige Zusammenhänge offenbaren sich in Bildern. Bilder sprechen sich bei längerer Betrachtung immer neu und tiefer aus. Bilder stehen dem imaginativen Charakter der ersten Stufe geistigen Erkennens nahe und sind hier

LIGHT AND DARKNESS

Through accepting for the time being the threefoldness of the human being, as revealed in the activities of thinking, feeling and willing, and their corresponding states of consciousness of waking, dreaming and sleep, it is possible to find one of the reasons for painting in superimposed veils of colour.

Every morning on awakening we experience the element of *will*, of giving ourselves over to the force of gravity, connected with the earth itself, as opposed to the weightlessness and the will-lessness of sleep and dream.

The earth itself casts the world-shadow of night and *darkness* into space: darkness we can also sense as moving in from the great circumference, encircling and carrying, nursing the future, to be viewed from outside, as compared with the inner light, which is the greatest carrier of our consciousness.

From this sleeping unconscious realm, centred in our metabolic system, arises the experience of darkness as typified in the mystery and magic of our will, giving the impulse for movement through the transformation of matter. The seeds for the future are laid in the carrying, nursing darkness, unformed, chaotic; seeds, whether laid in the earth, or seeds nursed in the element of our will to unfold in future revelation.

As opposed to the clear structural *light* of our *thinking*, we have a prescience ('Ahnung') of the mystery of our creative will with the intervening breathing middle-realm of our *feeling*, interweaving in balance, giving life thereby.

Feeling is a dreaming state of consciousness, moving, mediating, harmonising, between thinking and willing, a subjective world, for with certainty one can say 'I feel', but in the case of another ego we cannot say 'he feels'. *Feeling* is a subjective realm, fluctuating

INTRODUCTION

Therefore it is not by chance that Liane Collot d'Herbois speaks of 'Pictures' instead of 'Chapters'. Spiritual relationships reveal themselves in pictures. Pictures if contemplated during longer spreads of time will express ever new and deeper qualities. Pictures are near to the imaginative character of the first step of spiritual consciousness. They are in this case the only possible medium to prevent the intellect with its quick and ready judgement from interfering in the encounter of the human soul and the World-Soul over the rainbow. Our time has little interest for the variety of the atmospheric colours. They arise from the moving elements and are still near to their place of birth out of light and darkness. In this respect we find a whole range of examples.

It is especially in contemplating light and darkness that the book reaches one of its greatest heights.

Speaking with Goethe we are taken into the workshop of the Earth-Spirit, where the living robe of the deity is worked in the beginning out of colour in an interweaving of light and darkness.

When Liane Collot d'Herbois says: darkness moves as the woof through the warp of light, then darkness is the element which bears in itself the impulse to universal movement and is the original creative power.

Light however terms out of supreme wisdom. It is the element which brings forth death, which illuminates only the past, repeating the selfsame movement, always radiating from one and the same point.

Such pictures render new perspectives also to those who have worked with colour themselves.

The subtile characterisation of the single colours which follows thereafter, forms an inestimable enrichment for the artist as well as for the therapist.

Concluding I should like to say that this book luminously leads the way to a future spiritual conception of colour and its application in art. Already it represents in itself an important step in this direction.

Margarethe Hauschka
October 1979

As we stand here in our day-consciousness, firstly only using the eye purely, we see in the outer world colour – we respond to it with our feeling to a certain extent, varying with each person. Accompanied by colour we see the appearing and disintegration of form, and with a certain feeling of pleasure identify ourselves with it, thinking it is something to catch hold of: 'I know where I am' – do we?

The one thing in the sense-world that has unchanging reality is colour, which does not pass away; for my physical eye the sun and stars are contained in this world of colour, observable. My physical body is visible and that of others. But what shines from a human eye – how do I observe that? What shines from a cat's eye, or a snake's eye? – What kind of observation is that? A dead human eye, a living human eye?

Ah! Where are we now with our pure use of our eye, what in me recognizes this that is observed by my eye from the eye of the other – when I shut my eye I do not see it, do not know it –?

This is the sun-quality of a fully conscious human being's eye. Over this fragile bridge we can pass to another conception of colour, containing light and darkness, which is also unseen by the physical eye. For we have again the experience of the direct light of the human eye, having the same relationship to so-called physical light, which manifests itself by that which it reveals, as 'soul'-light to sunlight.

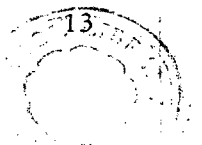
With this other faculty flowing through the physical eye we recognize something not to be found in the outer world of our senses. All processes otherwise are to be found in the microcosmos of the macrocosmos – but this?

Is it to be found behind the sun? Behind the eye?

Then, the eye being the medium or passage of an invisible or soul-perception, this soul-perception recognizes in the sense-world that which is akin to it.

The sense-world again is being used as a medium or passage by that which is behind it.

To illustrate this is the reason for this imperfect treatise.



between sympathy and antipathy, where 'Empfindungen' and experiences lie in the immediate present, dreamlike; mood following mood, colouring our vision and outlook ('Anschauung'); intermediary between the two activities of luminous, weightless thinking and densifying will.

For even as in the world of our senses the colours emerge as an interval between unseen light and unseen darkness, so too we have in the world of our feeling an inner rainbow, coming into being between inner light and inner darkness, namely, our changing moods of soul ('Gemütsbewegungen' and 'Gemütsstimmungen').

It is in this sphere with which we are occupied when dealing with colour, for colour and feeling are two sides of one glove.

In the idiom of all languages, thinking is spoken of as an experience of light ('Es ist mir wie der Blitz eingefallen' – 'I see' – 'Er gaat mij een licht op' – etc.). In our head, with the activity of thinking is a self-contained world, absolute, making the ego itself both subjective and objective, and giving the possibility of rising above concept and percept. Thinking views the past with certainty, but when it observes an immediate experience, destroys it, letting it flow over into the past.

From this most conscious element of man radiate the forces of antipathy: analysing, carrying death, forming and finishing. The concepts are moulded into ideas, the pictures arising are finished; to paint an already finished picture, that is in one's head in this way, was done until roughly the end of the last century. One began a picture with an already completed concept, a form was 'thought out' and the form was then coloured.

This was done at a time when the accepted path to the worlds of spirit was through feeling, as expressed in the mystics and in the monastic orders of the mediaeval centuries. Then paintings were permeated with intense subjective feeling, expressed in the world of form, with colour then applied.

Today the process is reversed, through the step which is taking place – and has already taken place – in our inner theatre. This same path can be pursued in the full light of our consciousness based on our *thinking*, whereby through recognition of the laws of light, darkness and colour, these laws lend themselves as instruments to the hands of the human being to be used again, through him, in the process of creation.

With this knowledge arises the longing to paint not the finished pictures from the formed concepts, carried from the head into the hand, but to take part in the creative element of colour by using instead the laws of light, colour and darkness.

We can put it thus: until the twentieth century, out of dreaming feeling, through the head-forces, to form – and out of the form, to colour. At the present time: out of conscious thinking through and out of colour, to form.

Therefore today painting can take part in a process of becoming ('Entstehen') through the building up, veil by veil, in accordance with the all pervading enlightening laws of light and the impulse of darkness: a spiritual experience, and of moving colour: a soul-experience.

One observes a cosmic threefoldness, with colour revealing itself in the sense-world as a moving interval between the unseen creative activities of light and of darkness.

Through the technique of painting, slowly, allowing red, for example, to move as red always will – a phenomenon observable in nature –, allowing purple its freedom of gentle densification, painting veil after veil of purple, of radiant yellow over part of purple, of many veils of red in the foreground, entails a slow process of gradual coming into being ('Entstehen').

A process which can be likened to the growth of a plant born out of ponderable darkness and dying into the imponderable light.

To take part in this creative activity as a being of inner light, inner colour and inner darkness, is one reason for attempting to paint in veils.

This method of painting with colour-veils takes patience for reflection, patience in doing; then at the end of the last hour, content can appear, arising out of a mood of colour, now created.

The same laws appear in the inner life of feeling: a dreaming rainbow-world existing in the immediate present, a subjective sphere incapable of being shared with conscious certainty by another ego, moving between sympathy and antipathy, moving in rhythm, between air and liquid, a balancing interval.

'We taste the colours and smell the intervals', Rudolf Steiner said.

Without the intervals there would be death: no room or space between note and note, between pillar and pillar, between star and

star. An interval is 'that which breathes between': for instance, between emerald green and fire-red springs a new fragrant colour; between green and purple again there is a new interval of colour. Only in watercolour, slow transparent veil by slow translucent veil, can intervals organically emerge as entities, not projected by thinking, not subservient to the head (as in the case of most other mediums).

This is also a reason for painting in watercolour with veils, wherein the most evanescent moods can be portrayed. This was used to a great degree by people living amidst the play of water and air continually intermingled, mood chasing mood, shadow chasing light, light permeating air, air penetrating air, air penetrating spray, spray flashing with evanescent colour in the foam of waves.

On the Western coasts of the British Isles out of the weaving of the elements came this technique – and there the technique of veiling had been used long before, for instance by Turner and Cotman, but applied to form.

Stress is placed on what one can call 'quality', which is achieved through perfect technique of stroke under stroke for one veil of colour so that the liquid above runs down over what is below, never touching till it is dry, repeating with different colours, sixty or more times; a brown has more 'quality' when composed of a layer of green, of red, of violet, than ever just: brown. This technique takes practice.

It becomes no longer merely a question of naturalism or abstraction, which is after all an end-product, but a question of living in one or more moods of colour and an immersion in the essential nature of colour itself. This is not only a subjective experience for one has the possibility of going beyond subjectivity by using these laws of light, colour and darkness, into a world of greater objective significance.

From one point of view, the colours appear through the working of light and darkness, together with the human being. It can be said 'with the human being', in so far as he completes the rainbow. So in speaking of light, darkness and colour, one must include the human being, for it is his eye that sees this phenomenon. His eye which was a creation of the sun, a blister burnt into him, it is his eye looking at the light, which forms the warp of our sense-world. In that sense-

world we see only colour. The eye and the sun are two ends of one stick – the darkness moves as the woof through the warp. You can imagine the warp of our eye and the sun; and the woof is darkness, moving through, according to definite laws. In these movements the colours are revealed.

Why should the darkness be able to move in all directions, behind, in front of, below, above, etc. the light? Because the darkness is the creator and in the beginning is the creator, the archpower. Darkness is the beginning of the coming into being, carrying with it the *impulses* for movement, revealing itself eventually in colours of the sense-world.

The darkness as it is experienced in our day-consciousness is the supporter, the carrier, that which has the tendency to densify itself, that which carries in itself the birth of all created things. The darkness which is continually coming into being is a revelation of cosmic sympathy, an all-pervading creative sympathy.

The animals and human beings were all intimately united with this darkness, this cosmic will. In some countries darkness is understood by the word 'love' or 'goodness'. (Even our memory was bound up with the earth itself, with the will-element of the earth itself.) This darkness is the moving principle behind colour and can make all movements. It is not to be confused with shadow, which is a continuation of the movement of light. Night-shadow is still colour, darkening until colour is no more discernible – it is a darkness of colour bounded and directed by the light, the continuation of the movement and processes of light (like a druid-stone's shadow).

The light, on the other hand, can not carry within itself birth, for light is the end of the process that was born in darkness as in the whole of nature. All created beings die into the light. Light is an expression of cosmic antipathy, ordering, finishing, forming, killing, dispersing and only able to illuminate the past whether in the sense-world or in the human being. It can only make one straight movement: radiating from the centre to the circumference; it is elastic; it has a boundary and returns from that. We imagine that we see the light. The light, however, can only appear through the density of the earth's atmosphere. Outside this there is no light.*)

*) See Picture VI about the density of the earth's atmosphere.

The meeting of these two great creating activities or powers, is behind colour. We have seen neither light nor darkness. We have seen only colour.

Because light is another side of the same glove as the activity of thinking, the same quality that one finds in the light one finds in thinking. We are also aware of the same connection between willing and darkness. Between our willing and our thinking is the balancing of our feeling, or, in other words, colour.

Between light and darkness eleven colours arise in the outer world, that are visible for our daily consciousness, where we complete the rainbow, we representing the twelfth colour.*) The rainbow, that we see in the sky, is the same process as takes place in the human being: there the inner rainbow appears between inner light and inner darkness, or feeling between thinking and willing.

Cosmic feeling and colour are the same and so, through colour, immediately we can come into the world of Imagination and, at the same time, beyond ourselves. Colour is the intermediary between the cosmos and the human being, for the human being completes the rainbow. The rainbow is the only Imagination which we can see on earth.

Concerning the definitions of light and darkness:

1. *According to the day-consciousness:*

Darkness is in its cosmic aspect sympathy, world filling, carrying; in it the future is continually born, in it seeds come into life, impulses nursed in it, come into life in us: in our will.

Light is as we described it, an expression of cosmic antipathy, but antipathy as the creative factor: lifting, forming and dispersing, shining in beauty as darkness dies into it.

2. *According to the dream-consciousness:*

The *darkness* takes on the role of evil, it approaches our unconsciousness during the night and is a soul-darkness.

In this consciousness, the *light* is as an expression of wisdom and is an ideal of our soul, the light of an inner solar system.

*) See page 28 about peachblossom.

3. *According to the sleep-consciousness:*

The consciousness of deep sleep indicates something which will develop in a very far future; then the human being will enter with the *light* of his consciousness directly into the world of his will or the *darkness*. There it is the human being, with his purified astral body and the full consciousness of deep sleep (his own light of consciousness) who becomes the intermediary between light and darkness, weaving colour. In other words, the human being becomes colour. And when he then thinks, colour it will be, colour even in the outer world.

When our consciousness has achieved a further stage, of illuminating with clear brilliance the dream-world of our feeling (motives like rocks with subterranean depths appear bathed in atmosphere of absolute subjectivity), we will know with certainty and exactness, that we complete the rainbow actively, flanked with violet on the one side, accompanied by magenta on the other side, and facing us a clear blue-green (viridian).

All can be seen from head looking into sense-world, or all can be seen from heart (feeling consciousness), i.e. soul. In the latter case it is peachblossom between violet and magenta: *Us*.

Much later when full consciousness is permeating our will, we will be the weavers between light and darkness, just as the Sons of Twilight are now, weaving cosmic feeling or colour, from infinity to infinity.

When one is painting, one has to be very conscious which of the three above mentioned states of consciousness one is using. I personally use the first one and there I am fully conscious.

When we use our day-consciousness, we can claim 'I am fully an ego'. Evolution calls for this development. To remain only in the region of soul, as a painter, is primitive. A 'soul-painter' will look on darkness as evil.

Light and darkness are spiritual experiences. Colour is a soul-experience and soul is life. When the spirit comes too near, however, one dies.

We take the way of dealing with the threefoldness of the human being and of the cosmic revelation.

We look now upon darkness in its role of the archbeginnings and in the aspect of day-consciousness, as far as the soul is concerned. Every morning on awakening, will and hope pour into us from the being of the earth through our metabolic system. This is based on the experience of gravity.

In one place Rudolf Steiner talks about gravity as 'der ewig stille Ton': the eternally quiet tone. In so far as darkness tends to densify itself, it comes under the attraction of gravity. In that way, gravity is related to darkness. In the 'quiet tone' it is almost as if music had a form of darkness. And so, gravity not only plays its part in connection with colour, but also plays its part in connection with music. Gravity: there are many kinds of gravity: gravity of the planets, which all have a sort of attraction – this earthly gravity is connected on the one side with cosmic will. The will has, of course, a connection with the experience of the force of gravity and it is entirely dependent on the earth to be able to experience our will at all. It is a law in the spiritual world and has been throughout the evolution of the earth, that the spiritual beings strive to enter deeper towards material existence; the higher the beings, the deeper they are able to work into what we call physical substance. And so in our will the highest spiritual beings are working in a darkness that carries the most extreme duality of good and evil. The highest spiritual beings are also working in darkness, higher even than the beings who are working in light – mightier. For they are the archbeginners, the powers and the creators, they are the mighty ones of the first Hierarchy.

This also can be shown in the way in which darkness dies over into the light. All nature dies over into the light. What was will in one incarnation is the activity of thinking in another, even deep into the physical body: what our feet were, so our jaws are.

Although the darkness comes from the farthest past, it leads into the greatest future. In that world of darkness we have only the consciousness of deep sleep. Through our will in connection with Karma, we are led in our steps over the earth-being. Other beings not so great, not so creative, not so mighty as the beings of the archbeginners, are not able to penetrate so deeply. These beings remain more or less enclosed in a framework of the same Hierarchy: the beings of the light, second Hierarchy (one must say the beings who were on

the level or stage at that time, when the earth was in early day (of evolution).

The darkness is behind the sense-world. It is continually pouring in from the circumference, pouring into the sense-world to the future. The spiritual beings of the light created with their thinking. They thought this world, because with cosmic thinking, with their light, they created this world. Form is given by the light. Thinking and willing are for them one: the thought is a creative deed. These beings, whose thinking was cosmic, thought this earth; forms condensed. The whole of nature on the other hand dies into the light. In the human being through the activity of thinking these forces of form and of death can work. In the light of our thinking we are able to observe the past. But the present we can not grasp with anything else than the dream-consciousness, only occasionally with full consciousness.

If one has an experience and looks upon it with one's thinking, it is past. But it is through the immediate presence of the world of experience, which is experienced with the dream-consciousness, that the past and future can flow. The future perhaps works and ordains more in our life than we realize. It is not only a cause and effect but it can also be, in the great scheme of things, that the future can affect us even in the present.

One sees that the darkness carries the future within it, while the light, of course, carries the past. The darkness is continually filling, pouring out; continually bestowing; continually a source; continually giving the impulse for movement; continually carrying and continually creating. The darkness can be all embracing, the light is for ever dispersing. The darkness as an expression of cosmic sympathy and the light as an expression of cosmic antipathy meet out of the two polarities in our soul. The light makes empty, pushes away, forms and through the meeting of these two activities either in a very tender way or in a violent way, the colours come into being. Through the meeting in movement of light and darkness the colours arise. Light can only make the one movement, from the source to the circumference. The darkness can make all movements. In its sympathy for the light, it seeks the light. The light has only antipathy for the darkness and tries to radiate the darkness away, creating often an emptiness, for it is laden with cosmic antipathy. Out of the meeting

of these two forces, in between all spaces and all times, the colours come into being in the sense-world.

The earth has been in the stage of evolving from the spiritual substance of darkness; and then of light and darkness; then of darkness, colour and light; then light, colour, darkness and form. The colour bringing soul-life.

The Elohim are taking and using the substance of Imagination, of cosmic feeling, and moving therein creating this earth. The earth at that time was bearing the planets within it, darkness pouring the first breath of substance, continuing in many states of being; carrying the light within it, glimmering and changing.

The light played little role, but used more and more its dispersing quality, unable to form, exercising slowly the forces of cosmic antipathy; of differentiation; exercising again differentiation and splitting off; again splitting up and at last contraction, and forming gently, forming a path to encrusting and complete contraction: death.

We were part of this long changing and forming, the enveloping atmosphere too. For long we lived in darkness, a darkness filled with *being* (India); the spheres of darkness in front of the light thinned and grew weaker, movement played a greater part (Persia). Still weaker became the darkness, and light penetrating, further, forming the human being more, changing his consciousness: the processes of creation were revealed in their wisdom (Egypt).

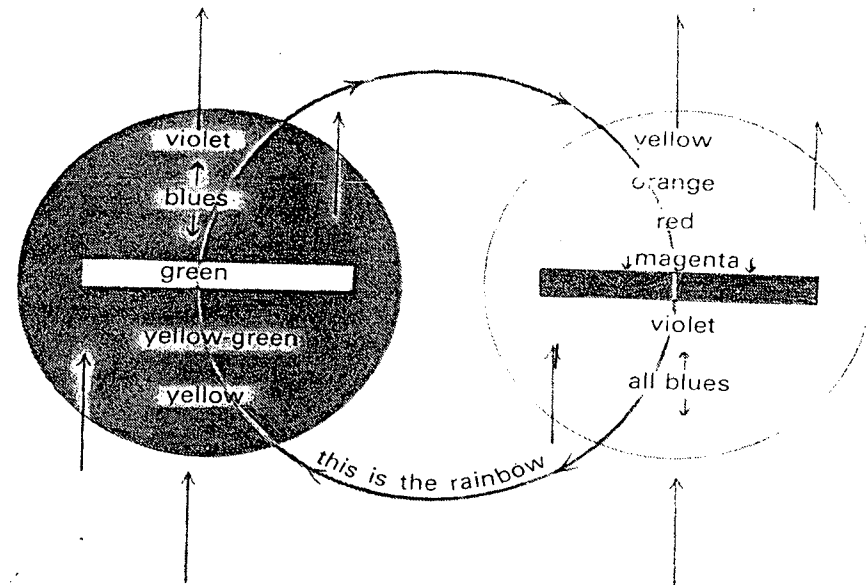
Until at last, the full blaze of light in Greece, where light reveals beauty, and has full play in the day of the sense-world. – But brings the change of consciousness with the ability to recognize the Logos.

This earth itself and the human being have emerged from the darkness; throwing it behind us in order to reenter consciously – firstly through the medium of colour.

Out of all that Rudolf Steiner has given in this direction is one of the most valuable truths: this one aspect of darkness as goodness, as will, and love, in the framework of threefoldness.

Darkness would have exercised other qualities, light would have exaggerated its negative qualities, the endowing fullness of the middle would have disappeared, but for the 'Turning-point of Time'.

Prism-Diagram with on the left a white strip of paper on a black background and on the right a black strip of paper on a white background.

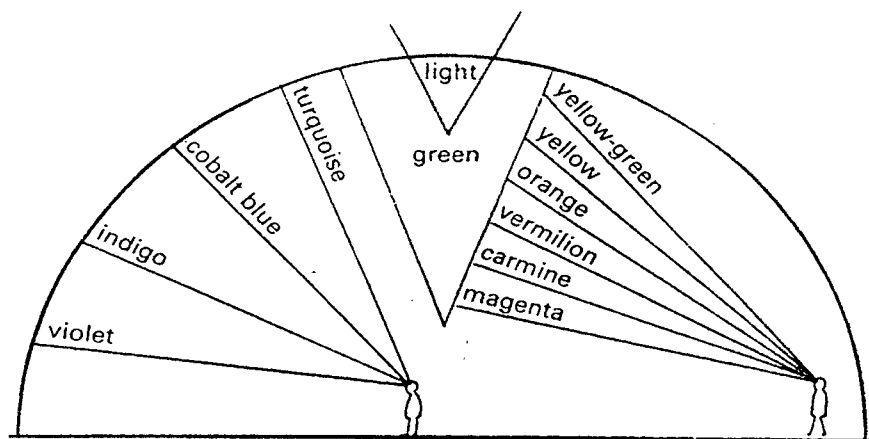


Out of this diagram one can see that the colours arise out of light and darkness. In the early morning before the sun has risen, when there is a balance of light and darkness, and when light is the most moving factor (because it is the moving that is the most important for us), for that one moment of time green appears as predominant. Just the same, the green appears on the white paper only and not on the dark paper. On the dark paper the reds appear in the middle, for in that case just as in the evening-twilight darkness is the more active.

Light and darkness are moving just as day and night are moving. The green colour appears in balance between light and darkness when the light is the powerful one. Through the day the colours are continually moving between light and darkness. One can explain why this colour is this colour, but more of that later. For the moment we will satisfy ourselves with the outer phenomenon as a reflection of spiritual reality.

We can take the example of an enormous grotto filled with a thick atmosphere, which is a miniature sense-world.

Grotto Diagram



This diagram is really an illustration to show how light and darkness play into the more or less dense atmosphere, depending on the relationship of our eye to the sun, whereby the various colours arise. It is the atmosphere that is the theatre of light and darkness and the actor is the human eye together with the sun. As the light falls into the atmosphere, it goes really in a slight curve, an 'entasis', caused by the heaviness of the darkness in front of it.

On the one side imagine a mountain, on the other side a valley. A man goes up the mountain and there are various levels where he stands; there are layers of density which he goes through. The density is heavier when he goes down and lighter when he goes up. The colours that the man sees when going up and down the hill, looking up and down, are the colours according to their coming into revelation through the working of light and darkness in the atmosphere of the earth.

When one puts the mountain on the other side, and the valley opposite, or when one walks simply from the mountain to the valley, one sees the same as one saw before: the reds in front of the light and the blues behind the light. Or think of the phenomenon:

when you see a mountain in the distance, it is blue; when you stand on that same mountain, there is no blue anymore – blue is always in the far distance, the further the darker, till dark violet. One never can meet the colour blue.

Looking at the diagram of the grotto, one can understand that each person walking through space, carries with him his own world of colour.

According to the world of space, there is only one colour that does not fall into that category but remains immovable, independent, self-contained, in the centre. And that is green (viridian). We can walk around green because it is not influenced by us, or by our standpoint in space as the other colours are. Green has nothing to do with space, but only with time. It has a spiritual quality, which the other colours have not.

One can take another example of the appearance of the colours: it is late afternoon and we take a walk with the sun shining behind us. When we look in the distance we see very clearly, blue. The mountains in the distance in front of us are very blue. Or we see smoke of the chimneys or of a fire in a field and the smoke against the dark background is a beautiful light cobalt blue – because the sun is shining upon it and the smoke is acting as light in front of darkness. We walk further until we come to a larchwood; the blueness increases in the distance looking through the larchwood, because of the numerous small branches, light-branches, in front of the dark background. We turn to go back and see the light through the darkness of all those small branches of the larchtrees: the light-branches become quite orange, like a fine net of orange. We go down the hill further till we see the smoke from the fire, which was blue is now brownish, because it is darkness in front of the light, in front of the sun shining in front of us.

And so during the whole day we wander amongst the colours dependent on the light and the darkness.

The blue of the hills we can never reach, the indigo of the cloud changes its colour as soon as we come near it, for the colours live in the atmosphere and not on the clouds and not on the hill. We are only dealing with the colours in the atmosphere when we speak about colour and not of the colours that have been fastened into matter.

We can take another walk: we go between two ranges of mountains and there is no colour because it is a hot midday. We can hardly notice that the sky is cobalt. We walk up the mountain and the earthly atmosphere becomes lighter (in weight). It is no longer so dense and the sky takes on the colour of cobalt – because there is less light between us and the sun. We walk still further up the mountain and the sky becomes in time ultramarine, because there is less light held in the atmosphere. We go still higher and the sky can be indigo and if we are over 2000 meters then it can be on a clear day violet – black. Looking into the distance one sees the other mountaintops covered with snow and they are light red (vermilion). That is, when you have a more or less indigo, sometimes an ultramarine sky, the mountains in the distance are red, because between you and the illuminated snow is the comparative darkness of the atmosphere.

There are in reality 11 colours to be seen.

The colours which are the most influenced by the light, formed by the light, are:

1. yellow
2. yellow-green
3. green
4. turquoise
5. cobalt

All the other colours one can see, are where the darkness is greater than the light:

6. indigo
7. violet
8. magenta
9. carmine
10. vermilion
11. orange

The twelfth colour, the so-called 'Pfersichblüt' – peachblossom – is not to be seen yet, as Rudolf Steiner described in 'Colour':

'But because one is inside the peachblossom colour, because one lives in it, one can in ordinary life perceive it as little as one perceives thought as light.' (1)

The blue appears in its manifestation in softly rounding movements

because the light is shining in front of the darkness and the light sweeps away colour, kills, forms, makes empty. The light being strongest near the centre as it falls in front of and into the darkness, causes the blueness to appear mainly on the circumference of the light, where it is weakest.

As one can see with simply a ray of sunlight in front of a dark blue mountain, one sees hardly anything through the light but in the transparent darkness of the blue one can see the trees and cliffs clearly. There are many more examples to show how light sweeps away colour.

The darkness is giving continually the impulse for movement. As the darkness which was behind the light, stilled and made passive, receptive, through the quelling forces of the light, would move and come in front of the light, then it is released from its half captivity and reveals itself in all the colours from yellow-green to magenta. The colours behind the light appear on the circumference, because there is an emptiness made by the light.

The colours in front of the light are the reverse. They wish to fill the centre and therefore they have instead of an emptiness in the centre (like the colours behind the light have), a fullness. This fullness is heavier in carmine, it lies lower. As the darkness in front of the light decreases, the centre of this fullness comes higher, so that one can imagine that there are no hard lines in carmine, but one can well imagine hard lines here and there with the upper part of vermilion – for instance.

And so the colours appear in front of and behind the light, *in their movement*. This has long been a stumbling-block for painters who studied the Colour-Theory of Goethe – they dropped it after a time, because their picture was too static and not in continual movement.

Second picture

COLOUR

Colours in front of the light:

Movement from Magenta to Yellow-Green – in particular: Carmine, Orange, Yellow, Yellow-Green

Concerning the colours moving from *MAGENTA*: the first appearance of very diffused tender and weak light behind the darkness in the sense-world, thereby entirely and utterly incapable of visible movement –

to *CARMINE*: the warm glow penetrating a slightly lesser darkness, having a long slow movement, carrying a core of diffused darkness, a weight of the density of darkness –

to *VERMILION*: nearing a visible fight between light and darkness, the light becoming stronger than it was before behind the veils of darkness; therefore great movement –

to *ORANGE*: a continual interchange, darkness rising against the light –

to *YELLOW*: overwhelming and dispersing light, forming, controlling the darkness –

to *YELLOW-GREEN*: the last splitting up before the light, of the last veil of darkness; forming, dissolving, appearing, disappearing and moving still in a rhythm of small veils. (2)

Because Magenta and Vermilion are treated more in detail in the Fourth Picture, we begin then with the fifth great sphere of darkness in front of the light:

CARMINE – In the Old Persian epoch one saw the whole world in two colours: magenta and *Carmine*. When one saw a rainbow in Old India, one saw a bow of light in magenta. The rainbow one experienced as a covenant between God and man. Now, in the Persian-

Chaldean epoch, one saw two colours and one can imagine, that one saw then a magenta bow against a *carmine* sky. It was for the first time, man had anything to do with the earth, he began to unite and occupy himself with the earth, began to plough the earth, work in the earth, etc. and agriculture started.

If one would imagine oneself in a dream, going about in those colours, it would be as if one were walking about in oneself.

Carmine: 'Glanz des Lebens' – splendour, lustre of life – 'between fear and awe' ('zwischen Furcht und Ehrfurcht') – 'a revelation of the Godly on the threshold of consciousness between sense and super-sensible perception' – darkness in front of light – concentrating in the middle.

Carmine is a colour, that one rarely has in an earthly substance, except in the ruby and a very light garnet. There is no actual earth in that colour. The carmine colour itself was made of a little insect that lived on the cactusplant. And so on the earth as such one hardly has it.

A great deal of carmine one finds in the plant-world: the rose is naturally the archetype of it. One has it in roots – beetroot, madder, etc. –, seeds, leaves, in many smaller flowers.

In the animalworld one does not have it, except in one or two very small spiders, or perhaps a touch of it on a fish or on a bird or on a butterfly, but only in little spots.

If you would see a carmine snake coming towards you, it would be a messenger from some world or other, but definitely not an earthly animal. Or a carmine rabbit . . . it would be funny, wouldn't it? But why? Would you perhaps have the feeling as if it were escaped out of a temple or if it possessed something more than a soul? It would have something on it from another sphere.

This colour is very connected with the human heart, therefore there cannot be an animal of that colour. (The small insects I mentioned have taken on the colour of their surroundings.) It is especially loved by children, to be understood, because it has to do with that, which makes man human on earth.

This colour is in the rainbow, it appears when there is great darkness, more or less irradiated with a glowing light. It is a colour that glows.

And we, human beings, can have a touch of it on our faces!

It is on the whole much harder to find for colours in front of the

light, a representation of their mood in the outer world, than for the colours behind the light.

When you look at a rose, the ideals of your youth come back to you, and then one finds in oneself, in one's heart, a nursing of the most holy ideals of the human being in that colour (when using the method indicated in the first chapter of 'The Gospel of St. Luke' by Rudolf Steiner, in regard to Imagination).

It is one of the colours belonging to our earliest remembrances. With the early Persians one can find how the world in a dreamlike way worked upon them: creative ideals almost poured out of the spiritual world into them.

To do with painting one has to remember that all the colours in front of the light have the tendency to do the opposite of the colours behind the light, to move differently. They prefer then to be moving in the centre of the picture, away from the circumference, even if the weight of the darkness is laid in the circumference, the concentration of the colour (*on the paper!*) is laid in the middle of the wash of colour. With the carmine the concentration of it comes lower and lower – with vermilion it comes near the top – with orange right at the top. Magenta has no concentration, it is a mood more than a colour, appearing in the air, in the water.

Carmine is a soft colour, soft and glowing – the colour that helps it coming out is turquoise, because what is in front of the light calls up what is behind the light and the other way round. Because there is no such thing as a single colour. Another has to appear. Every colour has its companion and calls up another colour, so that a single colour does not exist; every colour has its complementary colour.

When one paints a carmine, one calls up a turquoise.

VERMILION – (Treated in greater detail in the Fourth Picture.) Most substantial of all colours – it becomes heavy in front of the light with greatest concentration of colour; the darkness is then more transparent.

There are in this colour no precious stones, but only half-precious stones; no roots, but everlasting flowers, and seed-carriers: pepper, tomato, strawberry, etc. .

Birds with terrible voices, fishes have this colour. It has a great affinity with the moon and is in the moon-rainbow.

The Jews had a deep understanding of vermilion, knowing well the wrath of the one God, and with it the concept of original sin. The Persians saw the working of cosmic forces and not a moral world-conception like the Jews did.

ORANGE – A colour seen all through the Egyptian civilization; it weaves itself through the whole earth-substance really. Earth, half-precious stones are in this colour; all parts of the plant can be an orange; one finds it on all kinds of animals: fishes, birds, insects, butterflies.

When you saw an orange rabbit, you would have the feeling it would not have long to live, but you would not have the feeling as with the carmine, that it would belong to the world mainly of humanity. It would not be so strange at all as with carmine, but it would be entirely foreign with the character of a little rabbit.

The centre of the concentration of the colour lies absolutely at the top; the colour does not radiate as yellow does.

If I would come into the room and you would see me and my face would be orange, you would have a certain fear for aggression, because I would not seem human anymore. Or you would cut yourself and orange blood would come out, that would be an awful experience; one would not be astonished at all if an orange sap comes from a plant, but from a human being, again it would not be human anymore.

Orange is for instance quite at home with bees and wasps. To imagine such things is very interesting in order to learn what a colour tells and what the character is, why a being or a plant or a mineral or a metal has that specific colour. For instance: if a being would come in and it would be violet, one would have in a way a feeling of great awe and one would not feel that one had to fear or go away – or entirely green or blue, I would again not have the feeling that I would have to leave the room and I would know at the same time and in all three cases, that the being were not a human being, but out of another world. But for an absolutely orange being I would have to retreat! Could you imagine such a thing: a whole orange being? One would have a horrible feeling, that is because of the nearness of death, it goes so often with black together – think of the colours of poisonous animals. In yellow everything dies, in orange is the threat of dying.

One must think these things out for oneself – that is of great significance.

Or if one had an orange cabbage ... on the other hand an orange pumpkin is lovely and good to eat.

Until vermilion one can see that the darkness is stronger than the light. By light orange the light is stronger than the darkness. But in orange there comes that beautiful meeting between light and darkness, a balance; you have the same in bluish indigo, where going downwards the darkness is stronger than the light.

Rudolf Steiner gives in this regard a picture where he speaks of the plant and he goes on to describe the growth of the plant until the making of the seeds and how the elements of fire and light work together to make a seed. The seed at last falls then to earth, is given over to moisture and water, which is taken up to a certain height towards the clouds and there through the action of the light (in reality where thunder and lightning take place, even if one does not hear or see it) is transformed so that the water can fall to earth again bringing life with it. (3)

Now in a way with the orange it is a little bit the same: there is a turning-point and something falls back again from the orange in its movement and it turns into another colour as it falls into the darkness.

One has it in the sunset, in the fire; in the streetlamps, in the carlights shining through a fog colouring it beautifully with orange.

In various lectures Rudolf Steiner spoke about the inner experience of a colour, when one unites oneself with a colour – one can read that for oneself. With orange it is so, that when a person dies a very sudden death, it is a magnificent experience: one is filled with such an enormous enthusiasm, that it is the same as if one had painted a picture or composed a musical composition, with which one were really satisfied.

I myself have with orange the feeling as if one were walking over fire; it is a colour that brings an enthusiasm that can carry one, that one feels oneself more or less a sun: that is indeed an inner experience, that is very much connected with orange – because there is the radiance, there is the enthusiasm in orange!

When one paints with it: darker at the top, softer when it goes down.

YELLOW – Yellow is a colour which permeates the whole world! All things can die into the light. One can hardly talk about it, because it is so all-pervading, because one dies into the yellow!

It comes into being in front of the light: the second veil of darkness in front of the light – behind yellow-green.

Fluctuating and moving according to the changing strength of light.

The yellow-green, just as the green, is very rarely seen in the atmosphere compared to yellow, for the whole sky can be yellow.

Yellow appears throughout nature in stones, earth, all roots, seeds, all which has been created, and is dying over into light – from leaves to a bee, a wasp or tiger, the eye of a lion, a fish, a bud, a snake; all that has a stroke of yellow says: 'out of wisdom I arise'.

With the gradual interpenetration of darkness into the light behind yellow-green – the tendency of darkness to densify itself appears and yellow can become heavy quickly giving the reverse effect of what one imagines, and through the paralysing light, which makes only one constant movement, radiating from the centre, yellow falls in its path, and gives the impression of radiating also; for through the darkness falling in its path and accumulating behind yellow-green, it takes on the formed shining qualities of light.

Because of these qualities, especially the heavy concentration of colour through the darkness, there is no yellow window in the first Goetheanum.

In a cathedral the light from yellow glass is overpowering and stronger than all other colours, on the floor especially a saturated yellow.

The light streams along the path of the nerves and one begins to see a formed and finished world as in Old Egypt.

It needs an exact observation of feeling to use this colour when painting, for just as light can only reach a certain limit of weakness, so yellow – and thereby changes its colour.

YELLOW-GREEN – Pure light and pure darkness we have not seen – the first greening of the light we have seen – slowly greening itself more and more: until, having reached a certain saturation of colour, it takes on the turquoise behind it, or the yellow-green in front of it.

The darkness out of its intense sympathy, especially for the light, longs to move near the light, condensing itself, dispersing, con-

centrating, disappearing, vague, forming itself, evanescent, then clear, dancing in front of the light; light piercing the yellow-green, forming a long rhythm of small veils, a loose mosaic continually being stilled. Pulsing with movement, still, a concentrating of darkness, again stilled.

Where the light touches it, it can be formed.

Morning and evening sky, the inside of the running wave; a long necklace of yellow-green light, some small leaves in early spring; many reptiles, birds; around the moon.

If one were out visiting and a yellow-green cat comes into the room, perhaps one would stroke it, perhaps not, – then comes a meal of blue soup, yellow-green bacon on a magenta plate and a turquoise dessert; and the opportunity to observe ones feelings exactly how welcome a frog or young yellow-green crocodile would be.

Sometimes one sees stars of this colour – midday intense heaviness in front of the intense light, a yellow-green atmosphere or sulphurous fallen down yellow-green of coming thunder. Then yellow-green has lost its lightness of weight, of which it is the pure example, like butterflies around the sunbeams rhythmically fluttering.

The trees of early March bathed in their violet atmosphere, and out of this come the yellow-green buds, and later small leaves trembling; of birch for instance: the yellow-green coming out of its complementary colour violet, the breath of darkness.

Yellow-green cannot become dark, being the first veil of darkness in front of the light; when it does become dark, it lies down like many greens of nature, taking the heaviness of tone into itself, especially after May.

It can be that the yellow-green with the pristine tendency to collect darkness, does become yellow to umber in front of the light, that the light itself appears to have a very slight curve when the yellow-green becomes heavy.

COLOUR

Colours behind the light:

Three Blues - Indigo, Cobalt, Turquoise

There are three kinds of *blue*, all of them seen behind the light, of course: Indigo, Cobalt Blue and Turquoise. The strength of the light in front of the darkness is such that, through the power of the light's antipathy, the darkness is radiated away to the circumference. A sphere of light remains where light exudes full away, forming, breaking up all darkness that comes near it. So blue can only come into its real being in the circumference.

INDIGO – When there is more light falling between you and the darkness, the violet in the far distance turns into indigo. One can see it sometimes in the evening, for the mountains, which are violet, are violet not only through the setting sun, but they are empurpled by the surrounding atmosphere; this quality is continued in indigo. One can walk over indigo earth for hours: basalt; one has this colour in smoky quartz, in many compositions; clay for instance can be a beautiful indigo.

It is the colour of clouds; of the distance when the sun is not shining; of a midday summer-melancholy. One has it, really, where there *was* fire or where there *were* forces of life: the eruptive rocks are mostly indigo, they came out of the vulcano, out of fire. It is in ash of wood, where once was fire; in the thunderclouds, which had a force behind; in the opal and in fresh cut lead – the same; on our and animal bones, where in the centre once were the forces of new life. Where ever indigo appears, it is a curtain in front of something, a force, or fire, but not light!

Amongst artists, the indigo was not used so much until the end of the

16th century. Before that it was called 'the devil's colour' and one could be put in prison if one used it. The first great painter of indigo is El Greco; it is the time of Shakespeare, of Jakob Böhme; it is the birth of another way of thinking, but where man is absolutely cut off not only from the spiritual world, but from his brother, a time carrying with it a great a-social element – think of 'King Lear' (Shakespeare): the human being is alone in order to find his ego. For it is the end of a long process beginning in turquoise and ending in indigo; the consciousness connected with the cobalt is the change, that takes place in relation to the spiritual world. In his soul man is then for the first time reflective (although the Chinese were seeing blue before Christ); there is distance wavering between him and the heavens, his fontanelle closes, the blue heaven is near, is far away, is not there, is there, appearing in full day-consciousness, changing in his half-dream-consciousness; a blue boundary disappearing and reappearing. At the moment of seeing cobalt, he is fully there, and sees all out of one point in him, i.e. perspective.

In indigo this process of separating oneself still further continues that one is separated not only from the heavens, but also from other human beings – aloneness.

One has indigo not at all in the plant-world, except when the plant is burnt, of course. The 'indigo' of the plant-colour is more Prussian blue than indigo.

Many animals have this colour: it appears usually on animals with a very thick skin, like the elephant, the pig, the young hippopotamus, the rhinoceros; on many birds, like on doves, but the most beautiful representation of this colour in the animal world is on the crown-love, a tropical bird, which wears a big crown on its head in this colour.

If the human being is poisoned with gas, then he gets a tinge of this colour.

The best example of the mood of indigo is: one imagines a hot summer-day, it is very oppressive and indigo is the lake, the sky, the road, the sea. One is pressed into an awareness of presences above, below, around; they are beings of changing countenance, of animosity or of sympathy.

Veiled, shrouded and weaving screens of enveloping indigo. If one can move through this forbidding twilight, take the threatened steps

to break through this all-pervading gloom, then one leaves that aloneness to the all-one-ness. Then one knows, that that colour continually sacrifices itself for all the other colours, in order to come to the all-one-ness of colour. The indigo brings all the colours to the all-one-ness; all the colours get more beautiful through the indigo! Most people call indigo 'grey', but grey is no colour, but a smell, as Rudolf Steiner points out.

It is not good for children to use indigo too soon; it calls up too many forces with which they cannot yet cope.

COBALT – This particular blue was not mentioned or seen by the Greeks (they saw no blue sky, it was called 'honey-coloured' sky); it was not seen really until the 11th and 12th century. It was accompanied by a change in the physical body, giving rise to perspective for the first time in regard to the outer world, and in the inner world of becoming reflective.

Imagine a time when our consciousness was even during the day alternately dreaming and waking between reality and picture, the blue boundary of the senses disappearing in dream. At one moment there was a dreaming connection with another world, another time clear vision of perspective within the frontiers of the visible sense-world containing the sphere of cobalt blue.

The blue that is seen behind the light in the sky during the day-consciousness; seen on the horizon on the far hills, blueness always unreachable; for there is no cobalt earth – the colour of the heavens – but in the sapphire, and the depths of moonstone and in the heart of the small flame.

Water still lakes still, seas resting at the height of the sun; blueness wandering in the far distance, but throwing at our feet a 'forget-me-not'! And again the living in dream, alternately.

It is a colour inwardly known by most people, and for which most people have sympathy.

Its appearance in the sense-world: there is no earth of that colour, no fire actually, except in the middle of the flame a beautiful cobalt appears; there are sapphires and there are some compositions of iron in the mineral world in this colour; there is lapis lazuli, but on the whole in the mineral world there is very little cobalt blue.

You could not imagine yourself walking over a cobalt piece of earth

or over a field of cobalt blue wheat. But in reality one *can* see a cobalt field of wheat and that is in the distance with the light falling almost in front of one. The blue of the distance one can never reach. When you walk towards the wheatfield in the distance, it turns slowly into its own colour. Where ever one walks, where ever one flies one can never meet this colour, because it is far removed from us in space: it lives always in the circumference.

In the plant-world one does not find it in roots or leaves, but one can have it in flowers and usually (of course there are exceptions) the blue flower has a long stem: chicory and blue-bell have a long stem and even the forget-me-not has a long stem for what it is; or cobalt blue flowers are lifted in the air like some flowers of semi-tropical trees. But in the plant-world this colour is very rare; one has it, though, in some spring-flowers: 'grape-hyacinth', a little hyacinth, the scilla, which is the most beautiful revelation of ultramarine (that is dark cobalt blue), the gentian, which is an exception because it has hardly any stem at all. Scilla and blue-bells grow in the shadow of the woods and the home of the little blue hyacinth is in the shadows too. When one finds this colour in nature, it comes only from the relationship cobalt blue has to the darkness; that is why the blueness, the blue bloom comes on the grape and the plum, because the seed is laid and carried in the darkness, is laid in the future. That is why, when on a misty day or when the atmosphere is heavy and you see a man, turning over heavy moist soil, is walking in blue – it comes up to above his knees, quite visibly. And, one sees it too when the earth is seen from the outside, as the astronauts saw the earth blue: the light-filled atmosphere through the sun against the darkness of the distance, that is cobalt blue.

And so this blue is always encompassing, is almost a mantle for the earth itself, a mantle for what carries the seed of the future.

It is not at all a melancholic colour, it has warmth, it carries, it shelters and in a certain sense it comforts.

We could never eat a strawberry that was blue, because the seed is on the outside, is not laid in the darkness. We ourselves never become cobalt blue.

One could describe the mood of cobalt blue as follows: you are far on the North-Western Islands of Scotland, the Hebrides, and walk on the seashore, where the sand is silver – the silver of the sand goes

over into the blue of the water, which merges into the heavens. All you can hear or you are conscious of in the outer world is the sound of the ripples of the small waves hushing near your feet. And then one has the experience of being encompassed, sheltered and carried by other beings.

In being with this colour one has first a feeling of emptiness, but that disappears. Then you can get a certain soul-warmth from it, transforming itself into great humility and devotion.

In painting with this colour, one has to do it as being half transparent; it has very soft movements, revealed by the light falling on the then passive movements of the darkness, the darkness which is stilled by the formative antipathy of the light.

TURQUOISE – It is in the rainbow; it is really a light clear 'Prussian blue'. It can be dark in nature.

When you ask children where this colour is, showing them the colour on paper, they say immediately: in icebergs, in shadows of snow, in mountain-lakes, in glaciers, in ice, etc.. That is true of course.

On the other hand one could not walk over a dark turquoise desert; one could not have a dark turquoise tree.

One can have half-precious stones of it: the turquoise and the aquamarine. On the whole there are not so many stones in this colour, although there are many oxydes of it, especially of copper.

If you would come in a house and it would be a very cold day and the four walls of the drawingroom would be painted in turquoise, you would not get much warmth from it, but would feel much colder. On earthly substance there is little of this colour; and so one can understand it has a lot in common with magenta, which colour neither appears in earthly substances frequently.

In the plant-world one has not got it except in flowers which are intensely formed: on the outside of a gentian a dark greenish blue appears; or the concentrated part of larkspur, the back of it, can be beautiful turquoise.

It is really a colour, that one associates with nearly all crystals: when one looks along the planes of the crystal, one sees turquoise as were it reflected: it appears on the sides of a crystal.

In the plant-world one can observe the phenomenon, that a plant

have a certain moral force: more or less an experience of the immuta-

ble creative laws of the universe.

When one has to take care of a child with no feeling of morality – it

cannot stand upright, it has to lean on something – one has to paint

with it: the evening-stars on a background of *light* Prussian blue,

then such children can have a feeling of consciousness that un-

changeable laws exist, and they can then imagine conscience too,

carrying out heavenly laws: a recognition of certain cosmic laws,

which cannot be changed or influenced by human beings.

In such a picture, we see the stars and could have a feeling for Godly

order, could experience the working of a divine mathematician:

nothing can be changed in that world. If you transmute this picture

in yourself, you have the feeling: I cannot do this or that, I feel to be

working outside myself, it is the recognition of the Law, leading to

processes behind, it is divine mathematics.

And one can understand that it gives such children or people the

feeling as if they were hanging on to something definite; it gives them a

steadfastness, something firm, that they can recognize, that does not

change: they feel a part of created order. That can be the base of the

development of morality, because it is the most immovable colour of

all the colours, except for green: always clear as a statement one

cannot change.

It is a musical colour; it is so clear, that one does not see the

movement in it. And so it can be this colour that gives an experience

of certainty, of steadfastness and support.

turns dark turquoise – called Prussian blue – when it is destroyed, for

instance when an iron wheel goes over a plant and it is crushed, then

the leaves turn in the direction of turquoise. And when a plant is

fermented, the leaves turn to a beautiful Prussian blue: the plant

called 'Indigo' gives indigo and Prussian blue.

The so-called Prussian blue is a colour you would never eat! Cobalt

soup you might choke down, but most definitely not Prussian blue

soup! Because there is nothing eatable in that colour at all, one would

have the feeling of eating poison.

In an old Indian legend is told, that when Shiva ate all the poison of

the world, his throat turned a light Prussian blue.

If one had to eat a sausage and bacon on a magenta plate, it would be

an insult to the colour! And think of eating in a dark violet room,

that would be still worse.

As already said in the plant-world it hardly comes into being except

in the mentioned processes.

Amongst the animals one has it on all cold-blooded animals: on the

stomach of fish, on reptiles, crocodiles, etc., mostly on the un-

derpart of their body.

You could not imagine an elephant with a Prussian blue stomach; or

if a cow would be brought into the garden and it would have a

shining Prussian blue stomach, you would not drink its milk. A cow

is really the opposite of Prussian blue!

One has this colour mainly on insects, a lot on beetles of course.

When one turns over a yellow-green frog, it has on his stomach a

beautiful turquoise glimmer.

Flying insects, not only creeping insects, have this colour. Our nose

can get under circumstances nicely Prussian blue! It appears in the

clear, cold atmosphere – a crystalline colour. You can see it in the

water or in the sky, this beautiful dark turquoise, in the winter when

it is very cold – especially beautiful in all the canals in Holland. It is as

if you look through a very crystalline light into an endless turquoise.

The best picture of turquoise is: an early winternight with all the

stars shining in the sky, snow on the ground with a very clear

atmosphere – one has then the feeling of a Godly geometrical

immutable law, weaving from star to star. One can almost hear it,

because it is as if it were sounding this colour. One has then the

feeling that through this colour and its great objectivity, one can

COLOUR

*Green, Burnt Sienna and Violet,
Magenta and Vermilion*

GREEN – The centre of the colours: green, in which the panorama of one's life after death is seen. Rudolf Steiner calls the colour which is meant, the viridian, chrome-oxyde green, emerald green: 'blaugrün'.

It is the first colour colour-blind people, with the red together mostly, do not see.

It appears in the light. In the experiment of the prism with the white strip in the black background, it is in the middle. Early in the morning one sees it when the light starts to dominate, and in the evening with the last ray of light (the green ray over the ocean is a beautiful experience of this very special green!) and it is in water on a white background as a mountain-lake with a chalk bottom.

It is the first colour that comes into being of all colours, on the Old Moon. When one looks at it and connects oneself deeply with it, one can put oneself into far distances of time.

We cannot walk over this colour on earth, in so far as we cannot walk over water and not over emeralds or copper-oxyde and other half-precious stones with this colour in them, like malachite, etc.

So one can say this green is the first appearance of light, to be seen that is!

In the plant-world one hardly has it, only in the plant that opens its flowers in the moonlight and in the lily-family where at the back of the flower you have a little bloom of this colour.

With animals: some birds, on the underside of fishes and of reptiles, crabs, dragonflies and all sorts of insects with a horny skin or a shell. And that is another quality of this colour: it has an armour, a shell. This colour we can have when we are dead. All corpses can have it.

The older the human being gets, the more of this colour creeps into the skin – after three years of age it starts. One can understand this: we have it in our skin in so far it is a picture of life – half to the world of shine and half to the world of being. It is an armour.

This particular green now is known as the 'healing colour'. Why should that be?

We can come to that conclusion without people seeing that colour, because we know it out of light and darkness. You carry the rainbow, where ever you are, with you, but *one* colour does not come with you: the green. When the light falls into the darkness it can only come to a certain point green, it cannot concentrate itself, this colour.

When one looks at the diagram of the grotto, one can observe that green is independent of all other colours. As it falls down, it cannot get darker; as the green falls into the darkness below and in front and behind the light, then, falling, it changes its colour to yellow-green or blue-green, one or the other. Dark-green is an abstraction.

All colours are expressions of the Cosmic Soul, of cosmic antipathy and of cosmic sympathy, but not green. Green has a spiritual activity in the soul-world: it is the strengthening of the personality over against experience of the threshold of consciousness; a great objectivity, timeless – think of the quality of reflection of water, which has on a white background this colour of green.

Looking at all these qualities: the being armoured, that gives an unassailability, the independence, the being able to stand alone, the immovability, giving the experience of time, standing in the centre between all the other moving colours – all those qualities give the *experience* of eternity. Rudolf Steiner describes the appearance of green: one has a great white background, that very slowly 'greens' itself ('es vergrünt sich').

It is the most still, the most egoistic, it is the path of incarnation. The Grail was of this colour, being an emerald. The lack of movement, the increase of intense egoism, could come to the abstraction of the very dark-green, which then is, as one can understand, a false colour, which working is cramping, suffocating, giving the feeling as if you were caught in an armour, as if you were lying in your coffin: a soul-cramp as if one's soul were armoured in despair, and one is too much or too little incarnated.

And looking at this colour, being in the light, standing alone with all the other colours moving around it, one can observe, that all colours behind the light (the green) are swept away with the cosmic antipathy of the light, the colours in front of the light (the green) are laden with cosmic sympathy of the darkness, with their darkening kernels.

The colours behind the light are in their centre empty, the colours in front of the light work from their centre – and one could come to the conclusion that it is a breathing in and a breathing out of antipathy and of sympathy. All the colours in front of the light have heaviness: a little bit of yellow is equal to a lot of blue, and on the other hand that darkness of the colours in front of the light has a weight – as yellow falls in the light downwards, the light gets a slight emphasis and at last the yellow-green getting more and more heavy and is the green of nature: fastened into matter.

One could come to the conclusion then, that one's enemies are behind the light, there are the colours of one's enemies! And in front of the light are the colours of one's friends – but the colours are in continual movement (the darkness behind the light moves in front of the light and changes therewith its colour continually) and so are friends and enemies! In the centre only is the objectivity of the green, for the green gives stillness, balancing, a still stronger realization of no inner and no outer on seeing colour, but with greater consciousness. It is a path of incarnation.

BURNT SIENNA and VIOLET – Before looking at the violet, one has to put in front of one's mind another colour: burnt sienna – because these two colours are very much connected with each other, being two extremities.

The Egyptian was the first materialist. He comes into contact with the earth as such. The earth was a sort of exploration for him.

The people before this old Egyptian time could not die in the way the Egyptian could die. The Egyptian was well incarnated and therefore at the same time, comes the being of death which occupied him so much.

The colour which appeared before their gaze was *burnt sienna*. It is a colour which has an intense connection with the earth itself. And again looking at the qualities of this colour we find the following: one can have the whole earth bathed in this colour; one can walk on

it, one can have deserts with it. It is a forerunner of the dying into the light. It arises in the evening from the earth itself after the sun has set; it has a glowing transparency. One can have it in the clouds, heavy clouds in the evening; one can have it in nearly all parts of nature: on roots, on stems, on leaves, on seeds, on all parts of the plants. But although this colour is not in the rainbow, and does not belong to the normal spectrum, when the spectrum is intensified the yellow becomes burnt sienna. One has it in the flowers, that grow very high in the mountains in the late summer; on the wallflowers; on chrysanthemums of the autumn and on other autumn-flowers. One would be very astonished to find a burnt sienna flower in the spring, although in the late summer some lilies could be of a light-burnt sienna.

And so it is a living colour, but is very near the darkness. One has it amongst many animals, many birds, insects; one can have it on fishes, on many creatures of the woods.

With the human being it is so, when he is burning himself in the sun on the seashore, that he does not realize that he is killing himself. Because when we put ourselves so open to the light we are killing the nerves in our body; a terrible hardening takes place on the other hand.

But its most perfect example is a cow, really a being of ultimate goodness, of the absolute giving of oneself, wholly in the service of mankind; it belongs to mankind and we live on it in all ways; our civilization is built upon it. And when one thinks of all the qualities of the cow: the caring, the giving, the patience, a certain unity with the earth (and also of what Rudolf Steiner says about the cow), you can imagine when you think of all the qualities of the cow: its warmth, its continually laying bare of its being, when you only look at its eyes, then you can find all these qualities in burnt sienna.

In so far as this is the colour that rises from the earth itself after the sun has set, almost as though the whole earth were a big cow, the earth-being breathes out the same quality that you find in the cow.

In this colour the earth speaks to the heavens; with all the other colours the heavens speak to the earth. Amongst the musical instruments, the heavens speak to the earth. But with the bells, there the earth speaks to the heavens!

And that is burnt sienna!

It is a colour which usually shows itself with not so much movement;

it has a certain quietness and stillness. It likes to appear in the autumn, towards the darkness, where it gives off its own glow. It is transparent and one cannot see, as one can with the other reds, that it has a centre of density; it is a very much more even colour.

VIOLET is the colour which is not really an expression of a particular part of human evolution. There was a *light-violet* in ancient Persia, but they themselves did not see it, of course. It is more expressive of a particular way of thinking. This particular way of thinking one can best describe in that, for instance, the English people have a horror of the colours that belong to a dream-consciousness; the Germans too. On the other hand, the French and the Chinese have an intense connection just with the colours belonging to a dream-consciousness, especially light-violet. In various spiritual movements that are connected with an unmaterialistic conception of the world, violet is often used. – Light-violet can be the colour of lightning.

Now concerning *dark-violet* (the colour of the dark clematis): if a child would come into the room dressed in violet, we would feel the weight of responsibility too much for the child. On the other hand, if an older lady would come into the room dressed in this colour, it would be acceptable.

If a violet tiger would come into the room, it would not be a tiger. How would one feel if one would cut one's hand and violet blood would come out? Or if one opens an orange and it would be violet inside? Or if one makes a visit and enters a room painted in dark violet? How would one feel? One would be quickly filled with an earnestness and one would be very uncomfortable. It is a colour which asks for a certain feeling of responsibility from the onlooker. It has a great effect upon the soul of the human being.

One has no great expanses of earth in that colour. One has precious stones and half-precious stones in it. If you would come home after a walk in the snow and your fire would be violet, you would not be much warmer. Or if one had to eat one's food from a dark-violet plate, one would not enjoy it!

One has it in earthly substance very little, strangely enough; one has it in the plant-world of course and then the plants are either in very geometrical forms like an iris and the flat plains of a pansy, or they

grow towards the earth when they have violet in them: the fuchsia, several nightshades, which grow not towards the light, but to the darkness.

And in the animal world one has it only when after the storm the deep-sea fish are thrown onto the shore and come out of the darkness with violet on them: the jellyfish after a time lying in the light changes into grey-green, which often happens in nature with other substances.

One can have it on some birds, some butterflies, but rarely, only a little speck of it.

How would one feel if one would see a violet snake? Rudolf Steiner said, that one should take examples as such, then one would feel about the colours better.

We human beings never under any condition would become so holy as to become violet.

It is a colour, that comes with a small breath of wind – and the birds are silent, listening to another song – on a hot summer evening, late: the trees are still, the people and the children who had been talking and laughing all day, become quieter and quieter – and there spreads slowly a band of violet covering a space of the earth, following like the other colours the path of the sun in the rhythm of day and night. The violet is of course darker in the distance, more mysterious, bringing with it quietness, the opposite of noise, stillness of the air, of the water – still the air, still the water – and nature partakes of this stillness, as though nature itself were reflecting. This is a colour which belongs very deeply to the darkness and smothers itself and nurses itself with darkness. It can be very transparent and it sinks upon the earth, becoming heavier and heavier.

In the evening we see the play between the rising burnt sienna and the descending violet. There is a tangible mood, at both ends of the rainbow (at the one side magenta, at the other violet). Violet brings with it a feeling of responsibility and shows itself in the heavens before the actual darkness. It is in itself a colour nearly independent of the sun; as the fuchsia and the nightshade-family, for instance, grow into the darkness, so the violet sinks upon the earth.

If one would imagine an altar of the whole earth, then it would be in a dark-violet – where we could enter inwardly and receive courage.

All the moods of poems of Novalis are in this colour. The feeling of

responsibility is a soul-experience, is the sinking of the heavens, the growing towards the darkness. Why should it be that one has that feeling? People all react strongly to this colour and that, one can understand, because it is connected with an intense earnestness.

MAGENTA and VERMILION – These colours are only seen in the darkness in front of the light; it is naturally more dark with magenta than it is with vermilion. It is because of the soft lightening of the darkness that magenta arises. Magenta is a very diffused, airlike, entirely unformed colour, with world-quality, compared to the visible movements of vermilion, where there is less darkness in front of the light.

To begin with, one can best illustrate the difference in quality of these two colours by outer observation. One cannot imagine walking over a magenta earth, but one can imagine water in that colour, or, still more a fog, a mist. Whereas with vermilion, one can walk on red sandstone and red sanddeserts quite happily for hours. There are many precious stones that can take the colour of magenta, for instance sapphire, and other precious stones that take on magenta. Whereas there are no vermilion precious stones, there are half-precious stones of this colour, for instance jasper, but it is heavy and non-transparent. One can have vermilion in a lowering fire, but never could one have a magenta fire.

In the plant-world one has, on the whole, very few magenta flowers: cyclamen can be, wild carnation, etc., but they have mainly the attribute of one stem, one flower, the stems and the leaves stay far away from the flowers. In the case of carnation the plant has hardly any roots and if one picks it to bring home, it is dead – it is the same with the autumn crocus.

Whereas, otherwise in the plant-world the vermilion can be very prevalent: geranium, salphia, canna – they last for three months, if not more and never disappear and are usually a very powerful plant.

One has many fruits in vermilion: pepper, tomatoes and so on, but the fruits of vermilion are usually very watery or contain an empty space inside. One does not have though, either magenta or vermilion in roots. One can have a little magenta on some leaves, but otherwise it can only reveal itself in flowers.

And in the animal world: one can imagine a magenta elephant better

than a magenta crocodile. One has magenta in the animal world with all that is ensouled: for instance on a just born baby-pig, it has then a bloom of magenta. A human baby, just born, has a bloom of magenta too, one can smell it. Whereas, when you would see a just born pig in vermilion, you would have a shock! How would one feel when one cut oneself and not scarlet blood would come out, but magenta blood? We human beings never become magenta except at our birth. But we easily can go towards vermilion.

Out of all these examples one can understand, that there is a great contrast between these two colours. Because, as Rudolf Steiner says: red is the swinging between devotion and fear ('Rot ist die Schwingung zwischen Ehrfurcht und Furcht') and is the revelation of the Godly on the threshold of consciousness ('die Offenbarung des Göttlichen auf der Bewusstseinschwelle'). Rudolf Steiner calls magenta bluish-red or rose-violet.

Vermilion is in the moon-rainbow – that is to be understood when one thinks of the wateriness of the tomato, strawberry and such. Vermilion was loved by the Jews and they experienced it as the wrath of the one God. It was the first time one had one God (except Ichnaton in Egypt, but he was a forerunner), Jehova, a jealous and a wrathful God.

On the other hand, in the beginning of our human evolution one had the reverse, that one was so united with the Gods, that when one breathed in, that was the wisdom of the Gods one breathed in, and when one breathed out, that was the will of the Gods; so united and so unified one was with inner and outer creation.

That is one of the qualities of magenta, that it is of an all-pervading mood; magenta is more a mood than a colour (Rudolf Steiner). It was always representative of Godly creative power and it was a symbol of the representation of the All-Highest. In Greece and even until a much later time, the beginning of Byzantium and through Rome, one could be killed if one had possession of this colour, because it indicated one wished to be emperor. Only the highest priests and representatives of God on earth, or the emperor, were allowed to wear some of this colour. In Byzantium, even the sheets on which a young emperor was born were magenta. One said 'born to the purple' (should have been 'magenta'); one could be born to

the purple' ('purpur' in German) in the time of Julian the Apostate. One could be killed if caught wearing that colour as an ordinary person.*)

Magenta is made from a shellfish along the shore of Tyre and, from that coast, was exported by the Phoenicians to Rome, the South of France, and to Greece. It was as valuable as gold!

*) There is a lot of confusion on giving a name to the colour we call Magenta:

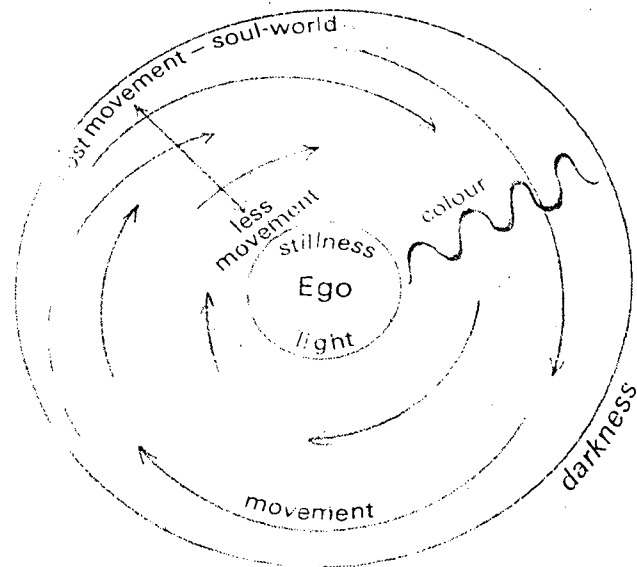
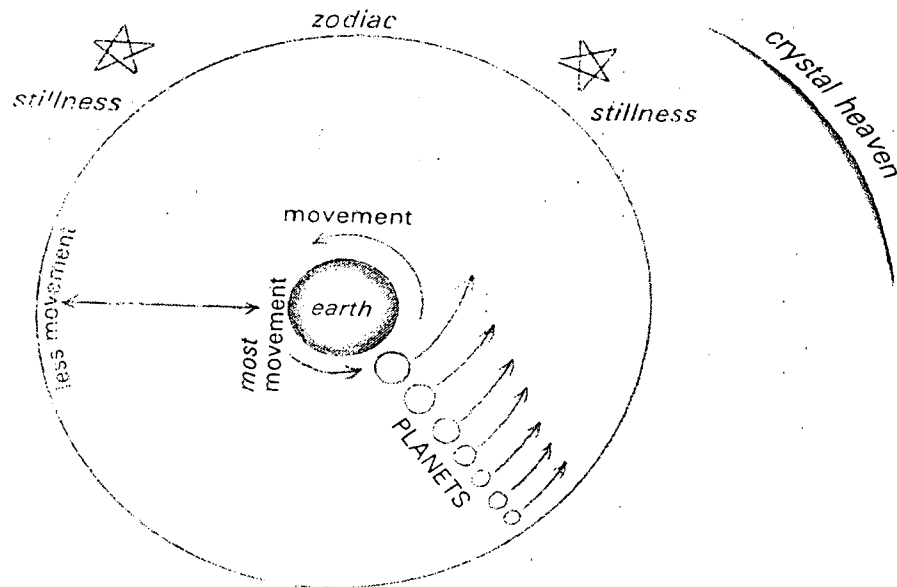
German: purpur

English: magenta, mauve, puce (purple is really *violet*)

Dutch: purper

French: pourpre

Diagram Stillness – Movement



Fifth picture

MOVEMENT OF COLOUR AND WHY IT ARISES

The process behind the making of an inner and outer picture is composed of 'Longing', 'Movement' and 'Wisdom'. That is what a picture is. The 'Longing', translated into our consciousness, is related to a kind of WILL; the 'Movement' belongs to the world of FEELING and the 'Wisdom' to our HEADS. But that is a picture. That is what a picture is.

But now, let us consider movement. When we speak of movement, it can only be, as far as colour is concerned, in the atmosphere. The colours that are fastened into matter (this happened towards the end of Lemurian times, when the moon left the earth) we won't talk about. The movement of those colours is too slow.

Colour is really all that appears in the sense-world, except form. And except where colour is fastened into matter, it is in continual movement. Colour does not come under the influence of gravity and does not therefore make the same movements as water or, to a very much lesser degree, air. Also it is always in the company of other colours. For instance, a blue sky can be at one end a light-ochre and at the other end more of a green. But it is the movement of one soul- and spiritual substance. Even the so-called 'complementary' colours are the result of the movement of one soul-spiritual substance.

Movement is colour, movement ends in form. We can have something formless but not colourless entirely. Colour moves permeating the air in the play of the combined elements (arising in the combined elements).

From where does this movement come? It comes from the darkness, the beings of darkness, impulsing movement in the world, that is, into the visible and invisible world.

The moving of the darkness over into light is, of course, one of the greatest movements taking place in time. Thus willing becomes



thinking, life becomes death and substance becomes the content of form. Even the sense-world dies into light. But in the world of the present, where the future has not yet gone over into the past, there is our feeling-world. And what is our feeling if one sees it from another consciousness? Then it is colour. And if one sees the world of colour from another consciousness? Then that is seen as cosmic feeling. But still this great movement passes through it, the movement from darkness into light, from willing into thinking, and in between there is the ever continual present.

Living then in this world of our feeling – it is our feeling dream-consciousness which can separate us from the outer world. But, on the other hand, we would have no self-knowledge, no separation from nature if we had only feeling.

When one sees colour, there is no inner and no outer. The soul weaves in what is experienced, it lives in time and space but is not of it. Through our senses, we carry our own world of colour in our soul. Colour is a soul-experience; our world of light or our world of darkness is a spiritual experience. This 'own world of colour' is in the sense-world and it travels with us. (You remember the diagram, page 27, where I spoke of the importance of green; it is the one colour that remained independent and separate from the soul-world of colour because it has a more spiritual quality. Green is the only colour that does not travel according to our eye-relationship to the sun.)

Perceptions of outer colour may be greatly influenced by our consciousness and especially by our feeling. For instance, in fever one sees colours much more intensely than otherwise. Or, if one is in a war where the feelings are heightened, one sees the colours clearer and more brilliant than usual. Also, remember how you saw the colours in childhood and the impression they made upon you. If a square and a triangle are cut from one colour and a second square and triangle are of another colour, an adult, when told 'put two of the same together', will usually put together two of the same form. A child will put together two of the same colour.

The experience of colour becomes very deadened throughout one's lifetime. This deadening of the colour is dependent on the soul-organization. It is said that colour-blindness affects one man out of every thirty in America, and one woman out of three hundred. The

colour which disappears most quickly is red. This is to be understood because of the lack of ideals, the lack of inner striving, the lack of enthusiasm which we take in with our modern education. This leads in time to an atrophy of soul-qualities which reveals itself in the so-called colour-blindness.

The human being has always completed the rainbow, whether or not certain colours can be seen by him at that time or not. For instance, in Greece one could not yet see blue. By the end of the Greek civilization one saw green and completed a rainbow composed of all the colours in front of the light: the yellows, oranges, reds. In ancient India when one saw a bow of light in the magenta atmosphere, it was still the human being who completed that bow of light. One can even say that in Atlantis, in so far as colour had then no centre, it was around us. For in colour there is no inner, no outer; our soul is inside and outside.

When one sees a flower and has a direct experience of it, then at that moment one lives in the present. As soon as one looks upon the experience with one's thinking, it is past. Only with our feeling can we grasp the present. Colour is a free movement of soul in spirit, in continual movement. For instance, the movement of the light falling on a green leaf and becoming yellow in the shadow: the observing of that is a movement, a definite movement of the soul. One doesn't realize it of course. Thinking transformed into a picture is a movement; one colour to another is a movement; the ideals of the astral body in its striving is a movement.

We can then ask ourselves: 'What is colour?'. It is movement. Colour is an expression of cosmic feeling in continual movement, continually coming into being according to laws that were valid on the Old Moon. Goethe's Theory of Colour is valid for the time that colour first came into being on the Old Moon. These laws are creative and as such will last and be creative for long ages to come. These laws and processes are not only observed, but experienced half consciously, and felt by the whole of one's being.

Through the use of the following seven sense-organs streams the awareness of colour in:

1. sense of warmth
2. sense of movement
3. sense of balance

4. sense of touch
5. sense of sight
6. sense of taste
7. sense of smell

With the use of the *warmth*-sense-organ one has a feeling for hot colours and cold colours. One can even go so far as to say that with the warmth-sense one can feel darkness – darkness can envelop one with a certain warmth.

The influence of physical heat and cold works mainly on the blues.

The second sense, of *movement*, is experienced on seeing the changing of colour; one makes an inner movement with it – for in that second of experiencing there is no inner or outer.

The third sense is one of *balance* in weighing the colours one against the other.

The sense of *touch* is largely exercised by blind people, who can thereby feel different colours.

The sense of *sight* is working in observation.

The sense of *taste* influences the eye too and the nourishment. But besides having taste in the putting together of colours, one can actually sense the taste of the colours, so that we might say one 'eats' the colours.

One's sense of *smell* comes into play – and Rudolf Steiner describes how one smells the intervals. This is a process belonging mainly to the air, but one can sense the fragrance of the colour-intervals.

The intervals are in the air that we smell. One says: he smells of holiness; or: something smells fishy; or: it stinks. It is our air-body that smells intervals of colour. One can in time become conscious of this and of tasting the colours, especially with plant-colours more than with other colours.

The whole experience of intervals has to do, in reality, with breathing: whether it is the intervals in music, intervals in architecture, the interval in the growth of a plant, the interval in between wave and wave, the interval between colour and colour – whatever it is, it represents the penetration of the spiritual. The interval allows the penetration of the spiritual into the soul-element.

In the case of colour-intervals, the colour is usually lighter than the colours responsible for their coming into existence; they are lighter and they are different from the 'parent' colours. There are laws for

this even to be recognized in our heavy, earthly atmosphere. For instance, when one has a viridian light and a magenta light meeting in the air and light of this earthly atmosphere, a very light cobalt blue comes into being. Between magenta and viridian green appears a light-blue as 'interval'. You know that there is light around the earth, while beyond a certain limit there is no visible light. The colours and light can only come into being because of the interplay of the elements in our heavy atmosphere.

An interval of yellow comes into being between viridian and vermilion. The yellow interval or the cobalt blue interval are much lighter than the surrounding colours. Also, intervals appear mainly where the surrounding colours are quite strong. When the colours are weaker, a simple transition occurs: yellow going over into green, or blue going into green, but where the viridian green comes against a magenta in the darkness, then the blue interval would appear. Also, between yellow and blue as they become darker, the light-magenta or a light-red interval is seen.

And now the interesting thing is that with this phenomenon all the colours that produce the intervals are colours standing in front of the light, and in relationship to the light (which is the viridian green in this case). So that the whole blueness of our world can sometimes be considered as an immense interval between magenta and blue-green (viridian). For the colours in front of the light are more creative than the colours behind the light, which are more passive. All the colours behind the light come to strength only on the circumference. However, you have just the reverse in the colours in front of the light – for they concentrate themselves in the centre of the picture mainly. They do not rush to the corners and sit down like the more passive, behind-the-light colours. Before the light the reds, one could say, are somewhat heavier and lower down, of course, than the orange and the yellows.

In earlier times the interval of blue was simply seen as light. Even in these times, on awakening in the very early morning, we do not see blue until a few moments have passed.

The advantage of knowing more exactly about the intervals is that this leads one to a knowledge of the laws of colour. Then one can go beyond to a recognition, or have the experience of the Forces and the Processes working in colour and through colour. In the future one

can divine the Beings of Colour.

To paint in a right manner is the striving to come into connection with the Cosmic Soul. In order that one can overcome one's subjectivity and reach objective truth, the area beyond one's individual feeling must be discovered.

The first step is the knowledge and the experience of colour. That is dependent on the individual human being as a THREE-FOLD being.

When one sees colour or uses colour, then as Rudolf Steiner says, one's ego and astral body *are* colour. But we must be clearer in what that really means. We must first distinguish between ego and astral, by realizing that when one says, 'I wish', 'I want', 'I must', 'I will', that it is the astral body speaking.

Our ego is bound up with thinking – without an ego we wouldn't even know we were thinking. We make pictures, really, of our ego. But the deeper impressions of our ego come very rarely. Here will be a stronger impression, there weaker, here none, and so on. We could not bear in this state of consciousness to have a full awareness of our ego for it is so radiating and so light. It would be an unbearable experience for us.

But if we know that when we experience colour our ego and astral body are *in* colour and *are* colour at this moment – then we begin to understand to what great experiences colour can lead.

To cultivate one's soul in the dreaming world of one's feelings, could be done perhaps through the mysticism or monasticism of the Middle Ages, but does not belong in any way to this age.

To meet the Cosmic Soul only with soul-qualities does not belong to our present time. Today, it has to be conscious. This calls for, on the one hand, the complete and absolute knowledge of (1) the LAWS OF COLOUR; (2) then, a much greater step which leads one very far, the FORCES and PROCESSES OF COLOUR; (3) and eventually, in a heightened state of consciousness, the BEINGS OF COLOUR. Those are the three steps which must be taken in our time as conscious painters.

The conscious concentration on individual colours is an exercise toward making the feeling more conscious. When one does this, one is able to experience one's own thinking more and more intensively –

thereby bringing life into thinking.

The control of feeling is very, very important. One learns to control the feeling even as one learns to control the colours while painting. This is dependent on the impulses that come from willing.

From one point of view, our willing can be said to be divided into three parts. It has the essence of goodness and the essence of evil, both. Between is an emptiness, a space wherein the highest hierarchy can work. In the will is found the greatest 'Spannung' – tension – between the heights and the depths, between good and evil.

The good can come as moral impulses through the night's sleep. For, during the night our will is awake and through working with the Gods we have moral impulses streaming into us. It would be impossible for us to attempt to control our feelings unless we had the help of spiritual beings. This happens in sleep through the agency of the will which is then awake and is then reflected into our life of feeling.

In our feeling then is this tension with its extreme polarities. Where was the basis for this built up? On the 'Old Moon'. Our astral body was made out of the interweaving of the Old Moon and the Sun of the Old Moon. In the revolving of the Sun around the Old Moon, one has a rhythm, continually, of music and colour. Colour is from the interweaving between the two.

It depends on the force of our thinking and the luminosity of our concentration how conscious we can make our feelings, how far they can be illuminated. A knowledge of one's motives and making one's feeling conscious leads toward freedom.

Rudolf Steiner has so clearly explained and described the impulsive activity of the Angels in the sphere of thinking, and its movement from thought to thought: movement akin to the movement of colour to colour, woven by the Angels between light and darkness, from darkness into light, giving rise to the resulting colours having all nuances from lightening to an opal. This process is emphasized by our conscious feeling.

The consciousness which we can radiate upon the dream-world of our feelings leads eventually to a purification of our feelings and a transformation takes place through the activity of our ego – a transformation into 'Manas'.

Outwardly it is dependent on the knowledge and experience of the laws and then the processes and forces in colour. This knowledge

and experience of colour can be supported by painting. The reason of painting is not simply painting per se – but is inner development in a certain direction. Painting can be concerned with anthropo-sophia and the whole conception of thinking, feeling and will bound together in the three-fold human being. Then the concept of the three-fold human being connects with the three-fold Cosmic Being: of LIGHT-COLOUR-DARKNESS.

Our thinking is a reality and a creative force; and colour, inner planetary colour and inner light are creative forces. Therefore it matters a great deal that our work is not subjective feeling only. The reality of thinking and feeling leads to Imagination.

Concerning a reason for the arising and weaving of movement by *cosmic feeling as soul-substance*; and carried on the hand of darkness, to reveal itself as colour, flashing, shining, illuminating, with intervals singing all through in the air of colour: wafting water, as on a breath, creating dew.

Connected with the soul-element of colour there are two elements which can take on the aspect of colour and which are a reflection, a shadow, a picture of something; something that exists in the world of being ('Sein'), namely *black* and *white*. They retain a spiritual image-quality. Their reality lies in another world, where they appear with *peachblossom* (an unseen reality for us in our state of consciousness), the carrier of deepest living soul-qualities; and *green* who plays a strong controlling role in our outer shining world of colour ('Schein').

Four colours whose reality lies in another world and who show us in the sense-world their image thereby: images of ascending worlds of being, death, life, soul and spirit, the essentials of creation.

One of these colours carrying a spiritual quality to a high degree into the world of soul is *GREEN*, 'a dead image of life': the first appearance of luminous colour: green the still one; balancing, harmonizing the soul, timeless, irradiating the darkness, and on the meeting radiant colours appear – the rainbow and the colours move with feeling thereby into the colours behind the light.

When the green moves towards the blue and no more 'greens itself' and passes over from time to space, it moves into *TURQUOISE*,

becoming darker and unfree, easily forming, the cosmic-feeling-colour frozen through the light, a paralysing trembling clearness with movement unseen, shivering confused, it has not the consciousness of green, but an awareness of the green, moving away from the spiritual of light-green (white) to a soul-world of colour – and begins to live.

Longing for weight and fulfilment, or harmony of fullness inspired by the *cosmic soul* to relieve its emptiness. And so moves to the warmth and enveloping qualities of *COBALT*, where the darkness that has been irradiated by the power of light to the circumference murmurs and through the impulse given by the willing-substance of darkness, moving slowly, but continually thrust away by cosmic antipathy. Because of the increasing darkness it is no more so absolutely transparent as turquoise, but gently and slowly moves (like a deep sea), gathering air with wondering devotion, abridging through substance of pure cosmic willing, making itself a medium for transmission of cosmic willing.

And thereby comes *INDIGO* – Indigo is free almost from light – therefore the uprising and spreading, a different movement from preceding blues. Into a world of drama indigo is the door, mysterious, filled with premonitions, a veil before the unknown around, above and below: threatening!

Indigo has the tendency to be apart from other colours; has a longing to sacrifice, to be accepted in the soul-world. Indigo, out of which the fire of the ego arises on penetrating its veils by passing through a delicate iridescence over the stones of death – from 'alone' to the 'all-one'.

And then, in *VIOLET* is balanced earnestness – nursing the powers of conscience, stilling softly, quietening, harmonizing and balancing, immutable in suspension, then rising – it is a lake of compassion.

And so moving to the *colours in front of the light*: beginning of cosmic sympathy.

YELLOW-GREEN: a splendid release of the first veil of darkness in front of the light, but split up through the powerful antipathy of the light, shattering into small veils in a definite rhythm, reforming,

dividing and reforming – weightless, imponderable, its being is poured out in *thanks*.

Out of this the movement leads to flashing *YELLOW*, in radiating joy, taking the place of weightlessness, a thanking rapture from the second veil of darkness; as it moves away from the light it gathers more darkness than other colours. A colour permeating nearly the whole of finished creation in wisdom – a dying into light through this door of yellow.

(Yellow is under the ruling regime of the light through its so-called shadows – shadows are a continuation of the light.)

ORANGE: an expression of awe and thanks.

The intensity and concentration, the gathering of soul-weight and darkness – one cannot say: ‘the light is stronger as in yellow’, or: ‘the darkness is more powerfully creative as in vermilion’ (it is a balance between light and darkness); therefore the light is more obvious; a glorious enthusiasm, and freedom from the restraining influence of the light. Kernel of darkness and movement comes high above – opposite of behind light.

VERMILION: most permanent and heavy of concentrated colour (exactly described by Rudolf Steiner).

From the wild freedom raging and threatening, with the longing to learn to pray.

Kernel of darkness lower in front of light.

CARMINE: Kernel of darkness in front of light is very low – a sinking of seed of darkness from orange to carmine – from the centre, the opposite of behind the light. The thanks and awe come nearer the darkness – thereby a more active willing resulting in deciding; unchangeable, permanent, strengthening of ideals; all ideals fall into the expanding darkness of carmine, giving a longing for compassionate deeds – moving therefore to the enveloping soul-air of

MAGENTA: a revelation of godly creative mercy, a mood that visits the sense-world rarely, it comes near the eternal continual outpouring of absolute and creative will.

The last appearance of light in and behind darkness; darkness, which is in front of the light – it has another light as its background, out of which it has risen on the one side, and light from the front is radiating from the centre of the spectrum.

MOVEMENT OF COLOURS WHEN PAINTING

Movement arises through the stilling influences of the light and the impulse giving darkness.

Through the direction of the light, shining into darkness, the colours are arranged; a smaller light other colours; a quiet darkness weaving other colours; a more active darkness still other colours – continually changing.

GREEN (CHROME-OXYDE) – still, unmoving – forming quickly.

TURQUOISE – no visible movement except at outer edge – slanting repetition of green.

COBALT – through light empty centre, darkening at circumference.

INDIGO – uncertain – pulled back by increased darkness – slightly darker on circumference.

VIOLET – no movement except from above to below sinking slowly.

MAGENTA – no visible movement – never form.

CARMINE – weight of darkness in low centre – spreading – (opposite of colours behind).

VERMILION – centre in the middle – quick moving – overpowering concentration of colour.

ORANGE – centre of weight high – streams from height.

YELLOW – radiating according entirely to light.

YELLOW-GREEN – split up – playing in small veils, in rhythm around and near the light, that is green.

Sixth picture

'DIE TRÜBE'

Goethe speaks about 'die Trübe', a word hardly to be translated; it is the density of the earth's atmosphere, the invisible unseen meeting of light and darkness, and is the medium in which the colours appear. That medium in which the colours appear to our eye: translucent, transparent, disappearing, flashing, moving, glimmering, purpling, crimsoning, revealing and manifesting the creative power of light and darkness, which we have never seen.

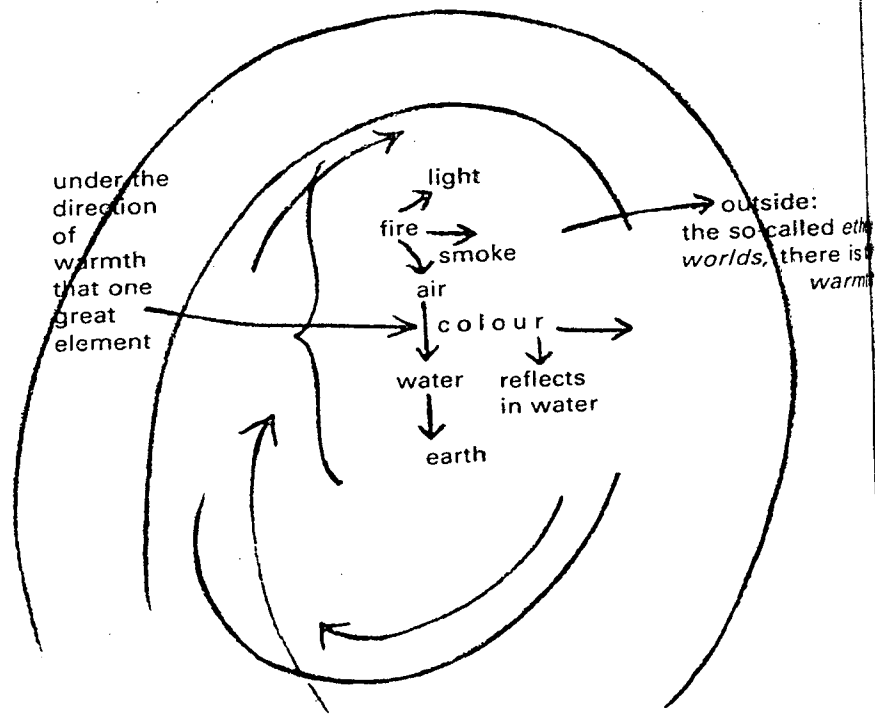
This 'Trübe' we have never seen either, for we have seen and do only see colour and then form: moving, changing colour and stilled form. We see the colours moving in one element or another, based, arising in the 'Trübe', in the atmosphere of the elements of the world: the theatre of colour. The elements are dependent and controlled by *warmth*, releasing and condensing, from one element to another. (†) And so one could imagine out of that warmth, colour originally comes, arising through movement, coming into manifestation in the all lightness or density of the atmosphere. For with the slightest infiltration of light, colour appears, in the same second the darkness giving the impulse of movement, continually. (All these processes are connected with the human being as explained in the First Picture.)

For instance: just as in the outer world, the director and controller is a bridge or transition to another world, so too inwardly warmth accompanies the movements to pure thinking – being the bridge to another world.

The four elements are the theatre of colour; the director, controller, carrier is warmth. Out of warmth comes the differentiation, the separation of light, 'smoke' or air, 'der Trübe Heimat', water and earth. When light is not permeated with the finest substance of the earth's atmosphere, the light is not to be seen. For then one ex-

periences light anyhow and sees colour: on and in this bridge of warmth, between a transition of the point of metamorphosis to imponderable warmth.

Diagram with warmth



Here are the different kinds of ether, more than half of that world is morality, and that shows itself all around in nature: in the flowers, etc..

The most perfect vehicle of the 'Trübe' is the ensouled air; there is living the greatest movement in all directions, permeating the light (that makes only one movement). The all-encircling air filling; rising

and falling, rushing and sweeping, and wishing to permeate all with a certain balance and continual fulfilment.

So as the air has the main tendency to rise to the light on one hand, so on the other hand a longing is carried, a longing in the descending air for density, and through its relationship with warmth water emerges with its own movements reflecting colour. Then follows earth - All elements have continual movement (the earth itself is slowly decomposing). It is the movement of the stars, in the wind in the water and in all forms of substance. Also the interweaving of all together creatively.

Through the door of that which is rising, imponderable air and light; and that which is ponderable, sinking and contracting water and earth - over this threshold passes the breathing soul of the World-Colour.

We too partake in 'die Trübe' through air (we do breathe infinitesimal water), being breathed into us, but we ourselves breathe out, using it as a medium of correspondence with the outer world; transforming and individualizing it through the activity of our ego into the individualized atmosphere of our own soul.

Because we do this we can experience the outer world, and identify ourself with its ensouled qualities. At the same time bringing about colour - feeling in us -, colour in us - feeling to us - moving between light-dark-light-dark. We are always exposed to all inner and outer polarities but through the fire of our creative ego we are an interval between sense- and spiritual world.

We speak of the movement of our soul: 'I am moved', 'the movement of our feeling', from feeling to feeling, the ebb and flow of feeling, from colour to colour in the outer world. Through the activity of our ego a continual and complementing interchanging. This interchange permeates in different ways the human body in a lesser degree, and our soul-life of feeling continually, except in the case of soul-atrophy, abstracting and strangling this function of our being which ends in colour-blindness.

Even in the use of our pure senses soul is breathed out (Rudolf Steiner). So as the seeing of colour at all is dependent on our soul-organization, so too the seeing of complementary colours; they are entirely and absolutely dependent on our soul-organization

(some people with so-called good eyes do not see certain complementary colours).

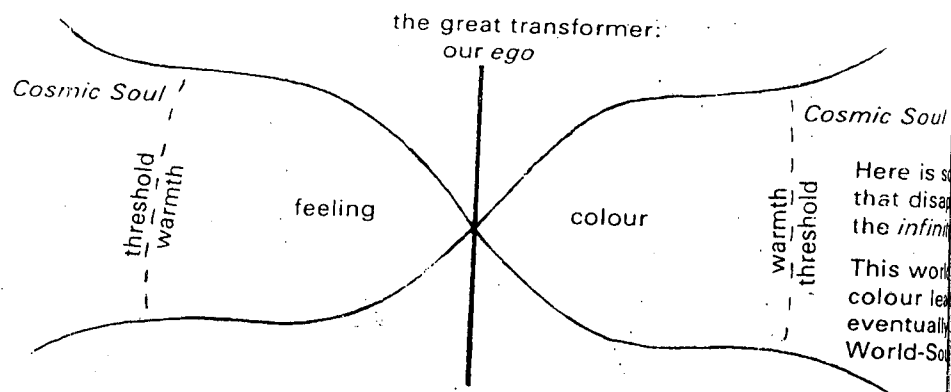
In experiencing colour Rudolf Steiner says in 'Links between the living and the dead' (Hamburg, 16th February 1916):

'There is then awakened in us the ability to make use of a very brief space of time which we would not otherwise use. A certain time elapses between the *effect* of the colour on the eye and the *arising of the idea*, connected with the colour. This works in us.

The soul-element of the colour is active in us *before* anything else, only this activity remains unconscious; man does not perceive it. Man does not begin to develop his consciousness of the colour until the colour arises. He does not notice what *precedes* the colour-sensation.

If one is able to become conscious of this small interval of time, then one steps over the threshold and is able to perceive the Etheric World, in which the etheric bodies of the dead are unfolding. . . . If one made use of this interval when, for example, the Dornach building first struck the senses, one would be able to perceive the Soul-Being out of which the first Goetheanum had grown.' So, contemplating colours, one must come to the moment eventually, that 'the heart has thoughts'.

Diagram of the reversal ('Umstulpung', inside-out)



And so one can look upon the human being: he has got something in him, a phenomenon, giving a connection with the Soul of the World. The so-called complementary colours are brought by the World-Soul: there is the connection!

Think of the colours in front of and behind the light, how the colours in front of the light call up colours behind the light: the so-called complementary colours. It is the World-Soul who pushes the one colour to the other. That same process happens in us too and one can understand that, when conscious of this process, one comes over the threshold.

When one colour calls up another, that is not the activity of the colours, it is the World-Soul who 'schiebt die andere Farbe dazu'. The process takes place in the organ of the eye, but it is a soul-activity, because it is dependent on the condition of our soul if one can experience or see the complementary colours. It is not only the activity of our thinking either, but it is the experience we have of what takes place behind our soul, that which is breathing out. It happens before one is actually conscious of colour. It is not the activity of our ego only that calls up the consciousness of the complementary colours.

It is something which is given to us in that part of our soul where we are in a dream-consciousness and can go over the threshold. – In reality the complementary colours are both objective and subjective, of course.

Back again to 'die Trübe', that has brought forth the colours. You can have a sensation of feeling, which gives rise to movement through which arises colour; out of that colour also comes water. If you will for one moment imagine only as a picture this element, of which the colour arises, going backward, it is movement, it is 'die Trübe' with the appearance of light, but it is most definitely *not form!* – One could imagine though that form is an end-process out of this atmosphere and therefore, when we paint, that you understand why we paint in this way.

One paints with the water simply: first of all a picture of coloured air, that could easily condense itself into water. For instance in nature one could point to the examples: the dew on the fields with the sunrise, the colours of the sunrise. When you paint with water

and you have a cold, your nose starts to run more and more! Painting has to give an idea of that transparent atmosphere, that density in the air; let it be soft, loose as much as possible, give the appearance of air, the movements that are there in 'die Trübe'; these movements are connected with the movements of the planets; and behind those movements, those colours, you have the intervals, which are between colour and colour, and which are connected with the fixed stars, the Signs of the Zodiac.

And then when you paint, you have to know the background of that colour and the background of that colour again: 'die Trübe'; and the background of 'die Trübe': warmth (in one place Rudolf Steiner speaks of the colour in connection with warmth – so you can understand, that aniline colours are fearfully cold!). Then there comes the inner experience of movement and at last the colours.

The first thing is to try, when painting, to create an atmosphere (that is *not* a mood – a mood belongs to an individual human soul), the appearance of air; slowly that it can densify itself, can get heaviness; the warmth could be less; it gets colder. You could imagine an air where through the medium of 'die Trübe', of a combination of elements, the World-Soul can breathe in us – and that is not contracting, not expanding (the warmth can do that!) – but the World-Soul brings with her complete balance, complete harmony to the human soul.

I must paint so that I have to expand or that I have to contract! Such conceptions do not come in with the World-Soul, who fulfils and brings harmony and complete balance; and the World-Soul brings the balance between sympathy and antipathy – simply.

So that when you paint, you can have the feeling on the one hand: I will balance the colours with my soul, which is always very subjective; on the other hand look outside yourself when painting and you see how the colours change themselves depending on the background, against which they move. With one's feeling one can apprehend the qualities of the outer world.

You must only remember the pictures that come in you out of all I have said.

Through painting one can create the clouds of the very far future – and that will become air, Rudolf Steiner says.

You can imagine when in earlier days we were not so much incar-

nated *in* our bodies, our soul not so cut off from the outer world, one had not that intense separation and we had still greater space in and *behind* our soul; it was when we saw mainly the red colours.

Then you can imagine some of the intensity with which the soul took part in the moving of those living colours: the streaming wrath one could experience and the reverse. An echo of these experiences one can today observe with the reactions of the very young children, who live still *in* those colours.

Now we are separated more and more from the outer world. We have to illuminate more consciously our feeling and be more conscious of our feelings, in order to be able to apprehend the World-Soul; and realize that when we see a colour, we are the colour. That is the conscious movement of soul in spirit.

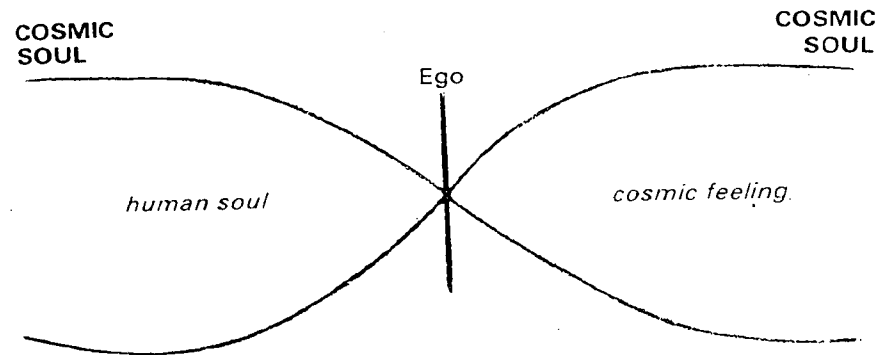
And our feeling can become an organ of perception!

Seventh picture

COSMIC SOUL AND
COMPLEMENTARY COLOURS

TIMES OF THE DAY

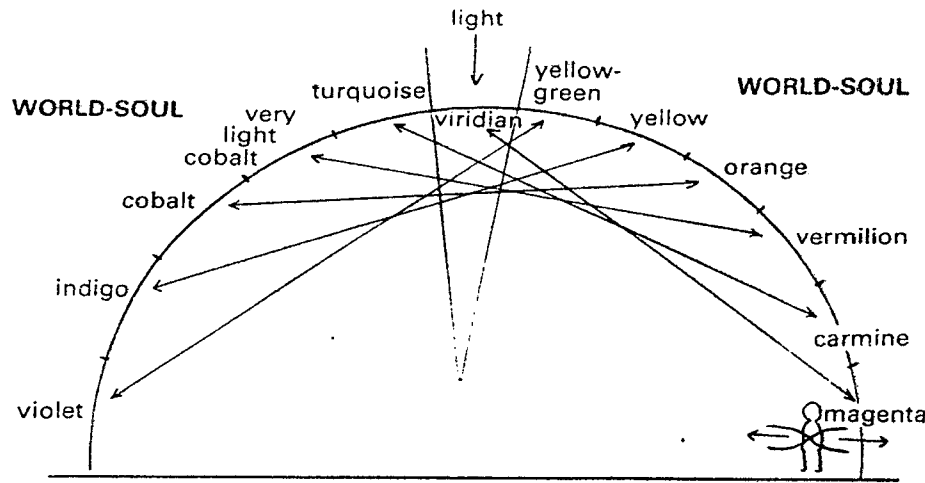
Diagram 1



The seeing of complementary colours is also dependent on our soul-organization, and through the aeons of time has always been so, and through all periods of man's evolution. For the Cosmic Soul is wafting, pushing, filling out of her own substance, fulfilling the longing which is inherent in colour; she is a being of fulfilment, sweeping her substance into and through all. Which again is the reflection of still higher processes.

Diagram II – Complementary colours

What is in front of the light is completed by what is behind the light and vice versa:



The complementary colours are objective and subjective. There is no human process which is separate or different from the macrocosmic process.

What is in front of the light – green – carries more darkness within, quicker moving colour, the power of creating intervals easily, especially together with the light blue-green. This is only true in the atmosphere, not in the paintbox where a vermilion red and green do not make a yellow, but a 'fallen down' yellow: a brown; or a magenta and green do not make a blue, but a 'fallen down' blue: grey (which is a smell!).

This is one of the essential and basic results of the concept of light and darkness as creative activities; the results of the meeting of light and darkness are visible in the atmosphere or 'Trübe'. The form of earthly substance is secondary – the colour-theories based on the paintbox (blue and yellow mixed make green, etc.) are secondary. Through a connection with colour, which can pierce the maya of the sense-world on the one hand, to where one will live in the inner light of one's heart and conscious feeling on the other hand, a path of

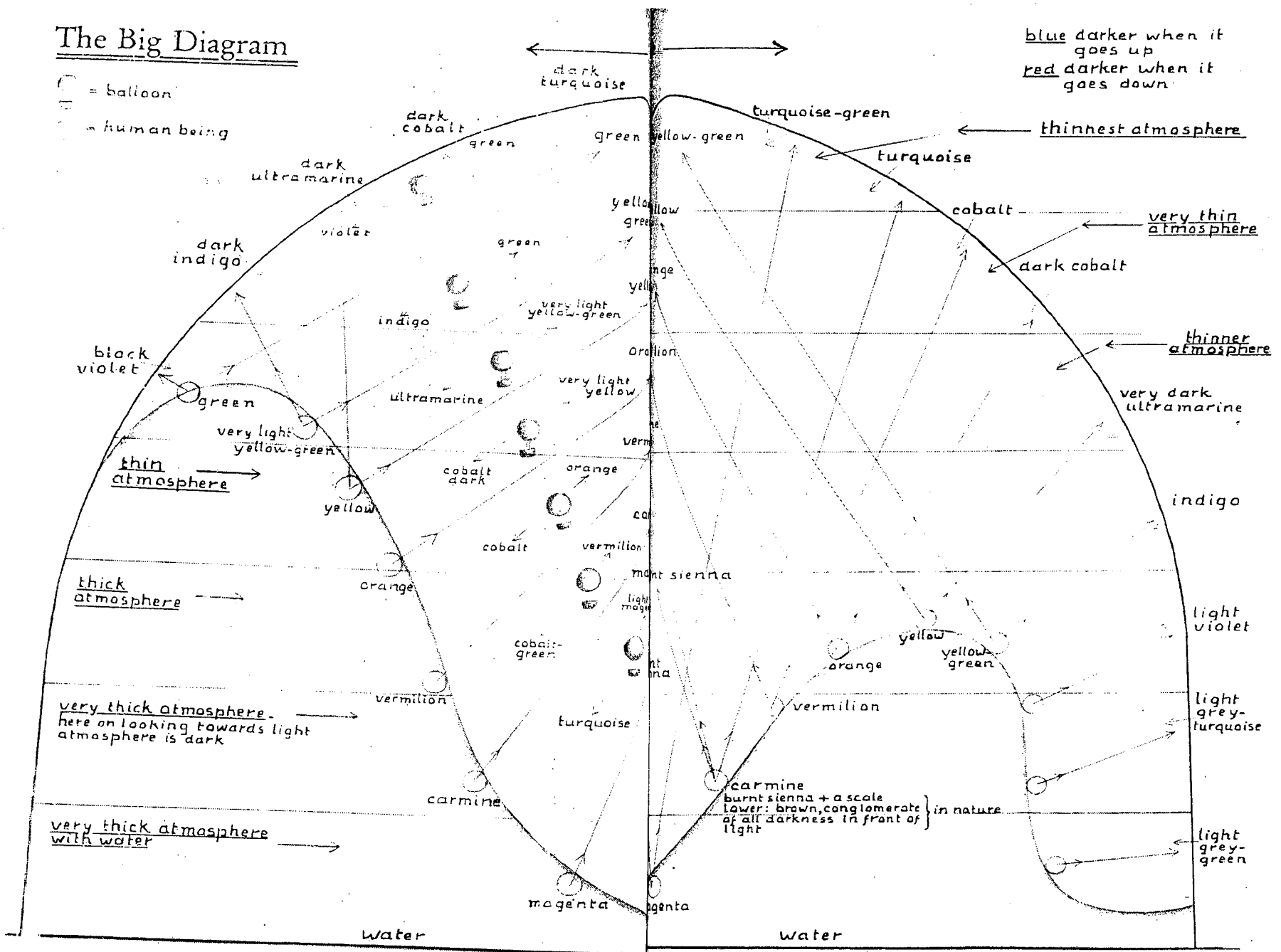
development lies. This leads to the Cosmic Soul inner and outer, both reaching the infinite. This attempt to living by experiencing the atmosphere in all its manifestations and rhythms leads to a greater ease on the path to Imagination.

Concerning the 'Big Diagram' on the following page: Imagine oneself coming down from a very high mountain (2000 meter) – the sky can be a very dark violet, because very little light is held between you and the darkness of space in the clear transparent atmosphere – and looking towards the sun it is not a yellow, but: light yellow-green. As one comes lower the density of the atmosphere increases, and the violet becomes indigo and then blue etc., becoming lighter and lighter. What was yellow-green sinks through yellow to the reds, becoming with less light darker. The man in the balloon turning with the sun over his shoulder sees one colour, turning in the opposite direction sees the opposite. But one is always enveloped in a cloak of living colour as large as the earthly atmosphere.

The Big Diagram

- = balloon
- = human being

blue darker when it goes up
red darker when it goes down



thin atmosphere

thick atmosphere

very thick atmosphere
here on looking towards light atmosphere is dark

very thick atmosphere with water

thinnest atmosphere

very thin atmosphere

thinner atmosphere

looking towards pure diffused light

carmine
burnt sienna + a scale
lower: brown, conglomerate
of all darkness in front of light } in nature

In this diagram we see the far reflection of the warm ascending darkness of the Seraphim, the fount of substance, in front of whom the sacrifice could arise – the descending music of the Cherubim, the light in front of darkness.

This picture has its roots and source on Old Saturn of which it is a metamorphosis where the sacrifice is taking place, the landscape of our ego. This picture is then guided into a metamorphosis – that of the landscape of our etheric body on the Old Sun.

Eventually to the landscape and battlefield of the Old Moon – which through the drama, strife, tension between life and consciousness, through creative movement at last emerging as a planet of wisdom and harmony.

Here in this diagram we see how the old light (from the point of view of light and darkness) has become empty carrying its own tragedy; but there can stream to it, to that green, the path of incarnation, all the virtues of the conscious human soul, all the striving of the human soul, and eventually in the future our sacrifice to fill the emptiness with creative wonder and gratitude, and the warmest soul-qualities of our conscious feeling – and the discerning of another light behind the sunlight, a starlight, which is akin to our own soul-light.

Thereby reaching and achieving another consciousness and the light becomes a colour between peachblossom and green (Rudolf Steiner). We have then another spiritual dimension seeing the colours with greater luminosity vividly translucent and shining with warmth until eventually we achieve what is described in the akashic records as creating colour in the outer sense-world.

The thought of a colour is a reality, will be a visible reality.

But first the intense experience of the complementary colours!

Because there does not exist one single colour, every colour has its companion, one can look at the diagram of the grotto for these so-called fulfillers as follows:

the magenta calls up the viridian;
the carmine is fulfilled by the turquoise;
the vermilion is accompanied by a very light cobalt;
the orange by a darker cobalt;
the yellow by the indigo;
the yellow-green by the violet.

So as one cannot have a vacuum in the air or in nature on the whole, so the Soul of the World cannot bear any vacuum of colour. She breathes into the vacuum, filling it with what we call the complementary colour. For a long time one has thought that the complementary colours were a subjective experience. For the individualized soul, a reversion ('Umstülpung') of the atmosphere cannot have other laws that are different from the macrocosmic creative processes, and so complementary colours are a subjective and an objective reality. The two colours together complement each other, they become then a oneness.

That is an actual deed of the Soul of the World!

For colour is an emanation of one being; of being in being in being; of the Cosmic Soul in effulgence of life giving, and filling the inner and outer world of man.

TIMES OF THE DAY

Morning

Imagine an early dawn:

the slow suffusing of the great background of darkness by a gentle green, greening itself – peaceful greening of sky and sea, of land and sky, hushing, bringing composed stillness, and transparent lightness, wherein the planets have a quiet resplendence.

Light-rose clouds are wafted into our vision, movement moves, a lost wandering wind circles the trees hesitating, and light-yellow steals in. – Out of these colours morning-dew is bestowed on the waiting earth and the deer drink.

Nature is smothered in a band of gold and azure which is passing around the earth – and carrying the morning always.

Again on looking in the opposite direction – opalescent mauve, light-magenta lies over the sea; above it turquoise moving to blue – blue is in the early morning and evening harder to see; because of the weakness of the light one needs very awake consciousness in order to

see the absolute blue, the boundary of the sense-world bluing itself slowly again and again.

In time the blues rise, becoming darker and deepening in the clear atmosphere as they rise. All colours behind the light accompany this movement.

Whereas the roseate colours in front of the light tend to sink into the density of the atmosphere in front of the light.

So that one has an interchanging movement with green (seldom seen) holding the balance between above and below, between circumference and centre, between cosmic sympathy and cosmic antipathy. For from this point of view, the sunrise radiates antipathy; forming, finishing and carrying beauty, where it touches the darkness; and the sunset as cosmic sympathy carrying, enveloping and developing a new beginning.

Midday

Imagine or remember, when standing 2000 meters high: the far high mountains in the midday-light, the heavy sun is playing on the shining snow of the distance, thereby arises a slight densifying of the atmosphere, and lying behind this atmosphere are the red mountains, the illuminated snow playing the part of light behind darkness; above the sky is a violet, sometimes a violet black as seen on looking upwards through the utterly clear atmosphere above 2000 M.

Or imagine over the sea on a hot day an impure cobalt sea, on the far vague horizon lies a band of vermilion. Through the intense light at midday the colours in front of and behind the light are washed to the limits of the sense-world.

Evening

After 5 o'clock the slow sinking of the colours behind the light begins. For example the intense blue on the near precipice, the ultramarine on the far high hills seen in a clear atmosphere of winter. The sky turns then turquoise; and orange comes to the lower clouds.

This movement continues in time to the hushed atmosphere of twilight, and the visitors from the distances gently lower themselves upon the earth. The violet of the heights of the midday-sky sinks, empurpling air, trees, and heightening the glow of flowers; stilling the birds and the winds in its ambience.

Glowing burnt sienna rises before one and red carries the last remnant of light, moving upwards to yellow-green, lighter green, turquoise.

And so, between the surging colours of morning and evening from the change of above to below, where the colours have risen to the far distance of midday from the first virginal light-green of the pre-sunrise balancing in perfect harmony night and day – from that swings the changing rainbow of the Cosmic Soul day by day by day, blessing the soul.

It is impossible to quote all sources from books and lectures of Rudolf Steiner, but an indication is given in the following titles, with special emphasis on those marked with an asterisk:

Cat. ¹⁾ Nr.

- 4 * The Philosophy of Freedom, 1894
Die Philosophie der Freiheit, 1894
 - 11 Aus der Akasha-Chronik, 1904; Lecture: 'Die Erde und ihre Zukunft'.
 - 13 * Occult Science – an Outline, 1910
Die Geheimwissenschaft im Umriss. 1910
 - 114 Das Lukas-Evangelium. 1909; first Lecture
 - 122 Die Geheimnisse der Biblischen Schöpfungs-Geschichte, 16.-26. August 1910; fifth Lecture: 'Licht und Finsternis'.
 - 291 * Das Wesen der Farben. Heft II, Chapter I: 'Gedanke und Wille als Licht und Finsternis', Dornach, 5.12.1920 (the original edition 1930, not reprinted) or the same in:
Das Wesen der Farben. Chapter 'Licht und Finsternis als zwei Welt-Entitäten', Dornach, 5.12.1920
 - 132 * Die Evolution vom Gesichtspunkte des Wahrhaftigen, 1911
 - 175 Bausteine zu einer Erkenntnis des Mysteriums von Golgatha, 1917; 17th Lecture: 'Das seelische Auge', Berlin, 8.5.1917
 - 202 * Die Suche nach der neuen Isis, der göttlichen Sophia, Dornach, 25.12.1920
 - 204 Vom Mondenaustritt bis zur Mondenzurückkunft, Dornach, 13.5.1921
 - 240 Esoterische Betrachtungen karmischer Zusammenhänge, 1924, Band VI; Lectures: Torquay, 21.8.1924 and London, 27.8.1924
 - 276 * Das Künstlerische in seiner Weltmission, 1923
 - 292 Kunstgeschichte als Abbild innerer geistiger Impulse, 1916-1918; fifth Lecture: 'Rembrandt', Dornach, 28.11.1916
- Goethe's Colour-Theory: in its most simple explanation, *not using* electricity, or photography.

¹⁾ Catalogue: Rudolf Steiner – Das literarische und künstlerische Werk – Eine bibliographische Übersicht – Zu seinem hundertsten Geburtstag, 27. Februar 1961 – Verlag der Rudolf Steiner-Nachlassverwaltung – Dornach/Schweiz

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- (1) Colour, 1935 London, Rudolf Steiner Publishing Co.; Anthroposophic Press, New York, Part II: 'Colour in Light and Darkness – Dimension, Number, Weight', Lecture I: 'Thought and Will as Light and Darkness', Dornach, 5th December 1920, page 84
German: Das Wesen der Farben, Dornach 1973, Cat.Nr. 291;
Lecture: 'Licht und Finsternis als zwei Welt-Entitäten'. Dornach, 5.12.1920, page 122
- (2) See about the reds: Colour, Part III: 'The Creative World of Colour', Lecture II: 'Artistic and Moral Experience', Dornach, 1 January 1915; page 150 etc.
German: Das Wesen der Farben; Lecture: 'Das moralische Erleben der Farben- und Tonwelt als Vorbereitung zum künstlerischen Schaffen', Dornach, 1.1.1915, page 96 etc.
or the same in: Die Schöpferische Welt der Farbe (Heft III);
Lecture: 'Künstlerisches und moralisches Erleben', Dornach, 1.1.1915
- (3) See: Rhythmen im Kosmos und im Menschenwesen – 1923, Cat.Nr. 350
- (4) See: Die Schöpfung der Welt und des Menschen – Vierzehn Vorträge gehalten vor den Arbeitern am Goetheanumbau in Dornach vom 30. Juni bis 24. September 1924 – Erster Vortrag

COLOUR: PART TWO

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A POSSIBLE PICTURE

Continuing the perusal of the atmosphere – the colours welling into the sense-world, out of the mother-background of the interchanging 'Trübe' of light and darkness, as already described*) – in movement. Firstly: in the evening, midday and morning the appearance of the colours in our atmosphere moving in a spiral around the light between light and darkness – roughly speaking as shown in the following diagrams–, still containing all movements in the three-dimensional space of our day-vision.

Although at midday one hardly can speak about a 'movement', because it is the point between the turbulence of colours throughout sunrise and sunset. The movements of winds and of water can be stronger at midday, but they are colourless. These movements are stilled in the evening and morning with the rising and falling of colour. Therefore there is no diagram of midday.

The reason for trying to show this is to be fully aware of the continual movement: it is veil on veil; sphere behind sphere; sphere above and below sphere; sphere overlapping sphere; veils binding veils, disappearing all in continual movement. The quality of continuity is the attribute of warmth, of the great background of warmth permeating all spheres, everlastingly.

You will see here a further play of colour: that the colours rise and sink in morning and evening was described in my first book; but that they move in a spiral in the atmosphere was not mentioned.

It is difficult to show in a picture on paper, that there is a moving spiral – but the following is an attempt.

*) 'Colour', Part One, Sixth Picture: 'Die Trübe', page 69.

Diagram I – There is one movement from above to below: the evening –

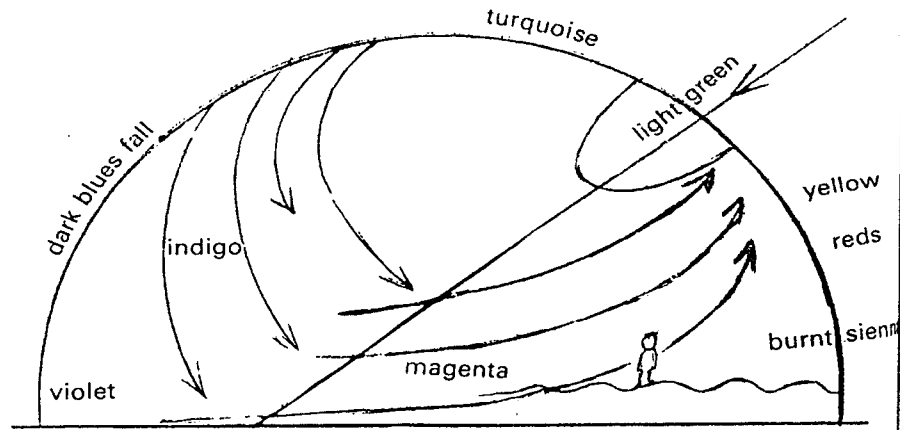


Diagram II – A spiral dependent on morning-light: the reds get darker as they come down, which is true for all colours in front of the light.

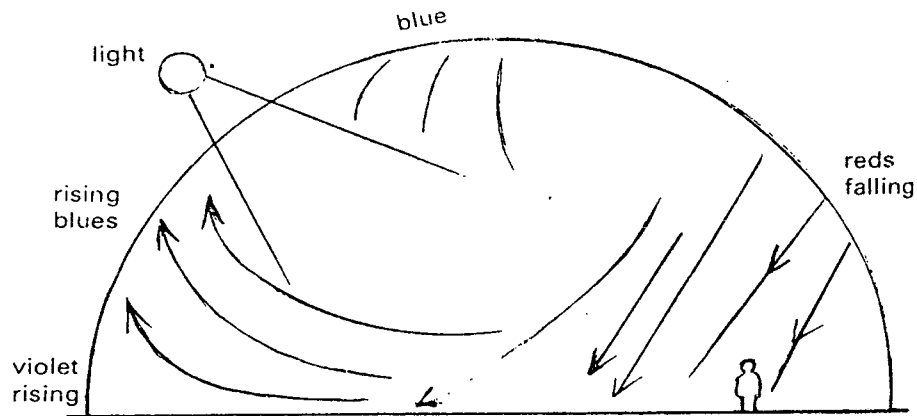
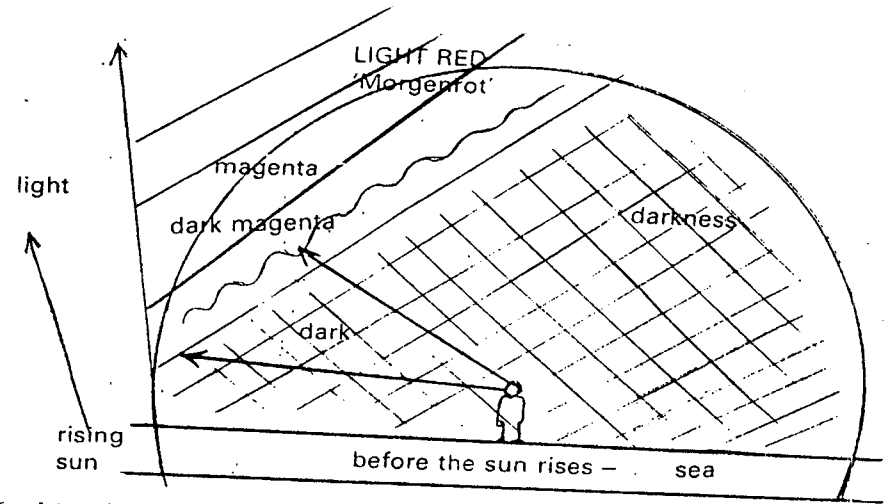


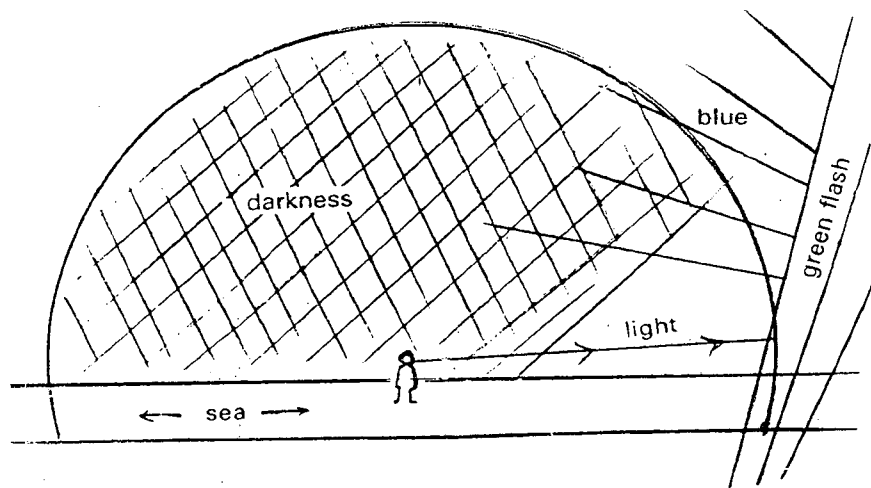
Diagram III – Before sunrise: the beginning of this process is valid also for the magenta, seen before sunrise (the light is seen through intensified darkness, in darkness, the first warning of sunrise). Later the magenta appears on the first clouds of morning, then slips over into yellow.



In this sense we can observe the following: seen from our position in space in the very early morning with the first hush of light, the first warning of light emerging from darkness, wavelike – the first lightening of the darkness in front of the light anyhow – a forewarning of the light is seen as a magenta. A messenger of the sun is sent before it. It arrives as an aura paling stars and moon, for just as a rainbow is lighter inside, so this – and the indigo sphere of the night slips over into turquoise and for a short time emerald. As a picture: below, where darkness is in front of the light, magenta (the colour of the rock-carnation) appears and moves away from the sun, the turquoise and emerald behind it, the cobalt as interval*) coming into being on the outer edges where the magenta and green meet – which later spreads itself over the darkness of space, as blue making a transparent boundary.

*) See 'Intervals' pages 60, 61, 72, 78 - 131.

Diagram IV - After sunset: in this diagram one has the reverse of the happenings and movements in Diagram III: the darkness is behind and above; one looks through light to a darker background.



With the setting of the sun the top-edge of the sun can appear green and as such can be photographed. It is accompanied by a *green flash* high into the twilight, appearing over deserts, especially in Egypt and the Sahara, over oceans and in the North, but always in a very clear atmosphere. These flashes can also be photographed. The moon and the star Venus also on setting can give off very weak phenomena of green at their upper edges; with Venus it is very beautiful.

The ancient Egyptians (2500 BC) show the rising or setting sun in a semicircle: 1. blue above as darkness and green below as light; 2. blue below and green above; the sun for them when it disappeared under the horizon and during the night was green. They did not see green or blue, which was black for them: 'nil' (1); the green was light in their vision, because all was colour in front of the light until yellow. They used green something like we use white today and blue was used as darkness.

In the morning with the rising sun, the green flash appears too, but

later in the morning and for a very short time, much shorter than with the setting sun.

Science tells us that the green appears because the atmosphere filters out all the other colours and that the colour that is not scattered by light is green, which is unscattered. This is to be understood from what we know of the quality of green - science does not tell us what the quality of green is.

Why should blue be so scatterable in the atmosphere? It is because blue is already continually in the process of being scattered by the light, continually scattered to the circumference by the light.

The light-green is not scatterable, for it is a manifestation of the light itself, having a structure containing itself in radiation; in antipathy the light scatters the blue, far from itself.

What the substance of colour can achieve in its processes and working can be illustrated perhaps by the one following example: we could consider the Noctilucent Clouds or 'Shining Clouds' in the night, 50 miles high in the sphere of meteoric dust, the wavelike clouds of blue-green luminosity in the cold Mesosphere (2).

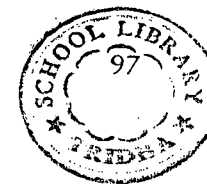
Through satellites this cloud-substance has been analysed without satisfactory explanation for how the clouds get so high and for their being in movement, which movement is inexplicable at such height. It is the movement which is not understood, whereas the substance of the clouds by no means explains their origin.

If we accept for a short time that colour can spiral upwards on its path towards the sphere of the first dimension as shown in the following diagram, the then possible movement in a spiral is combined with the previous movements of the day and is a movement definitely beyond the influence of gravity. Thus the movement up to these heights comes about because of the spiral movement together with the upward suction of light itself, the colour being attracted towards light; and also because of the very intense cold of the infinitesimal ice-particles, far behind the light in the heights of the night-sky - and then appears the blue-green.

Could not one take this picture as a possibility?

It is sunlight in front of darkness and because of its height, in the summer especially, shining at twilight and dawn, in temperate zones, and moving with great speed.

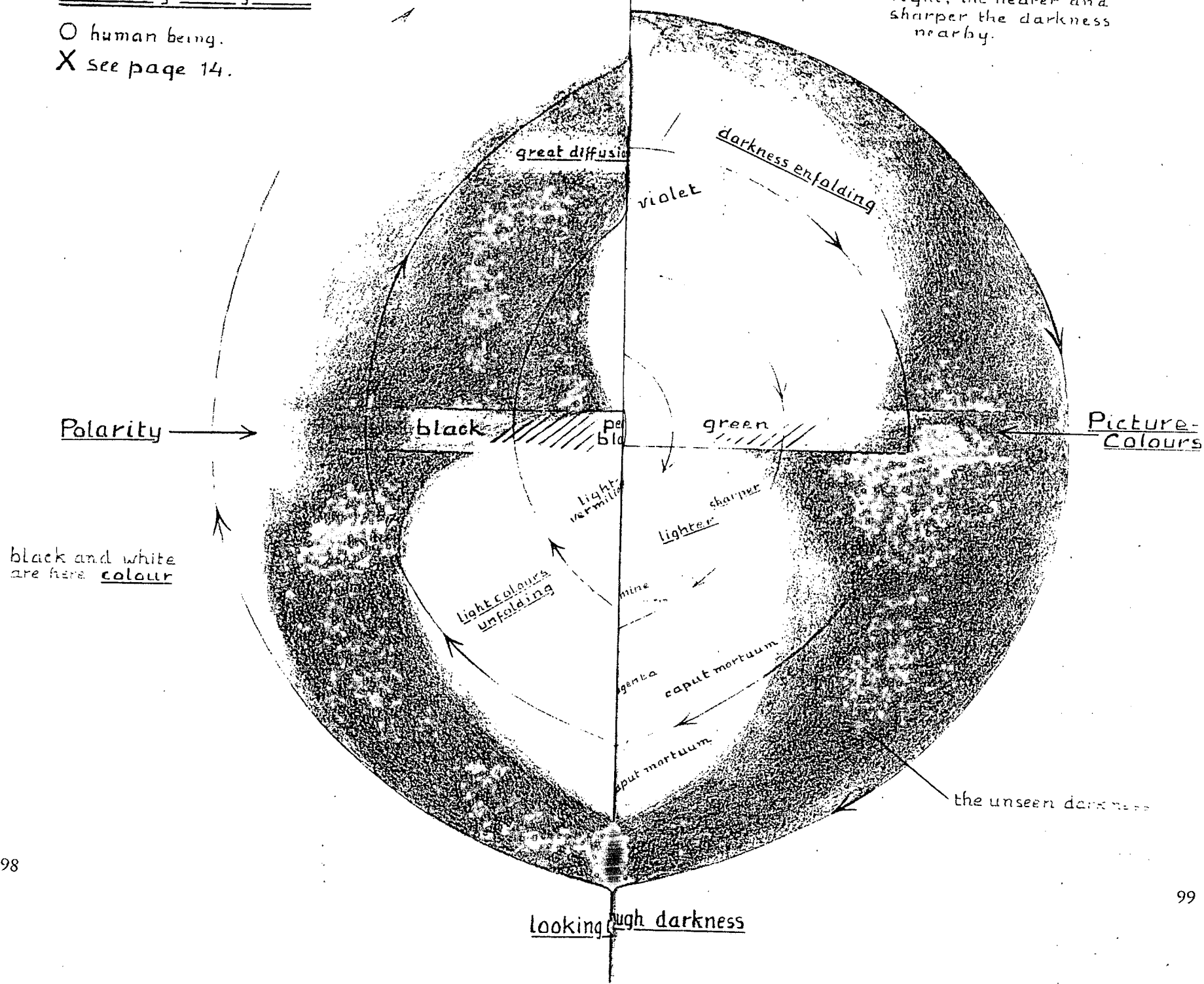
There are many suppositions about this.



The big diagram

O human being.
X see page 14.

light, the nearer and sharper the darkness nearby.



black and white are here colour

THE BIG DIAGRAM OF THE FLAT SPIRAL

Here is the *flat spiral movement* as imagined from above; it has more movements entirely in itself, in its own dimension between light and darkness (these movements are discussed later).

To have a clearer picture of this flat spiral movement with its reflections of processes and movements of colour taking place in the three-dimensional (willing), this diagram can be a help.

I have taken a circle to show the movement of a spiral; our eye is round, the sun is round, the cone of vision is round, the sky above us is a half-round; therefore I have brought the colours into a round spiral and not into a square or thick or thin rectangle.

It is one aspect out of many aspects that can be imagined; remembering that a diagram of something which is in continual movement, is always untrue, because it is itself without movement.

If we accept as a truth from Rudolf Steiner, given out by him sixty years ago, a truth which is usable not only in pedagogy, but also in the understanding of colour and of certain illnesses, one may say the following:

With the beginning of the experience of the sense-world in the Old Indian epoch, man, bathed in dream, saw his earthly world as lighter and darker magenta and for him without tangibility. The capability of focusing has grown together with his inner consciousness of reality in the sense-world, with outlines becoming correspondingly clearer.

In 100 AD Ptolemy of Alexandria described in his 'Optica' another cone of vision from ours today. Today it varies around 45°, perhaps it does not remain so. His focusing was then unclear, his consciousness changeable from waking to dreaming; the working of the stars and their processes wove between in what was for him reality. His vision of reality was still peopled with the mythical animals and events of a dream-world. His configuration of the earth however as read from the stars was almost exact; his map of Scotland and other far islands are remarkable in this respect.

Before more colours became visible in the sense-world – depending

on an enlarging consciousness growing throughout the ages of history – Ptolemy could see clearly until the greenness, but not behind the light as we can today.*) (Gladstone, the English premier, also draws attention to the fact that Homer has no word for 'blue'). Since that time we have been entering the darkness behind the light, from turquoise to cobalt and eventually to violet, approaching the periphery of darkness. Thereby we tend to lose a consciousness of the colours in front of the light, red being one of the first to disappear (in the U.S.A. 33 men out of 100 are colour-blind, beginning with red).

Seeing magenta and seeing red is an old faculty, the first we had, which we still have but largely lost together with the exact vision of five different reds, making no discrimination between them.

Red is something we had, but can lose together with enthusiasm for ideals and other soul-activities; whereas blue is a soul-quality perhaps some of us never had yet. There are still many races who only see five colours, having made a jump into the consciousness of today. This is not true for the white race.

When we were children we could make discrimination between the different reds and gave them the names of flowers. When a child has to choose between sweets of various reds and pinks, it will choose a magenta sweet and hold it in its hand a long time, looking upon it as something precious compared to the other reds. Many of us have red as our first memory; blue on the other hand comes much later, even later than green. Experiments with children in this direction are made in the University of Washington, which confirm greatly what Rudolf Steiner has described.

Through these experiments however the mistake is made of presuming that because man of 1000 years ago could perceive only such a limited range of colour, he saw instead clearly form, light and darkness.

Form he did not see clearly. Reality became clearer and clearer with his changing consciousness. He had other means of perception, belonging to a dream-consciousness, where the furies were realities. For instance, imagine, we go home one night and the furies come around the corner – bicycles, satellites do not help one to escape

*) See also Second Picture page 115 and Reference in the Text (8).

them; or one can go home as we do now, with our conscience in us, to be buried at pleasure. What a difference has taken place even of this.

So too the method of perception has changed and we saw colour first; it was a true world, where the furies were realities.

Here, in this diagram, the human being stands inside the circumference, in magenta, in front of the light; if he would stand at the other side of the circling spiral, he would again see magenta, of course, on looking towards the light.

As he moves forward the colours change, but still are seen within the same cone of vision – where he would see weakened magenta outside his cone of vision, there can be caput mortuum for instance – into a violet it could not go.

As he moves to the light, it becomes carmine, crimson, vermilion, yellow, till the light, as shown.

He sees the darkness and unclearness of colour at the outside of the cone of vision, but still within the three-dimensional, changing, together with the colours in front of the light on advancing towards the actual light which becomes stronger and stronger. The same applies to the darkness: if one stands in front of a spot-light the darkness, loving the light, is sideways stronger until blackness; if he stands completely in the light, wherever he looks, he sees blue.

On leaving the light behind him as he nears the periphery at point X he sees less light and greater encroaching darkness, giving the impression of enfolding.

Because of the light he sees less and less of colour, and blackness appears sideways; on the diameter encroaches the blackness until only a world of black and white, where the red comes over the black.

In this area arises the nearest approach to peachblossom, leading to another dimension, in its movement dividing what is behind and what is in front of the light. The light centred in the middle, it is an open vertical tunnel, an open space, around which the colours move

slowly, spreading flatly, passing on one side above and on the other side under the black. But there, in this blackness, what happens?

On looking at this diagram as a picture one can say: there, in this case between light and darkness, black, white, green and peachblossom appear; this region is the home of the *picture-colours*, which have

not the movement of the other colours, having in the sense-world a shadow-character.

So that one has a diameter of black near peachblossom, white, green; black again at the other side.

The relation of the picture-colours to us is dependent on our standpoint in the world, just as it is with the other colours, but because of their picture-quality of spiritual realities, the two-dimensional qualities are emphasized.

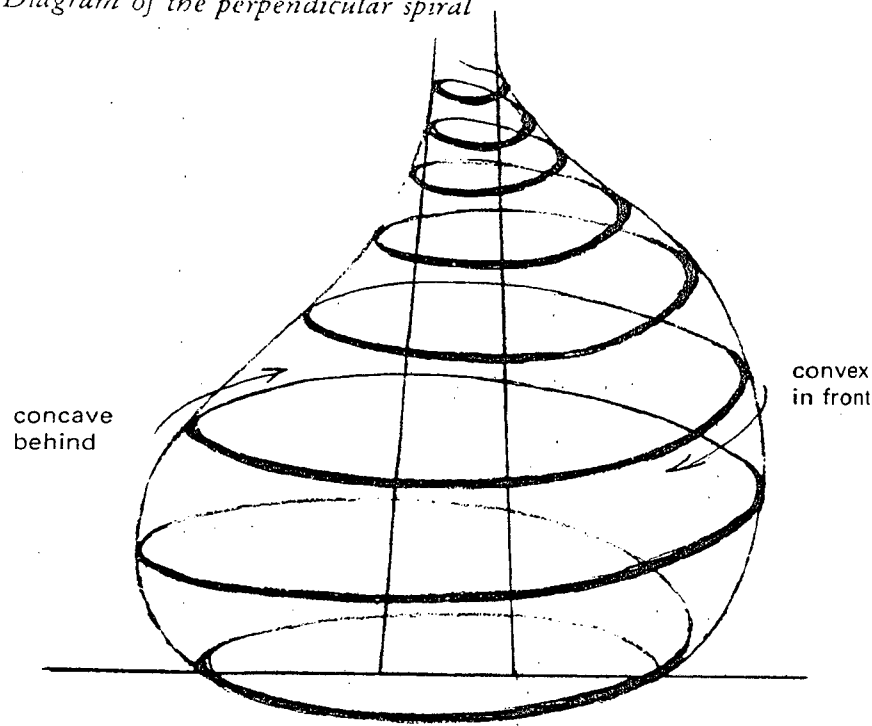
In the diagram one can imagine too, that where on one side the blue moves over the darkness, it can be very much lighter than expected; and on the other side darker than expected where the red moves over the indigo in the darkness.

But when the strong luminous blue moves over the black, green-blue appears – and when moving red goes over black and white, peachblossom appears as in one side of the diagram (10)-3), like the red sunset shining into clefts and recesses in basaltic cliffs and mountains, and on white chalk escarpments.

One can observe for example in nature in a dry atmosphere, with sharp colours of the sunset over a desert, large cumuli moving over a dark blue-indigo background: on the one side of the clouds it is nearly black between red and blue and on the other edge light, between red and blue, according to the direction of the light, in this case in front.

Because we are willing beings, this is true for us with our three-dimensional perception.

Diagram of the perpendicular spiral



As the green descends in the centre of the spiral lower and lower, the actual green is seen. Above it becomes whiter and whiter.

If one stands in this light directly under it, one sees because of the light between oneself and the darkness only blue in all directions: turquoise and cobalt.

One can imagine because of the slow, very slow movement of colours paralysed through the light, an emptiness and contraction, a concentrating coming into being, the colours longing to fill the emptiness of the light through contraction; and, in front of the light, a bursting out, an expanding, flowing without hindrance. Both movements, contraction and expanding, are creative.

On one side the light moving over the darkness: *blue*; on the other side the darkness moving over in front, becoming *red*.

On the other hand because of the predominance of light behind the light, the quick dying into the light of the colours comes about, making a concavity, a hollow in the upgoing spiral movement. And in front of the light, because of the darkness being attracted to the light and taking on a certain density, the colours through their movement disappear very slowly into the light, thereby creating the convex movement as the opposite of the blues behind.

Between this is neither convex or concave, neither contraction or expanding, but is flatness of the plane: the colours peachblossom, black, white and green, almost like a transparent mirror dependent on the nearness and contrast of light and darkness, but on another level.

It is composed of the qualities of light and darkness, of both soul- and spiritual activities, the possibility of not only light between the yellows and blues, but darkness also: this comes out in the big diagram shown – giving the base for the green of the 'white' light and the future peachblossom spreading over the darkness, symbolized by black and white – and is something intimately connected with our experience of symmetry, with left and right. Perhaps one could say, that these picture-colours are a bridge to the reversing of in front to behind and are always there as: black, white, green and peachblossom, having another connection to and another function in regard to light and darkness than the shine- or lustre-colours have.

The picture-colours show themselves with less movement in the three-dimensional.

The importance lies in the consideration of these possibilities as pictures; they are meant as an impulse to concern oneself with them. The spiral moves, but the picture-colours remain with little movement. I do believe that, according to our changing consciousness and greater consciousness in our heart, the peachblossom takes the place eventually of green, as a division between day-colours and the five purples of our dream-consciousness, moving towards night – and that it will carry the other colours and enfold as a balance between light and darkness.

Second picture

COBALT BLUE

There is more changing movement than we realize; for all colours are usually embedded in a background of changing colour, which means all is changing or surrounded by other moving colours interdependent and interrelated. They again influence the tones and colours of another colour moving in the atmosphere; *violet* least of all.

All colours are for our eye adjoining or embedded in a background surrounded by other colours, all except *violet*, which is the ultimate background, surging out of darkness far behind the light. That we see very clearly. It is not changed by its background, for it has no visible background. In colour-perspective violet is the least changed by its surroundings.

How colours are changed by simple movement. For example a flower in the wind. How much colour moves in the flowing transparency of water. How much more still in the free birth in the atmosphere.

Because of our soul-organization I believe we have lost in this direction various faculties of observance, for instance: through convincing ourselves we see mainly form; and rushing to support ourselves on form, whittling down the sense-perception until there is only form; and the illusion that we see a red roof red in the night-time; or a blue iris standing in a beam of piercing sunlight between walls, is still looked upon as dark; and the white iris in heavy shadow is still white – in the world of preconceived ideas. Even in sense-observation we are not exact, for our conscious seeing of the dimension of backwards and forwards in the three-dimensional, the vision of space in its depth is not clearly recognized. (3)

(One calls them 'dimensions', but in reality they are different stages of consciousness. In painting though it is easier to think in dimensions.)

The seeing backwards and forwards, of near and close and far, was not always the same. Until the middle ages space-perspective was not seen as it has been since the twelfth century in Northern Europe. Only since then we have seen clearly into the three-dimensional, according to our soul-organization, with its lines of form and points of disappearing into infinity, from becoming smaller in the distance and larger nearby. We are unconscious of sweeping the farthest star into the field of our three-dimensional vision with its main emphasis on the organization of our eye.

In the sense-world much is made explicable through the laws and processes of colour.

If we consider the following:

In the spectrum colours move from a large violet softly, through indigo into an intense turquoise-blue – or as it is only seen in daylight, to an indiscernible light-green. Light-green, which in electric light or yellow light of a flame becomes dark, the second veil of darkness in front of the light – i.e. yellow – playing a great part to darken. This movement from indigo into green and from violet into turquoise is sudden. Where is the cobalt in its purity and with what clearness?

What is there in this colour that is the first appearance of one sole colour in the sense-world, with little movement lasting so long in space and time – space created through light and darkness –, this colour being an experience of space for our soul?

Three-dimensional space which is created through light and darkness, through backwards and forwards, behind and in front, is firstly transformed by blue as a transition emphasizing the transforming, creating a transparent boundary. Just as darkness too creates for our consciousness (a sleeping consciousness of our will really) a hard, supporting crust of high density dependent on gravity – gravity, which becomes less as one goes up to great heights, and becomes less as one goes down to great depths, leaving in between the hard crust of our three-dimensional world of form.

For what length of time do we see this colour and how strong do we see it? Can we say definitely here or there in the simple spectrum is easily seen a cobalt blue? Or a carmine?

In *cobalt* another quality is active; no colour in front or behind the light lasts so long in time – 12 hours –; most other colours are never

seen so alone; it is *the first single colour* spreading itself over the circumference of the sky – the largest in area, all the time staying a perfect cobalt: the longest in time and the largest in space, apart from other colours. On the horizon it can sink into any colour and if there is moisture in the air it can be luminous, thereby becoming light-green or light-ochre or light-turquoise, according to the temperature.

Cobalt can stay over deserts as well as over oceans.

Another appearance of it is above water on a hot day: there appears a lilac mist, accompanying the halos and rainbows, recurring and reflecting: reflection and refraction of colour. Over a lake I have seen at midday in this atmosphere complete flat circular rainbows.

The indigo-blue halo of the sun in a yellow sky, the wandering shower with its private rainbow shaking its veils against a blue sky.

In Spain the sun itself has been seen as blue (arousing great comment in the news), because of substance illuminated as intense light in front of the comparative darkness of the sun – just as a lost silver cloud in front of a blue-shadowed mountain.

And then the luminous blue edge of the creeping mist, either around or in front of the weak sun, which is emerging and disappearing, casting an opalescent light; – the blueness appearing because the moist atmosphere reflects into itself and in all directions, heightening its own light thereby, the mist becoming light in front of darkness.

According to modern science blue is the colour with the greatest property of being 'scattered' by light; one uses the concepts of angles of scattering for different colours, and so one explains the blue sky, for this particular appearance can spread over the whole sky.

On the other hand green is not to be scattered by light, but remains self-contained and untouched. In this sense-world we read with scientific instruments, that the first rays of light, which are refracted into the atmosphere, are bent at 40° or 38°. This light is green.

Without darkness neither of these colours – blue and green – would be seen.

For instance between the two rainbows – for there are two rainbows – the outer one is often not seen, but if it is, one sees at the same time a band of comparative darkness between the two. The rainbow being then between the light of the inside of the first rainbow and the darkness between the two rainbows: an 'inner and outer'.

As to the primal appearance of THE RAINBOW*): the colours of the rainbow appear through the working together of air and water, of the shadow of light and the reflection of colour. Looking at the rainbow, one must imagine that it is continually created and creating in the absolute present in time of the two-dimensional.

1. One can see the rainbow arising between light and darkness. As a picture one sees then the luminosity of the inside of the rainbow and from there the colours to the darkness of the outside: blue and violet being on the inside and red on the outside. After the band of darkness a reversed rainbow appears outside the rainbow.

2. Another picture is of *refraction* or scattering back to the light: if we stand at a certain angle to grooves of rain, falling with its rainbows, our standpoint in space is a necessity for the appearance of the rainbow and we are part of it.

Southern rainbows are flat, nursing the earth.

The light coming from east, south and west and the rainbow appearing with the falling, enclosing, quiet blues in the *evening*; in the *morning* with the uprising radiant reds and yellows; at *midday* lying flatter on the earth, trees and mountains shimmering through it; nothing rising, nothing falling, no eastern luminosity, no western brilliance.

Refraction can be produced by intensified turbidity, it can be water, then one has the appearance of the second rainbow with the essential band of darkness between the two. The inner luminosity one can see as *reflection* of cosmic activities and one can compare the refraction to the relation of the astral, with its shifting to the air; and the reflection to the relation of the etheric to the water – water itself becoming a quiet colour through reflection.

3. Another creation is the turbidity caused by light and matter – matter until its rarest form, co-operating with light.

*)) There are numerous scientific explanations for the phenomenon of the rainbow. They are worked out and described by excellent physicists. This treatise is not the place to enter into these. It only wants to open the way to the understanding of colour in the atmosphere in order to be able to paint more consciously.

We are part of the rainbow, because of the relationship of our etheric and astral body to the etheric and astral body of the earth, wherein the rainbow appears – the rainbow being the one visible imagination. How do our etheric and astral body react and work in this connection?

As our consciousness arises through the reflection of the pictures of our astral body into our etheric body, one can understand how the imagination of the rainbow heightens and quickens and gives strength to our thinking (4); this is combined with the moral experience, flowing from the individual colours themselves.

For the rainbow, which can appear on earth through the working together of elementary beings and the angels, which move from light into darkness and the reverse, has a background of creative morality. This darkness, between the two rainbows, is seen actually as colour which varies according to the time of day and has a luminous base as the darkness sinks into deeper or watery atmosphere.

One can imagine, that the blue spreads itself out of its soul-qualities of devotion over the sky – the unapproachable – it takes our soul with it; we experience that it is not there actually, but that on the other hand it fills our soul with morality. (4a).

How different is the experience of the blueness of a MIRAGE (FATA MORGANA) – Walking over a beach on a warm day: a far blue mirage is woven before us, perhaps of boats – or when driving a car on a hot road, perhaps of houses and trees: shimmering light blue against a darker blue at an impossible height, it retreats with us. Imagine it would be vermilion that weaves temples and landscapes, inverted images – it would be impossible: the light in front of the comparatively weak darkness of blue is needed.

In the first book the blue was combined with the experience of space, and described as the one colour, affected and changed – i.e. from cobalt to turquoise or indigo – through temperature. The colour becomes darker or lighter turquoise, with less warmth, etc., having a disappearing tendency. As in the first seconds of awakening one sees light magenta and slowly the other colours come up before one's gaze – *blue* for instance much later.

It is to be observed with wonder how little or no cobalt is seen

before the sun rises and how little is seen in the spectrum; the slipping over from indigo to turquoise to emerald is quick in both cases.

One can have mirages over ice, over deserts; on watching a mirage and walking towards it, the light becoming less, the mirage disappears, but it is nearly always blue. One can turn around and again see a mirage, especially when the light is high, around midday, and again it is in blue – for instance over a desert.

A mirage is dependent on temperature and almost complete absence of water in the air. Shortly said: 'The density of air depends on the fluctuation of temperature and the resulting pressure. A high temperature has a low density, and less refraction of the light; the changing of the heat and the fluctuation affects the refraction in giving the displacement'. (5) But it still does not explain the colour and the created image-space.

Blue behind the spiral (Diagram of the Perpendicular Spiral, page 16) has the tendency to become convex; the convexity is the inner side of a sphere, just as in the heavens for our gaze, but it is not there. It is also a process of hollowing, of creating the illusion of a circumference. Blue loves to work on the inner side, but the activity of the world-quality of blue is there, the process is there, the colour is there, creatively in the two-dimensional.

All the following descriptions are concerning the processes and movements of soul-substance.

There are many forms of mirages: the great map-maker, a pupil of Tycho Brahe, Willem Blaeu of Amsterdam (6), has made a painting of what was called a 'marvellous meteor' in 1596 seen by Dutch sailors, who carried astronomers with them according to custom. There the blue-green band is at the inside of two intersecting circular rainbows.

Another one was seen for fourteen days by Dutch sailors in 1597 in the arctic circle: the sun itself was thrown above the horizon; long after the sun had set, it had been raised 4 degrees by abnormal refraction. Sometimes the lights of a mirage can be lighter than anything around it; two suns can be seen then: one being a mirage thrown up by reflection, and the real sun. When the two meet the green ray or flash comes: a light bluish-greening of the sun's image. There are more atmospheric phenomena (2), for instance:

SUN DOG – parhelion, to be seen on one side or two opposite sides of the sun.

HALO – rings around the sun and the moon.

SUN'S CROSS – crossed arcs meeting at the antisolar point, below the horizon.

AURORA AUSTRALIS (southern light),

AURORA BOREALIS (northern light),

AURORA POLARIS (polar lights) – apparitions of unbelievable beauty, to be seen at high latitudes in the polar night-sky – ribbons and cloud-like patches: green, blue-green, pink, red.

AIRGLOW (also called Nightglow, Twilightglow and Dayglow) – a faint constant radiation in the earth's upper atmosphere, best to be observed in the night.

ZODIACAL LIGHT – caused by the scattering of sunlight by interplanetary dust, to be observed on a clear dark night in the tropics after sunset and before sunrise: a luminous pyramid.

THE GLORY – halo of prismatic colours aroused around the shadow of, for instance, one's own head on a mist below one, having the sun in the back and standing high.

THE GREEN FLASH – vertically blue-green flash, from the horizon shooting upwards, just before sunrise and just after sunset.*)

NOCTILUCENT CLOUDS (or Shining Clouds) – to be seen in summer at night at high latitudes, supposed to contain ice-covered particles of meteoric dust; and because of the colour perhaps earthly dust too.

In the case of the Glory you do not see a halo around the shadow of the head of the man next to you, although he himself sees the phenomenon all right; thus only the observer has the rainbow around the shadow of his head.

The Rainbow is dependent on our vision in space as the Glory is, whether on a mountain or from an aeroplane. The flashing colours of a held raindrop on a tree, are dependent on the slightest movement of our head for a change of colour. Even when this is explained we are still part of the process.

We could imagine that the Noctilucent Clouds with their blue

*) See Diagram IV, page 96.

colour are independent from us, in so far as they are independent from our place in space – for they are equally seen by all.

The blueness is seen according to this day-consciousness, a phenomenon that could not be there unless unseen light were in front of unseen darkness.

That which keeps the phenomena before us, which composes them in front of our gaze, is the world-quality of colour – the form appears later; if we had a more conscious dreaming we would be aware of this, and we would be more conscious of the experience of time also.

All phenomena in their manifoldness are cast, thrown, woven, displayed by the Soul of the World – and so the Soul of the World in its balance speaks to us.

As soon as the two-dimensional is recognized we can put it on a paper or on any flat plane with sideways, above and below, where the actual space of the third dimension is lost; but through emphasis of form a quality of *illusion* of the three-dimensional is gained, in other words a picture of form, a drawing. A drawing can begin with a dot of the one-dimensional and grow.

In this third sphere swims the two-dimensional like a 'sponge in water', enveloped and encompassed. How much more unrecognized is this dimension, composed of sideways, above and below only, than the three-dimensional. A plane simply with movement, a flat plane like a lantern-slide, or a piece of glass, which is always there, the home of movement, the impulse of which is in unperceived darkness – manifesting itself as colour, carrying its own laws and processes, and colour-perspective of veil on veil of colour: a *real* soul-space is created, which is still more, very much more, directly and intimately experienced with our *soul-faculties* than is the case with the three-dimensional.

The one-dimensional is apprehended with still another faculty; light is not seen with the physical eye, 'it is seen with the faculties of the etheric body' (Rudolf Steiner) (7).

The unclearness and confusion concerning our faculties of perception and apprehending have become greater in time. Plato (427-347 B.C.) described in 'Timaeus', late in his life, that a soft light out of one's eyes meets the outer light. – Hundred years A.D.

Ptolemaeus gave a description of how he sees colour through an inner light, meeting an outer light; he describes too the various lights of the stars: calling Saturn's light as black, for blue was not a visible colour in the sense-world at that time. But he describes earthly light appearing to us in the form of rods, sheaths or bushels (8).

From Ptolemaeus, 'Tetrabiblos' book II. 9 – page 191:

'For the prediction of general conditions we must also observe the colours at the time of the eclipses, either those of the luminaries themselves, or those of the formations that occur near them, such as rods*), halos and the like. For if they appear black or livid they signify the effects which were mentioned in connection with Saturn's nature; if white, those of Jupiter; if reddish, those of Mars; if yellow, those of Venus; and if variegated, those of Mercury. If the characteristic colour appears to cover the whole body of the luminary or the whole region surrounding it, the predicted event will affect most of the parts of the countries; . . .

For our soul blue is an experience of space, soul-space most deeply immersed in its reflection (working) in physical space, in which it swims. This quality giving our soul an air of being contained and carried. Just as from another point of view light, darkness and gravity give a physical boundary on which we walk. The blue observes the three-dimensional, is not of it, but pondering over it.

It is a question if it has not another function – perhaps it is best illustrated through the following approach:

Imagine a thick atmosphere of light lilac, midday, becoming luminous below, because of condensing moisture and its reflection and refraction. Above a gentle cobalt and in the heights of the light an indiscernible blue-green, falling like a curtain. The encroaching blue of the sky, behind the opal-green of the midday-light and seen through the lilac air, produces again a powdering of cobalt as though it reflects itself in a rhythm and goes over into a bloom of violet and again comes cobalt.

What is this light, that cobalt contemplates? Is it an unseen light that radiates to our dream-consciousness, flowing on the structure of

*) 'rods' means luminous sheaves, or rays of light of the planets.

emerald into the sense-world? Or is it a living breathing of the two-dimensional?

The invisible light of the stars is experienced by that part of our soul which is connected with movement, feeling and striving for ideals, but laden also with destroying qualities, which can itself again be changed and destroyed by us, by our morality, as opposed to the ethereal. But the astral body is a transformer, a mover, an invisible body of light itself, and apprehends the invisible light of the stars, but it also is an echo of the tension between consciousness and life, between light and darkness. Darkness, a theatre of inner drama, the gamut of all feelings, controversies, movements, transformations: through light and darkness, through heights and depths, in one word all contrasts: a part of it bound up with inner warmth (colour), and having an inwardness as it penetrates the etheric (a reflection of this is water, which is the first element to have an inwardness). This inner mirroring quality is active until the furthest star; another part carrying all forces of destruction, the changing, the movement of destruction, giving the possibility of our ego-development – and through sublime transformation of luminous creation, of dying into light, Beauty appears.

Rudolf Steiner describes:

In the planetsystem is not only the equivalent of what we now have called corpse: physical body and etheric body, but everywhere everything of course is penetrated with the beings of the different Hierarchies; there are spirit-soul-forces everywhere.

We can say . . . , that everywhere astral substance is incorporated, because astral substance is there in the beings of the higher Hierarchies.' (9)

From one aspect the three-dimensional envelops the two-dimensional with its life-forces, and accompanies it to its immersion in the light of the one-dimensional, thereby becoming itself the two-dimensional, also through our activity.

This light (of the one-dimensional) has a limit within itself, an absolute point in itself – it is *not* moving in the way we think it is in the sense-world (because colour is moving we transfer the movement onto light): growing as Rudolf Steiner describes it, as a plant in

the earth's aura, and composed of a series of dots – dots or points –, that can attract other dots of the one-dimensional:

It is this attraction of the one-dimensional which plays also a part in the movement of dying into the light.

But the invisible light of the stars, while interpenetrating spheres of creation, through 'a space laden with spirit', is reflected in the activity of self-observant pure thinking, spaceless and timeless. Therein the space between the planets, and the sun, is the sphere of the first dimension. (9a)

The immediate creative world of the time-laden two-dimensional, permeating all space, intangible and life-giving, still 'swims' in the three-dimensional in creative movement.

Which is created comes into appearance as the objects, that fill the sense-world in space, existing between the moon of the earth and the earth, filled with matter.

The spheres of the first and second dimension take part in each other; the latter filling the sphere between the planets and the moon. Therein is radiating the first dimension, in which time disappears, absorbing part of the second dimension. It is transformed into light, consciousness or wisdom. Another movement weaves its way to density, longing its way up and down, spreading as colour in movement, in the element of time.

In the sphere of colour for us 'there is no inner and no outer': a free movement of soul in spirit.

The dream is the nearest approach to the experience of time, the nearest approach to the sphere between the moon and the planets. From the moon onto the earth is the absolute three-dimensional, beyond the moon is only time; the physical moon of the earth is contained also in the world of form, of gravity, of objects and matter, filling space. In so far as the moon is a planet, the invisible working-sphere of the moon is larger than the earth, permeating the earth with wisdom. Animals also react to the rhythms of the moon – they react differently to the moon being under or above the earth (as described by hunters in North-America).

In definite rhythms radiate the forces of the planets, fading, increasing: luminously appearing in rhythms of time according to the planets, active in the two-dimensional.

It is not a continual regular process, but it is stronger and weaker in

movements of time, in different rhythms and processes of creation. Periods of time as the quality of colour, movements of time as colour: flowing, fading, intensifying and interweaving with timeless and spaceless light.

Amongst the planets the longest movement in time is of Saturn, being enveloped and enfolded in its blueness: the slowest calm movement penetrating time and space of the sense-world.

One colour also has this calm movement, a particular creative world-quality, bringing a certain inwardness and being also a transition from one sphere to another, in day-time.

That is the creative world-quality of COBALT BLUE.

What is this light, that the cobalt blue contemplates, light, that flows to us on the structure of light: the very light emerald-green?

On earth, and for the perception of the three-dimensional, this colour (green) with its concentration, with its self-assertion, with its qualities of condensation into form, this colour is necessary for the knowing and experience of our ego, and also for the development of our soul: but it brings with it illusion, it is a luciferic light, helping to create the three-dimensional world of form.

The dead picture of life, 'the shadow of the living on the lifeless': the green.

In our inner world of colour, of our dreaming consciousness, with the reversal of inner and outer, one can imagine that our feelings with their dreaming perception experience inwardly the colour of a dream-consciousness: peachblossom, and a range of three other colour-nuances, belonging to a dream-consciousness.

In this sphere our knowing heart is the complementary of the white viridian of the sense-world, white emerald (i.e. the light, very light emerald-green): the framework, the structure, the carrier of invisible living light of the heights, unseen, invisible – for light in the sense-world is colour: the unseen life-light is woven into the viridian.

On the other hand this light carries the unseen light of the planets with it – the light of the stars. The weaving light of another starlight, carried on the structure of green of the heights, brings life to our heart and feeling, and is to be apprehended more and more through

the conscious activity of our feeling. A help is pure and more conscious observation.

In the future a colour then will arise which takes the coolness of our light away and shows itself without shadows, thereby lessening the three-dimensional and our inner and outer standpoint.

A colour of which the nearest approach is 'peachblossom', where the cyanogen has carried astrality far into the plant, like in almondblossom, etc.:

In our present day-consciousness we have it within us so much, that it is not visible for us in the outer world, but depending on our development it will be. *)

The active side of this new colour which arises, is created by light-magenta (as a picture the nearest to peachblossom in the sense-world) and green, meeting and mingling. To be able to observe this depends on the development of our consciousness, just as all colours in the sense-world have been consciously seen according to our inner development in the course of time.

Then there is woven and carried on the structure of white emerald-green the weaving luminous light of life, living light, of the two-dimensional sphere.

It is we who are able to augment, and give life- and soul-qualities to the luciferic light, that according to the future consciousness in our heart, can be radiated through the feelings of devotion, thanks and wonder for instance.

The green forms and gives form to the three-dimensional space. The peachblossom being 'a living image of the soul', 'a living picture or shadow of the soul', appears intensely luminous for us, because of our more conscious thinking and feeling.

In the moment one sees colour there is 'no inner and outer' – our soul in great parts belongs to the world; in the future our feeling, through the transformed light of our pure thinking, can take the first small step in the direction of a 'conscious picture-consciousness': the observation of self-created pictures aroused by effects of the outer

*) See about peachblossom: 'Colour', Part One, page 28.

world-objects in us, but one does not have observation of the objects; they arouse and awaken the pictures based on feeling. We will think in pictures.

There comes an ensouled light, through the soul-substance.

To repeat: through the display of nature and our own life we know that there is another light, a life-bringing light. The greenness tells us of it – 'the dead image of life'. This other particular weaving light is experienced through our etheric body (body of life-forces).

'Light is seen through our etheric body' and this seeing is not an observing only, but an embracing taking part in and encompassing of that which is experienced. This process will go so far as is described in the lectures of Rudolf Steiner on Rembrandt – and still further in the future aeons. (10)

But it is through seeing colour-perspective inwardly to be able to move through the light-carmine and the carmine, in a picture of being carried through veil and veil, up or down, or through the orange and the blue, of experiencing a soul-space, which is the first step to a conscious experience of this dimensional process, working in the three-dimensional – the three-dimensional which we transform.

Then too we are directly aware of this other light, the living picture of life of the soul – that is peachblossom – for which in painting can be used light-magenta, being the nearest approach in the sense-world to peachblossom, woven through the structure of green and luminously spreading in the two-dimensional. A colour which plays a corresponding role in the two-dimensional as green does in the three-dimensional.

Between these two colours for our present vision, light-magenta and light-emerald-green, a shining powdery cobalt can appear as transition, as interval*), weaving between the spheres of the second dimension and the first; weaving between illusion and the reality of being.

In the blue sky the reality of being is behind it: *LIFE*.

It is the **LIGHT OF LIFE** that **COBALT BLUE** contemplates.

*) See 'intervals' page 131.

Third picture

PROCESSES OF COLOUR

The processes of *Reflection*, *Refraction* and *Reversal* (metamorphosis).

These processes need not be used in painting, but in so far as they play such a part in our existence, we can identify ourselves with these processes in our creative activity in regard to colour. Colour which can be experienced with the dreamlike consciousness of our heart and observed clearly in the processes of the outer world, leading to wonder and awe. And permeates all other spheres of the third dimension. Where still it is a living creative mirroring process in colour, reflecting itself, sun-like, with living reflections.

This world reflects itself into all that is living and carries the two-dimensional world of colour in its absolute purity: the rainbow, the one 'visible imagination' before our gaze; mirroring again in us ideal soul-faculties; and again in our physical body, which is a reflection of the spiritual.

For these processes are the highest qualities of morality: creative mirroring in all spheres. (9)

Reflection – In the beginning of the dawn of creation came the reflection of the reflector. Reflection passing to an absolute inwardness, creating a nucleus of infinite radiation to a polarity of air. (What is living requires a polarity or contrast. – R. St.)

Between the inexpressible light and the polarity of air, the shadow of light, is the seed of future evolution carried by reflection; sun-like, radiating throughout all.

It evolves a sphere of interval between inner and outer, the air condensing, separating to form through the intense opposition, not only contrast or intensified polarity to an eventual fight against its source, as we see in refraction.

Refraction: bending, splitting, holding back in time; then the battling of life against consciousness, dark against light, achieving greater balance and harmony – a more brilliant light and colours have appeared in refraction, which carries at the same time the free flowing and soothing process of reflection. These processes together, with moisture however infinitesimal and minuscule dust – dust that appears in a thin beam of sunlight, glimmering and disappearing in the ray of light – weave colour. (The perfect example of refraction alone is a mirage.)

In refraction darkness is the obstacle, the hindrance for reflection, there is a stronger frustration for the flowing colour to overcome, which happens through the splitting into more polarities, descending into the nearing world of darkness.

Reversal – There are still the spheres of reflection and of refraction in the world of reversals, in time and space.

In reflections contained in form, or in reflections in a mirror, or of trees in a lake, where the colour lies on a plane with a boundary as the trees above, here the colour is *not* reversed.

But in the coloured shadows, in the two rainbows is the appearance of another colour.

What part does the darkness play, the darkness of the shadows? the band of darkness between rainbows?

Here the darkness is a great source of the colour in *reversal* in the earthly sphere.

The light has its boundary and point of radiation as it manifests itself in the three-dimensional, but there is now an outpouring world of carrying darkness, densifying itself as it meets light, into a mist with all the forces of density and a centre of attraction intensified to gravity.

Darkness is pouring as cosmic sympathy, continually enhancing the warmth: intensity of colour for our eyes.

It has an unmeasurable joy in the play of reversals, in the pouring out of its own being.

It wills this.

It wills this play with reflection and refraction and metamorphosis of form, the penetration made possible by these processes. Refraction carrying the play still further through metamorphosis to reversal

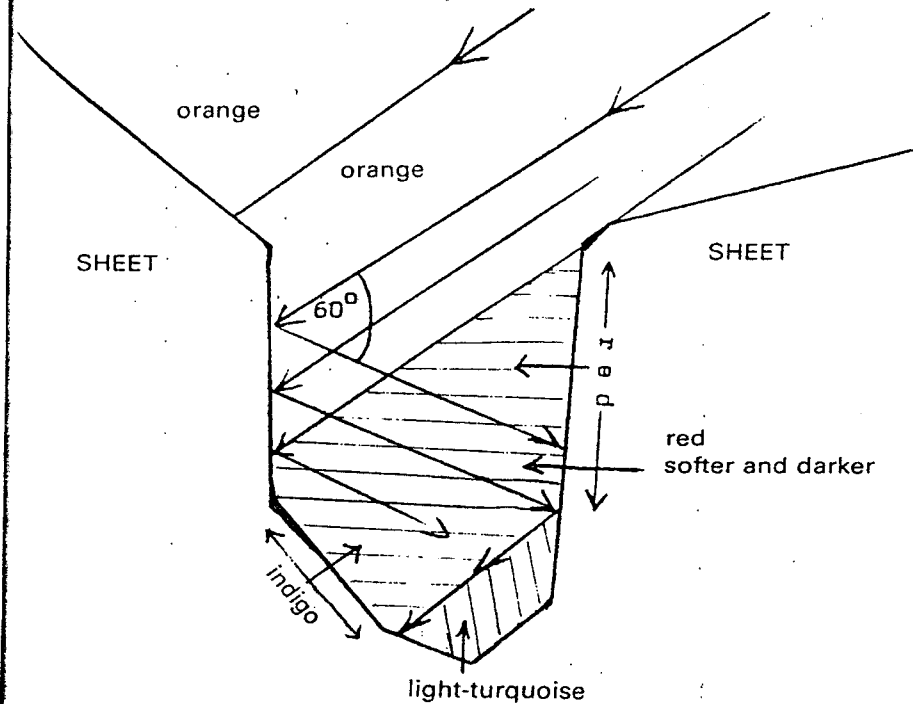
(perhaps between the sphere of refraction and reversal: there exists an interval composed of destruction, and a reforming of the laws of form, on the outer circumference of the world of reversal). Refraction has these polarities in its own sphere, of destroying and giving life. But it can be an intermediary between reflection and reversal also.

This reversal of consciousness is from a day-consciousness to a conscious dream-consciousness, playing today between the sensible and supersensible world of colour.

If there was only that world of reflection and refraction we would not receive or carry our ego, for our ego is carried as in a chalice through the three-dimensional and the darkness, the cosmic willing of reversal.

As a diagram for *reflection and refraction* the following can be an illustration:

Diagram of Reflection and Refraction (section)



One takes a white sheet and places it in the orange light of a sun-blind, which is above the window, and then creases and folds the sheet until the following diagram appears: the orange reflects itself normally to the other side, in slightly darker red, a simple flowing movement of colour in accordance with the weakening light; a bar of darkness appears and works as a splitting and displacement, and because of this weaving of darkness an intense light-turquoise is held in the cup of darkness, through refraction.

If one is looking into it, one can see how it runs down like water, but with weakening light, darkening tone – one can see the same principle in a cañon if there is no river (if the rocks are very rough and light falls at an angle, the small shadows can turn the rock-face red). The obstacle of darkness, shadow, giving refraction – low at the bottom: light-turquoise, an added light.

A *mirage* is an example of *refraction*, and is not a reflection: in the evening and morning there is slight moisture in the air and so the midday-mirage disappears; but one sees it in the comparative clasped dryness of the atmosphere over ice, when the mirage of a meters high wave can appear at midday.*

In the region from whence living water falls each evening over the desert, perhaps this region works like a mirror reflecting far landscapes, distorted by refraction.

A *halo* can be seen by all people, who have the sun over their shoulder.

In the case of a refraction the contrast of warm and less warm bends the light (i.e. colour) – it does not reveal itself only in blue, but also in grey and green-grey –; the warmth also arising through the passage of light through air (the air could not exist without warmth), giving movement.

From one point of view this movement shows itself under the influence and pressure of changing temperature as refraction in the atmosphere. Degrees of warmth accompanying all inner and outer movement.

There is refraction in a thick atmosphere in the colours which are

*) There is always an infinitesimal vestige of moisture in the moving atmosphere. Even as air, earth and fire are contained therein, likewise.

nearer to the earth or in the watery atmosphere of a rainbow, the darkness between rainbows. For refraction to appear is needed the 'Trübe' (turbidity, density of air due to pressure, also as in a simple mirage), the working of darkness as a transition, a changer, an obstacle, a holding-back of light – out of its love, its sympathy for the light: there takes place a fight, the light cannot be held and bursts out with more power as shining colour: reversed.

A beautiful example of refraction: the radiance under the lifting mist. Or the light of a car, shining into the eyes of a cat, onto the reflector of the lens, in darkness, is radiated back as the stronger light of refraction.

The process of refraction does it not remind one of the fight in the heavens? (11) Which process belongs to the process of the astral body: binding, splitting, distorting, shifting; but with density, opacity, water, dust, as obstacles, to aid its appearance of refraction and displacement – which can appear in the watery atmosphere as colour, but darkened or lightened.

The process of reflection to all spheres (spoken of by Rudolf Steiner as 'feine Arbeit' of highest spiritual beings), flowing without hindrance, radiating, carrying living colour, sun-like; giving life into the light, streaming creatively in harmony.

The *rainbow* reflects itself, moving within itself.*)

Darkness loves the luminosity of colour and has a delight in the movement of colour, in playing and losing itself between the breaking of the colours. This one can feel oneself in the interweaving and interchange in the iridescent spray of the risen wave.

Density of air through temperature and pressure affects refraction; refraction alone hardly exists; even a mirage, the nearest to refraction, has infinitesimal reflection. There is infinitesimal water in the atmosphere deposited morning and evening, even over the desert, the blue and violet softly laying moisture over the earth,

*) Kepler considered the movement of the rainbow.

breathing thereon the all-stillness. In the dawn the light gold takes the moisture into the heavens, and later a mirage of what is happening above is thrown onto the earth at midday.

The change in temperature over the ice: water carrying the reflection just as it is itself a reflection of colour.

Between these two processes colour emerges creating and reflecting itself in all that is living; and between these two processes our consciousness comes into activity through the etheric body reflecting the pictures of the astral body. (4)

And so it is to be understood that the sight of the rainbow, being the harmonious working together of these two processes, can appear as an absolute imagination of the two-dimensional working in the three-dimensional sphere, life giving to our thinking.

To repeat: light brings reflection and air – air as shadow of light –, shadowy air arises as between rainbows. Colour reflects itself and emanates water as a picture of a turbid obstacle.

Refraction pierces the turbidity: in time one colour, in time another colour; with many coloured swords carrying air, interweaving (it is the colours together that help breathing, not one colour).

The creative activities of reflection and refraction make a path for the world of the third dimension, of death and reversal.

Reversal, etc. – All the various processes of colour, the movement of reversal, inversion, refraction, reflection and radiation, are a breathing out of the Soul of the Cosmos: weaving, bending, breaking, completing, making whole, uniting, transforming and reversing – colour directed by light but darkness giving the incentive to movement of colour of these processes between unseen creative light and unseen creative darkness – with movements taking place in time.

Because of the reversals in the two visible rainbows, because of the reversals in coloured shadows, because of the reversal from the sun to the earth (as seen in the sun-eclipse), all these phenomena speak of reversals. Firstly in colour, then in colour and form, lastly in matter and form. Thus ending the process of that which was the complete result of living metamorphosis, ending in the example of human bones (a reversal of bones into skull).

So one can speak of the reversal from the two- into the three-dimensional sphere of the earth.

In a picture we see these processes as a reversal of the two-dimensional into the three-dimensional, playing into our corner of vision on earth: at its back is darkness, darkness pulsating through the mysteries of life and death, but ending with the product of light of the earth, i.e. form, which is again released.

The process emanates from the interplay of the two-dimensional upon the three-dimensional; the circumference of reversal, where takes place the reversal of light itself in the earth's atmosphere, becoming a reflection of the reality of the two-dimensional.

All these phenomena and processes are intimately connected with us. On the one hand these colour-processes, that one tries to weigh and measure, are they not reflections and projections of cosmic processes, that are also part of us?

These things are said in the attempt to have another aspect, another picture of colours in their own dimension; not as classified and cut into pieces, weighed, measured and forgotten. But these things are said because of how colour creates in its various processes, swimming in the three-dimensional sphere.

The processes of reversal can play into all colours on earth, even into the two rainbows, into the shadows: what is in front and what is behind the light in space.

It is the end of metamorphosis; even into our physical body, combined with reflection and refraction; bringing into being the final form of our skull from the tubular bones, which are outwardly orientated compared to the inwardly orientated form of our skull – giving the reversal of form of our lungs, forming an inner and outer of the three-dimensional. The form is from the sunlight, but the reversing is from the earth: a process, working until the moon, colour turning inside out.

The three-dimensional space is permeated with all these processes and firstly dependent on the focusing in a point of our eyes.

The deed of reversal, the process of reversal, permeates especially the transforming of the two- into the three-dimensional, and again the reverse from the third sphere to the transformed second (or fourth), as already described in the notes of Elisabeth Vreede. (3)
The baby still living in the consciousness of the two-dimensional

and not yet focusing with the day-consciousness, when the third dimension has still to be discovered by the child, he experiences the reversed colours of the outer world: it is an adventure of discovery. In the process of reversal our shadows can be all colours. How quickly we would notice this if we stood in the golden light of the sunset and the shadows were a heavy orange. Or, in the light-red light of the setting sun over the snow, not turquoise shadows, but darker red shadows. How startling would be our feeling of heaviness, of being lost; there would be no words to describe this. Because coloured shadows lie freely in the air, not on the earth but over it, they sing more clearly of another dimension. Becoming a slight tone lower because of darkness than the complementary colours of the rainbow. In a blue atmosphere the coloured shadows are orange-red, burnt sienna, for instance, not yellow-orange. One experiences the lightness, the transforming qualities of the second dimension in the example of the turquoise shadows of the snow. Through these qualities of colour and the process of reversal we are upright lifted.

On staring at the colours of the prism on a white background with violet above and red below; still staring at the same spot, put your shadow over this place, here the prismatic colours are reversed, the violet is below and the red above: subdued through the agency of inner and outer? is it because of the activity of darkness, for all the reversed colours are a tone lower?

All the processes of reflection, of refraction, of reversal flow to our earth, accompanying the activity of reversal, where on earth the reversal of form, the transformation, happens.

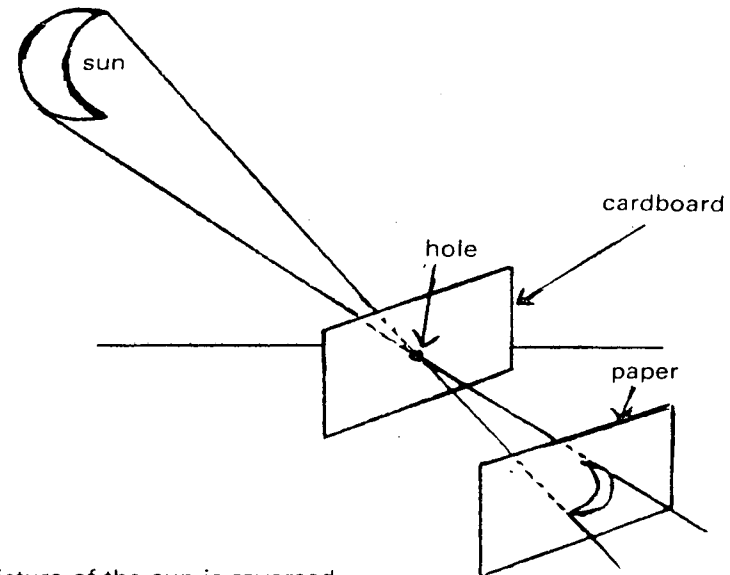
Here I wish to add, that this definition is especially true concerning form – if it concerned only colour, it would be connected with the great reversal (opposite reflection) from the spiritual into the physical of the three-dimensional space.

The sunlight is mainly responsible for the form; as Rudolf Steiner describes, it is not the mother who is responsible entirely for the form of her child, but the sunlight.

Darkness cannot form the plants in the cellar; some crystals deep in the mountains are still liquid, etc..

The reversals of which we are speaking are in the space of the third dimension, which is active until the moon, and for the appearance of colour, is dependent on hindrance, or a polarity in the form of darkness, a turbidity, a thickening – what we see as a shadow.

Diagram of the Reversal – known from our school-textbook of mathematics.
(Sun-Eclipse)



The picture of the sun is reversed.

One of the most beautiful reflections (not of form) and refractions is of course the *rainbow* and its reversal, but this is dependent on the darkness between the two rainbows and the light inside the arc of the rainbow.

The reversal of day and night – The reversal into our space of the third dimension, the throwing of green white light during the day – light, which bends in the earth's atmosphere, where it grows. It bends through temperature and density of the atmosphere. If temperature and density were always the same it should travel in a straight line, parallel to the earth.

If one takes a simple spectrum from a prism (the most elementary phenomenon to which I have tried to adhere throughout the book only) and one throws the shadows of a knife diagonally through – of 3, 6 or 10 mM wide – and sees the band of shadow through each colour, from a dark yellow-green to the indigo-green of magenta: this is a reversal of colour, lying less in the three-dimensional, still being a plane only – but the darkness is necessary to it, more so than with *refraction*, which gives the result of greater luminosity. In the picture of the reversal, of behind the light and in front of the light, there is more undisturbed *reflection* in the colours behind the light until the dark blue; then, in indigo, begins the refraction. And in front of the light, in orange, is the beginning of the *refraction*; because of the attraction to density, being an obstacle of polarity.

In the *reversal* are the coloured shadows dependent on darkness for their appearance, just as intervals are, for intervals are not seen in light as they are seen in darkness.

Reflection alone is for our consciousness today not satisfying; the refractions bring drama, and the intervals can go to dissonance. The reflection together with the process of reversal contains the continual coming into being of invisible and visible metamorphosis, leading eventually to the 'Umstülpung' and reversal of form. The three-dimensional contains the reversal of inner and outer, of inner colour and cosmic feeling, of human feeling and cosmic and atmospheric colour.

This takes place through the activity of our ego in the world of space, of inner and outer.

One of the strivings is through colour to reach a sublimation of our feelings – and so save the earth from the threat of an enclosure of the three-dimensional only. The transforming of the three- into the two-dimensional lies within our power.

Reversals are from another aspect also dependent on the sunlight for the culmination in finished form, but their sphere of working is the earth.

It is a strange part, that is played by the light and darkness in the reversals; the reversals appearing in this world of light becoming form, and completing in the forming light the whole; the light is

still colour: a breathing of the Soul of the World between light and darkness.

INTERVALS – When two colours of the same intensity influence one another they evoke a new colour. This third shining radiant colour is an interval (it looks as if it were lighted up – that is in the atmosphere of course). It is a lighter colour than the two original colours, because its light-force is doubled intensely.

The interval has then the quality of luminous air with an intense colour – as said on page 17 of 'Colour' Part One, which I repeat for reasons of convenience:

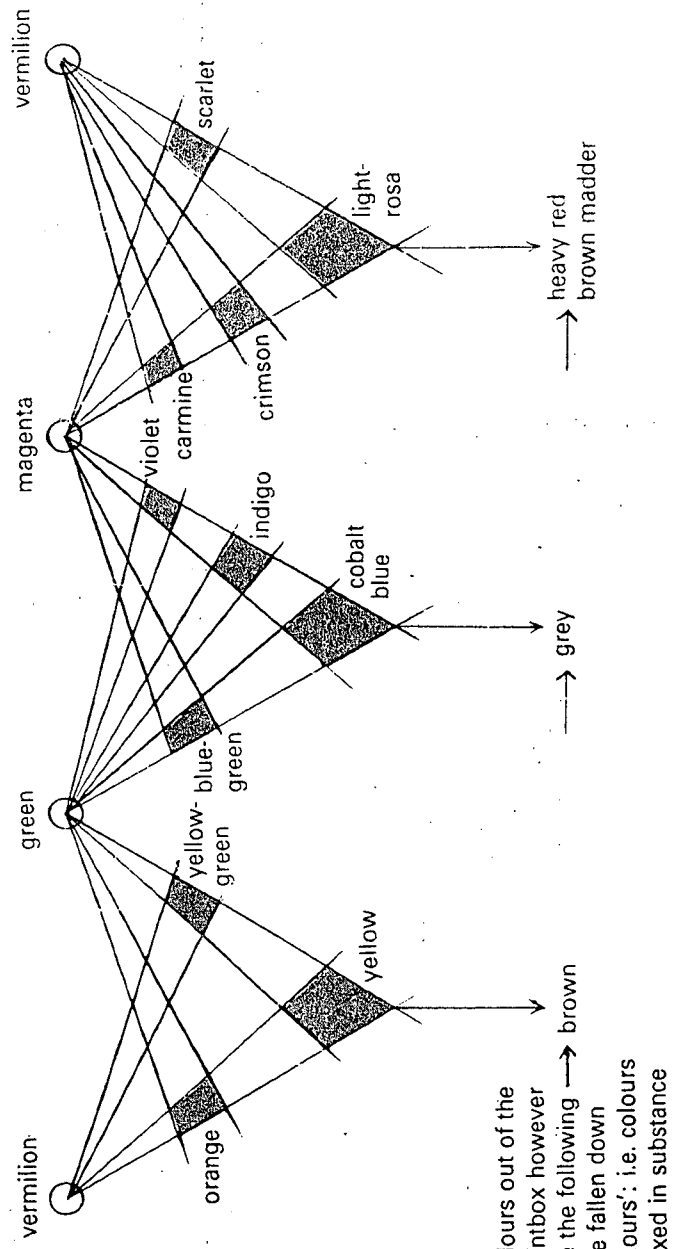
'The same laws (light and darkness) appear in the inner life of feeling: a dreaming rainbow-world existing in the immediate present, a subjective sphere incapable of being shared with conscious certainty by another ego, moving between sympathy and antipathy, moving in rhythm, between air and liquid, a balancing interval. "We taste the colours and smell the intervals" as Rudolf Steiner said. Without the intervals there would be death: no room or space between note and note, between pillar and pillar, between star and star.'

The intervals appear 'light-giving' out of the comparative darkness, in nature out of a combination of air and moisture: a breathing in and out.

For us the darkness is necessary to see an interval – an interval loving the play of breaking up and bending, flashing, after overcoming the darkness whether in the form of an obstacle, or in the activity of darkness itself, transforming either with fiery enthusiasm or velvet passiveness. But the light-quality belongs to another spiritual sphere. 'There the spiritual flows in' (Rudolf Steiner). This is a picture of the darkness transformed: an interval is 'that which has been transformed'; the process of metamorphosis is revealed in the interval.

Has one ever seen (in the atmosphere of course) a *green* interval, that is not light? Or an absolute *vermilion* interval? Or a *magenta* interval? That is to say where they have a brilliant dominating light of their own, and do not arise through light only, but create light out of their source and out of the luminosity of the so-called

Diagram of the Intervals



Colours out of the
paintbox however
are the following →
'the fallen down
colours': i.e. colours
mixed in substance

Colours of darkness in front of the light are active, they are creative, they call up, create new colours: the reds up to green; intervals appear easily.
Colours of darkness behind the light are passive: the blues.

'parent-colours'. It is a cosmic process, where this light passes through the darkness and is part of another movement.

Diagram of the Intervals - which can arise in the atmosphere. (Page 132)

The intervals permeate the other colours moving through them and shine into appearance, one would think spontaneously. A certain process or law is there; and there are other explanations than the one pictured here.

The rainbow can be created out of three parent-colours: magenta, vermillion and green; shafts of coloured light coming from them, creating luminous colours in the atmosphere.

From one point of view the blue morning-sky is an interval between magenta and green and the evening-sky is an interval between vermillion and green, making a yellow.

Intervals owe their existence to the spiritual, to the fixed stars of the zodiac.

The seven rainbow-colours (day-colours) are woven by the planets and are living soul-substance in movement.

The intervals are woven out of the twelve stars of the zodiac into the soul-substance.

And so the Cosmic Soul it is, who has a hand of darkness and a hand of light.

And from hand to hand weaves the star-like quality of the intervals; intervals, which are making whole, breathing out luminosity, flashing, uniting, breathing tenderness and the softness of cosmic breath and fragrance from another dimension, with little movement.

And bestowing grace on man thereby.

See further for Intervals: 'Colour' Part One, pages 60, 61 72 and 78.



PROCESSES OF COLOUR AND THE HUMAN BEING

Reflection penetrates all dimensions.
Refraction penetrates the second and third dimension.
Reversal is in the third dimension.
They do not eclipse each other.

Between the two processes of reflection and refraction arises a change of consciousness in so far as the astral pictures are reflected onto the etheric body of the human being.

'Erkenntnis' (insight) and consciousness come into activity through the etheric, reflecting the pictures of the astral body, where the interchange is in peachblossom.

The sight of the rainbow and the harmonious working together of these two processes can appear as an absolute imagination of the two-dimensional in the three-dimensional, life giving to our thinking.

Our feeling is also a reflector, mirroring activities and processes on the other side of our day-consciousness.

In our state of consciousness there is a reversal, from the state of our day-consciousness where we have concepts of darkness, as being also an emanation of goodness. In this connection Rudolf Steiner explains the following: 'We can only speak of goodness when there is a distinction between inner and outer world, so that the good can follow the spiritual world or not, but when one leaves earthly things, and emerges into the Cosmos, one is induced to abandon earthly concepts so as to speak of the moral world-order. For the moral world-order is necessarily as much fore-ordained in the spiritual world as causality is on this earth.' (12)

In a sleep-consciousness as seen from another dimension as valid on

this earth, sleep is apportioned to truth, not goodness. But the waking consciousness, otherwise apportioned to truth, is apportioned to goodness.

Again a reversal, in which a feeling-dreaming consciousness does not take part, but remains half-conscious, half-sleeping, between alternating, fluctuating half-conscious dream. Remaining always in the continual present and in movement.

There are no contradictions – it is all a matter of consciousness, here taking place between two dimensions.

A reversal too between thinking and willing, between our feeling and thinking, with refraction in our nervous system, splitting, separating, distorting, damming, laming, and bringing consciousness in meeting our blood. Or the confused, split changing of our soul. That can be stilled, soothed and balanced and harmonized by our heart, which can reflect livingly and radiantly. The heart works directly with reflection, but receives astral from above as refraction and etheric from below, balancing in all directions.

Between these two processes of reflection and refraction, of the life-body and the starry body, appears the world of colour: a form of consciousness; for with our living etheric body we see light – light, that grows like a plant in the atmosphere of the earth: the luciferic light; and with our astral body we see and experience colour; this can be pictured if one reads Occult Science of Rudolf Steiner.

The vision of the rainbow augments the powers of thinking, increasing its picture-activity; thinking and colour are at home in the same world. (4) – Colour supports the deed of thinking.

The world of the 'sensible- supersensible' of colour plays between two spheres, two dimensions, of visible and invisible; moving between time and space colour is the weaver of a whole. We are included therein, our feeling living in the world of the present in time, the absolute continual present.

It is in this continual present, that we experience colour, even in the sense world; and in that moment we take part in another dimension by going out of space with our feeling into a world of time. Therefore the time is the present.

If we consider the following picture of the earth itself throwing

reflected light to the moon, to the darkness of the moon, held in the crescent of the waxing moon, of the waning moon.

This light-violet Leonardo da Vinci has described*). We see this rosa-violet in the darkness of the moon, in a particular light; the moon being itself surrounded with a mild rainbow of violet and gold, given sometimes the name of burnt sienna.

If there were more moons, we would see this rosa-violet (sometimes cobalt-violet) as a circumference of the sense-world, we would see more violet as reflected sunlight from the earth.

It is only possible at night half-encircling the world of space until the moon (beyond that there is no space, but time), and violet receiving its inner light from another dimension.

From one aspect the white-green as light has reversing qualities, reversing into the world of space, like a transparent mirror of what is in front and what is behind, the space-experience being created in blue.

The form-carrying structure of green, a dead picture of life, brings a reversed picture into the three-dimensional and composes space; space in the light of illusion, spun in a veil, green asserting its independence in this world.

Other colours do not have this quality, but live in the two-dimensional; green takes more part in the three-dimensional.

Another picture of the green making a division, making a boundary, is described in connection with the Noctilucent Clouds, that lie 50 miles above the earth, appearing in a luminous green in a sphere outside the inner atmosphere of movement, of rhythm of the earth. It is on the 'boundary of twilight' where the tail of the meteor is not to be seen any more (13). This green lies between the inner atmosphere of weather-circulation and the upper mantles which receive forces from outside the earth: green balances between two spheres.

In these clouds is again a transparent night-mirror-boundary. They have one main westward movement if any. They are a boundary of the inner 'atmosphere' of the earth, dividing an inner and outer: a change-over.

*) See the Leicester Codex.

Green sometimes gives a base to the Aurora Borealis, which is above these clouds.

The green that reverses from in front to behind, has a mirror-quality, making a separation for our consciousness between the dimensions. It is a colour, that reflects for us on leaving the physical world, our past life backwards. This is dependent on the colour of our skin. When we are dead our skin has a greenness, otherwise it is rosa. The green plays a very great part in the division of inner and outer of the human being, through our skin; the inner world of feeling and the world of the second dimension being connected by colour and dream, the boundaries of the sense-world thereby disappearing. A veil of boundary is between the spheres of two dimensions which will not exist for a future development of consciousness of our feeling. This veil of separation is green, green too our skin as seen from the inside, and after death seen from another dimension. So that there is a *reversal*, and a *reversal* again, an invisible 'skin' appears on the frontiers of our sense-world, from the greenness into the violet-rosa: a reversal. And a reversal again in the case of the human being from outer to inner, a reversal through the inner experience of the greenness of our skin. The greenness is true for the consciousness of white people. One side of the skin of the sense-world is green and the other side violet-rosa, including the scale of 'incarnate', depending on how one sees it. We see the green with our inner observation, and on the outside we see the 'incarnate'. Where the green lives is seen from the inside and it is outwardly the colour of 'incarnate' in the human being; at the periphery of our sense-world the reverse.

Of the violet Rudolf Steiner speaks in connection with the dead, and explains how a concentration on this colour grows, and another colour, a golden shine, appears over and out of it. (14) Violet-rosa is making a luminous boundary, almost a long interval and taking on something of a picture-colour, taking on a reflection of peachblossom, of another dimension.

Both green and peachblossom are picture-colours, with the spiritual quality of the zodiac. Some of this permeates the violet-rosa, making a transition to the sphere of time behind the moon. The green and the violet have a special activity together. Violet with its qualities,

transforming the darkness into feelings of reverence and devotion, transforming will into another dimension, through our ego, that of feeling in us.

Or a light-violet appears always on the circumference and the boundary of our sense-world: trembling, fluctuating, between two dimensions receiving its light more from the two-dimensional, 'the world of our dream-consciousness', dreaming 'the other side', as a moral world-order.

Or from the thick enclosing mist. It is a frontier of the sense-world for our eye, although so near.

Therefore we can die or sleep into and through violet, because it is the frontier, the periphery of our sense-world.

From one point of view the relationship of green to cobalt-violet is best shown in the following example.

On the absolute boundary of the sense-world cobalt-violet is seen coming into being as light reflected from the earth; it is seen at midnight radiating *out* of our space into the other sunlight reflected from the moon, and falling into the shadows of moonlight on the moon itself – a conversation between the violet and the greenish moonlight, taking place on the threshold, the boundary, but mingling with and carried by darkness, as in a framework: a shadow of half of the earth, is the reflected light of the moon, and of the sun, in darkness.

At the same time the other half of the earth is bathed in the white-green daylight, there the atmosphere is ensouled with the colours of the rainbow, but directed and controlled by the direction of the light growing in dots and sheaths in a definite structure, forming, radiating *into* space.

The periphery of all that is under the moon, weaves between violet and green at night, and blue by day.

As mentioned in the first book: in its purity the blue-green (viridian) is an experience of time: a mirror; the emerald-green light is a dead picture of what it carries, i.e. life; and there is created the chalice and carrier of our ego, into the world of the third dimension, where is an inner and outer ending in form – 'whereby we can have a conception of goodness through choosing the spiritual'.

The same is true for the green and its connection with the outer world with its skin-like, shell-like qualities, making a boundary at the moment of death: where the green as a picture of reversal for the white race, is seen from an inner standpoint (from the inner world), and the colour of incarnate (our skin) is seen from outside. At the time of dying arises the blue-green, reversed and seen from the 'other side' like the dead see it.

It is connected with our skin: the picture of the moment of death, the colour of peachblossom of the two-dimensional space, behind the green.

Rudolf Steiner: 'Then it shows, like painted on a carpet, our whole world of remembrance . . . not as the contents of the thoughts, but the thoughts aurically characterized, swinging thoughts. When the dead looks back on the dissolving of the etheric body, then he has it as 'remembrance' behind him, and he knows that that is he, 'that I am'.' (14)

We too are beings of *reflections, refractions, reversals* – polarities, contrasts and metamorphoses, appearing before leading up to changing refractions and ultimate reversals. All these processes are in us.

Colour is reversed into another aspect in us: that of feeling, and our feeling reflects again what is behind the boundary of day-consciousness, i.e. the second dimension.

Of this we are not fully conscious and so there can be experienced a fluctuating between the sense- and supersensible worlds. On the one hand, the colour reversed into the physical world and seen with the physical eye; on the other hand, in the case of feeling, not reversed, then we are out of space.

We experience with our heart cosmic feeling (colour) and our eyes see colour. But our heart 'sees' first, for there is no inner and no outer. There we are out of space. (14a)

An animal lives in a dream-world, unconscious; a world where a tiger actually becomes the blueness, a bull the redness itself, but their consciousness is not in the three-dimensional world where reversals are working.

A baby experiences only the reversed colours of the outer world – the ego is not active. Do we experience the reversed colours in our dream-world? Does it fluctuate from one sphere to the other?

Is the tree blue and not yellow, are the people green, their face violet?
Is there a sun?

Concerning the appearance of violet on the far boundary, on the limits of space, pondering, receiving an inner light from the second dimension.

This is reflected into us as feelings of religion and awe: the violet stillness can densify itself and then arises a substance. Here one is in the darkness of the sphere of the will. It is from there that we get the courage for earth's aims of all religions, when one in deepest earnestness identifies oneself with this colour and then comes again to the light, from where violet arises as it were.

These feelings can flow outwards together with the light of our consciousness, giving to the cosmos with intention and will feelings of thanks and wonder in those colours. Or we unconsciously spread the wild refraction of our astral body, which gives the entrance to the powers of Lucifer and Ahriman – and the possibility of directing us (especially working when the etheric and astral bodies are loosened), between the etheric and astral worlds, weaving evil and inner darkness, giving rise to karma, but still a picture of colour in this weaving.

Perhaps one can quote here from Rudolf Steiner the following: 'There are people, who do not really endeavour to learn to know a supersensible world different from the sense-world, they want to acknowledge as supersensible a kind of double of the sense-world. This supersensible double should be more subtle, more 'etheric' than the sense-world; but otherwise it should not be necessary in the least for this world to be understood by other images than the ones of the sense-world. If one, however, really wants to come nearer to the spiritual world, one has to accept the necessity of obtaining new images. Who only wants to imagine a watery hazy reproduction of the sense-world, can never comprehend the supersensible world.' (15)

But through the streaming harmony of the sun-like reflection of our heart can be woven a unity, bringing about a greater light. An echo of this we can see outwardly in the transformed brilliant light appearing as a result of refraction, through which reflection shines.

The creating deeds of darkness, those of reversals from the spiritual world into the physical, we observe in the outer world in the finished deeds of light; the reversals of inner and outer, of form- and space-filling, the substance of density, of gravity and above all of giving a receptacle in the form of our body; form given by the sunlight, to carry our ego and leading to a greater consciousness through the forces of death.

The physical body mirrors the etheric body, the etheric body not only possessing life, but also sharing in experience. The brain serves as an apparatus of reflecting and mirroring for the arising of day-consciousness.

As a picture one can imagine: normal thinking is the experience of the shadows of reality, also dependent on the outer world; thinking can cast inner light and shadows. Shadows, wherein work reversals of the truth, thinking has become shadowy, and so the reversals can become usable for evil. We can recognize this.

Thinking has the quality of forming, of grasping these shadowy thoughts, of possessing them as 'mine', until they end without pictures. Because our thinking is shadowy, it is a dead picture of life: the green then is becoming darkened and formed, and is only a dead picture.

The shadows are reversals; in these reversals of our thinking is one door for evil: the untrue shadows; against these shadows our heart strives.

Perhaps we can, in another awareness, consciously read the reversals; just as in the past the Druids could read the shadows cast by the Druid stones: as Rudolf Steiner describes, the shadows are open doors to the secrets of the stars and of man himself.

Seeing therein the light of the spiritual sun, but not with the physical eye. (16)

Reality can be the recognizing of the spiritual substance of darkness, for in so far as we have a physical body formed by the sunlight, in that physical body we have a body given by the darkness reversing into substance, matter. What is more intimately connected with us than this? The impulsive surge of will meeting us each morning, the lifting of our feet, taking one spot of earth after the other.

How different is another picture: between the far outer violet and the first continual appearance of light behind the darkness, magenta, the metamorphosis from our inner unconscious dream-world to the front of our nose; magenta, we see it quicker than blue on awakening.

Between these two extremes: magenta of inner and violet of outer (for we, who see, are part of the inner) lies the light white-green, the emerald-green, space-filling; through its quality appears the space of our third dimension. The green is an experience of time, but on it space is brought into being through the polarity and contrast of darkness, as opposed to the quality of light.

We owe to this green the possibility of the transformation of the third dimension; without its qualities of illuminating this earth until the moon we could not create a future metamorphosis into the second dimension. It is concerned with our transformation – through the training of conscious feeling by the enlightening of thinking, and a future heart-picture-thinking: arising and perceiving in the second dimension.

Green will be reversed as the last reversal, just as it was the first reflection, the first organic colour on the old moon.

In the green of our physical light is laid the quality of transformation to the future peachblossom, losing the quality of a 'dead picture', passing through death; just as our living and pure thinking can lose the dead-like shadows of our present day-thinking.

Green reflects the qualities of resurrection, is a chalice, carrying life as happens in our light. In our thinking these qualities lie also. And so with wonder, we can picture more of green as a picture of new life arising out of the death-like, of green as the chalice of the Grail; this was only possible after Christ. Before Christ 'Life arose out of Life', not out of death and one saw no green. (17)

The outer world is mirrored in the physical body, the brain mirrors our inner world on the etheric body; the etheric body brings the pictures of the astral body to visibility. All knowledge is dependent on the reflecting of the etheric body.

In pure reflection and refraction, the refraction arises through polarity (not opposition) of the etheric which is pouring through all dimensions from the sun, against and in this background; through

many movements appear the colours of refraction. In refraction it is not one long sweep as in reflection, but colours are loosening, separating, reuniting, changing: an interval appears between, wherein can sweep evil, sweep the starry pictures into one of splitting, distortion and illusion, making empty. Evil uses refraction as a weapon, so that no more a pure reflection appears of the ego in the astral body, but an illusion of the ego – and greenness appears.

In the great creative interval between refraction and reflection, between the astral and the etheric, between consciousness and life, between soul-darkness and soul-light, in the tension between, in the interval, wherein destiny is woven, the colours appear. The releasing of tension in this interval, the filling of the interval, comes from the being of radiant sun-like reflection, weaving a whole, giving a greater light.

There the cosmic ego can become the interval, in the spiritual worlds, just as this is reflected into the polarities of blood and nerves; and of our heart between red and blue, in continual movement – our ego being the contact-maker, the creator of the interval.

Life spreads as reflection in peachblossom, sun-like – peachblossom in all its variations. This is reversed into the three-dimensional space. Always a greater and other light appears.

One can imagine refraction creatively active on the boundary of the sense-world, entering with splitting, softly mirroring form and structure. Refraction appearing together with the condensing reflection of colour, which is water, water appearing as an obstacle in the atmosphere; and the reversals are interwoven with both reflection and refraction.

The reversals working with and in darkness of will, appear with the substance of matter, eventually creating a still greater light out of the reversal of the transformation of darkness.

Because of the shadows being colour, there is the meeting of light and darkness, but not a direct physical light. For in our cone of vision the shadows are filled with a reflected light from the surrounding colours, almost moon-like in activity.

Before Christ one did not see coloured shadows; we see them today in so far as we see green, blue, indigo and violet. The seeing of

coloured shadows came after Christ and very much later; this seeing can still change.

In the coloured shadows is there the light emerald-green? In a glacier it is turquoise. From the surrounding reds is it not an indigo-green? The coloured shadows can be all colours, but not light green; in that case we would see no shadow.

For our physical eye the shadow has the colour of a reversal, but in that augmented darkness perhaps there is another spiritual light penetrating it. For the consciousness of the Druids it was the spiritual light of the sun. That was the time when 'life arose out of life'; the reversal has since appeared of a 'dead picture of life' and of coloured shadows; coloured shadows in space. Death working as a potency of reversal.

The Descent into Hell is the beginning of the greatest process of reversal; another light (a fourth light) penetrates the ultimate depths, radiating in darkness the reversal: in the coloured shadow is the affirmative picture of the Mystery of Golgotha.

And the greatest light entered this world on Black Saturday, for all time thereby. In no other dimension can our ego be developed.

DARKNESS CONCLUSION

Our ego has a deeply intimate and particular connection with the third dimension, part of which shows itself in the fact that we can observe and experience the colours as they are seen in the sense-world, and not like a baby whose consciousness is still with the reversed colours of the two-dimensional.

To the experience of darkness – and in many aspects – we owe our existence as beings of will, united with the being of our planet with its gravity and thereby the possibility of transforming it.

We experience the activity of willing, firstly, through gravity, on awakening into the three-dimensional each morning, the attraction working into our limbs.

Darkness is experienced with our dreaming consciousness; therefrom arises through the light of our thinking the fleeting concept of darkness: darkness which cannot be known, but is felt through our heart-consciousness, i.e. the unseen darkness is felt as colour.

These feelings can be observed, but then they are past, unless the ego-consciousness has transformed these feelings, as organs of perception of a world of conscious dream or conscious picture-consciousness.

We do not experience the darkness, but divine it. If we could divine ('ahnen') it with sleeping consciousness and observe our experience of it with our soul and our thinking, it would become colour; if it is observed with world-thinking, it becomes enlightened colour. The luminosity of the colours comes from the deeds of the living beings of thinking, the first colour which is dependent on the light for its appearance, being magenta – from another direction green.

So one can say that one comes nearer the darkness via colour. Darkness is not self-contained, but spreading, all-carrying; colours near the through the light formed circumference have this quality:

magenta, and in less degree the other colours in front of the light, with a great tendency to density.

Darkness takes part in the process of reversal.

Darkness is all-pervading and not contained in itself like light, but is an outpouring of being, without centre; including in different states of being all of the transformations leading to the two-dimensional as colour, and to the underlying activity of the one-dimensional as light, as it is reflected into the deed of thinking.

Powers of darkness belong to the world and to us, it is our concept and picture, and we cannot separate ourselves from it; except by the activity of thinking, thereby making its powers of creation observable to us.

Darkness is dependent on light for its revelation, in us too, inwardly and outwardly – needing the polarity of light, just as for its transforming into the present through colour into the light, in which it passes away.

Darkness needs the destruction, that light gives for beauty to arise, i.e. the passing away; and the colour transforms it by dying into the light in time. Also in us today, beauty appears in the light of our thinking – in the earlier times it was sought for in nature. After the 16th century the ideal of beauty was taken into the realm of inwardness, into an inner illumination; throwing its beauty over the outer world, as in the case of Rembrandt.

If darkness takes on the independence from light as an ideal, it becomes evil (as Lucifer wishes).

Darkness is dependent on the light of illusion to create the lie in our vision of substantiality, of matter. It has a then negative longing for conceptual content, and wills to make a nucleus also, becoming evil.

This is all a state of consciousness: we live in a world of luciferic light, carrying illusion, we live inwardly in the static lie of darkness, putting the concept of absolute reality on matter – between these two dangers colour and our heart are.

In one way light belongs to the world and darkness not; darkness pours in. If it ever achieved the same qualities as light, it would be absolute evil.

We can have the picture of darkness loving the light of cosmic thinking; carrying a religious goodness; helping to make for us an inner and an outer; and giving substance and sacrifice.

In this aspect it does not oppose the light.

We can have the concept of darkness as giving the impulse for movement in the atmosphere of colour in the world, but if darkness is consciously enlightened in us, in our mood of soul, a colour then arises, that we can give to ensoul the light.

We can only experience transformed darkness, i.e. colour. The substance of transformation is darkness. Without we could not develop or support our ego. Darkness is dependent on the light for us, because its appearance is colour. Light is independent of itself. Darkness or cosmic willing merges into and penetrates light as colour; and is in the sense-world working and carrying in the soul-substance of colour, to the limits of the second dimension, penetrating the entire physical world of the elements, which are dependent on warmth – which gives us also the base of our ego-development and the possibility of the deed of thinking.

Why does the light not completely penetrate darkness? Why does a resistance exist in the darkness? Why does the earth- and its moon-surface reflect light, the reflected light of the living earth being violet and the light of the dead moon green?

How could darkness in the form of matter absorb light and not become light or colour? What is the quality of a surface in darkness as it reflects itself into water? The earth's surface reflecting violet-rosa in the darkness of night in the green light of the moon. It is not direct sunlight radiated at twelve o'clock at night from the earth to the moon. But is it the diffused sunlight woven and carried into the moving and breathing atmosphere of the earth?

This is explained by Rudolf Steiner. This quality of being a reflector on the surface of darkness is from the primal beginning.

(In the three-dimensional: if there is a surface there is a centre of attraction or weight, working in measurable degrees in earth and water.)

From another aspect darkness, being the primal reflector, a mirror, creates through mirroring beings in beings, who have their own life. Outside time and space – in time afterwards – reflections filled with beings – beings of light – out of this spiritual light and spiritual darkness colours arise in movement. (18)

The process of reflection is continually pouring out being; continuity is an attribute of warmth: warmth of sympathy and coldness of antipathy, both are degrees of sympathy; just as warmth and cold are degrees of warmth: warmth between dimensions, weaving a net of living beings of darkness.

Darkness wills its own being and is willing its manifestation in the physical world; it is known by its deeds. one of which is giving the impulse for movement and colour.

The mirroring of the light is colour. If the outer reflecting surface of darkness in its invisible being would become static, so that the light could not live on it, it could not have the quality of a reflector; it would become absolute evil: frozen.

Rudolf Steiner describes:

'... it is necessary to cultivate an enthusiasm for an outlook on life which really does combine the moral and physical world-orders, in which the light-giving sun can be regarded not only as the concentration of crumbling thought-worlds, but also as that which springs forth from the depths of the earth as the preparation for what lives on into the future, seed-like, permeating the world in accordance with Will.' (19)

To conclude:

The ensouling of the light through us arouses another colour in the light between green and magenta: peachblossom, magenta being the nearest approach to peachblossom. This third colour is in combination with the activity of giving of the human being; it is then a colour woven out of cosmos and man.

Man consciously unites himself with the cosmic soul-qualities of tone and colour that stream into him and at the same time flow from him in the world in wonder and gratitude: streaming from the world of our feeling, where we go out of space in feeling. For feeling is a mirror, a reflection of that which lies on the other side of our ordinary consciousness and outer world, and is directly godly spiritual.

All colours can flow from the human being, they are two-dimensional, and according to our future development of consciousness they will be visible in the outer world: in coming aeons.

The importance lies in the consciousness of this process. It belongs to the regency and ruling power of the archangel Michael.

Rudolf Steiner:

'... for the gods did not create man in vain; he exists on earth in order that something which can be achieved only by man, may be used by the gods for further world-creation. Man is on earth because the gods need him. He is on earth, so that he may think, feel and will what lives in the cosmos. If he does it in the right way, the gods can take this changed thing and implant it into the configuration of the world. Thus man – if in sacrifice and art he gives back what the gods gave him – co-operates in building the cosmos. He has a soul-connection with cosmic evolution.' (20)

It depends on our consciousness of feeling, enlightened feeling how we will peruse the life-spirit of Christ. And in the future pictures will come to us on the path of colour not of the sense-world in the way it does now, but we will observe with the faculties above mentioned the pictures aroused in us by the sense-world: a conscious dream, or 'conscious picture-consciousness', a 'psychic consciousness'. Over this cosmic sea of colour moves the life-spirit of the Christ, interwoven with the imagination of Golgotha. When we will be aware of these feelings we go out of space, dreaming. Later there will be no more 'dark period of our present awareness. Now we are protected by the Guardian of the Threshold from an abuse of this future faculty of identifying ourselves, unprepared and too soon, with the substance of cosmic soul, before the necessary change has taken place in the light of our consciousness.

On the path of a soul-connection with the cosmos is bound the ideal, the striving to find and succour that most tragic being: the Isis Sophia.

She Who has been robbed of Her living creative imaginations, of Her cloak of stars, of Her 'auric colours' – with a brush of illusion swept away from us.

She the wisdom of the Father God. This we have lost.
But by the substance of will, by the will of Christ working in our
hearts, She can be refound.

To this end the recognition of Goethe's colour-theory is a recog-
nition of the two-dimensional swimming in the three-dimensional,
leading to a future metamorphosis and reversal of the three-dimen-
sional with its luciferic spatial white-green light.

Driebergen, May 1981.

LITERATURE

In addition to the List of Literature in 'Colour' Part One.
Special emphasis on those books marked with an asterisk.

Cat. Nr.

- Rudolf Steiner:
- 17 * Die Schwelle der geistigen Welt, Berlin 1913
 - * Aus der Akasha-Forschung – Das fünfte Evangelium. 5th
lecture, Kristiania 6. Okt. 1913
 - 26 Anthroposophische Leitsätze
 - 95 Vor dem Tore der Theosophie, Stuttgart 1906
 - 99 Die Theosophie des Rosenkreuzers, München 1907
 - 110 Geistige Hierarchien und ihre Widerspiegelung in der
physischen Welt, Düsseldorf 1909
 - 129 Weltenwunder, Seelenprüfungen und Geistesoffen-
barungen, München 1911
 - 136 Die Geistigen Wesenheiten in den Himmelskörpern und
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 - 176 * Das Karma des Materialismus, Berlin 1917
 - 181 * Erdensterben und Weltenleben, Berlin 1918
 - 194 * Die Sendung Michaels, Dornach 1919
 - 213 Menschenfragen und Weltenantworten, Dornach 1922
 - 219 Das Verhältnis der Sternenwelt zum Menschen und des
Menschen zur Sternenwelt. Die geistige Kummunion der
Menschheit, Dornach 1922
 - 227 Initiations-Erkenntnis, Penmaenmawr 1923
 - 228 Der Mensch in Vergangenheit, Gegenwart und Zukunft,
Dornach 1923
 - 320 * Geisteswissenschaftliche Impulse zur Entwicklung der
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1919, 1920

321 Geisteswissenschaftliche Impulse zur Entwicklung der
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1920

Claudius Ptolemaeus: Tetrabiblos
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Albert Steffen: Der Künstler und die Erfüllung der Mysterien, 1928

Elisabeth Vreede: Astronomie und Anthroposophie (Ed. 1980)

Guenther Wachsmuth: Erde und Mensch, 1. Band, 1945

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It is of the very greatest value to read the references in their context.

- (1) Albert Steffen: 'Der Künstler und die Erfüllung der Mysterien', 1928, Verlag für Schöne Wissenschaften, Dornach und Stuttgart. Page 85: 'A word for blue, that now is spread over a large part of Asia, is *nil*, probably the same as the name for the river Nile, which word seems to come from the Persians. Nila means in old scripts only black and is nothing else than the Indian form of the latin niger.' (translation L. C. d'H.)
- (2) See: 'Readings from Scientific American 1980': 'Atmospheric Phenomena', with introductions by David K. Lynch
W. H. Freeman and Company, San Francisco.
- (3) From Elisabeth Vreede: 'Vortrag Rudolf Steiners über das Raumerlebnis', 1922, Den Haag ('Lecture of Rudolf Steiner about the experience of space', 1922, The Hague). Article in 'Das Goetheanum', Nr. 41, May 1922: '...in reality it does not go out of a three-dimensional into a similar four-dimensional space. A reversal has taken place. The fourth dimension, if one should talk about it, is not a sheer perpendicular direction added to the three others, or an abstract time-dimension, sion, it is a transforming, a going into the reverse of the third-dimension. It destroys the third dimension, makes space in reality two-dimensional. The fifth dimension extinguishes the second; through the sixth we have reached again the point. Our inner organic experiences lead us, although unconsciously, into the world of the three dimensions: the standing upright, the organizing of oneself symmetrically-asymmetrically, the orientation in space. The further continuation is neither an organic, nor an abstract mathematical process, it is a reversal into the spiritual. It is through the so-called fourth dimension (transformed third - L.C.), which in reality transforms the third dimension, not simply brought back into the plane (but higher - L.C.). It also leads into space, but this space is laden with spirit. It is filled with spirit as the three-dimensional space is filled with matter. As one rises through imagination, inspiration, intuition up to the highest spiritual know-

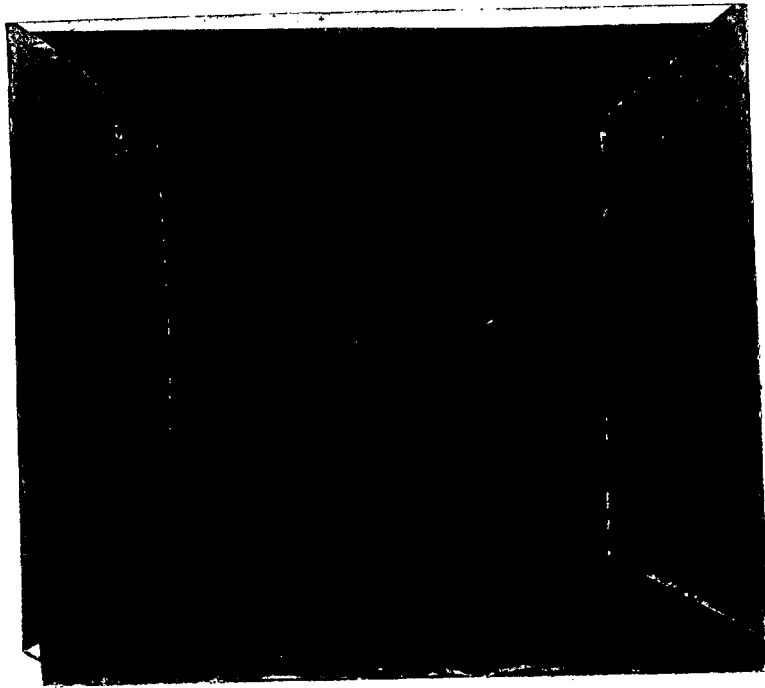
ledge, so here one is at last led to the dimensionless, to the point, where one is in the absolute expandingless, but at the same time in the absolute spiritual, in the spirit-filled point.' (translation L. C. d'H.)

- (4) Rudolf Steiner: 'Weltenwunder, Seelenprüfungen und Geistesoffenbarungen', 11 lectures, München, 18.-28. Aug. 1911, Cat. Nr. 129.
- (4a) Rudolf Steiner: 'Das Verhältnis der Sternenwelt zum Menschen und des Menschen zur Sternenwelt – Die geistige Kommunion der Menschheit', 12 lectures, Dornach 26. Nov.-31. Dez. 1922. Rudolf Steiner-Nachlassverwaltung, 1955, 4th lecture, 15.12.1922.
- (5) See: 'Mirages', article in 'Scientific American', 1980, by A. B. Fraser and W. H. Mach.
- (6) See: 'Connaissance des Arts', août 1980. Pierre Kjellberg: 'Scruter le Monde'.
- (7) Rudolf Steiner: 'Erster naturwissenschaftlicher Kurs', Stuttgart 1919-1920, Lecture: 'Licht, Farbe, Ton', Cat. Nr. 320.
- (8) Ptolemy: 1) 'Tetrabiblos', edited and translated into English by F. E. Robbins, Ph. D., University of Michigan. London, William Heinemann LTD. Cambridge, Mass., Harvard University Press. MCMLXXI.
2) 'Optica' – L'Optique de Claude Ptolémée dans la version latine d'après l'arabe de l'émir Eugène de Sicile (Université de Louvain).
- (9) Rudolf Steiner: 'Die Geistigen Wesenheiten in den Himmelskörpern und Naturreichen', Helsingfors, 3. – 14.4.1912, Cat. Nr. 136.
- (9a) I think these dimensional spheres and their working in each other can only really be understood through the planetary system of the Danish astronomer Tycho Brahe (1546-1601).
- (10) Rudolf Steiner: 1) 'Aus der Akasha-Chronik, 1904, 'Die Erde und ihre Zukunft'. Cat. Nr. 11.

- (10) Rudolf Steiner: 2) 'Die Sendung Michaels', 12 lectures, Dornach, Nov., Dez. 1919, Cat. Nr. 194.
3) 'The luminous and pictural nature of Colours', Dornach, 7th May 1921. German: 'Das Wesen der Farben', Lecture II: 'Bildwesen und Glanzwesen der Farben', Cat. Nr. 291.
4) 'Rembrandt', Lecture with 68 reproductions in album, Dornach, 28th Nov. 1916. Cat. Nr. 292.
- (11) Rudolf Steiner: 'Geistige Hierarchien und ihre Widerspiegelung in der physischen Welt', Düsseldorf 1909, 5th lecture, 14 April 1909. Cat. Nr. 110.
- (12) Rudolf Steiner: 'Colour', 1935 London, Rudolf Steiner Publishing Co; Anthroposophic Press, New York, Part II, Lecture III: 'Dimension, Number, Weight', Dornach, 29th July, 1923. page 114.
German: 'Das Wesen der Farben', Lecture: 'Mass, Zahl und Gewicht', Dornach, 29.7.1923, page 206. Cat. Nr. 291.
- (13) Guenther Wachsmuth: 'Erde und Mensch', 1. Band Kapitel II. Archimedes Verlag, Kreuzlingen und Zürich. 1945.
- (14) Second cycle of Cat. Nr. 181: 'Anthroposophische Lebensgaben', 2nd and 4th lecture, 1 April and 9 April 1918, Berlin.
- (14a) Rudolf Steiner: 'Die Verbindung zwischen Lebenden Und Toten', Lecture, Hamburg, 16. Febr. 1916. Cat. Nr. 168.
- (15) Rudolf Steiner: 'Die Schwelle der geistigen Welt' – Aphoristische Ausführungen, Berlin 1913. Philosophisch-anthroposophischer Verlag, Berlin W. Motzstrasse 17, Page 152, Nachwort zur Neuausgabe 1918 – and Phil.-anthr. Verlag am Goetheanum, Dornach, 1935. Cat. Nr. 17.
- (16) Rudolf Steiner: 'Der Mensch in Vergangenheit, Gegenwart und Zukunft', 8 lectures. Lecture: 'Die Sonnen-Initiation des Druidenpriesters und seine Mondenwesen-Erkenntnis', Dornach, 10. September 1923. Cat. Nr. 228.
- (17) Rudolf Steiner: 'Das Karma des Materialismus', 9 lectures. Berlin, 31. Juli-25 September 1917, 5th lecture, 28.8.1917. Cat. Nr. 176.



- (18) Rudolf Steiner: 'Die Theosophie des Rosenkreuzers', 14 lectures, München, 22. Mai-6. Juni 1907; 9th lecture, pages 94 and 95. Cat. Nr. 99.
- (19) See (12): Part II, Lecture II: 'The Connection of the natural with the moral-physical. Living in light and weight', 10th December 1920, page 103.
German: see (12) page 143 and 144.
- (20) Rudolf Steiner: 'The arts and their mission', 8 lectures, Dornach and Kristiania, May-June 1923; fifth lecture, page 66.
German: 'Das Künstlerische in seiner Weltmission', 5th lecture 8th June 1923. Cat. Nr. 276.



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FINDING THE PATH

THEMES AND METHODS
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