

LIGHT AND DARKNESS

from: Light, Darkness and Colour in Painting Therapy
by Liane Collot d'Herbrois

When I was young and studied painting I heard many different things about how one was supposed to paint. I often found that very confusing and I thought that there ought to be something that people could have in common.

The fact that the colours exist is an objective truth. But people paint them in many different, subjective ways. When I worked as a therapist the longing to find a common denominator that could be accepted by everybody became even stronger. Over the years I gradually worked out the method of painting and its application in painting-therapy that are the contents of this book. The basis of all that I have to say consists of two things: the cosmic threefoldness of light, colour and darkness and the human being as the microcosmic threefoldness of spirit, soul and body, of thinking, feeling and will.

In the macrocosmic sense light and darkness are the Primordial Creators. They form the great cosmic polarity from which at the beginning of time all creation originated. Darkness is the first. It is the all-enveloping, all-pervading, all-carrying mother of substance. Darkness is the expression of cosmic sympathy, continually pouring out, enveloping, carrying. It is the carrier of warmth, of love and of gravity – that force of attraction that is an expression of sympathy. Darkness fills, it gives substance, but in itself it is formless and it has no possibility of giving form as it can make neither a centre nor a circumference. Darkness was before light was, it is the very first principle of creation and it is also the mightiest. It is that which gives the impulse. There is a certain activity of will in it, it is as it were a being that wills its own being.

With darkness are connected all the qualities of goodness, of nursing, of carrying, of loving care, of growth and of sustenance. We can come to an understanding of what this cosmic aspect of darkness is when we study carefully all that Rudolf Steiner has said about the first great incarnation of this Earth, the one he calls Old Saturn. He describes it as an intricate body of warmth in a universe of darkness. Just structures of warmth in an endless darkness, that went through many stages of development until towards the end of its period of existence the first glimmer of light appeared.

Light is an altogether different element. It is an expression of cosmic antipathy. It radiates from a centre to a circumference. It carries the impulse for form. It is clear, cold, finished. Near its source it is stronger, further away it gradually becomes weaker and weaker, until it altogether dies out.

As soon as the cosmic light shines out into the cosmic darkness a great movement occurs. Out of its sympathy the darkness moves towards the light, trying to absorb it into its own being. By its force of antipathy the light pushes the darkness away, sweeps it aside, cuts through it, making a path for itself along which it can pursue its course. Cosmic antipathy meets with cosmic sympathy and the result of their interaction is movement in space. The light creates space as it pushes the darkness away. The darkness moves: away from the light, towards the light, in waves, in spirals. The darkness makes many movements. It does not move out of itself, it carries the impulse for movement and that is awakened into actual movement as soon as the light shines forth.

We say that the light moves along straight lines, but in reality it does not move. It is *we* who put the idea of movement on the light. The light appears between its source and its circumference and it appears in dots, in rods, in bushels, in sheaves. It weakens because it leaves its source and meets darkness; darkness weakens because it meets light. And in their meeting there is great movement, great drama, a battle and a reconciliation in one.

As I said the light makes for itself a path, cutting through the darkness, pushing it aside. It has a certain direction: away from its source. The darkness comes moving in from all sides, from all directions, longing for the light, loving the light. Far away from the light the movements of the darkness are on the one hand rounded, billowing, surging and on the other hand retreating, hesitant, uncertain. The nearer to the light the greater the influence of the light on the movements of the darkness is, shaping them to ever more definite forms. The strong light gives the movements of the darkness sharp edges and smooth planes, clearcut outlines. There the darkness surrenders to the working of the light, becoming more and more transparent as it takes the light into itself. From a soft dim glow in slow, almost formless movements it gradually lights up to a translucent condition with movements shaped to an almost crystalline form. When it comes still closer to the light the darkness is split up into little bits and pieces until it finally dies over into the light.

Near its source the light is strong and has great formative power, but as it penetrates deeper into the darkness it gradually weakens, becoming more and more diffused, no longer cutting and shaping the movements of the darkness, but gliding over them ever more gently and hesitatingly, becoming more and more dispersed, dimming to an ever softer glow, until it dies out altogether on the great circumference.

This interaction between light and darkness, this movement in space is the background of all colour, is the origin of colour. Colour comes into being because of it. When you want to see this with your mind's eye you might try to build up the following picture:

Imagine that you are floating in an endless space. All around you is a nebulous atmosphere that is dark and warm. At first you don't see anything but darkness, but you feel that you are being carried by this warmth that is there and that it carries you along with it in very slow movements.

After a while you begin to realize that you must be moving towards light, because in front of you and all around you the darkness dimly begins to glow with a beautiful purple, the colour we call magenta. The magenta envelops you and still you feel that you are being carried, but now by this colour and by its warmth. Gently it moves you on and the darkness gradually becomes a little lighter. The magenta seems to glide away to the sides and in front of you the colour changes to a deep carmine. You are beginning to vaguely discern the movements that the dark atmosphere makes, pulsating, rolling, coming together and dispersing again, but all still hardly perceptible. The movements carry you with them. They become quicker and stronger and you find yourself travelling through a world of vermilion. To your left and to your right the atmosphere is a little denser and there the carmine still lingers. The movements get more speed, taking a more upward course and now you come to a world of orange, the vermilion receding on either side of you. In front of you the orange suddenly opens itself, moving aside, and you feel that you are being pulled towards the yellow that you see there radiating in front of you. Here the movements are almost linear, pulling you along forward and upward to the point where they are split up by the light into small fluttering patches of yellowgreen that accompany you till you stand in front of the splendour of the light itself. You feel drawn towards it, towards that pure unveiled light that has the colour of a clear emerald. It takes you into itself and you can look through it,

gazing out into ever deepening depths of blue. You step out of the light, leaving it behind you and you find yourself in the geometrical movements of the turquoise. On either side they soften to a cobalt blue. Here the atmosphere is no longer warm and nebulous, it is clear, crisp, crystalline. As long as you had the light in front of you the darkness carried you towards the light, with movements that were gradually ascending. Now, with the light behind you, you are being borne away from it by retreating movements that go gently downward. Here the darkness allows itself to be pushed away by the light. You come to the cobalt blue that envelops you, carrying you down to the uncertain movements of the indigo. The light grows weaker, reflecting softly on the hesitant movements of the darkness. Then you come to the mysterious violet, where the movements are still slower and almost horizontal. You realize that if you would still go further you would come to the great boundary where the light finally dies out.

Although we speak of many colours and give them different names you must think of colour as of *one* substance, one great cosmic substance that is incessantly in movement and its movements are due to the infinite variety of interactions between light and darkness.

Let us once again imagine the darkness, out of which is pulsating movement.

On the other hand there is the light and from it is streaming antipathy, destruction which results in form. Form is the end of movement and form arises where light touches the darkness. See how they meet, these two creative entities, these absolute opposites – the one antipathy, the other sympathy. Sometimes their meeting is a fight, at other times it can be mild, tender, very harmonious, balanced. But you must remember that this tension between light and darkness is always there, behind every colour.

The working of light and darkness brings first out the movement in the colour and then the colour. Movement is behind colour. And movement comes mainly from the darkness.

All we have said about the cosmic aspect of the subject also holds good for the human being. In us the light of consciousness and the darkness of substance meet and interact in many ways and between these two poles there is the many coloured world of the soul. The activity of destruction that is in the light makes a path that is necessary for the incarnation of the ego. The creative activity of the darkness builds up and

maintains the organism that is the vessel for this incarnation. The colour in its arising has more affinity to darkness than to light, because it is carried by darkness and movement. Colour *is* movement. The manifestation of our soul lies very much in the sphere of movement. Therefore you can look upon the soul as something that has a much more intense connection with the world of movement and darkness, which in the human being is will, than with the world of light, which in the human being is thinking. Remember therefore that when in this book there is mention of the human soul, then is always implied this world of darkness as a fundamental ground for the soul.

Many illnesses, as for instance the fear of life in children and grown-ups, come from the fear of darkness. There is a great difference between the darkness that is meant here and evil. I do not mean here a soul-darkness, but the darkness of will which carries us. Without that darkness we could not incarnate, our ego could not be here on Earth in this consciousness.

Of course the incarnation is also due to light, but it is a form of excarnation when one continually wants so much light.

It takes a long time to study light and darkness properly, but we will have to accept that, because it is the one basis of everything we are going to deal with in this book. Light and darkness is a spiritual experience that has to do with the incarnation of the ego. The ego incarnates in two ways: from above and from below, along a path of light and along a path of darkness. In the soul these two opposites are active as the forces of antipathy and sympathy, in the physical body they are represented by the nerve and the blood. Remember the connection of light with the nervous system. The brain and the spinal cord with all the nerves branching off from it resemble a tree upside down, a Tree of Paradise inside us, spun of light. Its life it left behind.

There are many ways in which the ego may not be incarnated properly. The paths of incarnation may be blocked, cut off, broken, be out of rhythm, out of place – and illness is the result.

There is still another thing that is equally important and that is movement. In the physical world we find it in the rhythms of our breathing, of our bloodcirculation, of our lymphesystem. In the soul-world it is the background of colour. Movement is the weaver of life, it gives us life, it keeps us alive and it carries the soul. Where light and darkness is a spiri-

tual experience, movement (colour) is a soul-experience. Lack of movement is just as devastating and making just as ill inwardly as lack of light or lack of darkness does – in other words lack of thinking or lack of will.

Darkness, the carrier of the future, of cosmic will, of cosmic sympathy, dies via movement and colour over into the light. Everything dies over into the light – even the colours in stones, like rose quarts, become quite pale when they are left in the Sun for a long time. Colours fade, literally die over into the light. Even as all functions of will die over into thinking, even as the future dies over into the past: through the eternal present the future dies over into the past. All and everything is part of this continual movement. And so you can understand what it means when the soul of a person, through education or environment, becomes immovable in the world of the feelings. What illnesses arise from that today!

Qualities of the light

For study-purposes one could distinguish three kinds of light and they differ greatly.

The third dimension

On Earth, in the third dimension, light is visible until a certain height above the surface of the Earth. After that all is dark. There is about 50 miles of atmosphere above the Earth, a breathing, moving sphere. Above that there is a different movement. The atmosphere contains gases, vapour and dust-particles of all the chemical elements known on Earth. (Dust goes still higher than the reaches of the atmosphere: infinitesimal traces of the chemical elements are to be found in the sphere of the meteors.) If this dust weren't there we should have no colour. Light, water and air are not enough, dust is also needed: it provides the darkness that in its interplay with the light lets the colours come into being when light penetrates the atmosphere. The so-called sunlight appears only in the atmosphere of the Earth. It creates space: falling into density it creates an in front and a behind and thus it calls into being the third dimension. Without light there would be no third dimension.

The physical light moves from the Sun to our eye. Sun and eye are as it were two ends of a stick. Light can make only one movement: from source to circumference and it can never go round corners.

Light has a devastating effect on the human being by the way it works through the senses and nerves. Light and thinking are two sides of the same glove, whether we take it in a cosmic sense or any other. In light is contained antipathy – the force that is necessary for us to become an individuality. We need it to make us what we are: beings with selfconsciousness.

But we live too much in that light, in that world where the eye is the most perfect sense-organ. The head is a closed world and the senses allow it to breathe in, but all it ever takes in has to do with light, with the world of the day-consciousness. We live in too much light altogether. Our houses, for instance, have such wide windows. Light makes us nervous. Many of the nerve-illnesses are there because we live in too much light.

With the light the Sun also radiates warmth. Warmth wipes out the effects of the light: it disperses, it penetrates everything, it flows everywhere. It is the opposite of light. Through our ego we can contain warmth – in our organism and in our soul.

The second dimension

When we leave the world of day-consciousness we enter into the world of dream-consciousness, into the second dimension, into the world of feeling. There we go out of space.

In the day-consciousness everything is enclosed. When we go from the third to the second dimension, from the head-consciousness to the heart-consciousness, there is an interval where form is broken down and re-created.

Between the third and the second dimension there is a threshold, a breaking up, a reversal of colour and of form. The reversal of colour we all know: it is the phenomenon of the complementary colours.

The whole of the second dimension is permeated with the colour that Rudolf Steiner calls peachblossom. In that realm everything, every conversation takes place in peachblossom. It is a light cobalt violet. In this book we call it magenta.

The light of the second dimension is the original light of life that flows on the path of the physical light. The physical light is the opposite: it is

killing and it is the giver of form. It is the carrier of this light of the second dimension. Without this light no plant would ever raise itself from the Earth.

The second dimension never has a shadow. There is another form of darkness there, which to our consciousness seems to be evil. To the experience of the heart-consciousness light is wisdom and darkness the reverse. This is how it seems to be to us, but in truth it is not so. The truth is that darkness is just will. The Angels are beings of thinking and will: their thinking is a creative deed.

In the world of the soul there is no inner and outer as in the third dimension. There is no space, but there is time and the movement of time and simply movement. But how do the colours come there? We can only speak of this in occult science, because we have to speak of the etheric and the astral world, as the colours appear in the interval between the astral and the etheric.

In the second dimension two great activities are working and man is a threefold being between the two opposites of that which is etheric and that which is astral, between that which is built and that which is destroyed. In this context one has to know about the War in the Heavens or one will never understand colour. Rudolf Steiner speaks about that, among others in «Die geistigen Hierarchien und ihre Widerspiegelung in der physischen Welt» (Düsseldorf 1909, 5th lecture). There he says that the War in the Heavens is the esoteric term for the war that retarded spiritual beings waged against those hierarchies that had continued their evolution in the usual way. This took place in the beginning of the third planetary incarnation and the result was a separation: the finer beings and substances left to form a new planet that suited their needs and a denser planet stayed behind, populated with coarser beings. The ruins of the battlefield are visible for the physical eye in the multitude of tiny planets between Jupiter and Mars. Rudolf Steiner says that the doctrine of the War in the Heavens contains the secret of the origin of evil.

So there was a split: the finer Sun left the Old Moon and they began to move separately in space. What was left behind on the Old Moon got more density. We can take this as a picture for the situation in which the mental patient finds himself: the Sun has left him and his constitution is densified. In the case of paranoia part of the etheric body is densified due to causes from a former life. The ahrimanic part of the etheric body

dominates – it has been left by the Sun and the Old Moon part of it is too much there. The human beings in the period we are speaking of had an unconscious picture-consciousness. Something similar is the matter with the mental patient: his senses are so open, but he has no ego. The mere dropping of a pencil sets in motion a whole series of dramatic pictures that have nothing to do with what actually happens. But to the patient they are reality.

The mental patient lives in the second dimension because of a weakness. He has an unconscious picture-consciousness, he lives in the Old Moon stage of consciousness. He has no orientation in space as he has no connection with the third dimension. He cannot keep his thoughts together and therefore it is impossible to reach him. He hears voices and sees hallucinations. Anything that happens conjures up in his mind a whole world of pictures that he does not control. And so one can live in the second dimension due to a weakness, but there are other ways to enter this realm, such as by inner growth through initiation.

We could be conscious of the second dimension, the consciousness of the heart. Very young children still have it before they undergo the reversal in the third year of their life. Before that time they have a different relationship to colour. When they see for instance red it works on them as green. Their inner experience is that of the complementary colour. At this age the child is not yet completely incarnated. A mental patient may be in a similar condition due to over-excarnation. When such a patient is in a rage he can only be made quiet by means of the complementary colour. What he needs then is a light red, a light rosa. He *sees* it the same way we do, but he *experiences* the complementary colour. That is the influence on a human being that is excarnated.

We have to study the chapters on the War in the Heavens because that is where colour originates. It made the colours appear through the activity of sympathy and antipathy, of will and thinking. These are opposites, they form a polarity and, as Rudolf Steiner said, where there is a polarity there is life. Retarded Archai of Old Saturn brought warmth, brought healing to the evil slags of the Old Moon that was cold and dark. They brought organic life that was green. Green, viridian green was the first colour and it brought healing. After that the other colours came. Speaking about painting Rudolf Steiner said that when you

penetrate further into the second dimension the colours may become strong and terrifying. The harmony in the second dimension depends on the situation of the etheric and the astral body. Work in this region cannot always be smooth and sweet. Painting-therapy moves in the realm of the second dimension. The therapist must train himself to live in its pictures, develop a conscious picture-consciousness.

The conscious dream of the picture-consciousness enables us to lose our standpoint – there is no standpoint in the second dimension. When you think of colour with your heart you *are* that colour. When we are living in the second dimension we can be at two standpoints at one and the same time. A time will come when we can think with our heart and live consciously in the second dimension. Then the colours we create will become visible, because colour is the substance of the second dimension. When we strive to gain consciousness of the second dimension we can learn that through colour. Of course all we ever do here on Earth when we pick up a brush and start painting is necessarily third-dimensional, we cannot leave our world when we actually want to *do* something. The only purely two-dimensional thing we know here is the rainbow, the colours in the dewdrops and some of the colours we see in the atmosphere. But all of these are of course carried by the earthly elements. In the second dimension light is all-pervading. In that world there are no sides for the light to come from.

The *fourth dimension* is the second dimension on a higher level. In order to evolve from the second to the fourth dimension mankind had to go through this Earth of the three dimensions and undergo its descent into hell. The fourth dimension can in fact only exist in human consciousness. One could characterize it as living in the second dimension, but with a fully developed, conscious picture-consciousness.

The first dimension

The light that weaves between communicating human beings is beyond time and space. That light is in the first dimension and it is at the same time a point and an ocean of light. The nearest approach to it is our pure thinking. Everything on Earth dies over into this light.

The tragedy of the light

The physical day-light is the distorted reversal of the light of the first dimension. It is the luciferic messenger, bringing illusion.

This day-light that we live in does not in the first place come from the Sun, it comes from the Earth. The Earth's atmosphere is lit up, day-light is part of the atmosphere of the Earth. Our day-consciousness is dependent on that outer light. Seen from another point of view our consciousness and light are the same. Light has a destructive influence, even as our consciousness has a destructive influence on our organism. And the light itself is dying.

Part of the spiritual world is retreating from the Earth and some of its tasks of creative activity now fall on the human race. The day-light is no longer ensouled and filled with life-forces as it still was in the times of the Greek civilization. Human beings now have to perform that task and the ensouling of the light depends very much on our morality and on the quality of our thinking. And with the prevailing materialism of today we constantly look at the tragedy, at the dying of the light. We have to ensoul the light.

Colour can give life to our thinking and one way to ensoul the light is to think colour as vividly as one can. That is a kind of meditation and meditation is the one truly free, moral deed man can do on this Earth. All the rest of our life is mainly necessity.

In this connection there is one more aspect of the light that we ought to consider and that is that in the human being as well as in the cosmos one can distinguish an ascending light and a descending light. In both angelic beings are at work that are different from each other, but not antagonistic. They work together.

The ascending light is an all-diffused light that has no centre. It is a luminosity that has no space, it brings a certain spacelessness. As such it belongs to the second dimension, which in the human being can be transformed into the fourth dimension. Because in the human being this ascending light is the light of life that wells from the heart. It works in the purification of the astral body. And the more we grow from the consciousness of the head towards the consciousness of the heart, the more we grow towards the fourth dimension. In the world of colour this light of life is represented by the «peach-blossom», a colour that hovers between magenta and cobalt-violet.

The descending light has an altogether different quality. It radiates from a centre and it carries destruction. But through that destruction it brings space and consciousness and in that way it serves Creation. In the world of colour it is represented by viridian green. In the human being the descending light is related to thinking, the thinking that can be transformed into pure thinking when it comes into the right connection with feeling and will. Then it meets with the ascending light that wells from the heart and is carried by it.

I hope that the above will mean more to the reader of this book than just a few adjectives to the functions of the green and the magenta. It means a lot that one can think colour and be conscious of its inner being. That one can paint and have a connection with colour that is based on an understanding of its origin in light and darkness. Because in dealing with colour one is dealing with the world of the angels and in that world the thinking of colour is an actual deed, a reality that will go on into the future where later, very much later, one will be able to perceive it in the outer world.

For the present time it is of value for the painting-therapist to be aware of all this, because it can help one to know how one can contribute to the ensouling of the light. And it can help one to create an atmosphere in which one can work with one's patients.

Light, darkness and colour and the human being

We have to try and bring all this in connection with the threefold human being. For that we have to go back to the evolution of the Earth, because in its pictures we see the picture of the human being: processes that now take place in the human organism are memories of former stages of evolution. The cosmos is the perfect picture, man is the imperfect image – of the Divine. The physical body as it is today is a mere reflection of the inner man and its creation is reminiscent of the creation by reflection on Old Saturn.

Let us form ourselves a picture of Old Saturn where the laws and the processes of the human body began as movements in warmth. After that there came a world where there was air. Rudolf Steiner speaks of the light as being almost instantaneous with the air, but the air was first. He

describes how the warmth, appearing in the air, produced substance; at the same time there appears on the other side light. In this world the human being has the basis of his etheric body. The third incarnation of the Earth, during which the War in the Heavens was waged, we already described.

When the Earth begins its fourth incarnation we see it as composed of all the planets, the Sun and the Moon and we see that the three previous stages are repeated. The Sun leaves the Earth. Wherever the Sun is, there is great life. The Sun likes to pull everything quick, onward, up towards the light, it even likes to speed up time. The Moon pulls everything back, slows everything down.

When the Sun left the Earth it left behind water. Development proceeded and when the Moon left the Earth it left behind ashes. This meant the end of Lemuria. Before the Moon left the Earth the human being had the possibility of living in fire and living in water. He had a certain sense-organ that was composed of light and warmth. We have a remnant of it in our fontanel, the place on the crown of the head that is warm. At one time this was an enormous organ of perception that could spread itself. It also was an organ of orientation. It was the eye of the Cyclops that Rudolf Steiner talks about.

On the Old Moon warmth was enveloped by light, nursed with light. Light was there with warmth inside it. (In us this is like the blood and the nerve.) This was repeated in the fourth incarnation of the Earth: again there was the light with the warmth inside it, with air as the intermediary.

We are left today, in the consciousness that we have, with the warmth (which is the same as the warmth in our blood) and the light (which is in the consciousness of the head). At one time the head, the brain gave out light. All gave out light, even the Earth itself. That was Hyperborea.

And now we are left with the remnant of all these processes of the Earth evolution and of the previous stages of this Earth. In our head there is the light and Rudolf Steiner says that that form-carrying light is the nerves and they are still nursing, carrying so to speak the warmth, the blood. Again a repetition of this very great process.

We can say that we know that our thinking is light, that we know that the process of the nerves is killing, that on this Earth everything dies over into the light. But we must understand this process as it works in us, understand that seen from another point of view the nerve is light.

Rudolf Steiner speaks in this connection of the brain: the skin belongs to it, he says; even the brain has a skin and weaknesses of that skin give illness. All that has to do with the light-process.

Warmth that is carried and nursed by the light is the first principle. Without that warmth there would be no air, there would be no light, there would be no Earth, and we would not have the same blood. All this came into being after Lemuria, after those ashes had descended, after a certain amount of materialisation had taken place and the separation of the sexes. Only after that a flame could appear. Before that all was permeated with warmth, but a flame could never appear.

Between the two principles of light and water there is colour and warmth. We can put it like this: warmth – light – colour – water. The warmth and the colour go together, and light and water go together. We see that light with our etheric body and it is colour that we observe with our astral body. Warmth is behind it.

Here on Earth the light can be cold, is form, is creating space. There would never be a living form unless the Sun shone, because the Sun is radiating, is giving the form. But warmth is permeating everything, is spreading, is not to be contained. Colour is not to be contained, there is always colour: wherever you look on Earth and whatever you see, you see colour.

Even as the light, warmth is different in the second dimension. And so another light and another warmth from that in the air is in our blood. On the Old Sun, that planet of warmth, air and light, not only the glands were created, but also the possibility of movement and of circulation in our middle system. And so that system has air, has warmth and has light. Here is the realm of the consciousness of the second dimension, here we go out of space. It is our world of feeling.

If there would only be water in our middle system we would of course be dead, if there would only be inner light we would not be here. But it is our inner field of interchange, there is our breathing and there we have the experience of colour. And that combination keeps us here and so we can wake up every morning to this world of matter and gravity that we can overcome by means of the forces of our will that well up in our metabolic system and flow through our limbs.

Our ego works directly in the middle system. If the light of our consciousness would not shine directly from our ego into this central region

of our being, we would not have any consciousness of colour. If we could not think we would not know it when we saw colour. We would be entirely unconscious of existing on this Earth. In fact we would not exist on Earth, we would exist in the second dimension. Not only our heart and our feelings, also thinking, the processes of light, are necessary to form the experience of colour.

There is then a threefoldness, we live as a threefold human being. We experience the weight of our body, the warmth and movement of our blood. And on the other hand we know that we think, that we have an ego. And these two things are so interrelated: without thinking we would not know that we had an ego.

I am trying to lay stress on the fact that the recognition of colour has not *only* to do with the middle system. A light enters this system of our feeling but it is another light from that of the outer world, from that which is akin to our nerves, and it is that light which illuminates colour, because we do not see light, we do not see darkness, but we experience colour as luminous. It gives off light and that is the light in us in the second dimension. In the second dimension there is no light with a centre and with a circumference, with a backwards or with a forwards. This light casts no shadows. It is an inner light, this heart-light. It is the original light and it is to be as much considered as the light of the head which keeps us upright and which does have a certain affinity to the light that enters the third dimension. The light of the second dimension is that light that is in colour, that makes the colour luminous. And we are able to see that light through the light *in us*. Even as our eye is one end of a stick, that has the Sun for the other end so that our eye can see the Sun, can see the sunlight, so in the region of the heart we can experience another light, but we are not always so conscious of it.

This light of the second dimension can be lost and when it is lost that leads to partly excarnation. On the one hand an illness like schizophrenia might then occur. It begins with a weakness, with apathy, with lack of appetite (and it is very important that they do eat), with a restlessness against which nothing helps. The light of the heart fails. The process goes on, they lose all interest and you cannot reach them any longer. Then the light of the head begins to fail. But the light of the heart fails first.

On the other hand the loss of the heart-light might lead to another light falling too far into the physical organism and tumors, cancer appears.

When the consciousness of the middle realm goes away too far the ego can be stolen, can be broken, can be split. Then there is a corresponding heaviness, an extra materialisation in the lower pole.

Summary

Allow me to repeat it once more: Light and darkness are spiritual realities in the realm of the first dimension. Their interplay and interweaving is a creative activity that is carried on in the second and third dimension and that is continually taking place both on a cosmic level *and* in the human being. Light and darkness are the Primordeal Father and Primordeal Mother of all Creation. They are the fundamental polarity between whose two poles the world of the second dimension is spun: the world of the planets, the world of colour and (in the human being) the world of the soul. On the plane of the third dimension the primordeal creativity finally manifests itself in the multitude of living forms. This creative activity began with the Earth's incarnation that is called Old Saturn, since then it has worked unceasingly through all the stages of development and it will continue to work until the Earth has reached the fulfillment of its cycle of incarnations. Until then light and darkness will be the source of and give the impulse for the growth and development of every form of life and every stage of consciousness.

It is important that we keep this in mind and that we try to gain an ever deepening understanding of this incessant creation that is worked by light and darkness and that we realize that the interrelationship between them is never fixed but always changing and that therefore creation is never finished. What was so one moment will have changed in the next moment, going through one metamorphosis after another in an ever flowing movement. This is one of the fundamental laws in the cosmos, in nature and in man.