



Seeing Art

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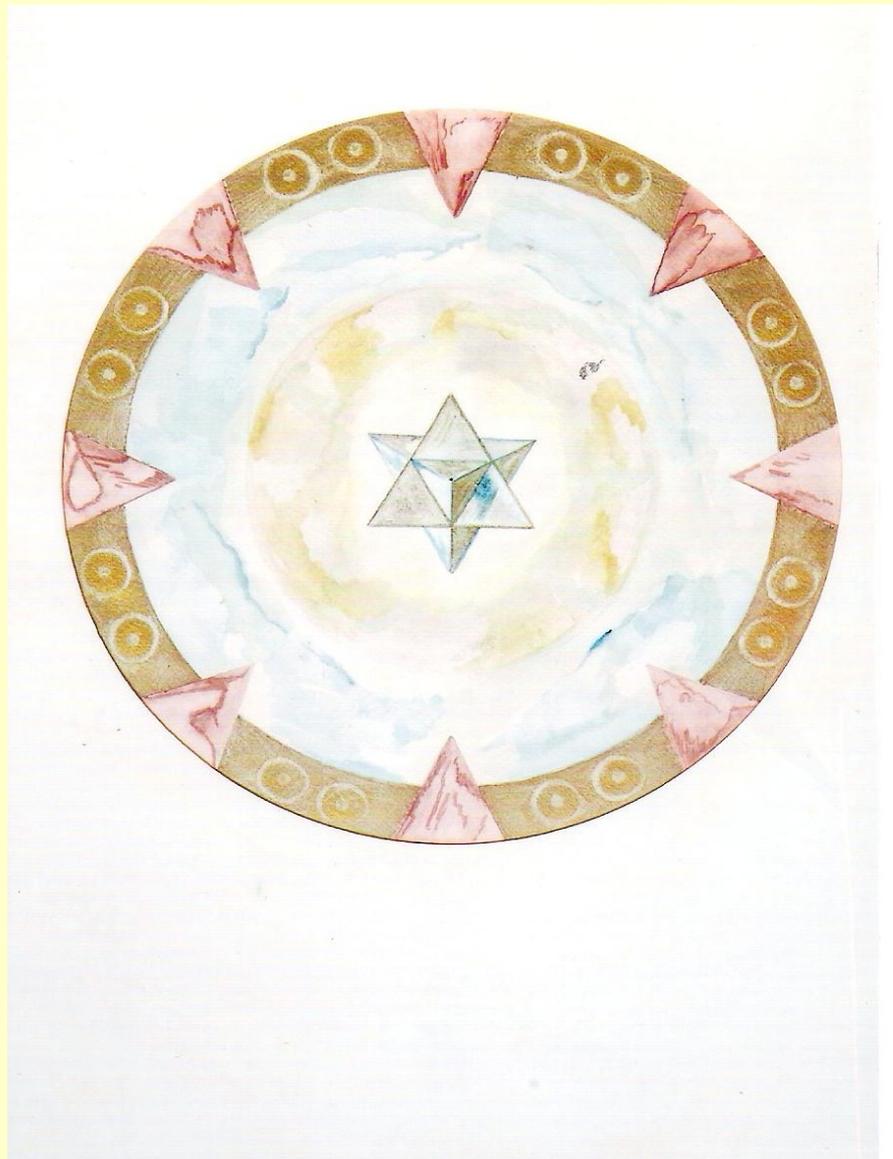
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Art as a way to wholeness

"We must learn to see everywhere around us symbols to then penetrate behind the symbol to the idea that it could express."

Alice A. Bailey: Glamour, a World Problem, p.13 (English version)

We all will sooner or later discover that the truth of these words is contained in the expression of art in all its forms and diversity

In music, literature, painting or experiences such as the following:



Drawing by Gustave Doré (1876).
Little Red Riding Hood is eaten by the wolf.

A rather naive six-year-old girl in the first grade of primary school was given the leading role of the fairy tale of Little Red Riding Hood.

Suspecting nothing she answers singing the familiar question: "Little Red Cap where are you going to?" With "I'll bring cookies to grandmother in the forest"

in which the chorus sings: "In the forest there are wild animals"

which Little Red Riding Hood replies boldly: "I'm not afraid of wild animals" to discover later in her life astonishingly that this event was then already a symbol for a difficult life.

Little Red Riding Hood, already on the evolutionary path, but not yet delivered from her lower animal nature, is sent by her mother (the soul) into the forest (the subconscious) to bring to her "sick" grandmother (the wisdom of the soul is hard to find) things to make her better.

Her curiosity to experience surpasses the warnings she receives to not stray from the path. She does it anyway and meets the wolf who seduces her with his flattery, and thereby suggests that things are different than they are.

He devours the grandmother first, then simulates having all the answers and finally devours the innocent Little Red Riding Hood.

In the belly of the wolf, Little Red Riding Hood is so deep in her glamours and illusions that something needs to be done. And then the hunter arrives (the divine aspect in us), who will set them both free.

What was unaware comes back into daylight and becomes finally conscious. Little Red Riding Hood and grandmother unite the soul and personality are going to cooperate.

Carl Gustav Jung, the founder of Psychoanalysis:

"A symbol hints in addition to what we recognize something that is still vague, unknown or hidden to us. It actually refers to a deep intuitive wisdom that cannot be expressed directly, but provokes our thoughts and our feelings to recognition."

According to the Gospel of Philip, an early Christian text which was found in Egypt, Christ would have said:

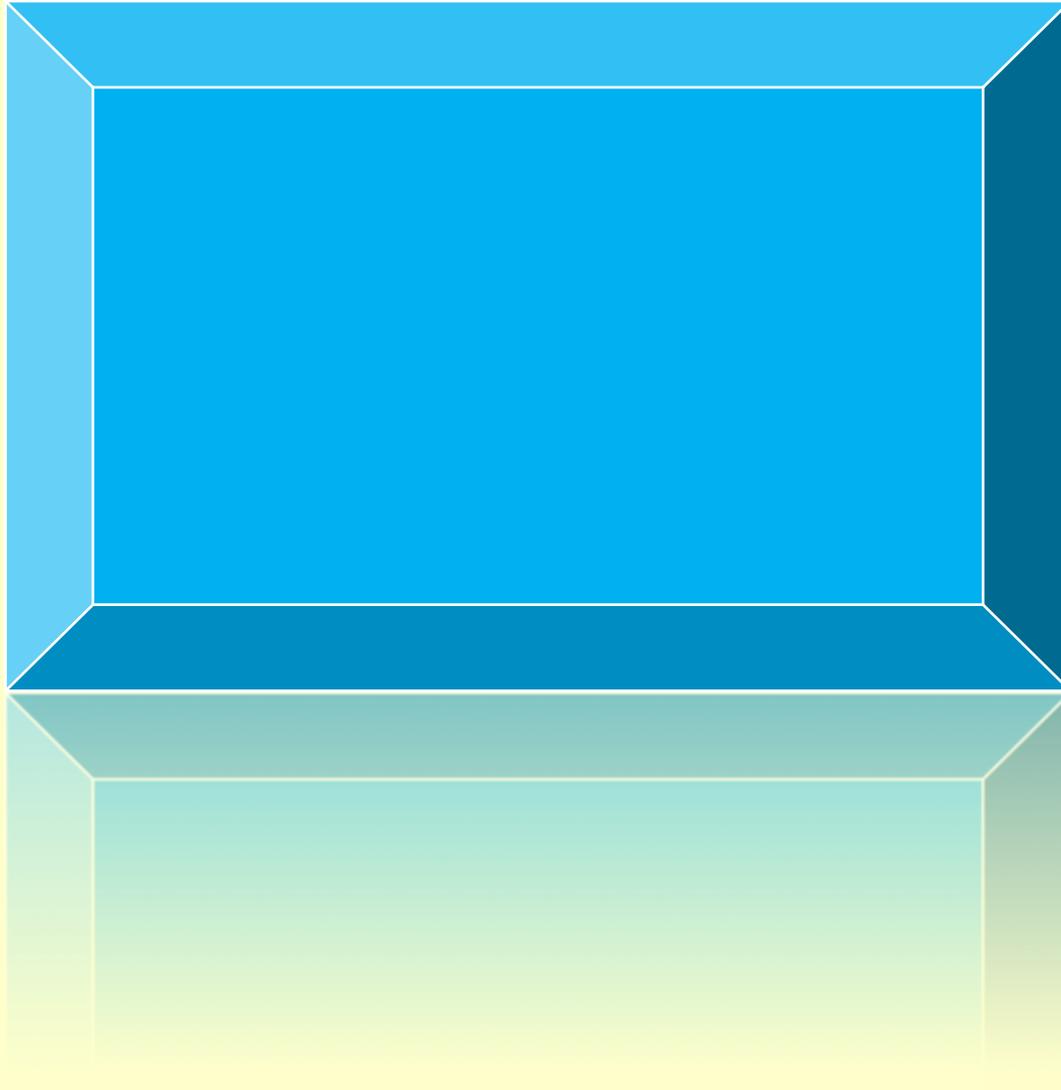
"The naked truth is not found in the world; the truth is shrouded in symbols and images, and by another way one cannot find any truth."

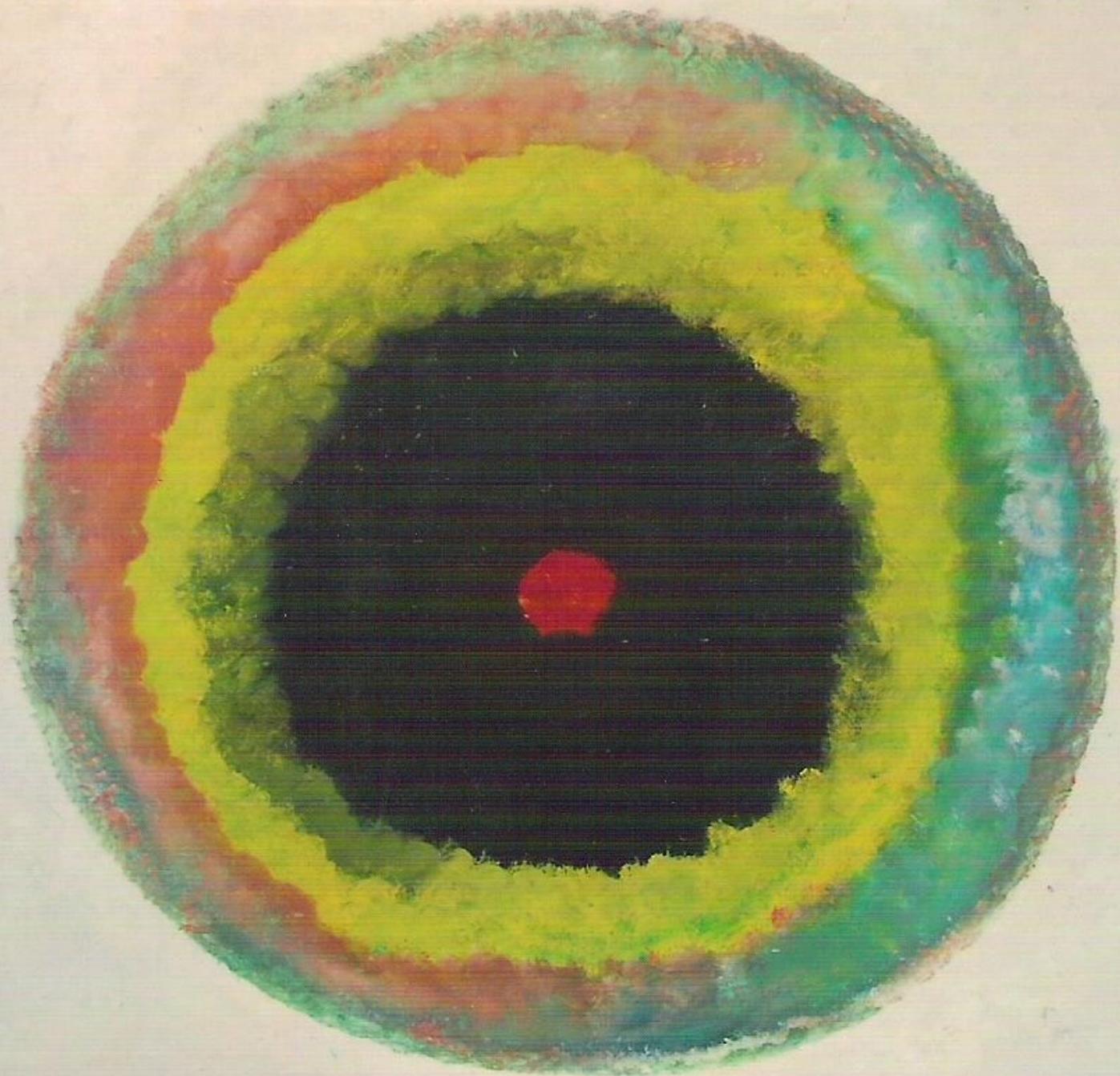
Roberto Assagioli, the founder of Psycho-synthesis, says:

"Symbols are inverters and conductors of energy."

So: SEEING paintings is more than LOOKING at paintings.

Paintings





1955
1. 10. 55

The Beginning

Every morning we awake as if we were reborn. That was the starting point for this intuitive painting made in 1995...

Back to the beginning.

What became visible was the huge contrast, the deep black and the red of the anxiety (glamour 2nd Ray) in the centre and the much lighter outer edges.

This image appeared to symbolize the path of awakening that had to be gone and was reminiscent of an undeniable statement of Carl Gustav Jung:

"One does not become enlightened by imagining figures of light, but by making the darkness conscious."



The Guardian of the Threshold

The Guardian of the Threshold

This painting, painted intuitively in a few hours in 1997, is a symbol for "Guardian of the Threshold." The Guardian, who can always present himself in a different form, represents our glammers and illusions that block the free flow of the Soul Light. The confrontation with our dark side, visible as the rather eerie green figure, right of the centre.

All the negative aspects, we think that can only be present in others, appear to be parts of ourselves.

One does not come along as can be seen in the painting as well. There is no escape. We need to experience and face the illusions, and go through them.

But behind the figure we see the *lingam*, the ever-present awareness raising and creative power, the Light of the Soul, which makes us recognize, acknowledge, accept and integrate.

A long, difficult, but exciting road with ups and downs. The result looks very promising! Note the beautiful light figure on the right stepping out of the picture ... leaving the Guardian behind.



The Breaking Light

The Breaking Light

Of the many "appearances" in which the Guardian of the Threshold appeared to me, the *glamour of fear* seemed to be the greatest.

This was initially "hidden" by showing true courage, however based on thought, suppressing emotions and therefore fears.

As the contact with the soul increased and the Light of the Soul illuminated the mind also other illusions came to the surface. (Painting: The breaking Light)

Thus the illusions of devotion, fanaticism, false idealism, selfish service, dominance, too much study, spiritual ambition and many others became to me no strangers any longer to work on and transform.



Uranus (air) connects
with the Earth
(matter) and the
Water

Uranus (air) connects with the Earth (matter) and the Water

This intuitive painting consists of many layers together, globally indicating the stages which one has gone through during life.

This end result shows the stage that now requires realization. Working on the expulsion of (world-) glamour.

The planet Uranus (7th Ray) and the intuitive "innovator" of the spiritual life through the expansion of consciousness, in connection with earth and water.

This is related to the triangle, representing the Soul, Uranus and Saturn.

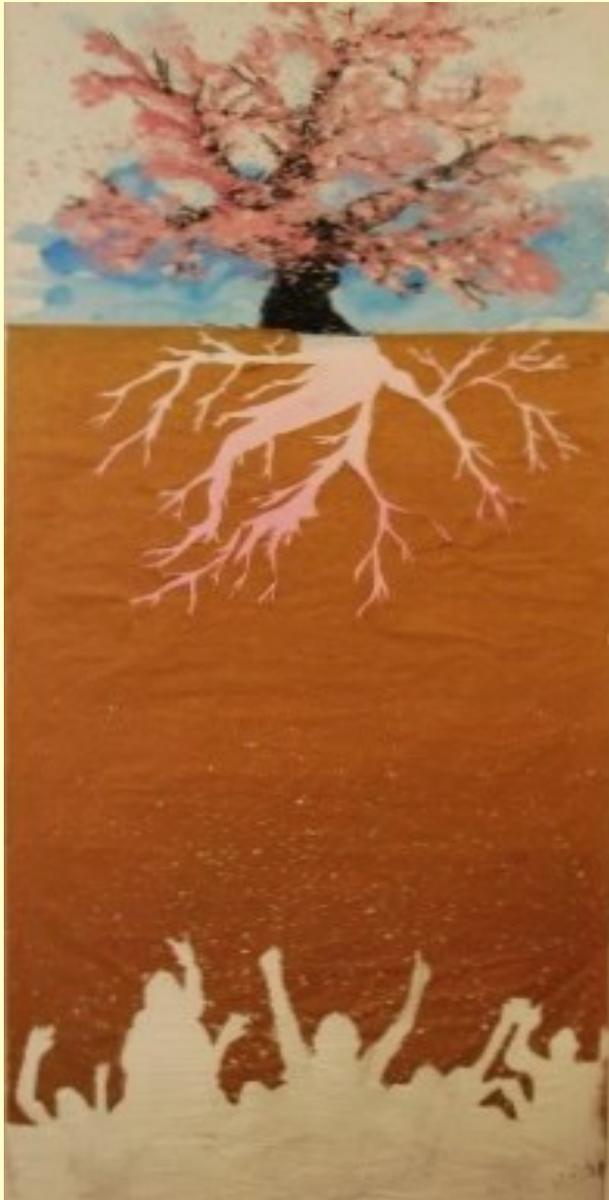
Saturn (3rd Ray), the planet of opportunity, is also the Guardian of the Threshold.

In other words, the glammers which have to be illuminated, recognized and exceeded by the Soul in order to purify the water, being the emotional area.

And all this by experiences on the physical plane.

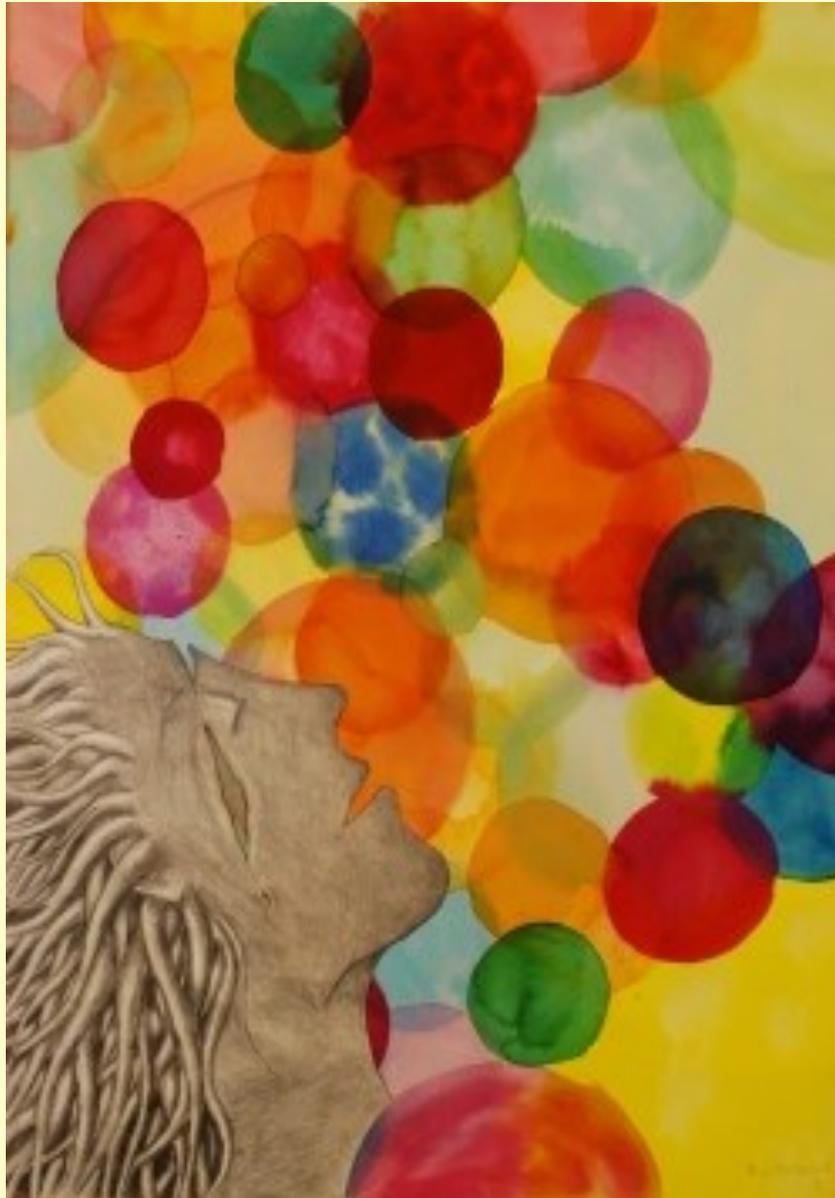
Chaos

These paintings were painted by Anne. She received the subject CHAOS for her final exam during her pre-university education and imagined this beautifully in four totally different ways and articulated it in the accompanying ideas.



Chaos is Blossoming

After chaos and conflict peace and tranquillity will come and vice versa



Technicolor Pours From Every Laceration

Despite the wounds that a person can incur during his life, he can give colour to his life through willpower and hope.

Angel

The angel, a messenger of both good and bad news.

He himself stands outside the context of the message and is as it were neutral.





Battle lines appear in Broken Mirrors

Despite meeting in conflict
there is afterwards always
something good to reach.

Vincent van Gogh 1853-1890

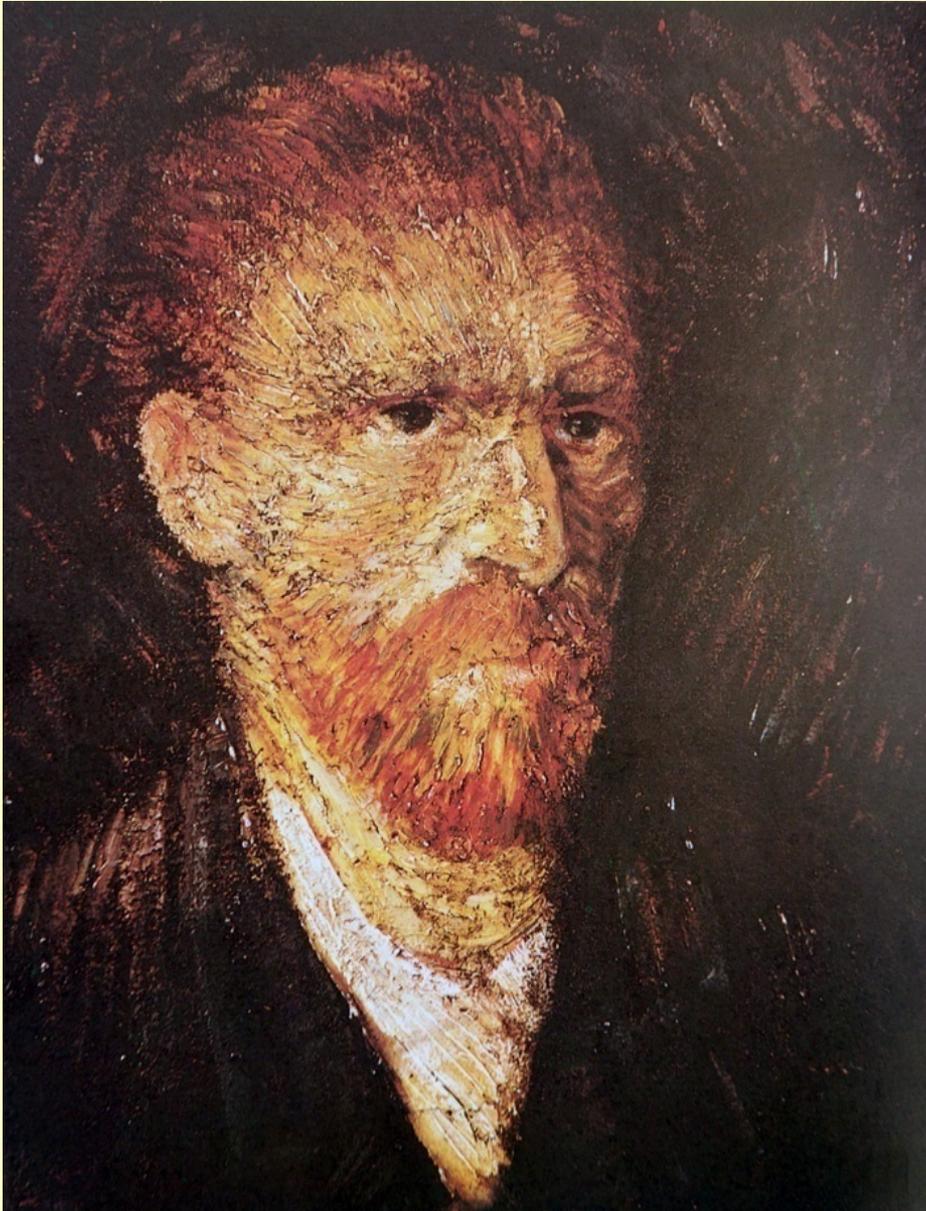
Theo, Vincent's brother:

"It's like there are two people in Vincent. One is gifted, tender and soft. The other one egoistic and callous. They appear in turns, so that one hears argue sometimes the one and the other time the other. And always with arguments to plead both for and against. (LS: 4th ray) It is unfortunate that he is his own enemy, for he does not only make life difficult for others but also for himself."



Self Portrait Vincent
early 1888

Rijksmuseum Amsterdam



Self Portrait Vincent
1887-1888

Kunsthistorisches Museum
Vienna

If we consider from an esoteric point of view the statement of brother Theo and the two self-portraits of Vincent, we could identify the developmental stage of the latter:

The struggle between the personality and the soul, its lower and higher nature, which is most severe between the 1st and 2nd initiation, when the emotional body must be put under control of the soul. In the first self-portrait (the light one) he expresses himself more as a soul.

He himself said:

"I believe I'm rich, not as far as money goes but rich (although it was not every day) because I have found my work, to which I will dedicate body and soul, and that gives inspiration and meaning to my life."

The *"although it was not every day"* we see in the second (dark) self-portrait in which he seems to show us his personality, his gloomy lower nature.

The two portraits are painted in quick succession and also strengthen the idea of his struggle.

Vincent's violent, eventful and short life can be divided roughly into three periods:

- the development of the personality until his 27th year
- the soul begins to get more grip ... 27th- 35th year
- the climax of the struggle between these two ... 35th -37th year.

In the 1st period Vincent is in the centre of **the illusions** of his 6th-Ray personality (the Ray of Dedication and Devotion), which we see in his fanatical belief and desire to become a minister, to convert, to save the world. He gave everything away, went to self-flagellation, visited the poorest of the poor in the Borinage etc.

But under these glammers his letters show simultaneously his deep inner movement, and one can recognize the ability to feel and sympathize that already points to the present but still veiled influence of the soul during the second and third period of his life, made visible through his letters, drawings and paintings. He shows this i.a. in the following picture of which he himself says that this is the best drawing he ever made.



"I wouldn't have been able to draw Sorrow if I did not have felt itself"

The second period is inaugurated when he, after having been rejected as a preacher, was at loggerheads with anyone and had no friends, relationships and work. Furthermore, a decisive battle in the winter months of 1879/1880, which he spent in bitter loneliness, and that triggered the great reversal after which he rose again as a phoenix from the ashes, leaving all of his **unfulfilled expectations** and **lost ideals** (LS: 6th Ray glamour of false idealism) behind them.

He testifies to this battle in the letters to his brother Theo.

Some excerpts:

What moulting is for the birds - the time in which they change feathers - that's misfortune or accident, the difficult time for us, human beings.

Well, what do you want, is what happens inside us visible from the outside? You can have a fire in your soul and no one comes to warm himself, and the passers-by see nothing but a little bit smoke emerge from the chimney, and go their way.

*There is also another kind of idlers, the idler willy-nilly, who is consumed terribly by a great desire for action: doing nothing because he is unable to do anything, because he, as it were **somewhere is imprisoned**; because he does not possess what he needs to be productive. Such a self does not always know what he could do, but he feels instinctively: yet I am good for something, I feel that I have a reason to exist! I know I could be a different person!*

There is something in me, what is it?

An idle man as such looks sometimes like an idle bird. One might not always be able to say what is embedding you, walling you, seeming to bury you, but you still feel, I do not know which bars, which fences, which walls.

Do you know what will make prison disappear? That is any deep, warm affection. Being friends, brothers, loving, that will open the prison with a sovereign power, with a powerful spell. But those who do not, will remain in death. Where affection revives, life revives.

The prison also sometimes is called prejudice, misunderstanding, fatal ignorance of something, distrust, false shame.

*It has been in that terrible affliction that I felt the return of my energy and I have said to myself: "No matter what, I will overcome again, I will take the pencil that I have let resting in my great **disappointment**, again in hand and begin to draw again" and from that moment everything seemed to have been changed in me.*

After this profound experience in finding his soul purpose in this life, a period of increasing productivity starts, that will last approximately nine years.

A period in which we could recognize the cycles of ebb and flow, which take place between the first and second initiation, when the *astral body* must be put under control of the soul, a band getting stronger and reaching a decisive phase in a given life.

The first period shows many paintings, in particular his deep inner commitment to the authentic lives of farm workers. His love for this subject remained intact during all other periods. He painted what he **felt**, not what he saw.

THE POTATO EATERS (April 1885), his first major work, seemed to him the best he had painted in this genre.



THE POTATO EATERS
Van Gogh Museum Amsterdam



TWO PEASANT WOMEN IN THE PEAT FIELDS
Rijksmuseum Amsterdam

Then followed a period in which he is not only looking for new environments and contacts with other artists, but also to other topics. His colours are lighter; his paintings will show a colour splendour that has not been achieved before. This could be interpreted as that in addition to new influences from outside his own soul (the Light), his gloomy dark lower nature is about to radiate more and is getting an increasing influence.

About the following two paintings he says:

"But the current palette is absolutely colourful, sky-blue, orange, pink, vermilion, bright yellow, bright green, bright wine red, violet."



Flowering Peach Trees

Kröller-Müller Museum Otterlo



Fishing in Spring

The Art Institute of
Chicago

But the cycles of the tides are becoming more violent, the inner struggle between soul and personality leads him in his last years to great heights, being visible in his painting that is disregarded simultaneously and proves to be unsaleable, but also in deep valleys in which he faces an incredible loneliness, doubt, despair, low self-esteem, no recognition, lack of money, anxieties and delusions.

He sees himself as neurotic and is well aware of the times when he loses control and does not know what he is doing. It literally drives him crazy and he is willing to include in an asylum in Saint Rémy.

During this time - he continues painting because it is his only support - we see that the paintings are extremely varied in the expression of his feelings. Sometimes very bright and light and sometimes very gloomy and dark.



First Steps

Metropolitan Museum of Art New York



Road with Men
Walking, Carriage,
Cypress, Star, and
Crescent Moon

Rijksmuseum
Kröller-Müller, Otterlo

His great fear of these recurrent crises, his depression, financial worries and little perspective regarding his future as a painter, all this has made him finally decide to end his life.

He saw himself as a failed painter.

This painting with the black crows he made shortly before his death on July 29, 1890 and speaks for itself.



Wheatfield with Crows

Van Gogh museum Amsterdam

His favourite colour was yellow, for him the symbol of light both in the "hearts" as in his works.

If there has been someone who has stated in an unprecedented manner through his letters to his brother Theo and in his paintings, the drama of being caught in illusions, then it is Vincent van Gogh.

The battle, the loneliness, the not knowing, feeling himself an idler, while an **inner fire was burning that he could not name.**

We must still realize that he was unaware of his status on the evolutionary path.

We can, thanks to the esoteric knowledge in *The Secret Doctrine* by Helena P. Blavatsky and in the books of Alice A. Bailey give its place and explain what was going on in Vincent's struggling between the first and second initiation.

*Surely we can only **let our paintings speak,***

he sighed in the letter that was found after his death.

To summarize:

The evolutionary point of Vincent van Gogh, according to information supplied by Benjamin Creme is 1.9.

The control of the emotional body is a long way.

As a rule, there are six to eight lives between the first and second initiation, the latter of which are very difficult to witness as we observe in this eventful life of Vincent van Gogh.

The Rays of Vincent van Gogh were:

Soul 2

Personality 6

Mental body 1

Astral body 4

Physical body 7

Soul: 2nd Ray characteristics:

- Force,
- Patience and endurance,
- Truthful,
- Intuitive,
- Bright intelligence,
- A clear view of the world,
- Divine love and wisdom,
- Tact

Personality: 6th Ray glammers:

- Selfish and jealous love,
- Sentimentality,
- Self-deception,
- Sectarianism,
- Superstition,
- Prejudice,
- Exclusively seeing his own point of view,
- Anger,
- Dogmatism,
- Fanaticism,
- Violence and militarism

1st Ray glammers:

- Proud,
- Ambitious,
- Callous,
- Arrogant,
- Urge to dominate,
- Dictatorial,
- Anger,
- Tendency to absolute dictatorship,
- Desire to dominate,
- Tendency to self-destruct

4th Ray glammers:

- Self-centredness,
- Worrying,
- Inaccurate,
- Lack of moral courage,
- Strong passions,
- Indolence and extravagance,
- Slowness,
- Exaggeration,
- Psychism,
- Glamour of conflict

7th Ray Glamours:

- Formalistic
- Proud,
- Superficial judgment,
- Narrow-mindedness,
- Longing for one's own opinion,
- Use of magic for selfish purposes,
- Abuse of sexual energy (AIDS)
- Superstition,
- Over-organization

To understand this esoteric approach to Vincent van Gogh's life somewhat, the study of *The Constitution of Man* and *The Seven Rays* with its corresponding glamours is recommended.

SOURCES

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