

Rudolf Kutzli

CREATIVE

FORM DRAWING

Translated by Roswitha Spence and William Mann

WORKBOOK 2

Sections V – VIII



Hawthorn Press

Creative Form Drawing Workbook 2 © 1985 Rudolf Kutzli

First published in Germany by Verlag die Kommenden GmbH under the title *Entfaltung schöpferischer Kräfte durch lebendiges Formenzeichnen*

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Translated by Roswitha Spence and William Mann

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Published by Hawthorn Press, Hawthorn House, 1 Lansdown Lane,
Stroud, Gloucestershire, GL5 1BJ, UK

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www.hawthornpress.com

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Cover design by Patrick Roe at Southgate Solutions, Gloucestershire

Typeset by Southgate Solutions

Reprinted in 2012 by Information Press Ltd, Oxford, UK.

Printed in the UK by Severn, Gloucestershire 2018, 2020 on FSC certified paper using 100% renewable energy

British Library Cataloguing in Publication Data applied for

ISBN: 978-1-869890-14-8

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Creative Form Drawing Workbooks 1 and 3

Creative Form Drawing Workbook 2 is the second of a three Workbook self study course in creative form drawing. There were twelve Sections in the original German version, but Hawthorn published these in three workbooks, each comprising four Sections.

Creative Form Drawing Workbook 1

Contents include:

Section I: Introduction to exercises; practical preparations

Section II: Verse for form drawers

Section III: Introduction to exercises

Section IV: Verse for those studying form

120 pp; A4 size workbook; ISBN 978-0-950706-28-3

Creative Form Drawing Workbook 3

Contents include:

Section IX: circles and lemniscates; Rudolf Stainer's five forms and seals; the Saturn seal.

Section X: Saturn seal; developing a seal form from the inner and outer, the straight and the round.

Section XI: Rudolf Steiner's planetary seals; the first Goetheanum pillars and the seals.

Section XII: The planetary seals continued; planets, word of the seals, metals and woods.

126 pp; A4 size workbook; ISBN 978-1-869890-38-4

TRANSLATOR'S ACKNOWLEDGEMENTS

I would like especially to thank the late John Davy for his unceasing support and encouragement, my colleagues at Emerson College for their willingness to be happy 'guinea-pigs' in my early trial and error days of form drawing, the friends who have helped with corrections, typing and publishing, and my parents without whose help this translation could never have happened.

SECTION V

In section I of this series of “Ars Lineandi” (the art of the line of the Middle Ages), attention was drawn to the *straight line* and the *curve* as the basic elements of the art of line. Kepler was quoted as speaking of these two elements as being “the archetypal principles out of which the divinity of the Creator was inscribed into the world.”

In all four sections of our path of practice we have followed this theme in manifold ways. The law of polarities within the form world of lines, revealed similarities to be discovered within the human soul qualities – namely the activities of thinking and willing.

Thinking strives towards understanding, towards a concept, to the ordering of laws; carrying with it the danger of rigidifying. *Willing* enlivens, moves, streams and nourishes, but carries with it the other danger, that of dissolving in chaos, of vanishing. The balance is brought about by the *power of the centre*, the human “I”. Thinking in will, willing in thought, creates the centre. Rudolf Steiner points to these mysteries in the following way:

“When thought, while thinking, is carried so far that the term hardly applies, a kind of turning inside-out occurs, making it something different. This thinking, quite rightly called “pure thinking”, has become at one and the same time pure will, it is will through and through... this pure thinking has become a process of will.”¹

When, through constantly trying to become one with the line in thinking and willing, we strengthen the power of the centre, then we will not only be exercising the head faculty but working out of our whole human being. In formdrawing, I am “in the centre” in “meditation”. Carl Kemper has this to say:

“The one condition for observing and drawing forms is to activate the whole human being, not just the head. In every human being lives an artist, formdrawing is the best way to wake him up and give him release.”²

The following verse brings these themes together. It can help you to the necessary mood.

**I think in will
I flow in form
I form in the flow
I “will” the idea**

**I order the living
Enliven the law
I stimulate movement
I move within order**

**I hold in the chaos
I release the rigidity
Enlighten the weight
And substantiate light**

**In lightening and weighing
In loosening and binding
In willing and thinking**

The all human “I” is created

Taking all this into account and pondering it, you can judge for yourself how needful the practice of formdrawing is, as a path to the self pointing to the future, even if the examples given so far are drawn from the past – for example, Lombard and Celtic.

If Kepler regarded the straight line and curve as forms from an ancient past, as archetypal creation, Rudolf Steiner regarded them as world mysteries of the future: “Just as in the one time feeling of space the Trinity is revealed, so will a most lofty element within the world secrets of a coming humanity have to reveal itself in the capacity to concretely take hold of the straight line and the curve.”³

The Lombard, Irish/Scottish *Ars Lineandi* that we find on stones and in books have a common root. It was developed in the monastery school around 600 AD in Bobbio in the Valley of Trebbia south of Piacenza, founded by Columbanus together with the Lombards. Columbanus also lies buried there. Rudolf Steiner has the following to say about the spiritual character of the time, that this art form reaches its blossoming in the 8th and 9th Century:

“When in olden times human beings developed ideas, when they “thought”, they took it for granted in their experience that these ideas did not come from themselves, but as inspirations of the objective sphere of a higher world.”⁴

As guardian of this sphere of what one might call cosmic intelligence, earlier art represented the Archangel Michael, for example at the threshold to the choir (the triumphal arch) of St Apollinaire in Classe near Ravenna. Humanity did not yet experience thinking as subjective possession, as mere *shadow* of the spiritual, rather people felt themselves taken up into the living, ensouled and spiritual *reality* of the thought world. From the 8th and 9th century onwards however, more and more human beings looked upon their thoughts as their own product. This was a tremendous loss in spirituality, but an equally great gain for freedom. Thoughts no longer arose on the level of the cosmic, but on the level of human intelligence. But it is just on this level that the opposing forces work, which Michael had cast down, as told in the Apocalypse. Thinking is thereby doubly threatened by rigidification and deception. The human being was to learn to strengthen the force of his own centre against these threats, that he became able to prove himself freely as the *Knight between Death and the Devil* (Dürer). Michael conquering the dragon stands before us as a helping picture in this battle of freedom for humanity. It can be deeply impressive when you discover that it is just at this time, at this point in the development of consciousness, that the *Ars Lineandi* of the Middle Ages was developed, as an aid to strengthen the power of the centre. You can understand that the Lombards experienced this art as a gift from Michael. Equally you can understand that this art of the Middle Ages arose for us not only as a past art form, but as a gift and pointer into the future on the path to the free human being. Illustrations 1–10 are visual examples of this.

It is in this mood that we return to the exercises. Continuing from the drawings of section IV we will again try to feel our way into the secrets of the form principles of a Celtic cross.

First of all, place the rows of dots carefully with the exact number, in the structure of a “static” cross **11**. Now move the first motif, **12**, the criss-crossing dynamic diagonals, into this given labyrinth. These in a sense, give an inner framework to the later motifs.

Then come two double loops **13** simultaneously crossing each other diagonally from above, into the arms of the cross. Try to sense in the forming of these movements, the finely balanced living symmetry.

Next step: double these loop motifs **14**, adding to the left/right symmetry, a like symmetry of above and below. Practise each of the four motifs in each direction many times, (above, below, left, right) but without in any way disturbing the ordered law of the form. Such practice can stimulate and enliven. In this meaningful activity an ordered form comes about, and you awaken to the perception of it, “...our normal, rather lazy and uninvolved attitude to the world needs to be transformed so that we bring our will into the activity of seeing.”⁵

Activity in seeing – “activated seeing” – this is what formdrawing is about; when practised, this can be a powerful antidote to the widespread passive looking which is the order of the day (T.V. viewing, etc).

A further motif is now woven into the arms of the cross **15** and again the sense of balance can be activated in the double symmetry of the unfolding form.

It is wonderful how, through constant practice of the individual motifs, “Into the whole, how all things weave, one in another work and live!”⁶ **16**. You could now attempt to draw the whole cross larger on good paper, leaving out the structure dots, and “weaving” the line alternately (over one, under one). The original is to be found at the head and feet of John the Evangelist in the Book of Kells, 8th century AD, Trinity College, Dublin. **17**.

However, only with much practice and progress will it be possible to draw this wonderful “cosmos of form” in this Celtic cross, in one line, by heart, without having a copy of the original in front of you.

Now let us return anew to the secret of the knot form. This theme was already embarked on as a preparation in Section II, exercises **67** and onwards. We had designated and practised this knot form as one which invokes the ego force and strengthens it, in fact as meaning “I”. Here a word from Rudolf Steiner:⁷

It cannot be denied that the mere utterance of the word “I”, “ourselves” does not give the human being much of an idea to think about. A considerable span of time in human history will have to elapse before a fully conscious representation awakens in the soul, when the word “I” is spoken. But in the *form*, selfhood or egohood can be felt, in fact when the pure mathematical “knowing of form” goes over into the “feeling of form”.

The “feeling of form” in drawing the knot can give a particularly characteristic and impressive experience of the “I”.

The cosmic secret within the binding and releasing – the “solve et coagula” of the alchemist, lives and weaves in the knot. The Latin “texere” in olden times meant both “weaving” as well as “doing magic”. In a “text” the spiritual is bound into conceptual form – every art of textile is a “magic” binding and loosening of threads. The Navajo Indians knew of magic knots with which they were to create rain and banish evil. This magic lives on in the “knot games” of children.⁸ The old Germanic “Not-Rune” **18** is concealed in every knot **19**, a symbol that could avert a condition of anguish. In earlier times the “bound” or the “loosening” knot **20** were known. **21** is an example from the Salzkammergut, an intricately

looped knot was placed on the head of a possessed person. By this means he could be released from his spell, when at the moment of saying a verse, the loops were pulled free, dissolving the weave.

In the drawing from the Book of Kells 1 there are two people intertwined in binding and loosening knots. Their visible physical bodies are embedded in an etheric streaming form principle. The hair from their foreheads becomes ribbons that intertwine with each other, that then also interweaves with the hair at the back of their heads. Two human beings exchange thoughts, two egos meet within the knot. He who follows the movement of the line through the drawing will be surprised to find that some details are not common to both, the whole is not strictly symmetrical.

However, the two human beings are not only bound together in the region of their thoughts, but also their middle realm is woven rhythmically together, in fact even the lower realm of the limb and metabolism are joined in the weaving of the lines. This fascinating drawing has yet another illuminating element in the way the head region forms a kind of web of roots, the middle realm a kind of leafy formation, and lower part spirals tendril-like, leading to forms resembling the capital of an Ionic column, and finally ending in two little clusters of buds. Butterflies appear on either side – *Man as the inverted plant* (R. Steiner).

The Book of Kells offers a wealth of discovery of interesting themes. The strand of hair on a man's head 2 forms into a knot, ending in the head of a snake. The snake in ancient times was a picture of cosmic thought; as seen, for example, on the Egyptian head-dress. The head of a snake seems to hover above the human head; in other words the force it represents has not yet entered into man.

In another example 3 two heads twist their forelocks together, and above them is a threefold knot, as though they hold together in conversation under the symbol of a higher principle.

In picture 4 the whole physical middle area is resolved into a magical common harmony. Arms and legs are woven into one another and the two forelocks of hair form a reef-knot. It would be hard to find a more impressive example of the spiritual essence within the art of the knot forms. A lofty spirituality — “cosmic intelligence” — is active in the art of line.

In the Folchard Book of Psalms at St Gallen's library (Switzerland) there is a crucifix at the beginning of Psalm 52 where the whole body is wrapped in a kind of healing stream of knotted ribbon 5. The tombstone of Jellenge, erected for Harold Gormsohn in 983 shows on one of its sides in relief a crucifix surrounded and bound in knotted ribbons, which reveal themselves as an emblem of healing 6. On a Tympanon at Wechselburg (Germany) 7 there is a lamb with a cross behind it, the *Agnus Dei*, the symbol of Christ. On the left this is accompanied by a three looped knot interwoven by a circle – the symbol of the cosmos. On the right there is a four looped square, – a symbol of the earth, from the corners of which grow plant forms, the earth penetrated by new life. A silver pendant cross from Bergen (Norway) 8 shows a figure with open eyes and outstretched arms – as though in blessing – and in the centre are loops in the form of lemniscates as an expression of the spiritual.

The mystery of the knot occupied great artists of the Renaissance: Albrecht Dürer and his *Six Knots* 9, and Leonardo da Vinci with his *Inter-woven chain loops* 10.

With all this in mind, and letting it influence the thought we put into deed, let us return to the motif of the knot and “play” with it, – “play” in the sense of music, and so penetrate ever

more into its mysteries. Let us pick up and continue from exercise 67 in section II.

Start again by drawing a row of knots. First of all form them in the air, finding their rhythm and movement in the “binding and releasing” of the “straightness and roundness”, both forwards and backwards, fast and slow, large and small, until they have a “musical” quality. Then trace that movement on to paper 22. As a variation play “leapfrog” with them 23, and then join them into one line, forwards then backwards 24.

Now make it a little harder by turning a row of knots face downwards, so that to the sense of movement the sense of balance is added 26. It will make it easier if you first of all use the connecting curves between the knots as a kind of “scaffold” 25. This double row can also be drawn in one line 27. It is very important for the whole training of “Ego force” and the “feeling for form” to practise the forms not only in one direction, but also in the counter direction. Rudolf Steiner encourages us in “Practical Training in Thought”⁹ to take a thought sequence not only forwards, but with heightened consciousness to think through that same sequence backwards.

In the next exercise 28, the alternating knots facing up and down are enhanced by a waving line moving with them. This pattern is drawn with two lines. When you alter the number of knots in the row, you will find a harmonious law of number.

An uneven number of knots needs two lines.

An even number of knots needs one line.

The same law applies to the double row of knots 29. In section II exercise 86, for the four double knots one line sufficed, when there are five double knots two lines are needed – and so on.

Every pair of “inward looking” knots 29 face each other and thereby form a circle. These circles can either be drawn individually, or as a whole interconnected ribbon 30. Then try to draw into this structure the double row of knots. Exercise 31 shows a variation similar to the decoration on the church of St Abbondio in Como, Italy, (now in the civic Museum of Como). The movement alternates between two knots and two interlaced loops. Try to sense the wonderful rhythmic flow of form attentively: two knots facing each other, like two individuals confronting, taking hold of, and penetrating each other.

To make it a little harder, but also more interesting, take one pair of knots to “look at” each other, and then also “turn their backs” on each other. To make it a little easier, draw a kind of “scaffold” for yourself again 32. Such preparation is only acceptable if, during repeated practice, the dead structure is taken more and more into the movement of the whole, to the point where it can dissolve, disappear and be forgotten.

Build the whole form up step by step. First let the “outward” facing pair of knots arise in a free flowing movement around the other pair of knots 33. Then do the same with the “inward” facing knots 34. Eventually you will achieve at first a “correct” form, and then later also a “beautiful” form, in rhythmical flowing assurance 35.

As always, pay attention to the harmonious completeness of the form, not only in its melodious movement, but also in its balance and proportion, in the line as well as in the relationship of the spaces between.

Vary the number of knot pairs in this form: with 5 pairs (or an uneven number) the form requires *two* lines, and with an even number draw the whole form in *one* line.

The next exercise returns to the theme in Section II, number 84. Take one pair of knots

from the row above and turn it 90° 36. Now transform this by allowing a lateral shrinkage to take place (arrows) 37. Form 38 is the result. Any number of in-between stages can be drawn.

Now break and separate the lines at the central apex at the top, and allow these separated lines to cross each other and join the corners left and right (along dotted lines), then repeat the same for the bottom central apex 39. Form 40 is the result. Then, break the centre cross and move the lines up and down (arrows) to form segments of a circle 41, (the dotted lines show the transition of the form). Finally, take the vertical curves and stretch them laterally to form new apexes 42. Another way of moving between the horizontal and vertical double knot forms!

Practise this sequence of forms attentively and patiently, and sooner or later you will begin to realize the rewards of your efforts. It is important during practice to enter fully into the building process of the form. When finally the form is understood, try to transform and vary it. In this way you can develop faculties within yourself that were of particular interest to Goethe:

The capacity for “metamorphosis”, i.e. to understand metamorphosis, to work creatively through metamorphoses. “... to transform the created, that it not arm itself in rigidity” and “... so created, recreated to my amazement am I there.” Goethe.¹⁰

This capacity for metamorphosis will be developed more thoroughly in sections IX – XII, that deal with Rudolf Steiner’s seal forms.

Exercise 43 is a very interesting development of 40, by doubling it, both halves are joined together with a tiny loop. Develop this form further into a whole row 44. There is an example of this form on the choir frame work, now in the Museum of Ancient Croation Art in Split, Yugoslavia. The old Croation Art in Dalmatia is a branch of the Lombard art in Italy.

Exercises 45 - 51 show a transition process of a given form in seven stages. Section I, exercise 46 already touched on a transition process in time, fully represented in seven stages. Exercise 46 in Section I was a “turning inside out”. These exercises 45 - 51 are more a process of expansion and contraction, both horizontally and vertically.

The starting point is a simple geometric form reminiscent of the Star of David 45. Two interpenetrating triangles – one reaching upwards, the other bearing downwards. A “force” below and above (arrows) pulling towards the centre, changes this form 46. Now let left and right pull away from the centre (arrows) to break the line, and you have step 47. Next repeat the process between exercises 37 - 42 to reach stages 48 and 49. Now let the form develop in the vertical direction (arrows) to rejoin the lines, where before they were broken 50. And finally bring the lines back into their “straightness” (arrows) and you have 51 another six-pointed star, but turned at 90°.

After sufficient practice, draw this sequence beautifully and carefully on to good paper and in one row. While doing so, observe again and again the seven-foldedness of the whole row; you will gain much for the later understanding of metamorphosis. Obviously the first stage and the last (a & g), likewise (b & f), and (c & e) correspond, with form (d) standing on its own. This step represents the middle moment and turning point of the whole development. The three stages either side of the centre, can be recognised as the process of contraction and expansion, in the two dimensions of the drawing surface 52.

Draw this sequence with attention and concentration, and then discover other sequences

for yourself.

Let us build up a further and interesting transition of forms from the simple row of double knots. Draw four semi-circles as a basic structure **53** for this form **56**. Instead of corners left and right, draw curves **54**. Into the whole form a complete circle can be drawn, to hold it.

The task is to draw this form **57** in one line, instead of the two (knots-line and circle). This is achieved in exercise **60**, often to be found in both the Lombard and Celtic art of line.

Let us build this difficult form **60** step by step, out of its three different components. First draw two circles, not quite closed, one inside the other **55**. Then draw into them the two diagonal crossing lines **58**. Then join the ends with semicircles **59**. Form **60** is the result.

Now try, in drawing this beautiful form, to allow it to grow entirely out of the movement alone. You will discover that it works far more livingly and deeply when approached this way. Stand up and also move it in the air on a large scale, as has already been recommended as a form of practice.

First form a circle, leaving it open at the bottom **61** not mechanically or “anyhow”, but with concentrated participation, – not too fast and not too slow, but with full ego consciousness. It is a remarkable form, built out of a most differentiated weighing up and joining of the movements to left and right, above and below. Continue with a small semi-circle **62**.

In building up this form, always start the movement from the beginning **61**. Follow the two curves with one diagonally straight line **63**; – large curve, small curve, straight line –. Now add another small semi-circle, its back facing downwards **64**, and then draw a smaller circle inside the larger, but in the opposite direction and open at the top **65**. Continue to build the form now with symmetry and balance, adding first the small semi-circle **66**, then the diagonal straight line, swinging downwards from top right to bottom left, forming a cross **67**; finishing with the last small semi-circle **68**, and the whole structure, in dynamic movement and order, is complete **60**.

After a fair amount of practice with the example in front of you, you will begin to be able to re-create it by heart, so that what at first was “outer” work, now has become “inner” capacity.

You will also discover that what you practised before going to sleep has made much progress the following day. A comment from Rudolf Steiner on this matter (in connection with form drawing), “Through form drawing you so prepare the etheric body during the waking hours, that during sleep it continues to pulsate. But within these movements or pulsations there will be a greater degree of perfection than in what was done while awake.”¹¹

Try to draw this form **60** also from other starting points.

It is possible to join these two forms **69**, **70** in one line **71**, **72** and when you join more of these forms into a row, the now well-known law of number appears again: even numbers, one line; odd numbers, two lines. So exercise **73** of three motifs, is built out of two lines. In the Civic Museum of Como there is a beautiful stone slab from St Abbondio with this design on it.

It is possible to draw this simple round knot **74** first with two corners **75** and then with three **76**. This knot has now a totally different character: straight, pointed, serrated and starlike. You can also link them in rows **77**, **78**. As a double row you can draw them in different places **79**, **80**. Similarly you can build them into a circular seal-like form. A five-fold form is shown in **81**.

You will perceive that out of this five-fold movement the simple pointed knot can become a five pointed star, the so-called pentagram **82**. The pentagram is a five-fold knot! Take a ribbon of paper and tie it gently into a knot, flatten it and you have an exact pentagon. The pentagram gives new meaning to the knot form and can be an expression of the experience of the human ego force at a higher level. The source of this higher ego force was, for example, experienced by the Lombards as the inspiration of the Archangel Michael. Their art of line expresses this higher force. The pentagram **83** in particular was designated as the “Sign of Michael” – signum Michaeli.

Rare, but all the more impressive examples, are those for instance in the church of Andreas of Moderno, and the font at Split, where the masons have cut this cosmic sign in stone. **91**.

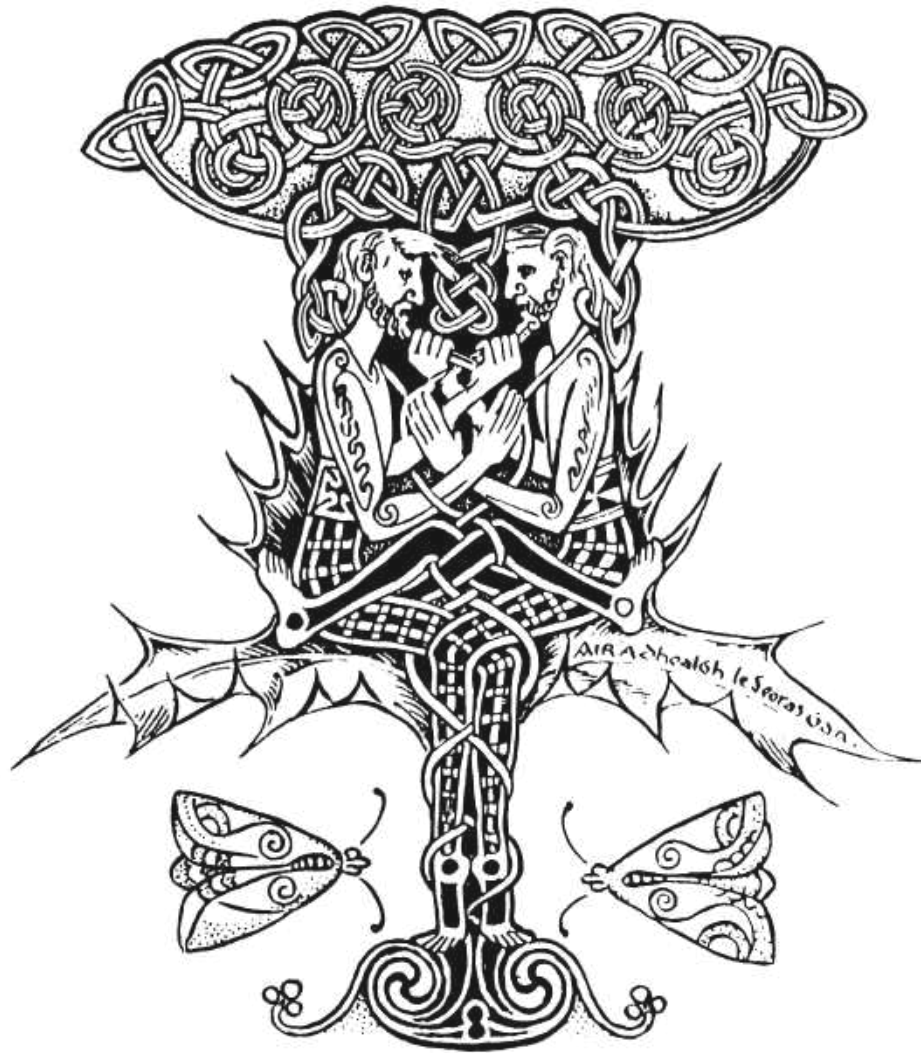
Try to draw the star with the point facing downwards **84**. Perhaps you can sense and understand that this position of the pentagram was for the ancients a sign of the force of evil, not the good.

Now try to draw a whole row of pentagrams **85**.

Next, vary the regularity of the star form **86-90** so as to recreate it harmoniously, not geometrically, but dynamically and livingly, as beautifully as possible as a ribbon of alternations.

As the last exercise in this book **92**, try to accompany the star-like pointed form with a round flowing curve. This curve swings freely from one point to the next. In uttermost balance the straight and rounded movements come together in a form of true harmony.

In Section VI we will pursue the knot forms further on yet another level. Then later the problem of colour and form will be worked with. Pedagogical and therapeutic questions, and suggestions for free forms, will also be gone into, finishing with the most interesting and contemporary task: an introduction and understanding of Rudolf Steiner’s seal forms, from the point of view of the art of line as it has been built up through these books.



From "The Book of Kells"
 (George Bain, *Celtic Art*, Glasgow 1951)

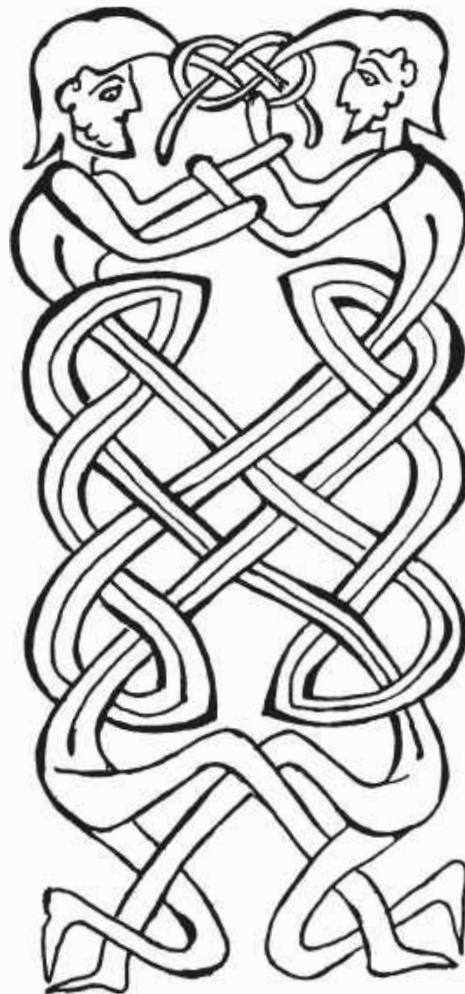


A



B

4



C

From "*The Book of Kells*"
(Dublin, Trinity College)

5



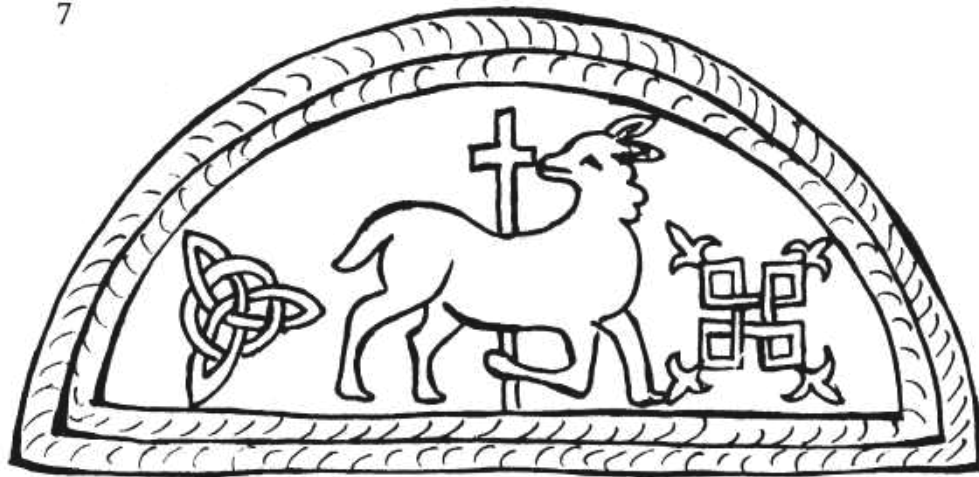
St Gallen, Library

6



The stone of Jellinge

7

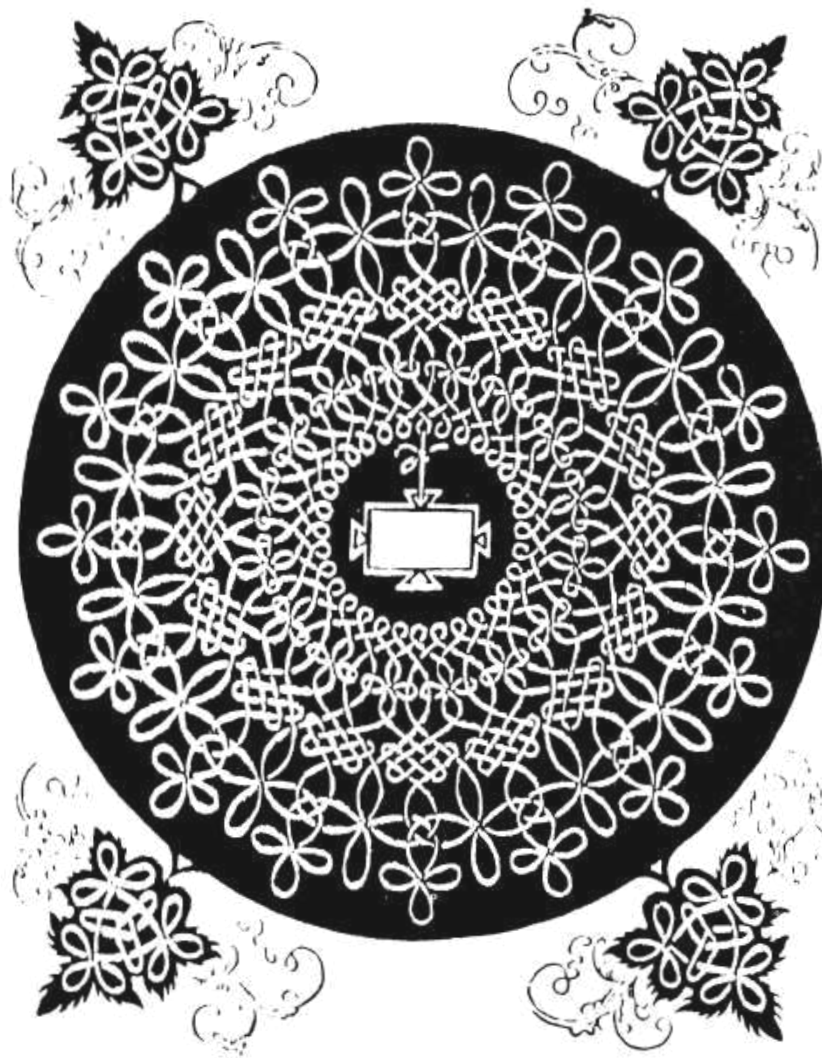


Wechselburg, Tympanon

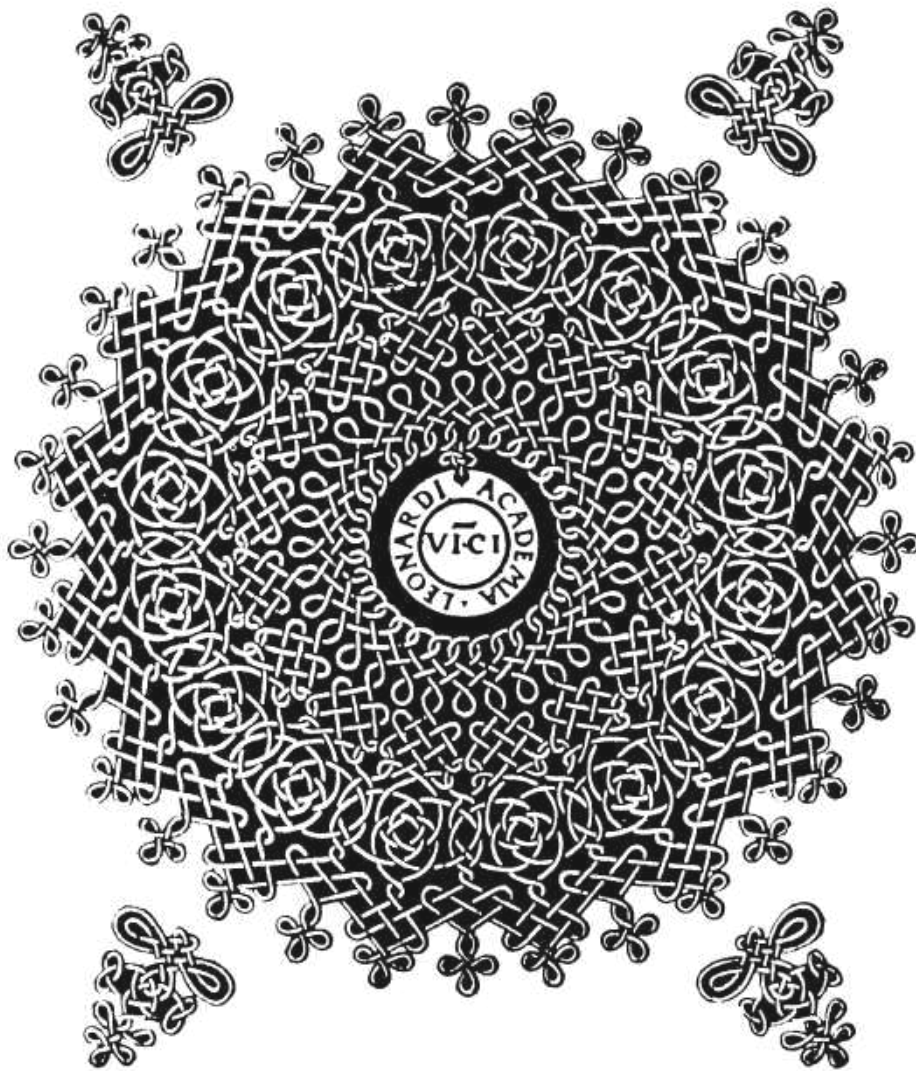
8



Bergen, Cross Pendant

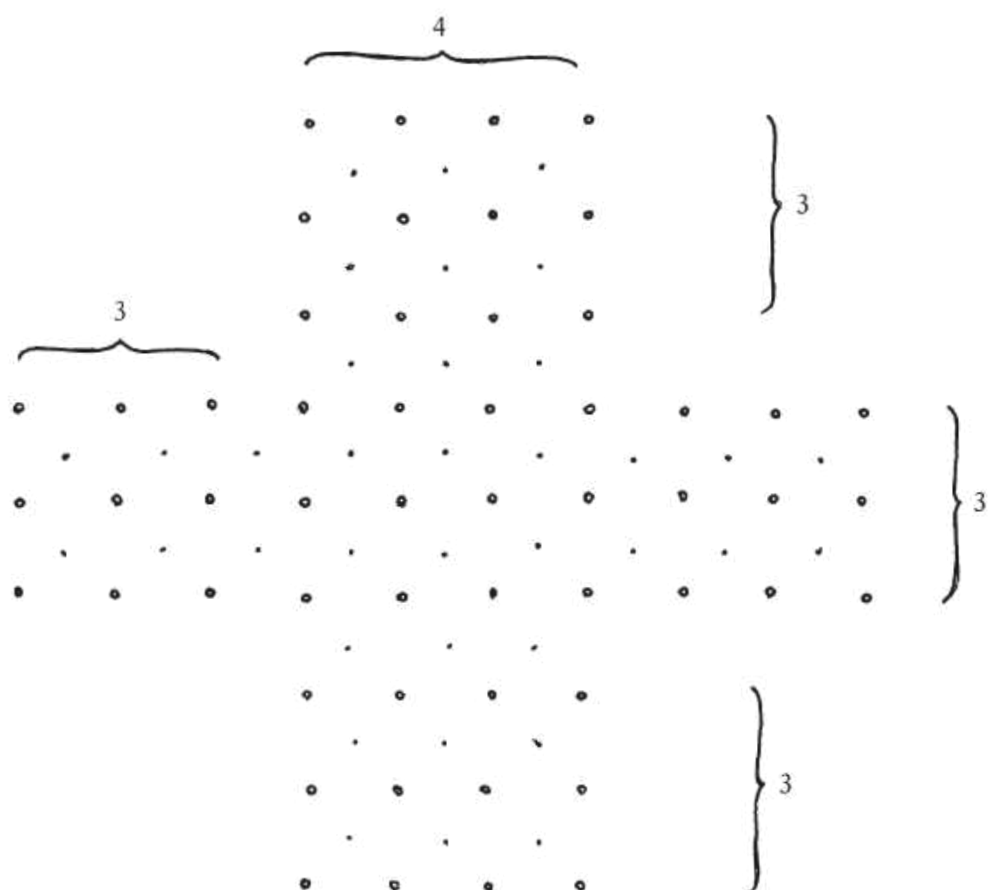


Albrecht Dürers "Sechs Knoten" (*Six Knots*)

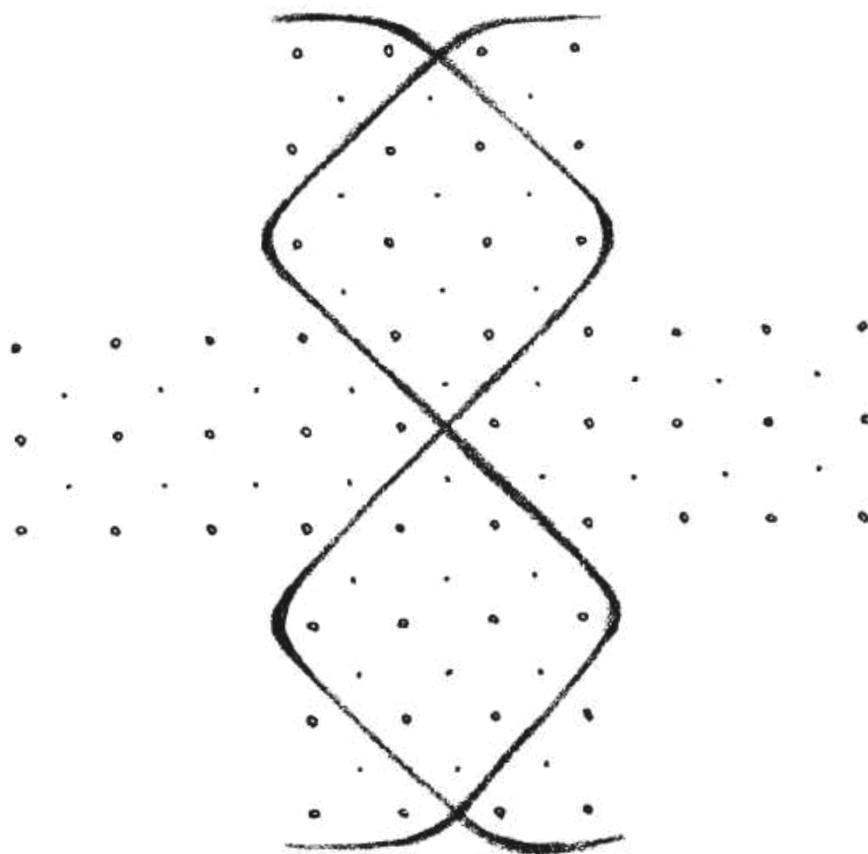


Leonardo da Vinci: "Interwoven chain loops"

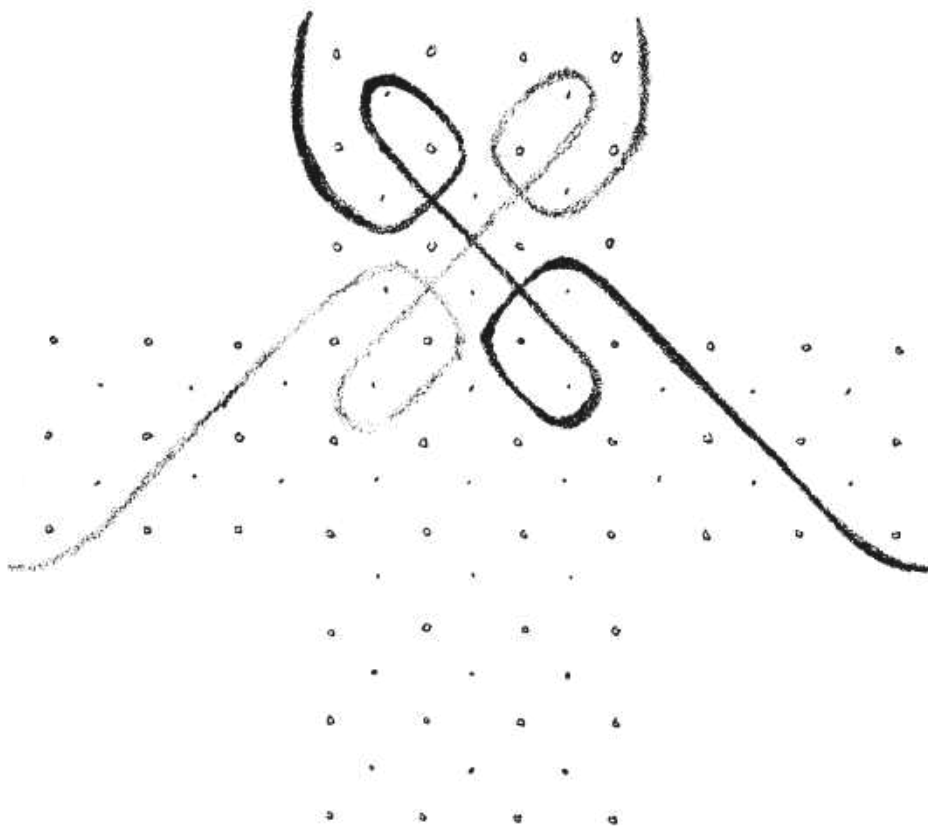
11



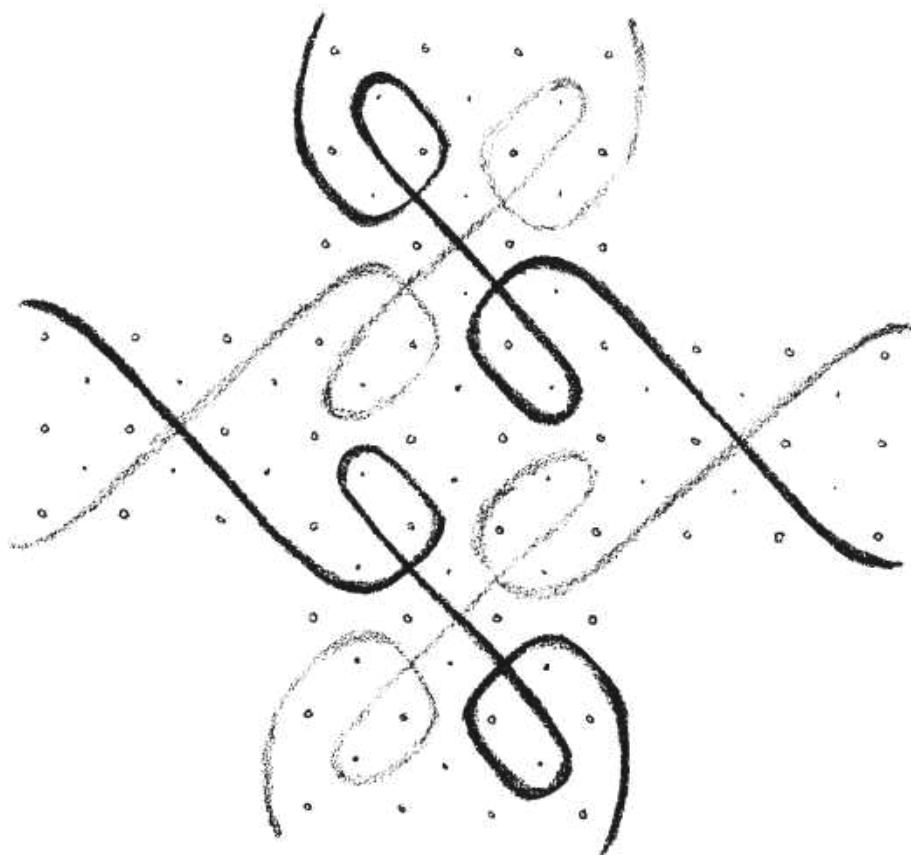
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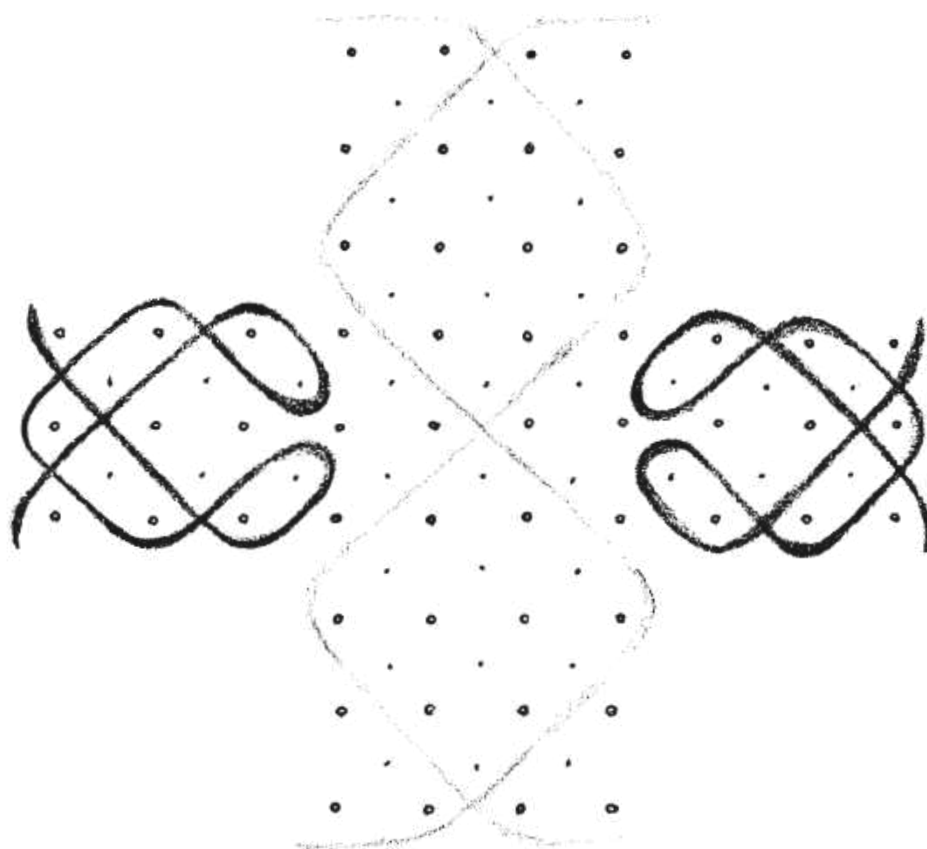
13



14



15



16

