

Rising Patterns

When, in 1970, I started seriously (or so I thought) to acquaint myself with the biologically-dynamic methods of agriculture, I occasionally read about rising patterns with the aid of capillary-dynamic research methods and, ending of 1972, when I followed a course at the school of agriculture 'de Warmonderhof' then still 'Thedingsweert', I saw some exhibited there. Not much later, I also gained my first own patterns.

'Die fast unsichtbare Gestaltungskräfte, die zum Beispiel in den Säfte der Pflanzen wirken, könnten in Filtrierpapier 'sichtbar' gemacht werden. Die Methode würde es möglich machen das Wirken der Gestaltungskräfte in den verschiedenen Säfte zu beobachten und so allmählich ihre Bedeutung zu verstehen. Mit dieser Methode sollte die Qualität der Säfte als ein Ganzes untersucht werden.' mit der Signatur des Mondes von Agnes Fyfe.

The principle of this type of research is ages old. Plinius already wrote about it; Leonardo da Vinci also busied himself with it and many others kept on with it in later years. Yet later, Rudolf Steiner and L. Kollisko, to develop this method to a.o. demonstrate the quality of biologically-dynamic products.

1972

In late summer I chose to start and I based myself on the plants/fruits around us and immediately began to make comparisons. Especially in the beginning it is rather tempting to draw conclusions but I do not feel capable of it yet for then I would surely slip into a series of commonplaces. I think that I shall later also investigate animal substances but they are even more complicated to interpret and a following step would seem to me to test something from people. But this process will take years.

1973

But soon the move intervened and when everything was back in place again all I had was fodder beetroot in the hole, potatoes in the cellar and close to the house there was cole-seed on the land of Hans Wiljes. I have been busy with this for quite a while. Later on, now and again, something else came in between, (for a change) crops I happen to grow again every year. Unfortunately I have not been able to follow the cole-seed's process of growth because I couldn't get any more juice out of it just before the harvest.

Ending of July I restarted with fruits, be it first with different fruits from the ones I started with in the early beginning. But the patterns are unmistakably 'fruit patterns'.

After that, like last winter, potatoes/white beets/red beets/carrots that I keep under the sand under the steps in the cellar will follow suit.

April 2nd, 1974

Next week I shall at last get back my rising patterns from an exhibition with Gosse Oosterhof in Galerie 't Venster at Rotterdam and following that in Galerie Waalkens at Finsterwolde. And then I hope to be able to get on with it as, since they have gone, I have not busied myself with it any more.

For this exhibition I selected a series of patterns of fruits. (I have been mostly busy with these, so far.) And I am going to concentrate on these in order to restrict myself in numbers and I do not believe I shall yet increase the types. (For I already have too many to have a good look at/lay them out in a row at home.)

I crush the plant particles in a porcelain mortar and (or) grate them and squeeze the pulp through a cotton cloth, into a jar.

I then extract with a pipette 1 ml. and put this in a small glass and add 1 ml. distilled water. I stand the rolled up filter paper in this in the dark and possibly with a relative humidity of 70 degrees and a temperature of 20 degrees Celsius.

When all of this juice has risen, I let it dry and I let 4 ml. of silver nitrate (AgNO₃) rise over it, for plant juice by itself is hardly visible, and as soon as this is dry I 'fix' it by allowing 5 ml. of ferro-sulphate FeSO₄ to rise over it, otherwise they change colour as soon as I hold them to the light. Only if exposed to the light a long time, they yet change colour. That's why I have John Steel take colour photographs.