

Prenatal Astrology

How planets during pregnancy
already influence your life

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Translated with Artificial Intelligence DeepSeek, with attention to English Grammar and spelling. The content remains unchanged.

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01 Introduction

In the mid-eighties, I was involved with formal characteristics in the visual arts. I had noticed that students in art education, aged 12 to 18, showed striking characteristics in their visual work.

For example, some would draw with light sketches, in vague or impressionistic depictions, while others drew with great precision, with strong emphasis, using stark light and dark contrasts.

Significant differences were also observable in painting. One student might use pasty, poster-like colors, while another painted in light, watercolor-like tints. Where one used vibrant color tones, in warm yellows and reds, another employed a more subdued color palette, with lots of blue and green, or even no color at all, just black and white.

Every student had their own "handwriting", their own formal strength.

These formal qualities became literally visible in portrait drawing and in portrait sculpting. More than once, it happened that resemblances to the creator themselves appeared in the work that emerged, without the creator having consciously pursued that.

It became clear to me that every person possesses a kind of formative power, which, so to speak, gives a personal, individual form to everything they make, everything they create – whether it is a work of art or something else.

For instance, I once had two students – a 14-year-old boy and an 18-year-old girl – who produced strikingly similar work. They both worked slowly, with great precision based on observation, and in strong light/dark contrasts. Their drawings were modest in scale.

Given my familiarity with astronomical, cosmo-biological and astrological phenomena, I could attribute this style of drawing to a Venus/Saturn conjunction.

Upon closer examination, it turned out that more students had this Venus/Saturn conjunction. They all produced similarly characteristic work.

There was something else that struck me. These conjunctions between Venus and Saturn occurred not only in the students birth charts, but also in the progressions following birth and in the period from conception to the moment of birth, during the pregnancy. It is particularly the latter that I will explain here.

One of the key discoveries that led to this research is the significance of the pregnancy period, as a time during which planetary influences occur that manifest as qualities in life.

Thus far, astrology has primarily been about planetary aspects at birth. The astrologer calculates a birth chart, in which the planets have a position. The planets are above or below the horizon and in different houses. They thereby acquire different meanings. From the birth chart, the planets make progressions, the "secondary directions", where each day after birth represents one year of life.

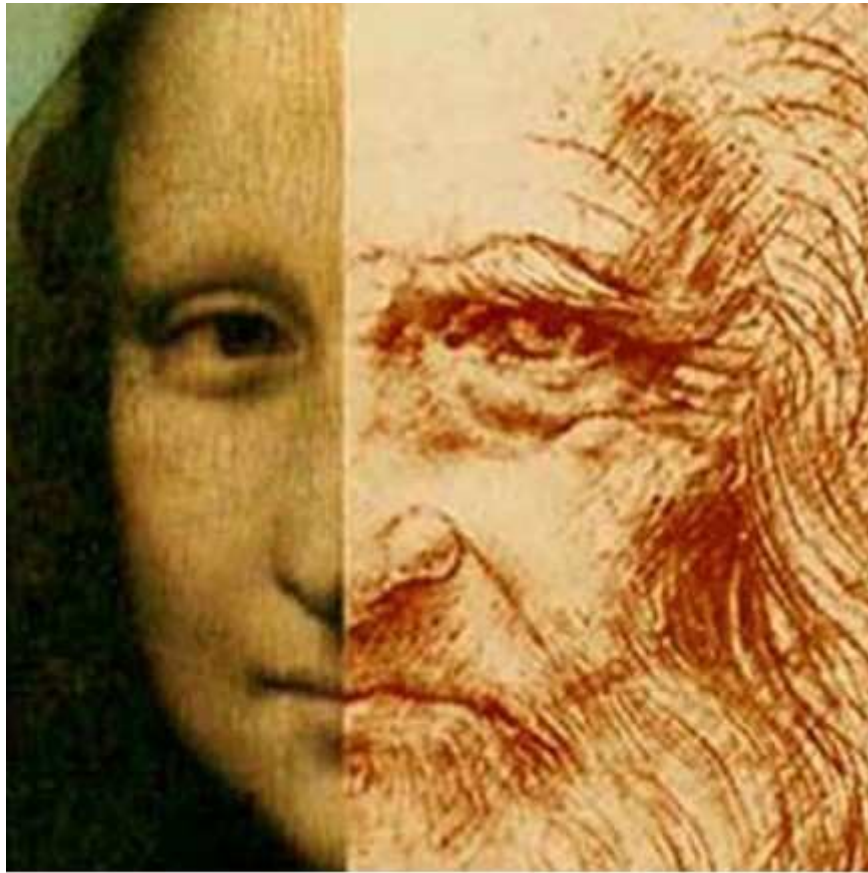
My research provides insight into the relationship between the successive planetary aspects during the time of prenatal development and the life course. The hypothetically established time key consistently proved correct again and again in the many hundreds of biographies studied.

This time key establishes a connection between the 273 days of an average pregnancy and 70 years in the developing biography. The 273 days of a pregnancy correspond to 10 sidereal lunar cycles ($10 \times 27,321661$ days), meaning each sidereal lunar cycle corresponds to 7 years in the life course.

In 1982, I began researching the use of form and color in the work of professional artists. The results here were many times clearer than in the work of my students. I was now also able to recognize multiple formal characteristics and subsequently attribute them to the planets Pluto, Neptune, Uranus, Saturn, Jupiter, Mars, Venus, Mercury and the Sun.

As the research progressed, I also began examining the lives of other people, such as writers, musicians, composers, dancers, athletes, scientists, astronomers, astrologers, politicians, and historical figures.

In all examples, a correlation is evident between planetary positions during prenatal development and their expression in the corresponding human life.



Mona Lisa and self-portrait of Leonardo

02 "Foundations" - "Basic Principles"

"Formative forces that shape a human body during prenatal development, during pregnancy, can later be seen in the creative work of an artist."

This observation is attributed to Leonardo da Vinci.

In the description of painting, in the "Trattato della Pittura" (Treatise on Painting), Leonardo referred to it as the "soul", in Italian "anima".

According to Leonardo da Vinci, "the soul of a human being has formed the body." He arrived at this statement upon seeing paintings by his contemporaries. It is even visible in the proportions of the Mona Lisa's face, above, compared to a self-portrait by Leonardo.

The "soul" becomes visible in the ethereal and astral formative forces. I have been able to connect these formative forces with planetary aspects during prenatal development.

In the "Trattato della Pittura", which Francesco Melzi compiled in 1542 from Leonardo's writings and which appeared in print in 1651, we find various statements by Leonardo about the correspondence between the artist and his visual work.

"..... Look around and take the parts of many beautiful faces, whose beauty is confirmed either by widespread renown or by your own judgment; for you can make a mistake and choose faces that bear some resemblance to your own. For it seems that such likenesses often please us; and if you are ugly, you would select faces that are not beautiful and would, as many painters do, create ugly faces. For often a master's work resembles himself. Therefore, choose beauties in the manner I indicate to you and commit them to your memory."

".... A painter with clumsy hands will paint the same kind of hands in his works, and the same will be the case with all limbs, unless he has learned through long study to avoid this. Oh painter, therefore carefully examine which part of your own person is the least well-endowed and take great pains to correct precisely this in your sketches. For if you are clumsy, your figures will appear the same and be devoid of grace; the same is the case with any part of your person that is good or less good; it manifests to some degree in your figures."

In these two statements by Leonardo, it becomes clear that a "formative force" exists, which has both given shape to the human being and continues to operate in the creations of that same human.

The biographer Dmitri Merezhkovsky wrote, "the Life of Leonardo da Vinci" and referred to the aforementioned "formative force" in the following fragment:

"... Boltraffio: From Leonardo he had heard that all artists possess a tendency to give the bodies and faces they depict a resemblance to their own body, their own face; the cause of this tendency would be that the human soul, which has already once created the human body - and this impulse would be so strong that in many a portrait, through the resemblance with the subject, if not the face, then at least the soul of the artist shines through."



Domenico Ghirlandaio

Filippo Lippi

Rafael Santi

Pietra Perugino

Sandro Botticelli

The examples that Leonardo had in mind when he made the above statements, we cannot trace.

Nevertheless, we can show examples of what these resemblances look like in modern artists.

3 Cosmo-biological "formative forces".



photograph Salvador Dali and Gala (1930)

In the work "The Appearance of Aphrodite in a Landscape", which Salvador Dali painted in 1981, we recognize Dali's own face. In the accompanying images, the painting from 1981 and the photograph from 1930 are placed side by side, and the resemblance is unmistakably present. Dali did not copy this photograph. The photograph was too small for that and also mirrored. Dali was skilled enough to draw and paint this Aphrodite completely freehand.



The Appearance of Aphrodite in a Landscape and Salvador Dali, portrait



1912 The Station



Bart van der Leek

In a second example we see the figures that Bart van der Leek painted on his canvases "The Station" around 1912, and "the Tempest" 1916. He gave them the same short, square shape as his own stature.

Bart van der Leek is described in a quote by Nicolaas Wijnberg in his book "De hoed van Cézanne. Memori inutile. Onbruikbare herinneringen van een Amsterdams schilder". Wijnberg describes a visit to the painter Bart van der Leek in Laren in 1942.

"... The short, square, sanguine man, slightly sallow-complexioned with a short American haircut and a broad boxer's nose, dressed in a white doctor's coat, let us in and almost immediately began an almost endless lecture on how art could have fallen into such decay and that he was the only one who knew exactly how art had to be saved."



Bart van der Leek, 1916, The Tempest



After Leonardo da Vinci, other artists have also arrived at the same observation. Johannes Itten, a teacher at the Bauhaus, saw this phenomenon in the works of his students.

From 1919 to 1922 Johannes Itten was a teacher at the Bauhaus, founded by Walter Gropius in 1919. The Bauhaus educated students both theoretically and practically. The program was a synthesis of the plastic arts, craft techniques and industry. From 1925, Johannes Itten taught at his own "Johannes Ittenschule" in Berlin.

Itten describes in his book "The Art of Color", how very different people, by nature and appearance, made form en color compositions that suited their personality. These 'subjective' statements of form and color can be interpreted as a kind of 'handwriting'.

In his painting class in 1928, he had them paint harmonic color chords. It became apparent that the color chords were different for each student. All the sheets varied greatly from one another. It was established that everyone had a different conception of harmonic color chords.

Itten shows several works by his students in his book and placed a portrait photo next to them, see the image above. There are significant differences among them, but there are also significant similarities with each student's appearance.



Jean Arp



Ossip Zadkine



“Feuille se reposant” Jean Arp, 1953



“Formes et lumière” Ossip Zadkine, 1918

That it doesn't always have to be a physical resemblance is evident in a fourth example: a comparison between the sculptures of the artists Jean Arp and Ossip Zadkine.

The full, rounded face of Jean Arp is reflected in the plump, circular forms of his sculpture.

The sharp contours and angular features of Ossip Zadkine bony, and hollowed cheeks are also present in his marble work.