

Figure 9 The architecture of the relations of the movements

Order of the conjunction relations of in each case 3 planets represented by triangles and numbers of the same colour. For the sake of simplicity, the formations starting from the Jupiter/Uranus hexagram have been marked by a single connecting line only. Similarly, the five-pointed star of the Venus/Earth relation and the six-pointed star of the Jupiter/Uranus relation have been assigned to just one of the relevant planets.

The author described the unbelievably subtle planetary team-work seen in the pictures shown here (and the other formations mentioned later) as 'a symphony of flowers and stars'. A symphony of musical notes is based on the composer's ground-plan, i.e. a kind of architecture, not always evident, which underlies the different motifs and movements. Once the planetary movement figures, which as it were correspond to the musical motifs, had been discovered, the question to be asked was: In the 'music of the planets' (as it expresses itself in the relations of the movements), do the individual figures (organized as they are in accordance with specific numbers) appear beside one another arbitrarily or is there a fundamental ground-plan hidden within their formations?

This is shown in Figure 9. All the numbers appearing in the interaction of the planets are linked within an overall picture in a most convincing manner. The architecture of the planetary conjunction relationships revealed here is indeed a masterpiece. This arrangement also once again highlights the basic motifs which recur many times, namely the cross and the pentagram.

Initially, as the little sketch shows, the planet closest to the Sun, Mercury, is linked to each inner and outer planet by the number three and the number four. The integration of Neptune in combination with the two inner planets (Venus and Mars) leads to the sum of these numbers and with the two outer planets (Jupiter and Saturn) to their product.

All the figures connected with the number five then occur through the inclusion of the third planet from the centre (Earth) and of the third from the periphery (Uranus). These are emphasized especially by the five-pointed star of the Earth/Venus conjunction and the six-pointed star of the Jupiter/Uranus conjunction, the two most prominent formations of two planets in each case.

Finally, the planet most distant from the Sun, Pluto, participates by doubling the numbers brought into play by its opposite, Mercury. The numbers two, nine and twenty-four, too, are obviously exactly in the right places. To find an equal measure of order would presumably entail an extensive examination of planetary systems which are either fictitious or yet to be discovered. The vibrations which wove our solar system into its existing formations must indeed have been of quite a special kind. (These vibrations are not esoteric speculations. Modern theories pertaining to the origin of planetary systems assume that enormous shock waves – which correspond physically to sound vibrations – may have run through the system as it was coming into being in primeval times.)

