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How can we truly evaluate Christianity? After 2000 years saturated with its ideals, it is so difficult for us, whether in our devotion or rebellion, to face ourselves and the world from an entirely non-Christian, or non-"Piscean" viewpoint. Many claim that we have already entered the "Aquarian" era; others, and they may be true as far as the physical reality goes, that we have not yet crossed the threshold. While the Piscean age had as a key-note the *unending quest for the Ideal*, the power of the New Life which is already upon us, in potentiality if not actuality, may be described as that of "operative wholeness." But is our Piscean quest yet ended? Modern science is the "Quest for the Grail" transferred from the religious to the intellectual realm. The Ideal, since the Renaissance and even before, has taken essentially the form of Truth. Men have searched and are searching passionately for Truth. But in that frantic restless quest there is no wholeness. Only the not-whole searches passionately. For he who is whole is Truth,— his own truth, which is for him Truth.

For such a one, there is no longer need to search or experiment; but only to fulfil the wholeness he is; to operate harmoniously, polyphonically, eurhythmically with the whole of his nature: valleys, abysses, oceans as well as mountain peaks. Modern scientific discoveries are no signs of the Aquarian era; only the conclusions of a period of tense search, intellectually solidified.

"Be thou whole" said the Christ. But Easter is yet to come. We are still ending the long period of fasting and repentance, of quest on all planes and of yearning for that which is just beyond the known and the felt. We are perhaps in the Holy Week, suffering the ordeal of supreme doubt and mental agony. Perhaps mankind has already been betrayed, and Judases everywhere are mounting thrones of power, ravaged by the curse of ambition, "Saving the World," as they may think, by betraying or narrowing down the Wholeness that is Man.

Easter has not yet come. The great darkness has not yet rent with quakes and storms the heavy skull of Man, the Golgotha of our modern civilization . . . And yet, the Angel's wings are beating against the upper reaches of our world. Before the sepulchre closes, He is come who will roll away the stone. But who could know His integrating "name," before being crucified and buried in the death of this world of unrest and greed.

Easter will come, — even though lilies may bloom late on fields scarred by human wars, poisoned with embittered woe. And though yet to come, nevertheless it is here, it is there — wherever men, having ended their frantic quest, find themselves, whole, *where they are, as they are.*

Cultural Planning in America

Art as a creative process can perhaps best be defined as the type of activity whereby man organizes material elements (tones, pigments, forms, words, motions, etc) either according to an ideal plan mentally or intuitively perceived, or else following the instinctual urge of an emotion; or again in reaction to sensuous stimuli. As a result of this creative activity an artistic product, or work of art, is born which is destined to affect in varying degree the lives of men, causing them to feel, to think, to sense, to aspire, and perhaps stirring them to creative activity.

The greatest value of art is that at its best it represents a synthesis of all the elements which go to make a personality, a human whole. It is also a bridge upon which the personality may reach the greater whole of which it is a part: its race, its religious community, humanity, God, as the case may be. From our present standpoint it is particularly important to note that Art, if at all real and permanent, always blends the mental element of "planning" and the emotional vital warmth of feelings.

In the last issue we came to recognize the urgent need there was to associate with "planning" some vibrant element which would give vitality and pulse to the human relationships which are the substance of a planned society. Where a great emotional drive or religious enthusiasm lifts men out of the common place, planning by the leaders of the faith or the god-like dictator is accepted by the masses as a gospel surrounding all tasks with a sort of glow and inwardly felt significance. But has America enough faith in anything, enough emotional stimulation to follow such a mass-process of vitalization?

This does not appear to be the case. According to Keyserling Americans are collectivists by nature. But is it not rather that Americans are particularly functioning in terms of creative values, even if these values have not as yet been centered upon, or even vitally connected with the realm of what is usually called Art and Culture? The American is not an individualist in either a narrow self-centered or a rebellious way. Yet he has a deep respect for personal initiative and all the qualities which go with a life of expansion. So far this expansion has been almost solely materialistic, and the symbol of it has been "more money." So far personal initiative has been gauged by outer success. At the cultural level, the same has been true. The best-seller, the biggest show, the largest attendance and the longest run have been considered proofs of cultural eminence.

This however does not mean that America is permanently or fundamentally the land of go-getters, careerists and material expansion. It means that so far the American cult of expansion and frontier-life has manifested almost exclusively along material lines; for the very obvious reason that a virgin continent was there to conquer, and had to be conquered and ploughed *first*. Loving the display of creative transforming power, and there being such a demand for this power in terms of material transformation, America became exultantly and successfully materialistic. But at the same time millions of Americans went impetuously for "spiritualism" — because that was another frontier. Then almost as many followed the lead of New Thought and took to practices aiming at physical-

mental regeneration — because that was another expression of the yearning for display of transforming and creative power.

What America likes is the man who transforms something, the man who creates something out of raw materials. Europe has loved thinkers and poets, demagogues and magnetic heroes. But America will always bow much deeper before men who have fecundated virgin substance and produced concrete results; transformers, regenerators and creators. Such men are the true Artists, whatever may be the kind of material they handle. The fact that there have been as yet only a handful of great American Creators in the strictly cultural or artistic sense, means only that physical expansion and transformation must come first. Now however that physical expansion is being superseded by contraction and organization, it seems obvious that the expansive forces will act at another level of behavior and consciousness. If they should fail to act, a psychological disequilibrium would soon manifest which would introduce most destructive elements in the structure of our economic planning (regional, national or continental).

To put it simply: Unless human beings, young or mature, find outlets for emotional expansion in creative, artistic activities, our planned society cannot function in a vital, healthy manner. In a more or less chaotic individualistic society a great deal of emotional expression goes into the channels of material ambition, speculation for wealth, and also into sufferings and tragedies caused by the ruthless competition of the social jungle. But in a planned organic society these outlets are more or less non-existent. Ambition must operate in another way, speculation must reach another level. The physically happy people must sing and dance and act and paint — if they, and the relationships they enter into as individuals, are to be really alive.

We have approached the matter from a basic and psycho-social point of view; but our approach has now led us to the place where many today, on more empirical and superficial grounds, are puzzling over the vague and fragmentary solutions to the problem of the use of leisure time which are being advanced here and there as needs arise. In a planned society and with machines being almost self-operated there must be a tremendous increase of leisure. Not leisure among the wealthy few and cultured classes; but leisure for everyone — free time to be used. Free time is as explosive as free energy, when it is the free time of millions. It can become devastating, poisonous, or as stultifying as long hours of aimless toil. It is time during which human emotions either become stimulated and over-excited, or stupefied by ill-use, abuse or lack of use. Over free time the emotional life of human society rules. What kind of a rule shall it be? What kind of desires shall lead men to make use of their more or less sudden increase of leisure time?

Even if economically successful, the New Deal must fail unless it takes care of the problem of leisure, and of the still larger problem of cultural planning. Planning is an operation which relies upon the mind and may seem to ill fit the realm of emotions and individual self-expression. Yet, and here is the most remarkable paradox, we must plan for that which eludes planning, which even defies and apparently negates planning. Planning must leave room for the unplannable, just as society must leave room for the absolutely unsocial individual who, in a sense, fulfills society by overcoming it.

Such a paradox was well understood in *ancient* India, at a time when the caste system was a remarkable system of planning in terms of biological, economic and cultural or spiritual realities. It has greatly degenerated for over two thousand years; yet even at its worst it left room for the unsocial individual, the free being, the holy man, who, regardless of his birth-caste was venerated by all classes, even by kings; who lived absolutely beyond the social system and organization, yet was part of the organization which he fulfilled by overcoming it. The Hindu "Sannyasi" is the true individual. Though unsocial he represents one pole of social living: pure individualism. Thought beyond the jurisdiction of society he functions socially — by opposing the over-collectivizing of society, by stirring in those men who are potentially free, the unsocial seed of freedom and strictly individualistic selfhood.

While in India the emphasis was predominantly upon spiritual matters, yet many of the great Artists, especially the musician-singers, functioned much in the same way as the wandering holy men. Art has a twofold function in human society. *When allied to religion it is a collectivizing force; but when an expression of pure selfhood it is an individualizing power.* And by "religion" is meant here any movement binding social units into groups, any mass-emotion compelling human beings to join their energies for the carrying out of, and in devotion to, an ideal. These two functions may not always be clearly differentiated; but it would be infinitely better for society if they were. Man has been preeminently a social animal, rooted in tribes and racial groupings. Now however the time has come for him to establish himself as a free Individual, and to develop those manifestations of creative living which both arouse and are the fulfillment of this individualhood.

The free Individual is not an anarchist. He is a man who fulfills society by overcoming its levelling pull and apparently opposing its standards. But the standards of the Individual do not *really* conflict with those of society: no more than the soloist conflicts with the orchestra. Human society should become a new kind of musical "Concerto": not an orchestra of soloists (anarchism), not an orchestra led by an autocratic conductor (fascism), not a conductorless orchestra (the theoretical Soviet system) — but a combination of all those: an orchestra of players with a leader and several soloists (but not of the usual "virtuoso" type!). The orchestra is man-in-the-collective; the soloists man-the-individual — and the leader is that particular type of individual whose function it is to direct and inspire the masses.

Here we have something of the pattern of a "cultural planning" which would be all-inclusive and balanced. The difficulty will be to grasp accurately the nature and task of the "soloists" — the relationship between soloists' music and orchestra music.

Winter night

*The wind blows out from behind the stars.
The wind blows down the sky.
It harries the dark cloud-horses path
And tosses their black manes high.*

M. R.