The Theosophistic Art
Of The Future
As Foreshadowed By The Theories
And Productions
Of
Richard Wagner And Jean Delville.

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the German Composer Richard Wagner and the Belgian Painter Jean Delville

by

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Ideal, synthetic, in beautiful dreams,
New works of great artists I see:
Great Poets, Musicians, and Actors, it seems,
With Sculptors and Painters will be
United as Architects, building in light
The Temple of Beauty Alive
Of thoughts most divine and of love-cords so bright,
That all thus for Heaven will strive. —Author.

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THE THEOMONISTIC ART OF THE FUTURE.

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The German Composer Richard Wagner and the Belgian Painter Jean Delville.

Principles of the Theomonistic Art of the Future.

Theomonism stands for unity. It is the expression of the universal life as unified in God. It takes into consideration not only specific phases of life, but it considers all of them, for the purpose of finding their divine union. And in such union found appears the greatest beauty.

The aesthetic aspect of life as a whole is a fountain of most truly spiritual and successful life-activity. If we remember that beauty is the sign of all art, that harmony is the sign of beauty, and that unity is the sign of harmony, art may be looked upon as the truly satisfactory expression of Theomonism. Such true art becomes at once the means of a solution of all social problems, for it is, indeed, a great educational force which should be conscious of its mission.

Theomonism is universal illumination from on-high, by the grand new method of research called the theomonistic reductive method (outlined in the 2nd O. U. Progressive Studies), which reasons from highest psychic perception by mediumship, from revelation, namely from the idea of life as a whole, downward to every single phase of life, or from the apex to the base, from God to the molecule. This is the only really successful method which will develop the art of the future.

But not only must the art of the future be ideal and inspirational from its creation to its effect, but it must also be synthetical in its scope, both from the standpoint of the artist himself and in its mode of execution and application to the masses who are not trained artists. The ideal means union or synthesis, and synthesis
is symphonic harmony, taking symphony here in the sense of harmony of tones, colors, lines, or, in general, for the ideal harmony of all forms of expression.

The drama may be considered the synthesis not only of the generalizing and symbolic arts, such as architecture and music, but also of the living and human arts, such as sculpture, painting, and poetry.

Of course, before we can know what the more perfect art of the future will be, we must ascertain what science, philosophy, and religion will be. It is, therefore, advisable to read first the two preceding numbers of this series of O. U. Progressive Studies, the one on "Bergson's Philosophy in the Light of Theomonism," and the other on "Mind and Its Higher Functions according to the New Theomonistic Reductive Method," to which should be added the study of the Theomonistic Tracts and the Theomonistic Bible, published by our Oriental University Book Concern. The latter reveal the future universalistic religion and also clear up various problems, such as the descent of man, his life on earth for half a million years, the times of changes of the earth-axis, problems of astronomy, the meaning of the great European war, and many other things; while the progressive study on Bergson's philosophy etc. points the way to the future philosophy, and the progressive study on the Mind and Its Higher Functions shows the way science can become far more greatly developed in the future.

The great war, with its trail of horror, will not extinguish the sense of beauty, but will rather stimulate it because of the desire for relief, and art will flourish in the future as never before. We must grasp new and ideal forms of beauty, as the Rosicrucian seer Zanoni says. In the future, the artist ought not to remain a slave to nature, but should become its master. The great artist of the future will learn to subject the Real entirely to the Ideal, which alone can pacify, because it beautifies, for beauty engenders love and harmony. The artist genius of the future will be a Creator and not an Imitator, and in such creative work he will be assisted wonderfully by the future scientist, philosopher, and religionist, to discover the hidden mainsprings of the eternal youth, the true fountain of life, to which modern psycho-biosis is already pointing.

In the future, the painter and sculptor will give beauty to the human form amidst beautiful surroundings, as the true poet will detect truly celestial rhythms of thought which, in application, will resound so jubilantly in the new symphony, that, as by magnetic magic, it will make the drama of life, as shown on the stage, a truly soul-satisfying celebration, instead of the present heart-rending tragedy that it seems to be, and often really is.

Now, while there is absolute Union in the Ideal, there is also the greatest variety. To be sure, there will be style also in the future, but it will be a personal style befitting personal or individ-
ual psychic and artistic development. It will express an ever more wonderfully individualized variety according to the spiritual progression of the artist. There will be found a widely differentiating exquisite taste giving great richness to life, but it will everywhere and by all true theomonistic artists be an appropriate and beautiful taste pleasingly expressed in a personal style, and, because beauty is always a sign of harmony, there will be found a higher unity in all styles and forms of the new idealizing expressions through art.

The present silly imitation of styles, often ugly in themselves, will vanish more and more as the psychic development of individuality progresses in the new Theomonistic Era now beginning, which era is to be a psychic and ever more happy age known as the Fifth Line of Men on Earth.

The better art of the future will always be graceful, although, perhaps, remarkably forceful. Occasionally, it may be startling, but it will ever be found to be truly satisfying when its ideals and aims are more carefully studied and become more generally known. It will often be unexpectedly new and unique, but, for that very reason, it will be frequently most stimulating in the right direction. It will never portray the ugly, except it throw upon it at once the ray of a better transformation. It will rarely sound the discord of sordidness and crime, and then never without the immediate showing of the evil results accruing from it and also the spiritual happiness to be obtained only by honest achievement based upon genuinely intellectual and moral elevation. Lack of mental or spiritual and moral education is the cause of most crimes and most economic and social miseries, as everybody knows.

Theomonistic Art will express the Beauty of Godliness in a clear and broad synthesis. This new art will be an ideal reflection of divine ideas as discovered by scientific investigation (especially also by the psychic senses of the human mind at full play), philosophic reasoning and religious revelation, namely a living and creative art. The Temple of Perfecting Art of Xebelas (true Theomonists) will derive its greatness from a far more perfect knowledge of God and the ways of God, from a far better appreciation of others because of better knowledge of one's self by means of introspective psychology and psychic mediumship which will become quite common especially among artists.

The last generations of the just passing Fourth Line of Men had prominent poets, musicians, actors, painters, sculptors, and architects, but it had hardly any really idealistic artists; just as it had many learned authors, scientists, educators, and philosophers, but hardly any thinkers and seers. When we get real thinkers and seers who become truly inspired artists, a far more rapid evolution will begin. Then, the evolution will be a real avolution (i.e. being drawn up from above) of mankind. And such gifted Theomonists,
because they become far more perfected souls, will lead the world into higher perfection.

There is great art in psychic mediumship. I have seen beautiful paintings and drawings by spirits, the most complicated symbolical drawings having come through my own dear wife, and excellent paintings were obtained through the mediumship of Dr. Theodor Hansmann; fine writings and poetry have come through many other psychics. The many wonderfully artistic phenomena through mediumship show clearly the mastery of the mind over matter. I have clairvoyantly seen indescribably fine scenes in the higher realms of the angel world, with its marvelous hues of light and the majestic and joyful music of the spheres. One of the most helpful arts is that of spirit photography.

I have in my possession many spirit photographs, mostly from the wonderful collection of the late most expert spirit photographer, Dr. Theodor Hansmann, a German-American physician in the City of Washington, D. C., which he, shortly before he passed from this life, being over 90 years old then, described to me in detail as to mode of mediumship required and the technical means employed, and which I have described in a special lecture given on various occasions in this City, and not yet published. But I have also many spirit photographs which I myself, or Mrs. Holler obtained through Dr. William Keeler, of this City, and of the latter, I shall describe only the three most remarkable ones.

Picture 1. At my elbow appears a very dear head of the Lord Jesus Christ, for which he himself posed, as I was informed. There is a fine veil over the face, symbolically to indicate that Jesus was still veiled to mankind. But he is now approaching in his promised return, and he has already come and revealed himself to us under his new name promised in the Book of Revelation of John, namely Xeovah (i.e. the Representative of Jehovah). He comes as the Prince of Angels and the King of Earth to inaugurate here now the grand new Theomonistic Era spoken of above.

Picture 2. At the left of my wife appear our common great ancestor, Welas (Light), now called Xelas (Fulfillment of Light) and under him three men and one lady, being his descendants, from whom we ourselves descended. Welas lived in what is now Alsace, at the beginnings of the Second Line of Men, about 125,000 years ago. The significance of this picture is that we must better appreciate the fact that the influences acting upon us are reaching very much farther back than we formerly imagined, also, that the blessings of great lives pleasing to God reach into thousands of generations to follow in direct descent. In general, it is to be known that the order of the universe rests upon the family, and that the "tree of life" may be explained as the happy union of a progressive and illuminated genealogic group of souls descended one from another.
and all, or many of them, united in the spiritual light of genuine godliness.

Picture 3. Above me appears my older sister, Magdalena, while at my left stands my dear soulmate, younger sister of my wife (who had passed out when not quite three years old), being dressed in a white bridal costume. My sister is in the attitude of prayer and a ray flows from her to Wilhelmina, my soulmate. This picture wears special marks for identification, I recognizing at once my sister, and my wife knew at once that her younger sister was in the picture. Now, the significance of this picture is evidently, by the appearance of my sister, that we are being assisted by our own dear relatives in the spirit world who have risen because of faith and good works; that strength must come from above, and that we must assist each other, also in the spirit life. The appearance of my soulmate has, of course, the significance that the soulmate union as taught in Theomonism, is thus exemplified, and that it is at present mostly a union of spirits, and mortals, if such union has been recognized by the individuals at all, since, because of the in-rush of satanic forces drawn by evil lusts, it is rare that soulmates find each other in this life. As Wilhelmina (usually called Mimi, and whose spiritual name is Theodolinda) passed out by an accident, being drowned, it may also illustrate the fact that the evil ones are trying to cause disruption by causing such accidents, although, in this case it was the greatest blessing in disguise, as my dear soulmate has been of the greatest help to me, and still is, in the great theomonistic work founded on Earth through us. Arius, so terribly maligned by the Trinitarians, and other early true Christians knew of the fact of soulmate union, namely the fact that we exist in pairs, male and female, belonging to each other for all eternity; but the devilish Constantinian ecclesiastics lost all knowledge of such universal fact. I may mention here that in the new Theomonistic Era the dear angels will help the new generations on Earth to have true soulmate union already in the flesh.

Thus, it will be seen that psychism and mediumship will assist us very much to understand ourselves and others, and to grasp the great problems of universal life. Further deprived of such means, we may not hope for any higher development of the human race and of art. In turn, art may not be the immediate generator of inspiration, but it prepares to receive inspiration from God's advanced worlds, for our upliftment. Art opens the way to inspiration, by the means just mentioned.

True art may still be a mingling of enchantment and terror, of ecstasy and awe, but in it the monstrous will always be overcome by the truly beautiful and divine. In it, the tragic is turned into the blissful by the inspiration of higher ideals and the help of angels. In it, the realism of every-day life is turned to a mystic
not dreamy or illusory) elevation out of sordidness into higher, psychic sense-perception and far greater enjoyment.

Surely, naturalism without any ideal is a mere profanation, because, in fact, the nature of a higher planet which our Earth is now gradually becoming, is ever ideally evolving to ever higher organization and self-realization for perfection. Naturalism, realism, and impressionism of the present day are all three mere perversions of art. Art should complete nature by showing its inner meaning. The purpose of our life and of all higher life may be learned by means of Theomonism.

Art is to entertain and to give pleasure, but a pleasure which is rather educative than otherwise. It is to create a healthy optimism so necessary to tackle the obligations of earth life with due courage and persistence, for we have to rebuild the Earth now after the terrible destruction. Art should become so utilitarian and so popular that it stimulates everything for higher uses. When truly spiritual and beautiful, art is always truly moral, and it has a special mission to disprove and to discard all ugliness hypocritically prating of a (false) morality.

According to ideas to be expressed by art, the nude may occasionally seem to be far more beautiful and educative than the draped. To see forms as they come directly from nature may be preferable, at least, to inartistic covering. In the theomonistic era we shall do all we can to develop a more perfect body for a more perfect soul. If it is educative to see a naked soul, as it were, it certainly must also be educative to see a naked body, provided both are really beautiful. We should continually strive for health of soul and body. But let us not fall into sins, as once did the spirits mentioned in the Book of Genesis who, at the time of Noah, mixed with the mortals. We must first strive to attain to mental purity; otherwise, the nude may be a snare.

Summing up, we may assert that art may be made a great divine power in the Theomonistic Era.

Let us now glance at the theories and works of Richard Wagner and Jean Delville, for these two have paved the way to some extent toward the future theomonistic art.

Richard Wagner’s Theories and Works.

Wilhelm Richard Wagner (1813-83), the well-known great master of grand opera and producer of the wonderful trilogy “Nibelungen Ring,” was born in Leipzig. It was Beethoven’s music which gave him his first inspiration, but, in his reform of the whole structure of the opera, he freed it from the conventionalities of set forms, accepted arrangements, and traditional concessions to a style of singing. According to him, the interest of the drama is to depend not entirely on the music, but also on the poem, and on
the acting and staging as well. Wagner’s works show a truly remarkable and progressive development. He was his own librettist, and he was the first inventor of the Leitmotiv (or leading motive) as an outstanding feature of operatic works. His music is strikingly original, and he remains a supreme master of orchestration. But to understand his ideals more fully, it is best to quote from his essay on “The Music of the Future,” which we find in Edward L. Burlingame’s “Art Life and Theories of Richard Wagner” (2nd ed., Holt & Co., New York, 1909).

He had the right idea that the art of the future should be universal, not national, as it was universal with the Greeks in the classic time, of whom he says that they in their art expression, being

“purely human and freed from national customs, could develop these customs into a form that should be human in the truest sense, and obeying only eternal laws” (ibid. p. 140), as both, Goethe and Schiller, had recently also observed. He was searching for “an ideal art-form in which what was always valuable in every method of expression should have representation, freed from the fetters of the purely fortuitous and the false” (p. 140) “it should be one universally intelligible and open to every people” (p. 141). He continues: “it must be in music, that language intelligible to all men, that the great equalizing power is to be found, which, converting the language of ideas into the language of feelings (if properly developed) would bring the deepest secrets in the artistic conception to general comprehension, especially if this comprehension can be made distinct through the plastic expression of dramatic representation” (p. 141). Regarding such synthetic expression, he says. “I became thoroughly conscious, in the midst of the representation, of the incomparable influence of dramatic-musical combinations;—an influence of such depth, fervor, and life as no other art is capable of producing.”

That art should be ideal and divine, is indicated by him in his admiration for the Greek art: “I found this in the theatre of ancient Athens;—there, where the theatre only opened its doors on special and hallowed festivals; where there was united with the enjoyment of art a religious celebration, in which the most distinguished men of the state took part as poets, and actors, appearing, like priests, before the assembled populace of the city and country, which was so imbued with high anticipations of the dignity of the work performed, that Aeschylus and a Sophocles could bring the most sublime of all poetic creations before the people, certain of their full understanding of it (p. 145).

Wagner sought already for an ideal state, such as we hope will be the future Theomonic State, as the basis for the great future art, when he wrote:

“I sought to fix upon the social basis of such a political arrangement of the human race, as, while it improved upon the errors of the ancient state, could bring about a state of affairs in which the relation of art to public concerns, as it once subsisted in Athens, could be restored in a fashion, if possible even nobler—at all events more lasting” (p. 145). When he investigated the character of the lamentable destruction of the great Greek art, he found himself forced “to recognize that the special separately developed branches of art could never aim to supply in any way the place of that all-powerful work of art” which he had already in mind and which was possible only
"through a union of their forces" (p. 146); "I thus endeavored to imagine that work of art in which all branches of art could unite in their highest perfection" (ibid.).

It was the complete union of poetry with music in the drama which he considered as most necessary.

As for the subject of such synthetic art expressions, he favored the mythos,

"that originally nameless poem of the people, that we find in all ages treated in ever new methods by the poets of periods of finished culture" (p. 151).

But we should add to this especially in the theomonistic art of the future that which is the related complement to the mythos, namely the heroic acts, made clear to us only through psychic mediumship, of the great leaders in the dim past, of which the mythos found among mortals today, although it may contain true traditions poetically expressed, knows nothing or only very little, and which leaders have been made more perfect in their higher progression in the spirit world and who are now concerned about lifting us out of the great trouble which has beset us on Earth, such heroes namely who are mentioned in the Theomonistic Bible.

Of the symphony he says: "The symphony must needs appear to us as a revelation from another world" (p. 158). This symphony must be expressed in the drama, of which he says. "The drama, at the moment of its realistic, scenic presentation, awakens in the spectator real participation in the action presented to him; and this is so faithfully imitated from real life (or at least from the possibilities of it), that the sympathetic human feeling passes through such participation into a state of ecstasy" (p. 160f.).

His first three poems, "The Flying Dutchman," Tannhäuser," and "Lohengrin," were written by him and their music composed before his new theories were fully matured. They should, therefore, not be judged by his later theories.

It was different with his poetic composition called "Tristan and Isolde." He says: "I am willing that the severest demands, based upon my theoretical opinions, should be made upon this work: not because I had formed it according to my system, for I had forgotten all theory in its composition; but because, in this case, I at length moved with complete freedom and entire disregard of all theoretic scruples, in such a way that I myself perceived, at the performance, that I had passed far beyond my system" (p. 168); in other words, Wagner clearly perceived that he had been inspired from a higher source. Let us hope that such inspiration shall become quite common in the future!

He emphasizes the fact that spiritual ideals should be the real motives for art expression. He illustrates this by the motives in "Lohengrin," and others of his famous works. He writes:
"Every doubt had passed away when I finally gave myself up to my ‘Tristan.’ I now absorbed myself with complete confidence in the depths of the inmost processes of the soul, and fearlessly drew from this inmost centre of the world their outward forms" (p. 172).

Psychologists, please take notice of this fine description of the soul as the “inmost centre of the world!” Wagner clearly perceived that the truly great artist must be an advanced psychist who can draw from the universal reservoir of psychic perceptions the moving thoughts which shall move the audience and which shall overwhelm with uplifting emotion the spectators of works of art. Speaking of “Tristan” he points out that:

"in this case, life and death,—the very significance and existence of the outer world—depend upon the inner emotions of the soul alone. The whole effective action is produced by the fact that the inmost soul demands it; and it comes before the observer just as it has been inwardly developed" (p. 172).

He shows also that the intimate commingling of poetry and music, as is seen in “Tristan and Isolde,” can be accomplished with great benefit, for, as he says, here the whole melody is composed poetically (rhythmically). He asserts:

"the one true form of music is melody, . . . . without melody music is inconceivable, and music and melody are inseparable”; the lack of such melody in music “simply shows the absence of talent in the composer” (p. 175). The ideal of the dance-form of melody is attained in the symphony, he says: “The dance which would fully conform to his (i. e. Beethoven’s) music—this ideal form of dance—is in reality dramatic action” (p. 179).

Of the relation of poetry, music, and the drama, he has this to say:

"the greatness of the poet may be best measured by that concerning which he is silent, in order to let the unspeakable itself speak to us silently. It is only the musician who can bring this that is silent into clear expression; and the unerring form for his loud-resounding silence is endless melody. The symphonist necessarily cannot construct this melody without his own peculiar instrument; and this instrument is the orchestra. . . . . It (i. e. the orchestra) will enter into the drama that I have conceived of much in the same relation that the tragic chorus of the Greeks bore to the dramatic action. It was always present; before its eyes, the motives of action were displayed; it sought to account for them, and to form from them a judgment of the action itself. . . . . the orchestra of the modern symphonist will enter into such close sympathy with the motives, that, while it on the one hand, as incorporated harmony, makes it possible to give the proper expression of the melody,—on the other hand it keeps the melody itself in the necessary uninterrupted fluency, and thus imparts the motive to the feelings of the hearer with the most impressive distinctness. . . . . the chorus can now be regarded only as one of the persons concerned in the action; and wherever it is not required as such, it must seem in the future inappropriate and superfluous, inasmuch as its ideal participation in the action has altogether passed to the orchestra, and is shown by the latter in a way that is always obvious, but never disturbing” (pp. 180-82).
As to the melody itself which is characterized by the recurring motive (Leitmotiv), Wagner says: “the characteristics of the great melody that I have in mind, a melody that shall embrace the whole composition,” as to the impression produced not only upon the connoisseur but also upon the simplest layman, “it should reveal itself by its endlessly varied detail.” It should produce an effect upon his spirit like that which a beautiful forest produces, in a summer evening, upon a lonely wanderer who has just left the town—-the appreciation of a silence that grows more and more eloquent with every moment. It is enough for the objects of a work of art, generally speaking, if it has produced this fundamental impression, and can by its means sway the listener and bring him still further into a mood of higher purpose” and the effect will be that the wanderer “develops his mental powers into new capabilities of perception, listens ever more keenly as one who hears with new senses, and becomes with every moment more distinctly conscious of endlessly varied voices that are abroad in the forest. New and various ones constantly join,—such as he never remembers to have heard before; and as they multiply in numbers they increase in mysterious power. They grow louder and louder, and so many are the voices, the separate tunes he hears, that the whole strong, clear-swelling music seems to him again only the great forest melody that enchained him with awe in the beginning; just as the deep blue heaven at night and riveted the gaze, which, the longer he remained absorbed in the spectacle, he saw more distinctly, clearly, and brightly its countless hosts of stars. This melody will forever echo within him—but he cannot hum it over to himself; and to hear it again he must go again into the woods in a summer evening as before. How foolish would he be if he sought to catch one of these bright forest songsters, to carry it home with him that it might whistle for him some little part of that great forest melody! What else would he hear if he did so, but simply—a bit of melody, after all!” (pp. 182-3).

But this idea did not come to him by purely abstract reflection, but, as he says, “it was my observations on the works of our own (German) masters that brought me to these conclusions” (p. 184). In such new art, “the firm accuracy of its melodious expression raises even the least talented singer so high above the level of his personal abilities, that he produces a dramatic effect which must be impossible to even the most skillful artist in the merely spoken drama” (p. 185).

He finally observes that, to produce a work of art for the public, it is necessary to direct it not toward the abstract but toward the intuitive (or psychic) perception.

That his innovation is by no means purely musical fancy, he illustrates from his “Tannhäuser.” Of it he says that

“although based upon the legendary and marvelous, it contains a really logical dramatic development, in the conception and execution of which no sort of ‘concession’ was made to the senseless demands of an opera-librettist. My object has been to first enchain the attention of the audience by the dramatic action, by the fact that it is never compelled to lose sight of this, but on the contrary the musical dress at first seems only a method used for the better display of it. And it was this doing away with all ‘concessions’ in the matter of the subject, which made it possible for me also to do away with it in the musical execution; and in these things, taken together, you will find the best example of what my ‘innovation’ really consists of” (pp. 187-8).

There is still much that is inexplicably foolish, expressionless, conventional, and even silly in modern art, and it is for theomonistic
artists of the new era to follow on the lines of Wagner and produce an ideal and uplifting synthetic art of far greater beauty and harmony.

The Theories And Works Of Jean Delville

Jean Delville, of Brussels, was born in 1867. He is a great admirer of Wagner, and is really congenial with him, although far less known. Delville follows logically after Wagner not only because he was born later, but also because of the fact that he has further emphasized and developed the psychic ideal to be expressed in art.

We learn of the ideals of Delville in his "The New Mission of Art, A Study of Idealism in Art," translated by Francis Colmer, with introductory notes by Clifford Bax, and Edward Schuré (Francis Griffiths, 34 Maiden Lane, London, 1910). The splendid paintings of the author reproduced in this work are "L'Ecole de Platon," "L'Homme Dieu," "Promethee," and "L'Amour des Ames," of which the last one is easily the most perfect piece of art, as far as the ideal conception is concerned. Mr. Bax says of Delville that he is also a musician who often renders with brilliancy some Wagnerian masterpiece (p. xvii). He says that he shares with Rossetti a dislike to exhibit his works, which may be responsible for the fact that Delville is little known outside of Belgium and England. In the latter country he had for six years the chief professorship in the Glasgow School of Art.

The Frenchman, Schuré, who writes the other, and more important, introduction to this book, has done justice to the author by a keen analysis, and by happy definitions, for which all readers will be grateful. But I prefer to let the author speak for himself.

M. Delville says in the "Preface" that his book is to urge the unfettered personality of the artist towards a higher Comprehension of Art and a purer Conception of Beauty. He states at once, "Marterialism is the artist's foe," to which all Theomonists will heartily agree. He says: "For more than ten years I have devoted precious hours to the illuminating study of occult psychology, not merely in a speculative, but in an experimental, direction. I am conscious of the value and importance of these words." This points to the first requisite of the artist of the future, who, although technically most skilled, is yet without the means to attain to the ideal art without the study and experiment in psychism, as, indeed, no one can be accounted a really successful Theomonist who has not undertaken such study and experiment. It is by such psychic researches that we find the ideal beauty of divinity, for, as the author correctly observes, "a people is only truly great before God and before Art in consideration of the spirituality which is exhibited in its works."
Is he not correct in saying, “The races which produce great artists are those where not only physical beauty is met with, but where beauty is found in the heart and in the soul?” He continues:

“Unless I am much deceived, national soul is, I believe, superior to the national character (temperament). At the bottom of every race there is something very pure, very bright, and very strong. But it slumbers, as though stupefied by the fog of materialism which surrounds it.”

He is, no doubt, justified in asserting that neither Ruskin, Tolstoi, nor Péladan “have presented a clear conception of Art as being evolved agreeably to all the creative energies, both psychic and natural, of the harmonies of existence.”

“The New Mission of Art” treats of the Outlook of Modern Art, the Nature of Idealism (in its three-fold harmony as stated below), the Principle of Beauty, the Importance of Theory, the Mystery of Form, the Spiritualizing of Art, the Art of the Future, the Relations of Church and State to Art (with an appendix on a Revival of Sacred Art: The Beuron School), the Social Influence of Art, the Creed and the Critics, and Idealism in Art: Some Mistaken Notions.

Of the modern artists, Delville says: “The artist has to some extent become a creature of society. Sad to say, he is no longer an individual in the true psychological sense.” The artists “have made caricatures instead of delineating character. Under the pretext of colour and lighting there has arisen Impressionism, that neurotic malady affecting hand and eye, and in the name of originality they have begun to paint prison cells in order to mingle what is horrible with what is unusual” (pp. 8, 9).

Some peculiarities of his ideas are expressed in the following: “Where there is no idealism, there is only something imperfect or meaningless, and that is why pictures of interiors, flowers, still-life, or landscape will never be the subjects of true art” (p. 10).

His central ideas we find expressed on the following page: “Idealism and Art are the same thing. But the Ideal has been separated from Art, nay it has been expelled from it (scil. by the pseudo-artists). As idealism in philosophy is equilibrium in ideas or the constant search for psychic perfection, so idealism in art is its sublimation, the introduction of spirituality into Art. The Idea, in the metaphysical or occult sense, is Force, the universal and divine force which moves worlds, and its movement is the supreme rhythm whence springs the harmonious working of Life. Where there is not thought there is no life, no creation” (p. 11). Again: “We see that emotion, in order to be real, must come from above, and ought always to be purely ideal” (p. 13).

He demands of the true artist: (1) Beauty of Idea (La Beauté spirituelle), a lofty conception of the subject; the conception of beautiful, noble, and great things; the choice of a high theme, so that the painter should not be over-careful in the mere tricks of the brush, which should never be the end, but the means. And, we may add here, such ideas may be obtained by inspiration, through
psychic mediumship mostly. (2) Beauty of Form (La Beauté plastique), the striving after perfection of form, the choice of the most beautiful, the purest, most perfect, and most expressive forms. (3) Beauty of Execution (La Beauté technique), the refinement of one's craft to such a point that it does not predominate in the work to the harm of expression, technical skill being put entirely at the service of the two preceding principles mentioned, in order to approach to perfection. "Every piece of handicraft that does not realise any ideal is an inferior work, a dead work. The process matters little; only the technical and personal quality of its application is of importance" (p. 15).

Delville quotes with fullest approval from Puvis de Chavannes: "Nature contains everything, but in a confused way.... Art completes what Nature roughly outlines, and speaks the word which the vastness of Nature is stammering" (pp. 20-21).

He contends that art has its absolute principle, namely the absolute (internal) idea of beauty, and that the common principle of outward uniformity in composition and execution in the conventional is absurd (See p. 28).

"Pure Beauty reflects the essence of the World. To analyze Beauty; that is, to seek for its principles, is to endeavor to learn the causes and laws of universal mystery. Beauty is the synonym of Truth" (pp. 30, 31). "Life is Harmony; Harmony is Beauty! Concerning vision as much as hearing, harmony does not belong exclusively to the domains of music or sound. As sounds are produced by the vibrations of the air, colours are produced by the vibrations of the ether. It is impossible to put harmony and rhythm in an exclusive category. Rhythm, or harmony, exists as much in the world of forms as in that of sound. In music we hear harmony; in plastic art we see harmony..... Universal Harmony, the divine law of Equilibrium, is as real, alive, and perceptible in the works of Phidias or Da Vinci, as in those of Beethoven or Wagner" (p. 31). "Like science, Art reveals God. Beauty is the Mirror of God. Every work that does not cause God to be felt is an abortion" (p. 34).

Delville has a very clear perception of what the art of the future ought to be; namely, it should bring into harmony the three great Words of Life in its threefold harmony of idealism, as stated above, namely the Natural, the Human, and the Divine. No Theomonist can define the idea of the truly theomonistic art better than in this manner; only, we would add that, according to the reductive method, the Human and the Natural should be harmonized with the divine ideal itself: for the anthropomorphism of past theologies and arts have only too clearly shown the dangers of the old methods. The author accepts also Plato's idea that the duty of the soul is to conceive the Universal.

No one can become a true artist who has not a very clear understanding of the principles or theories of genuine art. Delville writes:

"Was not Wagner, that tremendous innovator, a passionate theorist? And
so were Goethe, and Baudelaire. Was there a more learned theorist than Leonardo da Vinci?” (p. 42). “The essential thing is to know how to discern what is beautiful from what is not, in Nature as in Work” (p. 43).

As to the mystery of form, he cites with approval the words of Goethe. “The great Goethe has said: ‘The soul conveys into a design a portion of its essential being, and the most profound secrets of creation are precisely those which, with regard to basis, rest upon design and form...the most moral of things requiring skill is design.’” (p. 49).

Style should not be conventional at all, but it should be

“in accordance with the personal condition of the soul and spirit, and with the peculiar character of the conception itself. Style is then elevated to something that idealises—the most difficult mode of aesthetic expression to realize, but the most noble” (p. 51).

It is his conviction, and rightly so, that “Art belongs rather to the realm of ideas than to physical divisions of the Earth. Those who are accustomed to watch with spiritual eyes the events of the world see that a Spiritual Force of a providential kind now soars above the plane of human intellect, and that its occult beams pierce the troubled depths of men’s hearts, penetrating them with a faint but salutary light” (p. 77). “The worlds of spirit and intelligence, where the beings of Love and Light lead an existence truly divine” (p. 54) should be perceived by the artist, as once, in ancient times, “from that supreme contemplation of the invisible and the immortal life the artist seers returned dazzled and illuminated forever. In their serene and ineffaceable ecstasy they had received th great secret of Beauty” (p. 54).

Being likewise thus truly inspired by divine beauty, the artist of the future will fulfill his immediate mission namely “to purity man” (see p. 85).

Conclusion

A Scheme of the Synthesis of the Theomonistic Art of the Future

In the future Temple of the Presentation of the Living Beauty of Godliness, the aim should be to assist in a higher revolutionary co-operation, i.e., in the process of harmonization for the purpose of attaining equilibrium, namely the true concord of higher progress, by means of a full expression of a divine impulse obtained through the contemplation of the Supreme Light Force in absolute perfection, as an ideal, which, thus, as a great melody of such progressive life, finds artistic expression in the most varied, but truly symphonic manner, and through which runs a great “Leitmotiv” illustrating such progressive life. The contrasts by dis­cords are merely to exemplify the struggle and combat that are going on in the universe because of such advance in life’s pro­gression.

To express such true theomonistic art as a synthetic process, we should combine, if not in fact, in the presentation of such art to the public, which it would be well to aim at more and more, at least
ideally, with the melodic method in poetry, music and drama unified, also all the idealized other arts. In the underlying text in Poetry, as an intellectual art of ideal themes, the melodic beauty should appear not only in the lyric, but also in the oratorical treatment of the epic and biographic subjects; while the melodic method of treatment in Music should enhance the emotional art it expresses by sounds; and the Drama can best express its beauty of form in a rhythmic manner by actions being the natural effects of volitions engendered by the emotion in the symphony according to the theme of the underlying poem.

In the further union, the ideal and appropriate beauty in Architecture must, of course, be shown in the building of the theater, as also Wagner yearned for a special kind of opera house in Beireuth amidst beautiful natural surroundings—and in which everything, from the stage to the galleries and all architectural ornaments are in perfect harmony with the great aim of such art. Nature can also further be exemplified by most beautiful plants etc., used in the decoration of the whole building and the stage, which is to be much larger than usual, to find room for such natural setting. Harmonious and truly beautiful paintings are likewise to be employed, and especially in the picturing of the background and the curtains. Ceramic art products may help much to make a more perfect scenery, and, finally, Sculpture may be represented not only by perfectly artistic statues, but also by living models.

As to the artists, they, if possible, should be those of highest attainments only, including leaders in all walks of life, for whom it must become an honor, and not a disgrace, to appear before the public on such a truly pure and elevating stage.

Cast out now the ugly! Discard what is sad:
Conventions and styles of old
Enslaving the genius; what's making us bad,
And what but through slavers is sold!
Look up to the Heavens! Your help comes from there
Where Artists Perfected create
Most wonderful thoughts of the life that's most fair,
And who, that they guide you, now wait.

—Author.