

The ending, badly garbled by the editor, should read something like this:

"As participants in the world's work, we are all artists and, as such, responsible for doing our work in such a manner as to make our unique contributions to the world's sum of spiritual beauty. Such a brief article as this can only attempt a few suggestions along these lines and try to stimulate further productive reflections on this important topic of bringing the arts to unity and universal harmony while retaining the precious element of the individual contribution unique to each artist. Then, eventually, with the restoration of wholeness, in the phrase of Wordsworth, art will again give to our "one brief moment caught from fleeting time" the "appropriate calm of blest Eternity."

Angels of Beauty and of Art

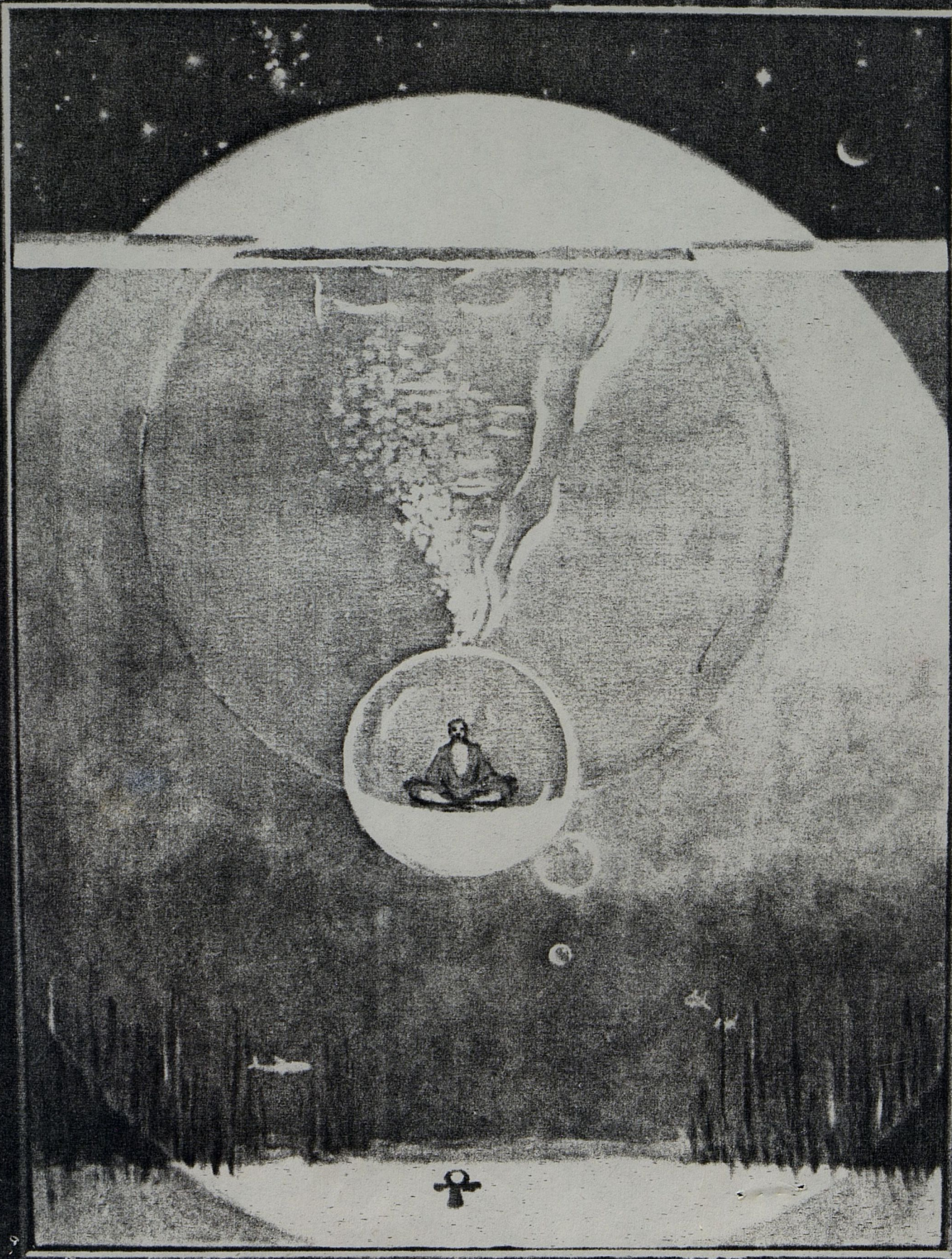
Hail, angels of the Hand of God!
 Come to our aid.
 Impress upon our worlds
 Of thought, of feeling and of
 flesh,
 A sense of Divine Beauty.
 Help us to see the vision of the
 Self,
 To recognize in all created
 things
 The Beauty of the Self,
 That through the Beauty we
 may find,
 Hid deep behind external veils
 Of color, line and form,
 The Very Self.
 Thus, having helped us,
 Inspire us with the power
 To give expression in our lives
 To all that we have seen -
 To the Good, the True, the
 Beautiful.

- 2 -

Grant that we may see and know
 You, the angels of His Hand,
 That, seeing, we may learn to
 share
 Your task of shedding Beauty
 on the world.
 Hail, angels of the Hand of
 God!
 Come to our aid.
 Share with us the labors of
 this earth,
 That the Beauty within may be
 revealed.

(from the works of
Geoffrey Hodson)





Arthur B. Dowell (art)

"EXPANDING THE BUBBLE" (OIL)

OIL ON CANVAS

Doüët, ari
©

ari Doüët
Dilston House - Apt. 441
Houston, Texas, 77063

1-713-977-9588

TO EXPAND THE
BUBBLE OF ENERGY
IS TO BECOME
COGNISANT THAT
WE ARE ALL THAT
IS AND THAT THE
KEY TO EXPANSION
IS THE DIRECTION
OF OUR ILLUMINED
IMAGINATION.

WE ARE THE GREAT
OCEAN, THEREFORE
WE ARE ALSO THE
ATMOSPHERE AND
EVEN THE COSMOS.
OR WOULD WE CONTRACT
TO THE SIZE OF BODY.?

note

Just as in the work of Nicholas Poussin, and all great ones, it is a "crime" against art and Beauty to reproduce in black and white, yet sometimes this cannot be avoided. The "bubble" is golden, as I recall, and the outlines of the large disc is golden as well. The water is a turquoise blue. Mayre S.

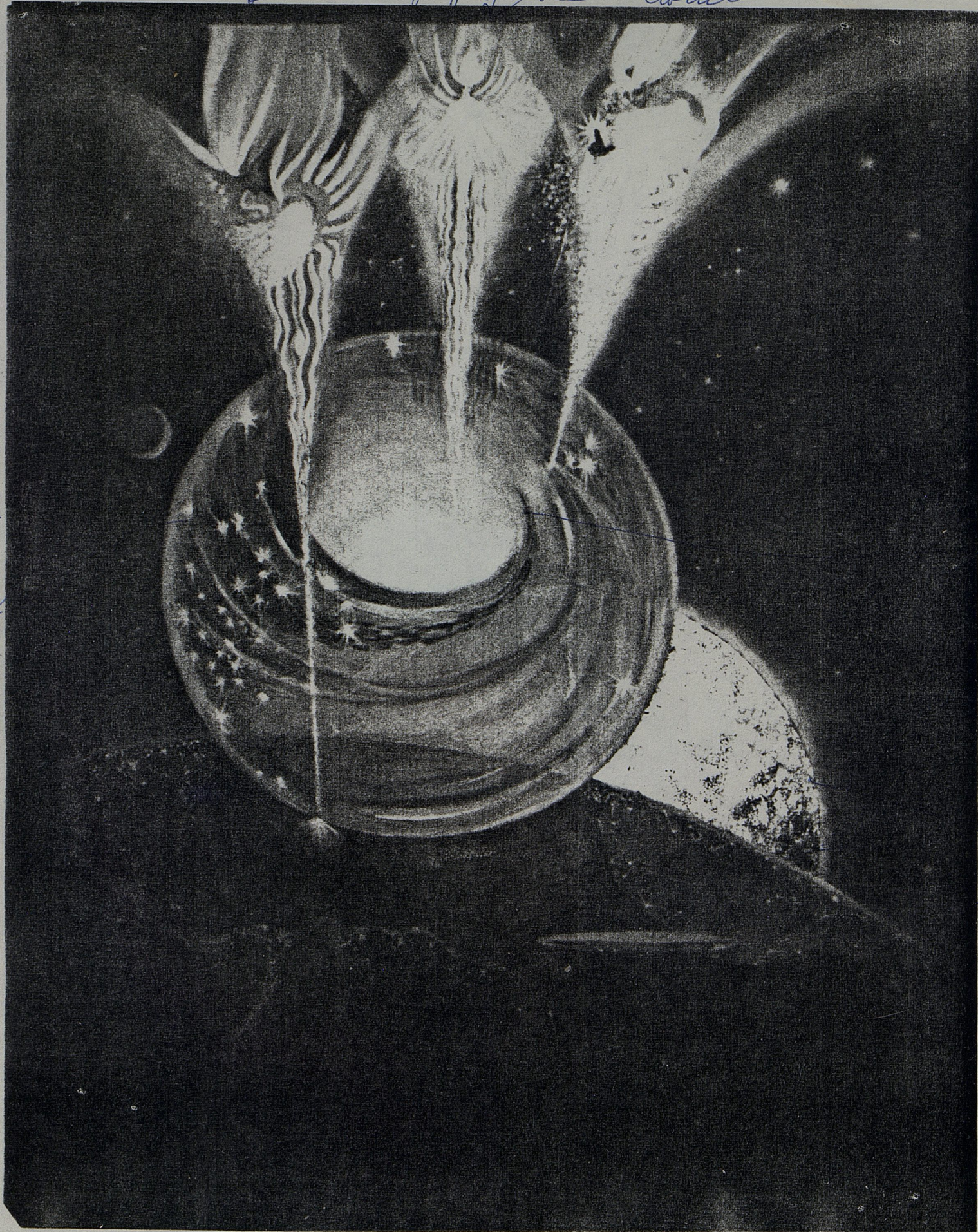
yellow

purple-rose

white

5

under



yellow

under the golden yellow

Arthur B. "Art" Douce

-THREE PLANETARY ANGELS

OIL ON CANVAS
6' x 4'

DOWET
©

eri Dowet

Dilston House - Apt. 441
Houston, Texas, 77063

1-713-977-9588

THE LIGHTS ARE PRAYING PEOPLE.
THERE ARE ANGELS
AND THERE ARE
ANGELS. THESE
ARE OVERLIGHTING
LORDS OF OUR
PLANET RADIATING
INTO OUR 'ATMOSPHERE' -
MENTAL, PHYSICAL &
ON OTHER LEVELS
THOSE ENERGIES BEST
NEEDED IN THE
TRANSMUTATION OF
THE PLANET. THE
SMALLER SPHERE IS
SYMBOLIC OF THE
ETHERIC DOUBLE OF THE
EARTH.

Note - Here the background is dark blue
& the angels are yellow, rose-purple, and white
as indicated. The front globe is violet
with a center of yellow, and the globe
in the background is a beautiful,
intensely brilliant yellow that appears
to be vibrating and sparkling.
The lights show up much more
more prominently in color.

Mayre P. Schoene

The Expression of the Philosophy of Wholeness Through the Arts

True Art is the expression of the radiant spirit.
Through Art thou hast the light.

-Leaves of Morya's Garden

One persistent question concerning art is whether the artist should reflect his time or be in advance of it. His natural position is in the front ranks of any culture. However, unfortunately, what we often observe in these days of propaganda and pressure is that many artists seem to have become mirrors of the confusion, fear, and decay with which the modern world surrounds them. The result is that their work displays a paucity of spiritual content and an abundance of banality, vulgarity, and meaninglessness. Composers produce ear-shattering noises. Writers venture into the absurd or place themselves at the disposal of the mass media to propagate lies. Painters become increasingly schizophrenic in their work. In this most materialistic of societies, the artist, denied a stable place and just compensation, is either driven "underground" or decides to conform.

To illustrate some of what I consider to be the purposelessness and confusion, here is an instance from my experience. In the downtown district of the city where I live, several large murals have been painted on the outside walls of buildings. Of these, one depicting the metamorphosis of a butterfly is striking in concept, design, and execution and meaningful for purposes of inner reflection. The other several paintings are abstractions which, in my opinion, are devoid of significance, beauty, or message. This is not to imply that art should be anecdotal or literal. However, in all too many instances contemporary art appears to me to have abdicated one of its primary functions, that of leading humanity in the quest for wholeness—that wholeness which only the experience of beauty can bring.

The road to the abyss may have been paved by some painters of the recent past who, in representing the human form in nonhuman guises, seem to me to have, in effect, denied the spiritual origin of mankind. Also, it is possible that other influences could be at least partially responsible for the conditions affecting art in these times. "Freud's discovery of the Unconscious could have led him to recognize the soul as the rightful instrument of the spirit, and as such, able to be the free conqueror of the bonds of heredity, and the transformer and awakener of its own spiritual powers of thought, feeling and will." Instead, "his influence upon the subjective aspects of art. . . will prove disastrous if the labyrinth into which he plunged man's thoughts about himself, is not broken. He tempted mankind to disbelieve itself."¹

Lacking a meaningful mode of expression, the painter often appears to have taken refuge within himself, actually using as source material his internal bodily organs, or employing his brain as the sole originator of his ideas. When he seeks inspiration in the former, the result is surrealism. When he looks to his thinking function for source material, his work becomes abstractionism. In going within himself for his source, he has not been entirely misled, because all outward manifestations of man, the arts included, are projections from within the human body. Architecture and sculpture relate to the structural form of the human skeleton. Painting releases the color which is a living process from the vital forces of the body's inner organs. But the fatal mistake appears to me to have been twofold—ignoring the human body as a divinely originated entity, the microcosm of the spiritual

The American Theosophist

universe, and the consequently superficial and fragmentary manner in which these externalizations have been executed.

One of the purest examples of abstract painting today is the work of Ilya Bolotowsky, a disciple of Piet Mondrian. This painter describes his work thus:

My art is based on the relationship of the right angle and of straight lines, which result in rectangles. Associations, images, literature, do not belong in this style. It depends for its effects strictly on the tensions and rhythms created by the neutral, nonassociative, pure, plastic elements. The aim is to realize a feeling of timeless harmony and dynamic equilibrium. . . . The negative spaces, white, off-white and sometimes gray—create an added tension by pulling apart areas of color that, by their nature, are inclined to pull together. Sometimes I allow a negative space to cut a painting entirely in two so as to stress the feeling of the whole structure rebuilding itself against obstacles.²

Bolotowsky shows an awareness of the problem, particularly when he mentions rebuilding against obstacles, and he is to be commended for his valiant efforts to bring his work to harmony. At least he seems to be on the road to restoring wholeness to his work, but it is my belief that he may be relying too heavily on his thinking faculty and not giving sufficient emphasis to the element of feeling, which would tend to thwart the unity he seeks.

Never in history have those two essential elements of human life, art and science, been so tragically separated. Indeed, the artist may well wonder if the spectacular achievements of science have not rendered his work an anachronism and himself obsolete.

Another possible contribution to the modern world's alienation from wholeness is the undue emphasis placed today on the study of psychoanalysis. Many artists are fascinated by the intricacies involved in the study of unconscious motivation, especially as promulgated by Freud. Yet this seems to me to be one of the most non-productive paths into which an artist can wander, if not guided by a conviction of man's spiritual nature.

In my opinion, another cause for the present condition of the arts is the glorification of the personality with its desires and ambitions. To my mind, succumbing to this lure can well lead

the artist from the essential purpose of his work to narcissistic concentration on possible rewards.

Modern education stresses specialization, denying the students that universal view which would give them a sense of the wholeness of life. Again, specialization appears to have invaded the realm of the arts and sciences and caused them to stand alone, with no thought being given to any interrelationships between them. What can be the result, but increasing disintegration?

The possibility exists that man has become a victim of his own institutions: "big business," "big politics," "big government," "big churches." In many cases these seem to have "swallowed" him and to be using him to perpetuate their existences and promote their aims.

I believe that man has never been so divided in his innermost being. Having lost faith in conventional religion in many instances, he seems to be adrift in an ocean of doubts and fears. If he questions philosophers, many of them are unable to give him any meaningful response. Science, having explained numerous manifestations of the external world, can often offer no intelligent answers to the really vital questions of existence. Not knowing where to turn, man increasingly falls prey to the irrational forces within himself.

Finally, there are the ghastly death-terrors of modern war and starvation.

Is the situation then hopeless? If it were utterly so, there would be no purpose in writing articles such as this or in making any attempt to suggest solutions to these tragic problems. I believe that art, like any other department of life, must mark out its sphere, yet must never lose sight of the other disciplines and the wholeness of life. Evidence points to the fact that the first step toward reintegration is to recognize that man and his world are both spiritual in nature. I think that all artists need to become thoroughly imbued with the ideal of restoring lost unity by means of spiritual expression so that the best of the past may unite with fresh creative impulses to create a future art. This is easy enough to write but far from simple to accomplish.

A survey of the art which prevailed in the cultures still holding the key to humanity's fundamentally spiritual nature may help the modern artist find his way from labyrinth to light. "Egyptian culture was a culture of the

spiritually-directed Will. To build, to measure, and to weigh—to translate the script of the stars into earthly matter—this was Egypt.”³ As for the monumental art works of Egypt, even today, in a state of ruin, dimly reproduced in the pages of books or magazines, the pyramids, the Sphinx, the colossal statues and broken temple columns can move the inmost being in a way lacking in most of the productions of modern art. The Egyptians understood the science of color, as evidenced by manuscripts in which the law of correspondence between man’s nature and the colors of the spectrum were applied. Color-healing was also practiced. Madame H. P. Blavatsky writes of the use of color in Egyptian painting: “. . . Ages after our pygmy buildings shall have crumbled into dust. . . will the halls of Karnak and Luxor (El-Uxor) be still standing; and the gorgeous mural paintings of the latter will doubtless be as bright and vivid 4000 years hence as they were 4000 years ago, and are today.”⁴

The ancient Indian artists had a comprehension of the spiritual basis of life and a deep sense of its wholeness. “Buddhism. . . initiated a prodigal creation of arts,” says Rabindranath Tagore. “. . . that is how we find that, far from crippling man’s nature, it has awakened in it a sense of Truth reaching the very depth of the soul. That is how we find a colossal and glorious development of arts in every land outside India which the Indians have touched with the magic wand of Fraternity.”⁵

In the Greek culture there were noble, ideal statues and the incomparable beauty of the Greek temples with the three orders of architecture, reflecting spiritual attributes: the Doric, strength; the Ionic, balanced harmony of love and wisdom; the Corinthian, beauty. Again, though in ruins, they speak of timeless realities. “In the Greek civilization, consciousness deepened itself in Feeling; and through Feeling, Thought was truly inspired. To *love* wisdom was to be a philosopher. To *feel* wisdom, was to be a sculptor. To create a balance between the spiritual and the material; to feel this need for balance as the drama and the tragedy of human destiny—this was Greece.”⁶

The secret of the ancients’ soul-satisfying art was that, common to all these great cultures, a well developed concept of wholeness was based on the absolute primacy of the Spirit that permeated every phase of life. They approached

art by paths of wonder and imagination which we must rediscover.

They also recognized a fundamental duality in the cosmos. Arising from the Divine and one with it, these Two came, one from the outer world of nature, akin to the Sun, and the other from the inner world of the human soul, akin to the Moon. Equally of the Spirit, the Two were—and *are*—Science and Art.

Essentially, the work of the ancients seems to have been to adjust the vastness of their spiritual vision to the external world. Ours today is just the reverse. We must find a way to adjust our nearly overwhelming encounter with the physical world to a new insight into the world of Spirit.

Again, we may feel, with justification, that this is a formidable task. However, the extreme urgency of the attempt is beyond question. Thus, impelled by desperation, we may consider some steps toward an approach to a return to wholeness in the arts.

First and fundamental is a self-sacrificing love for the work itself which includes love and respect for the materials involved. “We shall feel the response of the living wood to the tool, the willingness of the cold clay to be given movement and form; we shall sense the transparent luminosity of the water-colors, awakening our feeling; know the stubborn beauty of the oil-paints that appeals to our will-force; and the powdery evanescence of pastel akin to our thinking. We feel our materials as parts of ourselves. . .”⁷

Brightly illustrative of this dynamic self-forgetfulness is a tale from old China. So beautiful was a carved wooden stand for musical instruments, executed by the chief carpenter Chuang, that the Prince of Lu asked him what magic there was in his art. “No magic, your Highness,” replied Chuang. “And yet there is something. When I am about to make such a stand, I guard against any diminution of my vital power. I first reduce my mind to absolute quiescence. Three days in this condition, and I become oblivious of any reward to be gained. Five days, and I become oblivious of any fame to be acquired. Seven days, and I become oblivious of my four limbs and my physical frame. Then, with no thought of the court in my mind, my skill becomes concentrated, and all disturbing elements from without me are gone. I enter some mountain forest, I search for

The American Theosophist

a suitable tree. It contains the form required, which is afterwards elaborated. I see the stand in my mind's eye, and then set to work. . . I bring my own native capacity into relation with that of the wood."⁸ This is also a wonderful description of the meditation inherent in all artistic creation.

The great actor-director, Constantin Stanislavski, has some harsh but pertinent advice on the subject of dedicated love of art in his particular discipline as he addresses students in his classic work, *An Actor Prepares*.

. . . the theatre on account of its publicity and spectacular side attracts many people who merely want to capitalize their beauty and make careers. They take advantage of the ignorance of the public, its perverted taste, favouritism, intrigue, false success, and many other means which have no relation to creative art. These exploiters are the deadliest enemies of art. We have to use the sternest measures with them, and if they cannot be reformed they must be removed from the boards. Therefore, you must make up your mind, once and for all, did you come here to serve art, and to make sacrifices for its sake, or to exploit your own personal ends?⁹

Art, however, is by no means confined to the artist engaged in activities formally classified as "fine arts." The creative approach to any work can and will form it into an essentially spiritual action and therefore an art. Such an approach, if practiced by all workers, would destroy the deadly modern compartmentalization of life as applied to the arts and other types of labor, and would go some length toward restoring wholeness. In the words of Professor Nicholas Roerich, the painter, explorer, archeologist, teacher and poet, who combined so many accomplishments of genius in his own person that he might be said to have comprised a living synthesis of arts and sciences,

We are speaking about the Beautiful because when you will realize this scientific energy, the greatest power which is in each of you—then you shall release this energy, and energy will grow. . . One time a young group asked how to release this energy. I asked them—'Each of you, please tell me something unusual about your life.' They all became silent. There was nothing unusual to tell! 'Our lives are routine.' . . . 'I am working in a bank.'

. . . 'I am working in a factory.' . . . But is it not strange that Boehme, one of the great philosophers, was a shoemaker? And One was a carpenter! Certainly this routine of life is our *pranayama*. This word. . . means the. . . processes of learning how to use the energy. You can achieve through this—and I can tell you that your routine work is the *pranayama*. Only we must maintain the quality of work. . . . He is the highest artisan who can attain the quality of art in work. We can even wash the floors spiritually. . . . And when we refine the quality of our work, . . . we have the joy of work.¹⁰

A favorable climate will be created for the fine arts when workers in every line are able to achieve that dedicated, selfless, and impersonal attitude toward their work which is essentially creative, because then most people will be able to understand the problems of the artist engaged in the fine arts, being basically artists themselves. In short, art is not in the activity but in the attitude. In today's mechanized world this may be asking a great deal, but at least an attempt can be made. Self-fulfillment will also result, because this change in attitude would give free play to a basic human urge. "The problems and pursuits of the creative man are not unique. They confront every individual who hungers for inner freedom and longs to develop his higher gifts. Latent in the psyche of every man is a creative self waiting to be born."¹¹

"Man is composed of the same elements as the stars," says Cornel Lengyel in his perceptive study of modern art, *The Creative Self*.¹² This is no poetic fancy but a solid fact of nature and can well form the basis for a firm realization of our actual unity with the cosmos, approached through nature. "The crying need is for unification through a revival of the capacity for penetrating into the essential nature of the 'other'—whether person or natural phenomenon, and realizing its spiritual origin."¹³ We need to develop creative imagination which lends itself to wholeness. To this, nature holds a key. "There are three fundamental principles: Light, Darkness and Color. These form an interrelated triad. They originate. . . in a realm of knowledge that is superterrestrial, and by themselves cannot 'incarnate'. . ."¹⁴ Their basis is in the terrestrial elements of Fire, Water, Air and Earth, which enable them to manifest. "Together they give us

seven immutable realities. And upon these depends all artistic creation. For the proper balance and rhythm between the 'triad' and the 'quaternary' is not confined only to painting; because we feel color, light, and weight (or darkness) in architecture, sculpture, music and poetry as well. . .¹⁵ "Let us try to give life to the elements! Let us try to discover in what ways light and color and form display themselves in Nature's varying moods! . . . A sunrise—or any similar phenomenon—are cosmic events and the Gods are present in them. . . . This new Art. . . will come; when a spiritual Imagination can pass over into Inspiration."¹⁶

Science and art are ". . . the Outer Life and the Inner Life of mankind."¹⁷ Roerich says, "Whence then is the knowledge of the reality of things to come? Whence then are wise mutual relations to arise? Whence is unity to come—that unity, which is the true guarantee of steady forward movement? Only on the bases of true beauty and true knowledge can a sincere understanding between the nations be achieved. And the real guide would be the universal language of knowledge and of the beauty of art."¹⁸ A major factor in restoring the arts and all of life to wholeness will be the understanding of the oneness of science and art, which can be achieved only by the realization of their mutual spiritual basis and unity in the Spirit.

The application of the arts to human health and healing should not be overlooked. Of the art of color healing, related to both music and painting, S. G. J. Ouseley says, "Nature has provided seven main Color Rays for the treatment of disease. The Color Rays are representatives of the pure cosmic radiance: they are in essence spiritual forces perpetually flowing round and through the earth."¹⁹ Eleanor Merry comments, "Art. . . is already beginning to be united with medicine, and this is the first step towards the understanding of the natural healing process inherent in artistic occupations in education, both of the child and of the adult."²⁰

The future of the arts is filled with hope, despite present difficulties. This is due, in large measure, to the tireless efforts of some great souls who have worked and are working to bring about a new era of the spirit in art. There was Roerich, with his courageous self-sacrifice for art which took many forms: his great spiritually orientated paintings; his writings; his work for world peace; his educational efforts, perhaps

the most famous of which was his Master Institute in New York which synthesized the various branches of art education under one roof, thus establishing their basic unity in a concrete manner. In music there was Cyril Scott who has written so ably of the inner meaning of that art. There was Rudolf Steiner, artist and profound philosopher, who wrote and lectured extensively on this subject. His gifted pupils, Eleanor Merry and Maria Schindler, carried his work forward in writing and art education. At present Srimati Rukmini Devi, founder of the Kalakshetra School at Madras in South India, stresses the spiritual foundations and nature of the dance. She has beautifully pointed out that to India alone belongs the honor of holding the concept of a God who dances, namely, Siva, constantly creating the rhythms of the universe in the Hall of Consciousness. The artists, teachers, and writers, José and Miriam Argüelles, are making their fine contribution to the spiritualization of art. Their book, *Mandala*, offers a course in the application of the inner truths of art. There are others, of course, including every single person who approaches work of any kind with a creative attitude.

As participants in the world's work, we are all artists, and stimulate further productive reflection on this important topic of bringing the arts to unity and universal harmony while retaining the precious element of the individual contribution unique to each artist. The, eventually, with the restoration of wholeness, in the phrase of Wordsworth, art will again give to our "one brief moment caught from fleeting time" the "appropriate calm of blest Eternity."

References

1. Eleanor C. Merry, *Art Its Occult Basis and Healing Value*, New Knowledge Books, East Grinstead, Sussex, England, 1961, p. 95.
2. Mary King, "Bolotowsky Art At Missouri U., (Article in "St. Louis Post-Dispatch"), October 10, 1974, p. 4C.
3. Merry, op.cit., p. 161.
4. H. P. Blavatsky, *Isis Unveiled, I*, p. 541, Quoted in "The Theosophical Path", February, 1921, p. 131.
5. Merry, op.cit., p.93.
6. Ibid., p. 161.
7. Ibid., p. 146.
8. (Quoted from:) Cornel Lengyel, *The Creative Self*, Mouton, The Hague, Paris, 1971, pp. 96-97.
9. Constantin Stanislavski, *An Actor Prepares*, Theatre Arts Books, Robert M. Macgregor, New York, 1957, pp. 29-30.

The American Theosophist

- 10. Nicholas Roerich, *Realm of Light*, New Era Library, Roerich Museum Press, New York, 1931, pp. 32-33.
- 11. Lengyel, op.cit., p. 46.
- 12. Ibid., p. 127.
- 13. Merry, op.cit., p. 104.
- 14. Ibid., p. 124.
- 15. Ibid., p. 125.
- 16. Ibid., pp. 146-147.
- 17. Ibid., p. 170.
- 18. "Beauty and Wisdom" (from a lecture to the young generation read in London, the 14th of December, 1919, by Professor N. Roerich), appearing in *The Theosophical Path*, February, 1921, pp. 188-189.
- 19. S. G. J. Ouseley, *Colour Meditations*, L. N. Fowler & Co., Ltd., London, 1949-68, p. 64.
- 20. Merry, op.cit., pp. 171-172.

Mary P. Schoene, a native of St. Louis, Missouri, and corresponding secretary of the St. Louis Branch of The Theosophical Society in America, has an abiding interest in the arts, especially painting, writing, and drama—in all of which she has participated at various times. Her poetry has appeared in journals both in this country and abroad. She has recently published a volume of space poetry in which she attempts to relate the dimensions of inner and outer space and to pay tribute to the sung and unsung heroes of the space program as members of a New Age vanguard. This article has arisen from her deep conviction that the spiritualization of the arts is one of the most essential keys to that wholeness which will best promote humanity's evolutionary advancement.

"Listen, my friend! I am a sinner and you are a sinner, but someday the sinner will be Brahma again, will someday attain Nirvana, will someday become a Buddha. Now this 'someday' is illusion; it is only a comparison. The sinner is not on the way to a Buddha-like state; he is not evolving, although our thinking cannot conceive things otherwise. No, the potential Buddha already exists in the sinner; his future is already there. The potential hidden Buddha must be recognized in him, in you, in everybody. The world, Govinda, is not imperfect or slowly evolving along a long path to perfection. No, it is perfect at every moment; every sin already carries grace within it, all small children are potential old men, all sucklings have death within them, all dying people—eternal life. It is not possible for one person to see how far another is on the way; the Buddha exists in the robber and dice player; the robber exists in the Brahmin. During deep meditation it is possible to dispel time, to see simultaneously all the past, present and future, and then everything is good, everything is perfect, everything is Brahman."

*Herman Hesse
Siddhartha*

JOB SERVICE

~~MISSOURI DEPARTMENT OF LABOR AND INDUSTRIAL RELATIONS~~
~~DIVISION OF EMPLOYMENT SECURITY~~
~~P.O. Box 59~~
~~Jefferson City, Missouri 65104~~

~~OFFICIAL BUSINESS~~

MAYRE P. SCHOEVE
3859 CLEVELAND
ST. LOUIS, MISSOURI 63110
U.S.A.



First Class Mail



Dr. S. Raenich
c/o The Indian Bazaar, Ltd.
Lady Curzon Road
Contonment
Bangalore, 560 001.

Please do not send. Karnataka, South India.

From: Maye P. Schene
3859 Cleveland
St. Louis, Missouri, U.S.A.

To: Dr. S. Roerich
— c/o The Indian Bone, Ltd.,
Lady Curzon Road
Cantonment
Bangalore, 560 001.
Karnataka, South India.

Please do not send.

FIRST CLASS MAIL