

**DANE RUDHYAR**  
*An Illustrated Biographic Sketch*

## Part One The Parisian Years: 1895-1916

**DANE RUDHYAR** was born Daniel Chennevière, of Celtic and Norman ancestry, on 23 March 1895 in Paris, France. His birth name was given up in 1917, a few months after reaching New York. He had a sister, lost his father in 1911 and his mother in 1954. Rudhyar began playing piano at age seven, and started composing for the piano in 1912. The surgical removal of a kidney at age thirteen exempted him in 1914 from military service, actually saving his life as the regiment he would have joined was completely wiped out in the 1914 French retreat from the Marne. He received a bachelors degree in philosophy from the Sorbonne at age sixteen.

At age sixteen, Rudhyar first realized two things which conditioned his entire life and work: **(1)** Time is cyclic, and cyclicity governs civilizations as well as all aspects of existence; **(2)** Western civilization is coming to what could be symbolically called the autumn phase of its cycle of existence. Such realizations, which were largely spontaneous and intuitive (though influenced by his reading of Nietzsche), made Rudhyar feel the urge to divorce himself from Europe and to seek a "New World" — a land where he could sow himself as a seed, carrying within his being the harvest of whatever was viable and constructive in the European past. The ideal of the "seed man" thus rose in his consciousness, dominating his thinking and his actual living.

His first book, **Claude Debussy et son oeuvre**, was published by Durand of Paris in the spring 1913, together with three short piano compositions. The book was intended to be titled **Claude Debussy and the Cycle of Musical Civilization**, and in addition to biographical information on Debussy it contained Rudhyar's ideas about time, cycles, and the development of music. However, the publisher deleted the philosophical and historical parts and gave the remaining biographical sketch a new title. For a while he attempted law study, but gave it up, becoming a regular contributor to *Le Revue*, which, along with looking



older than his mere seventeen years, opened many doors for him in the avant-garde world. Later, he acted as secretary to the famous sculptor Auguste Rodin.

In 1913 Rudhyar witnessed the premiere performance of Stravinsky's **Sacre du Printemps**. In that year he began an association with two highly creative personalities — Valentine de Saint-Point and a young man named Vivian Postel Du Mas — involved in a futuristic form of multimedia performance art, an abstract synthesis of dance-motion, poetry, music, geometrical form, color and perfume, known as **Métachorie** (meta dance). A controversial and outspoken personality, Ms. de Saint-Point is today recognized as the prototypical female performance artist. Rudhyar had written several short orchestral scores, now lost, for Métachorie in 1914 — **Trois Poèmes Ironiques** and **Vision Végétale** — and eventually a performance was arranged for New York.

Due to wartime U-boat activity in the North Atlantic, Rudhyar, along with Ms. Saint-Point and Vivian, had to first travel to Spain, where they embarked for New York during November 1916. The photo above shows Rudhyar in Spain while waiting passage to America.

## Part Two In the New World: 1917-1919

**A gala performance of *Métachorie*** was eventually arranged at the New York Metropolitan Opera for April 4, 1917. Pierre Monteux conducted the full orchestra, including a ***Prelude*** by Erik Satie orchestrated by Rudhyar as well as Rudhyar's original compositions. This was the first performance of dissonant polytonal music in America. The fact that it occurred virtually the night America entered World War I completely eclipsed any cultural impact it might have had.

During the summer 1917 Rudhyar lived in destitution, passing most of his days at the New York Public Library. He read books on Oriental music, Oriental philosophy, Rosicrucianism and Alchemy. Two Japanese artists, Kawashima (a painter of lacquered screens) and Sensaki, who later became the Zen master Saski Roshi, introduced him to Buddhism. He became close friends with Carlos Salzedo, the composer-harpist, and the avant-garde composer Edgard Varése. On Christmas Eve 1917, with thirty-five cents in his pocket and a small trunk of clothes, and still not in command of the English language, he left his Parisian associates, whose ways of thinking and living he came to realize were diametrically opposite to his.



He was able to reach Canada, where he stayed in Toronto with the pianist Djane Lavoie Herz and her husband Sigfried, and later in Montreal with Alfred Laliberté, a close pupil of Scriabin. It was then that he came in touch with both the theosophical teachings of H.P. Blavatsky and the music of Scriabin's.

Rudhyar composed a book of French poems, ***Rhapsodies*** (published in Toronto 1918) and recited them to private groups there and in Philadelphia to the Art Alliance. The summers 1917-1918 were passed in Seal Harbor, Maine (pictured). There he met Salzedo, Stokowski, Hoffman, Gabrilowitch and many musicians who, unable to reach Europe during wartime, had found refuge at Seal Harbor.

During the winter season 1918-19, Rudhyar saw a great deal of Leopold

Stokowski, and was given access to the Stokowski's orchestra rehearsals. Stokowski introduced him to a remarkable pioneering woman, Christine Wetherill Stevenson (pictured). A prominent Theosophist and an heiress, Mrs. Stevenson had begun the Little Theater movement and the Art Alliance a few years before. Winter 1919 saw Rudhyar in Philadelphia under the sponsorship of Mrs. Stevenson. There he composed his early orchestral work ***Soul Fire***, which won him in 1922 a \$1,000 prize from the newly formed Los Angeles Philharmonic (Rothwell conductor). He wrote a cycle of piano pieces, ***Mosaics***, related to episodes in the life of Jesus, and short preludes, ***Ravishments***, the best of which were later integrated in other works. During this productive musical period he also composed ***Trois Poèmes Tragique*** for contralto. Rudhyar continued writing French poems, as well as unpublished essays on the Bahai Movement and social organization. It was then that he first developed his ideas for a new global civilization and for a humanity unified in what he called ***The Synanthropy***. Rudhyar even made sketchy plans for a world city, somewhat resembling those for Auroville, built during the second half of the 20th century near Pondicherry, India, by the Sri Aurobindo Ashram.



The Philadelphia period was crucial for Rudhyar's inner development, a true "dark night of

the soul." His rejection of his ancestral name in 1917 reached deeper levels of the psyche, a death-rebirth process. The change of name was a necessity and a manifestation of the same type of resolve as the dedication of a monk or a Hindu swami to the service of a religious ideal. Rudhyar not only left physically his native land and the language of his ancestral French culture, he turned his back on the implications and patterns of the whole Western tradition, and sought to uproot from his psyche the negative, dualistic and spiritually crystallized aspects. His birth name was a symbol of all this past, and he dedicated himself as a "seed man" to a future which as yet he could but dimly envision. The name "**Rudhyar**" is close to old Sanskrit terms implying dynamic action, the color red (he was born with the Sun in Aries, a zodiacal sign related to the red planet, Mars) and the electric power released during storms — the "god" **Rudra**. The first name, Dane, had to be added for legal requirements when he became an American citizen in 1926; but all his true friends called him **Rudhyar**.

### Part Three The Early Hollywood Years: 1920-1924

**Rudhyar emerged into a new world of feeling and consciousness** when through Mrs. Stevenson's sponsorship he was able to reach Hollywood on 1 January 1920. The next morning he met the great Theosophist B. P. Wadia, with whom he formed a close association. "In Philadelphia," Rudhyar states, "I met Mr. Warrington, then the head of the American Theosophical Society, when he lectured in the mansion built by Mrs. Stevenson's father, a 19th-century copper magnate. When I reached Krotona in the Hollywood Hills, then the American Theosophical headquarters, I took a room nearby, and on January 2nd at breakfast Mr. Warrington greeted me warmly and introduced me to Mr. B. P. Wadia, who had just arrived in America after representing at the League of Nations the nascent Indian Labor Movement, which he initiated, leading a strike in Madras. Wadia was then the 'right hand' of Mrs. Annie Besant, then the president of the Theosophical Society. He was the manager of the Theosophical Publishing House and the editor of *The Theosophist* in which he soon printed my first article written in English, ***Inertia and the Mystery of Evil.***" "A series of remarkable lectures," Rudhyar continues, "Wadia gave during the winter of 1922 in Hollywood on **The Secret Doctrine** stimulated me to study HPB's monumental work further. For quite a long time, I gave to this study a couple hours every morning. I was particularly fascinated by the constant reference to cycles, because, when I was only sixteen in Paris, I had had an intuitive realization that all life processes and the very essence of 'Time' were cyclic."

The 1920s were Hollywood's great days, and Mrs. Stevenson had beautiful plans for dedicating the hills to creative and spiritual activities. She had produced a ***Life of Buddha*** on the grounds of the Theosophical Society headquarters, Krotona, in the Hollywood Hills. Walter Hampden and Ruth St. Denis performing the main roles. Later she decided to produce a ***Life of Christ*** and commissioned Rudhyar to write scenic music for it. But her Hollywood associates, and even the President of the American Theosophical Society, Mr. Warrington, could not share her vision. Disappointed, she gave up the idea of using the Bowl property (which she had purchased for \$40,000 with Mrs. Chauncey Clarke — Marie Rankin Clarke) and bought the adjacent hills for the same price. There she built an amphitheater (now the John Anson Ford Amphitheatre) and during the summer of 1920 **The Life of Christ** was first performed. Unfortunately, Mrs. Stevenson soon died in mysterious circumstances (1922-23) while she was preparing to produce a *Life of St. Francis of Assisi*. She had made Rudhyar her musical director.

It was in 1920 while living in a cottage near the Krotona Theosophical headquarters and having befriended a Dutch woman, Mrs. Van Vliet who was deeply interested in music, theosophy and astrology, that Rudhyar decided to investigate astrology and learn its techniques - classes being provided free. At Krotona he also met Alice Bailey, who later founded the Arcane School and the Lucis Publishing Company, which published his first books on astrology, **The Astrology of Personality** (1936) and **New Mansions for New Men** (1938). During 1920 he also began a close friendship with a remarkable woman, Aryel Darma, who brought him inwardly closer to spiritual realities. His association with the great Parsi Theosophist, B. P. Wadia had likewise a determining influence, leading him to a thorough study of H. P. Blavatsky's **Secret Doctrine**. Through these prolonged contacts Rudhyar's mind emerged in a rebirth of understanding and clarity of vision. What had been almost prophetic intuition in 1911 became developed, stabilized and fully creative ten years later in Hollywood.

## **Rudhyar - The Theosophical Mystery**



**B. P. Wadia (pictured above, opposite Rudhyar) evidently recognized Rudhyar's destiny and believed he had a special role to play in the Theosophical Movement, and perhaps Wadia also saw in Rudhyar an opportunity to somehow compensate for the manner in which Annie Besant was at the time promoting Krishnamurti as the vehicle of the coming Maitreya. Wadia undoubtedly felt indirectly responsible for the Krishnamurti situation because of the little known fact that it was he who first recognized something "special" about the boy, to whom he later brought to the attention of C. W. Leadbeater.**

**By 1923 Wadia broke with Mrs. Besant and her Adyar arm of the Theosophical Movement. Immediately afterwards he became the prime-mover of the United Lodge of Theosophists. Wadia passed away in 1958. -MRM.**

Rudhyar continued composing. He came to New York for the 1922-23 season and performed some of his piano compositions at a concert for the International Composers Guild, of which he was an original member. He was also a founder of the New Music Society, initiated by Henry Cowell. Rudhyar's ***Surge of Fire*** was performed in Los Angeles at the first concert of the New Music Society, October 1925, and later on in New York. A performance took place at the California Institute of the Arts in May 1971, James Tenney conductor. In addition to composing and studying, Rudhyar was beginning to be a prolific writer of articles, now in English. Articles on Erik Satie and on Stravinsky were published in the April and October 1919 issues of *The Musical Quarterly*. In his article ***The Relativity of Our Musical Conceptions*** Rudhyar began championing Oriental music and wrote of future non-European types of music. He also provided material for Salzedo's magazine *Eolus*, for theosophical publications, and for the *Christian Science Monitor*.



### **JAVARTAM - Java Art in America**

The shop at 7020 Hollywood Blvd., operated by Aryel Darma (pictured in the center, left) and Rudhyar. Aryel was an associate of Wadia's, and the two had already established a close friendship before Wadia first visited America in 1919. Like Rudhyar, during the 1920s Aryel acted on the silent screen, having a starring role in the highly-rated 1926 film *The Smoke Eaters* and a supporting role in *The Show Girl*, 1927. After the destruction of the shop by fire, she was forced to return to Holland, where she had hoped to find success acting in Dutch and German films. Instead, Aryel passed away in 1928.

By the late-1920s Wadia was traveling a great deal, founding many new theosophical lodges. When he finally returned to India, around the time of Aryel's passing, Rudhyar passed through a period of psychic and spiritual aloneness, but soon emerged into a broader sphere of activity.

Rudhyar worked with his friend Aryel Darma, who had lived in Java, in creating a store, Javartam, which brought for the first time all kinds of Indonesian art-products, batiks, and other artifacts to America. Unfortunately, the store at 7020 Hollywood Blvd. and most of its contents were destroyed by a fire originating in an adjoining Russian restaurant. During this time Rudhyar also played bit parts and supporting roles in motion pictures, and for seven months acted as the Christ in Grauman's Theater prologue for the first version of ***The Ten Commandments*** by C. B. de Mille (1924). Rudhyar also appeared as the Christ in de Mille's 1924 silent version of ***The Ten Commandments***, and had a supporting role in Alan Crosland's 1924 film, ***Three Weeks***. He was also involved in an attempt at creating a Little Film Movement; and with a friend planned to develop "Introfilms" — films which would depict inner psychological states through series of images. These attempts — also one at creating a World-Music Society, and another in 1924, Hamsa Publications, dedicated to the building of a new American culture — were totally abortive, being far ahead of the times. Rudhyar, who in 1924 had not composed for two years, instead writing essays and studying Hindu music from books and through his friendship with singer and dancer Ragini Devi (an American woman who would go on to become one of the most renowned and respected dancers of India) began a new musical phase that year with the composition of the ***Moments***. These were originally 22 tone-poems broadly associated in principle with the Tarot cards. They were published by Birchard (Boston) in 1930 as three books of five pieces each. These constitute now the four ***Pentagrams*** (1. *The Coming Forth*, 2. *The Enfolding*, 3. *The Release*, 4. *The Human Way*). Later on a series of works called ***Tetragrams*** were composed, the last one in 1968. There are now nine ***Tetragrams***, each including four short

sections (I. *The Quest*-1920, 2. *Crucifixion*-1926, 3. *Rebirth*-1927, 4. *Adolescence*-1925, 5. *Solitude*-1927, 6. *Emergence*-1929, 7. *Tendrils*-1924, 8. *Primavera*-1928, 9. *Summer Nights*-1968).



## Part Four Expanding Horizons: 1925-1929

**Rudhyar went back and forth between New York and Hollywood** during the years 1922, 1925, 1926, 1928, 1929 and 1930. During 1926 at the Yaddo Colony in upstate New York he completed the **Moments**. He continued writing articles, poems and music. The three **Paeans** were composed in 1925, **Five Stanzas** and **Ouranos** in 1927. In 1925 Rudhyar wrote a book entitled **The Rediscovery of Music**. Knopf was at first interested in the project, but found the finished manuscript impossible to sell. Other publishers agreed. During this period Rudhyar became a musical associate and friend of Martha Graham, the Mother of Modern Dance, a close contemporary who he had first met while she was a member of the dance company of Ruth St. Denis and Ted Shawn in Hollywood. Rudhyar played piano improvisations for the rehearsals of some of Martha Graham's earliest dance compositions, and in many ways her early work in dance paralleled Rudhyar's musical work.

### **Rudhyar's Dance Connection**

From the beginning, Rudhyar's destiny brought him in close contact and collaboration with some of the most important and influential female dancers of the 20th Century. First there was VSP - Valentine de Saint-Point - the prototypic multimedia performance artist, who in her later years went to Egypt and became a Sufi. Then came Ruth St. Denis, little remembered today, but during the early-20th Century she was as famous as Isadora Duncan. During her early years, Martha Graham and Rudhyar were so complementary - one in dance, the other in music - that they even looked alike, and Rudhyar improvised at the piano for the rehearsals of her earliest performed works. Rania, the heroine of his first novel, was also a woman of dance, whose movements possessed a magical force. In the late-1920s, Rudhyar also provided music for some of Doris Humphrey's dances. And, As we'll soon learn, Rudhyar's second wife, Eya Fechin, was a professional dancer and an early proponent of Psychodrama.



Rudhyar was also a friend of Srimati Ragini Devi, who in the 1920s encouraged him to write *The Rebirth of Hindu Music*. Named after the Vedic goddess of dance, this American woman left her well-placed husband, studied Indian music and dance, married an Indian man (with whom she bore Indirian, who became a famous dancer in her own right), and went on to become a legendary figure, reviving the classical dance of India. As is the case with other areas of Rudhyar's personality and destiny, it's best not to over-analyze Rudhyar's connection with dance and dancers. But it doesn't take the intrepid researcher long to discover a mythological connection. In the accompanying original watercolor by Promode Chatterjee, the Hindu deity Shiva, of which Rudra is a manifestation, is seated on a leopard skin, playing the harmony of the universe on a transcendent instrument made partly of a human skull. His son Ganesha accompanies him on the drum, beating out the rhythm of the cosmic pulse. By this divine invocation the goddess of dance and music, Ragini Devi, is brought into manifestation.

In 1927 Rudhyar began a new phase of his career, giving many lecture-recitals on modern music, as well as a series of talks on Oriental religions and philosophy. His first book of English poems **Toward Man** was published in Carmel, California in 1928. Other volumes of poetry were also written, a selection from which was published later under the title **Of Vibrancy and Peace**. **White Thunder** was published as a deluxe edition in Santa Fe, N. M. during 1938.

In 1928 **To The Real** in three sections was completed by the addition of a second movement and orchestrated. It was performed in Paris by Nicolas Slonimsky. **Sinfonietta** was also orchestrated at that time, and later performed in Washington D. C., and recorded in Germany.

That year Rudhyar lectured many times in Carmel, Los Angeles and Chicago. He also began a series of booklets under the general title of **Seed Ideas**, printed in Halcyon, California

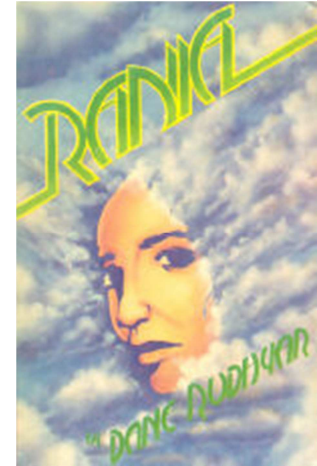
where in 1920 he had met Henry Cowell at the Temple of the People. Seven of these booklets were bound and published under the title **Art as Release of Power**. A second series began late in 1929, but only two were published.

### **Rania - Rudhyar's Epic Narrative**

"**RANIA** is an epic narrative of the evolution of a woman's soul. It is the heroic pilgrimage of woman's being, exalted and enslaved, possessed and discarded, struggling for freedom. This is Rania's tortuous search for spiritual strength, ultimately sustaining her in her final battle with the powers of Darkness." So reads the back cover notes from the 1973 Unity Press edition of *Rania*.

In his Preface, Rudhyar writes that *Rania* is "the story of a strong and unusual woman's life filled with extremes of light and darkness, of beauty and tragedy. I conceived this work as a kind of symphonic narrative in three movements. I emphasized the poetic-musical form by writing at first short stanza-like paragraphs, then, as the action became less tense and precipitated, increasing the length of these stanzas. The second part of the symphonic-narrative the action slows down, and the stanza-form is no longer needed. It reappears in the third part which ends with a recall of the initial heroic theme of the sacrifice of the seed. In **RANIA** the action is condensed, often stark, moving from high-point to high-point - today one would probably speak of "peak-experiences." The characters are projected on the background of social or natural landscapes which are broadly drawn and essentailized.

Many of the work's scenes, themes and characters were drawn from Rudhyar's experiences in Hollywood and Carmel, and the leading characters are based loosely on his spiritual friends Aryel Darma and B.P. Wadia.



During January 1929 in Chicago, Rudhyar wrote **Rania: An Epic Narrative**. The manuscript was presented repeatedly to publishers who declined to publish it because it was too unusual a work, half poem, half novel. In March 1972 it was read by James Shere in several installments at the radio station KPFA Berkeley, during a month dedicated to the broadcasting of works by Rudhyar, interviews, comments, music, and other work. **Rania** was eventually published by Stephen Levine's Unity Press in 1973.

**Part Five**  
**New Opportunities: 1930-1936**

**Rudhyar passed the winter 1930 in New York**, working on various projects and articles. Lectures were given at the Roerich Institute. In June Rudhyar married Malya Contento, who he had met through Will Levington Comfort. The booklet ***Paths To The Fire*** was published during September 1930, stating in original terms occult concepts relating to the cyclic evolution of mankind. During the winter 1931 Rudhyar wrote a mimeographed course ***Liberation Through Sound*** which incorporated in a different way some of the ideas already formulated in the book ***The Rediscovery of Music***. It showed how a musical culture can be characterized by the basic intervals which it uses. Hindu, Chinese, Pythagorean European musics (in the plural) were treated in-depth, and related to states of consciousness applicable to the development of the individual. A series of lectures were given in Boston and for the music school of the Henry Street Settlement in New York.



**Rudhyar and his first wife, Malya Contento**

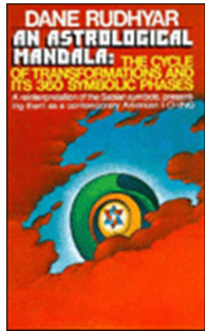
After his marriage, Rudhyar met the philosopher, occultist, astrologer Marc Edmund Jones, whose astrology classes Malya attended. Marc Jones gave Rudhyar mimeographed courses on astrology which he was sending to members of his group, The Sabian Assembly. These were quite remarkable courses presenting astrology in far more sound and deeply philosophical light than had ever been available. Rudhyar had kept his interest in astrology and occasionally had interpreted charts for inquiring friends; but the MEJ courses showed him how much wider the scope of astrological thinking could be. Although Rudhyar had already written on "***A Philosophy of Operative Wholeness***," it wasn't until this period that he became aware of and deeply interested in Jan Smuts' ***Holism and Evolution***, a remarkable work that carried further and in a new way the ideas of the French philosopher, Bergson, whom Rudhyar had studied in Paris. Carl Jung's depth-psychology also attracted his attention in 1932 and especially during the summer 1933, while Rudhyar stayed as a guest on the ranch of Mary Tudor Garland in New Mexico. All these influences began to act upon Rudhyar's mind and he saw the possibility of working out a practical as well as conceptual synthesis under the title of **Harmonic Astrology**.

Astrology's place in this synthesis was seen as a means to demonstrate in a concrete and effective way the workings of cyclic and holistic patterns in the lives of individuals and nations — as a personalized application of his philosophical and psychological concepts. It implied no fundamental break with the more esoteric and archetypal approach he had held under the influence of Blavatsky's momentous works, but rather an anchoring of the basic concepts of occult philosophy to the level of the everyday existence. This enabled him to get in much closer touch with the reactions and aspirations of people who, intuitively if not clearly, could respond to his ideas.

An unexpected opportunity to reach a vast American public came in 1932 and especially 1933 when Paul Clancy, originator of *American Astrology Magazine*, became enthusiastic about Rudhyar's ideas and plans. Clancy more than anyone else, is responsible for the popularization of astrology, not only in the USA, but all over the world. His first magazine failed in 1932, but he started another again in 1933. Rudhyar's articles began to appear in Clancy's very small magazine. In 1934 a large distributor placed *American Astrology* on many newstands, and its phenomenal growth began at once. Paul Clancy requested more and more articles, and Rudhyar began to write two or three long astrological articles monthly for the magazine, providing him, for the first time, with a regular and dependable income.

### **The Sabian Symbol Connection**

The Sabian Symbols are a set of 360 symbolic images, each symbol depicting a particular degree of the zodiac. For instance, AN UNSEALED LETTER is the symbolic image for the thirtieth degree of Leo. Although Rudhyar had no role in their clairvoyant discovery in 1925, in the minds of astrologers today Rudhyar, more than anyone else, is most closely linked with the Sabian Symbols. The close identification of the Symbols with Rudhyar has a twofold foundation. Firstly, he was responsible for first bringing them to the attention of the general public by publishing a condensed version of the Symbols in his first astrological book, *The Astrology of Personality*. Secondly, his 1973 reinterpretation of the Sabian Symbols, *An Astrological*



*Mandala* has been the principal volume on the Symbols since its publication. Gavin Kent McClung, a personal friend and student of Marc Jones, states in his article *The Prophetic Sabian Symbols*, that "after Marc Edmund Jones and the clairvoyant Elsie Wheeler discovered the Sabian symbols, Jones placed in storage the cards on which they were recorded. He felt that making scientific use of the symbols in astrology might not be possible. At the time (the mid-1920s), Jones and others were involved in the scientific reorganization of astrology itself, and in various types of occult investigation.

"When he came to realize that it might never again be possible to re-create the situation that had allowed the original discovery of the Sabian symbols, Jones decided to publish them. In 1931, the symbols became available to students in a mimeographed series of lessons called 'Symbolical Astrology', which included interpretive vignettes for each degree, together with elaborated versions of the images originally obtained through Elsie Wheeler's special gift.

"At that time, Dane Rudhyar became interested in the symbols. He saw their potential, and in 1936 brought them to wider attention in the world of astrology by including a

condensed version in his book *The Astrology of Personality*."

Rudhyar soon started an enormous astrological production spanning decades. New astrological magazines appeared, and their editors asked Rudhyar for regular contributions. Soon Rudhyar wrote under pseudonyms, and over the next four decades he contributed literally thousands of articles on all kinds of topics, more or less related to astrology — articles dealing with astrology, philosophy, world-affairs and celebrities in all fields. Alice Bailey, after reading Rudhyar's 1934 articles, urged him to collect and amplify them in a book which her Lucis Publishing Company agreed to publish. And so was born in 1936 the now famous **Astrology of Personality**, which Paul Clancy greeted as "the greatest forward step in astrology since the time of Ptolemy. It represents the birth of a new epoch." So began Rudhyar's astrological career which astounded and shocked many of his older friends at a time when "thinking people" generally regarded astrology as an archaic superstition. Forty years later, during the late-1960s, the situation greatly changed, and Rudhyar at long last came into his own. His musical work had faced strong opposition from composers who had become devotees of Stravinsky's Neo-Classicism, following the end of

World War I and Stravinsky's forced exile from Russia. Rudhyar opposed this neoclassical and formalistic trend which enthroned the ideals and patterns of European classicism, of the supremacy of pope and king. He pointed out, at a time when an outcry against Fascism swept over the intelligentsia and young musicians, dancers and artists, that the music of the 17th and 18th centuries was actually the expression of a culture which was based on a Fascistic type of social order. He showed how the C major scale and the rule of the tonic were symbolic of the very things against which the devotee of Neo-classicism were emotionally fighting. This closed to him many doors, especially those leading to foundation grants. Thus the new opening along astrological lines came out at the right time; for the Great Depression and the Income Tax were making it extremely difficult to enlist the interest and patronage of wealthy music lovers.

## Part Six The Discovery of Painting: 1937-1944

**During the late-thirties Rudhyar continued composing poetry,** including the three long *Apocalyptic Poems*. His musical compositions from this period include the sections of *Syntony* for the piano now called *Oracle* and *Eclogue*, and sketches unfinished for an orchestral rendition, with recitation, of his long poem *Paeon To The Great Thunder*. Many lectures were given in New Mexico, New York, San Francisco and Hollywood. In 1937 in Italy he joined Malya, who was returning ill after six months in India. While there he met and befriended psychologist Roberto Assagioli. In 1939 he started a Foundation for Human Integration which, for many reasons, was never fully developed.

During 1938 and 1939, while passing along the summers in Santa Fe, New Mexico, Rudhyar began a new aspect of his public life. He began to paint and his work very soon attracted the interest of New Mexico painters and his works were exhibited in Santa Fe, Albuquerque, Phoenix and Ojai, California.

This new creative outlet was very significant, for there is a great difference between hearing (and this meant then exclusively playing at the piano) one's music extended in time, and being able to contemplate quietly and effortlessly one's paintings extended in space. Rudhyar found that the new esthetic experiences opened a new level of consciousness and he enjoyed it greatly. But circumstances did not allow him to paint as much as he would like. He nevertheless participated with Raymond Jonson and others in the formation of **The Transcendental Painting Group**, and the use of the term, transcendental, was his suggestion. A Transcendental Painting Foundation was started of which he became the vice-president. Rudhyar wrote the movement's manifesto, and an unpublished work entitled **The Transcendental Movement in Painting**. The latter treated not only painting, but other kinds of transcendental artistic endeavors, such as the dance of Martha Graham.

### **Rudhyar and the Transcendental Painting Group**

The Transcendental Paint Group was founded by several non-objective artists struggling to establish abstract and non-objective art in America. The group included Raymond Jonson, Emil Bisttram, Lawren Harris, Alfred Morang, Agnes Pelton, Ed Garman, Horace Pierce, Dane Rudhyar and others. While many members shared an



interest in theosophy and mysticism, and were inspired by the work of Wassily Kandinsky, mundane factors, such as needs for work space, exhibitions and publicity, actually brought the group together.

The Santa Fe Transcendental Painting Group is featured in the recent book *Kandinsky and the American Avant-Garde: 1912-1950*. The volume includes an essay on the Transcendental Painting Group by Marianne Lorenz and color plates depicting the work of its members.

Regarding Rudhyar's work and its place, Lorenz writes, "Rudhyar is unique among the artists being studied here because he emerged fully as a painter in the style of Kandinsky almost immediately. Philosophically and intellectually seasoned in the theories that underlay Kandinsky's art, his artistic development was not subject to the long search or evolutionary process that was the case of Harris and Jonson. Rudhyar discovered Kandinsky's vocabulary at the same time he discovered painting. As such, much of his oeuvre of the period, while often imbued with an almost heroic energy, quotes Kandinsky's formal language and reinterprets it in overtly theosophical or mystical terms. In works such as *Storm Gods* (1938, shown here), Rudhyar uses motifs from a number of Kandinsky's works illustrated in the 1936 and 1938 catalogues of the Guggenheim collection.

"Interestingly, Alfred Morang minimizes the influence of Kandinsky on Rudhyar, stating that 'the work of Rudhyar is built upon a non-objective pattern, but is not at all like the work of any other non-objective painter . . . His placing of shapes upon an oblong is not dictated by the rules of, let us say, Kandinsky or Picasso. Rather the motive force that actuates Rudhyar is a desire to the intangible something that he has learned to recognize through his music and his writing.'"

Rudhyar's paintings include works in vibrant colors, and many smaller black-and-white drawings. These paintings are non-representation, "abstract" or "symbolical." They aim at

evoking inner states of consciousness and strong feeling-responses to rhythm and color combinations. Rudhyar uses pure colors, often in "dissonant" combinations which are blended and balanced in a manner creating what he calls in music "dissonant harmony." It is fundamental to realize, that none of Rudhyar's creative expressions emphasizes the technical, specialized approach which mark artists who work as "professionals." Indeed, Rudhyar fought against the attitude of professionalism in any art; for such an attitude binds the creation to ideological as well as esthetic standards, and very often to fashion. "Any art," he states, "should evoke an inner reality behind the outer forms, sounds or colors. The work of art of whatever kind, plastic or musical, should raise the feelings and the consciousness of whoever is faced with it to a higher level. To call this a 'mystical' concept is quite senseless. This has been the foundation of all great art in all cultures, except perhaps during their formalistic and 'classical' period during which virtuosity and 'art for art's sake' was considered the ideal for an often empty and bored aristocracy at some kingly or princely court."

Years passed devoted to the writing of articles for astrological and other types of magazines, with some time spent painting. This was in many ways a difficult period — the "dangerous Forties" of inner questioning and reorientation. World War II was impending; then, attention absorbing. Two books were written, the first, **Man Maker of Universes** proved unsatisfactory and only fragments were kept. The other, very long, **The Age of Plenitude** was almost accepted by a New York publisher but war pressures interfered. A small book, **The Faith That Gives Meaning To Victory**, was published in New York in 1942. It stressed Rudhyar's ideal of a global society and the true relationship of the individual person to "Man's common humanity."

**Part Seven**  
**The Happiest Years: 1945-1954**

**Rudhyar experienced a strenuous divorce during April 1945**, and soon afterward he married Eya Fechin, daughter of the famous Russian painter, Nicolai Fechin. Rudhyar and Eya left California to live in Colorado Springs and, in 1947, in Nambe, New Mexico. These were happy and productive years. A book **Modern Man's Conflicts — The Creative Challenge of a Global Society** was written in 1945-46 and published in 1948 by the Philosophical Library in New York. He wrote a number of series for the magazines *Horoscope* and *American Astrology*, which were later revised and in book form and published as **The Lunation Cycle, The Practice of Astrology, Triptych, The Astrological Timing — The Transition To The New Age** (originally **Birth Patterns for a New Humanity**). A work attempting to reformulate the basic images of Christian-Western culture was written in 1948, and later recast entirely in a new style and published as **Fire Out of the Stone**. These years were the most productive in the field of painting. Rudhyar loved New Mexico. At one time he had planned to build a house near Santa Fe on land bought for him by the composer Charles Ives, but his divorce interfered. There were several reasons for leaving New Mexico. One was a meeting with the pianist William Masselos who, on his own initiative, had discovered the score of **Granites**. Masselos performed this composition in Albuquerque, New Mexico and afterward he and Rudhyar became staunch friends. He told Rudhyar of the interest young musicians in New York were taking in his music, as well as in his astrological writings, and of their desire to meet him and have him with them in New York. Also Eya, who had been a modern dancer in the Lester Horton Dance Company, had begun a compelling form of work dealing with personality-readjustment through basic body-movements, described in her booklet **Eutonles**. She felt the need to study certain aspects of psychology with a sympathetic psychologist. The latter turned out to be the remarkable pioneer in group-therapy and the founder of Psychodrama, Dr. Jacob Moreno.





**Rudhyar and his second wife, Eya Fechin, at home in New Mexico.**

A stay in New York during February-March, 1949 brought many interesting contacts in the musical field, but also the realization that the New Mexico episode had to be concluded. The early fall saw Rudhyar and Eya once more in New York.

During the winter 1950 Rudhyar's orchestral work **Ouranos** and his piano compositions were given at a concert at the Composers Forum on March 15, 1950 and Maro Ajemian played his **Prophet-Icrite** in April. Eya met Dr. Moreno at that time and decided to study with him at his psychiatric hospital in Beacon, New York. Rudhyar passed that summer at the MacDowell colony in Peterborough, New Hampshire composing a **Quintet** for piano and strings. A recital of Rudhyar's music was given in Carnegie Recital Hall on November 13, 1950, with the assistance of William Masselos and Anahid Ajemian, violinist. Rudhyar performed several of his piano compositions. The New Music Quartet gave a remarkable performance of Rudhyar's brief work **Solitude** on March 17, 1951.

Rudhyar passed the winter 1952 in New York City, and later in Washington DC. During the following summer, a house was rented in Spring Valley, New York within the Threefold Farm estate dedicated to the ideals of the great German philosopher, occultist, educator and creative artist Rudolph Steiner.

Lack of money forced Rudhyar and Eya to give up living in New York. Eya accepted an offer to start a department of Psychodrama at the Mental Institute in Independence, Iowa. She showed exceptional and natural gifts as a psychodrama director and had been warmly recommended by Dr. Moreno. Rudhyar and Eya reached the institute just after Rudhyar's 57th birthday.

During his stay in Iowa, Rudhyar had no outlet for his creative activity, except the writing of a few astrological articles, and this was even at a low because several magazines to which he had contributed had to close. He became acquainted with the Science Fiction field, and his interest was aroused. Through the year 1953 he wrote a novel **Return From No-Return**, two novelettes, and a number of short stories. In these works Rudhyar displayed his most fertile imagination, but he placed too much emphasis on occult themes and poetic verse, and not enough attention on scientific gadgetry, to find acceptance. Many years later, however, **Return from No-Return** was published in 1973 by the Seed Center, Palo Alto. The stay in Iowa, which lasted until December 1953, proved quite traumatic. Eya fell in love with her assistant, who was a patient at the institute, and during a return trip to California she asked for a divorce. Rudhyar passed the winter of 1954 in Cathedral City, near Palm Springs, California, where he had often gone for rest in the past. Money was very scarce, but deep inner experiences provided the strength to meet the crucial test which opened the way for the significant work which occupied Rudhyar's later years.

## Part Eight Years of Transition: 1955-1967

**Rudhyar passed the summer 1954 and spring 1955 at the Huntington Hartford colony** in the Santa Monica Hills. There he composed the score for his most extensive and mature composition, **Thresholds**. There was no time for Rudhyar to orchestrate it, but twenty years later the task was completed by George Champion of Palo Alto. During the winter 1955, Rudhyar gave a series of lectures in Santa Barbara and San Francisco; and in June the publication of monthly mimeographed booklets **Seed For Greater Living** began, made possible by the efficient secretarial work of a devoted friend, Virginia Seith. These publications were issued regularly until 1962. A book of poems, **Resurgence**, was also written during this period. Rudhyar lived then in a small one-room apartment on Hollywood Blvd. He wrote a regularly for the magazine *Horoscope* and gave a few lectures in Los Angeles, during a brief stay in New York stay during December 1956, and in San Francisco and San Jose during 1957.

In 1958, invited by an elderly Swiss correspondent, Mme. Honegger, Rudhyar took three trips to Europe, which proved most significant and valuable. The second trip, 1961 through 1962, brought to him many contacts and stimulating experiences. He lectured in several countries (France, Switzerland, Holland and England), receiving an exceptionally warm response. He wrote in French the book **Existence, Rythme et Symbole** at the suggestion of an editor; but very peculiar events made the promise of publication a myth. This book however formed the basis for the later work, **The Planetarization of Consciousness**, which, when published in 1970, made tremendous impact on the minds and outlooks of the thousands of young people worldwide who had suddenly become fascinated by Rudhyar's work.

At a lecture in Holland, Rudhyar met Carolus Verhulst of the Dutch publisher Servire, who offered to publish a small book of his, if there was one needing publication. Rudhyar, who had tried in vain to find a publisher in New York and even in England since McKay in Philadelphia had given up in 1951 all astrological publishing, presented Mr. Verhulst with a copy of **The Pulse of Life**. The Dutch publisher accepted it at once and a most fruitful cooperation began, which resulted in the publication of nine volumes, making Rudhyar work widely available, just as a new generation of seekers were becoming fascinated by metaphysics and astrology.

During a third trip to Europe in 1963, Rudhyar gave a seminar at the School of Philosophy in Holland and lectures in Paris and England. While staying on the Italian Riviera during August, he started an autobiography, which was superseded by another in 1983. During the summer of 1963, Rudhyar received letters from a young Canadian woman, Tana, who was then living with a piano teacher who had been a past correspondent and had bought several of his books. Tana came to see Rudhyar at Christmas while he was staying for a few days in Cathedral City. After her return in March, they were married in Riverside, California, taking residence nearby in San Jacinto, California after a lecture tour in St. Paul, Chicago and Boston.

The years which followed were a period of quiet and steady work and involvement in the publishing, promotion and distribution of the books being published in Holland. A small volume, **The Rhythm of Human Fulfillment** was written and published in California in 1966. Tana became involved in a very early version of desktop publishing, typesetting several of Rudhyar's manuscripts for publication on a vintage IBM Executive typewriter. In 1967 a small grant from the Ditson Fund in New York enabled a number of copies of most of Rudhyar's piano scores to be distributed to some libraries and a very few pianists. Rudhyar had recopied most of them for this occasion and they are now available at the Composers' Facsimile Edition, which is a branch of the American Composers Alliance, to which Rudhyar belonged for many years. He not only copied old scores, but revised and completed the

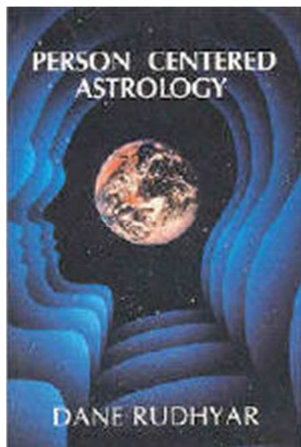
work now called **Syntony**, in four sections (*Dithyramb, Eelogue, Oracle, Apotheosis*). During this period he also composed the ninth **Tetragram**, *Summer Nights*.

## Part Nine Sudden Popularity: 1968-1971

**In 1968 *Birth Patterns for a New Humanity*** (later reissued by Harper and Row under the title **Astrological Timing – The Transition To The New Age**) was written, typeset by Tana, and published by Servire in Holland. During this year many talks were given around Los Angeles and in the San Francisco area, bringing important connections to Rudhyar with the Bay Area, with the Esalen Institute, with Sam Bercholz, founder of the Shambala Publications in Berkeley, and with friends and associates such as Michael R. Meyer, Jose Arguelles and others. In August Rudhyar addressed the Seattle Biennial Convention of the American Federation of Astrologers, where he received a standing ovation. In Berkeley and San Francisco Rudhyar came in close contact with the generation of young people were eagerly reading his books, and made many friends. Thanks to Sam Bercholz, Doubleday and Co., New York, agreed to publish in a paperback edition Rudhyar's first astrological treatise **The Astrology of Personality**. The demand for the book exceeded all expectations, more than 100,000 copies were quickly sold, literally revolutionizing the astrological world through the thousands of educated young people it brought into the field. No other event during the 20th century had such a far-reaching impact upon astrology and how it is viewed and practiced.

During 1969 Rudhyar made several trips to the San Francisco Bay Area, giving seminars in Berkeley, at the Stanford University, in Big Sur for the Esalen Institute and in Los Angeles for the Conference on Science and Religion, founded in 1957 by Leland Stewart, and of which Rudhyar was the President for one year. He gave also a series of lectures in Tucson, Arizona for the Gayatra Center, started by his friend Paul Barkley. A number of long articles were also written for several magazines, *Horoscope*, *Astroview*, *Occult* and *Omen*.

In February 1969 Rudhyar was prompted to initiate the **International Committee for a Humanistic Astrology** "in order to give more publicity to the possibility of approaching astrology and using birth-charts in a way different from both the fortune-telling variety, and the new and spreading 'scientific' endeavors to make astrology respectable and teachable in universities." In humanistic astrology Rudhyar attempted to show that there are at least two basic approaches to astrology: "Event-oriented" and "person-centered." He presented astrology "as a kind of Western yoga or psychosynthesis, and the birth-chart as a mandala, a formula of integration for the purpose of 'making whole.'" These ideas were developed in six booklets which were later combined into a book entitled **Person-Centered Astrology**.



### ***The Humanistic Astrology Revolution***

In his foreword to *Person-Centered Astrology*, Rudhyar states "this book came out of an initiative which I took during the evening of February 26, 1969, when I decided, to start the International Committee for Humanistic Astrology. The reason I made this move was that I strongly felt the need to state as clearly and widely as possible that astrology could be given an altogether different meaning. I sensed that today many individuals, especially in the younger generations, while fascinated by astrology, actually were asking for something that the 'scientific,' analytical approach could not give them. They were asking for a *way of life* in which their relationship as individuals to the universe would be given a constructive meaning. They wanted not so much to know the 'how,' as to realize in a new, cosmic way, the 'why' of their existence. They wanted to be *made whole*, and to discover how best to achieve this."

Rudhyar goes on to state that his aim in publicizing the humanistic approach "has been to stand against the present de-personalizing trends which augur so badly for our Western civilization, and to place the individual person at the place where it belongs in astrology, i.e., at the center of its concerns. I am concerned with persons, not with a system or a profession — persons who live and struggle toward the actualization of their fullest potential of being NOW."

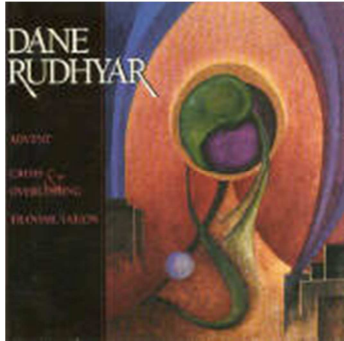
The holistic, humanistic approach to astrology formulated by Rudhyar created a revolution in astrology, bringing to astrology thousands of young, educated people, and attracting the interest of credential people working in the helping professions.

In 1970 Rudhyar lectured in Tucson, San Francisco, Woodland, Carmel, Dallas. He addressed an audience of 2,000 at the American Federation of Astrologers in Miami, where he again received a standing ovation. In October he flew to New York for lectures and musical contacts; and he talked to a group in Pennsylvania and in Baltimore before returning home. During the summer in Idyllwild, he wrote **We Can Begin Again—Together**. In a shorter volume, **Directives For New Life**, some of the ideas developed in the larger work were condensed. A small booklet, **A Seed** was also published in San Francisco during Christmas 1971.

In 1971 Rudhyar completed **The Astrological Houses** and a smaller volume **Astrological Themes For Meditation**. During that year he also began one of his most significant and important astrological works, **An Astrological Mandala — The Cycle of Transformation and Its 360 Symbolic Phases**, in which he reformulates and discusses the Sabian symbols psychically produced in 1925 through Marc Jones and Elsie Wheeler. Rudhyar passed the summer in Palo Alto, talking to students of the Esalen summer school as well as giving two seminars for the Esalen Institute (in May at Mill Valley with Jose and Miriam Arguelles, on "Education for Rebirth," and in September in Berkeley on "A New Look at H. P. Blavatsky's Secret Doctrine"). He also lectured to students at the University of California in Davis.

## Part Ten Broadening Influence: 1971-1974

**On 5 May 1971, *The Surge of Fire* was performed** for the third time at the California Institute of the Arts, under the direction of James Tenney. A meeting with the young pianist Michael Sellers led to the latter's decision to perform many of the Rudhyar works for the piano, beginning a surge of interest in Rudhyar's music, which had remained so long unperformed. The new interest in Rudhyar's musical work which began during this period, and continues to grow decades later, can be related to the revival of the music of the composers who were active in the early days of the International Composers Guild — from Varèse, Ives and Ruggles to Henry Cowell, all of whom were close friends and associates of Rudhyar's. Additionally, many people who had been eagerly listening to the long forgotten music of Scriabin were quite naturally responding to Rudhyar's music, which, unlike as it is in many ways to that of the Russian mystic, is essentially an inner-directed and profoundly psycho-spiritual type of musical expression.



### ***Rudhyar's Music of Speech***

Rudhyar's music is "a music of speech, in contrast to the typical classical music of Europe which was born of dance rhythm and popular songs, or else developed along formalistic lines stressing 'patterns' rather than 'tones'." Rudhyar often stressed the "basic difference between notes and tones, between music to be looked at (the score) and a music composed of tones charged with an intensity of personal experiences." His music is a music of "speech"— speech "beyond the rationalism of modern language—because in it a living person speaks out directly and spontaneously in resonant tones; thus the freedom of its tone-flow and the impossibility of straight-jacketing this durational flow into the rigidity of regular bars and standardized formal developments."

Rudhyar's popularity, especially among young people, continued to grow. Several publishers, large and small, sought his works and 1973-74 saw the publication of several titles. **Rania, An Astrological Mandala** and **Return From No-Return** were published in 1973, and during the following year **We Can Begin Again—Together** and **The Astrology of America's Destiny** were released. During this period Michael R. Meyer was instrumental in placing **Occult Preparations for a New Age** with the Quest Books imprint of the Theosophical Publishing House, thus beginning Rudhyar's long and fruitful association with Quest Books, which published a total of six of Rudhyar's titles during his final decade. 1975 was also the year Rudhyar resurfaced the theme of "Transpersonal Activity," first in the booklet **From Humanistic to Transpersonal Astrology**, and later that year in **The Sun is Also a Star – The Galactic Dimension of Astrology**.

Regarding his use of the term "transpersonal," Rudhyar states, "I began to use the term **transpersonal** in 1930, long before the movement of transpersonal psychology was started, and with a meaning quite different from the one the word has recently taken in the field of psychology. I defined as transpersonal a process of 'descent' of transcendental spiritual power and illumination **through** the normal consciousness, and eventually through the whole personality of a human being. The source of that power and light exists in a realm 'beyond' the personal consciousness and the ego, but I saw in the transpersonal action a **descent** of power rather than an **ascent** of a person's consciousness and emotions."

## Part Eleven The Final Decade: 1975-1985

**During the summer of 1974 Rudhyar met Leyla Raël**, with whom he had corresponded for several months. Later that year she began living and working with Rudhyar and Tana in Southern California. In 1976 Rudhyar and Tana divorced, and Rudhyar and Leyla took residence in Palo Alto, California. They married on 31 March 1977.

Thus began, at age eighty, perhaps the most creative and productive period of Rudhyar's long life. Rudhyar soon began a long and fruitful phase of composition, giving rise to the long piano works **Transmutation, Theurgy, Autumn, Three Cantod, Epic Poem** and **Rites of Transcendence**, as well as the reworking and orchestration of older work. During the early 1980s Leyla's sustenance and the secretarial assistance of Joseph Jacobs allowed Rudhyar to conduct a busy schedule of lecturing, writing and composing. During these years he produced some of his best and most significant written works, including **The Rhythm of Wholeness, The Astrology of Transformation, Beyond Individualism, The Magic of Tone and the Art of Music** and **The Fullness of Human Experience**.

A symposium was held in his honor at California State University, Long Beach during his eighty-first birthday. In 1976 and 1977 he received grants from the National Endowment for the Arts, and in 1978 he received the Peabody Award. A concert of the League of Composers-International Society for Contemporary Music in New York was performed for his eighty-fifth birthday. On 10 March 1982, selections of Rudhyar's music was performed as part of the American Composers Series at the John F. Kennedy Center for the Performing Arts in Washington, DC.

During 1981 the **Rudhyar Institute for Transpersonal Activity** (RITA) was incorporated by Leyla Raël. The first of two RITA conferences was held in Menlo Park, California during September 1983. A second conference was conducted at the same location in celebration of Rudhyar's ninetieth birthday.

The purpose of RITA was outlined by Rudhyar as having the eventual aim of establishing "a permanent center, where files of over 1,500 articles, manuscripts of unpublished volumes, paintings, and musical scores will be made available to students, and where courses and seminars will be organized. A complete edition of my writings may follow in order to keep them circulated, as commercial publishers will not keep books in print unless they sell almost as many copies as new releases each year . . . Other activities will develop as the need and possibility for them arises."

Rudhyar peacefully passed beyond the domain of the living on 13 September 1985.

**Life's circumstances** made it nearly impossible for Rudhyar to concentrate upon his musical production as he wanted to do; yet this fact is actually an essential part of the meaning of his whole life. Rudhyar is the antithesis of the "specialist" ideal so worshipped in our disintegrating society. He is the typical "generalist," as can be seen from the breadth of interests and understanding displayed in his major books, particularly **The Planetarization of Consciousness** and **Rhythm of Wholeness**.

Rudhyar states, "I had to be a generalist, because of my inclusive grasp of historical as well as cosmic processes and my sense of personal responsibility to a global future for mankind. Such a global future, I feel, cannot be reached in a manner consonant with man's total possibilities of individual and collective development unless a fundamental change in consciousness and in the quality of social and interpersonal relationships takes place; and this very soon. Thus an essential and nearly total transformation of our civilization, a 'revaluation of all values' is urgently needed. It is not a matter of technical inventions or changes in social or artistic fashions, especially not in music as such, or any profession as such; everything is involved. What is most important therefore is to formulate in broad all-inclusive terms what the basic principles at the root of this total transformation are." This is

what Rudhyar more than ever tried to do in his last books.

Because of his enormous production of articles and books concerning astrology, Rudhyar naturally become known by many people as an "astrologer"; but he states he "always saw in astrology mostly a tool, a technique for the development of a 'generalistic' and humanistic type of understanding and wisdom, and the practical everyday application of a holistic and objective grasp of the very foundations of all existence." One of his early and unrealized projects had the motto: **Solidarity, Service, Synthesis**. It expresses the essential character of Rudhyar's life and work.

Rudhyar had to wait until his seventies to see at least some of the ideas and ideals for which he has stood for fifty years taking roots in the minds and hearts of those who could be his grand-children. And as an octogenarian he experienced one of his most active and creative periods. He had the patience of men who know that their work is attuned to the rhythm of evolutionary forces that must eventually succeed, however long success is delayed. His also was the impatience of those who realize only too well the urgency and critical character of every moment of life at the threshold of what could be a deep and widespread upheaval of the most basic values which have pervaded our Western civilization, and indeed other cultures, whose flowering has long been past, and of which only spiritual seeds and memories remain.

In days of often confused thinking and aimless living, Rudhyar had the rare characteristic of knowing where he stood and had few illusions concerning the road ahead. There is an inner knowledge that can only be suggested and evoked, and all that is said of the outer life is after all only an externalization of the power behind the personality. In the end, this only remains. The performer of the ritual of a creative and pioneering life gives up his "mask," for others to use when the need requires, and retires in the silence.

Conditions after Rudhyar's passing in 1985 made it difficult to continue the work of RITA in a fruitful and sustained manner. During the latter part of Year 2000, however, Leyla Rudhyar Hill, Michael R. Meyer and others reactivated the Rudhyar Institute for Transpersonal Activity. Together they are working to make Rudhyar's legacy available worldwide through the web publication of the Rudhyar Archives.



Whatever burned so brightly in the spirit of the young man, brimming with intellectual and psychic energy, who wrote a book on Debussy at the age of 16, who had his unorthodox ballet scores performed at the Metropolitan Opera House at age 21, and who composed a substantial and vigorous body of music by the age of 35, burn brighter still as we honor his 80th birthday. His life and his music - such perfect realizations of his vision of the new **Seed Culture** - will continue to inspire us, every one.

**Charles Amirkhanian**  
Music Director, KPFA

I can strongly recommend Mr. Rudhyar as a scholar of oriental music and philosophy. I have known him for eight years and can vouch for his scholarship.

**Leopold Stokowski**

It was more than forty years ago that I conducted the first performance in Paris of Dane Rudhyar's symphonic work **Vers le Real** ("To The Real"), its mysterious harmonies somehow conveyed the idea of the mystic transition from the conceptual world to the world of reality. Dane Rudhyar is unique among composers in his ability to translate in musical terms the untranslatable phenomena that appear to all of us in dreams and in fantasies. His music is an epiphany, its harmonies seem to be endless, with cadences being but preludes to the cognition of new revelations, in forms that are philosophically cyclic, each ending being a beginning. His music does not have to be explained; it is the explanation of a puzzle of human experience; it is an answer to the question that was never asked. It is searching and challenging music. Someone had to compose philosophical music of such human dimensions. This task was assumed and fulfilled gloriously by Dane Rudhyar.

**Nicholas Slonimsky**  
Conductor and Music Critic

It should not be overlooked that Rudhyar has made a great contribution not only to the world of music and art but also to the world of literature and poetry. He is truly a 20th Century Renaissance man. His volumes of poetry are amongst some of the finest I have ever read, his prose makes not only interesting reading, but also has great cinematic potential.

**Steven North**  
Film Producer

If you want to know what astrology really stands for - if you want an "experience" - then read Dane Rudhyar.

**Henry Miller**

It is to me a wonder how Rudhyar finds the vitality, interest and energy at the same time to delve deeply into world-problems, to compose music and to paint outstanding non-representational paintings. The realm to which these paintings belong is new and it demands real inspiration if the works are to be significant. It is easy to paint convincingly that which one **sees**; but to paint convincingly that which exists only in the imagination calls for pure creativeness and rare gifts. I have no doubt that Rudhyar, in the field of painting, has all that is necessary to make a great contribution.

**Nicolai Fechin**  
Painter

Yes, it would be difficult to exaggerate my enthusiasm for your book, for though I know little of astrology, I can recognize deep, true, original thought when I encounter it.

**Claude Bragdon**

Rudhyar's works continue to grow into the undoubtedly permanent importance among us. Everywhere of the finest and most cohesive musicianship, their beautiful cantillations have already survived a half dozen changes of the popular mood, and his fine work continues. One longs to hear his orchestral works prepared, performed, and recorded in a manner equal to them. Why this is not yet done is a major mystery!

**Lou Harrison**  
Composer

You are unique in your power to synthesize all elements and include all modern thought and new visions into astrology.

**Anais Nin**

I am impressed by the thought that of all the books I have read on astrology, of all the talk I have heard from the lips of astrologers, Rudhyar's work, his thoughts, outweigh, indeed eclipse all others. Walking in the hills the other day, my mind filled with his thoughts, it occurred to me that there was a very valid reason for singling him out, for putting him above all the others I have known in one way or another. It is, to put it in a nut-shell, that he has the very special gift of always keeping before our minds the whole. It is an even more striking faculty in his case than it would be in another since he has shown again and again that he is capable of breaking the whole into an infinite number of parts. His ability to dissent and analyze, to show the relation between the parts, and finally to relate the parts to the whole, is a most exceptional one. Reading Rudhyar, I am forever impressed by his ability to put into words what is even difficult to express or understand when conceived in more symbolic, cryptic forms of communication. He is forever awakening in us the relatedness of all things. Their profound spiritual significance. This is the sense of the whole when, relayed to us by an astrologer, lifts astrology to its proper place and puts us in our proper place with respect to its aim and purpose.

**Henry Miller**

Giants have always walked the earth, those children of the Cosmos whose flame lights the way for lesser men. Today is no exception. Rudhyar's growing legacy to questing and aspiring humankind, at a time when his unique capacities speak with clarity and direction to the needs and hopes of an age in transition, has, in his own lifespan, enriched the Planetary Soul. In the course of his years, productive and integrated beyond measure, he has offered his love and wisdom, whenever the door was open, and in his massive wake the countless seeds thus sown have quickened the race with mental and spiritual plenitude. How better to pay tribute to this friend of Man than in his own visionary prose: he is " . . . one of the many agents of the Power of Evolution, of the cyclic Rhythm of universal existence. He acts in time and space, completely available to meet the need of his society and his environment as a transforming force, as a 'mutant' rather than a 'mystic.'"

**Robert Bainbridge, Ph.D.**  
Prof. of Comparative Religion  
Calif. Institute of Asian Studies

Working prolifically for over five decades, every aspect of Rudhyar's work bears the imprint, the generating impulse of the **seed**. His earlier writings such as **Art as Release of Power**, contains a vision of the need that encompasses an understanding of the magical role of art in the cycle of civilizational growth and decay. His brilliant work in astrology which began with **The Astrology of Personality** carries his conception of the seed and the cyclic rhythm of the whole through intricate levels of cosmic and psychological perception. The natural outcome of his work could only be a book like **The Planetarization of Consciousness**, for in the totality of Rudhyar's life endeavor there is a unique circuitry. Beginning with art as the primary expression of the wholeness of human being, Rudhyar was naturally led to a consideration of the relation between the harmony of the human organism and that of the greater environment in which we are evolving. In his search not only to understand, but to express as well, his intuitions concerning human and cosmic harmony, Rudhyar has articulated as few others have done what may well be some of the basic premises of an entirely new – and planetary – cycle of human experience.

**Jose and Miriam Arguelles**  
Authors and Artists

I welcome the new book **The Planetarization of Consciousness** by Dane Rudhyar as I greatly appreciate him as an original thinker and as an effective writer who – with a wide cultural background in the philosophical, psychological and musical fields – is future-oriented and is making very valuable contributions towards the inauguration of a new global civilization and culture. I am particularly pleased because Rudhyar's whole trend of thought is in the spirit of psychosynthesis. From different starting points and using different terminology he arrives at the same basic conclusions on

important issues such as: harmonizing the oppositions in individual and in society; the central importance of purpose; the need for a new humanistic psychology

**Roberto Assagioli**, 1872  
Founder of Psychosynthesis

Rudhyar believes that Western culture has made us aware of mankind as a whole, but that the Western emphasis on individual power and possessiveness has failed to give a human attitude adequate for the new global era. Indeed he often says that Western civilization is perhaps in a process of destroying itself. What he feels is now needed is a change in the total attitude of human beings: a devotion to the total man working in an organic relation to social processes. It is an attitude that transcends the opposition of the individual and the social; in one place he calls this "organic individualism." The "unity" of mankind is not to negate differences of the various regions of the earth and all varieties of human temperament.

Two characteristics of Dane Rudhyar which separate him from many who hold positions similar to the above, are the following: 1) while he is sympathetic to moderate sized communities, he is critical of small social groups which only project the leader's personality; 2) he does not seduce his readers by predicting a utopian Golden Age just around the corner. He is aware of difficulties and perhaps even catastrophes. What he stresses is the need of "seed groups" which are open to change and which repudiate possessiveness in the service of a new age of "interdependence and synthesis."

**Charles Morris**  
Professor of Philosophy  
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