

Victoria Santa Cruz G.

Rhythm

...The
Eternal
Organizer



Victoria E. Santa Cruz Gamarra

Victoria Santa Cruz a composer of music, scriptwriter, director, researcher and specialist in Folklore; her work is outstanding in discovering the roots of Peruvian Folklore and in particular Afroperuvian Folklore.

- 1922 Born in Lima Perú.
- 1959 Opens: *Callejón de un solo caño*, *Escuela Folklorica y Malato*.
- 1960 Receives a Scholarship from the French Government and Studies in L'Université du Teatre des Naciones, and in L'Ecole Supérieur des Studes Choreographiques in Paris.
- 1966 Found the dance company *Teatro y Danzas Negros del Perú*.
- 1969 Is named Director of the Escuela "National de Arte Folklórico.
- 1970 Assumes the artistic direction of the Primer Festival de Arte Negro en Cañete. Records the long play IEMPSA *Con Victoria Santa Cruz*.
- 1971 Opens *Un Marido Paciente* and the pantomine ballet *La Muñeca Negra*.
- 1972 Is named foundress-Director of the *Conjunto Nacional de Folklore*.
- 1982 Begins her teaching in the Drama Department of Carnegie Mellon University in Pittsburgh Pennsylvania until 1999.
- 2000 Founds the institución *Health-Balance-Rhythm*.

RHYTHM: THE ETERNAL ORGANIZER

Victoria Santa Cruz Gamarra

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(TRASLATION BY SUSAN G. POLANSKY)



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To speak properly about the book RHYTHM: THE ETERNAL ORGANIZER, I consider it fitting to go back to its antecedents.

More than four decades ago, leaving behind a marked path toward diminishment, Afro-Peruvian folklore took a diametrical turn toward the age of effervescent growth that we are still living. Many cultural expressions of the Blacks and their "Mestizaje", flourishing at the end of the Spanish Viceroy period and at the beginning of the Republican age, found themselves in the middle of the 20th century in a critical process of withering away. The liberating of some aspects of our music and traditional dances from that path toward dissolution was made possible thanks to the dedication, beginning in the sixties, of several professional artists' groups. And the responsibility of leading these actions was shared from the start by the sister and brother Victoria and Nicomedes Santa Cruz.

The restitution of some lost dances such as the "LANDO", the rebirth of some almost extinguished steps and choreographies such as the reformulation of the "FESTEJO", the "ZAMACUECA", and the "INGA" among others, are not only a personal accomplishment of Victoria's. Today these contributions are material for those who study the arts, and from a historical perspective —beyond collateral commercial

distortions— the manifestations of a majority of Blacks and Mestizos who sing, dance and express themselves again, is a more than positive outcome.

After touring successfully through the world of dances from the Coast, Sierra, and fringes of the Jungle as director of the “Conjunto Nacional del Folklore” during the seventies, Victoria dedicated herself full time to teaching, and it was thus that the *Discovery and Development of Interior Rhythm* was made known starting in 1982 in Carnegie Mellon University.

Because of her absence from the national Peruvian scene the last two decades of the 20th century, it is not strange that for the present generations the name of Victoria Santa Cruz is at best a legend.

It is in this context that Victoria’s latest production appears, this time not on stage behind the lights, but with the austerity of the written word.

For those who know her work, for those who are calling for new artistic accomplishments, this book’s appearance will be gratifying. RHYTHM: THE ETERNAL ORGANIZER, is a text which reveals Victoria Santa Cruz’s thinking up to the point possible for the written word. For those who worked under her direction, each commentary, each reflection will make them remember that in dance, song, and art, nothing is free. Those who had been influenced indirectly by Victoria’s dance style perhaps can know now what it is they had been doing all along, and will find a correlation in this book.

RHYTHM: THE ETERNAL ORGANIZER, is the conceptual expression of the author in the light of which not only does she reword the coming to be of her own work, but she also underlines her current activities.

Based on the principles of Health — Equilibrium — Rhythm, Victoria projects her proposition to the diverse spheres

of daily activity. That is why it is significant that the presentation of this book is accompanied by the opinions of outstanding representatives of Peru's cultural life. We appreciate the diligent comments of the historian Nelson Manrique, the vivid musical references of the composer Edgar Valcárcel, and the words highlighting confrontation and openness from the director of theater Jorge Chiarella.

We also thank Susan Polansky, a North American profesor belonging to the Faculty of Modern Languages of Carnegie Mellon University, for her careful English translation which makes this edition possible.

Finally we are thankful to Petroperú for their support, which constitutes a framework which could not be bettered for this publication.

OCTAVIO SANTA CRUZ U.

Victoria Santa Cruz Gamarra is a paradigmatic figure in the second half of 20th century Peruvian history. She comes from a family of artists who has made some of the most significant contributions toward a new appreciation of the Afro-Peruvian current in the national culture.

Throughout her existence, Victoria had to face a multiplicity of obstacles, which among other things came from her being black and a woman, and from living in a profoundly patriarchal and racist society like oligarchic Peru. She knew, nevertheless, how to convert these obstacles into stepping stones toward improving her art and her own person. Far from poisoning her life with the negativity with which people wanted to contaminate her, she found in the tests she had to face the way to discover that the structures of discrimination and segregation originate from those things which harm the discriminators as much as the discriminated.

For Victoria, the separation between men and women comes from each person being inwardly split apart. The incapacity to harmoniously integrate what constitutes the being of individuals is what produces the split among the individuals who make up humanity. From there, no change is possible which does not begin with a personal inner change; each person must face what causes the inner split and what feeds on our fears. "The enemy lives at home."

By these means, Victoria was capable of overcoming the obstacles posed by racial and gender discrimination, and change these obstacles into stepping stones to reach a higher understanding of what it means to be human and the nature of what is inhuman. In her own words, if before she was struggling for blacks, now she struggles for the human family. And if someone does not want to recognize this relationship, it is he (or she) who loses out. Thus, Victoria's life has been an example and inspiration for many people who have had to —and still have to— live daily with these negative structures which still exist under new forms in our country, and which feed and are fed by prejudices, privileges and exclusions.

Victoria's achievements in recovering and raising up the Afro-Peruvian cultural heritage as a dancer, choreographer, composer, investigator, and promoter, in addition to the extraordinary theater montages which she conceived and set upon stage (initially with her brother Nicomedes and later on creating her own company) were sufficient in themselves to win her a place in Peruvian history because of the role they played in constructing a national culture which does justice to the rich pluralism of our multiple heritages. It is easy to trace the influence of her parents in her formation, articulating a heritage combined the best of western culture on her father's side, with the rich legacy of popular culture to which she had access thanks to the vast wisdom of her mother. The fertility of this combination is testified to by the rich harvest the Santa Cruz family has offered and continues to offer to Peruvian culture.

But Victoria's work has not been limited to the recovery of traditional Afro-Peruvian music, nor to presenting it to an audience that in good measure turned its back to the cultural roots which were not European or the conventional Creole ones. Having already gained well-deserved recognition for her artistic productions, she took advantage of the opportunity offered her by a scholarship from the French government to study at

L'Université duTeatre des Naciones and L'Ecole Superieur des Etudes Choreographiques in Paris. Upon her return to Peru from France, she called together a number of Blacks, many with no formation or experience in dance or acting, and she prepared them. With them she took Afro-Peruvian art to a new dimension of quality. In this effort, along with the formidable impulse recognized in her by everyone, she revealed an extraordinary capacity as teacher, unfolding a labor which literally changed the lives of all who were touched by her, opening the way for the brilliant achievements of the music and dance groups which were to follow, giving a renewed vision of the black cultural universe until then almost unknown, and which, with time, would decisively influence in the changes experienced in black Creole music from the Peruvian coastal region, *and whose impact is still being felt today.*

Next came her being named founder and director of the “*Conjunto Nacional de Folklore*”. Victoria gathered musicians and teachers of dance from different regions of Peru, those who had lived a tradition. The “*Conjunto Nacional de Folklore*” took Peruvian art around the world, with enormous success, both in audience reception and in critical acclaim. All these achievements culminated in a successful university teaching career in the United States, when she was appointed professor at the prestigious Carnegie Mellon University, where she taught for almost two decades.

After such a trajectory, Victoria Santa Cruz could have opted for a comfortable retirement, but such a choice is not in keeping with who she is. I suspect that behind her unstoppable vital impulse is hidden something deeper than her evident dynamism. She has faced multiple obstacles and has learned that it is not a matter of removing or avoiding them, but of transforming them. In the obstacles lie an enormous energy, in as much as we are able to convert them into advantages. We have to reconstruct the lost unity. For this, *doing* is the first step

toward *action* and *action* can open the way toward true knowledge, which in turn is the way we can reconstruct decisive connections which have been lost. The difference between *doing* and *action* should be similar to what separates seeing from looking, and hearing from listening. There are different qualities of *doing*, but we can only arrive at that quality named *action* by way of commitment, which begins with a commitment to your own self.

At the foundation of everything is, then, the need to re-establish the lost connection, that which permits a re-uniting of what has been split apart by a societal forgetting of certain ancestral truths. The road which has taken Victoria from reflection upon the particular —the study of Afro-Peruvian musical culture— to the discovery of the universal, and to the understanding of the profound role of rhythm that is Africa's major contribution to humanity's cultural heritage, becomes a paradigm for us. "Upon continuing to deepen my search throughout my life in the formidable foundations of inherited rhythm", she tells us, "these have revealed to me with the clarity of the organic that, though African, *they are cosmic*." It is interesting how, through diverse experiences and by different means, wisdom arrives at a common substrata, able to be reached in different places in the world and in different eras of history by humans of different experiences and from all conditions. Let us listen:

"*Unity*", says Victoria, "is constituted by two opposites which, upon becoming unity on a determined level, acquire the capacity to transform the negative into positive; this is *reality*."

This proposition could be transcribed line by line as much by a Taoist, explaining the relationship between the ying and yang, as by a pre-Socratic dialectician, trying to explain the nature of movement.

Victoria has returned to Peru to realize a new and ambitious project. She is coherent with what she teaches, and seeks, with

a simple generosity, to share her findings, the result of a lifetime's work. Part of the wisdom she has achieved in this uninterrupted task are the truths which she gives us in this brief and substantial text, truths which are supported by an unflagging search, which has as its guiding light the desire to help us discover how to become more human. She is conscious that certain things can not be transmitted by language, except imperfectly. To this category belong the proposals about *action* and the role that it plays as a bridge between the past, present and future. *Action* commits our body, the capacity to awaken potential that is there, asleep, waiting to be awakened. It is almost impossible to transmit this without the experience of tuning the body by means of action, to put it into sync with rhythms that greatly transcend the world of what is not yet real experience. I would just like to point out that each of the affirmations that she makes is supported by a great effort. The debt of gratitude we owe her is great. I trust that we can continue to enjoy the offerings with which she surprises us from time to time.

NELSON MANRIQUE

Plato's definition of rhythm as "the ordering of movement" underlies the concept of the "Superior Order-cause and consequence of all life", expressed by Victoria Santa Cruz in her book *Rhythm: The eternal organizer*.

The emphatic tone of this excellent philosophical proposal is a consequence of a deeply lived experience. "...I did not allow myself", confirms the author, "to employ a single word which had not been felt and lived." It comes forth also from a dramatic reflection that leads her to singular and fascinating offerings which orient toward a reflection of the importance that *doing* and *action* have in life as an irreplaceable school for learning from one's innermost self.

Victoria Santa Cruz warns the reader that "one could be surprised at not finding the desired material in this book... at the service of what is known as the artistic disciplines", but contrary to what she affirms ("...it has another direction", she sustains) we believe that her lived contribution gives sufficient material and is revealed as a unique road in the rhythmical conception of the artistic task.

We should clarify as well as differentiate, which Edgar Willems, the great theoretician of musical rhythm proposes, that rhythm, the science of forms, as well as meter, the intellectual means of measuring, are intertwined and derived from the

concept of rhythm, source of life, "the eternal organizer and cause of Superior Order", as Victoria Santa Cruz sustains.

Only thus, understanding these differences, "...the artist", affirms the author, "far from staying trapped in the form, will arrive at a level of consciousness which will transform him or her", and in this way will go toward the encounter of "the internal power which guides the human being to express himself or herself", given that, and here I repeat her own words: "Can a teacher guide the student without having experienced an inner process which permits him or her to detect the origin of the conflict which forbids communication between them?"

There is much left to comment upon regarding Victoria Santa Cruz's philosophical reflections on primitive cultures; on folklore, that world "impregnated with expressions which tell of an ancient wisdom"; on the mistaken distances between what is known as folklore and so-called culture; and finally on the artistic disciplines and the personal universe, which include her commitment to the reformation of existing means of education.

When Victoria Santa Cruz remembers that "guided by this intuition and from an ancestral memory (Africa) I came to know the flavor of silence", analogous reflections of my own ancestral memory (Collao, the Andean plains of Puno) inevitably erupt in my mind, springing out of that memory which allows me to proclaim with pride that I too know the silence, the inner rhythm of my landscape, my mountains and lakes, of my people and the indomitable Aymara spirit.

Thank you, Victoria, for helping me understand how to rediscover ourselves on the roads of art and life.

EDGAR VALCARCEL

On the 24th of February, 1980, "El Dominical" of *El Comercio*, the newspaper I worked for, published my interview with Victoria Santa Cruz upon the occasion of the premiere of the presentation "Black Is My Color", with her group "Teatro y Danzas Negros del Peru". It was also her good-bye to our country, Peru, for some years, as her research on folklore and dances needed developing on more ample levels: America, Europe... Africa.

Twenty-two years have gone by and today Victoria presents a magnificent book. It is impossible not to relate it to what she had declared back in that 1980 interview. At that time she was about to begin an announced return to her roots to find *Mān*, and was certain that her role as director of theater was not enough. "If my goal had been to achieve a grouping of music and dance with exquisite artistic quality", she used to say, "then I would already be satisfied. But my search goes beyond that."

With that conviction, that particular rich black flavor she has for saying things, she clarified immediately: "For me, art implies that man (small "m") encounters Man (capital "M"); when this happens, man is then a work of art." And she added that she had begun to understand that the so-called artistic disciplines were not accomplishing the mission for which they had been born. Man was at the service of art; art should be at the service of man.

Victoria's theater had always caused astonishment. The penetrating rhythm, variety, color and literal counterpoint conversations disarmed the most demanding and left them naked with their emotion. The audience became one, enjoying a proposal which made them grow. The beautiful poem "*They Shouted Black at Me*", extraordinarily conceived on stage, was no more than one of the climactic examples with which Victoria presented rhythm as cosmic power and eternal organizer.

Not withstanding, her search went beyond an *exquisite show*. In this important legacy that she offers us as a key to approach understanding what she has found in her life, she communicates that her stage is not only in the theater, but also in ourselves, each one of us in our daily lives. She speaks to us of the need for rebelling against our intellect, which tyrannizes our organic capacity to understand, of the transcendence of finding our connection, of freeing ourselves from that mechanical behavior which divides us. In summary, she speaks of reencountering the link which connects us. This is the task. To find the unity, the order, the peace and the pleasure of living as social and superior beings... as works of art.

Rhythm: The eternal organizer is a fascinating book, to keep by your bedside, to consult continually and to call you to wake up. It alerts us to live the present which is where we finally are. The past and future are an exercise of the intellect; but reality is here, now, in this instant in which you are reading this word, not the one above and not the one you will read next. To live daily in what was or what will be makes us lose the axis of where we are. It may not seem important, but this absence of the present (presence) keeps us from resolving what the present offers us. We don't pay quality attention, because we are not here. And in the face of our own failure we say, "*To err is human.*"

"*But to find someone else to blame is even more human*", adds the famous humorist group "Les Luthiers".

"The enemy lives at home," accuses Victoria.

"Man is the sum of his acts," affirms Sartre.

Yes, then. It is our responsibility. But there is rhythm, to remind us.

It may also be that in some passages the reader does not understand some key that the book offers. And this is because, for all the effort we make, the literary description can never take the place of experience. It is enough to compare living the act of making love with the most perfect and poetic description of the same in order to understand the enormous difference. Rhythm needs to be lived. Of course you could write it, with mathematical precision, as in the notes of the great masters of music; but what you could not gather is the *swing*, that fiber given by the one who interprets the notes. For that reason we should not forget that this book is not lived rhythm, nor all that Victoria gives us, but only a clarion call to the work we must do. The possibility is in us to encounter ourselves in one single social identity.

To remember Victoria's purposes 22 years ago and to confront them with the findings we receive today allows us to catch a glimpse of the dimensions of her offering and how valuable it is for us that she put it forth in this edition.

That long-ago interview was titled "*Victoria's Good-bye: Black is My Color*", and it concluded this way:

"Victoria keeps searching. Her results are surprising. She is tenacious, saying in her joking way that she "works like a slave". Now she is going to Africa, digging for her roots, wanting to know who she is in the full human condition. She wants to understand it deep down in her gut so that she can cry out in conscience, "iNow I know who I am! iVICTORIA!" iVICTORY!

JORGE CHIARELLA KRUGER

Contents

Introduction	25
Chapter I:	
Rhythm: The great organizer	29
Chapter II:	
Rhythm: An equilibrium-transformation level	35
Chapter III:	
Rhythm: Tuning the physical body:	43
Qualities of <i>doing or making</i>	45
Qualities of health	45
Qualities for arriving at Being	45
Chapter IV:	
That which is called folklore	57
Chapter V:	
The arrhythmia we must confront	73

Introduction

In writing this book, the fruit of a series of processes of lived experiences throughout my life, I confess I have not permitted myself to express even a single word I have not *felt*, I have not lived. We human beings can each arrive at the same truth, but the path, the way of arriving, is never repeated.

Even though it is certain that our path to discovering this truth is personal, if we transcend the personal by delving into it and penetrating it, then it becomes the Truth.

It is said, "Truths are recognized as such because they hold other truths."

.....

Those who might hope to continue developing and innovating in the sphere of rhythm, at the service of what are known as artistic disciplines, may be surprised by not finding certain expected material in this book. This work, which I offer

with great respect, has *another direction*. It invites one to place special confidence in what may become a profound experience. How? Through the opportunities we find every instant in life, our daily life, that is so frequently minimized because of our having something “more important” to do.

If we consider that *doing* and *making* is fundamental to the discovery of *action*, we will have understood, organically, that *action* begins from within the human being, and that only *action* has the capacity to *transform* and to bring into *balance*.

When there is no connection with the inner self, our *doing-making* becomes mechanical, that is, it does not renew itself, and it does not integrate. Instead, it accumulates and divides. Many of the problems that befall us in life originate from our mechanical *doing-making*. The time has come to discover the role played by this obstacle of acting mechanically so that division and its consequences—habits and associations—cease dragging us around. Instead of finding someone to blame, let us assume our responsibility by discovering the enemy that lives *at home* inside us.

Why do we not pay attention to the mechanical within us? Is it perhaps because what is mechanical governs us and we do not have the will to eradicate it?

What is will? Is it not a level of order, and consequently, a level of consciousness?

That which is mechanical is not *penetrated* by words. It does not *feel*, it does not connect, and therefore it *divides*.

To *transform* is one of the keys of order.

If we believe in the existence of a Superior Order—as cause and consequence of all life—the possibility of re-encountering it, and thereby leaving the division that imprisons us, also exists, for we are *part* of that Order.

I do not pretend to explain what is inexplicable, which is attained only across levels of experiences, according to determined processes of evolution. But if it is true that experiences are never repeated in the same way, the sincere contribution of those of us who have traveled a long path can help us to clarify concepts, if we are willing to live the *new* experience.

My interest lies in sharing what I have been discovering from a very early age and from an intuition that, as it moves to reach levels of consciousness, has discovered truths that I now consider sufficiently developed to be exchanged, to be shared.

If to share implies to communicate, the relationship between the communicator and the communicated should always keep this condition: active-passive, (the communicator), and passive-active, (the one who receives the communication). This implies not clinging to one side only, but learning to find the connection with the one who proposes. This will produce the chemistry of the transformation of both parties.

This is one of the laws of rhythm that, once its experience is initiated, will give us the unmistakable flavor of *unity*, the *unity* we have lost due to an age-old disconnection.

The elements for becoming a unity live in each and every one of us. We need to meet the responsibility of recovering these elements by connecting ourselves... To connect is another key of rhythm.

I invite you, then, to “Oppose”—a necessary condition for us to move toward each other in this process of drawing near— without descending to useless reactions. This “O” of “oppose” could suggest the circle which, having accomplished its cycle, should be opened to enter another level of process. If not this way, rather than an “o”position, it would be an imposition...

If Order implies Hierarchy, Connection, Action, it is essential to detect the source of those fierce reactions of ours that distance us more and more from the *beginning*.

Action integrates. Reaction disintegrates, it multiplies, it accumulates, and it divides.

We know that we are divided. Apart from social, racial, and economic divisions, it is increasingly evident that we navigate in an ocean of specialists and specialties, without finding the vertebral column of integration. As long as this integration has not first occurred within *oneself*, it will not be achieved through another.

There is never a revolution without an evolution, and this evolution is born inside each and every one of us.

The Task is to re-encounter the missing link that connects and reestablishes the current *vital flow*, indispensable for the union of man with Man and with the Superior Order.

If we undertake this noble commitment, could this be the key to draw us out of our entanglement? Yes, let us leave the entanglement by entering into rhythm.

Chapter I

Rhythm: The
great
organizer

...Everything is in a continuous process of making, of transforming. In this becoming, there is a rhythm...

Rhythm, the eternal organizer, consequence and cause of Superior Order, has the capacity to establish a relationship between opposing forces, and therefore between indispensable components of all unity. Unity is structured by two poles: *active* and *passive*. This polarity provokes the proper rhythmic tension, with the opposites evolving, upon *transforming*, into a determined level of unity, with each unity being a structure within the *rhythm-structure*.

From plurality, from disorder, life begins to organize itself through the growth of new unities that are never repeated.

Only *unity* has the capacity to integrate affinitive unities, giving birth, through determined processes, to other levels of *hierarchy*. This continuous becoming is *action*, is *present*, and nothing *alien* can enter the *eternal becoming*.

If the union is not fulfilled in its rhythmic moment, the tension stretches out, becoming re-action. The components that would produce the organic quality separate from each other, and through arrhythmia, through disconnection, they are rejected by the structure.

What is it that impedes us from facing our reactions and discovering what they are made of?

What kind of experience does *re-action* leave us with? Is it possible to judge others from the perspective of our own conflict? With *re-action* there is no experience. Experience has the flavor of *organic knowledge* that reveals the value of what is achieved as much as what is hidden in not having been achieved. Hence, in the experience there is no failure.

Is *knowledge* not perhaps a *great connection*? Is it not perhaps a level of *unity*?

If we are part of a Superior Order, if a semblance of this order exists within our essence even when we are not fully aware of it, what is needed is to recover the *rhythmic tension of the union*...

I am the guinea pig of a process in which the guinea pig and witness to the process play an important role.

Intuition, I affirm, is the human being's guide and the foundation of knowledge. Oriented by this intuition and from an ancestral memory, Africa, I have tasted the flavor of the connection, the flavor of the silence. Upon moving to reach other levels of conscience, I have re-encountered *simple* profound truths, breaking associations that confounded reality.

Continuing to reach deeper —throughout my life— into the formidable, inherited rhythmic foundations, these rhythms revealed to me, with the clarity of the organic, that although African, *they are cosmic*.

...the connection that united us to Order has been broken.

...the hierarchy has been distorted, and “powerful” and “weak”, “wealthy” and “indigent” have appeared.

Do not believe for an instant that the solution is intended to eliminate the rich! Not at all! I wish to emphasize that the exact tension between the active and the passive, between the more and the less, is indispensable to the order and growth of

all life; and that when either quality loses its rhythm, the parts become isolated from each other, and from their stagnation, excess and absence, two sides of the same coin, appear.

Is it that the connection has really been broken?

Is it perhaps a state of hypnosis that impedes us from perceiving reality?

Where should one seek the answer?

If we do not assume our commitment in discovering the *action*, we will not find the answer. Action is *present*, re-action is *past*. Only in action is there renewal, and from this renewal emerges *the question* that will receive the immediate *answer*, ceding to the new quality of action...

If we keep going around in circles, confounded in habits and associations, we will invent questions that, not having been born in action, will remain unanswered.

It is not from the intellect in isolation that one enters into action...

We are beginning the year 2000, and it seems as if the ultimate effects of the division that separates us, with its innumerable masks, (including “developed”, “underdeveloped”, or “developing”), are now becoming manifest.

If man is divided, whatever he *does* will also be divided, fragmented.

Each one of us represents a part of the WHOLE. So let us work the part that corresponds to each of us, and having achieved the PART, let us discover the WHOLE.

“BE FRUITFUL AND MULTIPLY” has been said, but we are multiplying without growing, without being fruitful...

Chapter II

Rhythm: An
equilibrium-
transformation level

What, since remote times, we have sought in order to escape the trap that confines us is paradoxically closer than we might imagine, since it lives within each one of us.

Being accustomed, as we are, to accepting analytical interpretations, we do not perceive the great distance —across centuries and generations— we have put between what is real and what is distorted.

Division, with its unmistakable signals of degeneration, is constantly inviting us to pause, to reflect. Unfortunately this does not seem to matter to us. On the contrary, we label those who allude to these signals as “naive, folkloric, simple, utopian...” And we continue, at an uneven pace, seeking solutions for leaving the labyrinth. Each solution obstructs the desired exit all the more because the secret is not to leave the labyrinth, but to *enter* it.

The first obstacle to face is the most difficult barrier to overcome, because it is made up of habits and associations to which we are attached. Don't demolish or conceal this obstacle with rational justifications! It is the mask that must be dropped in order to discover the rich material, accumulated for centuries, that is essential to *transform*.

Achievement of the first *victory* implies understanding, organically, that real victories are internal, and thus cannot be

attained by removing the obstacle, but rather by converting it, *transforming* it.

...The barrier, what it hides, and the victory, are none other than our own selves.

Do not forget that conflict is made —apart from personal burdens— of an old *adopted* inheritance, both cultural and familial. From not knowing the cause of this burden, man continues going around in circles, magnifying the burden, and continually searching out consequences, that is, contributing to the accumulation of the burden.

“IF YOU CAN’T BEAT ’EM, JOIN ’EM.”

I cite this proverb because it is *orienting* us toward something profound.

Who is the enemy? Doesn’t the enemy live at home? So then, let us enter the house! We must not forget that we are the owners of the house! Let us evict the stranger!

Evict the stranger? Why? Is this stranger not part of the barrier we speak of?

To *transform* is the key! However, this key cannot be successful from the outside.

What is it that impedes us from entering? Why don’t we *believe* in that cosmic right with which we are born and that carries with it the magic of connection?

What does it mean to believe? To believe, from what I am beginning to discover, implies creating, and creating is believing. It is impossible to create without believing and vice versa. This believing-creating is subject to the law of connection that cannot be attained from without, since it is not information that makes the connection.

There is no connection without mutation, there is no mutation without conversion, there is no conversion without

action, there is no action without rhythm. All of this presupposes subtle levels of rhythm, since the battleground is *daily life*.

To learn through *doing-making* in daily life is to re-encounter the knowledge that no school can provide. It is to discover the flavor of our inner state of being. This special quality, a consequence of this doing-making from our interior toward the exterior, will allow us to make the essential connections. There is no alchemy without fire!

Because of the specific differences existing between human beings, the individual experience has its own characteristics that cannot be established by way of analytical methods. It is essential to remember that analysis starts when action ceases. In action, *organic instants* —revealers of aspects of the internal process— cannot be measured according to the tempo of the outside world. Upon becoming apparent, upon perceiving the qualities of action, discernment and interest cease being rational terms by becoming a kind of *will-commitment*, a signal of the process of approach toward *order*. This will-commitment is not excited or seduced by what may occur next, because this “next” simply does not exist in action.

Ordinarily we project ourselves from the past, and from “there” we evoke a false future. This is re-action. If the Present is unknown, there cannot be a future...

The traces of a profound knowledge, from a time when man was connected with Man and the Superior Order, still exist in our era, hidden in the traditions and customs of peoples of the different countries of the world. The rupture of man with the Superior Order leaves a strange division in which two extremes appear that could be called *excess-absence*. The existing intricate complications in each extreme tell us clearly that once the equilibrium is broken, they are two sides of the same coin.

On one side, the acceleration, the tendency to unveil a “mysterious future”, pushes man, more and more dangerously, to gradually become a stranger in his own body and in what constitutes his battleground: *daily life*. On the other side, a rich tradition, stagnant, also consumes man who struggles with superstition and poverty.

How is it possible to reestablish the equilibrium that bridges the excess and the absence, thus permitting the vital *communication* and re-union? Only an *honest good will* among people of both divided extremes could achieve this sort of miracle.

From out of an inherent intuition-knowledge, the human being, from remote times past, was aware of a power living within him. This *power* guided him to express himself and develop by way of *means* such as artisan craft, music, song, dance, poetry, and theater. These *means* make possible the growth of intuition, evolving into levels of consciousness, thus enabling penetration of the subtle different aspects of the *adventure life*.

While in some cultures, with the passage of time, the means became a goal, thus losing automatically the point of departure, in others, stagnancy —consequence of another type of division— similarly broke the indispensable connection. It is essential to recover this umbilical cord that unites us with internal vibrations. Each and every one of us must work side by side to achieve this connection. We must re-encounter that link, because it is the beginning of *the beginning*.

To discover that internal world in which everything, absolutely everything that exists, whether or not perceived by us, is to achieve a level of *intelligence* and hence of *life*, that in order to subsist, *needs sustenance*. All that we are doing *requires* presence. From the moment in which you yourself are involved, there is nothing insignificant.

A special interior state, a *wellness of being*, generates a chemistry-vibration that will sustain the internal life living in us. Simultaneously, this reciprocal connection will continue attuning the one who experiences what it is to live a process, a process not to be explained...

When we begin to internalize, experiencing this phenomenon, we can discern the abyss of difference that exists between “knowing it rationally” and living it organically.

Necessity and Evolution are intimately connected: “Man does not live by bread alone.”

The human being, while beginning to fine tune his intuition (this should be started from the moment he holds the possibility of understanding), while reaching other levels of consciousness, must, through a will in process of crystallization, educate and guide his physical body, not permitting it to be drawn away by false necessities that lead to dispersion. Real necessity does not impose itself. If it did, it would lose its faculty to connect, atrophying its rhythmic capacity of *renewal*.

In the pyramid of evolution of the human being, the physical body, because containing specific key secrets not belonging to this physical plane, is the first stepping stone toward recovering the unity that we have lost.

Without this foundation, this base, knowledge of a *superior level*, which later should be attained, cannot be gained.

Chapter III

Rhythm:
Tuning the
Physical Body

(Qualities of *Doing-making* — Qualities of Health — Qualities for arriving at Being)

Time ...can be discovered through my way of *doing* as well as *making*.

Space ...starts in my physical body.

To comprehend implies to include, and in the code of interior life, only what is healthy possesses the rhythmic capacity of unifying intelligence.

It is through the practice of *doing-making* that the sensibility of connecting with oneself is acquired, and one begins to be conscious of the pleasure of the inherent chemistry of *Well-being*. That *well-being*, the consequence of this very connection, is harmonious and *not* exuberant.

It goes without saying that to arrive at certain qualities of *doing-making*, it is indispensable to comprehend what responsibility and commitment imply.

No one, absolutely no one, can take away from human kind the faculty for relating to oneself and one's *doing-making*. It is the human being who puts up the obstacle, forgetting that all that may happen fulfills a role: to *grow*, in other words, to transform.

To transform external conditions is the beginning of the connection and the transformation of *oneself*. In this way, one transforms what one is doing and at the same time is being transformed through one's own understanding.

Contrary to what might be imagined, such a transformation is tied to *health*.

Among some peoples of different countries of the world, there still exist certain individuals who possess an aspect of knowledge, a vestige of what was an organic culture. They know how to find a relationship in their attitude toward *doing or making*, in artisanship, music, song, dance, theater; and they center this knowledge in *health*.

Furthermore, it is profoundly interesting to see how the members of so-called inferior or primitive cultures do not separate from daily life what are known as artistic disciplines in those cultures considered evolved.

Connecting with their physical bodies, guided by an intuition, these people are able to penetrate what they are *doing or making*, enjoying it wholesomely and discovering the *art of health* that lives within. Thus comes the perception of the nuances implied: the meaning of *now*.

The physical body, because of being penetrated by a *superior force* that does *not* belong to the physical-terrestrial plane, upon being tuned through a special attitude of facing life, begins to acquire subtle qualities until it becomes the instrument in tune, at the service of the human being.

Even as a tuned musical instrument, when played, emits just the right sound, the human being, upon tuning his physical body, will begin to become sensitized, and just then, will be able to vibrate and become imbued with the exact vibration-sound of *the word*...

In accord with this attitude toward life and from the qualities of organic *doing-making*, one will begin to understand

that each connection within the process will permit the acquiring of a clarity that never ends... This is becoming.

One will know, organically, the flavor of action, detecting through it the re-action, whose signals will be given by the instrument that is the physical body, that is, *ill-being*, discomfort, anxiety, anguish, or even pain. These signals are emitted as a consequence of jumping from past to future, forgetting how to vibrate in the present. By heeding the warning, one will recover *well-being*, thus discovering how tied the way of *doing or making* is to *Health*.

Not knowing the flavor of *health*, we realize that we are not healthy only when we are already ill... Thus, transforming what one *does* and so transforming *oneself*, the cultivation of the artisan's *art of health*, that is "*artesano*", evolves. By preparing the path, the artisan, far from remaining trapped in the form, in the specialty—which is just a means—through persevering, will acquire the level of consciousness needed to become a being of knowledge: *the artist*.

.....

Although the rupture of man from Man and from the Superior Order impedes the correlation of connections and the circulation of the *vital flow*, I dare to affirm that there still exists, in the organic cultures mentioned before, a seed of harmony able to be recovered, which could reinitiate the process now stagnant. This recovery is the key to re-encountering action, freedom.

There is, without a doubt, an arbitrary classification in coining the word "folklore" as Folk Knowledge. We know of the customary pejorative use of the adjective "folkloric" to mean provincial, naive, quaint, and so on.

So radically are we moving away from the point of departure in the process of evolution that, in some countries, what is folklore has come to be replaced by "extravagance"...

If the term “folk” is associated with the less cultured or decidedly uncultured, wouldn’t the definition “man in an aspect of the process of evolution” be more appropriate?

.....

Originating in an ancient and profound knowledge, these inherited “artistic disciplines” are intimately tied to a *necessity*; therefore in a beginning, they were learned in life, as a part of life.

Necessity-commitment remained inseparable from the process of the evolution of the human being when connected with Life and Superior Order, so that through those *means* mentioned before it would be possible to *cultivate* and develop that seed of harmony that lives within by entering *oneself* and leaving the time-trap.

These “artistic disciplines” are not isolated abilities that are learned externally. These are markers that will continue to be transformed through later generations—some disappearing and some appearing—in accordance with their respective processes of evolution, until man becomes the unity that he still is not...

One may ask the question: If culture derives from cultivation, is this not an indication that the seed of knowledge is already planted in the human being? Otherwise, what might we be cultivating? What does it mean to be cultured? What has culture become?

Before classifying the artistic disciplines, why not become conscious that the “new” that we yearn to find will always remain uncertain as long as there is a need to qualify it?

To connect is the secret, and this secret is not attained from outside ourselves.

From the moment the roles are reversed and the *means* becomes the *end*, where does *doing or making* reside, and at the service of what?

When the internal process with its rhythm of action related to the exterior is broken, the exterior degenerates. The capacity to transform, which both nourishes and is nourished, changes its level, producing division. This division, consequently, damages and affects the external form that, deprived of sustenance because of its rupture with the interior, is left hanging. Directed now by the intellect, this exterior elaborates isolated skills that move farther and farther away from *the beginning*.

When the process is organic, interior, each time that a determined cycle is completed, one reaches another level of unity, or consciousness, in other words, *knowledge*.

The external form, consequently, begins to enter into a process of tuning and at this point, style emerges: style-knowledge, style-tuning, in order to enter another level of unity.

Rupture with the process of evolution has disconnected us from the *guiding virtue*, and has put us at the mercy of virtuosity, mannerisms, or “styles”.

By way of example, and always trying to share experiences, I would like to take two or three of these artistic disciplines so that together we can establish how far we have strayed with classifications, because of having reversed the roles of means and end.

Theater?

Total Theater - Sacred Theater - Classical Theater - Popular Theater - Vanguard Theater - Live Theater - Physical Theater and so on...

Dance?

Classical Dance - Contemporary Dance - Folk Dance - Popular Dance - and so on...

Music?

Erudite Music - Folk Music - Popular Music - Concrete Music - and so on...

.....

On one occasion, while I was contemplating a reproduction of the two masks that symbolize the theater, *comedy and tragedy*, I suddenly had a revelation. It was so intense that I found myself saying,

"Is *comedy* not perhaps a sort of wanting to escape reality by attempting to avoid suffering? Is *tragedy* not perhaps a clutching at suffering, magnifying it and obviously losing contact with reality?"

"*Happiness and pain*, without process, are two sides of the same coin..."

Might this be the real meaning of the symbol?

.....

When Peter Brook was preparing the production of *Mahabharata*, he invited a number of teachers and instructors from different countries to take part. I was one of them. I was in Paris working with his group for five weeks.

One day, while in his office, I commented upon my revelation to him. He listened to me with great attention and then, with those blue eyes that can be at times very severe and at others very tender, he looked up and responded slowly, "...And perhaps you are right..."

Then he remained silent for a few moments.

.....

Happiness and pain, without process, are two sides of the same coin!

Might this be the real meaning of the symbol of the theater?

Might the theater be one of those *means* that permit a quality of perception in life to develop, not staying trapped, lost in the personal conflicts that are aired on stage?

If the word *actor* derives from *action* and action implies *now*, it is, then, in daily life, that kind of laboratory of cultivation, where truths are unveiled, where the answer is to be re-encountered, capable of being *communicated* to the public through theatrical works.

The actor, embarking on this process, will simultaneously discover himself as a human being. Discovering that each gesture, movement and even timbre of voice is a consequence of certain states of being, in his daily life the actor will be less at the mercy of his re-actions by having awakened to certain levels of awareness.

This symbol of *happiness-pain* is inviting not only the actor, but also the playwright and the director, to communicate with each other through their respective *responsibilities*, not simply through their specialties, by discovering themselves as well as discovering what makes up those fierce re-actions that impede connection.

Without undermining the techniques contributing to the formation of the actor, I dare to affirm that when the actor begins to discover his states of being, and therein the value of the word, his diction will consequently be more exact because of the *feeling* of what is expressed. So, once more, the *means* would fulfill its real role, guiding the actor, making him understand—in action—what it means to interiorize, by transforming his exterior. The form cannot be divorced from *life*, because life is action. I repeat: upon crystallizing into actor, he will begin discovering himself as a *human being*...

The foundations of *Art* reside in *internal knowledge*; it is that which makes the *beautiful*; it is there where *beauty* originates. There are those who define theater as the “union of all the arts”. Can theater be defined as the “union of all the arts” before having clear what *Art* really is?

What would the link be made of, this link that would “unite” the arts? And what would they become, once this “union” is consummated?

The question immediately arises: What, then, is total theater? Could it be, perhaps, that *Art* is the faculty to develop a superior level of *consciousness* that allows the owner of this consciousness to express himself—from *within*—creating *forms* that could *touch*, *stimulate* in a positive way, those who have the *sensitivity* to come close to them?

Similarly, could this same *faculty* developed in this way upon expressing itself through the *vibration* of the word, spoken or sung, equally stimulate in a *special* manner, those who hear it, awakening their faculty to *sense*, with that *sense* existing *within* us, and which upon reaching a level of *connection*, does not require analytical explanations?

It should not be forgotten that the *means* is just that: a *means* ...a *means* that, being exterior, *must be worked at* by each of us, *persevering* from our *interior*...

This is the mission of the *means*, which should not be twisted into an end. Otherwise, by fumbling around in consequences, we fall into a huge trap. The *means* will evolve, providing that we become the *Unity* that we are *not* yet.

.....

The word *dance* derives from the ancient German word *danzen*, which signifies “to extend, to stretch”. In turn, *danzen* derives from the Sanskrit root *tan*, for *tension*.

Coincidentally, every single movement is the consequence of extension and contraction, and there within are locked certain keys of rhythm.

Once again, the act of classifying and qualifying, without being rooted in the *beginning*., is dispersion...

.....

In the case of music for example, if the musician or the singer, knowledgeable about musical theory, could discover the law of octaves organically, they would have one of the important guides to following the paths...

To neglect *reality* is to remain trapped in the labyrinth of forms, embedded in consequences...

We must not forget that we live immersed in a *reality-rhythm*, the cause and consequence of all existence.

Human beings, through facing their struggle with greater clarity, will begin to acquire that *flavor-knowledge* that will permit entry into the *great form: life*.

It is from determined qualities of knowledge that integration in the human being begins developing, evolving into specific levels of unity.

Then, precisely then, and always in contact with other *cellular-human beings*, one will begin the true task: to transform re-action into action. By growing internally with the external obstacles, which are now recognized as fuel, the person reaches determined levels of awareness and therefore, of hierarchy, of order.

.....

Within Order, the hierarchies have their respective categories, determined by the quality of unity they house. This

quality resides in its capacity to transform. There are, then, levels of Order with which nothing foreign can interfere, because the laws of action are at the service of this one same Order; that is to say, the laws connect with the Law, responding to a harmonious, and consequently free, process that is internal and organic.

Let us now stop wandering around, entangled in innumerable ramifications, magnifying what is novel because of having lost the flavor of the rhythm of what is *New*, which Reality goes on transforming from instant to instant!

First to achieve is the connection with and tuning of the physical body in order to reach the psychic level, which will then permit a re-encounter with the spiritual level.

“YOU KNOW WHAT YOU ARE AND YOU ARE WHAT YOU KNOW.”

.....

Culture, being essentially organic, cannot be enclosed within analytical, rational boundaries.

Culture is life, culture is action. Not to disparage schooling, but we must not forget that knowledge comes before schooling...

In the eternal becoming, “theory” and “practice” do not exist. Intellectual explanations confound *practice* and makes it unrealizable. It is when thought generates from action and not from being isolated in the intellect, that it comes to be an important stimulus, which upon returning to action, enriches it with a certain special quality.

Secrets of life are revealed in action, in the *present*. Unfortunately, the human being, as much in the field of science as in the field of art, obsessed by the false necessity of unveiling the “future”, interferes more and more with the possibility of re-encountering the internal keys that, dispelling obscurity, allow understanding of the role the obstacle fulfills.

This inner understanding, reverberating in its surroundings, will transform the conditions of life, giving way to the organization of the social order. This organization will evolve in accord with the assimilation and conviction related to the *necessity-commitment* of human beings who, according to their respective processes of evolution, will unite voluntarily and freely, giving way to social stratifications that will *not* be stationary.

Obviously, life is struggle and the struggle will continue... The fact of making the foundations of the struggle clearer will stimulate the strength and firmness needed to confront the struggle, verifying at each step that the path is coming to be....

“THE RIVER IS ALWAYS THERE, BUT THE WATER IS NEVER THE SAME.”

Just as contamination —cause and consequence of the division in the human being— exercises its influence on all manner of vibration-life, poisoning the environment; in the same way, order, as it comes to be established, will change the conditions of the struggle. This struggle cannot end because it is a requirement in the process of life.

By ending the running after false necessities manufactured by systems to which, in one way or another he was an accomplice, man will begin to discover the *necessity* that will bring him closer to order. There will always be many that will not understand, but the process will continue evolving...

Understanding *necessity-evolution* is a kind of clarity that appears when what is accumulated and divided is transformed. Excess, like absence, is illness, disconnection, *malnutrition*.

To recover health for the benefit of each one of us and therefore, for the human family, which is ill, is our commitment.

Only what is healthy has that capacity, the related rhythm that propitiates integration. Illness is isolation, disconnection,

division. Fortunately, division in a determined moment is conducive to a *new* re-union.

Are we approaching that moment?

Intending to shorten distances in search of answers—without process— we keep spinning round and round.

Man has nothing to invent. Rather, man must *become*. If there is disorder it is because an Order exists. If certain phenomena appear in his experiments, it is because the laws of action permit this...

But let us not forget that *nothing alien* can enter the eternal becoming...

As long as we are slaves to re-action, not only will we be ill, but we will also be contaminating our environment. As man divides, he loses the flavor of perception and consequently his immunity...

If we do not mend our ways, the moment may arrive in which all illness will become contagious...

Only action can dispel the darkness, teaching us to discover the secrets of health and life.

What is it that illness is pointing to? What is it demanding us to understand? To heal?

To heal what? And for what purpose?

Health, to a certain degree, is *knowledge*. Only knowledge has the power to transform, to unveil what BEING implies.

The rational, the intellectual, is division, isolation, and because it is unable to connect, it imposes. Since it cannot transform, it excludes, destroys, and in this destruction both the dominator and the dominated perish...

It is impossible to *know* without *being*.

Chapter IV

That which is
called folklore

...Men of a superior level of knowledge were the creators of certain *means* at the service of the development of inherent faculties in the human being: a form in transition *who has to recover* the lost equilibrium, and thereby re-encounter his place within ORDER.

These wise masters, aware that *knowledge*, in accordance with certain processes, is acquired through *doing and making*, and that this *doing-making* would lead to ACTION, knew how to orient man so that he would not become dispersed at the mercy of false interests, but rather be guided to enter *within himself*. The knew that in the Cosmic Order, the formation of different qualities of unities gives birth to other levels of hierarchies whose bases are immersed in Rhythm. These masters knew how to create sage rhythmic combinations of sound and silence so that the human being could assimilate them. In this way, upon recreating these rhythmic combinations, he would re-encounter his *internal rhythm*, and would succeed in acquiring unity once again, organically.

.....

In the traditions of peoples from diverse parts of the world, vestiges of organic cultures still exist whose umbilical cord, still connected to man, nurtures and sustains him.

The guides are old men who, supported by an inherited knowledge, have developed their intuition from an early age, acquiring aspects of a profound knowledge through having a special attitude toward life. Unfortunately, these men are disappearing, and are not being replaced by those who could compensate for their absence. This absence becomes all the more evident if one considers the disorganized growth of the Human Family...

.....

The obvious stagnancy of these peoples, because of knowledge not being renewed through later generations, still does not impede there being, in their traditional festivities and forms of healthy diversion, a profound *knowledge*, maintained and respected by the community, which is conscious of the value these forms hold.

Why do those belonging to the so-called unevolved cultures have contact with *something internal* that *nourishes* them because they know how to nourish it?

Why is it that the supposed development and advantages of the modern world do not orient man in this sense, man who seems not to believe in this *something internal* that, because of them not knowing how to nourish it, is not nourished?

What does it mean *to nourish* and *be nourished*? Is the act of *nourishing* related to an interior capacity able to transform food so that it transcends the physical body? Does it follow that cooking is also a *means* involved in culture, when this culture is organic?

“...MAN DOES NOT LIVE BY BREAD ALONE...”

In a Community in which the principles that gave it origin are preserved, there exists a kind of order that permits its members to grow and develop within a process. Each and every one, in

keeping with his or her respective capacities, cooperates firmly, propelled by a *commitment*. The foundations of this commitment reside in respect.

What is respect? An understanding of these bases begins when the experience, in process, teaches one to feel what it means to transform from the interior toward the exterior, by discovering the importance, the force, and the nuances of respect. As long as one does not recognize this, one oscillates between arrogance and servitude, over-estimation and under-estimation, which is to say, two sides of the same coin deriving from an absence of process.

What is it that unites the members of a Community? Why, in a Community, is commitment respected?

In the commitment, which is an internal level of understanding, personal gratification is secondary, and because of this, the commitment is initiated from *oneself*, and then is extended toward others.

There is not a law among human kind that can make one respect a *principle*, the way that conviction transmits the chemistry of inner understanding. This *savoring-knowledge* implies a relationship with the laws at the service of THE LAW...

Young people, then, with respect to the meaning of daily work, are guided in practice learned through action. There lies the foundation: to be conscious of the artisan —“artesano” in Spanish— meaning healthy art.

To learn how to feel at ease with *doing or making* is the primordial condition for entering the process of action.

It is gratifying to verify how these people from the so-called “unevolved” cultures are aware that the abilities go on re-encountering themselves in a kind of “plexus”, collaborating in the *construction* of a healthy body, and that the greater the

relationship with the body, the lesser the possibility of the body's fatigue or other related contradictions...

When in a Community two men have achieved the same level of skill in their daily tasks, they *must* compete. It is necessary to break the equality in order to stimulate the rhythmic tension of *new* growth, to the benefit of the competitors and of the Community itself. One does not *grow* from isolated abilities.

Competition is an important means for confronting *oneself*... It is the learning to mature internally in collaboration with a stimulus-contender. Whether it is through work or through the traditional festivities of healthy amusement, the subtleties of growth will bring about the clarity needed to discover Life.

The rule-keys that lead the competitions speak for themselves about the knowledge of these people.

I believe it appropriate to point out that competitors as well as observers know, through the quality of the body's movement, when the competition is fair. Even if subtle, the disconnection of a trained body, when not living the *moment*, is detected by those knowledgeable who *feel* the harmony and grace of the living instant. Therein lies the importance of the traditional rule-keys that continue permitting human beings to penetrate deeply within and to sensitize themselves...

.....

I have discovered from an ancestral memory, something special which only throughout my life could be tuned and could reveal to me that every gesture, timbre of voice, and movement is a consequence of a state of being. This experience permitted me to re-encounter profound messages that I consider must be rescued for the benefit of the Human Family, messages in these *means* rooted in those cultures that are still organic.

To cite some dance or some musical form that, in spite of the passage of time, still holds its secret, I will locate very precisely the Negro slave in Peru. The mountain range of the Andes divides Peru into three different regions: the Coast, the Sierra, and the Jungle. Brought in the sixteenth century to work especially in the mines, without taking into consideration that the great mines are in the Sierra, more than three thousand meters above sea level, the Negro slave must have subsequently been moved to the lowlands of the Coast.

It is on the plantations, in the sugar mills, in the olive groves, in the vineyards, along the entire Coast where today a Negro minority still exists.

Around religions and through them, numerous cultural elements such as dance, music, song and musical instruments have survived in the course of four centuries.

The well-known *Marinera* of Lima is the daughter of the *Zamacueca*, which in turn, like all dance of African origin in Latin America, has roots in the African *Lando* or *Lundu*.¹ It is a musical form that is sung, accompanied by the guitar and box drum. The box drum is a percussion instrument created by the Peruvian Negro.

The structure of the *Limeñan Marinera* is tied to the choreography of the dance. It is the dance of a couple and consists of five parts: First, Second and Third of *Jarana*, and in addition the *Resbalosa* and the *Fuga*.²

¹ Album Cumanana, Primera Edición, Nicomedes Santa Cruz. Philips Peruana, S.A. Dec., 1964

² The term *jarana* has various meanings in Latin America. In Peru, for many years houses of *jarana* existed, where people would gather on weekends to sing and dance, as a kind of club. The townspeople *jaraneaban* and enjoyed themselves. To sing *marinera* is to sing *jarana*.

The first of *Jarana* is a *Copla* (paired verses) or *Cuarteta* (quatrain). A *Seguidilla* (piece which follows) divided in two parts, gives birth to the Second and Third of *Jarana*.

The *Copla* as well as the *Seguidilla* are of Spanish origin, but the additions, *amarrar* and *termino* or *capricho*, introduced by the heirs of this African culture, tell us of the remains of a knowledge that requires the discovery of a connection and a constant interior tuning, *living* the subtleties of the silence.

When it is a question of counterpoint or challenge between singers of the Limeñan *Marinera*, it is not danced. The knowledge and inspiration of the contenders is enjoyed, while at the same time they enjoy themselves improvising, and know how to create by respecting the traditional rule-keys.

The term *amarrar* implies “to tie on”, to repeat a determined line of the First, Second, or Third of *Jarana*. *Termino* or *Capricho* mean a kind of exigency demanding that a line, a word, or simply a monosyllable of the First, Second, or Third, be altered to replace it as its own. Considering that the rhythm of the *Cuarteta* differs from the *Seguidilla*, the *Termino* plays an important part that the contenders must recognize in order not to break the structure of the musical form in question.

Cuarteta or *Copla*

Command me to take my life,
If it is a crime to adore you
For I won't be the first one
To die for being your lover.

First of *Jarana*, with the added form of *amarrar*

Command me to take my life,
Command me to take my life,
If it is a crime to adore you
If it is a crime to adore you

For I won't be the first one
For I won't be the first one
 To die for being your lover
Command me to take my life

First of *Jarana* with *termino* and *amarre*

Command me to take my life *ay ay ay*
Command me to take my life ay ay
 a tri la la la la laa, tri la la laa
 If it is a crime to ado'
 A tri la la la la laa, tri la la laa
 If it is a crime to adore you
 For I won't be the first one *ay ay ay*
 For I won't be the first one *ay ay*
 A tri a la la la laa, tri la la laa
 To die for being your lo'
 A tri la la la la laa, tri la la laa
 Command me to take my life

(It should be made clear that the First and the Third is sung by the one who initiates the competition, the initiator being the one who established the rules of the challenge)

A Peruvian dance that merits emphasis is the "*zapateo criollo*" or "*pasada*". This is a dance for men, in competition or challenge, able to be performed by a single dancer. In accord with the Tradition, the competition is required because of the secrets it holds.

The dancers face each other, at a distance of about three meters, and the guitarist, seated in front of the judge, form together, a cross.

Contrary to the posture of the Flamenco dancer who holds his body stretched and his arms harmonizing, beautifully, his

held pose, in the *zapateo criollo* neither the torso nor the arms of the dancer seem to participate.

There is perceived, nevertheless, a special state of being that they do not explain but upon which I dare to comment, from knowing it. It is a passive-active attitude in which the connection between the dancer and his physical body is appreciated, *by living, by feeling* the sound-silence vibrations internally, as much while the contender executes his "*pasada*" (takes his turn) as when he himself takes his turn. One "*pasada*" includes one, two or more figures.

I will not describe in detail what each figure signifies. What interests me is to point out the rule-key of this dance named *Amarrar* (here different from the one in the *Marinera*)

Amarrar implies that after tying the figure that the dancer has decided to execute in a process evolution, he must now, in a regression, return to the first figure and finish with the obligatory tapping of heel and toe. This is the *amarrar*, whose exigency demands the development of internal memories that are tied to the rhythmic sense in order to join, in this regression, the figures created before.

The guitarist plays, and the dancers exchange the classic greeting. One of them advances, walking rhythmically toward the place of the contender. He gives an amicable nod, and returns to his place without turning his back. The other dancer does the same.

This greeting is a symbol of brotherhood, as they promise to stimulate each other without resorting to false skills. In this way they respect the rules, when the *means* are at the service of the *growth* of the human being. They *know* that the commitment is respected because it is from there that the *knowledge* is initiated...

Even though the dancer performs a series of beautiful figures, if at the end of his turn he does not know how to *amarrar* properly, he will be declared the loser...

To grow internally is the key...

The disconnection of man with himself and what surrounds him carries as a consequence, the deterioration of the *form*, of the *means*. The tap dancers of today do not now know what *amarrar* is. If it is true that the body still conserves a certain grace, the fact of being at the service of the ego does not leave space to probe for other levels of comprehension.

The so-called world of folklore is pregnant with expressions that speak to us of an ancient wisdom...

An example of this is evident in the modality of the chant of African origin, and the Caribbean zone is incredibly rich in this aspect. Chant in dialogue form between the soloist and chorus is actualized in the following way:

The soloist *inspires*, within the part that corresponds to him in the musical dialogue, and even though his creation will always have the same duration, the complicated and delicious rhythmic-melodic combinations seem, at times, to exceed or shorten the pre-established time.

This way of playing with silence and sound, connecting themselves internally, is a harmonious pleasure that through its quality of harmony does *not* impose but instead communicates, and shares. The chorus responds to each invitation of the soloist, thereby producing, between them, an organic dialog.

The comprehension of the chorus, entering just at the right time, makes the soloist grow internally, and stimulates him to continue growing and living, with the chorus, the magic of this state of being interrelated.

In this way the soloist and chorus continue educating each other, respectively, discovering the secrets of Rhythm, that is to say, the secrets of Silence.

Through ancestry, those of African origin know, even when at other levels they may not be aware of it, that what is being elaborated externally has its origin, its foundation, in the interior of those who generate it. Therefore, to break the unity within the musical phrase (to cross or traverse it), is grave, as much for the one who errs as for the group.

The soloist has the special capacity of transmitting to the group, from which subsequently, another soloist will be born: soloist-integrator, soloist-guide.

These musical forms fulfill a role in the life of human groups whose creation is consequence of a very sage inheritance that if now ignored, will not be impossible to re-actualize, by finding that which gave it origin.

Obviously, the fact that to relate *with oneself* —as already stated— one must be in intimate relationship with an attitude toward life. Such an attitude is tied to *veracity*, stimulating the indispensable *confidence* required to penetrate deeply into levels of consciousness. Those accustomed to betraying all *principles*, as strange as it may seem, will not come to possess this vital quality...

.....

People are growing in number... Some go, others from different places, come...

Young people of the community attracted by the advances of the modern world are abandoning their roots, and the disjunction is ever more evident... Life is "difficult" and one must "enjoy oneself"... Festivities or moments of healthy amusement are losing or already lack depth...

Nevertheless there remain a few who know certain secrets, but they no longer have influence over the majority, a majority that now has changed totally...

.....

What is the dividing line made of that separates those of the world called folkloric from those called cultured?

I was born in a home where, in a certain way, these "two worlds" coexisted.

From my father, taken to the United States at age six, and returning to Peru when he was thirty-two, I received important aspects of the European classics, as much from music as from literature.

From my mother the so-called popular expressions that she had inherited came to me in abundance, sometimes in the form of a language pregnant with sayings and *popular wisdom*, other times in the form of music, songs, dances, in addition to the traditional Peruvian cuisine.

I enjoyed the exquisite *tastes* of "both worlds" that stimulated in me, without my knowing it, a very special something.

As I continued to grow, both in size and intuition, I perceived that in my mother's world, what she possessed and transmitted was in some way related to her body.

I perceived in my father the sincere and profound enjoyment of Wagner, Hayden and Mozart; through my father I was introduced to the world of Shakespeare in his original language before knowing him in Spanish. In my father, nevertheless, I perceived a certain lack of communication with his physical body. I never tried to understand or analyze this phenomenon... It was just there... I admired his exquisite sensitivity when I saw him so moved by certain passages or

melodic turns of certain classical works, and his commentaries were always very stimulating.

My mother, by contrast, was able to transmit what she knew through a vivid form of *doing or making*, and she invited us to live the experience...

In spite of the fact that each of them, like every human being, had negative aspects, what each gave us was really valuable.

It was thus, at home, in that nucleus of family, where ten brothers and sisters, (seven boys and three girls), received particular bases that were to support us as we faced the adventure of *life*. It is essential to learn how to enter this adventure; otherwise, it becomes a misfortune...

On Sundays, after lunch, the youngest of us used to entertain ourselves by drumming with our hands and making rhythm on the large dining room table. With Rafael, who was to be a bullfighter, and Nicomedes, who became a poet, both now deceased, and sometimes Jorge, one of the older siblings and I, we amused ourselves by sharing and competing; and we were encouraged by the praise of the elders who celebrated our talents.

It was this way that I began discovering and connecting myself with *silence*; it was this way that I began relating myself with something interior that helped me to understand that in the human being an inner force exists that *expects* a certain effort from us that enables us to connect with *it*, and ultimately to help and guide ourselves.

"Discovery and Development of the Interior Rhythm" is a practice that I have created, after long years of *comprehending* life, of verifying through experiences that can equally destroy us or be the key to *growth*, depending, of course, on the quality of attitude toward the confronting of life.

The exercises and games of this practice are *means* which—with the orientation that only the one who created them can give—will allow one to discover that which is continually interfering: “to do the exercise right.” I will not attempt to explain what is achieved through experience; what is important to me is to consider that before perceiving something new, it is necessary to know the flavor of what is “old” (habits and associations). It is by facing what is old that we discover the important role that the obstacle plays.

What is the obstacle made of? What feeds it?

Part of the obstacle lives within the self and it is fed by the enemy that lives within us.

It is necessary to enter into *oneself*, since the secret is not to leave, but to enter. The real battles are won from within, without witnesses that applaud us, shouting “Bravo!”

And it was in this way that the obstacles taught me to dig into my self, with the question “Who am I?”. And it was in this way that that powerful obstacle-weapon led me to penetrate my culture. And as astonishing as it is that the very weapon becomes a tool, I myself was at the same time becoming transformed. That chemistry of the transformation is what must be discovered in order to break away from the “division” that separates human beings living in these “folkloric” and “cultured” worlds.

To understand the role that obstacle plays is to start out on the road toward Unity, toward Equilibrium... It is to become conscious...

Chapter V

The arrhythmia
we must
confront

The division that separates brother from brother is the consequence of the division that separates the human being from *himself*.

There is still time to break the spell of the hypnosis that is destroying us. We are still in time to initiate the task through which we can achieve our *commitment*. Waking up to *reality* is the only commitment that deserves the dedication of our lives.

If there is disorder it is because *Order* exists. If there is arrhythmia it is because *rhythm* exists. In us *lives* the possibility of recovery, provided we cease fumbling around in consequences...

May old conflicts become the *new* stimulating signals that, far from dragging us toward chaos, will invite us to recover the connection with the *force* that exists inside us.

Let us compensate for what assaults us by learning, through action, to balance the excess that is none other than absence!

Why are we inclined to stay on the sidelines, looking for someone to blame?

Being on one side only is disconnection, darkness... "I am with the Left."

"I am with the Right."

If the left side is called such, it is because of its relationship to the right side. They are two opposites that together form a pair.

Unity is made up of two opposites that, upon becoming a unity at a determined level, acquire the capacity to transform the negative into the positive; and this is *reality*.

Division is announcing that something has been broken, that the link that was connecting the spiral was cut...

Let us stop being accomplices adding masks to those already accumulated without searching for what they hide. And let us discover the real *force* that will lead us out of the conflict.

Force doesn't impose itself; force shares, balances, and therein resides its *capability*. That which imposes itself is fear, protecting itself behind a mask, pretending to be powerful. Consequently, it destroys, and it is *not* eternal...

It would seem that the latest effects of division are taking place to give a *new* re-union, such reunion being that in which each and every one of us is committed, offering us the opportunity to discover what *commitment* implies...

Only a healthy, purposeful mending of ways can make possible a re-encounter with the right attitude toward life and enable the discovery of the origin of the *entanglement*:

- I do not know what surrounds me because I do not know who I am...
- I am a stranger in my environment because I am a stranger in my own body...

It is not with information that one evolves because evolution requires an organic process. Every human being is different, just as fingerprints are different, and for that reason, there are no prescriptions.

The teachings, if they are profound, will stimulate the one who has made a firm decision to live the experience. In this way, discovering the nuances of action, until he breaks out of the time-trap.

As mentioned earlier, the experience began when we were capable of learning something *new* about what we achieved, and likewise discover what is hidden that impeded us from attaining it. That is why through experience there is *no* failure.

The deadly mistake of pretending to compensate for the error, of fumbling in consequences, will contribute to the accumulation of even more complicated consequences.

The heart of the problem is the division of the human being, who cut off and separated from his interior process, debates with himself in a sterile struggle, unable to transform the exterior surrounding him, as he faces the conflict that his own division and hypnosis has fabricated: classism, racism, violence, contamination, illness, misery, hate, unemployment, war, and so on.

The disordered growth of the Human Family will not be resolved through sterilization. The disordered growth of the Human Family will not be compensated by machines for obtaining "known" results, but at greater speeds.

We are multiplying without growing, and there in lies the heart of the problem.

What is growth?... Growth is becoming... What is becoming?... Becoming is entering the process of *action*... What is *action*?... Only in *action* and its different levels is *transformation* realized...

It is within this process that the origin of *culture* is found.

Knowledge is acquired through experiences which, progressively, will sensitize the human being to develop inherent

faculties. Therefore, the goal of culture, when it is organic, is the integration and equilibrium of mankind...

To learn how to till and irrigate the *earth-body* is the labor in which those human beings who have decided to begin from *themselves* will participate willingly. They will stop clinging to their egos, tired of continuing to go round in circles, closed in a specialty in order to be able to assume their respective *responsibilities*. They will work valiantly and honestly, convinced that the battlefield for *growth*, immersed, as we are in it, is *life*... That enormous river is navigable only by one who begins to discover that *doing* or *making* implies to *transform* and to be *transformed*. By educating *oneself* at the same time one learns to guide others and becomes acquainted with the knowledge of the flavor of rhythm, the rhythm that does not have the urgency of reaching the other shore. This rhythm knows how to exist in different subtle qualities of *doing* or *making*, with one unique interest: living in action, living in becoming, living in growing, in order to come to *be*...

When, through experience, one attains understanding, of what *order*, *hierarchy*, and *transformation* imply, this understanding comes because the words, having been incarnated in *oneself*, have stopped being rational words in order to become *reality*.

“You are what you know and you know what you are.”

This implicit reality lies in the *human process*: to begin from *oneself* and continue reestablishing the connection with Men of a superior level, who have the faculty —because of being in direct contact with the Superior Order— to transform the vibrations that we, from being on a much inferior plane, would not be able to receive directly.

Let us take on the weight of the task that falls to us by co-responding and re-encountering the way toward Order,

permitting the circulation of the *vital flow* that will nourish us and give us life, enabling us to establish, freely, the bases for living as *human beings*, and thereby discovering that there will be no future if the *present* is not discovered...

It is from the *present* that the way of return toward the Light that leads out of the Darkness is initiated...

The problem that we face belongs to each and every one of us because whether we like it or not, we are accomplices to what occurred and to what is occurring...

We should work shoulder to shoulder, with the special quality that guides us, without being attached to anything. In that way the positive contributions, just like the negative ones, will be useful because they will bring us back, constantly,, to *reality*.

It is by *doing* that the immediate will appear...

Where to begin? Education must be reformed!

What is education? Where does it start and where is it leading us? Where were specialties and specialists born? Can a curriculum be structured without knowing the link connecting one specialty with another? Can a teacher guide his or her student without having experienced an interior process that permits detection of the origin of the conflict that impedes communication between them?

Why doesn't the specialist probe deeper into his specialty by re-encountering the vertebral column of education?

Why, with the passage of time, where *means* are arbitrarily changed into the end , make way for specialists and specialties? Is not this a symptom of division?

If the *means*, as such, fulfills its role, it will develop the organic movement of human beings who will go on reaching

levels of *knowledge*, in accordance with their respective processes of evolution.

Thus, connected from within in a kind of plexus, they will work consciously to make an external order possible.

In the processes of evolution, specialties and specialists do not exist. Beings of different levels of knowledge exist linked by their specific processes of evolution to the interior of the great *rhythm*. United by their special differences, and knowledgeable of the laws —cause and consequence of their lives in process— at the service of The Law, they respect each other, they are integrated, *feeling* that the shadows are beginning to dissipate, permitting entry into clarity.

It is by *doing or making* that action appears and from action is born at just the right moment, the question that will attain the answer to the next step... The advice “Seek and you shall find,” might be understood as “Seek and you will be found.”

To stuff yourself with information with the ambition of knowing the “unknown” is to interfere with the possibility of entering into the process of action. This unmeasured ambition is conflict; it is dispersion.

To meet our *commitment* is a duty that is assumed when there is no longer a conflict, when no one obligates us, when we already know what we must do because we are conscious of being guided...

Through subtle experiences, false interests begin to disappear giving way to *real* interest revealing what *present* implies. Only in *present* is there *action* —and this is *transformation, balance*.

It is only at that moment when the one guided *will unite* with the Guide, thus entering Eternity...

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