Consciousness-Based Education: A Foundation for Teaching and Learning in the Academic Disciplines

A Series of 12 Volumes

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Consciousness-Based Education and Art

Volume Editor, Matthew Beaufort
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Higher education faces a complex set of challenges today. We are seeing resources diminish at the same time we are hearing calls for greater access and affordability. Demands for greater transparency and accountability are being sounded by both the general public and the government. Government is exerting increasing controls in this long-independent area.

These challenges, however, are merely financial and political, and they are hardly limited to colleges and universities. The fundamental challenges are educational and center around the students themselves. Challenges include high levels of stress, pervasive substance abuse (particularly binge drinking), lack of preparedness for college-level work, and mental and emotional disabilities. In most of these areas, the problem is serious and worsening. Though colleges and universities are striving to address these challenges, few would claim we are turning the tide.

An encouraging trend is the increasing focus in higher education nationwide on promoting student learning. Yet these laudable efforts do not take into account the powerful forces working in opposition. It is well known that learning is inhibited by stress, sleep deprivation, alcohol, and poor diet—and these are among the most conspicuous features of the college student experience.

Something new is required. Education needs a reliable means of developing students directly from within. We need a systematic method for cultivating their creative intelligence, their capacity to learn, and their natural humanity. All education aims at these goals, of course—but the approach thus far has been from the outside in, and the results have been haphazard at best.

Consciousness-BasedSM education was established to address this need. It integrates the best practices of education and places beneath them a proper foundation—direct development of the student from inside out.
The outcomes of Consciousness-Based education have been unprecedented and scientifically verified. These outcomes include significant growth of intelligence, creativity, learning ability, field independence, ego development, and moral maturity, among others. These results are remarkable because many of these values typically plateau in adolescence—but Consciousness-Based education promotes this growth in students of all ages, developing potentials that otherwise would have remained unexpressed.

Beyond this rich cognitive growth, Consciousness-Based education significantly reduces student stress, boosts self-esteem, improves health, reduces substance use, and enhances interpersonal relationships. All of this comes together to create exceptional learning environments. This approach even measurably improves the quality of life in the surrounding society.

Consciousness-Based education was founded by Maharishi Mahesh Yogi, the world authority on the science of consciousness. First pioneered at Maharishi University of Management (previously Maharishi International University, 1971–1995) in Fairfield, Iowa, Consciousness-Based education is being adopted by schools, colleges, and universities around the world. It is easily integrated into any school, without any change in mission or curriculum.

Consciousness-Based education recognizes that student learning depends fundamentally on students’ levels of consciousness or alertness. The more alert and awake the student, the more successful and satisfying the learning.

Consciousness-Based education consists of three components:

- a practical technology for directly developing students’ potential from within,
- a theoretical understanding of consciousness that gives rise to a unifying framework for knowledge, enabling students to easily grasp the fundamental principles of any discipline and to connect these principles to their own personal growth, and
- a set of classroom practices, arising from this understanding, that also helps promote effective teaching and learning.
The Transcendental Meditation program

At the heart of Consciousness-Based education is the practice of the Transcendental Meditation technique. The technique was brought to light by Maharishi Mahesh Yogi from the Vedic tradition of India, the world’s most ancient continuous tradition of knowledge. It is practiced for 20 minutes twice daily, once in the morning and once in the afternoon, while sitting comfortably with eyes closed. It is simple, natural, and effortless—so simple, in fact, that ten-year-old children can learn and practice it. It has been learned by more than six million people worldwide, of all ages, religions, and cultures.

The Transcendental Meditation technique differs from other procedures of meditation and relaxation in its effortlessness. It involves no concentration or control of the mind. Neither is it a religion, philosophy, or lifestyle. It involves no new codes of behavior, attitudes, or beliefs, not even the belief it will work.

The Transcendental Meditation program is the most extensively validated program of personal development in the world. It has been the subject of more than 600 scientific research studies, conducted at more than 250 universities and research institutions in more than 30 countries worldwide. These studies have been published in more than 150 scientific and scholarly journals in a broad range of fields, including Science, Scientific American, American Journal of Physiology, International Journal of Neuroscience, Memory and Cognition, Social Indicators Research, Intelligence, Journal of Mind and Behavior, Education, Journal of Moral Education, Journal of Personality and Social Psychology, Business and Health, British Journal of Educational Psychology, Journal of Human Stress, Lancet, Physiology and Behavior, and numerous others. No approach to education has as much empirical support as Consciousness-Based education.

This approach, moreover, has been successfully field-tested over the past 35 years in primary, secondary, and post-secondary schools all over the world, in developed and developing nations, in a wide variety of cultural settings—the United States, Latin America, Europe, Africa, India, and China.

The Transcendental Meditation technique enables one to “dive within.” During the practice, the mind settles inward, naturally and spontaneously, to a state of deep inner quiet, beyond thoughts and perceptions. One experiences consciousness in its pure, silent state, uncol-
ored by mental activity. In this state, consciousness is aware of itself alone, awake to its own unbounded nature.

The technique also gives profound rest, which dissolves accumulated stress and restores balanced functioning to mind and body.

This state of inner wakefulness coupled with deep rest represents a fourth major state of consciousness, distinct from the familiar states of waking, dreaming, and sleeping, known as Transcendental Consciousness.

In this restfully alert state, brain functioning becomes highly integrated and coherent. EEG studies show long-range spatial communication among all brain regions. This coherence is in sharp contrast to the more or less uncoordinated patterns typical of brain activity.

With regular practice, this integrated style of functioning carries over into daily activity. Research studies consistently show a high statistical correlation between brainwave coherence and intelligence, creativity, field independence, emotional stability, and other positive values. The greater one’s EEG coherence, in other words, the greater one’s development in these fundamental areas. At Maharishi University of Management, students even have the option of a Brain Integration Progress Report—an empirical measure of growth of EEG coherence between their first and last years at the University.

The brain is the governor of all human activity—and therefore personal growth and success in any field depend on the degree to which brain functioning is integrated. The increasingly integrated brain functioning that spontaneously results from the practice of the Transcendental Meditation technique accounts for its multiplicity of benefits to mind, body, and behavior.

Every human being has the natural ability to transcend, to experience the boundless inner reality of life. Every human brain has the natural ability to function coherently. It requires only a simple technique.

**Theoretical component—**

**a unified framework for teaching and learning**

Scholars have long called for a way to unify the diverse branches of knowledge. Current global trends are making this need ever more apparent. The pace of progress is accelerating, the knowledge explosion continues unabated, and knowledge is becoming ever more specialized.
Academic disciplines offer a useful way of compartmentalizing knowledge for purposes of teaching, learning, research, and publication. But each academic discipline explores only one facet of our increasingly complex and interrelated world. The real world, however, is not compartmentalized—an elephant is not a trunk, a tusk, and a tail. Academic disciplines, consequently, are criticized as inadequate, in themselves, for understanding and addressing today’s challenging social problems.

Today, more than ever, we need a means of looking at issues comprehensively, holistically. We need a way of discovering and understanding the natural relationships among all the complex elements that compose the world, even among the complex elements that compose our own disciplines.

Various attempts to address this need have been made under the rubric of interdisciplinary studies—programs or processes that aim to synthesize the perspectives and promote connections among multiple disciplines. Some of these efforts have been criticized as superficial joinings of disciplinary knowledge. But the chief criticism of interdisciplinary studies—leveled even by its proponents—is that looking at an issue from multiple perspectives does not, in itself, enable one to find the common ground among contrasting viewpoints, to resolve conflicts, and to arrive at a coherent understanding.

The diverse academic disciplines can be properly unified at only one level—at their source. All academic disciplines are expressions of human consciousness—and if the fundamental principles of consciousness can be identified and understood, then one would gain a grasp of all human knowledge in a single stroke.

This brings us to the theoretical component of Consciousness-Based education. Consciousness-Based education does precisely this—and not as an abstract, theoretical construct but as the result of students’ direct experience of their own silent, pure consciousness. In this sense, practice of the Transcendental Meditation technique forms the laboratory component of Consciousness-Based education, where the theoretical predictions of Consciousness-Based education can be verified through direct personal experience.

This theoretical component offers a rich and deep yet easy-to-grasp intellectual understanding of consciousness—its nature and range, how
it may be cultivated, its potentials when fully developed. This theoretical component also identifies how the fundamental dynamics of consciousness are found at work in every physical system and in every academic discipline at every level.

With this knowledge as a foundation, teachers and students in all disciplines enjoy a shared and comprehensive understanding of human development and a set of deep principles common to all academic disciplines—a unified framework for knowledge. With this unified framework as a foundation, students can move from subject to subject, discipline to discipline, and readily understand the fundamental principles of the discipline, and recognize the principles the discipline shares with the other disciplines they have studied. This approach makes knowledge easy to grasp and personally relevant to the student.

**Pure consciousness and the unified field**

Consciousness has traditionally been understood as the continuous flux of thoughts and perceptions that engages the mind. Thoughts and perceptions, in turn, are widely understood to be merely the by-product of the brain’s electrochemical functioning.

Maharishi has put forward a radically new understanding of human consciousness. In Consciousness-Based education, pure consciousness is understood as the foundation and source of all mental activity, the most silent, creative, and blissful level of the mind—the field of one’s total inner intelligence, one’s innermost Self. (This unbounded value of the Self is written with an uppercase “S” to distinguish it from the ordinary, localized self we typically experience.) Direct experience of this inner field of consciousness awakens it, enlivens its intrinsic properties of creativity and intelligence. Regular experience of pure consciousness through the Transcendental Meditation technique leads to rapid growth of one’s potential, to the development of higher states of human consciousness—to *enlightenment*.

But consciousness is more, even, than this.

Throughout the twentieth century, leading physicists conjectured upon the relation between mind and matter, between consciousness and the physical world; many expressed the conviction that mind is, somehow, the essential ingredient of the universe. But Maharishi goes further. He has asserted that mind and matter have a common source,
and that this source is pure consciousness. Consciousness in its pure, silent state is identical with the most fundamental level of nature’s functioning, the unified field of natural law that has been identified and described by quantum theoretical physicists over the past several decades. Everyone has the potential to experience this field in the simplest form of his or her own awareness. Considerable theoretical evidence, and even empirical evidence, has been put forward in support of this position.

Maharishi has developed these ideas in two bodies of knowledge, the first known as the Science of Creative Intelligence, the second as Maharishi Vedic Science and Technology. The Science of Creative Intelligence examines the nature and range of consciousness and presents a model of human development that includes seven states of consciousness altogether, including four higher states beyond the familiar states of waking, dreaming, and sleeping. These higher states, which develop naturally and spontaneously with practice of the Transcendental Meditation technique, bring expanded values of experience of one’s self and the surrounding world. Each represents a progressive stage of enlightenment. Maharishi Vedic Science and Technology examines the dynamics of pure consciousness in fine detail. It reveals the fundamental principles of consciousness that may then be identified in every field of knowledge and every natural system.

Most important for teaching and learning, these sciences reveal how every branch of knowledge emerges from the field of pure consciousness and how this field is actually the Self of every student.

**Strategies for promoting teaching and learning**

Consciousness-Based education also includes a battery of educational strategies that promotes effective teaching and learning. Foremost among these is the precept that parts are always connected to wholes and that learning is most effective when learners are able to connect parts to wholes. In Consciousness-Based education, the parts of knowledge are always connected to the wholeness of knowledge, and the wholeness of knowledge is connected to the Self of the student.

One means of doing this is through *Unified Field Charts*. These wall charts, developed by the faculty at Maharishi University of Management and used in every class, do three things: (1) They show all the
branches of the discipline at a glance; (2) They show how the discipline emerges from the field of pure consciousness, the unified field of natural law at the basis of the universe; (3) They show that this field is the Self of the student, which the student experiences during practice of the Transcendental Meditation technique.

In this way students can always see the relation between what they are studying and the discipline as a whole, and they can see the discipline as an expression of their own pure consciousness. Again, this is more than an intellectual formulation—it is the growing reality of students’ experience as they develop higher states of consciousness.

Another strategy is Main Point Charts. Developed by the faculty for each lesson and posted on the classroom walls, these charts summarize in a few sentences the main points of the lesson and their relationship to the underlying principles of consciousness. In this way students always have the lesson as a whole in front of them, available at a glance.

### The next paradigm shift

If higher education is fundamentally about student learning and growth, then Consciousness-Based education represents a major paradigm shift in the history of education. To understand this change, it is useful to reflect on the encouraging paradigm shift that has already been taking place in education over the past several decades.

This shift involves a move from what many call an instruction paradigm to a learning paradigm. In the instruction paradigm, the mission of colleges and universities is to provide instruction; this is accomplished through a transfer of knowledge from teacher to student. In the learning paradigm, the mission is to produce student learning; this mission is achieved by guiding students in the discovery and construction of knowledge.

This shift is a vitally important advance in education, leading to more successful outcomes and more rewarding experiences for students and teachers alike. But a further paradigm shift remains, and we can understand it by examining a fundamental feature of human experience.

Maharishi observes that every human experience consists of three fundamental components: a knower, a known, and a process of knowing linking knower and known. We may also use the terms experi-
encer, object of experience, and process of experiencing, or observer, observed, and process of observation.

This threefold structure of experience is nowhere more evident than in schools: The knowers are the students, the known is the knowledge to be learned, and the process of knowing is what the full range of teaching and learning strategies seek to promote.

Understanding this threefold structure helps us understand the paradigm shifts that are taking place.

The instruction paradigm places emphasis on the known. It focuses on the information students are to absorb and the skills they are to learn. In this paradigm, the instructor’s role is to identify what students need to know and deliver it to them.

The learning paradigm emphasizes the process of knowing. It recognizes that students must be actively involved in the learning process, that knowledge is something individuals create and construct for themselves, that students have differing learning styles and differing interests that must be taken into account. In this paradigm, the instructor’s role is to create learning environments and experiences that promote the process of learning.

The Consciousness-Based paradigm embraces the known and the process of knowing but places primary emphasis on the knower—on developing the knower’s potential for learning from within. The following diagram shows the respective emphasis of each approach:
But the learning paradigm does not so much abandon the instruction paradigm as enlarge it, so that it includes the process of knowing as well as the known. And the Consciousness-Based approach completes the enlargement to include the knower:

Consciousness-Based education, in summary, is a theory and practice grounded in a systematic science and technology of consciousness, making available the complete experience, systematic development, and comprehensive understanding of the full range of human consciousness. More than 30 years’ experience and extensive scientific research confirm the success of this approach and its applicability to any educational institution.
About this book series

This series of twelve volumes is the result of a unique faculty-wide project that began with the founding of Maharishi University of Management in 1971 and continues to this day. Each volume in the series examines a particular academic discipline in the light of our Consciousness-Based approach to education.

Volumes include:

• an introductory paper introducing the Consciousness-Based understanding of the discipline,
• a Unified Field Chart, if available for publication, for the discipline—a chart that conceptually maps all the branches of the discipline and illustrates how the discipline emerges from the field of pure consciousness and how that field is the Self of every individual. Thus, these charts connect the “parts” of knowledge to the “wholeness” of knowledge and the wholeness of knowledge to the Self of the student;
• subsequent papers that show how this understanding may be applied in various branches of the discipline,
• occasional examples of student work exploring how the Consciousness-Based approach enhances learning in the discipline, and
• an appendix describing Maharishi Vedic Science and Technologies of Consciousness in detail.
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We welcome inquiries and further contributions to this series.

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Artists, art lovers and art educators intuitively appreciate the importance of awareness in the arts. They realize that art is structured in the consciousness of the artist, the viewer, and the culture. The artist’s consciousness is expressed in the artwork, which is then appreciated by the consciousness of the viewer. The culture’s collective consciousness, comprised of the awareness of all the individuals in a society, strongly influences vision, inspiration, and patronage for the arts. It is clear, then, that the quality of the art experience is created by the consciousness of the artist, viewer, and culture. Therefore, it is vital for artists, viewers and the culture as a whole to develop consciousness to the highest level possible.

In the last 50 years, many artists and art lovers have discovered that the ancient Vedic wisdom brought to light by Maharishi Mahesh Yogi expands consciousness easily, rapidly and joyfully. The profound, far-reaching, and personally relevant knowledge of Maharishi Vedic Science and Technology provides a wide-angle lens to view the field of art holistically. The techniques of Maharishi Vedic Science, including the Transcendental Meditation and TM-Sidhi programs, have proven invaluable for artists and art lovers. They offer, for the first time in recorded history, systematic and scientifically validated methods to develop values essential for individuals in the arts: creativity, refined perception, and expanded awareness. In addition, Maharishi Vedic Science provides field-tested technologies, such as the Transcendental Meditation and TM-Sidhi programs, including the group practice of Yogic Flying, to transform collective consciousness toward greater coherence, creativity, and peace. These scientific discoveries, along with the personal experiences of people practicing these programs, allow us to envision a civilization far different from the one we now inhabit. In this coming age people will enjoy the art of living in higher states of consciousness, where all of life radiates beauty, harmony, and fulfillment—a civilization that could be called Heaven on Earth.

This book summarizes some of the insights of the last 30 years about art and consciousness from artists, art educators, and theorists. These
ideas are an inspiring resource for anyone involved in the arts. Parts I-III may be especially useful for educators developing introductory curricula on art and consciousness.

Part I
Consciousness-Based Art Education
This section introduces Consciousness-Based art education developed at Maharishi University of Management (formerly Maharishi International University, 1971-1995). Part I includes an essay on the Unified Field Chart for Art based on the discovery of the unified field of all the laws of nature by quantum physics, as well as theory and scientific research on a Consciousness-Based art curriculum. This part also gives an overview of a course designed to introduce Consciousness-Based art and creativity to artists and the general public.

Part II
Art, Architecture, and Heaven on Earth
This section introduces how art and architecture can contribute to creating Heaven on Earth. Topics include Western art history and sacred art, the functions of art, the art of living, Maharishi Vedic architecture, and the Maharishi Vedic Approach to Health. Part III defines Maharishi’s principles of art and art education, with dozens of quotations from his lectures and writings.

The final two parts of this volume explore advanced topics of art theory in the light of Maharishi Vedic Science.

Part III
Maharishi’s Principles of Art and Art Education
This section starts with Maharishi’s Kossen Lecture on Art and Artist, which briefly encapsulates many of his most inspiring ideas on art. Then it gives a brief overview of how Maharishi Vedic Science might address some of the challenges facing contemporary education. Finally, this section delineates principles of art in four areas: The Artist’s Consciousness, Creativity and the Creative Process, Art Products and Practices, and Art Education. These principles are substantiated by quotations from Maharishi on each of these topics. Taken as a whole, these quotations comprise most of what Maharishi publicly said about
art and are an illuminating and inspiring resource for art educators and students.

**Part IV**
**Art, Creativity, and Veda**
This section, with excerpts from the book *Mirror of Consciousness: Art, Creativity and Veda*, explores past and contemporary theories about universal value in the arts. It explains how Maharishi Vedic Science provides a universal foundation for the artist’s life, art, and aesthetics.

**Part V**
**Consciousness as Body, Structure, and Space**
This section, with excerpts and reproductions of art from the book *The Big Fish: Consciousness as Body, Structure and Space*, ingeniously applies Maharishi Vedic Science to illuminate contemporary topics in the arts. These topics include: the role of cognition and memory in art, socially responsible performance art, and beauty and perfection as understood by the well-known artist Agnes Martin.

The introductions to Parts IV and V give an overview of both books, including fascinating material we were not able to reprint in this volume. All in all, this volume encapsulates or points toward a treasure house of knowledge for those who want to explore art in the light of consciousness.

**Section VI**
**The Appendices**
This section includes Dr. Kenneth Chandler’s “Modern Science and Vedic Science: An Introduction,” which served as the introduction to the inaugural issue of the journal *Modern Science and Vedic Science* and which presents an overview of Maharishi Vedic Science and the new technology of consciousness developed by Maharishi Mahesh Yogi. The second appendix is the complete list of references from *The Big Fish: Consciousness as Structure, Body, and Space* by Anna Bonshek, including references for articles in Section V. The third appendix provides a list of relevant links and resources for this volume.
Part I

Consciousness-Based Art Education
The Holistic Education of Artists through *Maharishi Vedic Science:*

Unfolding the Infinite Reservoir of Creativity in Individual Awareness

Matthew Beaufort, M.A.

Anna Bonshek, Ph.D.

Lee C. Fergusson, Ph.D.
ABOUT THE AUTHORS

Matthew Beaufort, M.A., is Assistant Professor of Art and Associate Chairperson of the Department of Art at Maharishi University of Management. For more than three decades, Beaufort has explored relationships between art and consciousness, lecturing on this topic at other universities, professional conferences, and in other countries, including Italy, France, England, Croatia, India, and China. He edited the scripts for a ten-hour videotaped course on art and the Science of Creative Intelligence, which has been viewed around the world, and created a video on art appreciation in the light of Maharishi Vedic Science. His current research includes developing a theory for the interpretation of individual artworks in the light of consciousness. He received his B.A. *magna cum laude* from Yale University with Honors in the History of Art in 1973. He received two Masters degrees from Maharishi University of Management, including an M.A. in the Science of Creative Intelligence in 1990.

Anna Bonshek, Ph.D., is the founder of Akshara Productions, a multimedia arts organization. Dr. Bonshek has exhibited her artwork around the globe, most recently at the Novosibirsk State Art Gallery, Russia; The Visual Arts Gallery, Delhi; The Dakshina Chitra Museum, Chennai, India; and QPIX, Brisbane, Australia. Bonshek has spoken at conferences worldwide, was Associate Lecturer of Art and Vedic Science at Maharishi University of Management, and founding faculty of Maharishi Vedic University, Cambodia. She has published numerous articles, exhibition catalogues, and book chapters, and two seminal works exploring creativity and Maharishi Vedic Science—*The Big Fish: Consciousness as Structure, Body, and Space* (2007), and *Mirror of Consciousness: Art, Creativity and Veda* (2001). She is a contributing editor to the groundbreaking 19-volume series—*Consciousness, Literature and the Arts* and currently lives and works in Australia. Bonshek was awarded a Higher Diploma in Fine Art from the prestigious Slade School of Fine Art, University College London in 1981, gained her M.A. and Ph.D. in Maharishi Vedic Science from Maharishi University of Management and has received awards from the Royal Society of Arts, and the Science Policy Foundation, London; the National Endowment for the Arts, USA.; and the Intersociety for the Electronic Arts.
Lee C. Fergusson, Ph.D., has previously been Rector of Maharishi Vedic University, Cambodia; Director of Maharishi Vedic College, Melbourne, Australia; and Associate Professor of SCI, Maharishi University of Management, Iowa. He holds a Diploma in Art and Design, a Graduate Diploma in Education, an M.A. in Maharishi Vedic Science from Maharishi University of Management, and was awarded the first Ph.D. in Maharishi Vedic Science from Maharishi University of Management in 1991. He has exhibited his art internationally, curated several exhibitions with Anna Bonshek, and was regional editor of New Art Examiner. With a career spanning art practice, pedagogical research into a Consciousness-Based approach to creativity, and the promotion of innovative, sustainable business solutions, Fergusson also was President of USA Global Link, and Chief Executive Officer of Virotec International, Plc. He is currently Director of Prana World Consulting and on the Board of Directors of Maharishi Global Administration through Natural Law (MGANL), Australia. Fergusson has lectured, spoken at international conferences and symposia, and published extensively in the U.S.A., Europe, and Australia—for example, in journals such as History of Education (U.K.), Perceptual and Motor Skills (USA), Artlink, and Higher Education Research and Development (Australia).

A B S T R A C T

This article introduces the fundamental principles and research outcomes of the Consciousness-Based approach to educating artists as it has been developed and applied at Maharishi University of Management (formerly Maharishi International University, 1971–1995) since the early 1970s. The article outlines several unique features of the curriculum—including consideration of student quality-of-life issues, and of the broader social and global dimensions of a college art curriculum—and examines the key element of the Consciousness-Based approach: the systematic and holistic development of the student’s consciousness through the technologies of Maharishi Vedic Science. Maharishi Mahesh Yogi has brought to light that the simplest form of the student’s own awareness is a field of unbounded consciousness—the universal Self—the source of all creativity. This paper explores how the application of Maharishi Vedic Science can bring fulfillment to the long-sought goals of art theory, practice, and education.
Introduction

Throughout time, artists and teachers of art have sought to unlock the full creative potential of the human mind. Despite this worthwhile endeavor, there have apparently been no systematic, verifiable, or reliable means through which this goal could be realized. Indeed, art and art practice have been generally understood to be mystifying, unscientific, random, and subject to the vagaries of the human condition. Maharishi Mahesh Yogi teaches that only through an educational approach based on the systematic development and application of pure consciousness—the unmanifest field of infinite creativity experienced as the simplest form of human awareness—might the long-sought goals of artists and educators be fully achieved. Such an approach teaches the student to access the inner creativity and intelligence of nature, or natural law—that level of infinite creativity, which governs all of life. This is the focus of educating artists in the light of Maharishi Vedic Science.

As a result of practicing the Transcendental Meditation and TM-Sidhi programs—techniques of Maharishi Vedic Science—many artists over the last fifty years have observed profound positive changes in their own art practice, experienced significant progress in their personal lives, and witnessed the development of their community. Inspired by these experiences, artists, art teachers, and scholars have turned their attention to the knowledge contained in Maharishi Vedic Science. With the founding of Maharishi International University in 1971, the Department of Art was created to apply this knowledge to the education of artists (Cain, 1975, 1988; Fergusson, 1991). The result can be called the Consciousness-Based approach to educating artists.

The Consciousness-Based approach to educating artists integrates into a traditional university art curriculum the principles of Maharishi Vedic Science and specific technologies to develop consciousness—including the Transcendental Meditation and TM-Sidhi programs. This integrated approach holistically develops the art student, producing quantifiable results, which are satisfying for students, teachers, and society as a whole. This approach to educating artists cultivates:

1) access to infinite Creative Intelligence—the managing intelligence of natural law; 2) spontaneous, life-supporting action leading to a balanced, healthy, and fulfilled life in harmony with natural law; 3) expan-
sion of the artist’s consciousness, supporting the creation of art which is profound and uplifting for the artist, for the audience of art, and for the whole environment; and, 4) the creation of a coherent influence in the collective consciousness of the community, the nation, and the world; resulting in a holistic transformation in the quality of life in society.

**Contemporary Issues in the Education of Artists**

As evidenced in the history of Western thought, the definition and role of art and aesthetics changes with the philosophical, religious, social, political, and cultural climate of each era. In the early history of art criticism, “high art,” as opposed to imitation and later kitsch, was expected to reveal concepts of the divine, the spirit, or the sublime (Hegel, 1975; Kant 1986; Mitias, 1980, p. 74). According to this theory, art was created by a genius who did not know the creative mechanics of his expression (Kant, 1986, pp. 42–43). However, during the twentieth century, with the rapid growth of science and technology, extreme political upheaval and social turmoil, and new philosophical propositions about the nature of life, numerous alternative art movements arose (Harrison & Wood, 1992), each having its own definition of art and its role in changing society and culture. Of these, American Abstraction or Formalism in the 1950s and 1960s (the so-called pinnacle of Modernism), as articulated by critic Clement Greenberg (1961, p. 5), held that art captured absolute emotions or absolute knowledge (Zakian, 1988, p. 39) because it eradicated relative referents and represented “reality” as abstract and unbounded. Postmodern artists, on the other hand, deconstructed these assumptions. Postmodern critics and artists argued that art, like language, cannot express an “unsayable,” but can only change or reinvent the rules of a relative language game (Kosuth, 1991, p. 247). (The term ‘Modernism’ refers loosely to the period spanning the 1880s to 1960s, finding its culmination in the Formalism of the early 1970s. There are many definitions and interpretations of Postmodernism, a historical trend which emerged in the 1970s and has been influential since [Bonshek, 1996].)

While there have been innumerable theories and movements of art which have informed the education of artists, the Modern and Postmodern approaches have impacted education in important ways during the last 40 years. The American critic Thomas McEvilley (1992, p. 137)
describes a Modern cultural period (a phase that he suggests, along with Postmodernism, has occurred many times throughout history) as characterized by mutually supportive notions of history and selfhood. These notions include history is linear and progressive; innovation and change are valued over tradition; “the self,” validated by the progressive force of history, “inflates”; self-expression and originality are revered; the self is viewed as heroic; and the Modern artist is a genius, innovator, and hero.

Conversely, Postmodernism denotes that moment when the Modernist faith in history declines and the self deflates: the self has no “anointed mission”; the self is mediated rather than a representation of heroic genius; attempts are made to reconnect with previous traditions; and there is an acknowledgment and appreciation of cultural difference and relative expression. Modernism placed the artist (a European male) at the center of reality and importance; Postmodernism places critical judgement and the contextualization of art within the broader context of cultural and historical parameters of contemporary life (see, for example, Gablik, 1984, 1992; Jameson, 1985; Lyotard, 1988). Drawing extensively on deconstruction theory, Postmodernists reject the notion of a unified, transcendental self or center (Haney, 1989). Modernism and Postmodernism can thus be said to provide opposing and contradictory conceptions of the self.

Some theorists and educators have attempted to articulate issues, which go beyond the Modern and Postmodern dichotomy. Recently, theorists have criticized deconstructive Postmodernism (Gablik, 1992) and contemporary artists and art (Kuspit, 1990a). Kuspit has argued, for example, that art no longer speaks of universals, and that the artist is no longer an exemplary human being; he suggests that Postmodern art is simply an art of glamour, making no attempt to express universal value. As Kuspit (1990a) states:

Once upon a time to say art was important meant it seemed inevitable, which also meant that it seemed to speak with a universal human voice. It did not just exist for itself. The experience of the arts inevitability involved the feeling that it articulated what seemed impossible yet necessary to articulate. . . . The attempt to create the sense of speaking from inside of the universally human has been abandoned by high art. Art that even pretends to do so loses face. (p. 36)
Providing a vision for future art, Kuspit (1990b, p. 79) suggests that art should promote an “aesthetic disinterestedness” or special direct awareness (an “aesthetic transcendence” or a detached aesthetic attitude which speculates its own unity), thereby creating the possibility for a new sense of self. While Kuspit does not provide a systematic means for achieving this end, he does highlight the shortcomings of contemporary theory and art practice, which are apparently unable to articulate universals, express unity, or create a possible new sense of self. Oliver and Gershman (1989) and Purpel (1989) have examined educational theory and practice from the Modern and Postmodern perspectives, and Risatti (1989) has considered the status of college art education; each has concluded that significant changes to the very foundations of learning, teaching, and curricula are both necessary and inevitable.

The Holistic Approach of Maharishi Vedic Science to the Education of Artists

In contrast to contemporary theory, with its irreconcilable opposites (Bonshek, 1988; 1996) and lack of methods for developing the self, Maharishi Vedic Science provides intellectual understanding and practical methods to experience the full range of the self. This comprehensive science and technology of consciousness provides a reliable means through which opposites can be reconciled, and through which life can be lived in accord with natural law, thereby supporting both individual and cultural differences simultaneously from their foundation: the unmanifest source of pure consciousness. With the development of higher states of consciousness, the artist can become a universal and exemplary human being, and spontaneously express universal values in art without diminishing his or her concern with historical, geographic, and cultural contexts. Such art can create a sense of unity in its audience, which goes well beyond the boundaries of space, time, and place.

In the past, educators have developed a useful body of knowledge regarding art and its relation to social, philosophical, and political concerns. The principles of instructional design, learning, evaluation, and criticism drawn from this knowledge have guided the education of artists. However, from the perspective of Maharishi Vedic Science, these principles represent a partial understanding and experience of life, based on partial knowledge of natural law. Now, through Maharishi
Vedic Science, the art student can learn to act from the “ground state” of all natural law because the technologies of Vedic Science have made available the direct experience of pure consciousness to every student. As a result, new principles are arising to orient an entirely different approach to art and education. As shown below, old principles of educating artists, derived from some of the assumptions of Modern and Postmodern theory and practice, can be contrasted with new principles of educating artists emerging from Maharishi Vedic Science. In this section, we will examine a sample of these principles from the point of view of Maharishi’s contribution to the discipline. We will see how the old principles are expanded and brought to fulfillment through Maharishi Vedic Science.

<table>
<thead>
<tr>
<th>Old Principles for Educating Artists that Have Dominated Contemporary Education</th>
<th>New Principles for Educating Artists to Bring Perfection to Art and Fulfillment to Life</th>
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</thead>
<tbody>
<tr>
<td><strong>A.</strong> The consciousness and identity of the art student are thought to be socially constructed or mediated by experience in the world.</td>
<td><strong>A.</strong> The art student’s simplest form of awareness is the field of pure consciousness, the universal Self—the source of nature’s creativity. This transcendental Self, which is not influenced by outer experience, is the foundation for more expressed, socially constructed levels of the personality.</td>
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<tr>
<td><strong>B.</strong> Approaches to educating artists are derived from various, often conflicting theories of knowledge, which are usually based on philosophical or intellectual concepts.</td>
<td><strong>B.</strong> The Consciousness-Based approach to educating artists is derived from the structure of pure knowledge, experientially located in the transcendental, self-referral consciousness of the student and teacher.</td>
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</table>
C. Emphasis is placed on the role of experience in daily life, and the expression of active levels of the mind, such as the senses, intellect, and emotions.

C. Emphasis is placed on the experience of self-referral pure consciousness. From this level the art student systematically expresses the inner unmanifest value of consciousness in the outer work of art, thus engaging all levels of awareness.

D. The creative process is mysterious and unpredictable. It is difficult to teach creativity; art students must wait for moments of inspiration. Creativity involves effort, stress, and struggle.

D. Through Maharishi Vedic Science, the creative process can be clearly experienced, systematically understood, and reliably applied. Creativity is naturally effortless, spontaneous, and enjoyable.

E. Artistic genius cannot be taught, but is expressed in the life of a few gifted art students.

E. Every human being has the potential to express the infinite creativity of nature. This inner genius can be effortlessly unfolded by anyone through the practice of Maharishi Vedic Science technologies.

F. In their search for freedom and self-expression, art students often cultivate a lack of conformity with society’s traditional modes of expression and conduct, as they seek to break conventional boundaries and set themselves on a unique and creative path.

F. The freedom of the art student is derived essentially from the experience of Transcendental Consciousness, which is unbounded and not socially conditioned. This experience of inner freedom enlivens life in accord with natural law, which, when fully developed, enables an artist to spontaneously express the full range of the self in harmony with culture and nature.
<table>
<thead>
<tr>
<th>G.</th>
<th>The art student’s sense of joy and fulfillment can be limited to isolated moments of successful creativity, and occasional, fleeting experiences of happiness in activity.</th>
</tr>
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<tbody>
<tr>
<td>G.</td>
<td>By becoming established in higher states of consciousness, the art student can enjoy bliss and fulfillment at all times, thereby expressing the art of living an integrated life.</td>
</tr>
<tr>
<td>H.</td>
<td>Students often create art that seeks to imitate other artists, or that presents localized issues and personal concerns that may be inaccessible to viewers. The art works’ effects may or may not be positive and life-supporting for the artist, the viewer and the environment.</td>
</tr>
<tr>
<td>H.</td>
<td>As they express their own unique individuality, art students reveal universal themes, which arise from the deepest level of consciousness—the level of infinite correlation, harmony, and bliss—and then enliven these life-supporting qualities in the viewer and the environment.</td>
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<tr>
<td>I.</td>
<td>In terms of the meaning of art, Modernism places primacy on the art object, which is thought to potentially express universal values; while Postmodernism places primacy on relative meaning in a contextual language game.</td>
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<tr>
<td>I.</td>
<td>Consciousness-Based art education places primacy on the artist experiencing higher states of consciousness, in which the infinite, universal value of pure consciousness is expressed in the finite, culturally specific values of the work of art.</td>
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<tr>
<td>J.</td>
<td>Modern art education emphasizes the art student’s individual concerns, while some contemporary artists, critics and educators call for socially responsible artists.</td>
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<tr>
<td>J.</td>
<td>The Consciousness-Based approach cultivates the art student as a universal human being, a role model who can simultaneously fulfill personal aspirations and the deepest needs of society.</td>
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<tr>
<td>K.</td>
<td>Different schools of thought and art movements attempt to raise and transform collective awareness in society through opposition, controversy and conflict.</td>
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<td>K.</td>
<td>Art students can create a coherent and transforming influence in the collective consciousness of society by enlivening the unified field at the basis of all diversity through the group practice of the Transcendental Meditation and TM-Sidhi programs.</td>
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<tr>
<td>L.</td>
<td>Cultural diversity is emphasized. The dominant paradigm is cultural relativism: each society’s culture should be understood in terms of the meanings, attitudes, and values shared by that culture. Universal values and a unified source of all cultures are not thought to be possible.</td>
</tr>
<tr>
<td>L.</td>
<td>Culture, history and tradition have their basis in the universal field of natural law, the ultimate source of all cultures. When individuals experience this unified field of pure consciousness, they are able to deeply appreciate both the unique and universal values expressed by world cultures.</td>
</tr>
<tr>
<td>M.</td>
<td>The purpose of teaching art history is to provide a background for the student’s artistic and academic development by informing them about the styles, techniques, and cultural context of past art—including artistic, aesthetic, spiritual, philosophical, political, social, and economic influences.</td>
</tr>
<tr>
<td>M.</td>
<td>The deeper purposes of teaching art history are to understand the mechanics of the development of individual and collective consciousness, and to inspire students to great achievements as people, as artists and as members of society—including developing higher states of consciousness and contributing to the creation of an ideal culture.</td>
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Principle A. The art student’s simplest form of awareness is the field of pure consciousness, the universal Self—the source of nature’s creativity. This transcendental Self, which is not influenced by outer experience, is the foundation for more expressed, socially constructed levels of the personality.

Maharishi’s understanding of consciousness is fundamentally different from prevailing views in modern psychology, philosophy, and the arts. These views tend to focus on the stream of consciousness, or on broad patterns of thought as they are influenced by political, social, and gender values. Maharishi, in contrast, brings to light a fundamental aspect of consciousness that lies beyond thought and beyond cultural perspectives. Maharishi Vedic Science, rooted in the ancient tradition of Vedic knowledge, explains that beyond the relative, changing levels of consciousness lies a transcendental, unchanging level of consciousness (Maharishi Mahesh Yogi, 1969, p. 470–71). Furthermore, Maharishi teaches that this Transcendental Consciousness can be directly experienced by anyone. This is accomplished through the Transcendental Meditation technique, which Maharishi (1994) defines as

a simple, natural, effortless procedure practiced for 15 to 20 minutes while sitting comfortably with eyes closed. During this technique the individual’s awareness settles down and experiences the unique state of restful alertness: as the body becomes deeply relaxed, the mind transcends all mental activity to experience the simplest form of human awareness—Transcendental Consciousness—where consciousness is open to itself. (p. 260)

As Maharishi explains, the Transcendental Meditation technique allows the mind to settle down to experience its least excited state—the simplest form of human awareness, where consciousness is open to itself; it is aware of itself. Maharishi (1995a) points out that during the Transcendental Meditation technique, “the mind easily and naturally arrives at the source of thought, the settled state of mind—Transcendental Consciousness—pure consciousness, self-referral consciousness, which is the source of all creative processes” (p. 129).

Maharishi teaches that pure consciousness is the source of thought—of all mental activity—and of all creative processes. Pure consciousness is thus the source of all thinking and feeling; it is the universal,
unchanging basis of mental and emotional life. Maharishi identifies pure consciousness as the Self (written with a large “S” to distinguish it from the self, the individual personality). This universal Self is understood as the fundamental nature of every person, regardless of race, gender, or culture, and can be experienced by anyone through the Transcendental Meditation technique, which has been learned by over five million people of different cultures, religions, and educational backgrounds throughout the world. In addition to the Transcendental Meditation technique, Maharishi has brought out the Transcendental Meditation-Sidhi program, which he describes as an advanced aspect of the technology of Maharishi Vedic Science, which “trains the individual to think and act from the level of Transcendental Consciousness” (Maharishi Mahesh Yogi, 1994, p. 261). The practice of this program greatly accelerates the development of consciousness.

In modern times, pure consciousness has not been commonly experienced; perhaps because attention has focused almost exclusively on outer, active values of life which tend to disallow the experience of this transcendental level of the mind. There are exceptions, however. Artists, scientists, and other exceptionally creative people have reported occasional experiences of expanded states of awareness which, appear to be similar to the experience of pure consciousness described in Maharishi Vedic Science (Cain, 1975). These people often feel these experiences are crucial to their creativity. Artist Oscar Kokoshka, for example, writes:

The life of consciousness is boundless . . . therefore we must harken closely to our inner voice . . . the core within . . . the magical principle of living. All that is required of us is to release control. Some part of ourselves will bring us into the unison. . . . One’s soul becomes a reverberation of the universe. (in Chipp, 1971, p. 172)

The Vedic tradition of knowledge explains that pure consciousness is the ultimate source of both human creativity and of all the creativity expressed in the universe. Maharishi points out that “consciousness is that one element in nature on the ground of which the infinite variety of creation is continuously emerging, growing, and dissolving. The whole field of change emerges from this field of non-change” (Maharishi Mahesh Yogi, 1986, pp. 25–26).
The most advanced theories of modern physics have arrived at a similar understanding that there is a unified basis for the diversity of nature. Unified field theories of quantum physics postulate a single, self-interacting, unchanging, and unbounded unified field that is the source of all the fundamental forces and particles in the universe (Hagelin, 1987, 1989). Maharishi explains that the unified field of all the laws of nature revealed by modern science and the field of pure consciousness revealed by ancient Vedic wisdom are the same reality:

Both understandings, modern and ancient, locate the unified source of nature’s perfect order in a single, self-interacting field of intelligence at the foundation of all the laws of nature. This field sequentially creates, from within itself, all the diverse laws of nature governing life at every level of the manifest universe. (Maharishi Mahesh Yogi, 1995b, p. 79)

Maharishi has brought to light a detailed analysis of the self-interacting dynamics of the unified field, which he calls the Constitution of the Universe:

The self-interacting dynamics of this unified field constitutes the most basic level of nature’s dynamics, and is governed by its own set of fundamental laws. Just as the constitution of a nation represents the most fundamental level of national law and the basis of all the laws governing the nation, the self-interacting dynamics of the unified field represent the most fundamental level of natural law and the basis of all known laws of nature.

The laws governing the self-interacting dynamics of the unified field can therefore be called the Constitution of the Universe—the eternal, non-changing basis of natural law and the ultimate source of the order and harmony displayed throughout creation. (Maharishi Mahesh Yogi, 1995b, pp. 79–80)

Maharishi points out that these fundamental laws are expressed in physics in precise mathematical formulas, whereas in Vedic Science, “these same fundamental laws—the Constitution of the Universe—are found in the eternal, self-referral dynamics of consciousness knowing itself. This eternal dynamics is embodied in the very structure of the sounds of Rk Veda, the most fundamental aspect of Vedic literature” (Maharishi Mahesh Yogi, 1995b, p. 80).
Maharishi has worked with leading theoretical physicists to precisely correlate the mathematical descriptions of the self-interacting dynamics of the unified field of all the laws of nature provided by quantum physics, with the specific expressions of the self-referral dynamics of pure consciousness found in the structure of the sounds of Rk Veda. Maharishi (1995b, p. 80) points out that the two descriptions of the self-interacting dynamics of the unified field are identical. Thus, the discovery of the Constitution of the Universe by Maharishi Vedic Science is seen to be verified by modern science (Maharishi Mahesh Yogi, 1995b, p. 78).

Maharishi (1995b, p. 75) explains that the Rk Veda “is structured in self-referral Transcendental Consciousness and is available to everyone” through the Transcendental Meditation and TM-Sidhi programs. While the Constitution of the Universe is the universal basis of life, only a clear, fully awake, self-referral consciousness can know Rk Veda through direct experience. This experience, which is cultured by the Transcendental Meditation and TM-Sidhi programs, may be especially valuable for an artist who wishes to imbue artwork with universal value. Maharishi Vedic Science explains that art arises from the fundamental impulses of life and creativity that structure the whole of existence and find expression in evolution (Maharishi International University, 1974, p. 207). This may imply that to consistently create universal art, it would be invaluable for an artist to know the structure and sequence through which nature creates the universe. Some artists appear to have glimpsed this possibility.

Wassily Kandinsky (1947), one of the pioneers of modern art, wrote, “Painting is intended to create a new world. Each work originates just as does the cosmos—ultimately creating a symphony, the music of the spheres. The creation of works of art is the creation of the world” (p. 24). British sculptor Barbara Hepworth (1977) stated:

I think the very nature of art is affirmative, and being so reflects the laws, and the evolution of the universe—both the power and rhythm of growth and structure as well as the infinitude of ideas which reveal themselves when one is in accord with the cosmos and the personality is free to develop. (pp. 2–3)

In another vein, with respect to the expression of art and language, Postmodern theorist Francois Lyotard has suggested that in art, as in
thought, there is, “the desire to present or signify to the limit the totality of meanings” (in Kosuth, 1991, p. xvi). This expression, “totality of meanings,” seems to refer to the infinite possibility of meanings of art. From the perspective of Maharishi Vedic Science, Rk Veda expresses the totality of the Constitution of Universe, which is structured in Transcendental Consciousness—an unbounded, infinite field which is seemingly beyond expression. This suggests an intriguing possibility for art. If Transcendental Consciousness can be completely enlivened in individual awareness through the development of consciousness, then art could also express infinity. Art and thought itself could express the totality of natural law contained in the Constitution of the Universe.

Similarly, Lyotard suggests:

[T]he work of art ‘presents’ in the perceptible space-time-matter, something—a gesture—that cannot be presented there. This ‘presence’ cannot be a presentation. It remains silent. And this is its sign. . . . Thought is also an art, because we think in sentences, and the sentences themselves also ‘present’ gestures of the space-time-matter of language. (in Kosuth, 1991, p. xv)

Art, like thought, can signify a presence, which is ultimately silent. Maharishi Vedic Science and Technology cultures both intellectual knowledge and direct experience of the self-referral dynamics of nature’s functioning so that the field of infinite silence, pure consciousness, the total potential of natural law, can be enlivened and expressed by any individual.

The unified understanding of human nature and nature in Maharishi Vedic Science establishes a new foundation for the education of artists. Maharishi points out that for the individual who is established in pure consciousness, the infinite organizing power of natural law guides action (Maharishi, 1986, p. 32). Such a person’s action is appropriate for the time, the place, the individual, the culture, the environment, and the universe. Functioning from this level, the artist’s actions would be in full accord with natural law, and would receive full support from nature—from the environment and from the culture. The artist’s actions would be fully life-supporting—they would not create any strain, stress, or negative influence in the individual or the environment. Furthermore, by establishing individual awareness permanently on the level of pure consciousness, the artist would spontaneously express the
cosmic creativity that creates and sustains the universe. Many artists seemed to have sensed the need to operate from such a fundamental level—for example, Michelangelo wished to be an instrument of the divine (Clements, 1961); American painter, Agnes Martin, sought to express eternal beauty and perfection in art (in Bonshek & Fergusson, 1988); and the Taoist artist, Chan-Huai-Huan, sought to identify with Spiritual Reality and thereby create as limitlessly as creation itself (in Chung-yuan, 1963, p. 206).

Swiss artist and Bauhaus teacher Paul Klee gave this description of the universal foundation of art and creativity:

> It is the artist’s mission to penetrate as far as may be toward that sacred truth where primal law feeds growth. Which artist would not wish to dwell at the central organ of all motion in space-time . . . from which all functions derive their life? It is the womb of nature. In the primal ground of creation, where the secret key to all things lies hidden. Our beating heart drives us downward to this primal ground. (in Jung, 1964, p. 263)

**Principle B. The Consciousness-Based approach to educating artists is derived from the structure of pure knowledge, experientially located in the self-referral consciousness of the student and teacher.**

Maharishi explains that the state of Transcendental Consciousness during the Transcendental Meditation technique is a self-referral field of consciousness: “As the body becomes deeply relaxed, the mind transcends all mental activity to experience the simplest form of human awareness—Transcendental Consciousness—where consciousness is open to itself. This is the self-referral state of consciousness” (Maharishi Vedic University, 1994, pp. 260–261). Transcendental Consciousness is a state of “self-referral” because in that state consciousness, being awareness or wakefulness, refers only to itself: awareness is aware only of itself. In being aware or awake to itself, as Maharishi further points out, three values of self-referral consciousness can be located within the one unbounded field: the knower, the process of knowing, and the known. These three values are all aspects of pure consciousness knowing itself. As Maharishi (1986) explains, “because the awareness knows itself it is the knower, it is the known, and it is the process of knowing. This is the state of pure intelligence, wide awake in its own nature and
completely self-referral” (p. 29). The terms “pure intelligence” and “pure consciousness” as used here are synonymous.

As is evident from this analysis, pure consciousness has a three-in-one structure: it is the knower, the process of knowing, and the known—at the same time it is a singular field of unbounded awareness (Maharishi Mahesh Yogi, 1994, pp. 55–56). This three-in-one structure is called the structure of pure or complete knowledge, or “Veda,” in Maharishi Vedic Science. It is the fundamental structure of the individual’s simplest form of awareness; it is also the source of the ever-changing world of forms and phenomena. As Maharishi (1986, p. 27) points out, Veda means “pure knowledge”—the “solid mass of knowledge” where the knower, process of knowing, and known are the same structure of knowledge.

These three fundamental values of consciousness in Maharishi Vedic Science are called Ṛishi, Devatā, and Chhandas and their unified, holistic state is called Saṁhitā, or the togetherness of the three values (Maharishi Mahesh Yogi, 1994, p. 109). This value of Saṁhitā is the unified value of the Self. Inherent within this structure is the co-existence of opposites: one and three simultaneously (Maharishi Mahesh Yogi, 1994, pp. 59–60). Maharishi (1994) further discusses this structure and dynamic of pure knowledge in terms of an education which provides total knowledge:

In the process of knowing itself, wholeness of consciousness, pure consciousness, self-referral consciousness, pure wakefulness, in its singularity, takes on the threefold structure of knower, process of knowing, and known; or observer, process of observation, and observed; or in Vedic terminology, Ṛishi, Devatā and Chhandas. Saṁhitā (togetherness) of Ṛishi (the observer), Devatā (the process of observation), and Chhandas (the object of observation) is the structure of pure knowledge. This is the level of absolute education, where the knower is the embodiment of total knowledge—pure knowledge and its infinite organizing power. (pp. 108–109)

Here Maharishi describes pure consciousness, self-referral consciousness, pure wakefulness, in terms of “wholeness.” Wholeness is the “all-comprehensive, eternal reality in its unmanifest, unbounded state of intelligence” (Maharishi Mahesh Yogi, 1995a, p. 41). This value of wholeness moves within itself; through the interaction of the val-
ues of Ṛishi, Devatā, and Chhandas within Samhitā, further values of consciousness are generated as frequencies of consciousness. These frequencies, Maharishi explains, are the eternal sounds of the Veda and the Vedic literature recorded in Vedic Sanskrit, and are the basic building blocks of the material world. Maharishi teaches that the first and most fundamental aspect of the Vedic literature is the Âk Veda; Âk Veda is the structure of pure knowledge—the Constitution of the Universe, as we saw in the previous section (Maharishi Mahesh Yogi, 1995b, pp. 79–80).

Ultimately, the purpose of Vedic Science-based education is to bring the student’s awareness from what Maharishi describes as object-referential consciousness, where awareness is as if separate from its own subjective basis, back to self-referential consciousness, the source of creativity and the field of total knowledge and its infinite organizing power. Maharishi (1994) elucidates this point by emphasizing that the real purpose of education “is to bring the awareness from knowing anything else (object-referential consciousness) to knowing oneself (self-referential consciousness, subject-referential consciousness)” (p. 111). Indeed, the dynamics of education itself, Maharishi (1994) teaches, is the phenomenon of the “knower returning from the vast field of knowing, the field of form and phenomenon, to the field of knowingness, the field of his own consciousness” (p. 111).

Thus, the most basic aspect of individual awareness and manifest creation is the structure of pure, absolute knowledge, the infinitely silent and infinitely dynamic structure of consciousness. This state of knowledge is not a concept derived through philosophical speculation; it is the actual structure of one’s own consciousness, which can be directly experienced through Maharishi’s technologies of consciousness. Functioning from this level, the artist can create an art which truly embodies absolute knowledge—one of the aspirations of Modernist theory.

Maharishi has observed that for knowledge to be complete and fulfilling, the knower of knowledge, the Self, must be known:

If we look into the process of gaining knowledge we find that there are two sides to knowledge: the object of knowledge, that which we seek to know, and the subject of knowledge, the knower. What the present system of education provides is knowledge of the object; what it misses is knowledge of the subject, knowledge of the knower in the knower’s
infinite capacity. When the knower is ignorant about the Self, the whole structure of knowledge is as if baseless. (Maharishi University of Management Bulletin, 1996, p. 7)

It can be said that every educational experience involves to some degree a knower, a process of knowing, and a known. In a simple analysis of the study of art, the art student can be understood as the knower, the process of creating and evaluating art is the process of knowing, and the art object itself is the known. Most art curricula focus primarily on the known (for example, the physical work of art—i.e., learning about materials and media) and the process of knowing (for example, cultivating the development and expression of form and content). Some art educators point out the importance of educating the knower—the artist—for example, culturing the art student’s sensibility, intellectual skills, intuition, and critical judgement; but most do not provide effective methods to develop these faculties (Fergusson, 1991). All of these subjective faculties are developed by enlivening the different levels of the mind during the Transcendental Meditation technique, and experiencing pure consciousness, the source of thought. At Maharishi University of Management, art students are well educated in the materials, content, and processes of art, but an even greater emphasis is placed on the full development of the knower—the consciousness of the artist—as the basis for artistic activity.

Maharishi Vedic Science explains that the self-referral process of pure consciousness knowing itself is the seed of all creativity in the universe. This self-referral dynamic is found at every point in creation (Maharishi Mahesh Yogi, 1993, pp. 276–277). When an artist consciously experiences self-referral, he or she awakens creativity at its source, and then greater creative intelligence is expressed on all other levels of existence: mind, body, and environment. Maharishi predicts that the repeated experience of pure consciousness unfolds greatly expanded levels of creativity, comprehension, vitality, and support from the environment, culminating in higher states of consciousness.

Maharishi (1995b, p. 146) identifies seven states of consciousness: a) the three relative states of waking, dreaming and sleeping, b) a fourth state called Transcendental Consciousness, where the individual experiences pure consciousness, c) Cosmic Consciousness, the fifth state of consciousness, in which the state of pure, Transcendental Con-
sciousness is maintained in activity, along with the three relative states, d) God Consciousness, the sixth state of consciousness, in which the individual begins to appreciate the finest relative values along with the permanency of pure consciousness and, e) Unity Consciousness, the seventh state of consciousness, where everything in creation is appreciated as impulses of one’s own self-referral consciousness—wholeness moving within itself (Maharishi Mahesh Yogi, 1995b, p. 146; Alexander & Boyer, 1989). In higher states of consciousness, when pure consciousness is permanently maintained in activity, action is always life-supporting for the doer and the environment, and in accord with natural law (Maharishi Mahesh Yogi, 1986, p. 32). Such spontaneous action can be called completely “socially responsible,” thereby fulfilling the goal of revisionary Postmodern theory and practice.

**Principles G & I:** Primacy is placed on experiencing higher states of consciousness, in which the art student enjoys bliss and fulfillment at all times, and expresses the universal value of pure consciousness in specific works of art.¹

The ability to manifest the unmanifest in art occurs when the student is established in Transcendental Consciousness, in the state known as Cosmic Consciousness, where the experience of the Self or pure consciousness (also referred to as Being) is permanently maintained amidst dynamic activity (Maharishi Mahesh Yogi, 1969, p. 315). While Maharishi describes seven states of consciousness, he indicates that the artist should be established, at the very least, in the fifth state of Cosmic Consciousness in order to be truly successful. The goal of art education, therefore, is to promote in the student growth to higher states of consciousness. As Maharishi (1973) points out, “in Cosmic Consciousness, the artist not only gains the ability of simultaneously maintaining broad comprehension along with sharp focus but also the ability to express, through

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¹ Principles are not organized here alphabetically, as in the table, but according to the logic of the discussion.
his imagination and feeling, the unexpressed level of Being in such a way as to make it concrete.” Maharishi (1974) emphasizes that:

Cosmic Consciousness is the ideal awareness of the artist, because in this state of consciousness the artist can spontaneously maintain unbounded awareness while maintaining the boundaries and can depict the unbounded value onto the bound; unbounded values get transported onto the finite values of his strokes on paper. He is able to sustain that unboundedness, and he is able to move that unboundedness through his brushes.

In Cosmic Consciousness the artist lives the full value of the Self, and can depict the universal value of unboundedness in the art work. Maharishi (1979) explains that this universal value is what defines a successful work of art:

Universal value is the defining quality of a successful piece of art, and is created from the level of pure consciousness which is a field of all possibilities. It has universality, all possibilities, expressed within its individuality. Successful art is the profound and precise expression of life from the level of the simplest form of awareness. From this level, art is capable of displaying all possibilities. Expression from the level of the simplest form of awareness is ‘artistic’ expression because it has universality imbibed within its individual content.

Universality and individuality co-exist in the successful work of art. It is possible to create art, which embodies all possibilities within one finite expression by creating from the level of pure, Transcendental Consciousness, the field of all possibilities. Maharishi explains that such universal art appeals to every heart:

A piece of art that is capable of whispering the songs of life in eternity can clearly whisper a message of love and happiness and ‘cheer-up’ to every heart, to every mind, to every level of consciousness no matter what—dreaming or sleeping or waking or deep rest or depressed or whatever. A piece of art is just a wave of life, a wave of love, a wave of happiness, a wave of eternity. (Maharishi Mahesh Yogi, 1970a, pp. vi–vii)

When art embodies this universal value, it naturally nourishes its audience. It affects every heart and every mind, every state of consciousness, even one who is dreaming, sleeping, waking, or enjoying
deep rest. As Maharishi (1976) emphasizes, it nourishes the environment and all people—no matter what state of consciousness they are experiencing—because it is generated from the unified level of self-referral consciousness.

Some critics and artists, especially in traditional cultures, have glimpsed exalted possibilities for art, which are akin to the attributes of art and creativity identified by Maharishi Vedic Science. The Taoist tradition of China provides an example of artists who seek to attune themselves to a higher Spiritual Reality and so be transformed. Taoist painter Chan-Huai-Huan reflects: “Only he who reaches Reality can follow nature’s spontaneity and be aware of the subtlety of things. . . . His brush will secretly be in harmony with movement and quiescence and all forms will issue forth” (in Chung-yuan, 1963, p. 206). Titus Burckhardt (1967) observes that Taoist landscape painting, “unveils the primordial harmony of things, a harmony that is ordinarily hidden under the subjective continuity of the mind. When this veil is suddenly torn, hitherto unobserved relationships, linking together beings and things, reveal their essential unity” (pp. 136–137). Speaking on behalf of the Islamic tradition of art and architecture, Ardalan and Bakhtiar (1973) explain, “The traditional artist creates the external art form in light of the inspiration which he has received from the spirit; in this way the art form is able to lead man to higher states of being and ultimately to unity” (p. 7).

**Principle D. Through *Maharishi Vedic Science*, the creative process can be clearly experienced, systematically understood, and reliably applied. Creativity is naturally effortless, spontaneous, and enjoyable.**

Many artists, especially in modern times, have not experienced consistently spontaneous, effortless, and fulfilling creativity. The reason for this may be the lack of the conscious experience of pure consciousness, the source of these characteristics of creativity. The experience of pure consciousness can be blocked or occluded by stress in the individual nervous system and also by stress in the collective consciousness of society. Many artists have found the Transcendental Meditation tech-
nique an effective means to release stress and experience effortless and enjoyable creativity (Cain, 1975).

In contrast to modern assumptions about creativity, Maharishi Vedic Science defines the creative act as inherently joyful since it follows the creative mechanics of self-referral consciousness, the field of bliss. Maharishi (1970b) indicates that “the character of that field of pure Creative Intelligence, which is the source of thinking and the basis of action and expression, is infinite and bliss.” In creating art from this level, “infinite bliss should pour out through every wave of artistic creation” (Maharishi Mahesh Yogi, 1970b).

From Maharishi’s analysis we can conclude that struggle and suffering are antithetical to creativity, because the primordial creative impulse is understood as the self-referral move of bliss consciousness, when pure consciousness becomes aware of itself. This self-referral performance at the deepest level of consciousness is the source of creativity at more expressed levels of life:

Art is the skillful expression of life. The artist, constantly utilizing his creative impulses, continues to draw from the reservoir of creativity present in his own being. This is how his consciousness, bathing in the fresh springs of creativity, rises to the prodigious brilliance of natural creation. Exposed to the beautiful process of unfoldment, an artist, when he opens his awareness to the fullness of pure creative intelligence within, draws together the strokes of inspiration and ultimate achievement and enjoys them in the oneness of freedom. (Maharishi Mahesh Yogi, 1975a, p. 157)

When the creative mechanics of artistic performance follow the creative mechanics of nature—the self-referral functioning of pure consciousness and its sequential unfoldment as the laws of nature—then art is on a par with “the prodigious brilliance of natural creation”; it speaks with a universal voice, and the art student enjoys his or her achievement as the experience of “freedom.”

Scientific research indicates that the Transcendental Meditation technique develops creativity and faculties related to creativity. Psychological research has shown, for example, that creativity increases in college students as a result of the Transcendental Meditation technique (Travis, 1979). From the perspective of modern psychological theory, the ability to maintain broad comprehension and narrow focus
has been associated with higher levels of field independence, which has been positively correlated with creativity. Field independence is held to be a measure of an individual’s part-to-whole awareness and refers to an analytic style of perception. Pelletier (1974, 1977) has suggested that increased field independence is indicative of improved pattern recognition and increased accuracy of perceptual judgment, specifically the ability to focus on a defined area of the sensory field without losing broad comprehension of the total environment. This ability, he maintains, is greater in those who practice the Transcendental Meditation technique. One would expect that the art student, who deals with many parts within the context of the creation of a “whole” work or performance, would benefit from increased field independence.

Research by one of the authors has shown that Maharishi University of Management art students have significantly higher levels of field independence when compared to both peers and normative data (Fergusson, 1992, 1993). In order to verify whether field independence is relevant to art practice and achievement in art, Fergusson has investigated in these studies the relation of field independence and standard measures of accomplishment in college art education, and found significant and consistent correlations.

**Principle E. Every human being has the potential to express the infinite creativity of nature. This inner genius can be effortlessly unfolded by anyone through the practice of the technologies of Maharishi Vedic Science.**

Modernists hold that the artist is a genius whose creativity is unpredictable. For example, Kant (1986), whose ideas directly influenced Modern theory, defined genius as “a talent for producing that for which no definite rule can be given” and “it cannot indicate scientifically how it brings about its product” (p. 42); an innate faculty, genius dies with the individual. Postmodernists declare the notion of genius to be nothing other than an elitist, relative conception. Maharishi Vedic Science, on the other hand, totally redefines the meaning of genius. Maharishi (1970b) explains genius in terms of naturally expressed creativity:

There is a difference between the creativity of a genius and the creativity of a non-genius. A genius is a naturally creative person. A creative
person is someone who is able to do less and accomplish more, someone who doesn’t have to struggle in order to create: this is creativity.

Maharishi (1970b) continues to add that, “because a genius is a person with very clear consciousness, he sees things so clearly he does not even experience obstacles or resistance to creativity; he just keeps on progressing on the steps of greater achievement.” Thus, “facility and ease in the field of achievements is what marks the steps of a genius, the steps of a creative man” (Maharishi Mahesh Yogi, 1970b). In this way, Maharishi brings out the principle that natural creativity is the hallmark of genius, and is the property of any individual who functions from the level of pure consciousness, the unified field of natural law.

The Consciousness-Based approach to educating artists is founded on the assumption that this inner genius of everyone—natural and unrestricted creativity—can be unfolded simply and easily through the practice of the Transcendental Meditation and TM-Sidhi programs. As Maharishi (1975b) concludes:

Although art has always been taught, it had been thought that it was some inborn faculty that structures the artist, his vision and skill. But those days have gone when the genius of man was thought to belong to a few people born with a high level of consciousness. Now is the time when physics has declared the existence of a field of all possibilities located in the least excitation of consciousness. With this understanding about the different levels of creation, the unfoldment of the innermost level of life and its display on the surface values of living has become simple and easy.

**Principle J:** The Consciousness-Based approach to educating artists cultivates a universal human being, a role model for society; and **Principle K:** Art students can create a coherent and transforming influence in the collective consciousness of society by enlivening the unified field at the basis of all diversity through the group practice of the Transcendental Meditation and TM-Sidhi programs.

In recent times, the life of an artist has sometimes been associated with an erratic or anti-social lifestyle. Artists, who may think that intense states of creativity can be stimulated by extremes in behavior and experience, may feel compelled to be active at all times of the day and night, disregarding balanced patterns of sleep, eating, and recreation. Under-
lying this view of an artist’s life is the mistaken assumption that heightened activity is the basis of the flow of creativity.

As discussed above, artistic creativity can be understood as the expression of cosmic creativity, and as Maharishi explains, cosmic creativity unfolds through the cycles of rest and activity. Rest in the night prepares nature for the activity of the day. In the same way, the deep rest gained through the practice of the Transcendental Meditation technique serves as the basis for the most creative, dynamic activity. “In repose, the mind becomes a mirror of all creative possibilities. Emerging from this state it creates dynamically without effort” (Maharishi, 1973). Pure consciousness, a field of absolute silence, is the source of all dynamism in creation. By establishing individual awareness on the level of pure consciousness, the artist can create as nature creates: spontaneously and with infinite organizing power.

To promote the development of consciousness among students, Maharishi University of Management structures a comfortable routine with a balance of rest and activity as a framework for promoting maximum energy, creativity, and health (Bonshek, 1989). Applying the guidelines of the Maharishi Vedic Approach to Health program, which include knowledge of behavioral, dietary, and daily and seasonal routines to promote perfect health and life in accord with natural law, the faculty are given the responsibility for organizing a healthy learning environment. As a result of the comfortable routine and supportive learning environment, students increasingly enjoy improved quality of life while achieving their academic goals. Research indicates that the health and health-related behavior of college art students are associated with outcomes in an art curriculum when 106 students from four universities were measured (Fergusson & Bonshek, 1996). This research also indicated that Maharishi University of Management art students are generally to some degree healthier than their peers.

With respect to the role of the artist in today’s society, faculty at Consciousness-Based institutions generally endorse the view that artists have a social responsibility. Maharishi (1975b) indicates that, “the role of an artist in society is to create a model human—an individual who is growing in the ability to express the full value of life. The life of an artist should always be a model to all other people in society.” The artist’s primary responsibility is to develop his or her consciousness
to radiate a harmonious, life-supporting influence in the environment. “Such should be the life of the artist: fulfilled in himself and in good harmony with the environment. Only then will he create more complete pieces of art, where life will be lived and eternity will be pictured” (Maharishi Mahesh Yogi, 1970a, p. vi).

Art is structured both by the individual artist’s consciousness and by society. The society and culture influence to a large degree what the artist can experience, imagine and create. Maharishi (1976, pp. 123–124) points out that any social group has a collective consciousness (the wholeness of consciousness of the entire group); for example family consciousness, community consciousness, city consciousness, national consciousness, and world consciousness. Collective consciousness is understood as the major determinant in the quality of social life. Maharishi (1986, pp. 74–75) explains that pure consciousness, the unified field of all the laws of nature, is at the basis of all levels of collective consciousness. Because pure consciousness is an unbounded field with the qualities of perfect orderliness and infinite correlation, just a few people creating a profound influence of orderliness within this field can catalyze major changes in collective consciousness, and therefore in the behavior and values of society (Maharishi European Research University, 1979, pp. 28–29).

This influence, called the “Maharishi Effect,” has been repeatedly tested by measuring the societal effects of groups practicing the Transcendental Meditation and TM-Sidhi programs, which create coherence from the level of pure consciousness, the unified field of all the laws of nature. Scientific studies have found the group practice of this program results in holistic, positive, and statistically significant changes in the quality of life of the surrounding community, nation, and world (Alexander, Nader, & Davies, 1989; Gelderloos, Frid, Goddard, Xue, & Löliger, 1988; Institute of Science, Technology and Public Policy, 1994; Orme-Johnson & Dillbeck, 1987). Maharishi (1995b, p. 70) has predicted that a group as small as 7,000 practicing the Transcendental Meditation and TM-Sidhi programs together can completely transform world consciousness. Following the same principle, much smaller groups can significantly improve community, city, state, and national consciousness. Through the practice of the Transcendental Meditation and TM-Sidhi programs, art students can enliven harmony and coher-
ence in society, and contribute to the quality of life in their communities. Thus, Maharishi Vedic Science greatly expands and fulfills the aspirations of art theorists and educators who call for an artist who is socially responsible (Fergusson & Bonshek, 1990; Gablik, 1991, 1992), and who is an exemplary human being (Kuspit, 1990a).

**Principle L. Culture, history, and tradition have their basis in the universal field of natural law, the ultimate source of all cultures. When individuals experience this unified field of pure consciousness, they are able to deeply appreciate both the unique values and the universal values expressed by world cultures.**

From the perspective of Maharishi Vedic Science, the verb “culture,” meaning to cultivate or refine, is fulfilled in the process of evolution to higher states of consciousness. Maharishi (1978) explains that the culture of a country refines the individual, enabling the development of enlightenment:

Culturing life, that is refining the crude values, is like refining gold ore, where fine, pure gold particles are mixed up with mud. Through the refining process the ore is cultured from a crude muddy form to a refined gold. In the same way, the culture of a country puts the crude human element, starting from birth, through the evolutionary process of refinement to produce very cultured, refined, and enlightened persons. An enlightened person is one who does not violate any laws of nature. It is the laws of nature which are responsible for the creation and evolution of life.

When a person acts in harmony with the laws of nature, he steps on the effortless and royal road of evolution. In evolution, life grows in steps of fulfillment and the person continually goes from more to even more and still more fulfillment. In the higher stages of fulfillment is the joy of life and strength. We call this inner fulfillment the integration of life, because mind and body act in full co-operation and co-ordination. Such culturing of life is culture according to natural law. The nation’s cultural integrity is built up on this basis of integration within the individual. (pp. 91–92)

From Maharishi’s explanation, we can see that a society’s or nation’s culture is crucial to the development of life. On the individual level a
fully cultured state of mind is one which is established in the self-referral state of consciousness, “where the unbounded range of pure intelligence is available in the form of infinite Creative Intelligence endowed with the total potential of infinite organizing power” (Maharishi Mahesh Yogi, 1994, p. 148). Evolution, Maharishi teaches, is the goal of all cultures; culture is the basis for progress in any land. While cultural values help the individual evolve, the omnipresent, universal foundation of culture—pure self-referral consciousness, the total potential of natural law—is not influenced by the specific characteristics of any particular culture. By enlivening this total potential, however, through regular practice of the Transcendental Meditation and TM-Sidhi programs, the universal and specific values of all the laws which support culture are strengthened. Thus, students in Consciousness-Based educational institutions, through the practice of technologies of consciousness, naturally enliven cultural integrity and the harmony of cultures. As experience of pure consciousness grows, students also become increasingly able to appreciate both universal values and specific cultural values in their own culture and other cultures.

Recent developments in the world show an increased concern for indigenous peoples and the revival of cultural traditions. It could be argued that this is not simply a Postmodern phase but that attempts to revivify tradition and indigenous cultures suggest an important change in world consciousness. Maharishi (1978) emphasizes that the specific values of culture actually sustain life for a particular group and, for the full development of individual cultural values, have to be preserved or life will not be sustained:

All the values that enrich life in a particular geographical area constitute its culture. Creativity is the source of all culture. The infinite potential of creativity lies in the state of pure intelligence—unmanifest, unbounded, absolute. The unmanifest Absolute is self-sufficient. It cultures itself from within its own nature. All cultures are the expression of the eternal impulse of the Absolute to know itself. (pp. 317–318)

In this context, the recent revival of culture and traditions, it seems, could be an indication of an upsurge in the degree of natural law being lived by the people of the world.

Similarly, traditions are living structures, which support evolution. Maharishi (1975a) explains that just as “cultural values lie at the basis
of all progress,” traditions are, “those modes of creative intelligence which, embedded in the nature of life, have withstood the test of time and therefore serve as a safe ground for currents of creativity to grow and find fulfillment generation after generation” (Maharishi Mahesh Yogi, 1975a, p. 249). For this reason, pedagogy must strike a balance between innovation and tradition, a principle upheld at Maharishi University of Management. Maharishi (1975a) emphasizes this point:

Knowledge has three aspects: understanding, experience, and tradition. The strength of education lies in its innovative nature; yet the basis of innovative education must be maintained. This means our innovative techniques should not disturb what we are teaching. The basic traditional values must be maintained. Whatever our methods of teaching, the content of knowledge has to be maintained. (p. 247)

As discussed earlier, the fundamental content of knowledge is the self-referral value of consciousness, and the development of this value is the aim of the Consciousness-Based approach to educating artists.

**Developments in Maharishi Vedic Science Related to Art**

As discussed previously, Maharishi has described the self-interacting dynamics of consciousness—the structure of pure knowledge—as the Constitution of the Universe, Rk Veda. Rk Veda is not just a conceptualization about the nature of reality; the sequence of sound and silence in the Rk Veda recapitulates the fundamental mechanics of the transformation of pure consciousness into matter (Maharishi Mahesh Yogi, 1995, pp. 95–108). Dr. Tony Nader, M.D., Ph.D., under Maharishi’s guidance, has discovered that the Veda and Vedic literature express the fundamental structures and functions of the human physiology. In his book, *Human Physiology: Expression of Veda and the Vedic literature, Modern Science and Ancient Vedic Science Discover the Fabrics of Immortality in the Human Physiology*, Dr. Nader writes:

[T]he laws that construct the human mind and body are the same as those that give structure to the syllables, verses, chapters, and books of the Vedic literature. The human physiology (including the DNA at its core) has the same structure and function as the holistic, self-sufficient, self-referral reality expressed in Rk Veda. The specialized components, organs, and organ systems of the human physiology, including all the
various parts of the nervous system, match the . . . branches of the Vedic literature one to one, both in structure and function. (1995, p. vii)

Nader goes on to explain that this discovery reveals the secrets of orderly functioning of all the organs of the body, and how this orderliness can unfold the absolute order of the universe, establishing the individual physiology and consciousness on the level of cosmic life. Some artists and critics have glimpsed the close connection between cosmic creativity and individual creativity, and perhaps experienced it in their own physiology. Kasimir Malevich (1969, p. 24), a pioneer of modern abstract art, wrote, “Creating means living, eternally creating newer and newer forms. . . . We are the living heart of nature. . . . We are the living brain which magnified her life. An artist is given talent in order that he may give to life his share of creation and increase the flow of life.” In describing the essence of traditional Chinese painting, Roger Goepper (1963) explained that “Art seeks to capture the breath or in a wider sense the energy or essence that pervades the whole of animate and inanimate nature.” The artist, Goepper continued, “allows the life forces operating through him to crystallize in the work of art he creates, so that they may then be felt, and awakened to fresh life by the receptive viewer” (pp. 30–31).

The discovery of the Veda in human physiology is practically applied, Dr. Nader points out, through the Maharishi Vedic Approach to Health program, resulting in freedom from disease, disorder, and suffering in life. For educators this program offers ways to bring “the fruit of all knowledge to everyone—a mistake-free, problem-free, healthy, happy life” (1995, p. viii). Art faculty and students at Maharishi University of Management have integrated aspects of the Maharishi Vedic Approach to Health program into their daily life, resulting in better health, more clarity, and greater balance and fulfillment in art and in life.

Another recent development in Maharishi Vedic Science especially relevant to art arises from a branch of the Vedic literature called Sthāpatya Veda. Maharishi Sthāpatya Veda highlights the establishing quality involved in the structuring of self-referral consciousness (Maharishi Ved Vīgyān Vishwa Vidyā Peetham, 1996, pp. 104–105). As Nader (1993) points out, Sthāpatya Veda is the science and technology of establishing every individual in accord with natural law” (p. 57). While Maharishi Sthāpatya Veda includes knowledge of city and town-
planning, architecture, art, and design (Fergusson, Bonshek, Norman, & Norman, 1990), Maharishi explains that the ultimate purpose of Sthāpatya Veda is to awaken and enliven consciousness, enliven intelligence, in the structure of inert matter; enliven the energy of Cosmic Intelligence in every material structure; enliven the whole in every part; raise every aspect of life to perfection and render every aspect of living in the evolutionary direction of Cosmic Life (p. 179).

More recently, Maharishi (1996) has referred to Sthāpatya Veda as Vāstu Vidyā, the knowledge of Vāstu, the harmonizing power of natural law. In this context, art becomes a part of the expression of material life in terms of natural law, supporting life in an evolutionary direction. This knowledge is currently being applied in the design and construction of architectural structures in many cities around the world including Fairfield, Iowa, with the participation of architects, designers, and sculptors who are faculty of Maharishi University of Management. Some studio courses and seminars have been taught which incorporate projects utilizing Maharishi Sthāpatya Veda principles. For example, students have been involved in the construction of prototypes for a Maharishi Vedic Observatory (Maharishi University of Management, 1996, p. 34) whose core design is a three-dimensional structure of the Veda itself. This observatory has now been built, and stands near Maharishi Vedic City, just outside of Fairfield, Iowa.

Conclusion
Since the basis of all knowledge is the consciousness of the knower, the development of the art student’s awareness is the primary concern of the Consciousness-Based approach to educating artists. The enlivenment of this fundamental level of pure, self-referral consciousness is achieved primarily through the practice of the Transcendental Meditation and TM-Sidhi programs. The field of pure, self-referral consciousness is unbounded bliss consciousness, infinitely creative, the home of all the laws of nature, beyond time and space yet the ultimate source of all art and all cultures. This pure consciousness can be experienced as the simplest form of the artist’s own awareness—it is the Self of everyone. Learning to function from this level, the artist can become a universal human being whose thoughts, speech, and actions are fully in accord with natural law and are therefore always nourishing to the actor.
and the environment. Functioning from pure consciousness, the artist can express universal values in the artwork, radiating the eternal beauty of pure consciousness. Such art inspires its audience and communicates infinity universally throughout time.

We have seen how Maharishi Vedic Science reconciles the opposing world views of Modernism and Postmodernism, supporting difference and relative meaning on the basis of absolute knowledge, the unified basis of theory and of all forms and phenomena in creation. This approach naturally unfolds the inner genius of every art student, allowing the student to access infinite creativity and realize his or her personal and professional goals. With its unique understanding of selfhood and a means to unfold the unified Self in the student and in art, it allows for the experience of a new sense of Self, which is a field of all possibilities. Thus, the Consciousness-Based approach to educating artists fulfills the aspirations of artists, educators, and theorists by holistically developing the artist to be an inspired creator of art, and an exemplary human being who contributes a life-supporting influence to the community and the world.

Art is structured both in the consciousness of the artist and in the collective consciousness of the culture. For artists to fully realize their highest goals, the level of collective consciousness in contemporary culture must be raised. Maharishi Vedic Science provides systematic, field-tested technologies to develop collective consciousness, centering on the group practice of the Transcendental Meditation and TM-Sidhi program. These programs have been shown to create a powerful influence of coherence, creativity, and harmony in the environment, silently inspiring individuals everywhere to live life in accord with natural law. In the light of the complete knowledge and scientifically validated technologies now available in Maharishi Vedic Science, Maharishi (1991) has envisioned the creation of an enlightened civilization in this generation: a unified field-based civilization where cultural variety flourishes on the field of infinite unity; a civilization characterized by peace, unlimited creativity, and wholeness of life; a civilization which Maharishi has named Heaven on Earth.
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This article “The Holistic Education of Artists through Maharishi Vedic Science: Unfolding the Infinite Reservoir of Creativity in Individual Awareness” by Matthew Beauford, M.A., Anna Bonshek, Ph.D., and Lee C. Fergusson, Ph.D., here revised/updated, was originally published in *Modern Science and Vedic Science, 7*(2), 267–295. It is reprinted here with permission from the authors and publisher.
Art and the Unified Field

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ART AND THE UNIFIED FIELD

ABSTRACT

The Unified Field Chart for Art and this descriptive essay were prepared as the contribution of the Department of Art to Maharishi Mahesh Yogi’s “Unified Field Charts” project. In this research project, each of Maharishi University of Management’s academic departments was invited to create images that presented at a glance the relationship of the fundamental knowledge of each academic discipline to the unmanifest field of pure consciousness, the unified field of natural law. In addition, each chart presents the sequential emergence of the discipline’s knowledge from subtle to gross, from more abstract to more concrete, as well as the interrelationship of all parts of the discipline. The Unified Field Chart for Art gives holistic knowledge of art, connecting the parts of knowledge to the wholeness of knowledge, and the wholeness of knowledge to the Self.

Note: Terms taken from the Unified Field Chart for Art are capitalized in this article to help with identifying elements on the chart. Close-ups of chart appear on pages 66–67.

Introduction

The task of creating a chart to explain art is challenging for artists, for although art has always been structured in consciousness, orderly analysis of its operations has rarely been the artist’s concern. Artists tend to feel that their creativity cannot be dissected into an orderly, hierarchical array such as the flow charts used to systematize scientific knowledge. However, as artists we were delighted by what we discovered in following Maharishi’s procedure of organizing our vision of creative self-expression, which constitutes the artistic enterprise, into the Unified Field Chart format. We hope that the resulting matrix will provide useful insights into the creative process of artists and viewers, and how art serves to reflect, develop, and even structure our awareness.

In the context of the contemporary world, where individual and societal stress still strongly challenge people, it is essential to point out that the Unified Field Chart for Art seeks to display the most ideal situation for the artist, viewer, and culture. This chart mirrors the mechanics of the creation and appreciation of art when stress, anxiety and fatigue are not clouding, inhibiting or distorting the experience. To make this
ideal a reality, the awareness of artists and viewers must be identified with the infinite creative potential of the unified field, pure consciousness. Maharishi Vedic Science Technology provides practical programs to easily achieve this, including the Transcendental Meditation and TM-Sidhi program. When artists make use of this technology, they can draw from the depths of their consciousness to express themselves effortlessly and joyfully, and the artworks they produce increasingly radiate life’s fullness. When artists and lovers of art enliven the full range of awareness through daily practice of this technology, their perception becomes more refined, and they can comprehend the immense value that art and life have to offer. Every experience begins to be appreciated as alive with the qualities of art: beauty, joy and wholeness. As people awaken the ultimate source of creativity within, they culture the Art of Living, where every thought, word and action express the unbounded bliss of pure consciousness, the unified field of natural law. A small number of individuals enjoying the Art of Living establishes the foundation for creating an ideal unified field-based civilization, what Maharishi has called Heaven on Earth, a civilization radiant with beauty, affluence, and fulfillment.

**Art and Consciousness**

Since the dawning of human awareness, man has made art. Every great civilization has had great art. In fact, art measures the greatness of civilization. At its highest moments art has captured the divine, the sacred, and the eternal, and thereby transformed inert matter into a vessel for beauty, truth, and infinity. Whenever, in moments of cultural integration, art reaches this level, artists become universal conduits for creative inspiration, comprehensively expressing their people’s greatest achievements, integrating individual consciousness with the evolutionary stream of natural law, and symbolically transforming everyday experience into a glimpse of the transcendent. As a result, an inseparable bond has formed between art and the evolution of consciousness, a bond involving the unique ability of art to articulate the unbounded aspect of life in the boundaries of immediate physical objects.

The ability of art to sustain and direct the evolution of consciousness derives from its function. Art is a practical system, a technology for achieving specific ends. However, unlike humanity’s other technolo-
gies, art produces effects that are inward, directed not toward altering the external world, but instead toward altering one’s inner nature. The effect of art is achieved through the articulation and evocation of the full value of consciousness. Successful works of art express the full range of the artists’ awareness and incite viewers to develop every level of their own awareness, from senses to mind to feeling to the deeper levels of the inward self. In so doing, art simultaneously forms, expands, and refines awareness at the same time as it glorifies the world. Thus, art always pursues a single goal: the full evolution of consciousness.

**A New Integrated Approach to Art**

Art is the self-expression of boundless human consciousness within the boundaries of human-created objects and situations. This text describes the Unified Field Chart for Art, found on the following pages, which presents a new integrated approach to the discipline by connecting each aspect of art to its source in consciousness. This source is displayed at the bottom of the chart as the unified field (Level 1), the unbounded, unmanifest source of all existence, the pure consciousness long known in the theoretical and applied aspects of Vedic Science which has been revived in this generation by Maharishi Mahesh Yogi, and recently glimpsed by modern physics. Emerging from the unified field, at the first stage of the manifestation of a work of art, we find the consciousness of The Artist (Level 2). This stage leads to The Creative Process (Level 3) and the plane of Expression (Level 4) through which the Art Object (Level 5) becomes manifest. Collectively, Levels 2–4 constitute the Subjective Work of Art, the internal technologies for manifesting qualities of the unified field, which in turn serve as pathways back to the unified field. The Art Object (Level 5), the physical artifact of this subjective enterprise, mediates between the Subjective Work of Art and the Objective Effects of Art (Levels 6–7). The Functions of Art (Level 6) enrich collective consciousness and establish the Art of Living (Level 7), through which the highest values of artistic performance are realized in everyday life. In this way, the Objective Effects of Art enrich society with the qualities and evolutionary values of the unified field.
The Unified Field and Consciousness

As envisioned by modern physics and verified by recent developments in quantum field theory, the unified field is a model for the pervading unity of all existence at its most fundamental level. Through its concept of the superstring, unified field theory unites the four basic forces of nature (electromagnetic, weak, strong, and gravitational) in a single, unmanifest supergravity superfield. The unified field stands as a state of unbounded silence from which all manifestation arises, a state of absolute existence beyond all time and distance scales, a state of unarticulated, supersymmetric pure Being. At the same time, this field is also the lively field of all possibilities, the home of all the laws of nature, the source of the infinite dynamism of all that exists.

Physics holds that the unified field is an eternally dynamic continuum which, through its own self-reflexive nature, initiates and maintains the process of manifestation. This discovery by modern physics parallels the description in Maharishi Vedic Science in which manifestation occurs when the absolute unbounded field of pure consciousness—termed Saṁhitā—becomes aware of itself. As embodied in the Rk-Veda, the self-referral mechanics of pure consciousness unfolds through the interaction of Rishi (knower), Devatā (process of knowing) and Chhandas (known). This same pure consciousness is experienced as the source of individual consciousness through the Maharishi Transcendental Meditation technique. Thus, in Maharishi Vedic Science the absolute unified field, which underlies physical existence, is consciousness itself.

Maharishi Vedic Science and Technology

The revival of a technology that makes it possible to experience the reality of the unified field as pure consciousness verifies this parallel between Maharishi Vedic Science and modern physics. Through the Maharishi Transcendental Meditation (TM) and TM-Sidhi programs, millions of people around the world are enjoying direct contact with unbounded pure consciousness on a daily basis. The effects of the practice of this technology include dramatic benefits in all aspects of life. As confirmed by over 600 scientific studies in the areas of physiology, psychology, sociology, and ecology, when an individual regularly contacts the unified field, every aspect of both mind and body develops
toward its full potential. Through regular practice of the Transcendental Meditation technique, the individual becomes permanently infused with the qualities of the unified field, thus establishing a permanent state of enlightenment—or Unity Consciousness—in which one lives the full potential of life. This experience reveals the evolutionary and all-positive nature of the unified field.

The Qualities of the Unified Field
Synthesizing Vedic and modern knowledge, Maharishi has explained that the unified field has innumerable positive qualities which infuse the awareness of anyone who is able to systematically contact it. As verified through the practice of the Transcendental Meditation and TM-Sidhi programs and explained through both Maharishi Vedic Science and the theoretical formulations of modern science, these qualities are expressed in the evolutionary tendencies found in the universe and in life. They are the qualities of the laws of nature reflected in microcosm and macrocosm alike, the qualities of unbounded, unmanifest, universal consciousness, of which individual consciousness is a reflection.

The Transcendental Meditation Technique and Art
Because the main purpose of art is the evolution of consciousness, the scientifically verified Transcendental Meditation technique is vital to the ultimate fulfillment of art. Whereas all cultures have upheld some concept of the unified field as the basis of life, in this generation we are fortunate to have both an objective model of the unified field and a practical, subjective method for its cultivation in human experience. As the full value of consciousness is increasingly unfolded through the Transcendental Meditation program, artists will be able to create from deeper, more glorious levels within themselves and will enliven deeper, more glorious levels within their viewers.

Through this development, how art influences consciousness will be more precisely understood and effectively applied. Art will thus increasingly contribute directly to the evolution of humanity, nourishing the transformation of our culture into a unified field-based ideal civilization. In this generation, art may realize the goal toward which it has been striving since the first artists began making art—perfect artistic creations that both celebrate and actualize the full glory of life.
The Tripartite Manifestation of Art

The experience of the unified field as pure consciousness (Level 1), during the practice of the Transcendental Meditation technique, provides the knowledge of one’s own innermost Self. This is the fundamental experience of the self-referral dynamics of consciousness—the Self knowing itself in its continual manifestation of all existence. Maharishi Vedic Science describes this self-referral process as the emergence of Rishi, Devatā, and Chhandas from Saṁhitā. These same three elements appear in unified quantum field theories where the unified superstring field has the status of an operator that operates on itself. In this way, the unified field has a fundamental threefold structure of field as operator (Rishi), dynamical relationship (Devatā), and field as operand (Chhandas). Thus, the creation within the unified field of a threefold matrix is a principle common both to descriptions of consciousness and to physical reality.

As an expression of consciousness in matter, art can be described using this same threefold matrix. See Figure 2.

<table>
<thead>
<tr>
<th>Vertical</th>
<th>Řishi</th>
<th>Devatā</th>
<th>Chhandas</th>
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<tbody>
<tr>
<td>The Artist (Level 2)</td>
<td>Creative Process (3)</td>
<td>Expression (4)</td>
<td></td>
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<tr>
<td>Intellect (3)</td>
<td>Mind (3)</td>
<td>Senses (3)</td>
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<tr>
<td>Work of Art (2–4)</td>
<td>Art Object (5)</td>
<td>Effects of Art (6–7)</td>
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<tr>
<td>Completeness (4)</td>
<td>Appropriateness (4)</td>
<td>Unity (4)</td>
<td></td>
</tr>
<tr>
<td>Horizontal</td>
<td>Senses (3)</td>
<td>Realization-Nature (3)</td>
<td>Perception (3)</td>
</tr>
<tr>
<td>Meaning of Art (4)</td>
<td>Structure of Art (4)</td>
<td>Art Forms (4)</td>
<td></td>
</tr>
<tr>
<td>Absolute Meaning (4)</td>
<td>Relative Meaning (4)</td>
<td>Image (4)</td>
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<tr>
<td>Inspires</td>
<td>Refines</td>
<td>Enriches</td>
<td></td>
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<tr>
<td>Evolution (6)</td>
<td>Perception (6)</td>
<td>Environment (6)</td>
<td></td>
</tr>
</tbody>
</table>

Figure 2. This figure organizes principal features of the discipline into the threefold structure of Řishi (knower), Devatā (process of knowing), and Chhandas (known), to show the organization of the Art Unified Field Chart.
ART AND THE UNIFIED FIELD

The Artist
Level 2 of the chart displays the commencement of the creation of art in the consciousness of The Artist. At this level of the most delicate impulses of Finest Feelings, The Artist witnesses the subtlest property of nature, the Bliss of the unmanifest unified field (Level 1), which suffuses all of natural creation. The relationship of The Artist with Bliss is characterized by Inspiration. At this finest level, however, the separation between knower, process of knowing, and known is indistinct, for The Artist finds that the Bliss underlying nature also underlies himself. In the resonance of the unity of knower and known, Inspiration becomes lively and propels The Artist along the path of creative manifestation.

The Creative Process
The unified field manifests through both the inner and outer aspects of The Artist’s life. Outer objective influences on The Artist’s life culture a personal Sensibility, the predisposition to enjoy and create art within a particular cultural milieu. When awareness flows through the channels established by Sensibility, The Artist processes all experience as art, and inspiration moves him into the realm of the creative process.

The creative flow of pure consciousness unfolds through three levels of The Artist’s subjective nature: Intellect, Mind, and Senses. This flow has both an inward and outward direction. The outward stroke gently impels The Artist to articulate the qualities of consciousness in matter. The stages along this pathway are:

• Intention (generalized strategy regarding the nature and creation of art),
• Conception (a specific plan of action for a specific work of art), and
• Realization (the physical production of works of art).

The inward stroke—Transcending to Finer Levels in the Appreciation of Art—is activated through feedback from the Artist’s response to his work as he makes it. The Artist becomes his own viewer and moves inward in the appreciation of art. The cognitive stages through which he moves inward are:
• Perception (sensory encounter with the art object),
• Understanding (reading the image), and
• Discrimination (evaluating the work).

The inward stroke continues toward the Artist’s Finest Feelings, where, the artist experiences the subtlest level of Self/Inspiration/Bliss. This experience re-activates the outward stroke of creativity. For the Artist as creator, this phase is simply continuing his work. For the Artist as viewer, this phase involves continuing re-creation of the infinite possibilities inherent in every work of art.

Although the product of the creative process is the work of art, the known or object of this process is nature, experienced on any of several levels; i.e.,

• for the intellect, the laws of nature,
• for the mind, the dynamics of nature, and
• for the senses, nature itself, the natural world.

Even though the apparent content of art may or may not explicitly refer to the natural world, the central theme of art is always an exploration of the natural process whereby consciousness becomes matter and then returns to itself. The eternal focus of art on nature as object finds lively expression in the cycle of Articulating Consciousness in Matter/Transcending in the Appreciation of Art. In the artist’s experience, nature is always a central concern because the artist works on the interface between inside and outside, between experienced inner consciousness and outer expressed consciousness. For the artist, this relationship is nature, and the evolution of this relationship is the goal (object) of his art making.

Whereas a complex array of relationships can be discerned within the creative process, its mechanics are simple and spontaneous. During inspired creative work, the infinitely dynamic nature of The Artist’s awareness is available to conscious experience as it moves from its source in pure consciousness outward to the emerging work of art and back again with limitless flexibility and speed.
Consciousness Itself: The Resource of Infinite Dynamism for Creative Work

In making art, The Artist imparts the qualities of his consciousness to matter. Experiencing the artifact of The Artist’s creativity—the art object—the viewer re-enacts the qualities of The Artist’s consciousness in his own experience. Thus art is structured in consciousness. The value of every work of art depends on the value of its creator—The Artist’s consciousness. Similarly, the quality of the experience of art depends on the quality of the experience—the viewer’s consciousness. The greater the range of The Artist’s awareness that is available to conscious experience—from Self to intellect, mind, and senses—the more spontaneous, harmonious, and profound will be his creation. The greater the range of the viewer’s awareness, the more rich and complete will be his enjoyment of art. Through its ability to develop consciousness to its full potential, the Transcendental Meditation technique ensures the development of both artist and viewer.

The expanded consciousness that results from opening the awareness to its underlying source transforms the very nature of the creative process. As both modern physics and Maharishi Vedic Science have revealed, the unmanifest source of both the external universe and individual consciousness is characterized by Unboundedness, Infinite Dynamism, Infinite Organizing Power, and All Possibilities, and is the Total Potential of natural law. When individuals contact this source, they develop infinite Skill in Action by engaging the unlimited flow of the creativity of nature. As a result, their creative undertakings proceed spontaneously in graceful harmony with nature’s evolutionary purpose, and they enjoy the support of the totality of natural law. Acting directly from the unified field, they fulfill the formula of St. Thomas Aquinas: imitating nature not in her appearance but in her manner of operation.

Expression

The creative process is realized through Expression, the subjective machinery that encodes consciousness into the physical artifact of creative work, the Art Object. Expression can be analyzed into three aspects: meaning, structure, and form. The Meaning of Art,
the Structure of Art, and Art Forms are each essential components of the work of art and respectively represent an aspect of the unified, three-in-one structure—Rishi, Devatā, and Chhandas. However, each of these components also exists in an inseparable wholeness with the others, as suggested by the phrase Unity of Form and Content. Because our explanation of the Meaning of Art is dependent upon our explanation of structure and form, we will begin our discussion of Expression from the level of Art Forms, the Chhandas value, and move through structure to meaning.

**Art forms**

Although Art Forms have been created in an almost infinite variety since humanity’s creative beginnings, we can discern three main categories:

- Forms designed to take place in the ever-changing ambience of Life itself: Being (the simple act of existence designated as art), Narrative, and Ritual/Performance.
- Forms designed to exist on 2-Dimensional surfaces: Drawing/Painting, Writing/Graphics, and Photo/Electronic Imaging.
- Forms designed to exist as 3-Dimensional objects: Pottery/Sculpture, Architecture, and Environment (design of cities, countries, etc.).

Over time, Art Forms spur the evolutionary refinement of succeeding works of art. Subsequent generations within a cultural tradition work with and develop prior models of the arts that remain actively practiced. As a result, within each Art Form standards of Perfection have emerged which not only define the criteria for making a contribution to that Art Form but also provide a model of excellence for all the other arts and ultimately for life itself.

**The structure of art**

Once directed into a specific Art Form, the realization of creative inspiration takes shape through the formal Structure of Art. Always infused with qualities of Balance and Harmony, formal language has
three levels, generally corresponding to known (Chhandas), process of knowing (Devatā), and knower (Rishi):

- Elements—the formal elements used in a particular art form, for example Line, Shape, and Color.
- Principles—procedures through which these elements are combined to create the components of artistic form, for example, Rhythm, Position, and Size/Scale.
- Qualities—the universal and essential attributes through which works of art achieve their characterizing wholeness, namely Completeness, Appropriateness, and Unity.

Qualities are the most abstract, unifying features of the Structure of Art. The Quality of Completeness refers to the property of closure, the formal integration that makes artworks complete unto themselves. Through interlocking internal formal relationships, closure creates an effect of separation and self-sufficiency similar to that more obviously achieved by such presentation devices as frames and pedestals. The resulting Quality of Completeness gives a sense that everything necessary is present within the work as a distinct and full experience.

Appropriateness, the second essential Quality of art, refers to the inherent coordination of elements within a work of art such that every aspect is necessary to every other and to the whole. Everything present plays a necessary role.

Unity, the third essential characteristic of art, is the formal integration of all the parts of a work of art into an inseparable, cohesive image. Through Unity, works of art produce a feeling of indivisible wholeness. The Quality of Unity renders works of art inherently satisfying by presenting a stable and comprehensive harmony within the set boundaries established by art’s completeness.

Maharishi Vedic Science presents a new understanding of these time-honored Qualities of Completeness, Appropriateness, and Unity for they exactly parallel three of the principal qualities of the unified field: Self-Sufficiency, Infinite Correlation, and Integration. Corresponding to the Completeness of art, Self-Sufficiency is exemplified in the ability of the unified field spontaneously to give rise to objective creation and the manifest levels of consciousness from within its
own unmanifest nature. Corresponding to the Appropriateness of art, Infinite Correlation is expressed in the absolute suitability and perfect interaction of everything within the unified field. Corresponding to the Unity of art, the Integrating quality is displayed in the unified field’s ability to serve as the single source of all the diverse phenomena of nature and consciousness. Maharishi Vedic Science reveals that the Structure of Art reflects the essential qualities underlying consciousness and nature. Art is formally structured in consciousness and in the laws of nature. Thus, art literally projects the qualities of human awareness and the highest ordering principles of nature into the materials with which The Artist works.

The expression of the qualities of consciousness in the Structure of Art suggests that since everyone is intuitively familiar with the structure of his own awareness, all people are intuitively familiar with the structure of works of art. This reflection enables art to embody directly the universal language of human experience and thereby communicate its messages over great gaps of time and space.

**The meaning of art**

What are these messages? What is the meaning of art? Art is structured in consciousness and addresses different qualities of meaning to different levels of consciousness. Through the perfection of form and structure, great artists create Images that incorporate both Relative and Absolute Meaning, enlivening the surface as well as the deepest levels of consciousness. As shown on the chart, these Images display:

- an appropriate Material embodiment—matter purposefully organized to bring out aspects of its full expressive potential, as established by the traditions of Art Forms,
- a representative quality or Likeness—the quality of resembling, in any visual or other language, whatever the work depicts, whether a natural scene (e.g., Vermeer) or a philosophical ideal (e.g., Mondrian), and
- a gestalt or sense of Wholeness—the carry-over, from Structure into the Meaning of Art, of the Qualities of Completeness, Appropriateness, and Unity.
These Images evoke a Relative Meaning, consisting of specific Perceptions, Ideas, and/or Emotions, all of which are quite variable with individual viewers and also with the unique sensibilities created by each historical moment. However, regardless of the ever-changing particulars of Relative Meaning, the Perfection of Art Forms and the Harmony and Balance of Structure created by great artists allow an experience of the Absolute Meaning of Art—characterized by Immortality, Truth, and Beauty—the universal substrate and essential transcendent content of all aesthetic experience. These eternal verities find exact parallels in Maharishi Vedic Science in its description of the unified field as \textit{Sat-Chit-Ānanda}. Because they are infinitely attractive to attention, \textit{Sat} (eternal being), \textit{Chit} (perfect consciousness), and \textit{Ānanda} (bliss) are at the foundation of the ultimate Meaning of Art.

The Transcendental Meditation technique enlivens the ability to experience consciousness in its Self-Referral state. In the case of Absolute Meaning of art, attention is spontaneously drawn inward from surface content toward Self by Bliss. This inward stroke of Transcending in the Appreciation of Art is experienced as a movement to the Self in union with Bliss. The Self-Referral dynamics of the deep Meaning of Art create a direct connection with the most fulfilling aspects of human life—pure unbounded joy.

\textbf{The Subjective Work of Art and the Art Object}

The Subjective Work of Art is a vast dynamic system encompassing the flow of pure consciousness through the individual physiology of the Artist into the boundaries of materials, time, and space. Tempered by influences of culturally conditioned Sensibility and the constraints of particular Art Forms, the work of art is essentially a relationship between The Artist’s subjective experience and the objective expression of it. The Subjective Work of Art is a fluid system for the movement of awareness outward from the unified field into matter and inward from the formal structure of images to the unified field, from universal to specific and back, again and again. The Art Object is the visible tip of the iceberg in this enormous subjective enterprise. The artifact of the Artist’s creativity, the Art Object, is the point value of the Subjective Work of Art—a discrete, localized concretization, which like physiologically encoded DNA, embodies and transmits vital informa-
tion from artists and viewers over time and space. The durable physical existence of the Art Object enables it to act as a fixed point of reference in the ever-changing flux of society.

Experiencing the Art Object

The lingering presence of the Art Object makes it possible for the viewer to re-enact the Work of Art. The viewer recognizes the Art Object as an entity or event existing within the tradition of Art Forms, enjoys the Harmony and Balance of its Structure, and thereby enters into the charmed circle of the Image, where keen attention and heightened responsiveness enable him to transform into Meaning the inert artifact left by The Artist. Meaning unfolds when the viewer reads and assembles the Material, Likeness, and Wholeness of the Image into a highly variable Relative Meaning (Perceptions/Ideas/Emotions), generally structured by individual Sensibility but immediately colored by each viewer's personal history. When the work of art incorporates the full value of Perfection in its Form and clearly reflects the Qualities of consciousness in the Completeness, Appropriateness, and Unity of its Structure, the adequately prepared viewer is given an opportunity to experience the Absolute Meaning of Art, characterized by Beauty, Truth, and Immortality. This experience is, in fact, a glimpse of the innermost nature of consciousness itself (Sat-Chit-Ananda). Inherently suffused with the Bliss of Finest Feelings, this experience adds momentum to the inward movement from Perception to Understanding to Discrimination established by the act of seeing the Art Object (see Creative Process), thereby evoking a Self-Referral experience. By thus diving inward to the deepest levels shown on our chart, the viewer re-creates the Subjective Work of Art in his own experience and becomes an active participant in the creative cycle of Transcending in the Appreciation of Art/Articulating Consciousness in Matter. Even though, unlike the artist, he does not produce Art Objects for others to experience, the viewer's re-enactment of the inner mechanics of the Creative Process is a truly creative act, the value of which may be measured by its depth and universality. As we shall see, this act contributes directly to Collective Consciousness.

This vision of the Subjective Work of Art suggests that the greatest art may be that which is able to reveal most effectively and pro-
foundly to its viewers the whole range of the structure of consciousness. Although one or another type of art may prove most suitable to a particular time, those Art Objects with the greatest ability to evoke the re-enactment of the inner mechanics of art tend to be preserved and cherished down through the ages. The enterprises through which such works are conserved, understood, interpreted, evaluated, and sponsored are Art History, Art Theory, Art Criticism, and Art Patronage. With support and illumination provided by these areas, those Art Objects which best evoke Transcending and Articulation structure lasting traditions that serve as the foundation for Culture through the Objective Effects of Art (Levels 6–7).

The Functions of Art
The primary impact of the Art Object in the realm of the Objective Effects of Art occurs through the Functions of Art (Level 6). Throughout the ages, art has served many functions. Three of its most Evolutionary effects are that it: Enriches the Environment, Refines Perception, and Inspires Evolution.

Enriching the environment
Art Enriches the Environment because the beauty humankind creates through art is explicitly structured to express the qualities of the unified field for the enjoyment and full development of human consciousness. Thus art Reflects Awareness and enables the environment to amplify those aspects of natural law that most perfectly support evolution. The particular capabilities of the human nervous system are, in part, the result of its age-old interaction with various terrestrial environments. During the last several thousand years, humanity has begun to redesign the world. In contemporary life, when human design is increasingly supplanting the natural, it is more important than ever that only the highest standards of artistic practice be applied to the environment. Because fulfillment finds expression not only inside of man but also in his world, with the full development of man’s inner environment through the development of consciousness we can look forward to markedly progressive transformations of the outer world in the environmental artworks of enlightened artists.
Refining perception

Art Refines Perception because The Artist automatically sharpens and develops his own perception as he closely studies and re-enacts the operations of nature’s creative intelligence in his work. Viewers assimilate and sometimes even enhance this refinement as they creatively experience works of art. Through the traditions of making and enjoying art, these refinements are structured into Culture where they express and evolve each society’s unique vision of life. Thus, the Refinement of Perception through art actually Structures Awareness in society. Now that the practice of the Maharishi Transcendental Meditation and TM-Sidhi programs is enabling individuals everywhere to deepen profoundly their ability to perceive finer levels of reality as they develop the full potential of consciousness, we can look forward to more exalted refinements of perception in both individuals and society.

Inspiring evolution

The most profound function of art is its ability to Inspire Evolution. We have seen how works of art are formally structured as ideal domains set apart from everyday life, characterized by Unboundedness, Infinite Dynamism, Completeness, Appropriateness, Unity, Self-Referral, and Bliss. Maharishi Vedic Science reveals that underlying the diversity and apparent conflict of the parts of life is an infinite field of wholeness. The evolutionary effects of art unfold from its ability to give a glimpse of the unifying wholeness of life even in a single isolated part, the Art Object. The articulation in art of the boundless within boundaries corresponds to the experience of the fully developed state of life described by Maharishi Vedic Science and developed through the Transcendental Meditation and TM-Sidhi programs—Unity Consciousness. In Unity Consciousness the unbounded, infinitely dynamic, integrative, self-sufficient, self-referral, and blissful nature of the Self becomes perceptible even on the surface of material existence. Since these qualities are all prominently displayed on the surface of art, the experience of art spurs the evolutionary impulse for Developing Awareness by giving a glimpse of this goal of life.

This examination of the underlying principles of art has revealed a common purpose, a single over-arching function. Maharishi Vedic Science explains that the ultimate goal of all life is to enjoy and actu-
alize the limitless potential of the unified field in the state of Unity Consciousness. The ability of art to give an experiential glimpse of this highest state of human development is the underlying source of its incomparable benefit and delight to man throughout history.

The Art of Living
The Functions of Art have infused the Collective Consciousness of every great civilization with Evolutionary values. These values have spontaneously inspired members of society to enjoy life in the same way as they enjoy art. As a result, the work of art has become a practical model for excellence in life, and such standards of art as Skill in Action, Perfection, Completeness, Appropriateness, and Unity, have become criteria for success in everyday living. Ultimately this success unfolds a level of life in which life itself is experienced as an art form, the Art of Living. Celebrating and Refining the Full Value of Life, the Art of Living has permeated the greatness of great societies. As shown at the top of the chart, when every area of professional practice and life has become an art, each interacts harmoniously with all the others under the life-supporting influence of the Art of Government administered by the Head of State.

Enlivening the qualities of the unified field
Through its many levels, this chart shows how the qualities of the unified field are essential to the creation, appreciation, and nature of art. The Transcendental Meditation technique enlivens these qualities, including Unboundedness, Infinite Dynamism, Self-Sufficiency, Infinite Correlation, Integration, Self-Referral and Bliss, in everyone who practices it. This technology thereby enables everyone to eventually enjoy each moment of life with the full value of enlightened consciousness—the goal and purpose of art. Life lived from the full value of consciousness exalts every moment of life to an Art of Living, which in turn harmonizes the broken symmetries of relative existence and restores the perfect balance of the unmanifest unified field.

As all of life is enriched to its full potential and takes on the character of art, the domain of Art itself will expand. Whereas we now associate art with specialized objects or events, we can anticipate a time when every aspect of life, from the design of all manmade things and
organized spaces to the conduct of every moment of human life, will take on the uplifting and evolutionary qualities of the most sublime art.

**Art and Culture**

Culture is the expression of time-tested values that enrich human life. Maharishi Vedic Science explains that the collective consciousness of every group of people, along with the influence of Tradition, Language, Technology, and Climate and Geography, determines the value of any culture. Maharishi has pointed out that the ultimate purpose of culture is to unfold in every particular time and place the unboundedness of the unified field in all aspects of life. When the unbounded, pure state of awareness is available to the awareness of even a few individuals, collective consciousness is significantly enriched. When communities have large numbers of individuals regularly experiencing the pure nature of the unified field, the possibilities for culture will be expanded in the direction of infinity, unfolding a civilization, as Maharishi has recently described it, characterized as “Heaven on Earth”—a unified field-based civilization where everyone is happy, healthy, harmonious, affluent, and living fullness of life.

The collective creativity of a society is the source of a strong culture. The source of creativity lies within the fabric of the infinitely dynamic and blissful nature of the unified field. The Transcendental Meditation and TM-Sidhi programs enrich all human activities and productions by imbuing them with the pure vitality of the qualities of the unified field, the qualities that structure art. All citizens of a unified field-based civilization will enjoy life as a completely fulfilled Art of Living. As enlightened individuals, everyone will act as an artist, creating life as an individual expression of the eternal qualities of the unified field.

**Enlightened Art**

In an enlightened society, fine artists will still serve their traditional role by articulating their most refined and powerful experience for the further enjoyment and evolution of all. To serve this role usefully in a fully evolved civilization, artists will need to experience the highest pinnacles of human development, becoming one with the creativity of nature itself, living as masters of natural law and thereby creating perfect art. An unending sequence of beautiful, true, and immortal works
of art will perfect and enliven every aspect of our world, perpetuating the fulfillment and continuing evolution necessary to sustain an ideal culture.

**The Arts Glorify Unified Field-Based Civilization**

The highest purpose of art is the expression of the most sublime values of life. Art serves to materialize our most cherished and intimate experience of the Self into forms of universal Beauty, Truth, and Immortality. Art is the external manifestation of these blissful experiences in essential forms. Great art speaks to us simply and directly of full life, life springing from the infinite silence of the unified field. Great art informs us of the possibilities for ultimate freedom, joy, and fulfillment. We now have the means to actualize the full range of human creativity and appreciation. Maharishi Vedic Science elucidates and fulfills the aspiration of the immemorial tradition of truly great art. Unified field-based civilization will realize these aspirations in every aspect of life and enrich the play and display of culture with the limitless power of nature. Art will then manifest the full value of consciousness and bliss into the increasingly luminous experience of the everyday world, radiating Heaven on Earth.

**Art and Society**

Art has infused the collective consciousness of every great civilization with vital, evolutionary values. As shown at the top of the chart, when every area of professional and daily life has become an art, then each interacts harmoniously with every other under the life-supporting influence of the art of governing. In this way, we see that artists serve the exalted purpose of drawing the most profound values of the unified field out onto the surface of all daily experiences, and model the perfection of life for all to appreciate and emulate.

Maharishi Vedic Science and Technology further contains detailed practical knowledge of principles that allow one to design the living environment in a way that will fulfill the highest functions of art. This knowledge is provided by Maharishi Sthāpatya Veda, the knowledge of how to establish the living environment—homes, offices, villages, cities—in harmony with natural law, for the health and well-being of every individual.
**Life in Accordance with Natural Law**

When individuals function from the level of the unified field, they automatically receive the support of all the laws of nature. Every impulse of thought is upheld by the infinite organizing power of natural law, which conducts the infinite range and diversity of activity in the universe with maximum efficiency, in accordance with the Principle of Least Action. The Maharishi Technology of the unified field, the Transcendental Meditation and TM-Sidhi programs, cultures the ability to spontaneously function from the unified field of natural law, and thereby gain mastery over natural law—the ability to know anything, do everything right, and achieve any great goal.

**National Law Upheld by Natural Law**

Law is the guiding light of life. Natural law guides life on every level of creation, from the submicroscopic world of elementary particles to the large-scale structure of the universe. National law guides the life of the nation and has its ultimate basis in natural law.

Natural law has its unified foundation in the unified field of all the laws of nature (Level 1). This chart displays how all the diversified values of natural law as discovered by modern science emerge from this unified level of natural law. Ultimately, the diversity of natural law displayed throughout creation is reflected in the diversity of human nature and in the innumerable tendencies expressed in different lands throughout the world, and even within the borders of individual nations.

It is the diversified structure of natural law itself, reflected in the diverse trends and tendencies displayed by the individual citizens of a nation, that gives rise to the necessity for man-made laws; national law regulates and administers the trends and needs of the various segments of society. Ideally, national law satisfies the diverse needs of every citizen, and organizes for the mutual fulfillment of all areas of the national life.

**Alliance with Natural Law**

The key to successful administration of the nation is to create an integrated national consciousness, in which all sectors of society and all citizens are experiencing continuous progress and increasing fulfillment of their goals. This is achieved by creating an indomitable influence of
coherence in national consciousness through a group of Yogic Flying practitioners—experts in the Maharishi TM-Sidhi program. Scientific research has shown that group practice of the TM-Sidhi program creates coherence in collective consciousness, eliminates collective stress, and raises life to be increasingly in accord with natural law, as indicated by reduction of crime, accidents, violence, and sickness, as well as improved economic trends and quality of life.

When one percent of the individuals in a nation practice the Transcendental Meditation program, or the square root of one per cent of the population practices collectively the TM-Sidhi program, including Yogic Flying, the influence of orderliness and harmony they produce is sufficient to uplift the entire national consciousness, neutralizing negative trends and enhancing positivity throughout the nation.

The introduction of Maharishi Vedic Science and Technology into the training of government leaders, the civil service, the armed forces, and the police, and into the educational system, the health services, business and industry, and rehabilitation will enliven the total intelligence of natural law in national life. When the government maintains a group of the square root of one per cent of the world’s population, about 7000 people, creating coherence in national and world consciousness and bringing support of nature to the nation, natural law will support national law and the nation will enjoy unrestricted progress and prosperity, and invincibility.

As natural law is always evolutionary, with the support of natural law every government will gain the ability to satisfy everyone, and all systems of government prevalent in the world today will find their fulfillment.

By gaining the support of the infinite organizing power of natural law, through a coherence-creating Group for a Government, the administration of government through national law will rise to the level of perfect administration of nature through natural law—the unified field of all the laws of nature. All governments will function as effortlessly and efficiently as the government of nature, which administers the entire universe with perfect orderliness and without a noise, and the man-made constitution of the nation will enjoy full alliance with the eternal Constitution of the Universe.
Questions and Discussion on the Unified Field Chart for Art

Q. How does the self-referral character of the unified field give rise to all distinctions and creativity in the universe, and serve as the basis for the creative activity of the artist?

A. The unified field is the ultimate field of unity and wholeness: everything is a subset of the unified field. For this primordial field of unity to become the familiar field of diversity and relativity that we experience as life, some fundamental division must take place within the field of unity. But, because the field of unity is all that there really is, whatever division takes place must be conceptual, an imaginary division of the reality which is all unity. This division takes place as the unified field becomes aware of itself. Certainly, no real division has taken place, but the one reality of the unified field can be thought of in three different roles: as the knower of itself, as the object of knowing or known, and also as the vehicle by which this process of knowing is taking place. So the one reality of the unified field can also be thought of as three distinct values. The dynamism of this primordial unmanifest activity then becomes the basis for all subsequent divisions and permutations of the field of wholeness into imagined qualities of diversity and distinction. Ultimately, this dynamism within the unmanifest unified field gives rise to a precipitation of energy as the appearance of matter, and as the whole complex array of what we call the universe and life.

This process of one becoming many is the very basis of creativity. The artist works on this basis. Working from the field of wholeness of awareness the artist pulls forth an image or a form and gives it a distinct life of its own. All creative activity is a move from some level of wholeness to a level of greater diversity. From the perspective of the unified field, this diversified level of creation is still nothing other than the unified field—unity in the role of diversity. For the artist, the artwork is an expression of the wholeness of his or her life. When the life of the artist is identified with the unified field, then the artworks are nothing other than the unified field in the guise of special images or forms.
Q. If the Maharishi Technology of the Unified Field can make all of life an art of living, what will be the need for artists?

A. Works of art serve the very specialized role of articulating the most refined and powerful experiences of consciousness into tangible forms that are appropriate for the particular time and place in which they are made. Artwork serves the most profound service of communication—relaying the message of the infinite potential of life for all to gain inspiration from and for all to see. In an enlightened culture, all activities will become fulfilled in their particular channels of endeavor. But this does not mean that everyone will be doing everything; it simply means that the particular value of any activity, be it house building or banking, will be carried out in the most orderly, harmonious, and life-supporting manner. Everyone will enjoy the art of living. Artists will create images or performances that radiate an as yet unimagined beauty for all to behold.

(There is a lesson explaining the Unified Field Chart for Art, with a lecture, activities and readings, in the next section of this book—"A Course on Art and Creativity in the Light of Maharishi Vedic Science.")
A Course on
Art and Creativity in the Light of
Maharishi Vedic Science

The Faculty of the Department of Art
Maharishi University of Management
ABSTRACT

Artists know that inspired art springs from expanded awareness. They naturally want to find ways to expand their awareness. They want to see how they connect to their culture and the universe. Most importantly they want to discover how they can experience fulfillment in art and life. This course addresses these questions. The lessons illuminate the inner principles of art and creativity in the light of Maharishi Vedic Science, utilizing the ideas and experiences of well-known artists and art theorists. The course demonstrates that the practice and enjoyment of art are profoundly enhanced when the artist and viewer operate from the subtlest levels of their consciousness, including pure consciousness, the unified field of natural law. It shows how the higher states of consciousness unfolded by Maharishi Vedic Science and Technology fulfill the aspirations of artists. As a result, artists and viewers reap maximum evolutionary benefits, culture is uplifted by the excellence of art, and artists contribute to the creation of an ideal civilization, Heaven on Earth.

Introduction

Originally this course was part of a series The Science and Technology of the Unified Field Creating Heaven on Earth Through the Application of the Unified Field in Every Profession—Every Profession to Rise to Perfection and Prove to Be a Heaven-Building Profession. The Science and Technology of the Unified Field, in this context, referred to Maharishi Vedic Science and its practical technologies, the Transcendental Meditation and TM-Sidhi programs.

When artists and lovers of art enliven the full range of awareness through daily practice of these technologies, their perception becomes more refined, and they can comprehend the immense value that art and life have to offer. Every experience begins to be appreciated as alive with the qualities of art: beauty, joy and wholeness. As people awaken the ultimate source of creativity within, they culture the Art of Living, where every thought, word and action express the unbounded bliss of pure consciousness, the unified field of natural law. A small number of individuals enjoying the Art of Living establishes the foundation for creating an ideal unified field-based civilization, what Maharishi has called Heaven on Earth, a civilization radiant with beauty, affluence, and fulfillment.
Lesson One—The Unified Field Chart for Art:  
The Unified Field of All the Laws of Nature as  
the Source of Infinite Creativity

This lesson gives an overview of the structure of the Unified Field Chart for Art, which relates all the parts of art to the wholeness of art, and the wholeness of art to the Self. The chart presents a comprehensive picture of art emerging from pure consciousness, the source of all creativity, and how the resulting artworks model the perfection of life lived in accord with all the laws of nature. The article in this publication on “Art and the Unified Field,” explains the chart in much more detail. You can augment Lesson One with material from this article, or ask students to read it. There is also a one-hour videotaped lecture on the chart, which is much more thorough than this lesson. This tape could be played in place of the lecture, or in addition to it. (MIU Video Magazine, Volume 7, tape 4. Available from MUM Press.)

Lesson Two—Locating the Self-Interacting Dynamics of  
the Unified Field at the Basis of Artistic Creativity

This lesson explores how the creative process in art parallels the deepest mechanics of nature’s own functioning; hence, individual creativity reflects cosmic creativity. To do this, the lesson analyzes art in light of the Richo Akshare verse of Ṛk Veda, which Maharishi Vedic Science has said is the master key to unlocking the wisdom of any discipline. This lesson reveals how artists and viewers can experience fulfillment in art and life.

Lesson Three—Creativity and the Development of  
Higher States of Consciousness

This lesson reveals how the deepest aspirations of art and artists can be fulfilled by developing higher states of consciousness. It defines the seven states of consciousness identified by Maharishi Vedic Science, including Transcendental Consciousness, Cosmic Consciousness, God Consciousness and Unity Consciousness and explores their significance for the artist. This lesson includes experiences from artists who have glimpsed these higher states.
Recommendations for the Teacher

These lessons can be taught as stand-alone units, or in sequence as a course. Each lesson will take 90–120 minutes to cover, which does not include all of the activities and readings, which could be done in additional lessons. Therefore, this 3-lesson course could actually expand to 6 or more lessons. We strongly encourage teachers to do the activities with the students. Educational research has shown that students learn and remember much more through active learning, and enjoy the experience.

Recommended sequence for each lesson:

1. **Read the Introduction to the lesson.** This contains an Attention Step, something startling or inspiring to get the students’ attention, typically a quotation from an artist on the topic. The Introduction may contain a Need Step as well, which suggests why the students need this knowledge, how it will be valuable for them.

2. **Read the Overview of the Lecture.** This is the Wholeness Step that provides the main theme of the lesson.

3. **Read the Main Points during the lecture.** Main Points serve as advance organizers to orient students to new material. They are best read just before that material is presented. They can also be read at the beginning after the Overview, or at the end as a summary.

4. **Deliver the body of the lecture.** A transcript of a lecture is provided. The teacher can add his or her own experiences, insights, and visuals to enrich the material. With a little advance preparation, students can read aloud some of the quotations from artists to make the lecture more lively. Students could follow the lecture with the transcript, or you could have them take notes. If the lecture is too long, some quotations can be omitted and assigned as homework.
5. **Read or take questions.** The teacher can decide if he or she wants to take questions along the way, at the end, or not at all. There are some questions and answers after the transcript that students can read silently or aloud.

6. **Students do a think-and-draw.** This is a fun and useful activity that only takes a couple of minutes. Students create a cartoon, sketch or diagram that illustrates one of the ideas in the lecture, and then explain it to the class.

7. **Engage in other activities as time allows.** There are activities for each lesson. Some of the activities, such as creating simple Unified Field Charts or *Richo Akshare* Charts for art, are best done in groups. These charts take 90–120 minutes to do well, so they may require another class session.

8. **Point out the readings to the students.** There are suggested readings for each lesson. Assign homework if any.

9. **Read the Unity Chart for the lesson.** The Unity Chart is the four or five part chart at the end of the lesson. Point 1 gives the surface or obvious level of understanding of a theme of the lecture from the discipline. Point 2 gives the deepest or most subtle understanding of the same theme from the discipline. Point 3 explains the relevance of Transcendental Consciousness to the theme. Point 4 gives the relevance of impulses within pure consciousness to the theme. Point 5, Wholeness moving within itself, gives a glimpse of how a person in Unity Consciousness would experience this theme. Reading the Unity Chart at the end of the lesson, we leave the students with an inspiring vision of higher states of consciousness.
LESSON ONE

The Unified Field Chart for Art:
The Unified Field as the Source of Infinite Creativity

Introduction

Some artists have intuited the reality of the unified field, the source of everything in creation, and expressed it in their own words. The 20th century master artist and art teacher, Paul Klee, wrote:

It is the artist’s mission to penetrate as far as may be toward that sacred truth where primal law feeds growth. Which artist would not wish to dwell at the central organ of all motion in space-time . . . from which all functions derive their life? It is the womb of nature, in the primal ground of creation where the secret key to all things lies hidden. [1]

Klee clearly envisioned a source for the universe, the “primal ground of creation,” and felt it was the artist’s mission to move towards it and know it.

In this lesson, we will look at the profession of the artist and the discipline of art as a direct reflection of the infinitely creative dynamics of the unified field of natural law as displayed in the Unified Field Chart for Art. We will examine the creative enterprise of art as it emerges from the unified field and finds particular expression as artwork. We will then see how art in the life of a culture fosters the art of living, and how all aspects of life can reflect the harmony, beauty, and bliss of art. The highest ideals of art can be achieved through Maharishi Vedic Science and Technology. The Maharishi Transcendental Meditation (TM) and TM-Sidhi programs provide the means by which the unified field of consciousness may be fully cultured in the awareness of artists and viewers, fulfilling the discipline of art and accelerating the creation of Heaven on Earth.

The task of creating a chart to explain art is challenging for artists, for although art has always been structured in consciousness, orderly analysis of its operations has rarely been the artist’s concern. Artists tend to feel that their creativity cannot be dissected into an orderly, hierarchical array such as the flow charts used to systematize scientific knowledge. However, as artists we were delighted by what we discovered in following Maharishi’s procedure of organizing our vision of
creative self-expression, which constitutes the artistic enterprise, into the Unified Field Chart format. We hope that the resulting matrix will provide useful insights into the creative process of artists and viewers, and how art serves to reflect, develop, and even structure our awareness. (A version of the chart is at the beginning of the previous article in this book, “Art and the Unified Field.”)

In the context of the contemporary world, where individual and societal stress still strongly challenge people, it is essential to point out that the Unified Field Chart for Art seeks to display the most ideal situation for the artist, viewer, and culture. This chart mirrors the mechanics of the creation and appreciation of art when stress, anxiety and fatigue are not clouding, inhibiting or distorting the experience. To make this ideal a reality, the awareness of artists and viewers must be identified with the infinite creative potential of the unified field, pure consciousness. Maharishi Vedic Science and Technology provides practical programs to easily achieve this, including the Transcendental Meditation and TM-Sidhi program. (Editor’s note: In this article, the parts of the Unified Field Chart for Art are capitalized.)

Overview of the Lecture
The Unified Field Chart for Art provides an integrated perspective on art by relating the parts of art to the whole of art, and relating the whole to its source in the unified field of natural law, which can be subjectively experienced as pure consciousness, the Self.

Main Points
1. Artists, and viewers of art, are creators of the works of art. The artist gives tangible form to the subtle impulses of consciousness, and the viewer recreates this experience of refined awareness in the appreciation of the artwork, moving toward the source of creativity—unbounded pure consciousness.
2. Art serves as a model of excellence for individuals and society—enriching the environment, refining perception and inspiring evolution. Ultimately, art fosters the Art of Living for the individual and culture. The fundamental principle of the Art of Living is “established in Being, perform action” in such a manner that every
aspect of living is supported by the unified field, the total potential of natural law.

The profession of an artist is the profession of a creator. With every work of art the artist brings out valuable qualities of life from within his or her own awareness, and gives that image, feeling, or idea a tangible form so that it can radiate that value of life for others. The artist’s activity reflects the creativity of nature; whose dynamics present the infinite play and display of the entire creation. With every creative act, the artist participates in nature’s dynamics as it perpetually unfolds life from within itself. While everyone’s actions are acts of creation, the artist’s work draws our attention to the source of life in pure creativity and, by involving us in a process of creative appreciation, refines our awareness. The work of the artist serves directly to culture the values of the spiritual ground of existence. Throughout history the artist has served as a visionary, providing images in all manner of media that point us toward the field of creativity that is our own most intimate experience. The profession of art is at the pinnacle of culture. In honoring the creativity of art we honor the wellspring of life within ourselves.

For artists to be completely successful and fulfilled, they must identify themselves with the source of creativity, and from that platform of experience project their individual creations. The Unified Field Chart for Art graphically displays the full range of art founded upon the unified field of natural law, and shows how the work of the artist is a product of the creative dynamics of the unified field. What is the unified field of natural law? First we will define this field in terms of physics, then we will consider its nature as consciousness, and then we will relate it to art.

One may ask why we are using a scientific discovery to understand art. Maharishi points out:

Although their paths are different, the goal of the artist and the scientist are the same, the uncovering of the full knowledge of creation, which naturally leads to increasing knowledge of the Creator of the unbounded cosmos. Whether one proceeds on the steps of progress in the field of knowledge, as in the case of the scientist, or one proceeds in the field of the expression of life, as the artist, the progressive and evo-
lutionary nature of creative intelligence takes everyone to this supreme
level of achievement, the knowledge of the wholeness of life. [2]

Some artists have observed that both art and science seek to fathom
the laws of nature. Mondrian, a master of modern abstract art, wrote:

There are [universal laws] – a truth for all time. These are more or less
hidden in the reality which surrounds us and do not change. Not only
science, but art also shows us that reality, at first incomprehensive, grad-
ually reveals itself, by the mutual relations that are inherent in things.
Pure science and pure art, disinterested and free, can lead the advance
in the recognition of the laws which are based on these relationships. [3]

The Unified Field of Natural Law
Progress in theoretical physics during the past decades has led to a
progressively more unified understanding of the laws of nature, cul-
mminating in the recent discovery of completely unified field theories.
These theories locate a single, universal field at the basis of all forms
and phenomena in the universe. The self-interacting dynamics of the
field sequentially give rise to all diverse streams of natural law gov-
erning behavior at all levels of the physical universe. The essential
characteristics of the unified field, such as its self-interacting nature,
identify it with the field of pure consciousness, the most fundamental
level of human awareness. [4] Maharishi Vedic Science and Technol-
ogy, including the Transcendental Meditation and TM-Sidhi program,
provides a proven, practical means to directly experience the unified
field in the state of Transcendental Consciousness, and to apply this
most fundamental and powerful level of nature’s dynamics to enrich
all aspects of mind, body, and behavior. As the individual lives more in
harmony with the total potential of natural law in the unified field, he
can increasingly harness the infinite creativity and organizing power of
this field to fulfill his desires. He performs action in accord with natu-
ral law and is supported by natural law.

The unified field is that field of life that transcends, encompasses,
and gives rise to all other more expressed values of life. To contem-
porary physicists the unified field is the subtlest field of physics and,
paradoxically, is not considered to be physical at all. It is self-generat-
ing, self-perpetuating, and completely self-sufficient. All of creation is
a product of its unmanifest dynamics. It is the self-interacting field of
pure consciousness.

Because the unified field is consciousness, it has the capacity to be
conscious of something. Because it is the essence of all that there is, in
being conscious of anything it is conscious of itself. This characteristic
of the unified field to be aware of itself, described as self-referral, gives
rise to all distinctions and transmutations in the universe.

Through its self-referral dynamics, the unified field creates a con-
ceptual division within its unified reality, and three values emerge: the
unified field as knower, process of knowing and known. These basic
values of the unified field are used to structure and identify all subse-
quent relationships displayed in the chart.

Some art works seem to mirror the unified field of natural law. Phys-
icist Lawrence Domash observed:

Works of art [can] reflect all the lovely inner integration that physics can
only express in the cold equations of quantum field theory…. When we
study art of this high order, every level of our conscious awareness reso-
mates with the same richness and depth as that of the scientist compre-
hending the mysteries and wonder of the atom and the star. The artist’s
expression and the scientist’s analysis reach this integrative level when
individual creativity rises to the value of cosmic creativity. [5]

In the Chinese Taoist tradition of art, the Tao has the same qualities
as the unified field of natural law brought to light by physics. Like the
unified field, the Tao is unbounded and transcendental, yet it pervades
and sustains all aspects of relative creation. Similarly, quantum physics
observes that the unified field is unmanifest, yet it can be located at any
point in the universe. Taoist landscape paintings give a glimpse of the
unified field, the primordial harmony of all things:

In Taoist landscape painting, the vibration of the instantaneity of nature
with all its inimitable and almost unseizable qualities, dissolves in the
serene calm of contemplation. The miracle of the instant, immobilized
by a sensation of eternity, unveils the primordial harmony of things, a
harmony that is ordinarily hidden under the subjective continuity of the
mind. When this veil is suddenly torn, hitherto unobserved relation-
ships, linking together beings and things, reveal their essential unity. [6]
The Dynamics of Articulation and Appreciation
We will now explore the overall structure of the Unified Field Chart for Art. The lower half of the chart deals with the Subjective Work of Art as a dynamic process of creation within the awareness of both the artist and the viewer of the artwork. The Subjective Work of Art is shown to be a process of consciousness based within the context of the cultural sensibility of the individual artist or viewer. This essential dynamic of creation is expressed in both the outward stroke of articulation and the inward stroke of appreciation. Rising from the finest level of feeling of the artist is the general tendency of art to “articulate consciousness in matter.” Descending from the Artwork is the inward shift of attention that “refines awareness in the appreciation of art.” This fundamental mechanics of articulation and appreciation at all levels of the creative enterprise allows art to both project consciousness into meaningful forms and to refine awareness.

The Artist and the Viewer share the potential for the experience of “impulses of bliss at the finest level of feeling.” This is the fundamental value of wholeness for the individual, and the direct outcome of experience of the unified field of natural law. At a higher level, the chart displays the individual artist or viewer in three essential aspects. The value of “knower” at this fine level of individuation is called “intuition”, while the “process of knowing” value is termed “aesthetic inspiration” and the “known” value is framed as the “laws of nature.” The interrelationship of these values forms the foundation for the creative act of making or appreciating art.

The Creative Process, Expression, and the Artwork
The Creative Process, displayed at Level 2 of the chart, delineates the relationship of different levels of the subjective nature of the individual as consciousness is expressed into more and more specific forms of awareness. This move from subtle levels of awareness to more expressed levels is seen as a relationship between different values of the individual and nature. The process of creation progresses from an intention to a conception to a realization of the work to be made. For the viewer the process is reversed. It moves downward from perception to understanding to discrimination of the work being appreciated. The roles of
artist and viewer are interchangeable, for artists must appreciate their creations in progress and viewers must create their own appreciation.

The creative process feeds the level of expression (Level 4). Here the artist’s realization of the subjective work of art finds expression in meaning, structure, and form. All modes of visual expression are delineated at this level as well as the essential categories of formal structure and the different values of meaning in a work of art.

Coming together, the elements of artistic expression become the artwork, a concrete manifestation of the artist’s consciousness. The artwork is like the tip of an iceberg in the vast ocean of the creative enterprise, the visual manifestation of the subjective work of art, embodying and transmitting an essential experience from the artist to the viewer in space and time. The physical existence of the artwork allows it to act as the catalyst for the viewer’s subjective reconstruction of the entire creative enterprise.

The Functions of Art
The primary impact of the artwork on culture occurs through the Functions of Art (Level 6). Art has served many functions throughout the ages, but the three most vital functions are: (1) to enrich the environment, (2) to refine perception, and (3) to inspire evolution.

Art enriches and enhances the environment because artists naturally draw from subtler levels of awareness when creating their work. The artist creates images and forms which express attunement with the unified field and the image and form in turn nurture all the beautiful, evolutionary qualities of the unified field. The natural result of greater attunement with the unified field is action spontaneously in accord with natural law. An artist’s creations spontaneously radiate sublime values of existence for all of life’s benefit, making the world a richer, more meaningful place.

Artwork acts as a focal point for the appreciation of the viewer. The creative experience of the artwork allows the viewer to re-enact the operation of nature’s manifestation through the artist’s work. This develops awareness of finer levels of creative intelligence. It enhances the perceptual abilities of viewers, who then carry a heightened sensitivity as they appreciate not only other works of art, but also all other aspects of life.
The most important function of art is that it inspires one to greater heights of evolution of consciousness. Artwork has the unique ability to give a glimpse of the infinite wholeness of life structured in an individual part. The articulation in art of the boundless within boundaries corresponds to the experience of Unity Consciousness. Art gives a glimpse of this highest state of human development, which is the deepest reason it has delighted man throughout history.

The Art of Living
Art has infused the collective consciousness of every great civilization with vital, evolutionary values. As a result, the work of artists has become a practical model for excellence in life. Through art, living becomes an art. As shown at the top of the chart, when every area of professional and daily life has become an art, then each interacts harmoniously with every other under the life-supporting influence of the art of governing. In this way, we see that artists serve the exalted purpose of drawing the most profound values of the unified field out onto the surface of daily experience, and model the perfection of life for all to appreciate and emulate.

The Artist’s Success is Founded upon Attunement with the Unified Field
The Unified Field Chart for art displays the most ideal situation for the artist, viewer, and society. To make the profession of art unified field-based, the awareness of artists and viewers must be identified with the infinite creative potential of the unified field. Maharishi Vedic Science and Technology not only gives us the knowledge to map completely the field of creative expression in art, but it also supplies the means by which this theoretical structure can be made practical.

The Transcendental Meditation program is a simple, natural, effortless mental technique that allows the awareness to settle into a state of deep silence while remaining fully alert. This unique state of restful alertness is the self-referral state of consciousness, Transcendental Consciousness, the total potential of the mind. Maharishi has identified Transcendental Consciousness, or pure consciousness, as the experience of the unified field of all the laws of nature. Through the regular practice of the Transcendental Meditation technique for 15–20 minutes
twice daily, the infinite creativity and perfect orderliness of the unified field become increasingly expressed in daily life. At the same time, the TM technique gives deep rest and releases stresses that impede optimal functioning of mind, body, and behavior. As the individual repeatedly experiences Transcendental Consciousness, the functioning of the entire nervous system becomes more integrated and efficient, leading to improved mental abilities, health, and social behavior. Whereas the Transcendental Meditation technique cultures the experience of pure consciousness, the Transcendental Meditation-Sidhi program trains the individual to think and act from the level of pure consciousness. The result of this practice is greatly enhanced coordination between mind and body and the ability to effortlessly fulfill one’s desires.

Over 600 scientific research studies conducted in the past 30 years validate the extensive benefits of the TM and TM-Sidhi programs for all aspects of individual and social life. These include development of creativity and intelligence, increased learning ability, and improved academic performance; more efficient physiological functioning, younger biological age, improved health and longevity, and decreased incidence of disease; improved cognitive performance, improved self-concept, development of personality, and improved recovery from stress; increased productivity, improved relations at work, improved job performance, and improved job satisfaction. [7]

Practice of Maharishi’s Transcendental Meditation and TM-Sidhi program in groups creates an influence of coherence and positivity in the whole society, reducing negative tendencies and strengthening positive economic and social trends. Research has repeatedly shown that when the TM and TM-Sidhi program is practiced in one place by as little as the square root of one percent of a population, crime, accidents, sickness, violence, and other negative trends in society decrease, and positive trends increase. [8] This effect, called the Maharishi Effect, has been replicated many times around the world. Through the Maharishi Effect, any school, university, or other institution of sufficient size can be a source of coherence and harmony for the nation as a whole and, if the group is large enough, for the world.
Conclusion

We can now clearly see that the application of Maharishi Vedic Science and Technology offers enormous advantages for the success of the artist, the deep enjoyment of the viewer, and the enrichment of life for all of society. Maharishi Vedic Science and Technology provides the most direct experience and cultivation of the unified field in human awareness. When artists make use of this technology, then the artworks they produce can radiate life’s fullness. When the lovers of art own the qualities of the unified field through daily practice of this technology, then their appreciation of art will be supreme, and they will fully comprehend the immense value and joy that art has to offer. Through the application of Maharishi Vedic Science and Technology, art can contribute to the creation of an ideal civilization.

Questions and Discussion

Use the following questions and answers as guidelines for group discussion.

Q. How does the self-referral character of the unified field give rise to all distinctions and creativity in the universe, and serve as the basis for the creative activity of the artist?

A. The unified field is the ultimate field of unity and wholeness—everything is a subset of the unified field. For this primordial field of unity to become the familiar field of diversity and relativity that we experience as life, some fundamental division must take place within the field of unity. But, because the field of unity is all that there really is, whatever division takes place must be conceptual, an imaginary division of the reality which is all unity. This division takes place as the unified field becomes aware of itself. Certainly, no real division has taken place, but the one reality of the unified field can be thought of in three different roles: as the knower of itself, as the object of knowing or known, and also as the vehicle by which this process of knowing is taking place. So the one reality of the unified field can also be thought of as three distinct values. The dynamism of this primordial unmanifest activity then becomes the basis for all subsequent divisions and permutations of the field of wholeness into imagined qualities of diversity and distinction. Ultimately, this dynamism within the unmanifest unified
field gives rise to a precipitation of energy as the appearance of matter, and as the whole complex array of what we call the universe and life.

This process of one becoming many is the very basis of creativity. The artist works on this basis. Working from the field of wholeness of awareness the artist pulls forth an image or a form and gives it a distinct life of its own. All creative activity is a move from some level of wholeness to a level of greater diversity. From the perspective of the unified field, this diversified level of creation is still nothing other than the unified field—unity in the role of diversity. For the artist, the artwork is an expression of the wholeness of his or her life. When the life of the artist is identified with the unified field, then the artworks are nothing other than the unified field in the guise of special images or forms.

Q. If Maharishi Vedic Science and Technology can make all of life an art of living, what will be the need for artists?

A. Works of art serve the very specialized role of articulating the most refined and powerful experiences of consciousness into tangible forms that are appropriate for the particular time and place in which they are made. Artwork serves the most profound service of communication—relaying the message of the infinite potential of life for all to gain inspiration from and for all to see. In an enlightened culture, all activities will become fulfilled in their particular channels of endeavor. But this does not mean that everyone will be doing everything; it simply means that the particular value of any activity, be it house building or banking, will be carried out in the most orderly, harmonious, and life-supporting manner. Everyone will enjoy the art of living. Artists will create images or performances that radiate an as yet unimagined beauty for all to behold.

Activities and Readings

- Create a simple think-and-draw (a cartoon, sketch, or diagram) that illustrates a concept from the lesson. Then explain it to the class.

- To gain a more complete understanding of the Unified Field Chart for Art, study the chart carefully and read the article in this publication,
“Art and the Unified Field.” The article explains in detail the different relationships of Knower, Process of Knowing, and Known which are represented by different aspects of the creative endeavor of art.

- View the one-hour videotaped lecture that goes deeply into the Unified Field Chart for Art. (On the _MIU Video Magazine, Volume 7_, tape 4. Available from MUM Press.)

- Create a Unified Field Chart for your practice of art, or for appreciating art as a viewer. This enjoyable and illuminating exercise is best done in a group. Here is one way to construct a Unified Field Chart for art:

1. First list all the activities that you do as an artist or art lover—on all levels, including pure consciousness, feeling, intellect, mind, and senses; and the results of these activities.

2. Then organize these activities and results according to which would best fit into the categories of Knower, Process of Knowing, and Known.

3. Then organize each of these three categories separately into layers from subtle, inward and least expressed (closest to the unified field, the source of creativity), to more outward, concrete and expressed (furthest away from the unified field).

4. Finally create a design for your chart that best symbolizes or reflects the content; for example, a tree, a solar system, a mandala, a crystal, a pyramid, etc.

5. Place your content into this design. Be sure to include the unified field of all the laws of nature (pure consciousness), and the systematic methods to contact and enliven pure consciousness (the Transcendental Meditation and TM-Sidhi programs) in your design.

6. Put your Unified Field Chart on a large poster and present to the class.
Connecting the Parts of Knowledge
With the Wholeness of Knowledge

The Unified Field Chart for Art

1. An artist creates art as an expression of his or her own ideas and feelings. A viewer recreates the artwork based on personal experience.

2. The richer the artist’s and viewer’s experience of the deeper levels of awareness, the more holistic and nourishing will be the creation and appreciation of the artwork.

3. Transcendental consciousness, the unified source of all creativity, is the most holistic and nourishing experience for both artists and viewers.

4. Impulses within the Transcendental field: the activity of the Self becoming aware of itself structures the form, content, and functions of art for the maximum evolution of artists, viewers, and the culture.

5. Wholeness moving within itself: In Unity Consciousness, artists and viewers experience the creation and appreciation of art as a process of the universal Self becoming aware of Itself and expressing Itself in all its glorious diversity.
Lesson Two
Locating the Self-Interacting Dynamics of the Unified Field at the Basis of Art

Introduction
Maharishi Vedic Science explains that the Richo Akshare verse of Rk Veda is the master key to unlock the treasure house of wisdom in any field. The knowledge of the mechanics of nature’s functioning encoded in the Richo Akshare verse is expressed in the fundamental theories of every discipline, profession, and trade. In this lesson, we will interpret these dynamics of natural law from the viewpoint of art, thus illuminating the development and application of art with reference to its source in the unified field. First we will explain the Richo Akshare verse in the context of Vedic literature, then we will relate it to art.

Overview of the Lecture
The Richo Akshare verse of Rk Veda illuminates the natural laws that structure the creation and appreciation of art, and reveals how the artist can enjoy unbounded creativity, evenness and fulfillment in life.

Main Points
1. The verses of the Veda exist in the collapse of fullness (the kshara of ‘A’) in the transcendent field, in which reside the laws of nature responsible for the whole manifest universe. A similar process occurs when the total creative potential (unbounded awareness) of the artist or viewer crystallizes to create or appreciate a particular work of art, thereby awakening specific principles and values of the art experience.

2. He whose awareness is not open to this field, what can the verses accomplish for him? Those who know this level of reality are established in evenness, wholeness of life. Similarly, the artist or viewer who is not aware of Transcendental Consciousness cannot experience or understand the full value of art. The artist or viewer who experiences unbounded awareness can enjoy art and life in waves of wholeness.
The Nature of Vedic Literature

Traditionally, the verses of the Veda and the Vedic literature have been considered only on their most superficial level, the level of the ordinary meaning of their words. Maharishi Vedic Science explains that the true significance of the verses is that they present the fundamental modes or reverberations of consciousness that constitute the deepest aspect of the laws of nature. These verses are like the seeds of a tree, in that they contain, in a concentrated, compact form, the totality of knowledge required to unfold the structure of the whole tree. Thus, they directly embody the self-interacting dynamics of the unified field. They are not the creation of particular authors but rather are directly experienced within the unified field of pure consciousness as its own inner dynamics.

The Veda and the Vedic literature therefore embody and elaborate the sequence of transformations by which the unified field progressively unfolds the diversified structure of natural law.

Maharishi explains that, as the unified field, self-referral pure consciousness, eternally knows itself, it systematically transforms itself into the whole creation:

The self-referral state of consciousness is that one element in nature on the ground of which the infinite variety of creation is continuously emerging, growing, and dissolving. The whole field of change emerges from this field of non-change, from this self-referral, immortal state of consciousness. [1]

This is a creative process that is going on at all times in nature. The laws of nature that structure this process are embodied and elaborated in the Vedic literature. Maharishi’s understanding of the Vedic literature is summarized by Dr. Tony Nader, M.D., Ph.D.:

The ancient Veda and Vedic Literature, brought to light and understood with a scientific perspective by His Holiness Maharishi Mahesh Yogi in his Vedic Science and Technology, identifies a single, universal source of all orderliness in nature.

This universal source of all orderliness has within itself all the diverse laws of nature governing life at every level of the manifest universe. The entire animate and inanimate creation is based on these laws and their sequential unfoldment. Maharishi explains in his Vedic Science that the
totality of all these laws of nature is expressed in Veda and the Vedic Literature. [2]

The significance of this understanding lies in its potential for bringing daily life to fulfillment. Maharishi explains that his Vedic Science and Technology:

offers the knowledge to develop a fully integrated man, whose mind, body, intellect, and behavior are in perfect accord with all the laws of nature. Human brain physiology is the hardware of that cosmic computer which can create anything through proper programming. Human awareness has the ability to identify completely with the total potential of natural law, the unified field, which is Transcendental Consciousness, the self-referral state of consciousness. The Transcendental Meditation and TM-Sidhi programs train human brain physiology and human awareness to function completely in accord with the total potential of natural law and spontaneously exhibit natural law in daily life. Thereby all aspects of life come to be always in the direction of evolution. [3]

The Richo Akshare verse brings out two key aspects of the Veda: 1) the abstract knowledge of the self-referral dynamics of the unified field, and 2) the practical value of identifying individual awareness with the unified field and thereby bringing perfection to every area of life. We now examine this verse in detail.

**Richo Akshare—The First Principle of Nature’s Functioning**

The first word of the verse, Richo, means the verses (richās) of the Veda. As mentioned above, the verses are not to be understood in terms of the superficial meaning of their words. They are the fundamental reverberations of consciousness. The second word of the verse, Akshare, describes how the richās, the fundamental expressions of natural law, emerge. They emerge from the kshara of “A,” that is, from the collapse of “A.” Maharishi has explained that “A” designates fullness of the unbounded field of pure consciousness, which is the unified field of all the laws of nature. The kshara of “A,” or collapse of “A,” describes the inherent dynamics of this field. We now look in more detail at these dynamics.
From Infinity to a Point

We have seen in the previous lesson that the field of pure consciousness has a self-referral nature; its nature is to know itself, to interact with itself. In knowing itself, consciousness is found in one unified state of three values—knower, known and process of knowing, or observer, observed, and process of observation. In the relationship between the one and the three is found the source of the self-interacting dynamics of consciousness, whereby consciousness reverberates within itself.

In the process of knowing itself, consciousness experiences the full range of itself. This range extends from the unbounded fullness of consciousness, infinity, to consciousness in its most bounded and localized state, the infinitesimal “point” value of consciousness. The kshara of “A,” or collapse of “A,” specifically refers to the inherent dynamics, or flow, of consciousness as it experiences its full range from infinity to the point.

Maharishi Vedic Science elaborates how this phenomenon of Akshara, or collapse of infinity to its point value, is expressed in the first syllable of Rk Veda, “AK.” “A” expresses the unbounded, infinite nature of the field of pure consciousness; “K” expresses the point value of consciousness. The combined syllable “AK” expresses the collapse of “A” to “K,” the collapse of infinity to its own point value.

The expression, Richo Akshare, identifies the phenomenon of Akshara to be the first principle of nature’s functioning, at the source of the richās, that is, at the source of the most fundamental expressions of natural law. This principle is expressed in the structure of the text of the Rk Ved itself, in which all the richās, the verses of the Veda, sequentially emerge from the first syllable of Rk Veda, “AK,” the expression of the phenomenon of Akshara, the self-interacting dynamics of consciousness.

Parame Vyoman—Transcendental Field of Life

The second expression of the Richo Akshare verse, parame vyoman, “in the transcendental field,” emphasizes that the kshara of “A,” the dynamics at the source of the laws of nature, must be located in the transcendental field of pure consciousness. Maharishi Vedic Science explains that there are two fields of life—the relative field and the absolute or
transcendental field. The relative is the familiar manifest world of ever-changing diversity.

The Absolute is the transcendental, unmanifest reality, the unified field of natural law, which silently upholds all of relative existence. It is the field of pure consciousness, the unified state of knower, known and process of knowing. This reality is experienced as the simplest state of human awareness, in which consciousness is awake to itself alone.

This state is called Transcendental Consciousness and is a fourth state of consciousness distinct from the three relative states of consciousness: waking, dreaming and sleeping. The experience of Transcendental Consciousness is the direct experience of the unified field of all the laws of nature, an unbounded, unmanifest field characterized by infinite dynamism and perfect orderliness. The essential characteristics of the field of pure consciousness, identified and experienced through Maharishi Vedic Science and Technology, have been found to correspond precisely to the essential characteristics of the unified field of natural law now being explored by modern physics. [4]

*Yasmin Devā Adhi Vishve Nisheduḥ—* 
**Intelligence of the Universe**

Maharishi Vedic Science explains that the connection between the transcendental field of consciousness and the structure of natural law is further elaborated in the next expression of the verse: *Yasmin Devā adhi vishve nisheduḥ*, “in which reside all the devas, the impulses of creative intelligence, the laws of nature, responsible for the whole manifest universe.”

The devas are the dynamic, creative aspect of the *ṛichas*. The Devas are the seat of the infinite organizing power of natural law inherent in the *ṛichas*, the fundamental reverberations of consciousness. This organizing power of natural law not only governs all the diverse phenomena of nature, but actually creates the universe—the physical universe is just the most precipitated expression of the self-interacting dynamics of the transcendental field of pure consciousness. This description corresponds to the description of nature in modern physics, in which the particles that structure physical creation are understood to be simply excited modes of reverberation of the underlying quantum fields, and
all physical values in creation are seen to have their ultimate source in the self-interacting dynamics of the unified field. [5]

The expression, “Yasmin Devā adhi vishve nisheduḥ,” emphasizes that the richas are not passive expressions of knowledge but that they contain the infinite organizing power that actually creates and organizes the whole universe. This brings out a fundamental difference between the knowledge of natural law in Maharishi Vedic Science and that in modern science. The symbolic language of modern science is used to provide knowledge of natural law; this level of knowledge is, however, restricted to the level of intellectual understanding.

In the structure of the Veda, the knowledge of natural law is expressed in the language of nature; the richas, of the Veda are the reverberations of consciousness that constitute the laws of nature themselves. This level of knowledge of natural law contains the infinite organizing power of natural law within its structure, the organizing power that creates and governs the entire universe. If one could gain this level of knowledge of natural law, one would enjoy complete mastery of all the laws of nature. The key to rising to this supreme level of life in fulfillment is provided by the second half of the Richo Akshare verse of Rk Veda.

**Yastanna Veda Kim Richā Karishyati—**

**Plight of the Ignorant**

The second half of the verse begins with the expressions, *Yastanna veda kim ṛichā karishyati,* “he whose awareness is not open to this field, what can the verses accomplish for him?” These words emphasize that the Richas have practical value, but this practical value is not available if one’s awareness is not open to the transcendental field of pure consciousness, the unified field of natural law.

It is perfectly natural and easy to experience the unified field, but to do so it is necessary to have a technique. This technology is an integral part of the Vedic tradition, but over the long lapse of time this knowledge has been distorted, and, as a result, the technique for experiencing pure consciousness has not been readily available. In our time, Maharishi has revived the knowledge of the Vedic tradition in its completeness, making available a simple, natural technique to experience pure consciousness: the Transcendental Meditation technique.
In the absence of this technology of consciousness, however, the experience of the unified field was not available, and consequently there was no possibility of experiencing the ṛichas of the Veda directly as the fundamental expressions of natural law. The result was that the verses became commonly interpreted only on a superficial, intellectual level, understood as stories or hymns rather than the laws of nature themselves. The study of the Veda became a purely academic pursuit disconnected from any practical value in life. With the unavailability of the experience of pure consciousness, the foundation of Vedic wisdom was lost. As a result, life became disconnected from its source and problems and suffering came to predominate in daily life.

**Ya Ittadvidus Ta Ime Samāsate**—

**Formula for Fulfillment**

The concluding expressions of the verse, *Ya ittadvidus ta ime samāsate*, “those who know this level of reality are established in evenness, wholeness of life,” describe the immense, practical benefits that can be gained through experience of the unified field.

Through regular practice of the Transcendental Meditation and TM-Sidhi programs, individual awareness becomes permanently established in the field of pure consciousness. One gains intimate familiarity with the fundamental modes of intelligence, which are the ṛichas of the Veda. One rises to a state of enlightenment, in which the self-interacting dynamics of the unified field are fully lively in awareness. In this state, one has captured in one’s awareness the wholeness, or completeness, of knowledge, the totality of knowledge that resides in the unified field, which is the home of all the laws of nature. The underlying unity of life becomes a living reality as the diversity of life becomes appreciated as the different modes of one’s own intelligence.

In this state of enlightenment, one enjoys the full support of the invincible, evolutionary power of natural law in every impulse of one’s thought and action. One spontaneously acts in such a way as to create maximum benefit for oneself and one’s environment. Even while enjoying dynamic and successful action, one experiences supreme stability and flexibility, which gives balance and evenness to life.
A Richo Akshare Chart for Art

In this part of the lesson we will apply the Richo Akshare verse to art to show how the life of all artists can be raised to a level of perfection. The first paragraph corresponds to the first box of the chart, the second paragraph to the second box, and so forth.

The principles of expression (richas) which govern the creative process in art exist in the collapse (kshara of “A”) of the unbounded creative potential of pure consciousness (fullness) into a specific image within the awareness of the individual artist, and to a particular experience of appreciation within the awareness of the viewer.

The principles which govern the creative process in art, and which constitute its essential significance, are located in the simplest form of the artist’s awareness, the field of pure consciousness. Art ultimately springs from, and is appreciated from, this eternal source of thought, imagination, and inspiration.

In this creative silence reside the eternal impulses of art: beauty, truth, immortality, completeness, appropriateness, and unity. These are the values of natural law, lively in the artist’s and viewer’s awareness, which lie at the basis of the most profound expressions of art.
These eternal values are responsible for the great variety of artworks and the fulfilling experiences which they promote. The creation and appreciation of works of art that radiate a state of integration and wholeness spontaneously infuse the nourishing qualities of pure consciousness into all aspects of life.

When the awareness of the artist and viewer is not open to the infinitely creative value of the transcendental field of their own consciousness, the lively field of all possibilities, and the value of this awareness does not inspire and guide the creation and appreciation of the work of art...

... the essential significance of art will remain unknown and unexpressed. Not grounded in this fundamental field of life, art will lack its true inner value. Failing to express its full potential, art becomes an expression of limited, partial or superficial values of life.

Artists and viewers who are open to this integrated field of pure consciousness spontaneously experience their awareness resonating in perfect correlation with the infinitely dynamic creativity of nature's intelligence embodied and expressed in the work of art...

... and become established in the lively experience of the ultimate harmony of life. In this state of Unity Consciousness, artists and viewers create and appreciate art as the embodiment and expression of an ideal state of existence, modeling perfection for the creation of Heaven on Earth generation after generation.
The first box of the Richo Akshare line is concerned with the spontaneous flow of consciousness from infinity to the point, which is the collapse of fullness.

Art arises from the finest feelings of the artist and resonates with the finest feelings of the viewer. Along with feelings, it communicates sensations and ideas. Yet none of these components or even their sum is in any way equivalent to the totality of art, for the essence of art, like the essence of life, lies beneath the surface in an infinite transcendent field of unbounded silent Being, the Self of both individual and cosmos. In daily life, the transcendent is often hidden from view. In the work of art, the transcendent, though subtle, is primary and essential. This is because art is a technology to express inner experience.

The enlivenment of inner experience is the basis of the creation and appreciation of art. The creation and appreciation of art are both centered in a collapse of the unbounded creative potential of pure consciousness (fullness) within the awareness of the individual artist or viewer (ksbara of “A”). In the artist’s awareness, this collapse of universal creativity to a specific image or idea gives rise to a creative act which results in a particular work of art. In the viewer’s awareness, this process gives rise to a specific experience of appreciation. Art thus serves as a method of expanding and refining the awareness of both artist and viewer through the internal dynamics of the creative process. All modes of creative expression and appreciation emerge from this collapse.

The master artist and master teacher Matisse gave this advice to his students:

Close your eyes and visualize the picture, then go to work, always keeping these characteristics the important features of the picture. And you must at once indicate all that you would have in the complete work. [6]

According to Matisse, when the artist’s eyes are closed, a visualization of the complete work of art will appear in his awareness. When the artist’s eyes are closed, the awareness naturally settles down to a level closer to the state of least excitation, pure unbounded consciousness. When the artist’s eyes are closed, if his awareness is sufficiently refined, he could become aware of the deep mechanics of creativity: the collapse of the
creative potential of unbounded awareness into a specific image. Even if the artist is not aware of the mechanics of this process, he can become aware of the result: a complete image which can guide his art making.

Traditions of sacred art, like those in India, China and Islam, have elaborate procedures of meditation and contemplation to prepare the artist’s awareness for the creative act. Ananda Coomaraswamy writes about the tradition of Indian art:

The artist, after ceremonial purification, is to proceed to a solitary place. There he is to perform [various rituals, invocations and conceptual activities.] Then only should he invoke the desired divinity… and should identify himself completely with the divinity to be represented. Then finally [on enunciating the name of God] in which the attributes are defined, the divinity appears visibly, ‘like a reflection’ or ‘as in a dream’ and this brilliant image is the artist’s model. [7]

From this description it could be interpreted that during the sacred artist’s creative process, infinite divine consciousness has crystallized into a specific image in the artist’s awareness. The experience of this collapse of the holistic value of creativity into its particular artistic expressions is the basis of the developmental aspects of art—art’s evolutionary effects upon consciousness.

Parame Vyoman

The second box tells us that the self-interacting dynamics of consciousness exist in the transcendental field, which lies beyond all relative creation. Because this field is the field of consciousness, it can be experienced by human awareness. When the mind settles down during the Transcendental Meditation technique, it transcends the thinking process and experiences this field, the unified field of natural law, directly.

Silent and unbounded, this field is the essence of life itself, for it underlies not only art but all creation, both subjective human intelligence and objective nature. Among the consequences of the underlying unity of nature and human intelligence is the fact that the creations of the human mind can perfectly match the reality of nature. Human thoughts are potentially as rich as the sky filled with countless stars, feelings as full as the oceans, imagination as inventive as life itself, and inspirations as universal as the creativity which created the universe. To tap this infinite resource, men and women need to be able to bring
awareness to the source of infinite creativity in the unified field. This experience has been enjoyed by artists and art lovers down through the ages, as suggested by this remark by the 20th century German painter, Oskar Kokoschka:

The life of consciousness is boundless, . . . therefore we must harken to our inner voice . . . the core within . . . the magical principle of living All that is required of us is to release control. Some part of ourselves will bring us into the unison . . . . One’s soul becomes a reverberation of the universe. [8]

Yasmin Devā

All the principles of art, too, have their source, course, and goal in the transcendent field. Because art is the product of human creativity, itself grounded in absolute pure consciousness, the origin of art is in the transcendent realm of life. Because the purpose of art is to direct awareness within, art’s goal is to open pathways toward this same unbounded field.

Furthermore, art is characterized by the qualities of the transcendent. Among these are bliss, pure knowledge, immortality, self-sufficiency, infinite correlation, and integration. These qualities correspond exactly with six eternal values of art. Three values relate to the meaning of art: beauty (corresponding to bliss), truth (pure knowledge), and immortality (immortality). The other three values relate to the formal structure of art: completeness (corresponding to self-sufficiency), appropriateness (infinite correlation), and unity (integration). These are the impulses of creative intelligence, the natural laws, that structure art.

The foundation of art in the transcendent gives it two special powers. First, the eternal values of art resonate profoundly with the deepest aspects of the experience of creative artists and art lovers. Second, works of art not only imbibe the glory and power of natural law, they also so ennable lifeless matter that it takes on the qualities of life itself. According to Maharishi, this bringing of life is more than just a reflection of relative human experience; rather, it is an imparting of the universal nature of life itself which brings the work of art into profound harmony with natural law. [9]

Historian Roger Gropper gives a sense of the power of art in his description of Chinese painting:
Art seeks to capture the breath or in a wider sense the energy or essence that pervades the whole of animate and inanimate nature. It is the binding element between nature, man and art and works back from the products of art upon the viewer. [The artist] allows the life forces operating through him to crystallize in the work of art he creates, so that they may then be felt, and awakened to fresh life by the receptive viewer. [10]

Adhi Vishve Nisheduḥ

Through the natural laws explained in the previous section, the unmanifest transcendental field radiates creativity and intelligence into all aspects of art. As a result, the arts have been primary to man. Since the first dawning of human awareness, man has made art. Art has been integral to man’s evolution and has expressed every step in the development of man’s consciousness. As Maharishi describes it, “Pieces of art speak of the evolution of that generation, of that century, of that nation.” [11] Every great civilization has had great art. In fact, art is the measure of the greatness of civilization. At its highest moments, art has captured the divine, the sacred, the eternal—and thereby transformed inert matter into a vessel for beauty, truth, and immortality.

The result has been an almost infinite variety of artworks, each of which has served to promote whatever degree of transcendence and consequent fulfillment was possible for artist and viewer in that time period. Because art emerges from and leads back towards pure consciousness, the all-positive source of life energy and intelligence, each of these artworks has nurtured the most uplifting and nourishing values of life by enlivening the qualities of the unified field in both human experience and the human environment.

Wassily Kandinsky, one of the masters of modern abstract art, expressed similar ideas in his book Concerning the Spiritual in Art, “The form of the work of art is...determined by the irresistible inner force, the emotion of the soul of the artist...true works of art nourish the spirit.” [12] Kandinsky advised, “The artist’s eye should always be turned in upon his inner life and his ear should be always alert for the voice of inner necessity.” [13] Kandinsky connected artistic creativity with cosmic creativity:
Painting is intended to create a new world. Each work originates just as does the cosmos—ultimately creating a symphony, the music of the spheres. The creation of works of art is the creation of the world. [14]

Kandinsky’s ideas reinforce the reality expounded in the Richo Akshare Chart for Art. He recognized that art works originate in the same manner as the cosmos—artistic creativity follows the same natural laws as cosmic creativity. According to Maharishi Vedic Science, both emerge from a self-referral process of consciousness becoming aware of itself, of infinity collapsing to a point. Kandinsky may not have been fully aware of the details of these mechanics, but he knew the direction to look: he urged artists to turn in upon the inner life.

Kandinsky’s contemporary, the Russian painter Malevich, expressed a similar sentiment but gave greater emphasis to the artist’s role in nurturing the fulfillment of all aspects of life: “Creating means living, eternally creating newer and newer forms. We are the living heart of nature. . . . We are the living brain which magnified her life. An artist is given talent in order that he may give to life his share of creation and increase the flow of life.” [15]

Yastanna Veda Kim Richā Karishyati
The intimate connection between the level of consciousness of the artist and the viewer and the effects of art is well understood in art traditions. Writing about the Islamic tradition, Ardalan and Bakhtiari observed:

A work of art releases the inner beauty of matter in a degree corresponding to the level of comprehension the artisan has experienced. . . . The artist who works through the tradition projects his inner spirit upon the outside world. The receptive mind of the viewer, stimulated by his sense perceptions, internalizes the forms and completes the circle of communication. [16]

The medieval Christian mystic Meister Eckhart pointed out:

All souls have not the same aptitude… vision… is not employed the same by all. [And] art amounts, in temporal things, to singling the best. [17]

Finally, 20th century art historian George Kubler commented:

Works of art are like gateways where the visitor can enter the space of the painter, or the time of the poet, to experience whatever rich domain
the artist has fashioned. But the visitor must come prepared; if he brings a deficient sensibility, he will see nothing. [18]

These quotations point towards the principle brought to light by this part of the Richo Akshare verse. The experience of art is structured in the consciousness of the artist and viewer and that experience varies widely depending on the depth and clarity of their consciousness.

Because art is a technology for the enlivenment and development of inner experience, most artists and art lovers are deeply involved with their internal life, from perception to understanding to discrimination to intuition and finest feeling. Since art is an expression of the full range of life, the enlivenment of each of these levels of inner experience along with extraordinary familiarity with the properties and appearance of the physical world are necessary for the full creation and enjoyment of art. As Maharishi has explained, “It is vital for the study of art, much more than for the study of any other field, that the artist spontaneously live the completeness of life. . . . Such should be the life of the artist: fulfilled in himself and in good harmony with the environment.” [19] For this reason, artists and their viewers, who are necessarily deeply influenced by the artists’ experience, have spontaneously been drawn toward experience and knowledge of the inner life. This contact with subtle levels of awareness has both nourished their creativity and empowered their transformation of matter into an expression of consciousness.

However, there have been many artists and viewers who have not achieved fulfillment. This may have occurred because they focused on one aspect of life and thereby prevented the wholeness from welling up from its transcendental source and enlivening every aspect of life in perfect balance. Another common cause of limited development among artists is inflation of the personal ego, usually in the form of vanity from initial success in creative work, which blocks the artist’s access to the silent inner awareness through which the cosmic creative intelligence must flow.

A more general cause of the lack of wholeness in artists and viewers is the lack of a socially established understanding of the full potential of life. But most critical is the lack of an effective, systematic, verifiable technique through which awareness can spontaneously contact the transcendental field and radiate its benefits. Without such a technique,
the build-up of physical fatigue and mental and emotional stress blocks the artist’s creativity and happiness.

Lacking contact with the transcendental field, the unified field of natural law, artists and viewers are unable to consistently channel the unbounded creativity of the unified field or to effectively express their inspiration in the physical world.

A work of art is a reflection of the consciousness of its creator. An experience of art is a reflection of the consciousness of its viewer. In the wholeness of life, each component of the objective and subjective structure of the individual’s life—from environment, to senses, to mind, to intellect, to emotion, to ego, to intuition, to finest feeling, to the unbounded universal Self at the level of the unified field—plays an integrated role, interacting appropriately with every other part. This wholeness is reflected in the creation and appreciation of art.

However, when this natural correlation of parts within the whole of individual consciousness is blocked from spontaneous actualization, one or several aspects of individual consciousness predominate over the others. This unbalanced state will be reflected in works of art in which certain qualities are emphasized at the expense of others. To give examples, we could analyze the works of several talented artists in the Western tradition. We might say that in 17th-century Dutch still-life painters like Heda and de Heem, the sensory predominates over mind and feeling, despite many visual allusions to temporality. Similarly, one might say that mind dominates the works of some of the Pre-Raphaelite painters of the 19th century with their frequent poetic and historical allusions, that intellect dessicates the artworks of the 20th-century American conceptualist Joseph Kosuth, that emotion has excessive sway in the works of the 20th-century German Expressionist Käthe Kollwitz, or that intuition is exaggerated in the works of 20th-century French symbolists, such as Odilon Redon. Of course, it may be argued that each of these artists took a radical position in order to bring out aspects of life that were undervalued in his or her time. All of these artists were technically accomplished, insightful, and authentic in their expressions. Still, their work lacks fullness, even if read in relation to the preceding and subsequent history of art. It is not the full expression of the totality of consciousness, the essential source and goal of art.
When art becomes thus imbalanced, it is natural for artists and viewers to forget the wholeness which is the purpose of art. Then art may be understood as an expression of limited, partial, even superficial aspects of life, or as merely a record of the artists’ experience of the world at the time of the creation of the work of art.

*Ya Ittadvidus Ta Ime Samāsate*

In sacred traditions of art, the master artists attained not only mastery over their art, but also enlightenment, which was characterized by the experience of evenness, and wholeness of life. For example, consider this description of the experience of a master of Taoist art:

“When one’s intuition identifies with Spiritual Reality... he will be transformed and merge with the Divine, and his creation will be limitless.... His thoughtless thought penetrates the tip of his brush, and his inner serenity permeates his whole being. [20]

“Spiritual Reality” we could equate with pure consciousness or the Absolute. “Inner serenity” reflects the experience of the evenness of pure consciousness, which is untouched by anything in the relative. When this evenness permeates the whole being of the artist, it bestows the boon of wholeness of life in higher states of consciousness.

When artists and viewers ground their creativity and appreciation in the transcendental field of pure consciousness, the unified field of natural law, their awareness is suffused with the very qualities that are reflected in the eternal values of art. Then the artist is able to strike, as Maharishi has described it, “from the transcendental level of his own life . . . to express an audible song of the fullness of life.” [21] The viewer, in turn, responds with an experience of comparable fullness. Thus the purpose of art, to express and help develop the full range of inner experience, is fulfilled.

The same universal qualities which underlie human consciousness also underlie nature. This is why the expression of pure consciousness in art enlivens qualities of consciousness even on the surface of inert matter. Maharishi has explained that “the artist, just as he promotes life into the lifeless, promotes eternity into time.” [22]

Maharishi holds this effect to be so powerful that it brings not only life but also longevity: “Art gives the lifeless, which is changing
and insignificant, the status of longevity. The artist pushes the ever-changing structure of the lifeless piece onto the range of eternity. Just as the artist promotes life into the lifeless, so he promotes eternity into time.” [23]

Just as art brings life and longevity to the lifeless, the transcendent brings life and longevity to art. Every tradition that has possessed a clear conception of enlightenment has intimately associated personal realization with the creation of great art—enlightened artists were felt to spontaneously produce perfect works of art.

Even art produced outside of such fortunate traditions by evolving artists approaches this effect. In the very process of imparting life and longevity to the lifeless, such art progressively approximates an ideal state of existence. Sustained involvement with this art elevates both the artist and viewer by providing ever more comprehensive and profound visions of the full value of life. These visions are elaborated in the course of the artist’s and viewer’s lives and feed back into more refined celebrations of the development of consciousness in subsequent artworks.

This cumulative evolutionary process eventually flows beyond the artist and viewer into collective consciousness, uplifting all of society and providing a model for universal enlightenment, a state of Heaven on Earth generation after generation.

This fulfillment of art and culture has been the goal of the whole evolution of art. This utopian potential of artists’ creative works and viewers’ fulfilled appreciation has been best understood in sacred traditions. For example, the Vedic tradition holds that the purpose of art is to bring man in harmony with the cosmos and with the forces of nature and thus help him attain his goal, which is enlightenment.

**Conclusion**

This lesson has located the source of the dynamics of nature’s creativity and all expressions of natural law in the field of pure consciousness, the unified field of natural law, and has shown how professionals in the field of art can directly access the total potential of nature’s functioning in the simplest form of their own awareness. Through Maharishi Vedic Science and Technology, any professional can rise to this level of perfection, enjoy the art of living the wholeness of life, and contribute to the creation of Heaven on Earth.
Questions and Discussion

Use the following questions and answers as guidelines for group discussion.

Q. Is the artist conscious of all the different levels of creation while he creates a work of art?

A. The artist’s work amplifies and integrates the wholeness of man, drawing together the levels of perception, ideas, feeling, and, if the work is really successful, subtler aspects of consciousness itself. In the greatest works of art, there is a clear expression of pure consciousness. All of this is drawn together into unity. You cannot say, “The artist felt that way but he was thinking this.” When you look at a work of art, it is all one thing, all integrated and knitted together; it is assembled in such an interlocking and interpenetrating way that there is no separating the parts or distinguishing one aspect from another. Only through intellectual analysis can we point out separate stages in the making of the work.

It is important it is for the artist to have a lucid inner envisioning power: an ability both to be aware of the first impulse of his creative thought, and to develop a plan of action. Furthermore, the artist must be able to maintain the power and purity of this emerging impulse throughout his expressive work. An artist who is not fully evolved would deal with things mainly on the level of the senses, abstract ideas, or feelings. Such an awareness would produce art that was primarily sensuous, intellectual, or sentimental. When a work of art is truly great, it expresses a balance of all these levels simultaneously in perfect unity. The same development of awareness is required of the viewer, so that he or she can imbibe that experience and carry it inward to the subtlest level of his or her awareness and experience there the same fullness and unity that the artist enjoyed in creating the work.

Q. Can you explain the relationship between refining and directing one’s ability and letting go?

A. An authority on Chinese painting said that in order to be a master of spontaneity and freedom, one first has to be a master of the most detailed, luxuriant presentation of the finest aspects of things. [24] The creation of a work of art can be described as the process by which the
artist channels creative intelligence through his own nervous system and through his actions in order to allow a more focused presentation of the qualities of creative intelligence to exist in some particular area of space and time.

The artist has to develop higher states of consciousness, refine the nervous system, and develop the skills which enable expression to take place. Then he can just let go, dive in, and let everything happen by itself.

Activities and Readings

• Create a think-and-draw (a carton, sketch or diagram) that illustrates a concept from this lesson. Then explain it to the class.

• This exercise will involve observation and analysis of works of art. Ideally a museum visit will be possible. Alternatively, reproductions of art works will serve the purpose of the exercise. Use the Richo Akshare verse, box by box, as a means of investigating the formal properties in a specific work. With the first half of the verse, students will concern themselves in discovering a major point of focus in the work and describing the field or spatial environment in which it exists. From there it should be possible to determine how certain elements and forces are organized to achieve completeness, appropriateness, and unity in the form. With the second half of the verse, students should concern themselves with those shortcomings which may possibly disallow a sense of completeness in the work, and with those attributes which give the work a sense of wholeness. Small groups may then be formed to discuss the students’ individual findings. Students could perform the same operation observing and analyzing one of their own works of art.

• Create a one-line (eight boxes) Richo Akshare Chart for creativity within your own art specialty, or for art appreciation. This exercise is best done in a small group. Carefully consider the part of the Richo Akshare verse assigned to each box and how these mechanics of nature’s functioning can help explain your experience of art. Then write a paragraph for each box. Finally, create a visual display with illustrations for each box. (Takes about two hours to complete.)

• Read Mirror of Consciousness: Art, Creativity & Veda by Anna Bonshek (2001, Delhi: Motilal Banarsidass), especially the
chapters on the Vāstusūtra Upaniṣad, a part of the Vedic literature that explains art.

Connecting the Part of Knowledge with the Wholeness of Knowledge

The Self-Interacting Dynamics of Consciousness in Art

1. Art is a reflection of the awareness of the artist.
2. More fundamental and universal levels of form and meaning of art are structured in the deeper values of human awareness.

3. Transcendental consciousness is the infinitely creative field of self-referral awareness, which has qualities of self-sufficiency, infinite correlation, unity, bliss, pure knowledge and immortality.
4. Impulses within the Transcendental field: the qualities listed in point 3 structure the completeness, appropriateness and unity of art and awaken bliss, truth and immortality in viewers and in the culture.
5. Wholeness moving within itself: In Unity Consciousness, one experiences all of life as art, the expression of the perfection of the unified field of natural law, one’s own unbounded Self.
CONSCIOUSNESS-BASED EDUCATION AND ART

LESSON THREE

Creativity and the Development of Higher States of Consciousness

In my opinion all important things in art...have always originated from the deepest feeling about the mystery of being. Self-realization is the urge of all objective spirits. It is this self which I am searching [for] in my life and in my art. Art is creative for the sake of realization, not for amusement. It is the quest of our Self. [1] —Max Beckmann

Many artists, such as the 20th century painter Beckmann, have recognized that art is for self-realization. In this lesson we see how artists can unfold within themselves the full value of the Self, so that their lives and art express the fullness, beauty and bliss of Being—pure consciousness, the unified field.

Overview of the Lecture

By developing higher states of consciousness, Maharishi Vedic Science and Technology can bring fulfillment to artists, and to art.

Main Points

1. The unified field manifests itself subjectively as consciousness, and objectively as matter. Through the Transcendental Meditation and TM-Sidhi program, the artist can identify his individual awareness with the infinite creativity of the unified field, and express this unbounded field in the boundaries of art.

2. Most artists understand that the creative process requires a deep inward move of awareness as a prerequisite for profound creative expression. By providing practical programs for transcending and experiencing the full range of consciousness, Maharishi Vedic Science and Technology can help fulfill the goals of art and artists.

Creativity is a natural phenomenon. Individual creativity or the desire for self-expression has characterized every culture, and it permeates human behavior from infancy onward. The aim of every artistic
tradition has been to express and radiate the qualities of the inner life of the artist and the most profound aspirations of society in the form of artworks which celebrate the nature of existence itself. The tremendous urge to create which characterizes human life represents the natural desire to experience and express ever more sublime values of awareness. Maharishi Vedic Science and Technology allows the artist to harness the infinite creativity of nature and to capture the unboundedness of consciousness in the localized boundaries of the artwork. This fulfills the age-old purpose of art to tangibly express the deepest, most abstract values of life.

Art expresses the inner life in the external world and upholds the purpose of life to gain maximum inner and outer fullness. This evolutionary thrust of art serves the goal of art—the expression of the unboundedness of consciousness, or Being, in the midst of relative existence. Maharishi explains, “The initial and most vital need of an artist . . . is living Being . . . If fullness of Being could be a living reality in the life of the artist, every piece of his art would breathe life and eternity.” [2]

Creative expression proceeds through steps of rest and activity—the alternation of deep introspection and dynamic activity. The Transcendental Meditation technique provides the artist with a simple, natural, and effortless means to attain the deepest possible rest, and to simultaneously experience the most refined states of awareness. This technology stimulates the dynamic process of creativity and infuses the most sublime inner values of consciousness into the artwork. The alternation of creative activity and the deep rest gained through the Transcendental Meditation technique draws more and more enrichment from the infinite creativity of nature, experienced in the state of Transcendental Consciousness—the simplest state of human awareness. This state of consciousness is characterized by the subjective experience of bliss. When the blissful nature of the unified field permeates the awareness of the artist, the whole creative process becomes more and more delightful. Creative artists who are able to draw energy and inspiration from the deepest level of their own consciousness—the unified field—rarely become tired. They are continually refreshed and invigorated with the waves of bliss which find expression in their artwork. The depth of this experience directly contributes to the ultimate value of the work of art.
Art demands disciplined performance, and even for an artist, routine work can be dulling to the mind; it creates stress, strain, and problems—the opposite of creativity. Routine work can be transformed into creative work within the artists themselves. When artists contact the unified field, the experience of unboundedness neutralizes the stress and frustration of routine work, and at the same time enlivens in the awareness of the individual the infinite creativity of the unified field. Each day the artist will reflect a little more of the unified field and its self-referral nature. The routine work which was hiding creativity will now give expression to infinite creativity, and in this way the profession of art will become a certain means to evolve to higher states of consciousness. The artist’s daily activity will become a direct means to develop the total value of intelligence—the state of full enlightenment.

Creativity in Nature

As described in Maharishi Vedic Science, the unified field expresses itself subjectively as consciousness and objectively as matter. This unfoldment of the self-interacting dynamics of the unified field of natural law governs the expression of the full range of life in all the forms and phenomena of the entire universe.

Similarly, the creative process in art embodies nature’s infinite creativity in the mechanics through which an image emerges in the artist’s consciousness and ultimately finds its material form. Maharishi has pointed out, “The value of art is that it has its boundaries, and within those boundaries it is the full expression of life, yet it tells the story of the beyond. It speaks in silence; it speaks of the unboundedness of life—and this is the glory of it.” [3] By connecting the inner values of consciousness with the outer values of matter, art spans the full range of life, expanding the awareness of both artist and viewer alike. In providing a means for the artist to give material form to their most subjective experiences, art reflects the fundamental self-referral process in nature through which consciousness expresses itself in matter.

By developing higher states of consciousness, the artist can create spontaneously in accord with all of the laws of nature. Functioning from the level of the unified field, the artist enjoys the fruit of all knowledge—fulfillment in life and the ability to work in harmony with the infinitely creative flow of nature. The increasing charm of this pro-
cess at every stage of accomplishment results in the joy of spontaneous creation. Maharishi Vedic Science and Technology enables the artist to express the fullness of the unified field of natural law. This fulfills the age-old purpose of art to promote the evolutionary qualities of consciousness in art, in the life of the artist, in the viewer, and in society as a whole.

Creativity and the Full Development of Consciousness

The practice of art, by its very nature, helps the artist evolve to a more integrated state. Art critic D’Arcy Hayman points out:

Establishing relationships between the world of fantasy, imagination, thought, and the physical world of objective reality is the function of art, as when the artist externalizes his vision, he gives form to it and it becomes a fact. Art serves to integrate. When a man is intensely involved in his craft, he is at one with it and thus he is at one with the universe and with himself. [4]

In making art, artists impart the qualities and values of their own consciousness into inert matter. Experiencing the resulting artwork, the viewer recreates these experiences in his or her awareness. Thus art is structured in consciousness, and the value and appreciation of the work of art depends on the consciousness of both artist and viewer. Artists have understood that the creative process requires a deep dive into the subtle levels of consciousness as a prerequisite for meaningful creative expression. By unfolding within themselves the awareness of the full range of consciousness, their artworks can display the completeness of life. Maharishi Vedic Science and Technology provides the most profound and scientifically validated approach to the full development of consciousness.

Scientific research on people practicing the Transcendental Meditation program has shown significant increases in many areas that are essential for artists: creativity, field independence (the ability to relate parts and whole), and self-actualization (including self-concept, integration of the personality, and the ability to enjoy warm interpersonal relationships). [5]
The Seven States of Consciousness

Maharishi has clearly delineated seven states of consciousness. [6] The first three are the familiar states of deep sleep, dreaming, and waking. The fourth state of consciousness is Transcendental Consciousness, experienced during the practice of the Transcendental Meditation technique. In Transcendental Consciousness the artist contacts the infinite creative well-spring of nature, the unified field of natural law.

Many creative people have experiences of transcending the surface levels of the mind and experiencing subtler states of awareness. They find these subtler states inspiring and vital to their creativity. The 20th century painter Kasimer Malevich, a pioneer of modern abstract art, reported this experience:

The familiar recedes ever further and further....The contours of the objective world fade more and more...until finally the world becomes lost to sight [and] nothing but a desert [remains]. But this desert is filled with the spirit of non-objective sensation which pervades everything...A blissful sense of liberating non-objectivity drew me forth into the “desert” where nothing is real except feeling...and so feeling became the substance of my life. [7]

This experience can easily be interpreted as transcending the outer world of sensory perception to experience pure Transcendental Consciousness. Pure consciousness is unbounded and unmanifest, like an empty “desert.” Malevich was drawn into this desert by a sense of bliss. Similarly, when transcending the mind is drawn inward by the blissful nature of pure consciousness. Malevich reports that nothing was real there except feeling. Pure consciousness is beyond feeling, it is a field of pure abstract bliss, yet when it manifests one experiences blissfulness. In referring to “feeling,” Malevich may be reflecting on the experience of bliss becoming blissful as it manifests into the fine level of feeling.

A problem for many artists who experience transcending spontaneously without a systematic technique is that it is usually difficult to recreate or stabilize the experience. Because this experience is so inspiring, when it departs, its absence can lead to frustration, disillusionment, and depression. The Transcendental Meditation and TM-Sidhi program provides artists with a reliable method to purify the nervous system of the stresses that block transcending, and cultivate the regular
experience of pure consciousness. This leads to a more constant flow of creative inspiration from the unified field.

With repeated experiences of pure consciousness, it becomes stabilized in the awareness, and a new state dawns—the fifth state of consciousness, called Cosmic Consciousness. In this state, the unified field is experienced continuously, along with waking, dreaming, and sleeping. In this state, artists spontaneously use the full potential of the mind, easily accomplishing their aesthetic goals without creating problems for themselves or the environment. The artist in this state, while functioning optimally in the outer world of diverse activity, is able to simultaneously maintain the unity and bliss of unbounded, silent awareness. Maharishi has identified Cosmic Consciousness as the ideal awareness of the artist:

Cosmic Consciousness is the ideal awareness of the artist, because in this state of consciousness the artist can spontaneously maintain unbounded awareness while maintaining boundaries and can depict the unbounded value onto the bound; unbounded awareness gets transported onto the finite values of his strokes on paper. He is able to sustain that unboundedness, and he is able to move that unboundedness through his brushes. [8]

Some artists have reported experiences similar to Cosmic Consciousness. Constantin Brancusi, a master of modern sculpture, said, “I am no longer of this world, I am far from myself, I am no longer a part of my own person. I am within the essence of things themselves.” [9] What might Brancusi mean when he said “I am far from myself,” “no longer a part of my own person?” In Cosmic Consciousness, the individual is no longer primarily identified with the small self, the boundaries of the body and personality. Instead, the person identifies with the universal Self, pure consciousness. Pure consciousness is unmanifest, it is not part of the relative world, and seems very far from it. Yet, at the same time pure consciousness, the unified field, is the essence of everything. Brancusi suggested this when he said, “I am within the essence of things themselves.”

Maharishi has described Cosmic Consciousness as a state of enlightenment or liberation where the awareness of pure consciousness is always present, like a mother is present for a child. Building on this analogy, Maharishi has said that in Cosmic Consciousness, “mother
is at home,” so the child (the small self) plays freely and happily. [10] Compare that with this description of the artist from J. R. Stocking:

The true artist is a man of enlightened action. [He works] with joy and freedom, undivided attention and selfless energy which might better be described as play. [11]

Another characteristic of Cosmic Consciousness is spontaneous right action in accord with the unified field, the home of all the laws of nature. We can find embodiments of this quality of action in the artists of traditional cultures. For example a Taoist master artist observed:

Only he who reaches Reality can follow nature’s spontaneity and be aware of the subtlety of things . . . . His brush will secretly be in harmony with movement and quiescence and all forms will issue forth. [12]

“Reality” can be interpreted as the experience of Cosmic Consciousness. In this state, an artist spontaneously acts in accord with nature. He flows “in harmony with movement” (which could refer to the infinite dynamism of the unified field) and “quiescence” (the infinite silence of the unified field).

With the natural development of perception afforded by the unique physiological functioning of Cosmic Consciousness, a new state, more refined stated of consciousness dawns. In this sixth state of consciousness, God Consciousness, the unified field continues to be experienced as a continuous reality, but the value of perception is greatly expanded. The material world is experienced in its most refined and glorious aspect. In God Consciousness the artist is able to perceive the richest and most glorious values of creation. The artist experiences exalted and divine expressions of natural law through the most subtle levels of perception and commands a unique and glorious range of imagery.

Maharishi explains that any artist, when they are creating, takes on to some degree the role and status of the Creator:

The artist, while creating, stands as a creator and that status of the creator . . . takes [on] the vision [of the] creator of the entire cosmic life . . . . The artist is a creator and breathes in the impulse of the Creator, and that is why the laws of nature adore the life of the artist. [13]
The aspiration for an awareness of the celestial realms and God pervades sacred traditions of art. Ardalan and Bakhtiar write about the Islamic tradition:

The master artisan participates in the creative process through traditional rituals which prepare him to create works of art . . . . The aim of these rituals is essentially...to create a state of consciousness that allows contemplation of the divine. [14]

Ananda Coomaraswamy recreates for us the divine vision sought by the traditional Indian artist and aspirant:

A vision of the world-picture as God sees it...loving all creatures alike, not as of use, but as the image of himself in himself, each in its divine nature and in unity...apart from time and space as the single object of its vision, in a timeless image-bearing light, where 'over all things hangs the motionless haze of unity.' [15]

A vision of world as God sees it leads naturally over time to a state of unity, which brings us to the final state of consciousness defined by Maharishi, Unity Consciousness.

The seventh state of consciousness, Unity Consciousness, is the culmination of human development. In this state the underlying unity of subject and object is fully realized: every object, event, and person is experienced as an expression of the Self, the unified field, pure consciousness. Life is lived in the unbroken wholeness of unity and bliss. Maharishi explains:

In this unified state of consciousness, the experiencer and the object of experience have both been brought to the same level of infinite value, and this encompasses the entire phenomenon of perception and action as well. The gulf between the knower and the object of his knowing has been bridged. When the unbounded perceiver is able to cognize the object in its total reality, cognizing the infinite value of the object which was hitherto unseen, then the perception can be called total, of supreme value. In this state, the full value of knowledge has been gained, and we can finally speak of complete knowledge. [16]

In Unity Consciousness, an artist would experience that everything in creation is permeated by infinity, by pure consciousness, which is his own universal Self. He would be fully at home anywhere. The gaps between the artist, his artistic process and the artwork would
be bridged, resulting in effortless and completely joyful creativity. He would be able to be aware of the full range of consciousness—all levels from gross to subtle to subtlest to Absolute—and express them in the most evolutionary way. He would fulfill the aspirations of sacred artists down through time as described in *The Sense of Unity*:

The traditional artist creates the external art form in the light of the inspiration he has received from the spirit; in this way the art form is able to lead man to higher states of being and ultimately to unity. [17]

In Unity Consciousness the artist could experience the whole universe as a great work of art created by his own universal Self, as described by Shankaracharya, an enlightened exponent of the Vedic tradition:

On the vast canvas of the Self, the picture of the manifold worlds is painted by the Self itself, and that Supreme Self itself seeing but itself, enjoys great delight. [18]

In this state of consciousness artists become perfect instruments of nature, ever celebrating fulfillment in waves of bliss flowing forth from the unboundedness of their consciousness. The material production of the artist becomes a perfect aesthetic expression. Unity Consciousness is the fulfillment of the art of living. In this state, every thought, word and action is a work of art that expresses the fullness of infinity and creates waves of harmony and evolution for all of creation. Rising to Unity Consciousness, artists will become living masters of the creative potential of natural law investing their art with the vibrant qualities of consciousness—creating, radiating, and perpetuating Heaven on Earth.

**Fulfilling the Profession of Art to Create Heaven on Earth**

A unified field-based professional is someone who spontaneously functions from the total potential of natural law. If the brain is functioning fully then it is performing from the level of the unified field. Now, with the technology of EEG brain mapping, we may be able to objectively test the level of professional competence. Brain mapping identifies specific activities and correlates them with specific styles of brain functioning. A successful person is likely to exhibit integrated brain functioning as shown by the measurement of coherent brain-wave activities. Scientific studies suggest that
during the practice of Transcendental Meditation and also during the TM-Sidhi program, the brain functions more coherently. [19] Coherent functioning of the brain is indicative of the deeply creative functioning that artists rely upon to create their most profound works of art. The professional artist now has not only the technology to cultivate consciousness but the prospect of a scientific measure of the degree to which his or her neurophysiology is functioning at an optimum level of creativity.

The real measure of the degree to which the artist is functioning at levels of peak creativity and intelligence is the quality of the artworks that he or she produces. Developing higher states of consciousness establishes the artist, as well as the viewer of the artwork, on the highest plateau of nature’s own dynamic evolution. As we have seen throughout this lesson, this assures the artist the availability of pure creative potential and maximum creative imagination.

Maharishi Vedic Science and Technology further enhances all aspects of the artist’s life by providing the knowledge and practical applications of Maharishi Vedic Science. The completeness of Maharishi Vedic Science and Technology makes it possible to conceive of complete human fulfillment. This technology is competent to accomplish any goal, because it can give the knowledge and experience of the totality of natural law. Only from such complete knowledge can come the action necessary to accomplish any goal. The greatest goal, the state of supreme fulfillment, Maharishi defines as Heaven on Earth: perfection in every area of life, with all good everywhere and non-good nowhere.

To this end, Maharishi’s Master Plan to Create Heaven on Earth [20] has two primary aspects: the inner and outer glorification of life. The inner glorification of life is accomplished through Maharishi Vedic Science and Technology. It promises, for every artist and viewer, a long life in 24-hour bliss, life in full accord with natural law, and the fruit of all knowledge—the ability to know anything, do anything right, and accomplish anything. For society, this technology offers unbounded positivity, harmony, invincibility, prosperity, and peace on all levels—family, community, nation, and world.

The outer glorification of life is accomplished by introducing Maharishi Vedic Science and Technology into all areas of society—education,
health, economics, business and industry, government, law, rehabilitation, defense, agriculture, religion, science, and arts. Maharishi Vedic Science and Technology also offers programs for economic self-sufficiency and balance among nations of the world; for the elimination of poverty; for global rural development and urban renewal; for a global green revolution, with the farming of unused lands; and for the construction of ideal villages and cities to provide an environment free from noise, pollution, stress, and crime. Through these programs, human life on earth can be reconstructed and renewed at every level. Every individual and the whole family of nations can enjoy Heaven on Earth. The fully developed professional artist plays a key role in realizing this sublime vision of life in unified field-based ideal civilization, Heaven on Earth.

Questions and Discussion

Use the following questions and answers as guidelines for group discussion.

Q. Can suffering produce great art?

A. In Western art since the Renaissance, and more particularly since the popularization of the lives of such tormented artists as Van Gogh, there has been an idea that suffering inspires the artist. On the contrary, modern psychologists such as Abraham Maslow have demonstrated that creativity is an activity of self-realization. [21] Creativity does not arise from a lack, but from the flow towards fulfillment. Maslow describes self-actualizing creativity, which he says is found in all healthy, integrated people, as that tendency to find meaningful, self-actualizing possibilities in any aspect of experience. In our own experience, Maharishi Vedic Science and Technology increases self-actualization and creativity, but decreases suffering. Thus the elimination of suffering does not diminish creativity, but instead increases its flow and increases the possibility of creating successful art.

Q. Today we separate art from life. In the time of the ancient Greeks, for example, wasn’t art a more integral part of life?

A. Creative intelligence is naturally expressed everywhere in everything. Human awareness is naturally attuned to that expression. In virtually every society, except for the West since the Renaissance, there is
little or no distinction between creative intelligence in nature, in works of craft, and in works of art. In these societies, integration of all human experience imparted a profound, expressive significance to the making of ordinary things. When they needed and produced a chair, it expressed, and was an expression of that same creative intelligence. They therefore lavished as much attention on its creation as they would on a piece of art. In such societies, this sense of unity was not necessarily an experience established on the level of consciousness but rather created by a symbolic knowledge shared by the whole society. As we have seen in this lesson, Maharishi Vedic Science and Technology contains technologies for the full development of consciousness. With the ultimate development of human consciousness, art becomes a vital expression of the wholeness of life, every activity being a spontaneous expression of the fulfillment of the unified field expressing itself in waves of bliss. As such, art becomes a universally practiced and appreciated means for the whole society to celebrate the full glory of life.

Activities and Related Readings

• Create a “think-and-draw” image (a cartoon, sketch or diagram) that expresses one of the concepts in this lecture. Then explain it to the class.

• In small groups, define waking state of consciousness and each of the four higher states, and explain the artist’s experience of the world and of the creative process in each. (Each group could take one or two states.) Create a think-and-draw that illustrates each state. Present to the class.

• Make a two-column chart contrasting old principles of art that do not reflect the understanding and experience of pure consciousness, the unified field, with new principles that are based in this experience.

• Watch the videotape, “Art: the Mirror of Consciousness” by Matthew Beaufort, Assistant Professor of Art at Maharishi University of Management. This tape is available from MUM Press. It was part of the MIU Video Magazine, Volume 7, tape 4.

• Through the following readings, investigate more fully the connections between art, creativity and consciousness:

  1. Mirror of Consciousness: Art, Creativity & Veda by Anna

**Connecting the Parts of Knowledge with the Wholeness of Knowledge**

**The Mechanics of Creativity**

1. Artists learn to channel creative impulses into meaningful works of art which express the inner values of the artist’s life.
2. Creativity is a fundamental dynamic of nature, identifiable at every level of its operation, subjective and objective.

3. Transcendental consciousness is the field of pure creative intelligence, alive with all possibilities, the home of all the laws of nature.
4. Impulses within the Transcendental field: the activity of the Self becoming aware of itself inspires, structures and governs the creative process.
5. Wholeness moving within itself: In Unity Consciousness the artist owns the home of all the laws of nature within his or her own awareness and experiences creation as the creative impulses of his or her own Self.

**References**

*Lesson One*

Lesson Two


Lesson Three
10. Maharishi Mahesh Yogi. (1972). _Breathing, the nervous system, and TC_ [Audiotaped lecture, USA].


19. Maharishi University of Management (2000). _Scientific research on the Maharishi Transcendental Meditation and TM-Sidhi programs including Yogic Flying._


These lessons, along with others, were originally published in _The Science and Technology of the Unified Field: Creating Heaven on Earth Through the Application of the Unified Field in Every Profession: Every Profession to Rise to Perfection and Prove to Be a Heaven-Building Profession: Unified Field-Based Art_. Fairfield, IA: MIU Press, 1990. These lessons are reprinted here with permission of the publisher.
Field Independence and Art Achievement
in Meditating and Non-Meditating College Students

Lee C. Fergusson, Ph.D.
ABOUT THE AUTHOR

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FIELD INDEPENDENCE AND ART ACHIEVEMENT

ABSTRACT

Research has confirmed that cognitive style is associated with the art skills of children and adolescents; such an association has not been reported for practicing artists. In this study for a volunteer group of 47 B.A. and B.F.A. art students from two universities, scores on field independence were positively correlated .24 with grade point average and .29 with self-perceived artistic ability. The findings also suggest the practice of meditation may enhance field independence in college art students.

Introduction

Despite challenges and modifications to its meaning and scope, the field dependence-independence construct of Herman Witkin remains a key measure of cognitive style. Malancon and Thompson have, for example, concluded that important associations exist between field independence and general academic achievement, graphic and spatial abilities, and discursive skills (13). In the visual arts, increased ego-distance has been cited as particularly worthwhile (12, 14, 24). Indeed, Witkin and his colleagues first suggested that field-independent individuals would process information differently from field-dependent persons, and that aesthetic preferences, graphic representations, and creative abilities would be affected (22). Numerous studies conducted since the early 1960s have largely confirmed these predictions for children (8, 10, 11, 15), and associations with aesthetic judgment and the grade point average of undergraduate students have been noted (2, 20).

However, two distinct difficulties persist for the visual arts at the college level. First, despite the cultural significance of art and art education, surprisingly few studies have focused on college art students, the 20-year study of Getzels and Csikszentmihalyi (cf. 7) being the most obvious exception. Moreover, no research was found on cognitive style or its relation to art achievement in college art students, despite these predictions. This lack points to the continuing problem of assessing how art students acquire the creative and critical skills necessary for achievement.

Second, the issue of developing field independence in college art students has not been explored. Edwards has suggested that art students
would “benefit from seeing both the trees and the forest” (5, p. 134), but few actually attempt to influence cognition through ways other than formal training. As Richards has shown with children, training in art alone does not significantly affect art achievement (19). It can, therefore, be argued that novel approaches to “enhancing awareness” must augment conventional training in the arts for students to develop, for example, “the skill of correctly perceiving relationships” in art (5, p. 134).

The practice of meditation is one way educators seek to influence cognition. Dillbeck observed that meditation enhances visual perception and freedom from habitual patterns of perception (3), and Pelletier (17) and Dillbeck, Assimakis, Raimondi, Orme-Johnson, and Rowe (4) have reported that field-independence scores of meditating adults increase. Elsewhere, the principles governing this proposed shift of cognitive style have been more fully explicated (18). If field independence is associated with art achievement, these findings may be especially noteworthy for college art educators.

Based on these observations, the present hypotheses were that (a) field independence is positively correlated with artistic ability, the perception of one’s own competence in relation to peers, and the grade point average (GPA) of undergraduate art students and (b) meditating undergraduate art students score higher on a measure of field independence than similar non-meditating students.

Method

This study tested 16 volunteer meditating undergraduate art students from Maharishi University of Management (Maharishi International University) where meditation is incorporated into the standard art curriculum (B.A.: n = 8, M age = 27.6 yr., SD = 7.9; B.F.A.: n = 8, M age = 34.7 yr., SD = 7.9) and 31 non-meditating undergraduate art students from the University of Iowa (B.A.: n = 15, M age = 23.2 yr., SD = 3.6; B.F.A.: n = 16, M age = 23.2 yr, SD = 6.8) on measures of field independence and art achievement. The meditating groups included 11 men and 5 women, and the nonmeditating groups 16 men and 15 women. The practice of the Transcendental Meditation technique was chosen for this study because recent meta-analyses conducted on self-actualization and anxiety suggest that it is more reliable than other forms of relaxation (1, 6).
Field independence was assessed by the Group Embedded Figures Test (23). The testing time of two five-minute periods was reduced to two three-minute periods based on the dual assumption that art students would perform better at this task than non-art students and that this reduction would decrease the likelihood of a ceiling effect as noted previously (16).

The Questionnaire on Art Practice was devised by this author to measure three types of art achievement. It consisted of 22 written statements, one concerning students’ current GPA, one concerning how students rank their own artistic competence in relation to peers, and 20 statements relating to artistic ability in the areas of drawing, composition, and idea formation. Responses elicited for artistic ability required students to circle one of seven possible answers ranging from strongly agree to strongly disagree. The questionnaire was administered to and discussed with four college art educators (two from each university) prior to the study to ascertain whether it accurately reflected how practicing artists would respond; their feedback suggested content validity for the scale.

**Field Dependence, Art, Meditation**

**Results**

Pearson product-moment correlation coefficients were computed to test proposition (a) at the one-tailed level ($N = 47$). As shown in Table 1, field independence was modestly, but significantly, correlated with GPA and artistic ability but was not correlated with how students perceived their own artistic competence in relation to peers. Therefore, the proposition that field independence is positively correlated to art achievement was only partially affirmed. Analysis also confirmed that GPA was positively correlated with ratings of self-perceived artistic ability and how students perceived their own artistic competence, thereby establishing that students’ GPAs were actually reflective of their scores on the questionnaire.

See Table 1 on the following page.
Table 1

Means, Standard Deviations, and Pearson Correlations of Field Independence and Art Achievement

<table>
<thead>
<tr>
<th></th>
<th>M</th>
<th>SD</th>
<th>r with Field Independence</th>
<th>r with GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Field Independence</td>
<td>12.40</td>
<td>4.08</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GPA</td>
<td>3.44</td>
<td>0.32</td>
<td>.24*</td>
<td></td>
</tr>
<tr>
<td>Artistic Ability</td>
<td>75.21</td>
<td>14.80</td>
<td>.29*</td>
<td>.43†</td>
</tr>
<tr>
<td>Comparison to Peers</td>
<td>4.02</td>
<td>1.14</td>
<td>.18</td>
<td>.46†</td>
</tr>
</tbody>
</table>

*p < 0.05. †p < 0.002.

To test proposition (b), a two-factor analysis of variance (meditation x college level) was computed and tested at the one-tailed level using embedded figures scores as the dependent variable. For the meditating groups of B.A.s the mean was 14.75 (SD = 3.49) and for the B.F.A.s the mean was 13.25 (SD = 3.73); for the nonmeditating groups of B.A.s the mean was 10.46 (SD = 3.52) and for the B.F.A.s 12.75 (SD = 4.49). To control for uneven cell means were weighted equally. Table 2 shows that, while there was no statistically significant interaction or main effect for college level, meditating art students were significantly more field independent than the non-meditating peers. Analysis of covariance showed that neither age (p = 0.92) nor gender (p = 0.14) was a significant contributing factor to this difference.
Table 2

Analysis of Variance Field Independence Scores: Meditation x College Level

<table>
<thead>
<tr>
<th>Source</th>
<th>df</th>
<th>MS</th>
<th>F</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meditation Effect</td>
<td>1</td>
<td>60.34</td>
<td>3.93</td>
<td>0.03</td>
</tr>
<tr>
<td>College Level Effect</td>
<td>1</td>
<td>1.61</td>
<td>.11</td>
<td>0.74</td>
</tr>
<tr>
<td>Interaction Effect</td>
<td>1</td>
<td>37.75</td>
<td>2.46</td>
<td>0.12</td>
</tr>
<tr>
<td>Error</td>
<td>43</td>
<td>15.34</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Discussion

Finding (a) supports the long-standing assumption that field independence is positively related to art achievement in college art students; however, it is also evident from these data that the association is not strong. To establish the tenacity of this relationship, analyzing a larger group of art students and expanding the concept of what is actually meant by “art achievement”—by including evaluation of actual works of art produced by students and by longitudinally assessing accomplishment beyond the college experience, for example—would help clarify the role, if any, field independence plays in college art education.

Finding (b) also supports the earlier randomly assigned, longitudinal research which shows that the Transcendental Meditation technique enhances field independence in adults (17). Such a conclusion now seems likely with college art students. While it could be argued that the disproportionate number of men in the meditating groups biased the results, Witkin, Goodenough, and Karp observed that field independence apparently does not increase after the age of 24, and perhaps not beyond the age of 17 (21). Thus, the imbalance of gender in this study should have been more than adequately offset by the ages of these meditating art students as indicated by the covariate analyses. Interestingly, despite the 40% reduction in testing time, the meditating stu-
dents’ field-independence mean of 14.00 was also substantially higher than the adult norm of 11.40 (23).

This study highlights the need for a more thorough analysis of the relation of cognitive style and art achievement. As predicted from Witkin’s theory, the present data support the notion that field independence is associated with art achievement and suggest that changes in cognitive style may occur as a result of meditation, a finding relevant to art educators who seek to enhance an integrated awareness in students. However, given that recent surveys suggest the undergraduate experience may not have a salutary effect on the cognitive, moral, or ego development of students (9), work should focus on assessing whether changes in cognition affect the outcomes of college art education and what role meditation might play in facilitating them.

References


Field Independence, *Transcendental Meditation*, and Achievement in College Art: 

A Reexamination

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ABSTRACT

This study confirmed that scores on the Group Embedded Figures Test of 106 undergraduate art students from four universities were positively correlated .32 with grade point average, .27 with artistic ability, and .21 with how students perceived their own artistic competence in relation to peers. The 12 art students who practiced the Transcendental Meditation technique tended to score higher on the test of field independence (Ms = 13.7 vs 10.4, 10.5, and 12.8) than the nonmeditating students (ns = 22, 38, and 34). Data suggest experiments may be useful.

Introduction

Researchers have shown that a measure of field independence is positively correlated with achievement in art and that meditating art students and normal adults score higher on tests of field independence than those who do not meditate (2, 3, 4, 5). The Group Embedded Figures Test was used in Studies 2, 3, and 4 to assess students’ ability to locate correctly geometric figures embedded in a complex stimulus field (score range 0–18); in Study 5 subjects were given an autokinetic test (latency of response, length of line, and distance from the center), the Embedded Figures Test (mean elapsed time to trace 12 simple figures), and the Rod and Frame Test (mean deviation from the vertical in eight trials) to identify changes in field independence. However, the relatively small number of students in the earlier study on college art education (3) begged the question of whether the observed relations would maintain significance when a larger number of students from more diverse backgrounds were sampled.

In the context of investigating cognitive and health-related measures and their association with outcomes in postsecondary art education, the opportunity to reexamine the relation of field independence and art achievement with 106 undergraduate art students from four universities in Iowa was presented. The earlier hypotheses stated (a) field-independence scores are positively correlated with artistic ability, the perception of one’s own art competence in relation to that of peers, and the grade point average (GPA) of undergraduate art students and (b) meditating undergraduate art students score higher on a measure of field independence than nonmeditating students from schools in which meditation is not emphasized.
Student volunteers from the University of Iowa ($n = 22$, $M$ age $= 23.9$ yr., $SD = 5.8$), the University of Northern Iowa ($n = 38$, $M$ age $= 21.3$ yr. $SD = 4.4$),

Drake University ($n = 34$, $M$ age $= 19.2$ yr., $SD = 4.5$), and Maharishi University of Management (previously, Maharishi International University) ($n = 12$, $M$ age $= 29.4$ yr., $SD = 7.8$) participated. These four universities reflected the national college profile of large public (University of Iowa), small public (University of Northern Iowa), large private (Drake University), and small private (Maharishi International University) schools. The sample included 15 women and 7 men from the University of Iowa, 19 women and 19 men from the University of Northern Iowa, 26 women and 8 men from Drake University, and 5 women and 7 men from Maharishi International University. Students represented the visual arts, graphic design, and various art electives.

Intact groups were administered the Group Embedded Figures Test (7) to measure field independence and the Questionnaire on Art Practice (3) to assess art achievement. The total testing time for Sections 2 and 3 of the Group Embedded Figures Test was reduced from ten to six minutes to avoid a ceiling effect.

Hypothesis (a) was assessed by computing Pearson product-moment correlations. The number of embedded figures correct were significantly correlated with self-rated artistic ability ($r = .27$, $p = .002$), with self-reported GPA ($r = .32$, $p = .0005$), and, unlike the earlier finding, with how students perceived and rated their own artistic competence in relation to that of peers ($r = .21$, $p = .01$). Again, GPA correlated weakly but significantly with self-rated artistic ability ($r = .29$, $p = .001$) and self-perceived artistic competence ($r = .26$, $p = .004$), suggesting that grades were somewhat representative of scores on the questionnaire.

The 12 Maharishi University of Management (Maharishi International University) art students ($M = 13.7$, $SD = 4.0$) located more correct embedded figures than those at other schools (University of Iowa $M = 10.4$, $SD = 4.4$; University of Northern Iowa $M = 10.5$, $SD = 4.7$; Drake University $M = 12.8$, $SD = 4.1$). Analysis of variance of the number of correct embedded figures with cell ns weighted equally showed that this difference was significant on a one-tailed test ($F = 3.07$, $p = .01$); however, a Scheffé test indicated that embedded figures scores of MUM (previously, MIU) and Drake students did not differ
significantly \((F = .14)\). Analysis of covariance confirmed that age \((p = .60)\) and gender \((p = .42)\) did not contribute to the overall difference among groups.

The normative data of Witkin, Oltman, Raskin, and Karp \((N = 397)\) and Renna and Zenhausern \((N = 337)\), combined with scores presented here \(W-94\) and in the earlier study \((N = 31)\), indicate that the nonmeditating college students’ means on the Group Embedded Figures Test are between 9.1 and 11.6 \((3, 6, 7)\). In both this and the previous study, however, scores for MUM students consistently fell between 13.6 and 14.0, a generally significant difference.

Self-selection may partially account for these higher scores. But when Brown (1) compared the family backgrounds of 312 MUM first-year students with those of 635 students at the University of California, Berkeley and 366 attending a private liberal arts college in the Midwest with an innovative curriculum similar in structure to the MUM curriculum, she found that MUM students reflected the typical heterogeneity of college students in the USA more closely than those who attended the liberal arts college. Brown also reported that, while MUM students’ scores suggested they were more intellectually oriented, more altruistic and psychologically stable than students at either of the other two schools, these differences were not associated with family background but with exposure to the MUM curriculum. Similarly, as noted above, Pelletier (5) reported changes in the field-independence scores of meditators when 40 normal adults were randomly assigned to experimental and control groups. However, the role of meditation alone or in combination with other features of the MUM curriculum in the observed differences has yet to be established for college art students.

While a larger and randomly selected sample of art students or practicing artists should be studied, various group comparisons suggest that scores based on the Group Embedded Figures Test have been generally somewhat higher for students who attend MUM and practice the Transcendental Meditation technique. Evidence also supports systematic study of the influence of the Transcendental Meditation technique on college achievement in art. Use of carefully designed experiments with robust objective measures for all parameters should be productive.
References


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Part II

Art and Architecture

Creating Heaven on Earth
Art and Architecture

Creating Heaven on Earth

Excerpts from the book

Heaven on Earth through Maharishi Vedic Science and Technology: Theory and Practical Application from the Perspective of All Disciplines

Faculty of the Department of Art

Maharishi University of Management
ABSTRACT

Maharishi Vedic Science and Technology contains the complete knowledge and systematic techniques to bring fulfillment to every field of knowledge. This chapter contains excerpts on one field—art and architecture—from the Humanities Section of Heaven on Earth through Maharishi Vedic Science and Technology: Theory and Practical Application from the Perspective of All Disciplines (1989). The chapter illuminates art and architecture in the light of consciousness and gives a vision of how art and architecture can contribute to the creation of an ideal civilization, a world radiant with beauty, affluence, enlightenment and fulfillment—Heaven on Earth.

The first part explains the fundamental purpose of art and architecture. Art tells the story of life, whispering the song of fullness to give expression to the unbounded state of life—the infinite value of creative intelligence. The first section also gives a very brief historical overview of both traditional sacred art and Western progressive art since the Renaissance. This section explains that art perpetually expresses the full range of life and natural law in the visual forms and content of its epoch and culture.

Since the beginning of civilization, art has expressed human aspirations and achievements and reflected the evolution of human consciousness. In the Functions of Art: To Refine Perception, Inspire Evolution and Enrich the Environment we explore the most significant and universal functions of art. The Sacred Traditions of Art: Celebrating the Unity of Life points out that in the greatest cultural traditions of humanity, all aspects of life were integrated into one, unified structure. The next section explains the sequential unfoldment of creation in the Vedic Literature and its significance for the health and creativity of artists.

In The Artist and the Art of Living In Higher States of Consciousness, we see that the enlightened artist, functioning from the level of natural law, creates from the perfect balance, infinite creativity, and organizing power of nature’s own perfect design. Inspired by love and motivated by the joy and full appreciation of life’s inner and outer glories, the artist instills the unbounded values of life into lifeless matter, and thrills the consciousness of the viewer. Fulfilling the Disciplines of Art and Architecture Through Consciousness-Based Art and Art Education explains how the highest ideals of art can be systematically cultivated through the Consciousness-Based educational program developed at Maharishi University of Management. Creating Ideal
Cultures and Living Environments Through Maharishi Vedic Science and Maharishi Sthāpatya Veda introduces Maharishi Vedic Architecture, which can align the individual and society with the natural laws that structure the cosmos, thus supporting the full enjoyment of the art of living.

The next excerpt outlines Maharishi’s Absolute Theory of Heaven on Earth from the perspective of art and architecture. Maharishi created these concise theories to give a glimpse of the essence of each discipline in the light of its basis in the non-changing, Absolute source of all existence, and to illuminate the mechanics of how that field can be brought to fulfillment. The Conclusion summarizes the knowledge of the whole chapter, which illumines how artists and architects can actualize nature’s ultimate evolutionary stroke—the enlivenment of the absolute on the surface of the relative—creating Heaven on Earth.

Art and Architecture: Fundamental Purpose and Historical Perspective—Sacred and Innovative Art as Perpetual Expressions of the Fullness of Life

Art encompasses the full range of life.

The discipline of art encompasses many creative practices: the fine arts, the crafts, architecture, and design. Each involves the masterly display of the rich and beautiful qualities of human consciousness in the outer world. The best artists draw from deep within, and by uncovering the most delicate and sublime impulses of individual consciousness, radiate these qualities into the environment. The greatest creative expressions contain both an unmanifest dimension of feeling and meaning and an expressed, manifest level of articulation and realization. In fact, art can encompass the full range of natural law, from absolute to relative.

The great works of art and architecture have nurtured the most evolutionary qualities of life.

Maharishi Vedic Science speaks of the greatest works of art and architecture as nurturing the most evolutionary qualities of life by surrounding humanity with expressions of the absolute in the relative, with the deepest values of natural law displayed on the surface of life. Similarly,
the German poet Goethe once said, “The great works of art are at the same time the greatest works of nature made by man according to true and natural laws” [1]. Art has therefore been one of the primary means of articulating the human relationship with nature and the Divine. While the full realization of these aspirations has been rare, the best art of all cultures has attempted to express universal qualities of life.

**Synchronic societies propagate enduring truths realized by past generations.**

We can see how true this is if we consider the two kinds of society into which all cultures can be divided, and then look at examples of the expression of these principles in the history of Western art. The great French anthropologist Claude Levi-Strauss described two kinds of society—synchronic and diachronic [2]. Synchronic societies have little or no sense of historical progress; instead they maintain enduring truths realized by previous generations. Diachronic societies, on the other hand, are based on the notion of linear development, on striving for maximum progress through continual innovation.

In synchronic societies, the specific goal of art is to make the Absolute manifest in the relative. This is achieved through the propagation of a systematized and comprehensive set of symbols and procedures passed on from generation to generation. Instead of seeking an individual style, the artist follows a traditional path to the goal of representing a sense of the underlying unity of life. The subject matter of such art is the timeless, the supernatural, and the divine. Synchronic art is thus called sacred art.

**Diachronic societies are based on historical progress.**

Diachronic societies, which are deeply committed to historical progress, tend to assume that current art embodies the highest achievement in the stream of cultural evolution. The Renaissance (about 1400–1550) marked the beginning of this approach. Even though we can no longer agree with the Renaissance attitude that its art was inherently superior to the previous style of Medieval art, we can still see that the art of the Renaissance represents a high point in the history of Western art. The greatest Renaissance art articulated and integrated a wide range of human experience: sensory, intellectual,
emotional and spiritual. Renaissance art sought to represent universal values by its depiction of divine personalities, ideal proportions and mathematical perspective.

**Modernism sought to express essential and universal aspects of existence through art’s formal properties.** One of the main themes of modernism—Western art of the late nineteenth and the first half of the twentieth century—was to express universal qualities of life through art’s formal properties. The concern was no longer with a single object or group of objects in nature or with the depiction of religious events but with nature itself, with the cosmic aspects of existence. Subjective art was heralded as the vehicle for universal expression. Through a desire for attunement with the universal rather than specific aspects of nature, modernists such as Klee, Kandinsky, and Mondrian attempted to create their own spiritual framework within which to work. While some of the great modern artists glimpsed the reality of life at the most fundamental level of natural law [3], most artists could not experience this regularly and consistently. As a result, modernism abandoned its universal aspirations and ultimately exhausted itself in the pursuit of innovation.

**Postmodernism re-enlivens the artist’s relationship with nature, society, and the art of the past.** In postmodernism, Western art since 1975, we see a rejection of the idea of historical progress, which in late modernism had led to an international style in art and architecture. Postmodernism, on the other hand, favors an art predicated upon the cultural context within which the art is produced. In much postmodern art, we see a desire to re-enliven the artist’s relationship with nature, society, and the art of the past. Postmodern artists often aim to reinvigorate art by reconnecting it with nature, with what is personally or socially relevant to life, and with cultural integrity. From this perspective we could say that postmodernism seeks to reconnect the artistic process with its roots in natural law [4].
Art history can be seen as a continuum of the expression of universal principles. The history of art can thus be seen, at its best, to be a continuum of expressions of universal qualities of natural law inherent at the deepest level of individual and collective life. Each high point in art and architecture represents an attempt to renew the expression of nature, or of deep values of natural law, in art. Great art, such as the sculpture and architecture of ancient India and China, the Renaissance masterpieces of Leonardo, Raphael and Michelangelo, and the best works of modern artists like Matisse, Mondrian and Brancusi, to some extent embody these principles and therefore resonate with human experience generation after generation.

Maharishi Vedic Science renews the connection of all creative disciplines to their source, fulfilling the aspirations of artists of all ages. The best artists of all ages have held holistic themes of art and life as their central concerns. They have, however, only been able to realize their goals to the extent to which they and their society have lived in accord with natural law. Maharishi Vedic Science explains that the various disciplines of art are unified by their ability to transfuse the highest qualities of intelligence and consciousness into otherwise inert, material creation. Maharishi Vedic Science will enable each creative discipline to re-enliven the fundamental relationship between art’s outer diverse activity and its source in pure consciousness and hence to fulfill the aspirations of artists of all ages to express the universal qualities of natural law. As the Swiss artist Paul Klee wrote, “It is the artist’s mission to penetrate as far as may be toward that sacred truth where primal law feeds growth . . . . It is the womb of nature . . . the primal ground of creation, where the secret key to all things lies hidden” [5].
The Functions of Art: To Refine Perception, Expand Awareness, and Enrich the Environment

Art expresses the full range of life, including past and present human aspirations.

The functions of art have been understood in many ways throughout time. We have discussed the main function of art, to express and enliven the full range of life. In this section we will consider art’s specific functions. Works of art document the knowledge and experience of artists and their societies. By providing a window onto past and present human aspirations, art reflects the human understanding of life. Art preserves traditional values, helping maintain cultural integrity, and art critiques those values, clearing the path for future progress. On a deeper level, art’s most significant and universal functions are: to refine the artist’s and viewer’s perception, to inspire people to expand their consciousness, and to enrich and glorify the environment. Knowledge of these fundamental functions illuminates the holistic purpose of art: the glorification of inner and outer life.

Art refines the perception of artist and viewer.
Maharishi Vedic Science allows us to clearly elucidate these functions of art. First, art refines perception. Art refines the perception of artist and viewer by expanding his or her awareness to appreciate the universal principles structuring art and architecture. These universal principles are the same as those which govern the creative process in nature. Similarly, the French architect Le Corbusier wrote, “The purpose of construction is to make things hold together: of architecture to move us. Architectural emotion exists when the work rings within us in tune with the universe whose laws we obey, recognize, and respect.” [7] Critics agree that the effects of viewing art can carry over to influence the perception of everyday reality.
Art expands awareness, inspiring evolution in the lives of its audience.

The second essential function of art is to expand awareness. Great works of art achieve their evolutionary effect by presenting a compelling vision of diversity seen in the context of unity. Whatever the diverse content of an artwork may be, the piece is unified by the aesthetic integration of all the parts into a harmonious whole. Successful works of art or architecture thus embody an aesthetic unity that sets them apart from mundane experience, where diverse or partial values usually overshadow the unity of life. The experience of such great art may simulate the experience of the highest state of human development, Unity Consciousness, where all the parts of life are pervaded by the wholeness of life, unbounded universal awareness, pure bliss. That state, where all diversity is netted in unity, is said to be the ultimate fulfillment. In art the experience of aesthetic unity may be subliminal, beneath our conscious experience, but it is still compelling. Even a glimpse of the unity of life is inspiring, and it helps explain the fascination and delight which art has provided to humanity throughout the ages. What is needed to achieve an aesthetic unity that can move the viewer? Maharishi Vedic Science points out that the artist’s state of consciousness is most important. When the awareness of the artist is able to maintain the unboundedness of consciousness along with the boundaries of a specific work, then the work can fully enliven bliss in the viewer and inspire him or her to the greatest evolution in life.

Art enriches the environment, glorifying the outer values of life.

Finally, art and architecture enrich the environment with creations that are fulfilling to individuals and cultures. To succeed in this ability, art must incorporate within its localized boundaries the universal qualities of beauty and unity. Maharishi Vedic Science explains that art enriches the environment because the beauty human beings create is already structured in consciousness, in the universal qualities of creative intelligence that orchestrate all of nature. The more the artist can reflect these universal prin-
ciples of life, the more people will experience the unity of humanity and nature.

**When human thought is aligned with natural law, art and architecture reflect nature’s perfect design.** Despite the early aspirations of modernism, for much of the twentieth century art was increasingly seen as separate from nature. More recently, however, many artists and architects have realized the need for re-integrating art and environment, culture and nature. The architectural theorist Lawrence Halprin has noted that “A city is a natural phenomenon as well as a work of art in the environment. [8] A basic requirement, then, for the artist must be to increasingly align thinking and design with the way nature itself is designed. In this way, the individual expressions of the artist will naturally reflect the order, balance, and harmony of nature’s own perfect design. Pioneering architect Le Corbusier defined harmony this way, “This sounding-board which vibrates in us is our criterion of harmony. This is indeed the axis on which man is organized in perfect accord with nature and probably with the universe . . . a return to universal law.” [9] In modern times there has been a growing recognition of the need to align individual and collective life with natural law. Works of art and especially architecture can play a vital role in this alignment. Theorist Lewis Mumford has pointed out that the final mission of the city is to further man’s conscious participation in the cosmic and the historic process. [6] This discussion of the functions of art reveals the essential role and great responsibility of artists and architects. Their ultimate role is to be a conduit for crystallizing universal natural laws in visible forms. Their responsibility is to create life-supporting art that awakens and nourishes the holistic evolution of individuals and society.
The Functions of Art and Architecture

Architecture and art have served society in many important ways. However, the most significant functions of art are to refine perception, inspire evolution, and enrich the environment. These functions collectively bring greater fulfillment to all aspects of life.

The Sacred Traditions of Art: Celebrating the Unity of Life

In the art and architecture of a traditional society . . . the distinction usually made today between the sacred and the profane is removed through the integration of all aspects of life into a sacred unity outside of which nothing exists. [10]

—Nader Ardalan and Laleh Bakhtiar

The goal of sacred art and architecture was to manifest the Divine in daily life.

In the oldest and greatest cultural traditions of the world, distinctions were not made between art and craft, or between science, philosophy, and religion. Life was lived as one unified structure of experience. The goal of these so-called “synchronic cultures” was to live life as art and fulfill society’s spiritual and material aspirations in one stroke. This approach to life suggests that people conceived of a perfect, spiritual essence underlying everything; art was one of many signs pointing toward the absolute, divine unity of life. The goal of such sacred art and architecture was to make manifest the eternal values of the Divine. The art of sacred traditions thus appears to come closest to fulfilling the purpose of art explained earlier: to glorify inner and outer life by embodying the Absolute in the relative. We shall see, however, that
while some of these traditions are still lively, many have not survived into modern times.

**In recent years the significance of sacred cultures has been re-evaluated and seen to be valuable for modern life.**

In humanity’s relentless pursuit of technological superiority, many great traditions have been swept aside and generally undervalued. Until recently, the terms “primitive” and “uncivilized” were commonplace when referring to the art and culture of traditional civilizations [11].

The complex ideas expressed in the art of these cultures were often reduced to simplistic concepts of animism and fetishism, and the richness of creativity appreciated as merely mythological or decorative. This perception of the sacred cultures of the world, however, has undergone a re-evaluation in recent years [12] and today we see a concerted effort to re-invest contemporary life with the best qualities of sacred life.

These efforts have directly addressed two important issues: (1) the conflict between a culture’s need for stability and the obvious necessity for progress in life, and (2) the conflict between individual creativity and traditional styles, which usually follow established methods and rules.

**The systematic methods of sacred art preserved tradition and served society’s spiritual, moral, and material values.**

Compared to the brief length of Western civilization, cultures of the sacred traditions have existed for thousands of years because their systematic methods for preserving knowledge served society in many important ways. The ability of such traditions to withstand the test of time reflects their vast internal strength and integrity, and suggests an integrated collective consciousness within these cultures. The enduring nature of sacred art seems to have resulted from its emphasis on integration. The most revered master artists successfully integrated utilitarian function, aesthetics, decorative motifs, and spiritual purpose into art objects. The current notion of “art for art’s sake” was unknown. Art objects possessed practical, spiritual, moral, civic, and healing functions. Specificity of purpose and universality of form and content were incorporated within the boundaries of such an object. By integrating universality and practicality, sacred artists satisfied their community’s need for spiritual as well as material well-being.
When sacred cultures lose the experience of the Absolute, they disintegrate.

Sacred societies are founded on the experience of the Absolute and of subtle levels of creation that are felt to be sacred or divine. When this experience is lively, these cultures flourish. When this experience is forgotten, they fade. The problem common to all sacred cultures is that over time the original methods to cultivate this experience are often distorted or neglected. Then individual and collective consciousness becomes unbalanced and weak. The traditions and artistic canons that have sustained cultural integrity become rigid, lifeless shells without spirit. They are incapable of inspiring the youth of the culture. When such depleted traditional societies have encountered the materialistic, progress-oriented diachronic cultures of the modern world, they have disintegrated.

*Maharishi Vedic Science can reawaken the Absolute source of sacred cultures and integrate them with the evolutionary values of modern cultures.*

Traditional cultures can survive and flourish in the contemporary world by recapturing their ultimate source: the direct experience of the Absolute. Maharishi Vedic Science contains technologies, such as the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, that systematically cultivate the direct experience of the Absolute, pure consciousness, the unified field of natural law glimpsed by quantum physics [13,14]. This experience is the foundation for developing higher states of consciousness, such as Cosmic Consciousness, God Consciousness, and Unity Consciousness, in which the most glorious and significant ideals of sacred traditions become living realities of daily life. Maharishi Vedic Science can renew the holistic values of traditional cultures and integrate them with the most evolutionary values of modern scientific cultures. This integration of ancient wisdom and modern science will create a civilization unprecedented in the history of humanity, a civilization that enjoys all the glories of inner spiritual life along with all the affluence and comforts of outer material life. Such a civilization can truly be called Heaven on Earth.
Sacred Artists

Sacred art focused on the timeless, the supernatural and the divine. Its goal was to articulate the Absolute in the relative. Due to this focus on universal values, sacred art generally has been unsigned or anonymous. The men and women who upheld the sacred traditions in art were not concerned with individual aesthetic achievement, but rather with that which their tradition held to be essential for the maintenance and evolution of humanity.

The artists who mastered a sacred tradition were taught special procedures to create a proper frame of mind prior to their work, which then informed them exactly when and how to perform the proper sequence of operations.

The role of the traditional artist was not to invent things, but to transform them so that they pointed to the Absolute more explicitly. Because of the universal vitality of sacred art for everyone living in a synchronic community, the traditional artist had tremendous usefulness. He or she was able to use tradition to profoundly enhance both the practical and spiritual aspects of life.

Successful sacred artists were able to effectively evoke their society’s highest spiritual achievements. They attempted to unify individual and collective consciousness with natural law and to use symbols to transform everyday experiences into glimpses of the Absolute. Synchronic societies saw everything as symbols of the Absolute. Life was shaped and integrated by the resulting system of beliefs. The art of the men and women and families of the sacred traditions was grounded in this sense of the all-pervading unity of life.
The Sequential Unfoldment of Creation in the Vedic Literature and Its Significance for the Health and Creativity of Artists

Art encompasses the full range of life from unmanifest unboundedness to manifest boundaries. The range of art spans the total range of life, from the inner, unmanifest region of the artist’s consciousness through the various levels of creative expression to its outer manifestation as an art object. As visualized in the Unified Field Chart for Art (explained previously in this volume), artistic expression sequentially unfolds in a threefold relationship of knower, process of knowing, and known at each level of the creative process. At each stage there is an integration of these three into one wholeness. This insight allows us to see artistic activity not as a rare and essentially mysterious process of creativity but as a precise and clearly defined system of manifestation. The Unified Field Chart for Art helps us understand the source, course, and goal of the creative process and how its various aspects are logically connected to a complete structure of knowledge. Maharishi Vedic Science provides artists, art lovers, and art educators with a comprehensive approach for systematically exploring and expounding the nature of art.

The discipline of art can be revolutionized by the knowledge of natural law. The profound knowledge of natural law in Maharishi Vedic Science can revolutionize the discipline of art. By providing artists with a simple technology for expanding awareness and cultivating perfect health, the Maharishi Transcendental Meditation and TM-Sidhi programs, Vedic Science cultures the complete knowledge of natural law in the life of every artist. This wholeness of awareness ensures that, at whatever point in the creative process the artist is engaged, the totality of natural law is not lost to his experience; nor will the outer, relative concerns of art guide the destiny of his creativity. The resulting art enlivens the wholeness of life in every artist so that every artistic expression contains the totality of life, the fullness of bliss consciousness.
This knowledge of natural law is contained in the Vedic literature and the *Apaurusheya Bhāshya.*

The full knowledge of natural law is contained within the Vedic Literature, the complete thesis of Vedic Science. Vedic literature is the collection of total knowledge organized in a very systematic way, with each aspect dedicated primarily to either the knower (Rishi), the process of knowing (Devatā), or the known (Chhandas). According to Maharishi, Vedic Literature brings to light the dynamics through which the Veda, or pure knowledge, emerges sequentially from the self-interacting dynamics of consciousness [15]. This extraordinary insight is explained by Maharishi in his *Apaurusheya Bhāshya* or “uncreated commentary,” which shows that the Veda unfolds through a sequential elaboration where each level of development comments on itself, revealing increasingly detailed knowledge of its own structure [16]. Accordingly, each self-referral level of knowledge is simultaneously an elaboration of the knowledge which gave rise to it and a basis for the next level of expansion.

**Vedic literature is organized sequentially.**

Thus, the organization of Vedic Literature reflects the sequential emergence of natural law from deep within the wholeness of pure consciousness, and it is dedicated to bringing out the details of the three-in-one structure of pure knowledge. The totality of all knowledge, Maharishi Vedic Science clearly explains, is contained in Rāk Veda, while Sāma Veda, Yajur Veda, and Atharva Veda reveal the basic attributes of Rishi, Devatā, and Chhandas, respectively. The other aspects of Vedic Literature—Upanishad, Āranyaka, Brāhmana, Vedāṅga, Upānga, Itihāsa, Purāna, Smṛiti, and Upaveda—expound these same three values by detailing the perpetual, self-referral transformations through which consciousness becomes matter. From this perspective, the entire manifest universe is nothing more than a precipitated form of consciousness moving within itself. Of particular importance to the arts are Maharishi Āyur-Veda and Maharishi Sthāpatya Veda, two aspects of the Upaveda or subordinate Veda.
The artist can enjoy perfect health by maintaining balance in every aspect of life through *Maharishi Āyur-Veda*.

Maharishi Āyur-Veda is the science of life, the science of perfect health, the Maharishi Vedic Approach to Health. Through a complete and natural system of health care, the Self (Rishi), mind (Devatā), and body (Chhandas) of the artist can be maintained in balance, promoting a life free from disease and suffering. Furthermore, the Maharishi Vedic Approach to Health cultures the health of the whole society and environment by promoting life in accord with all the laws of nature on the collective level. The Maharishi Vedic Approach to Health can make significant contributions to the arts. First, it is essential that an artist enjoys good health. If one’s physiology is ill and consciousness disturbed, creativity is hampered and the realizations of inner life cannot be comfortably expressed into the physical world. The artist’s mind and body together are responsible for the expression of life, and thus both ideally should be healthy and vital. Similarly, for the arts to flourish, the cultural traditions and natural environment must be balanced in order to best receive and promote the visions of the artist. The artist has an important role in ensuring the outer glorification of the environment through the material expression of the intelligence and perfect orderliness inherent in nature’s functioning.

*Maharishi Sthāpatya Veda* can establish living conditions perfectly in accord with natural law, promoting health, happiness and life-supporting behavior.

The most profound and precise knowledge of how to perfect the outer environment can be found in Maharishi Sthāpatya Veda. This science provides the knowledge of how to establish living conditions in accord with natural law to maximize evolution. It ensures that all outer expressions of collective life—architecture, town-planning, and landscape design—conform to the patterns of nature’s own intelligence and are infused with nature’s own pure knowledge and infinite organizing power. Many of the world’s problems are due to the negative influence of a poorly designed and executed man-made world. Crime, sickness, and discontent, Maharishi Vedic Science explains, are the product of bad plan-
ning and can be directly attributed to man’s inability to live life in accord with natural law. Maharishi Sthāpatya Veda provides architects, artists, designers, and engineers with viable ways to maximize the intelligent use of the environment. Through these simple principles of natural living, the world’s polluted cities can be reconstructed, balance restored in the natural environment, and heavenly life can be enjoyed on earth.

The Artist and the Art of Living in Higher States of Consciousness

Art arises from consciousness and inspires the evolution of consciousness.

In this section we will consider the artist or architect as a creator, the value of the artist’s consciousness, and the artist’s responsibility to integrate the inner and outer values of life to create Heaven on Earth.

Art arises from the consciousness of the artist. When the artist’s individual consciousness is aligned with its source in the unified field of natural law, the unbounded ocean of creativity, all artistic expressions tell the story of life’s unbounded, inner glory. The artist’s expression of creativity, harmony, and bliss inspires the viewer, lifting him to greater heights of evolution and fulfillment.

To inspire maximum evolution in others, the artist must develop higher consciousness.

The skill of art lies in experiencing and stabilizing the infinite creative intelligence inherent within pure consciousness along with the knowledge of how to transport inner vision to its outer expression in artistic form. It is vital therefore that the artist develop and enjoy the highest levels of consciousness where pure consciousness is an all-time reality. Established in this unbounded field, the artist will live the full dignity and joy of life [17]. From this level of fulfillment the artist can inspire maximum evolution in others.
The Maharishi Transcendental Meditation and TM-Sidhi programs develop the artist’s awareness.

Maharishi Vedic Science brings to light the complete knowledge of how to develop higher states of consciousness. During the Transcendental Meditation technique, the conscious thinking mind experiences Transcendental Consciousness, the simplest form of human awareness, in which consciousness is open to its own unbounded nature. During the TM-Sidhi program, the individual learns how to think and create from within unbounded consciousness. The repeated experience of enlivening Transcendental Consciousness during the TM-Sidhi program awakens the creative potential of an artist [18] by infusing the infinite creativity, bliss, and organizing power of the unified field of all the laws of nature into the artist’s awareness. The result is increasing success and support of nature in the artist’s life and work. Because the Transcendental Meditation and TM-Sidhi programs are simple and natural, the artist can systematically experience and enliven Transcendental Consciousness on a daily basis. Through regular contact, Transcendental Consciousness can be stabilized and maintained in the midst of dynamic activity. This state of consciousness is called Cosmic Consciousness: one lives within the ever-changing boundaries of space and time yet simultaneously enjoys the bliss and stability of unbounded awareness.

In Cosmic Consciousness artists are of maximum use to themselves and to society. In Unity Consciousness the artist enjoys every moment, radiating infinity to the environment.

Maharishi Vedic Science maintains that Cosmic Consciousness is the ground on which the artist can successfully express profound values of life. In Cosmic Consciousness, the artist’s heart and mind are synchronized and completely established on the level of the unified field, from where the laws of nature support and nourish the evolution of creation. From this state the artist can be of great use to himself, society, and the environment. Maharishi Vedic Science explains that Cosmic Consciousness is the platform for the artist to attain God Consciousness and Unity Consciousness. In God Consciousness, a person experiences the most refined,
celestial level of creation everywhere. As the artist’s consciousness expands, so does his territory of influence—he takes on the increased responsibility of a creator. Maharishi has said that the artist stands as a creator, breathing the impulses of the Creator, and therefore the laws of nature adore the life of the artist [19]. In Unity Consciousness, a person experiences unbounded awareness, his own universal Self, permeating all of creation. With the infinite creativity and pure bliss of the Self perpetually lively in the artist’s awareness, every moment is fully enjoyed. The artist, living the fullness of life, experiences all of life as art. Living in harmony with natural law, the artist is able to fulfill his personal desires while promoting the growth of the whole society. This is the universal value of life, the art of living.

**Art created in higher states of consciousness enlivens the fullness of life in the environment.**
As creators, artists share their joy in art. Functioning from the level of the unified field, the qualities of infinite creativity, perfect orderliness, and bliss are spontaneously expressed in every art form. Such art radiates an influence to the environment, enlivening the fullness of life. Art on this level glorifies and celebrates the expression of life’s inner values in outer material life. This is art’s contribution to the creation of Heaven on Earth.

**Life is glorified through art and the art of living**
The artist and architect are the foundation of art and architecture. To express the fullness of life in every phase of existence, they must live higher states of consciousness. This vision of a fully developed artist satisfies the eternal aspiration of every great civilization to promote the supreme qualities of wisdom, compassion, and artistry in the life of every citizen, thereby ensuring the perpetuation of its most glorious cultural achievements.
Leonardo da Vinci
Despite the remarkably few works he completed, Leonardo da Vinci is considered a man of integration and breadth, a man of genius and vast knowledge.

Leonardo (1452–1519) grew up in Florence but did not pursue Classical erudition or Neoplatonic speculation; he was perhaps the first person to be independent of both Medieval and Classical thought. His interests took him far beyond the confines of the arts and into the sciences and all natural phenomena. His boundless curiosity and appetite for knowledge gradually focused on what Aristotle called “entelechy,” the condition in which a potentiality becomes an actuality. Leonardo was therefore concerned with the mechanics of creativity and how it comes about.

His pursuit for greater understanding in life naturally led to a relentless and profound investigation of how nature functions, how the human body, plants, and animals of the world came to be. Leonardo is remembered most, however, for his ability to integrate the precision and orderliness of scientific discovery with the perfect eye of an artist who sees life as a unified whole. As an embodiment of the artist and scientist lively in one human being, Leonardo lives on as an inspiration to all.
Fulfilling the Disciplines of Art and Architecture through *Consciousness-Based* Art and Art Education

**Art can fully express inner spiritual values**  
in the outer material world when artists are living **higher states of consciousness**.

Art and architecture are primary ways through which the inner spiritual essence of life can be expressed into the material world. Thus art connects human nature with the physical environment, providing artists and their societies with the means to articulate the deepest experiences of individual and collective life. The disciplines of art and architecture are structured in the consciousness of artists and architects. The complete artist is one who lives the full value of life, in tune with the total potential of natural law. When an artist lives life in its full value, art naturally expresses completeness, appropriateness, and unity in the environment. When art is anchored in pure consciousness, all artistic expressions enliven the universal values of meaning, inherent within the unified field, generation after generation.

Maharishi Vedic Science asserts that great art arises from higher states of consciousness. It is without conscious effort, however, that artists put the quality of their consciousness into material form. Fulfilled artists, living higher states of consciousness, naturally breathe fulfillment into their discipline, refreshing it with every creative act. They bring to their discipline forms and images which are as economical and self-generating as the functioning of nature itself. Every artist in this way can live and express the infinite value of life, spontaneously expressing the full range of existence, from the grossest, relative level of life to the absolute, unmanifest field of non-change at the basis of all creation.

**The complete integration of form, function, and meaning is based on the artist living Unity Consciousness.**

Great art is fully integrated art. Artists in Unity Consciousness experience that all of creation is pervaded by their own unbounded, universal Self. This experience supports the spontaneous integration of form, function, and meaning into the work of art. On the formal level, art
made in accord with the laws of nature expresses appropriate material embodiment and aesthetic organization. Functionally, art achieves its ultimate purpose when it is created from the deepest levels of the artist’s consciousness. Then art awakens infinity and sends thrills of joy throughout creation. Great art perpetually inspires human evolution and enriches society. In this context, the meaning of such art must encompass two levels: relative and absolute. Relative meaning is limited to the realm of the artist’s perceptions, ideas, and emotions. Through the artist’s experiences of higher states of consciousness, however, art can be infused with the eternal values of immortality, truth, and beauty, thus integrating the absolute level of meaning.

The development of the artist’s consciousness is the first priority of art education. The development of the artist’s consciousness is thus the first priority in educating artists capable of creating Heaven on Earth. Art education must not be limited to the development of artistic skills alone, nor should it be merely a random search for the experience of creative inspiration at deeper levels of the mind. These approaches do not satisfy the needs of art students and contemporary art education because they limit artistic expression to partial values of life. A complete system of ideal art education should systematically awaken the infinite creativity of the knower deep within the artist and enliven the process of knowing which connects the artist to the object of his attention.

Maharishi University of Management teaches techniques to enliven the awareness of art students, connecting them with the unified field of natural law. Maharishi University of Management is developing such an integrated approach to art education. This Consciousness-Based approach provides every student with systematic and reliable procedures for unfolding artistic values in their consciousness and at the same time connects every phase of creative activity with the intellectual understanding of the source, course, and goal of existence [20].

Art educators recognize the fundamental role that awareness plays in the creation and appreciation of successful art. Maharishi University
of Management teaches techniques to enliven the awareness of both the artist and viewer, thus enhancing the quality of the creation and appreciation of art and architecture. Through the Unified Field Chart for Art and other teaching modalities, Maharishi Vedic Science connects the knowledge and experience of art with the student’s direct experience of pure consciousness, the unified field of natural law.

**Maharishi University of Management’s unique program integrates practical training in art, profound intellectual understanding, and the development of consciousness.**

Maharishi University of Management’s Department of Art is dedicated to nurturing the deepest values of creative expression. Students discover their own inspiration by accessing the unbounded source of creativity within themselves. Surrounded by a lively community of people dedicated to developing consciousness, students enjoy an unusually life-supporting environment in which their personal inspiration can attain artistic realization. Living within this extraordinary community, students discover their artistic gifts. The art programs at Maharishi University of Management are unique. They integrate practical training in studio art, profound intellectual understanding, and the progressive development of consciousness, the basis of all creativity and enjoyment in life. While mastering the skills and knowledge of art, art students become well acquainted with consciousness and the mechanics of creativity, thereby enjoying more effortless, stress-free, and spontaneous creative expression.

**The ideals of art—beauty, harmony and wholeness—are becoming realities of creative expression and daily life at Maharishi University of Management.**

The art faculty support students’ creativity by encouraging them through their successes—a teaching method that strengthens their natural inspiration. The art faculty, who exhibit and lecture around the country, have been recognized for excellence in both art-making and teaching. Graduates of the art and design program have gone on to successful careers as artists, educators, arts administrators, designers, animators, and in video production, advertising, and web design.
Traditionally, the arts have celebrated the most glorious possibilities for human life, including high ideals of beauty, harmony, and wholeness. These ideals are now becoming realities of creative expression and daily life for students at Maharishi University of Management.

The *TM-Sidhi* program raises the collective consciousness of a culture, supporting the fulfillment of artistic aspirations. An artist or architect’s success in fully realizing his creative aspirations depends to a large degree on the receptivity and support of the surrounding culture. Fortunately, Maharishi Vedic Science contains technologies, such as the group practice of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, for developing the collective consciousness of society to higher levels of awareness, creativity, and harmony. As the application of these technologies spreads, global culture will become more receptive to artists who create life-supporting art radiant with consciousness, catalyzing the creation of Heaven on Earth.

Creating Ideal Cultures and Living Environments through *Maharishi Vedic Science* and *Maharishi Sthāpatya Veda*

The Fundamentals of Cultural Integrity create strong cultures and harmony in the world family. Maharishi Vedic Science explains that the purpose of culture is to culture the human nervous system to live a life of fulfillment in higher states of consciousness. Every culture has developed ways of living to sustain and nurture its people. These ways of living are based in the climactic and geographical laws of nature in that area of the world. They structure life so it can be lived in accord with natural law. Many wise people around the world are concerned today about the intermixing of cultural values, which is diluting and destroying cultural integrity, the foundation for living in harmony with natural law. For the cultural integrity of a nation to be preserved over time, it is vital for the collective consciousness of the nation to enliven the Fundamentals of Cultural Integrity: stability, adaptability, integration, purification,
growth, and creativity. Maharishi has identified these fundamentals and explained that they maintain the internal strength and purity of a culture while simultaneously promoting harmony in the world family [21].

**Stability, adaptability, integration, purification, growth, and creativity maintain cultural integrity.**

Only through stability can adaptability be maintained. The stability of culture is guaranteed when collective life is lived in accord with all the laws of nature governing the geographic and climatic conditions of that area. With the stability of natural law lively at its foundation, a culture adopts only those influences which are life-supporting, as it purifies out those influences which are damaging to cultural integrity. Adaptability allows a culture to integrate positive values from the world environment in order to nurture its own growth and creativity.

**The Fundamentals of Cultural Integrity are enlivened in individual and collective consciousness through the Transcendental Meditation and TM-Sidhi programs.**

Hundreds of scientific studies have demonstrated that the practice of the Maharishi Transcendental Meditation and TM-Sidhi programs strengthens the Fundamentals of Cultural Integrity—stability, adaptability, integration, purification, growth, and creativity—in the body, mind, society, and the environment [22]. The quality of collective consciousness, the sum of the consciousness of all the individuals in a society, determines how lively these qualities are in a culture. Maharishi Vedic Science contains powerful technologies to strengthen and integrate collective consciousness. One of these technologies is the group practice of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying. Scientific research projects, which have been replicated many times and published in peer-reviewed academic journals, indicate that when as few as the square root of one percent of a given population practice the Transcendental Meditation and TM-Sidhi programs together, significant positive changes occur in collective life [23]. These changes include reduced crime, violence, war, and sickness; and increased positivity and creativity in the world. These
findings suggest that a very small number of people practicing these techniques in a group (about 8,000 for the whole world) can catalyze the transformation of a culture in a positive direction.

**Culture, in all its expressions, will culture the art of living and create Heaven on Earth.**

Maharishi Vedic Science explains that creativity is the lively source of a culture, and that the source of creativity is the self-interacting dynamics of consciousness, which is enlivened by the Transcendental Meditation and TM-Sidhi programs. A culture’s creativity is expressed in all fields of life, while the fulfillment of culture is expressed as the art of living—life in accord with natural law. When all phases of life are lived in accord with natural law, then all of life is raised to the status of art—everyone is an artist and all of culture is appreciated as art. Then nature supports culture and culture honors nature.

When the full potential of culture is enjoyed in the art of living, culture freely expresses the universal functions of art, inspiring evolution, refining perception, and enriching the environment. Culture, in all its expressions, creates an atmosphere which is conducive to the most refined values of life. Cultural harmony in the family of nations, expressing itself as world peace and the creation of Heaven on Earth, will represent the collective establishment of the art of living. Each culture will effortlessly fulfill its own interests while promoting the growth of every other culture, creating a colorful mosaic of diverse world cultures stitched together in unity.

**Maharishi Sthāpatya Veda is the key to the art of living and creating Heaven on Earth in the environment.**

Maharishi Sthāpatya Veda is the ultimate key to the art of living. This branch of Maharishi Vedic Science, also called Maharishi Vedic Architecture, provides the knowledge of how to establish buildings, gardens, towns, cities, and nations in harmony with natural law. It provides the knowledge whereby each culture can create living environments which are in tune with the laws of nature operating in that locale. Architecture and town planning based on these principles imbibe the full range of nature’s infinite creativity and organizing power. Environments can then be built
which consider everything from the motion of the earth through the heavens to the natural factors relating to the site itself, including the movement of the sun, prevailing weather patterns, and the quality of all the natural resources available.

One of the most pressing needs of our time is how to deal with widespread crime and disease. Crime and disease are linked to improper living conditions, beginning with lack of fresh air and overcrowding. The current problems of collective life can be alleviated when communities are provided with fresh air, wholesome food and water, ideal education, and adequate living environments built according to the principles of Maharishi Vedic Architecture. By supplementing the knowledge of consciousness contained in Maharishi Vedic Science with these principles of natural living, life can spontaneously rise to its full dignity.

Finally, Maharishi Vedic Architecture offers the knowledge for building ideal communities where traditions of art and architecture pass from generation to generation. Because of its establishment in the intelligence of nature, this knowledge has the ability to maintain balance in collective life. The works of art and architecture of this tradition nurture an intimate relationship with the impulses of nature, and gently open the boundaries of the individual’s world to greater fulfillment. Maharishi Sthāpatya Veda enlivens the field of non-changing immortality in the field of constant change and thus establishes a complete relationship between the individual, culture, and the environment. This art of living in accord with all the laws of nature will create Heaven on Earth.

Maharishi’s Absolute Theory of Art

The next excerpt outlines Maharishi’s Absolute Theory of Heaven on Earth from the perspective of art and architecture. Maharishi created these concise theories to give a glimpse of the essence of each discipline in the light of its basis in the non-changing, Absolute source of all existence, and to illuminate the mechanics of how that field can be brought to fulfillment. —Editors.

Fulfillment is natural to life, having its origin in the non-changing, absolute source of all existence. The ultimate purpose of art is to create
fulfillment in the artist and viewer, and in society as a whole, and to realize its destiny as a means to create Heaven on Earth. This will be achieved when the artist, functioning in tune with natural law, can, through the many avenues of creative expression, fulfill nature’s ultimate evolutionary stroke—enlivenment of the absolute phase of life on the surface of the relative phase of life. Art thus celebrates life’s fulfillment.

• The first impulse of fulfillment is found before creation, in the eternal continuum of life where the Absolute ever celebrates its own unmanifest and complete nature within its unmanifest, non-changing Self.
• Fulfillment is an eternal reality of life and art. It does not start with the impulse of desire; it exists already before the desire has sprouted and is experienced in mounting waves as the desire proceeds towards its goal.
• This eternal and natural continuum of fulfillment and its equally natural tendency to manifest form the basis of artistic expression found in all the cultures of the world throughout history. Art reaches its fulfillment when it perfectly mirrors this process of nature’s manifestation.
• In great art, the fulfillment latent in the nature of society manifests in all the particular forms of artistic expression.
• Great art creates waves of fulfillment in life generation after generation.
• Every great work of art adds momentum to the process of evolution and the expansion of happiness in life.
• At every stage of evolution the Absolute celebrates a new wave of knowledge of itself. Great works of art embody this continuum of celebration.
• The full development of human consciousness in both artist and viewer provided by Maharishi Vedic Science and Technology guarantees the highest achievement in the disciplines of art and architecture.
• Knowledge of the true nature of life as bliss makes the whole of life a celebration. When art achieves its highest value as the art
of living, the purpose of the creative process—the expansion of happiness—is fulfilled.

- Maharishi Vedic Science and Technology, by providing the knowledge and experience of bliss consciousness, allows the artist and viewer to spontaneously celebrate the natural tendency of the Absolute to manifest its own eternal fulfillment in the process of evolution. Artists, growing in this knowledge, live and express increasing waves of the fullness of life. Their art warms the surroundings with happiness and harmony, expressing natural law in images of bliss. Art in all its beautiful expressions becomes a celebration of life and fulfills the aspirations of the culture within which it is created.

**Conclusion**

The knowledge and experience of Maharishi Vedic Science allows the artist to function from the unified field of all the laws of nature and to align artistic expression with the infinite creativity of nature. Great art and architecture of the past resulted when the artist realized the most meaningful aspirations and accomplishments of the times and expressed these in masterful works of art. Thus, great art and architecture have always resonated with the evolutionary stream of natural law.

This chapter has presented the range of art’s influence, from its fundamental purpose, functions, and traditions to the fulfillment of its destiny as a primary means for actualizing the creation of Heaven on Earth. Maharishi Vedic Science structures the full development of the consciousness of both artist and viewer insuring that every phase of the creative process in art is imbued with the qualities of the unified field. When the creative process embodies the full potential of natural law, art flows in accord with the evolutionary stream of life. The creative process thus becomes the harmonious mechanics through which nature expresses itself as art and, by virtue of the artist’s elevated consciousness, sings the full glory of life.

Maharishi Vedic Science enhances the ability of the artist to truly express the wholeness of life and of the viewer to appreciate it. Maharishi Vedic Science cultures life to be lived in perfect health, happiness, and complete fulfillment. The perfection of individual life
can then be reflected in perfect art, capable of integrating traditional and contemporary values into an art of enlightenment.

Maharishi Sthāpatya Veda brings to light the procedures through which architects and artists are able to restructure the outer world in the image of the orderliness, creativity, and infinite dynamism of nature. Art will once again become a systematic method for unfolding and expressing the innermost values of nature’s functioning in the outermost reaches of life. It is the artist, therefore, who will, through the many avenues of creative expression, actualize nature’s ultimate evolutionary stroke: the enlivenment of the Absolute on the surface of the relative, of the boundless into boundaries, creating Heaven on Earth.

References

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Part III

Maharishi’s Principles of Art and Art Education
Art and the Artist

(Kössen, 1970)

Maharishi Mahesh Yogi
ABOUT THE AUTHOR

Maharishi Mahesh Yogi, a great Vedic sage, brought to light the knowledge of ancient Vedic Science and integrated it with the modern sciences so that Vedic Science and modern science can now be seen as complementary methods of gaining knowledge of the same reality—the unified field of all the laws of nature. This knowledge, known as Maharishi Vedic Science, gives complete knowledge of the consciousness of the knower, complete knowledge of the object known, and complete knowledge of the process of knowing. In knowing the unified field, all three—knower, known, and process of knowing—are united in a single unified state of knowledge in which the three are one and the same—pure consciousness. In 1971, Maharishi founded Maharishi University of Management to offer Consciousness-Based education to the world. This approach to education enables students to discover the field of pure consciousness within themselves as the source of all knowledge and to explore the academic disciplines in the light of this knowledge. Maharishi commented extensively on art and creativity, illuminating these topics from a profoundly enlightened viewpoint. This section presents his most compact and essential statement, the Kössen lecture on Art and the Artist¹, as well as a compilation of quotations from many sources organized into principles of art and art education.

Maharishi’s Kössen Lecture on Art and Artist briefly encapsulates many of his most inspiring ideas on art. For example, Maharishi explains that the most vital need of the artist is to live Being, the Self [unbounded pure consciousness, the unified field of natural law]. Then the artist will live the fullness of life and his art will breathe life and eternity. The artist, as a creator, must be conversant with every aspect of life, the changing relative and eternal absolute. Then his art will promote life into the lifeless, and keep on telling the story of life to generations in the eternity of time. The boundaries of art will express the unboundedness of Being, art will be a wave of life, a wave of love, a wave of happiness, a wave of eternity. Thus the study of art must necessarily be the study of life accompanied by a technique that will enable the artist to live the fullness of life, the Transcendental Meditation technique. This technique will allow the artist to fully develop his heart and mind. His life will blossom in fulfillment and he will live in harmony with everything in the environment.

Creation of art is expression of life, and that is why it is fulfilling to life. It is the expression of oneself. The artist puts his heart and his mind into his creation, and this is enjoyable to life because it is its own expression. Art is the extension of one’s territory of influence, and as such, it is a step to evolution. Life thrives in evolution. Existence finds fulfillment in evolution. So a piece of art is just a piece of the heart of the artist. It is the expression of life, the expression of love, the expression of happiness.

The artist, while creating, stands as a creator, and that status of the creator, howsoever small, takes the vision to a very big creator of the entire cosmic life. So an artist as creator, as one who expresses himself, tells the whole story of creation: just as an artist expresses himself, tells the whole story of creation. The Upanishads describe this aspect of the Creator in a very beautiful expression. They say, “Having created, he enters into creation.” The expression of a piece of art is the expression of the life of the artist. Just this phenomenon is described in terms of the Creator entering his creation, and when the Creator enters his creation, the creation becomes lively.

When the artist expresses himself in a piece of art, which is an automatic phenomenon, spontaneously the creation contains its Creator.
This phenomenon of the piece of art containing the expression of the heart and mind of the artist—this itself is promotion of life. The artist promotes life on a lifeless piece of paper or stone. How lifeless a stone is! But an artist, a sculptor, puts life into it. He promotes life into the lifeless, and this is the greatest display of the characteristic of life. The artist is instrumental in the greatest display of life: the display of life through the lifeless. This is the territory of an artist. By incorporating the lifeless into the value of his own life, he promotes life into that area. That is why an artist is held high above his fellowmen.

Another value of the artist is that while promoting life in the lifeless, he substantiates the lifeless on the high level of eternity. Pieces of art speak of the evolution of that generation, of that century, of that nation. Art gives more longevity to the ever-changing, futile nature of the lifeless. It gives the lifeless, which is changing and insignificant, the status of longevity. The artist pushes the ever-changing structure of the lifeless piece on to the range of eternity, and he does this on the basis of how much of himself he is able to put into that, of how much life he is able to instill into the lifeless. This depends on how much of life the artist himself is living, how much he is living the unbounded eternity. If the artist is really living Being, Infinity, his piece of art will speak of maximum value of life. Most enlivened will be that piece of art, and as such, it will last longer in time. So the artist, just as he promotes life into the lifeless, promotes eternity into time. And this is possible on the basis of living fullness of life. How much the Self, eternal infinite Being speaks in the strokes of the artist, how much the artist vibrates in the value of infinity, how much the artist vibrates Being in that value of Being—that much will the stroke vibrate into the value of life. So the initial and most vital need of an artist, which alone can make him vibrate in the fullness of life and the fullness of eternity, is living Being—maximum Being, fullness of Being. If fullness of Being could be a living reality in the life of an artist, every piece of his art would breathe life and eternity.

The artist is a creator because he breathes the significance of a creator—and a creator breathes the impulse of the Creator. Because the artist sits or stands or moves and breathes in the impulse of the Creator, in the impulse of the creation, the laws of nature adore the life of an artist. Because the artist is pulsating in the value of the creator, civili-
zations and societies adore him. His heart breathes love, expresses it, and thereby enlivens a lifeless piece. Thus, the study of art must necessarily be the study of life accompanied by a technique that will enable the artist to live fullness of life. All aspects of life should be open to his awareness: the grossest relative aspect to the subtlest relative aspect to that eternity which lies beyond the subtlest relative, the Absolute.

The entirety of life must be lived by the artist and this should be the result of the study of art. An artist, as a creator, has to be conversant with every aspect of life, with every phase of existence, with every fabric that constitutes existence. Only then will he be able to put this fabric here and that fabric there, and make it all more colorful. Then his art—his creation—will speak the story of life. It is vital for the study of art, much more than for the study of any other field, that the artist spontaneously live the completeness of life. Only then will his strokes spontaneously be the impulse of life.

The artist has to be a man of fully developed heart and fully developed mind. With full development of his heart, his life will blossom in fulfillment; and with full development of his mind, his life will be in harmony with everything around him. Such should be the quality of his art: the piece of art should speak of life, should blossom in life, should radiate life—and that life should be in harmony with everything in the environment. Such should be the life of the artist: fulfilled in himself and in good harmony with the environment. Only then will he create more complete pieces of art, where life will be lived and eternity will be pictured.

The value of art is that it has its boundaries, and within those boundaries it is the full expression of life, yet it tells the story of the beyond. It speaks in silence; it speaks of the unboundedness of life—and this is the glory of it. It is true that a piece of art has its value in the vision of an artist or in the vision of the beholder—that is a different story. But so far as the creation of the artist is concerned, spontaneously the piece of art will speak of the fullness of life. Moreover, that speech, that expression, will continue until eternity if the heart of the artist has been at the basis of the evolution of his piece of art. Every stroke of the artist supplies a stroke of love, a tender feeling of love on that hard stone. The hardness of the stone melts into the fine impulses of love, and that
the piece radiates. Such a piece of art tells the story of life and keeps on telling the story of life to generations in the eternity of time.

It is vital that those artists who stand to speak the achievement of their age for all times to come should be the pride of their generation. They should live such fullness of life that they radiate that quality of life, that fullness of life. Then they will succeed in radiating that unboundedness within the boundaries of the art for all times to come.

This is why it is called an art. It is a small piece within the boundaries of a few inches or a few feet, but the life it radiates speaks of that completeness of life, that unboundedness of Being. It straightaway appeals to every heart. A piece of art that is capable of whispering the songs of life in eternity can clearly whisper a message of love and happiness and “cheer-up” to every heart, to every mind, to every level of consciousness—no matter what—dreaming or sleeping or waking or deep rest or depressed or whatever. A piece of art is just a wave of life, a wave of love, a wave of happiness, a wave of eternity.

There is the story of individuality and the story of eternity at the same time in one glance—that is the glory of the artist. To create such a piece of art, the artist must cry in the value of love; he must be able to put out his heart and put out his mind so that he might picture the achievement of his age and let it stand there to tell the story for all the years to come. It is vital for an artist to meditate morning and evening and then to come out with some tender strokes of love and happiness.

The Transcendental Meditation technique, in its theory and practice, should be a feature of deep rest for every artist who really wants his creation to last. This is the aspiration of every artist. When he puts his heart in something, he does not want his heart to die; he wants his heart to live for eternity. The aspiration of an artist is that his art give inspiration for advancement, success, and “cheer-up” in all the time to come. With this aspiration of the artist, what he has to do is BE as much as he can; and to BE as much as he can, he has only to BE completely for a few moments of his mornings and evenings. Then he will be present in his piece of art.

Therefore the Transcendental Meditation program is a professional need for the artist; it is a need for him in his private life, and it is a need for him in his professional life as well.
Maharishi Vedic Science

and Post-Secondary Art Education

Excerpt
Maharishi’s Principles of Art and Art Education

Lee C. Fergusson, Ph.D.
ABOUT THE AUTHOR

Lee C. Fergusson, Ph.D., was the first graduate with a Ph.D. in Maharishi Vedic Science from Maharishi University of Management, and this is a chapter from his dissertation. He has previously been Rector of Maharishi Vedic University, Cambodia, Director of Maharishi Vedic College, Melbourne, Australia and Associate Professor of SCI, Maharishi University of Management, Iowa. He was President of USA Global Link and is currently Chief Executive Officer of Virotec Global Solutions, Australia. Fergusson has lectured, spoken at conferences and symposia worldwide and published extensively in the U.S.A., Europe and Australia.
ABSTRACT

This is the fourth chapter from Maharishi Vedic Science and Post-Secondary Art Education, a doctoral dissertation which explains a model Consciousness-Based post-secondary art curriculum. The chapter begins with a brief overview of how Maharishi Vedic Science might address some of the challenges facing contemporary education. Then it delineates principles of art in four areas: the Artist’s Consciousness, Creativity and the Creative Process, Art Products and Practices, and Art Education, with each principle supported by quotations or ideas from Maharishi. This chapter, which contains most of what Maharishi publicly said about art, clearly articulates how the development of higher states of consciousness brings fulfillment to the aspirations of art, artists, and art educators.

Maharishi’s Principles of Art and Art Education

Introduction and Overview

As stated in the previous chapter, Maharishi Vedic Science generates profound and far-reaching results when applied to everyday life. In this chapter, its application to post-secondary art education will be discussed and Maharishi’s principles of art and art education introduced. Together, they establish the conceptual framework within which a model Vedic Science-based post-secondary art curriculum can be considered.

Education is one of the most crucial areas of social engagement. Crises in education are a reflection of, and have direct influence upon, society as a whole. From Maharishi’s (1977, pp. 144–145) perspective, the ultimate purpose of education is to create an enlightened student and an ideal society. Accordingly, educators should only consider themselves successful when “the problems of today’s world are substantially reduced and eventually eliminated, and the educational institutions of every country are capable of producing fully developed citizens” (Maharishi International University, 1981, p. 5).

However, even a momentary consideration of contemporary education suggests that something is missing. For example, Roth (1984) has observed that “the well-founded suspicion is that even the best education we can provide may not promote us—individually or nationally—
... to where we deserve, let alone where we want, to be” (pp. 10–11). More recently, Reinsmith (1987) has argued that genuine education means something far more than mere training for vocation; true education, he argues, is concerned with the “art of living” (p. 253). In fact, Reinsmith has suggested that education is always in a state of crisis because it fails to develop the knower; his approach emphasizes self-discovery and the need to “know thyself.” Drawing from postmodern theory, Oliver (1990) focuses the argument even further by stating that educators need to discard the outmoded idea of a separation between knower and known because it results in a technical bias, a bias which overemphasizes the usefulness of knowledge and forgets the centrality of the knower. Such a system, he contends, is successful in developing professionals but founders when addressing the issue of quality of life. Along with post-secondary art educators like Sevigny (1989), many theorists have therefore concluded that development of the knower is crucial if education is to succeed.

Maharishi Vedic Science-based education satisfies this need by providing every student with the knowledge and direct experience of the self-referral state of pure consciousness. As noted in chapter three, this level of nature’s functioning contains within its structure the entirety of knowledge (Maharishi Mahesh Yogi, 1986, p. 27), and thus pure consciousness represents the ultimate source of education. When the student directly experiences and becomes completely familiar with this level of nature through practice of the Transcendental Meditation and TM-Sidhi programs, he or she knows the source of all streams of knowledge, and begins to think and act in accord with all the laws of nature. Maharishi (1978b), by drawing from the Vedic literature (for example, Chandogya Upanishad, 6.1.3), has therefore suggested that by knowing this one level of existence, everything in the universe can be known. This fundamental principle of education, from which all others discussed here are derived, has been examined in more detail elsewhere (for example, S.L. Dillbeck & M.C. Dillbeck, 1987; Jones, 1989) and will be further elaborated in chapter six in the context of developing the rationale for a Vedic Science-based art curriculum.

Simply stated, Maharishi maintains that education is composed of three essential elements—the knower (or student), the processes of knowing (the different perceptual and cognitive means of gaining...
knowledge), and the known (the facts or skills to be learned)—with each having its source in pure consciousness. These three basic building blocks of education can be intellectually located within the unbroken continuum of pure consciousness as Rishi, Devatā, and Chhandas. According to Maharishi, education is only complete when each element is fully developed in the consciousness of the student, making development of consciousness fundamental to education.

Conversely, when consciousness is overlooked, knowledge is necessarily limited and education incomplete. Such is the case with modern science based education which promotes fact gathering and skill acquisition, but basically divorces itself from any attempt at developing the knower. As previously discussed, this attitude arose because the scientific method imposed an artificial separation between knower and known, thus divorcing the knower from the field of serious investigation. But, as Maharishi (1985a) observes, in considering the process of gaining reliable knowledge,

[W]e find there are two sides to knowledge: the object of knowledge, that which we seek to know, and the subject of knowledge, the knower. What the present system of education provides is knowledge of the object; what it misses is knowledge of the subject, knowledge of the knower in his infinite capacity. When the knower is ignorant about himself, the whole structure of knowledge is as if baseless. (p. 5)

He goes on to explain that the present condition of education is due to the attention of students always being outwardly directed to the objective world where discrete facts of information pervade experience. Such an approach produces what Maharishi (1966) calls “baseless” education. Baseless education, he explains, “excites the thirst (for knowledge) but does not have the means to satisfy it” (1966, p. 212). Thus, in whatever area the student works, as he goes deeper and deeper into the objective facts of the discipline, education reveals to the student “a far greater range of knowledge which is yet unknown and to which he has no access. Present systems of education [thus] help more to expose the ignorance of a subject than to provide knowledge of it” (Maharishi Mahesh Yogi, 1966, p. 212). This “deplorable state” of education exposes students to more and more knowledge of a discipline, but fails to adequately provide them with the knowledge of its origin, range, and goal. By handling the consciousness of the student, however, every component of
the educative process, irrespective of the specific objects to be known or the processes employed to gain them, is strengthened. Maharishi (1986, p. 27) therefore concludes that modern science is “at best one-third of Vedic Science.”

Through its objective approach, modern science reveals that which is perceived, the object. The subject, the perceiver, remains separate from it. Modern science investigates into the field of the known, but it does not touch at all the field of the knower and the spontaneous process of knowing. Vedic Science has all the wealth of total knowledge of the knower, the process of knowing, and the known. (Maharishi Mahesh Yogi, 1986a, pp. 27–28)

Without a systematic and coherent program for developing the consciousness of the knower, modern education remains without foundation, forever adding new knowledge to its curricula but never actually developing the one who was meant to know it. By leaving out the knower, educators may design better curricula, and may even develop more advanced methodologies to deliver them, but without a technique for systematically developing consciousness, educators will, according to Maharishi, always fail to reach their goal.

Maharishi goes on to explain that as a result of enlivening the infinite potential of consciousness through his Vedic Science, the student grows in the understanding that all streams of knowledge are nothing other than expressions of one’s own awareness and therefore intimately connected to his or her own life. By knowing and experiencing pure consciousness, and by gaining mastery over the course of action, the student increasingly lives what Maharishi (1985b, p. 5) calls the fruit of all knowledge. Living the fruit of all knowledge, Maharishi points out in the following passage, is the ability to accomplish anything, and spontaneously think and act free from mistakes. Through this integrated approach, students increasingly appreciate that different modes of intelligence are not foreign or separate to their own consciousness and thereby feel at home with even the most unfamiliar and advanced knowledge.

Because its origin lies in the direct experience and intellectual understanding of pure consciousness, Maharishi (1985b, 1986, p. 101) has referred to this approach as Vedic Science-based education or unified field-based education. Vedic Science-based education is “self education”
because, through it, individuals become more and more self-sufficient in their activity (Maharishi Mahesh Yogi, 1986, p. 99). Such a system of education:

[E]nlivens the common basis of the knower and known, the unified field of natural law . . . which the student experiences as the deepest level of his own intelligence during the practice [of the Transcendental Meditation and TM-Sidhi programs]. As a result of this educational approach the student grows in the awareness that all streams of knowledge are but modes of his own intelligence. The knower finds in himself the totality of natural law; because of this the knower is no longer lost in the wilderness of knowledge. He comes to feel at home with everyone and everything.

With increasing confidence and self-sufficiency his creative genius blossoms. He ceases to violate natural law and enjoys the fruit of all knowledge—the ability to accomplish anything, and spontaneously to think and act free from mistakes. (Maharishi Mahesh Yogi, 1985b, p. 5)

Gaining the fruit of all knowledge in higher states of consciousness is, Maharishi therefore concludes, the purpose of applying his Vedic Science to education. However, if this goal is to be reached and progress in society to continue, “a shift is required from the science of one category to a total science. Vedic Science is that total science” (Maharishi Mahesh Yogi, 1986ß, pp. 32–33).


S.L. Dillbeck and M.C. Dillbeck (1987) and S.I. Nidich and R.J. Nidich (1987, 1990) have thoroughly reviewed the principles and prac-
tice of Vedic Science-based education. They conclude that holistic development is now possible because the unified level of knower and known—the level of complete knowledge and its infinite organizing power—has been made available to students. Similarly, on the basis of experimental investigation, Jones (1989) has concluded that Vedic Science-based higher education develops more profound and meaningful knowledge, and simultaneously develops the student’s ability to utilize it. In this sense, the application of Maharishi Vedic Science to higher education apparently solves problems associated with student behavior and learning while developing more complete knowledge in their personal lives.

The implications of Maharishi Vedic Science for post-secondary art education have yet to be fully explored. Certainly R. Orme-Johnson’s (1987) work in literature, E.N. Aron and A. Aron’s (1982) review article on creativity, and colloquia reports (for example, MIU, 1981) are important, but they have only tangential meaning here. Despite the need for more research, a number of preliminary efforts to connect Maharishi Vedic Science to art and art education have been made. For example, Cain (1988) has suggested that because an artistic act is the “self-expression of boundless human consciousness within the boundaries of human-created objects and situations,” a Vedic Science-based orientation might represent a “new integrated approach to the discipline by connecting each aspect of art to its source in consciousness” (p. 282). Cain presented this integration by detailing the various elements of artistic activity in terms of the unified field and its sequential expression as the streams of Rishi, Devatā, and Chhandas. He concluded that Maharishi Vedic Science fulfills the aspiration of every artist and every civilization because it provides a means for systematically developing the consciousness of the artist and viewer.

The highest purpose of art is the expression of the most sublime values of life. Art serves to materialize our most cherished and intimate experience of the Self into forms of universal beauty, truth, and immortality. Art is the external manifestation of these blissful experiences in essential forms. True art speaks to us simply and directly of full life, life springing from the infinite silence of the unified field. True art informs us of the possibilities for ultimate freedom, joy, and fulfillment. We
now have the means to actualize the full range of human creativity and appreciation. (Cain, 1988, pp. 296–297)

The implications of Vedic Science-based art have also been considered in the context of the paintings, writings, and lectures of American artist Agnes Martin (Bonshek & Fergusson, 1988). This essay centered around issues of creativity, the structure of the unified field and possible visual metaphors of it, the means of penetrating the surface level of life to gain perfection in the mind, and the development of happiness in the life of the artist. In noting the striking similarity between what Martin calls the mind’s “awareness of perfection” (cited in Bonshek & Fergusson, 1988, p. 300) from which the artist can generate positive, original, truly significant works of art and Maharishi’s description of the creative process in nature and man, the authors suggest that Martin’s work presents a timeless ideal of artistic activity by providing a glimpse into the unified structure of reality. According to Martin, this ideal is the “renewal of memories of moments of perfection” (cited in Bonshek & Fergusson, 1988, p. 298).

Elsewhere, the moral and sociological imperatives of art in the postmodern era without the benefit of the knowledge or experience of pure consciousness have also been explored (Fergusson & Bonshek, 1990). In the wake of controversies surrounding issues of individual rights in the arts, the authors suggest that Maharishi Vedic Science not only develops art students “in ways that allow individualistic intentions to flourish but, and more importantly, that the relationship between these intentions and the needs of society can be strengthened and harmonized” (Fergusson & Bonshek, 1990, p. 40). In so doing, the authors contend, Maharishi Vedic Science-based art education fulfills the global purpose of art to uphold and simultaneously cherish all levels of human life.

Bonshek (1988, 1990) has theoretically explored the impact of Maharishi’s knowledge on contemporary art and theories of knowledge. She notes that of the many issues surrounding the modern-postmodern debate, those specifically related to universality and originality in art are corrected by Maharishi Vedic Science because it locates the infinite source of creativity in the consciousness of the artist, and provides technologies through which the full potential of consciousness can be systematically enlivened. This author has also presented preliminary
empirical findings that suggest college art students who practice the Transcendental Meditation and TM-Sidhi programs may have more developed field-independence and part-and-whole awareness indicative of higher states of consciousness, than do other art students (Fergusson, 1989, 1992, 1993).

However, Maharishi’s orientation to art has yet to be articulated or systematically applied to a post-secondary curriculum. This has made it difficult to assess what developments might realistically be expected by art educators and students when Maharishi Vedic Science is introduced to the curriculum. Moreover, without a coherent model of curriculum development and design, attempts at integrating the knowledge and experience of pure consciousness remain unsystematic and undocumented. In order to answer question two of this thesis, the following four groups of principles represent a first attempt at isolating what Maharishi has specifically said about the practice of making art and the education of artists.

In order to systematize and understand Maharishi’s perspective on art and art education, a series of principles were formulated by this author. These principles were derived from 15 video- and audiotaped lectures and discussions, and a series of written statements made by Maharishi between the years 1970 and 1979. In most cases, the principles are presented aphoristically with supporting statement(s) or explanation by Maharishi. In a few cases, Maharishi confirmed the accuracy of the principle-statement by listening to written material prepared as a result of his lectures or conversations but did not make the statement himself (for example, those derived from Maharishi Mahesh Yogi, 1973a). In still other cases, Maharishi merely inferred the principle when speaking on topics (for example, education, architecture, or urban design) related to the disciplines of art and art education. In these latter examples, the principle is not supported by an accompanying statement but by a brief explanation in the narrative.

Grouped into four categories, the first three sets of principles relate to art-making, and correspond to the three levels of reality as discussed in chapter three. Those related to the artist’s consciousness correspond to the Rishi level of existence or the Self; those related to creativity correspond to the Devatā or the mind level of existence; and those related to art practice and products correspond to the Chhandas or material
level of physical creation. This organizational device is intended to not only make reading of the principles easier, but also to show their direct correspondence to the structure of reality as described by Maharishi in his Vedic Science. Because the discipline of post-secondary art education essentially (although by no means exclusively) centered on the practice of making art, and because Maharishi’s lectures have focused mostly in this area, emphasis in the principles has been given to the mechanics of creating a work of art. The fourth group of principles relates to art education with correspondence to many of the main ideas presented in chapter three.

While the term principle is being used here to mean a fundamental or primary truth upon which successful action can be conducted, the following articulation and grouping of principles represents a proposal only. That is, they are meant to be comprehensive and essentially correct, but they may not be complete. The principles can certainly be added to, developed, or refined, and organized in other ways. Nevertheless, they should ably serve two general purposes. First, the principles, and a deep reading of the accompanying statement(s), should provide the interested reader with enough information that further research can be carried out. The statements in particular should act as a useful resource from which other work can be conducted. It is hoped that by reading the principles in context, a deeper analysis is possible. Second, it is also hoped that the principles are actually applied. That is, given their apparent value and their immediate connection to the theoretical, experiential, and empirical base of Maharishi Vedic Science, these principles should felicitously serve future art practice and theory, and help in the development, implementation, and evaluation of art curricula. Ideally, application should not be limited to the post-secondary setting.

A note regarding terminology. The term Being has been used by Maharishi over the years to describe the unbounded, unmanifest field of pure consciousness. In the following statements, Being parallels the term pure field of creative intelligence and, thus, pure consciousness. The term creative intelligence, it is also important to point out, is used by Maharishi (for example, 1975b, p. 20) to mean both the unmanifest nature of life and, in its expressed mode, manifest creation. Creative intelligence, therefore, equates to the term natural law as used in chap-
ter three to mean the all-pervasive intelligence of nature responsible for guiding life in an orderly and evolutionary way. For this reason, Maharishi (1975b) explains:

The fullness from which creativity begins is the unmanifest aspect of intelligence. From that fullness the waves of creative intelligence arise and dance into manifestation.

They dance, grow and enjoy, and find fulfillment in the same fullness of life. Thus, the range of creative intelligence is found in two fullnesses—the fullness of the unboundedness and the fullness of boundaries . . . (p. 22)

The field of pure creative intelligence or pure consciousness, is a field of infinite happiness; in the language of Maharishi Vedic Science, it is bliss or Ānanda. Through regular contact with pure consciousness, any individual grows in inner fulfillment, inner contentment (Maharishi Mahesh Yogi, 1986). As one becomes increasingly familiar with pure consciousness, “our perception is refined to appreciate more tender values of life, and with this, every experience brings great delight and every relationship is more fulfilling” (Maharishi Mahesh Yogi, 1975b, p. 32). For this reason, pure consciousness is described in the following statements as the Creator, the supreme artist. By aligning individual thought and action to this level of life, the artist spontaneously develops his or her own creativity and intelligence to reflect the status of the Creator. Similarly, while chapter three explains the relationship between the Science of Creative Intelligence and Maharishi Vedic Science, in the following passages, the term Science of Creative Intelligence should be regarded as synonymous with Maharishi Vedic Science, that is, the systematic exploration and application of pure consciousness.

Maharishi’s statements below the bold-faced principles are direct quotations. Additional words, phrases, or paragraphs by other people or added by the author to clarify the context of the quotation or to explain or summarize principles are placed in brackets [ ].

**Group One: The Artist’s Consciousness**

**Principle #1.1:** Pure consciousness is the unmanifest home of all the laws of nature from where all streams of knowledge emerge. Every
discipline, all creativity, and the entire manifest universe emerge from this self-referral state of pure consciousness.

“The self-referral state of consciousness is that one element in nature on the ground of which the infinite variety of creation is continuously emerging, growing, and dissolving. The whole field of change emerges from this field of non-change, from this self-referral, immortal state of consciousness. The interaction of the different intellectually conceived components of this unified, self-referral state of consciousness is that all-powerful activity at the most elementary level of nature. That activity is responsible for the innumerable streams of intelligence in creation. If this state of consciousness, or this state of nature’s activity, could be brought on the level of daily life, then life would naturally be as orderly and as full of all possibilities as is the nature of this self-referral state of consciousness” (Maharishi Mahesh Yogi, 1986, pp. 25–26).

“Something cannot come out of nothing. A river is never seen flowing out of a desert. There must be some water from which the river can flow. There must be something out of which something else can come. From the fullness of creative intelligence the streams of life come out. From the unbounded the boundaries spring” (Maharishi Mahesh Yogi, 1975b, p. 248).

Principle #1.2: The goal of artistic activity lies in completing the circle of creation. Art has its source in the unboundedness of pure consciousness, is expressed through the boundaries of creation, and reaches its goal in the unboundedness of pure consciousness once more.

“The fulfillment of the artist lies in completing the circle of creation: from seed to tree, from tree to seed, from unboundedness of Being to the boundaries of creation; and through the continued process of re-creation, from the boundaries of creation to the unboundedness of Being . . . . The Science of Creative Intelligence ranges from this shore of infinity to that shore of infinity, and here are the waves of intelligence on which the life of the artist should float” (Maharishi Mahesh Yogi, 1974a, p. 2).
“[The ability to act spontaneously in accord with natural law] . . . is achieved through Transcendental Meditation, when the active mind settles down to a state of quiet awareness. This is pure consciousness or the simplest form of awareness. All thought and activity begin from this silent level, where the mind is not thinking—it is only awake in itself. From silence arises thought, action, achievement, fulfillment—and again, silence. That is the whole flow of life—from silence to silence.

“In the state of fulfillment desire ends, because the goal of desire has been achieved. The desire comes to an end—the flowing river meets the ocean. It becomes the ocean and silence reigns. So starting from silence and coming back to the goal of silence is the whole run of life” (Maharishi Mahesh Yogi, 1978a, p. 95).

“Poetry is the flow of consciousness. The whole creation is the poetry of creative intelligence; it is the song of fullness of life. It has a rhythm, it has a meaning; and the rhythm and the meaning together have their own beautiful boundaries, and the boundaries go on and on and on, expanding to embrace unboundedness” (Maharishi Mahesh Yogi, 1975b, p. 202).

**Principle #1.3: The source of art is the consciousness of the artist. The more unbounded an artist’s consciousness, the more complete and fulfilling artistic expression will be. A work of art created from the unbounded level of pure consciousness will speak of the fullness of life.**

“If the artist is really living Being, Infinity, his piece of art will speak of the maximum value of life. Most enlivened will be that piece of art, and as such, it will last longer in time. So the artist, just as he promotes life into the lifeless, promotes eternity into time. And this is possible on the basis of living fullness of life. How much the Self, eternal infinite Being speaks in the strokes of the artist, how much the artist vibrates in the value of infinity, how much the artist vibrates Being in that value of Being—that much will the stroke vibrate into the value of life. So the initial and most vital need of an artist, which alone can make him vibrate in the fullness of life and the fullness of eternity, is living Being—maximum Being, fullness of Being. If fullness of Being could
be a living reality in the life of an artist, every piece of his art would breathe life and eternity” (Maharishi Mahesh Yogi, 1970a).

“The value of art is that it has its boundaries, and within those boundaries it is the full expression of life, yet it tells the story of the beyond. It speaks in silence; it speaks of the unboundedness of life—and this is the glory of it. It is true that a piece of art has its value in the vision of an artist or in the vision of the beholder—that is a different story. But so far as the creation of the artist is concerned, spontaneously the piece of art will speak of the fullness of life. Moreover, that speech, that expression, will continue until eternity if the heart of the artist has been at the basis of the evolution of his piece of art. Every stroke of the artist supplies a stroke of love, a tender feeling of love on that hard stone. The hardness of the stone melts into the fine impulses of love, and that the piece radiates. Such a piece of art tells the story of life and keeps on telling the story of life to generations in the eternity of time” (Maharishi Mahesh Yogi, 1970a).

“According to the degree to which the artist can express more of life, he is considered a greater artist. The art is in the expression of life, in the skill of performance” (Maharishi Mahesh Yogi, 1974b).

**Principle #1.4: A work of art speaks for the consciousness of the artist.**

“The creation of an artist is the creation of life. Every artist knows how much of himself has come out. A poet, a singer, a dancer, a painter—every artist is putting himself into the piece he is creating. Art is the expression of life; it is the expression of creation. By looking at a piece of art, if one is wise enough, one can see into the structure of the life of the artist and can evaluate the level of consciousness of the artist. The whole of consciousness comes out through a piece of art and can be seen through it. So art duplicates life, duplicates life as the living expression of divine Being. Through art, something non-living, like a piece of paper onto which an artist puts a beautiful, fully bloomed flower, can speak for the life of an artist” (Maharishi Mahesh Yogi, 1970b).
“Art really has its source in the transcendent, the unmanifest field of pure consciousness, which is the non-changing, immortal field of all possibilities. That supreme intelligence, complete in itself, designs the activity and destiny of all creation. When the awareness of the artist is in tune with this center of infinite creativity, his piece of art breathes fullness of life, nourishes the creator, the artist, and inspires his admirers with waves of bliss” (Maharishi International University, 1981).

**Principle #1.5: Art is the expression of life, the expression of love, the expression of happiness.**

“The nature of life, being expressive, being progressive, unfolds the inner values of life, and this is precisely what art is: the expression of fuller values of life” (Maharishi Mahesh Yogi, 1973a).

“Creation of art is expression of life, and that is why it is fulfilling to life. It is the expression of oneself. The artist puts his heart and his mind into his creation, and this is enjoyable to life because it is its own expression. Art is the extension of one’s territory of influence, and as such, it is a step of evolution. Life thrives in evolution. Existence finds fulfillment in evolution. So a piece of art is just a piece of the heart of the artist. It is the expression of life, the expression of love, the expression of happiness” (Maharishi Mahesh Yogi, 1970a).

“This phenomenon of the piece of art containing the expression of the heart and mind of the artist—this itself is promotion of life. The artist promotes life on a lifeless piece of paper or stone. How lifeless a stone is! But an artist, a sculptor, puts life into it. He promotes life into the lifeless, and this is the greatest display of the characteristic of life. The artist is instrumental in the greatest display of life: the display of life through the lifeless. This is the territory of an artist. By incorporating the lifeless into the value of his own life, he promotes life into that area. That is why an artist is held high above his fellowmen” (Maharishi Mahesh Yogi, 1970a).

“[Art] is a small piece within the boundaries of a few inches or a few feet, but the life it radiates speaks of that completeness of life, that
unboundedness of Being. It straightaway appeals to every heart. A piece of art that is capable of whispering the songs of life in eternity can clearly whisper a message of love and happiness and “cheer-up” to every heart, to every mind, to every level of consciousness no matter what—dreaming or sleeping or waking or deep rest or depressed or whatever. A piece of art is just a wave of life, a wave of love, a wave of happiness, a wave of eternity” (Maharishi Mahesh Yogi, 1970a).

“Every artist puts himself as being one with the piece of art, whether he is a sculptor, a painter, a singer—whatever the piece of art he is creating, he is absolutely absorbed in it. This absorption of the inner being into the outer surface value of his creation is a joy to him, a very great satisfaction. Every piece of art is an expression of the life of the artist and, as such, every piece of art is the joy of the artist. The creation is a great joy, a very great joy because it is the expression of life” (Maharishi Mahesh Yogi, 1970b).

**Principle #1.6: The skill of an artist lies in completely knowing what consciousness is, what it is made of, and what its mechanics of manifestation are.**

“Because today’s generation is very much more creative than those of the past, the aspiration for advancement is great. Man wants to do more and more, and this is natural to life—life thrives in the steps of progress. Being more creative, individuals exert so much energy, but this exertion is not on the basis of knowing the eternal source, the absolute source of creative intelligence lying within, and therefore individuals keep on struggling harder and harder.

“The result of this struggle is stress and strain, and with this increase of stress and strain in the present generation and with the calamities that we are seeing, all that belongs to a lack of knowledge of the untold resource of creative intelligence within man.

“For this reason, we are structuring the Science of Creative Intelligence so that man may systematically gain the experience and the knowledge of this absolute field of creative intelligence within. In this way, he may use that great amount of creative intelligence for anything that he wants to accomplish. The result will be a progressive, fulfilled
life in which struggle and strife cease. In such a life, suffering disappears and life blossoms in fulfillment. We should examine this proposition closely and go deeply into every aspect of it” (Maharishi Mahesh Yogi, 1971b).

“The skill of the artist lies in knowing what consciousness is and in knowing what it is made of. The skill of an artist is in maintaining that liveliness of consciousness and in his ability to transport it from inner consciousness to the paper, marble, clay, or wood; this transporting ability is the skill of the artist. He makes the picture move from his level of consciousness onto the level of the paper, and when the picture is moving, the artist holds it in his awareness nevertheless: this is art” (Maharishi Mahesh Yogi, 1974b).

**Principle #1.7: Cosmic Consciousness is the ideal awareness of the artist because, in Cosmic Consciousness, he or she can maintain unbounded awareness along with the boundaries of relative life. Developing Cosmic Consciousness is the ultimate skill of the artist.**

“Art can be thought of as that ability of not allowing the relativity to overthrow the Absolute while making the Absolute move onto relativity, to give change some substantial and lasting value—this is skill, this is art, this is the basis of an artist. Therefore, Cosmic Consciousness is the ground on which the life of the artist is active. Cosmic Consciousness is the ideal awareness of the artist, because in this state of consciousness the artist can spontaneously maintain unbounded awareness while maintaining boundaries and can depict the unbounded value onto the bound; unbounded awareness gets transported onto the finite values of his strokes on paper. He is able to sustain that unboundedness, and he is able to move that unboundedness through his brushes” (Maharishi Mahesh Yogi, 1974b).

“[The success of the artist . . . lies in his ability to express the boundless in the boundaries and expand the form of boundaries to whisper the gospel of the boundless] . . . For this the artist must develop, on the level of his awareness, the capacity to simultaneously maintain the boundaries along with the boundless. Cosmic Consciousness is there-
fore the successful field of the artist, because in Cosmic Consciousness alone his awareness plays and displays the full reality of life. Furthermore, because there is now a natural and scientific procedure for developing this quality in the artist, every artist of this scientific age has the opportunity to rise to that supreme value of an artist and thereby raise the level of art to pedestals of expression higher than any seen before” (Maharishi Mahesh Yogi, 1973a).

“In Cosmic Consciousness, the artist not only gains the ability of simultaneously maintaining broad comprehension along with sharp focus but also the ability to express, through his imagination and feeling, the unexpressed level of Being in such a way as to make it concrete” (Maharishi Mahesh Yogi, 1973a).

“When the mind functions while remaining ever steadfast in the state of tranquility, the full range of creative intelligence becomes lively. In that state one makes no mistakes. Every inspiration is right and leads to correct action for maximum achievement” (Maharishi Mahesh Yogi, 1975b, p. 81).

**Principle #1.8: The best way to enhance the world through art is to learn how to effectively operate from within ourselves, from the level of self-referral, pure consciousness. At this level of creation, everything in the universe is infinitely correlated with everything else.**

“The theory of communication demands the field of infinite correlation. We know that Transcendental Consciousness is that field of infinite correlation which connects everything with everything else. I think this is the most artistic place in the field of creation. Even though everything is different from everything else, every aspect of creation is very well integrated with everything else on the level of Transcendental Consciousness—on that level, there are difference and harmony together. The practice of the Transcendental Meditation technique unfolds the full potential of difference inasmuch as it makes every individual fully developed in his own right, and, at the same time, it connects every individual with the entire creation. This artistic quality of life has to develop in the awareness and in the breath of every individual on earth.
“The most effective way to convey our blessings to the whole world is to operate within ourselves. The unmanifest Self is that field of infinite correlation connected with everyone—therefore, communication on that level is frictionless. If we want the qualities of Transcendental Consciousness conveyed in the most effective manner without losing their impetus, we think of communicating on the level of our own unmanifest Self.

“When we talk of infinite correlation in art, we don’t forget that science has provided us with insight into the vacuum state [the unified field]. As meditators, we use that vacuum state in our consciousness and enjoy the quality of infinite correlation in the faint impulse of the heart. Every stroke of art is most effective if it has the backing of faint feelings: these finest feelings get themselves beautifully expressed in the way we want, and at the same time it helps the environment.

“Therefore, the way we can share our knowledge and experience with the whole world is to enliven our own Self. When we learn to operate within our own Self, the artistic display in our own nature is very profoundly and successfully conveyed throughout the world” (Maharishi Mahesh Yogi, 1976).

**Principle #1.9: Creative intelligence is the supreme artist and the artist is the expression of creative intelligence.**

“Difference and harmony together—this is the supreme stroke of creative intelligence. I see creative intelligence as the supreme artist, and the artist as the expression of creative intelligence. That is why an artist is a living, breathing, acting expression of creative intelligence. The fulfillment of the artist lies in completing the circle of creation: from seed to tree, from tree to seed, from unboundedness of Being to the boundaries of creation; and through the continued process of re-creation, from the boundaries of creation to the unboundedness of Being” (Maharishi Mahesh Yogi, 1974a, p. 2).

“A piece of art is . . . an expression of the wholeness of the artist and the whole is represented by that small piece. That great artist, the Creator, has tremendous creative intelligence. How many faces he has designed, no two faces he wants to see alike—what a
great artist! He has used all the knowledge of all the laws of nature functioning together. Therefore, the whole creation is the systematic knowledge through which the Almighty has displayed his artistic ability” (Maharishi Mahesh Yogi, 1970b).

“It is true that the creation of a work of art is a way of allowing the artist to express maximum of himself, and if the artist’s awareness is open to that unbounded field of bliss then an even greater amount of happiness and creative intelligence could flow into a piece of art. We say God is everywhere just because every piece of His creation is so profound, so full of glory on all levels, that man thinks the Creator has expressed Himself completely in every little bit of it. How could this flower be so beautiful if the Creator had not expressed most of His life in this? In creation we find such immense glory, such beauty and grandeur that we say the fullness of God is everywhere. The Creator has succeeded in expressing Himself in every little bit of His creation. This is the story of the creative arts” (Maharishi Mahesh Yogi, 1970c).

“The artist, while creating, stands as a creator, and that status of the creator, howsoever small, takes the vision to a very big creator of the entire cosmic life” (Maharishi Mahesh Yogi, 1970a).

**Principle #1.10: A successful artist has a fully developed heart and a fully developed mind. The life of such an artist is in complete harmony with the environment.**

“The artist has to be a man of fully developed heart and fully developed mind. With full development of his heart, his life will blossom in fulfillment; and with full development of his mind, his life will be in harmony with everything around him. Such should be the quality of his art: the piece of art should speak of life, should blossom in life, should radiate life—and that life should be in harmony with everything in the environment. Such should be the life of the artist: fulfilled in himself and in good harmony with the environment. Only then will he create more complete pieces of art, where
life will be lived and eternity will be pictured” (Maharishi Mahesh Yogi, 1970a).

“There is the story of individuality and the story of eternity at the same time in one glance—that is the glory of the artist. To create such a piece of art, the artist must cry in the value of love; he must be able to put out his heart and put out his mind so that he might picture the achievement of his age and let it stand there to tell the story for all the years to come. It is vital for an artist to meditate morning and evening and then come out with some tender strokes of love and happiness” (Maharishi Mahesh Yogi, 1970a).

**Principle #1.11: A successful artist makes the unbounded value of consciousness appear on the surface level of life.**

“Today’s artists, developed on the ground of the Science of Creative Intelligence, enjoy the ability of moving the unbounded. On the level of their consciousness, they create such harmony through the gentle touch of their brush or chisel. Their gentle moves are so harmonious that one move in its own small boundaries moves the unbounded. This ability to have the unbounded move with the gentle impulses of the brush or chisel, this ability to spontaneously maintain the most wide comprehension in the very small boundaries, is developed by the study of the Science of Creative Intelligence” (Maharishi Mahesh Yogi, 1975a).

“The pride of the artist is to make unboundedness appear on the scene with one single, simple, innocent stroke. No one notices the unbounded whiteness of the canvas until, with one stroke of the artist, a boundary appears on it, and then immediately the unbounded expansion of white shows up” (Maharishi Mahesh Yogi, 1975b, p. 78).

“The artist beams the light of unboundedness on the individuality of the object by completely absorbing it into his own self, and in so doing he glorifies the object” (Maharishi Mahesh Yogi, 1975b, p. 267).
“This same thrill of discovery and creation [that motivates the scientist] is also present in the life of the artist. He starts with a flat, white canvas and with one stroke of his brush, he is able to locate the value of unbounded expression, which was not noticed until some boundary appeared on the canvas. This is the artist’s pride and joy, that he is able to make the value of infinity appear on his canvas with one simple, innocent stroke.

“In a similar way, all it takes is one small observation of the scientist, either in the very subtle field of subatomic particles or in the vast field of galactic movements, to reveal to him some hint of the reality of the infinite” (Maharishi Mahesh Yogi, 1972, 23:7).

Principle #1.12: For art to be perfect, the almost non-fluctuating state of transcendental, pure consciousness must spontaneously correlate with the grossest aspects of outer performance. There must be synchrony in the artist’s mind.

“The purpose and function of the artist is to manifest the unmanifest. This is so profoundly and completely accomplished through the practice of the Transcendental Meditation technique. Every stroke of an artist should spontaneously fall in the right place with the right shades, colors, intensity, and so on. This will occur only when his awareness, operating on the brush tip, does not lose contact with that area where the brush is going to fall. There has to be harmony between inner consciousness and outer performance. The artist has to have a synchronous mind. Only in the synchrony of the mind will this compactness and concentratedness, this synchrony of the heart, be found operating. The feelings of the artist should be so precise, so full, that they overflow, and this synchrony in the awareness of an artist is what makes an artist a creator. This synchrony increases with Transcendental Meditation, and therefore Transcendental Meditation is the art of art. If there is anything that can be called the art of all arts it is Transcendental Meditation.

“[T]he most important thing would be to sharpen the tool. . . . Yes, to sharpen the tool. Because it is on the tip of the tool that the picture in the awareness of the artist and the picture on the surface of the paper meet. It’s the tip of the tool of the artist that connects the two, and for
that the first requirement is liveliness in the awareness of the artist. But it must be realized in a spontaneous manner” (Maharishi Mahesh Yogi, 1974b).

“If we want to perform and create art from the deepest experience within ourselves, from the deepest level of our imagination, the only thing we have to do is to learn to operate from the faintest level of emotions, from the finest level of our feeling. But, we will only succeed in owning that finest level of feeling in the grosser expressions of life if Transcendental Consciousness is very well-established in our own awareness. In the same way that it is the unmanifest sap which is present in and gives rise to the leaf, the flower, and the fruit of a tree, so unmanifest Transcendental Consciousness gives rise to manifest creation.

“Just as the gardener can function from the level of the sap to enliven the green of the leaf and the beautiful fruit at the same time, in the expression of art it is the feeling of the artist that is expressed in the field of performance. For that, the awareness of the artist has to correlate with that finest area of almost non-fluctuating Transcendental Consciousness with the grosser areas of action. The inner has to be expressed into the outer. If there is coordination established between the inner and the outer, between the inner unmanifest feeling with the outermost gross expression, if there is a habit of expressing the finest emotions to the gross without losing the grip of the finest, then the flow of the inner emotions into the outer expressions of art will be very perfect” (Maharishi Mahesh Yogi, 1976).

“Artists have always created waves of bliss in themselves. Any creation of art is such a fulfilling performance for the artist and, the more fulfilling it is to the artist, the more appealing it is to the world. What is necessary in this context is that spontaneity has to be developed in a purposeful manner. Full spontaneity is the secret of success in any field of art and this amounts to activity in accord with all the laws of nature. Only the laws of nature that connect the deepest experience of life with the outermost experience of life can organize such a situation.
“This connectedness, this eternal infinite connectedness between the transcendental finest and the outermost gross, belongs to the spontaneity of the evolutionary nature of all the laws. Only when we function from the finest level of feeling can we successfully and purposefully performing from that spontaneous level. Purposeful spontaneity develops transcending and coming back to action through the practice of Transcendental Meditation is the basis for the most successful expressions—these types of expressions constitute the glorious field of art” (Maharishi Mahesh Yogi, 1976).

Principle #1.13: In the same way that a brush or chisel is the outer tool of the artist, the Transcendental Meditation program is the inner tool: it develops the consciousness of the artist. For this reason, the Transcendental Meditation program can be called the art of all arts.

“[T]he Transcendental Meditation technique is a tool which can brush up the dignity of the artist. Meditation is the inner tool in the same way that the chisel or the brush are the outer tools through which the artist expresses himself. In this way, he uses boundaries to measure the dignity of the boundless and express his own unbounded awareness within the tender expressions of his creation.

“The success of the artist, therefore, lies in his ability to express the boundless in the boundaries and expand the form of boundaries to whisper the gospel of the boundless” (Maharishi Mahesh Yogi, 1973a).

“The feelings of the artist should be so precise, so full, that they overflow, and this synchrony in the awareness of an artist is what makes an artist a creator. This synchrony increases with Transcendental Meditation, and therefore Transcendental Meditation is the art of art. If there is anything that can be called the art of all arts it is Transcendental Meditation” (Maharishi Mahesh Yogi, 1974b).

“The most essential point for successful expression is the ability to operate in the unmanifest field of consciousness. Practice of Transcendental Meditation stabilizes this ability of performing from the finest
level of the impulses of emotion or imagination. The whole thing is a very spontaneous activity” (Maharishi Mahesh Yogi, 1976).

**Principle #1.14: The Transcendental Meditation program is both a personal and professional need of the artist.**

“The Transcendental Meditation technique, in its theory and practice, should be a feature of deep rest for every artist who really wants his creation to last. This is the aspiration of every artist. When he puts his heart in something, he does not want his heart to die—he wants his heart to live for eternity. The aspiration of an artist is that his art give inspiration for advancement, success, and “cheer-up” in all the time to come. With this aspiration of the artist, what he has to do is BE as much as he can—and to BE as much as he can, he has only to BE completely for a few moments of his mornings and evenings. Then he will be present in his piece of art. Therefore the Transcendental Meditation program is a professional need for the artist; it is a need for him in his private life, and it is a need for him in his professional life as well” (Maharishi Mahesh Yogi, 1970a).

**Principle #1.15: Practice of the Transcendental Meditation program is necessary in order to develop refined perception in artists.**

“It is the ability of finer perception through Transcendental Meditation that takes us to unboundedness. Experience of pure creative intelligence is necessary for good, clear, refined perception” (Maharishi Mahesh Yogi, 1975b, p. 132).

**Principle #1.16: The TM-Sidhi program develops truly artistic vision because it cultures the artist’s ability to operate from the field of pure consciousness.**

“Artistic sight is that sight which sees inside the surface expressions of life. So there is the art of seeing in which you see behind the surface expressions, the art of hearing in which you hear behind the words being spoken, and the art of touching in which you feel behind the touch, you feel behind the sight, you sense something there. No matter
what you are hearing, you have your target on the divine level in every hearing. This is Vedic hearing.

“The formula that is sung about it is Bhadrāṁ kāṇiebhīḥ śṛṅuyama Devā [Rk Veda, 1.89.8; Nṛṣimhapūrvatāpaniya Upanishad, 1.1]. Bhadrām is divine, the finest value of hearing. However, the verse specifies that you hear through the ears, not that you just hear, but that you have divine hearing through the ears. This means that the gross is to be experienced in a lively state in terms of the subtle or the sublimest. When the ears have been trained to capture the divine value, when the divine value is there at the subtle level of every word, then you will be hearing the transcendental value of sound and the gross will not be the field of hearing. In such a state of consciousness, the subtle will always be enjoyed and that will be the art of hearing. No matter what you hear, you will only hear that which nourishes the ears, and the mind, and the intellect, and the ego. This means that you will only hear what is nourishing to life and you will unhear that which should not be heard” (Maharishi Mahesh Yogi, 1979).

Principle #1.17: This is the first generation in the long history of art for whom the objectivity of science is enlivened by the subjectivity of art. The Science of Creative Intelligence brings the systematic approach of science to a discipline that is simultaneously comprehensive and specific. As a result, in the Age of Enlightenment there is synchrony between art and science.

“This is the first generation in the long history of art for whom the objectivity of science is enlivened by the subjectivity of art. In fact, the objectivity of science is utilized by the Science of Creative Intelligence to develop the subjectivity of the artist. This generation is thereby profoundly capable of displaying the whole range of art and its role to express the fullness of life in the boundaries of living—the totality of life expressed in small, small expressions of everyday living. This is the first generation that sees art and science not only coming together but one becoming the breath of the other.

“The Science of Creative Intelligence is born to bring in system, born to bring spontaneous discipline to art, born to bring harmony into that
which is spontaneously comprehensive and specific at the same time” (Maharishi Mahesh Yogi, 1975a).

**Group Two: Creativity and the Creative Process**

**Principle #2.1: An artist can rise to the prodigious brilliance of natural creation.**

“Art is the skillful expression of life. The artist, constantly utilizing his creative impulses, continues to draw from the reservoir of creativity present in his own being. This is how his consciousness, bathing in the fresh springs of creativity, rises to the prodigious brilliance of natural creation. Exposed to the beautiful process of unfoldment, an artist, when he opens his awareness to the fullness of pure creative intelligence within, draws together the strokes of inspiration and ultimate achievement and enjoys them in the oneness of freedom” (Maharishi Mahesh Yogi, 1975b, p. 157).

“But once he realizes, “Oh, there is so much!” immediately he starts writing big checks. The knowledge of the source is a very great advantage to fulfilling the desire of drawing more and more. Because there is now a natural and scientific procedure for developing this quality in the artist, every artist of this scientific age has the opportunity to rise to that supreme value of an artist and thereby raise the level of art to pedestals of expression higher than any seen before” (Maharishi Mahesh Yogi, 1971b).
Principle #2.2: An artist’s creative intelligence develops through the steps of rest and activity. The deeper the rest, the more significant the creation. In Cosmic Consciousness, the artist develops cosmic creativity: the ability to create with the same precision and perfection as nature itself creates.

“The development of creative intelligence consists of two steps. As we use two feet in walking, progress also has two feet on which to walk. One foot of progress is active. The other foot rests. Activity and rest, activity and rest. This is how, when we walk, we progress. One foot is active. It goes ahead of the other and then comes to rest. It is on this resting foot that the whole body balances. Then the other foot goes ahead. The activity of one foot depends on the stability, the state of rest, of the other. Action and rest—and action rests on rest” (Maharishi Mahesh Yogi, 1975b, p. 45).

“The strokes of the artist’s brush gain their certainty and vitality from the depth of the movements of silence interspersing his painting activity. While he is creating, every little moment of rest brings the enlivenment of awareness so that the next stroke is more creative. And practice makes perfect; the alternation of creative activity with creative and recreative rest draws more and more enrichment from the unbounded ocean of creative intelligence. The process increases in delight because of the blissful nature of unbounded creativity with which the artist’s life is becoming irradiated through alternating moments of silence with activity” (Maharishi Mahesh Yogi, 1975b, p. 91).

“As long as a potter is involved in making the pot he just manages. As soon as he has a moment of silence he enjoys his creation. In its silent depths creative intelligence is in or near its infinite value, and this is fulfilling, because in its structure it is absolutely fulfilled. If that infinite value is touched, the potter’s heart is enlivened because the infinite value of creative intelligence on the conscious level is what animates us completely. Pure intelligence is life in itself, sustaining the potter in quiet moments of creativity. This is what sustains an artist so that he grows with his art.
“While he is creating, every little moment of rest brings the enlivening of awareness so that the next stroke is more creative. And practice makes perfect—the alternation of creative activity with creative and recreative rest draws more and more enrichment from that infinite ocean of creative intelligence. The process increases in delight, because of the blissful nature of infinite creativity with which his life is becoming irradiated by alternating moments of silence with activity. The number and depth of those moments in the production of a work directly influence the true value of the product.

“Bringing our consciousness repeatedly to pure creativity and intelligence eventually brings pure creativity and intelligence into all our conscious life. . . . Avoid the silence and the impelling force of creative intelligence is less successful. The strokes of the artist’s brush gain their certainty and vitality through the depth of his moments of silence interspersing his painting activity. Long rest becomes necessary if we postpone it. It is a self-adjusting cycle. Everything in nature is so spontaneously and systematically organized” (Maharishi Mahesh Yogi, 1973c).

“Cosmic creativity unfolds through the cycles of rest and activity. On the basis of the complete rest of the Absolute, the whole universe is a myriad of natural innovations within it which spontaneously become manifest. Similarly, man’s creative innovation is generally effortless. Artists and scientists alike consistently report that after conscious effort has failed to produce the desired solution, the long-sought insight appears automatically. There is the special process of artistic creation in which artists are so engrossed in their work that their mind and senses become concentrated and one-pointed. In this subtle state, heightened perception and decisive action are achieved spontaneously between instances of recreative silence. Thus, for example, the strokes of an artist’s brush gain their certainty and vitality during frequent pauses.

“During such intervals, the attention drifts inward to the unbounded source of creativity. In repose, the mind becomes a mirror of all creative possibilities. Emerging from this state it creates dynamically without effort. . . . The most effective way to maximize the effects of the cycle of rest and activity in the human nervous system is through the practice of the Science of Creative Intelligence. This practice is so basic that it
provides a model for all other processes through which creative intelligence is unfolded” (Maharishi Mahesh Yogi, 1973a).

**Principle #2.3: Success in creating great art depends on the ability of the artist to envision an image in consciousness and then maintain that image during the performance of creating it. This supreme skill in art is achieved in Cosmic Consciousness.**

“Take the case of a potter. In working dry clay, he is careful to remove all the foreign material and in so doing makes the clay soft, because he knows that if the clay is very flexible he will be able to give any shape to it. In order to give a profound shape to the clay, the material from which the shape is being shaped must be as flexible and as soft as possible. For an artist to be able to form a rose in his consciousness, a rose that he wants to later create, he must have a pure consciousness, as flexible as possible and as comprehensive as possible.

“Here is the need for Transcendental Meditation in the life of an artist. In order to mold in his consciousness any shape, any detailed form, he must be able to hold it in his awareness, holding it in his awareness even with his eyes open, with hands moving, and with his sense of discrimination active. He will take red or yellow or this proportion, so many items pulsating in his consciousness, but he is able to hold onto the beautiful shape he wants to create on paper. For this it is necessary that his consciousness is pure and should not have any foreign material in it. For consciousness to be pure, one has to have stress-free nervous system” (Maharishi Mahesh Yogi, 1975a).

“You remember that the very great and beautiful artist Michelangelo said that he was merely scraping out or exposing the figure that already existed in the piece of marble. He saw the figure in the marble and what he did was scrape out the figure; he scratched out the undesirable deposits of the marble surrounding the figure. Where was that figure structured? Certainly it existed in the marble, but it was a copy of the structure of the consciousness of the artist. The artist comprehends the outlines of the figure—maybe a long face or a short nose—in his consciousness, and then he wants to depict it on marble, on paper, on clay,
or on wood; he carves the wood, but he carves the wood to match the picture he contains in his awareness.

“To first comprehend in great detail, with great accuracy, and then keep that comprehension alive day after day, week after week, month after month, year after year, until the image has been completely portrayed on the wood or on the marble or on the paper or on the canvas—that is art. The artist enjoys having that figure in his awareness. And he has it permanently fixed in his awareness because, if he goes to the market and sees so many things in nature, so many faces and so many articles in creation on his way to the store and coming back, none of these impressions erase the beautiful model that he wants to create. This is ‘knowledge is structured in consciousness’ and ‘knowledge is the basis of action.’

“All these strokes of the artist—all his movements, all his activity—move in accordance with what he holds on the level of his awareness. The ability to portray exactly that image is the skill of art, so the basis of the artist is wide and clearly detailed comprehension. This ability to comprehend precisely and retain that comprehension during the act of expressing it is the joy of the artist. What is happening when the artist has a figure in his consciousness and he tries to create it? He is expanding his consciousness, and expansion of awareness, being the nature of life, is a joy; it is a wave of life. The artist lives in the waves of expansion, in the waves of evolution, all the time in the waves of growth” (Maharishi Mahesh Yogi, 1974b).

“Maintaining the intactness of the picture in his awareness and yet allowing it to move, this is the life of an artist. Fixed in immovability and all the time mobile, steadiness and flexibility is the quality of an artist. This ability is an art, and this the artist develops with practice. The artist grows in this quality by virtue of his performance, by virtue of his repeated expression in art. Thus, the supreme skill of an artist lies in maintaining the immovability and movability of consciousness. The artist simultaneously maintains the picture in his awareness while transferring it onto paper—this is art” (Maharishi Mahesh Yogi, 1974b).
Principle #2.4: The creative process unfolds sequentially and systematically from deep within consciousness, and therefore it is the mechanics of development which are pertinent to the development or the expression of creativity.

“Everything in nature is so spontaneously and systematically organized” (Maharishi Mahesh Yogi, 1973c).

“The functioning of creative intelligence is such that under similar circumstances, similar results occur. Just this phenomenon explains why there is harmony in creation, not chaos. An apple tree only produces apples; it does not produce guavas. There is something definite—nothing is random—and it is this specific value of creative intelligence that automatically carries out evolution everywhere” (Maharishi Mahesh Yogi, 1975b, p. 64).

“The basic value of life, the field of pure creative intelligence, is inherent in everything, because everything exists and grows. The progressive and evolutionary qualities of creative intelligence are at the basis of all growth everywhere; they continually propel life on increasing steps of progress towards fullness of life” (Maharishi Mahesh Yogi, 1975b, p. 42).

“It is the mechanics of development which are pertinent to the development or the expression of creativity.” (Maharishi Mahesh Yogi, 1973b).

Principle #2.5: Growth of joyfulness is the essence of lively creativity; bliss should pour out through every wave of artistic activity and creation.

“Growth of joyfulness is the essence of lively creativity” (Maharishi Mahesh Yogi, 1975b, p. 142).

“The character of that field of pure creative intelligence, the field of Being which is the source of all thinking and the basis of action and expression, is infinite and bliss. So infinite bliss should pour out
through every wave of artistic creation. This is the aspiration of the creative arts. No matter what channel of art one becomes interested in, the teaching of art should provide a man with the theoretical knowledge and practical instructions through which maximum value of his life is expressed” (Maharishi Mahesh Yogi, 1970c).

“The process increases in delight because of the blissful nature of unbounded creativity with which the artist’s life is becoming irradiated through alternating moments of silence with activity” (Maharishi Mahesh Yogi, 1975b, p. 91).

**Principle #2.6: Contacting the infinite source of creative intelligence within the simplest form of awareness is the key to increased creativity.**

“Contacting the source of creative intelligence, the reservoir of creative intelligence, day by day, is the automatic and natural procedure for becoming more creative day by day, and on that basis more progressive, better, happier, more harmonious day by day” (Maharishi Mahesh Yogi, 1975b, p. 49).

“[T]he success of portraying the impulses of creative intelligence lies in having our awareness in tune with the reservoir of all the impulses of creative intelligence, in accord with that unboundedness of pure awareness, and then, wherever the awareness goes the whole is always there, as if the ocean of creative intelligence flows through one channel of life but all the laws of nature sustain that flow: this is the art” (Maharishi Mahesh Yogi, 1974b).

“In order for the imagination of an artist to be vital and comprehensive, it is essential that it arises from the core of his heart. It must include within its range the total value of his feeling, because it is within the totality of feeling that the lively comprehension of Being exists. If Being is lively, imagination will blossom into the full expression of the deep feeling of the artist. This, however, only occurs if the artist is practicing Transcendental Meditation” (Maharishi Mahesh Yogi, 1973a).
Principle #2.7: Artistic genius is not limited to a few select individuals.

“Although art had always been taught, it had been thought that it was some inborn faculty that structures the artist, and so the experience of teachers throughout time had been that there were only a few who measured up to their expectations. But those days have gone when the genius of man was thought to belong to a few people born with high consciousness. Now is the time when physics has declared the existence of a field of all possibilities located in the state of least excitation of consciousness. With this understanding about the different levels of creation, the unfoldment of the innermost level of life and its display on all the surface values of living has become simple and easy.

“This scientific development of the full potential of life is such a common phenomenon today through the Science of Creative Intelligence that the development of the full potential of art in everyone’s life is and must continue to be a very natural phenomenon. In this scientific age, art is no longer an expression of chance. Therefore, today’s students of art, desirous of developing their natural ability to fully express life in waves of bliss, will be so proud of their choice to study art” (Maharishi Mahesh Yogi, 1975a).

Principle #2.8: Art is the expression of Sat Chit Ānanda.

“In Sanskrit there is a phrase, a very beautiful phrase for this level of life: it is Sat chit ānanda. Art is the expression of life. This definition takes art to be sat (which means eternal, non-changing, ever the same), chit or consciousness, and ānanda or bliss. There is bliss involved in the expression of anything, but more of it is involved in the expression of art.

“The very word “art” indicates such a blending of wholeness into parts, a blending of unboundedness into the boundaries. The expression of these three values—Sat chit ānanda or absolute bliss consciousness—is art” (Maharishi Mahesh Yogi, 1975a).

Principle #2.9: In the Upanishads, the creative process is described as: Tat srishtvā tad evānuprāvishat [Taittirya Upanishad, 2.6.1], having created creation, the Creator enters into it.
“There is a very beautiful opportunity here to quote the Upanishad, which said, ‘Having created creation the Creator entered into it.’ ‘Tat sṛiṣṭvā tad evānuprāvishat.’ ‘Tat sṛiṣṭvā,’ having created that, ‘tad evānuprāvishat,’ he entered into that. It’s a very good description” (Maharishi Mahesh Yogi, 1973a).

“The Upanishads describe this aspect of the Creator in a very beautiful expression. They say, ‘Having created, he enters into creation.’ The expression of a piece of art is the expression of the life of the artist. Just this phenomenon is described in terms of the Creator entering his creation, and when the Creator enters his creation, the creation becomes lively. When the artist expresses himself in a piece of art, which is an automatic phenomenon, spontaneously the creation contains its Creator” (Maharishi Mahesh Yogi, 1970a).

**Principle #2.10: The pride of the artist is to make unboundedness appear on the scene with one single, simple, innocent stroke.**

“The pride of the artist is to make unboundedness appear on the scene with one single, simple, innocent stroke. No one notices the unbounded whiteness of the canvas until, with one stroke of the artist, a boundary appears on it, and then immediately the unbounded expansion of white shows up” (Maharishi Mahesh Yogi, 1975b, p. 78).

**Principle #2.11: Good artists are not dissuaded by the distractions of life.**

 “[G]ood artists are not able to be dissuaded by all these little distractions of life. Their vision doesn’t go to all these minor values of life because they live in the waves of happiness. Every wave of their activity is a lively expansion of the field of life, that is the level of the artist’s life. In his awareness the picture is so lively, and he enjoys the expansion of that picture from inner consciousness to the outer object onto which he is putting it” (Maharishi Mahesh Yogi, 1974b).
Principle #2.12: Stress inhibits creativity.

“Creativity is that impelling life force which manifests in different forms, behaviors, and activities. From this definition we find that creativity is the blossoming of life: life as it dances through the waves of creativity—it is the dance of life, it is the laughter of life, it is the music of life. This being the reality of creativity, pain and suffering, if anything, are opposed to it.

“Creativity is progressive, it is evolutionary, it makes life blossom into greater or higher stages of development; it is the music of life through which life laughs, dances, and progresses. Pain, on the other hand, is something that hampers existence, it threatens existence and brings discomfort to the state of existence. Pain and creativity do not seem therefore to have any common ground” (Maharishi Mahesh Yogi, 1971a).

“Works of art that reflect suffering are there, but they are not the creation of the suffering of the artist; they are the creation of the steps of joyfulness that that work provided the artist even though other aspects of his life may have reflected suffering. Those artists who wrote their books—even if what they wrote was suffering, suffering, suffering—establish that not all moments of the artist’s life were suffering and that the artist was progressively creative on his steps of joyfulness. This is how we would account for the great creative value of those who were suffering, and from this we conclude that creativity and suffering do not go together” (Maharishi Mahesh Yogi, 1971a).

Principle #2.13: One is not an artist if one is weeping, if the heart is cramped while the brush is going forward and the drops of color are spread unknowingly.

“In order to express creative intelligence we do not have to take a brush to a piece of paper or a hammer to a stone. Creative intelligence sings the glory of life in every phase of perception and action. There is a wave of creative intelligence, and life expresses itself through that wave. In order to be creative, we do not have to start writing. Living life is the
expression of the full value of creative intelligence. Not allowing ourselves to be dumped into the inertia of stresses and strains and suffering—this is the art of living, and this belongs to the developed value of creative intelligence.

“One is not an artist, one is not the expresser of life that an artist should be, if one is weeping, if the heart is cramped while the brush is going forward and the drops of color are spread unknowingly, by accident, here and there. This is not the expression of an artist. Living life, living the fuller values of life, is the expression of the art of living, and this develops spontaneously when the inner latent value of creative intelligence is enlivened on the level of our awareness. What we are—that is the expression of our life. The artist, scientist, economist—they commonly belong to the professional value of creative intelligence, but the real art of displaying the full value of life lies in how much life we express in every thought, word, and action” (Maharishi Mahesh Yogi, 1975b, pp. 243–244).

Principle #2.14: Art, being the expression of life, is innovative—it is multi-faced (infinitely varied) but always unidirectional (evolutionary).

“Art being expressive, it is innovative—it involves all the qualities of creative intelligence. Moreover, art being the expression of life, it is multi-faced and, because it is always progressive, it is unidirectional; so art is unidirectional and multi-faced. Its direction is only one, and yet the evolutionary direction of art is also multi-faced” (Maharishi Mahesh Yogi, 1973a).

Principle #2.15: Art is the graphic presentation of the imaginative capacity of the artist; art is the ability to make abstract imagination concrete.

“Art is the graphic presentation of the imaginative capacity of the artist and the ability to make concrete his abstract imagination. Therefore, the artist’s ability to express the unexpressed should be developed to its maximum degree through the study of art, because this is the ultimate role of an artist. And because the unexpressed is infinite, the maximum degree to which one can express the unexpressed is also infinite. So, an
awareness that can move infinity and, in so doing, give concrete shape to it, will be the greatest achievement of an artist” (Maharishi Mahesh Yogi, 1973a).

**Principle #2.16: Art arises from the interaction of heart and mind.**

“Art arises from the interaction of the mind and the heart. The mind assembles and organizes the elements of art. It is the heart, however, that integrates art into the wholeness greater than the sum of the parts. The unity and harmony of artistic expressions may be structured by the mind, but they are realized by the heart” (Maharishi Mahesh Yogi, 1973a).

**Principle #2.17: When the whole range of life from the transcendental level of pure consciousness to the surface gross is lively in the artist’s awareness, his or her expression will be always holistic.**

“We see that everything in nature is so enjoyable, and the more you look at it the more fascinated you feel about it. That is the total expression of creativity, which includes the whole range of life—the grossest and the finest and the transcendent. When awareness has the whole range of life, from the transcendental to the surface gross, the expression of that kind of awareness is always holistic. Something that has a holistic value captures the total appreciation of life.

“In the Age of Enlightenment, awareness will be holistic, and therefore the task of the artist to express the wholeness of life will be performed in a very spontaneous manner” (Maharishi Mahesh Yogi, 1976).

**Principle #2.18: Successful artists expand the territory of creative intelligence, and therefore every step of their work is a step of evolution.**

“When [the artist] is able to express more of the value of life, he rises in the ability to appreciate the value of life in creation, and then he can begin to sing the song of the Creator. Infinite, unbounded, immense value is there in life; anyone who is able to express more of it draws closer to the value of the Creator. For the artist, then, every step of
progress in his creation of art is a step towards greater realization of the value of the Creator” (Maharishi Mahesh Yogi, 1972, 27:8).

“With Transcendental Meditation, the expression of awareness is so extensive that, although one meditates only twice daily, one enjoys the effects of meditation all day. As creative intelligence is increasingly infused into the lives of artists practicing Transcendental Meditation, their work spontaneously expands the territory of creative intelligence” (Maharishi Mahesh Yogi, 1973a).

**Group Three: Art Products and Practices**

**Principle #3.1: An artist should never try to imitate or exhibit the qualities of creative intelligence; simply meditate and allow these qualities to be displayed spontaneously.**

“We should never try to exhibit qualities of creative intelligence, because their expression must be spontaneous. Every breath of life is spontaneously under the control of creative intelligence, and therefore any trying from our side can only result in stress and strain. Life must be lived very spontaneously, very naturally. We experience in our meditation how very naturally the mind arrives at the goal of all progress, unbounded awareness.

“We know from our experience how the slightest effort on our part not only stops progress but produces stress. Therefore, we should never try to imitate any quality of creative intelligence. We simply meditate and allow all the qualities of creative intelligence to be displayed spontaneously in our thinking and actions” (Maharishi Mahesh Yogi, 1975b, p. 38).

**Principle #3.2: Art is not the expression of chance. When art is created by chance, there is no connectedness between consciousness and the process of expression. In such a situation, the artist is first a viewer, not a creator.**

“It should not be that they say, ‘I don’t know what I’m creating. I take the brush and do something here and there.’ That is simply wasting
time, because there is no connectedness between consciousness and the process of expression which will exemplify it. Any modern artist who says, ‘I don’t know what I am creating,’ who through experimentation or accident just sits in the studio and does something and creativity comes out, he does not enliven his heart.

“In such a case, the gain to the artist is through the appreciation of what he has accidentally produced; he is just a viewer. Whatever advantage a viewer gets, that’s the advantage that the artist gets. The advantage that the artist gets from creating can be so profound. [But] it will be profound only if he has set up the goal of what he is going to create in his consciousness first” (Maharishi Mahesh Yogi, 1973b).

“Someone who takes a pen and produces chaos, he is not called an artist. An artist is someone who is able to produce life, who is able to produce many dimensions on flat, two-dimensional paper. With white paper and black ink the artist is able to produce depth, height, and all the shapes on a flat surface; this is art, this is skill.

“When the artist’s awareness remains on the surface level of thinking, his awareness is not involved in the mechanics through which awareness comes out. Such an artist is not involved in the process of creation—only the hands and eyes are involved, but the inner structuring of awareness is untouched by that procedure which gives rise to the steps of manifestation. The awareness remains untouched. “Untouched” means that the surface value of awareness touches the creative process but the deeper value of awareness remains completely uninvolved in the steps of manifestation. In this situation, creativity as such remains unenlivened. . . . For an artist who does not utilize the full range of the mind, the surface value of creativity comes into play with the eyes and with the hand, but that level of creativity which inspires imagination and feeling remains untouched” (Maharishi Mahesh Yogi, 1973b).

**Principle #3.3: As the artist grows in enlightenment, his or her color scheme spontaneously becomes lighter, relying less on black and other dark colors.**

“I have been told by artists that their color schemes improved when they started Transcendental Meditation. Their brush and the color
tubes they use are the same but now they paint more pleasant colors and black is lessened. While a great many black paintings were being created in the beginning of the [Transcendental Meditation] Movement, now they are more colorful. Not only the color scheme, but the whole feeling of art changes with the practice of Transcendental Meditation.

“A stressed artist creates one kind of art. Once he begins to release the stresses he has accumulated, he still creates but there is a difference between the two creations, though both these creations speak for the consciousness of the artist” (Maharishi Mahesh Yogi, 1970b).

Principle #3.4: All the diverse aspects of a work of art should be netted in harmony.

“I think that conflict [in a work of art] may be there, but in the Age of Enlightenment it will be netted in harmony. Like the conflict between the pink rose and the green leaf and the brown stem, one enhances the glory of the other if one is fully developed. The fully developed green leaf, the fully developed yellow petal and brown stem, if each is fully developed they are a joy to each other.

“It is variety that makes the world; it is the difference that makes society. But tragedy comes when the harmonizing value—that state of infinite correlation—goes out of sight. When the infinite correlation value, the harmonizing value of life, is appreciated on the surface of the senses, then the differences begin to express the underlying unity of life and become a mellow melody of music in life.

“So, in the Age of Enlightenment, it is not that the differences dissolve, only they will be glorified, they will be harmonized in an automatic manner in the vision of all the people” (Maharishi Mahesh Yogi, 1976).

Principle #3.5: Art means infinite variety. One type of art will appeal to one person and another type will appeal to someone else. The content of a work of art should, however, always be uplifting, evolutionary, and life-supporting to the artist and the viewer.

“In the Age of Enlightenment, it is not that the differences [in art] dissolve, only they will be glorified, they will be harmonized in an auto-
matic manner in the vision of all the people” (Maharishi Mahesh Yogi, 1976).

“Art being expressive, it is innovative—it involves all the qualities of creative intelligence. Moreover, art being the expression of life, it is multi-faced and, because it is always progressive, it is unidirectional; so art is unidirectional and multi-faced. Its direction is only one, and yet the evolutionary direction of art is also multi-faced” (Maharishi Mahesh Yogi, 1973a).

Principle #3.6: In the same way that unmanifest pure consciousness creates difference on the basis of its undivided unity, so the artist develops harmony out of difference born of the strokes of his or her brush.

“An artist develops harmony out of the differences born of the strokes of his own brush. This portrays the functioning of creative intelligence. Creative intelligence produces the first stroke of difference on the pure white canvas of its unmanifest nature, and then continued strokes develop harmony out of difference.

“Difference and harmony together—this is the supreme stroke of creative intelligence” (Maharishi Mahesh Yogi, 1975b, p. 139).

Principle #3.7: As much as possible, materials used in the creation of art should be natural, non-toxic, and healthy to use. Poisonous substances and unhealthy practices should be avoided, and the disposal of any leftover material should never damage or disturb the environment.

Principle #3.8: The artist’s materials should be of the highest possible quality.

Principle #3.9: A work of art should be executed with the greatest care and precision. Time should be taken to ensure that perfection is created and displayed in the work.
Principle #3.10: The studio should be clean and tidy; it should be well-ventilated and well-lit. Fresh air and plenty of natural light make the mind and body strong.

“The main focus the students of art should have in their hearts and minds is that while they are the students of art they are also the students of that value of life which systematically expresses dignity in every phase of life. Everything in the student of art should therefore be so naturally disciplined and systematic; without effort, the habits of the students should be such that everything is neat and clean and very well placed.

“The living rooms of the students of art, for example, do not need to have brushes lying about or patches of paint all over the walls. Even though the painter displays the unboundedness of life through patches of color here and there, the display of life should always be very dignified. This is because everything in creation follows certain laws and everything is very systematically set” (Maharishi Mahesh Yogi, 1975a).”

[The above four principles that Maharishi is discussing are relatively well known in the discipline. Certainly the need to meet basic standards of health and safety is widely recognized and conveyed to art students. However, in the light of Maharishi Āyur-Veda and the opportunity it affords in the direction of perfect health, Maharishi’s suggestions take this need even further. When the knowledge of Maharishi Vedic Science is thoroughly scrutinized, it becomes clear that as the artist’s consciousness increasingly reflects the qualities of pure consciousness, perfect orderliness and perfect balance grow in life. In order to capitalize on this general tendency, everything in the artist’s life should increasingly reflect this growing sense of health and perfection.]

Principle #3.11: While the ability to be successful in art results from repeated practice and hard work, an artist should also be efficient in all fields of life. This can be accomplished when the artist is familiar with operating from the level of pure consciousness.

“What we generally witness and experience is that when the mind is devoted to one thing, over and over again, one becomes skilled
in that sphere. This is the purpose of channeling human interest into one field of activity. By repeatedly and persistently channeling life in one area of specialization, the individual is able to increase his skill of expression in that field; such is the value of specializing.

“An engineer, for example, becomes more skilled in his art by building more and more bridges; this is art. It is through the application of creative intelligence, the innermost source of thought from where all thoughts arise, from where all skills arise, and from where the expression of life arises, that we develop skill in that channel. Thus, any art, any skill, improves through the application of creative intelligence in that field.

“For this reason, specialization has a very great contribution to make in the unfoldment of creative intelligence. But while we find that there are many fields of concern in life and each branch of learning promises great efficiency in that channel of study, man has to be efficient in all values of life.

“It becomes apparent, therefore, that every individual should study all branches of learning and, if possible, develop specialization in every field of knowledge in order to become efficient in, and the master of, them all. But physically this does not seem feasible, so we should consider ways whereby the purpose of education in the creative arts could be fulfilled” (Maharishi Mahesh Yogi, 1970c).

**Principle #3.12:** Major contributions to the arts and society can be achieved when many creative individuals from different disciplines work collaboratively on a project.

**Principle #3.13:** All media and techniques have the potential to express the beautiful qualities of pure consciousness.

**Principle #3.14:** Irrespective of media or techniques, artists should always aspire to create beautiful works of art that uplift the viewer. Innovative ways should be found to express creative intelligence, and values of life that help create and sustain Heaven on Earth should be sought.
Principle #3.15: One of the most important questions that today’s artist can ask himself or herself is: How can I best illustrate and contribute to the creation and perpetuation of Heaven on Earth?

[These principles logically unfold from the knowledge of Maharishi Vedic Science presented in chapter three. In keeping with Maharishi’s analysis of the relationship of individual and collective consciousness, the first principle (3.12) supports the notion that anything created by a coherent group will necessarily be more powerful and more purposeful than that created by a single individual. The second (3.13) is consistent with Maharishi’s statement that art is multi-faced but always unidirectional or evolutionary. Hence, all media and techniques (provided they do not harm the individual or environment) have the potential to express pure consciousness. Similarly, the third and fourth principles (3.14) and (3.16) are consistent with the general tenor of Maharishi Vedic Science, particularly as it relates to the restoration of the natural and urban environments.]

Principle #3.16: The quest of the scientist is for knowledge of finer and finer levels of nature’s functioning. The quest of the artist is to apply these finer values of life to the surface levels of life. However, in speaking and thinking about art and science, we should emphasize their similarity, not their difference.

“The laws that function on the molecular level are quite different from those that function on the atomic level, and those that govern the regions of creation finer than the atomic are different again. Thus, at every level of creation the laws of nature are different, and therefore the sciences investigate into the finer regions of life. By gaining knowledge of the laws of nature governing the finer regions of creation, we are able to command more favorably and with greater ease the grosser levels of existence. The reason we want to handle the cause is so that we can favorably handle the effect we desire.

“This investigation into the finer and finer regions of life and ultimately the finest relative lying at the borderline of the Absolute and the relative is the goal of all sciences. Having established the goal of science, we can say that art is like an applied science. Something known
on the causal level is applied to the surface of life—this is what an artist does, he puts himself into his piece of art” (Maharishi Mahesh Yogi, 1970b).

“The difference between science and art is the harmony of the same law and its utility. For this reason, we do not speak in terms of difference, we speak in terms of how close science and art are. One is the systematic knowledge of life while the other is the systematic expression of it; systematic expression and systematic knowledge go hand in hand. Do you see the difference and harmony between them? A meditating scientist and a meditating artist both express Being” (Maharishi Mahesh Yogi, 1970b).

“We have something that can bridge the apparent gulf between all fields of learning. All these disciplines—art versus science, science versus philosophy, art versus religion, religion versus science—which on the surface seem to have no connection, whose outer appearances seem so unrelated, will be flooded by the inner harmonizing value of bliss consciousness through the practice of art” (Maharishi Mahesh Yogi, 1970c).

**Principle #3.17: If we divorce science from art then we are producing a chaotic art.**

“We should be able to resolve this difficulty [of art versus science] through our teaching of art; the spirit of art and the spirit of science must be put together. We know that the wholeness of life is something more than the collection of its parts and that it is the systematic collection of the parts that produces this enchanting wholeness.

“We must put together art and science. If we divorce science from art, we produce a chaotic art. It is the systematic production of art that will have the greatest possibility of expressing the wholeness of life through its boundaries. If there is no system to it, wholeness will not be produced and art will be the expression of partialism. Anything that expresses life partially will obviously not be very wholesome. Such a piece of art will not be universally inspiring. It may inspire some people for some of the time, but it will not be universally inspiring. But if art
blossoms through a systematic procedure, it will have a chance to be universally appealing” (Maharishi Mahesh Yogi, 1973a).

**Principle #3.18: The qualities of both the scientist and the artist are present in everyone. It is simply a matter of making use of them.**

“The qualities of both the scientist and the artist are present in everyone. It’s simply a matter of making use of them. A good scientist comes home from a full day in the laboratory and refreshes himself with the qualities of the heart; perhaps he sits at the piano or plays with his children. In this way his life is spontaneously balanced. Otherwise, working in an objective manner all day would become dry and tiring.

“The qualities of feeling are what sustain the scientist, both at work when he is inspired by his increasing knowledge and when he comes home to his family. Thus, for the scientist, the home is the field that nourishes the heart, while the office is the field that enjoys the display of intelligence.

“So we see that both of these basic fields of life, heart and mind, the qualities that uphold the feelings of the artist and the unbiased, clear understanding that upholds the scientist, are essential to every individual’s life. They are able to develop to their fullest value when one allows his mind to dive into the unmanifest field of creative intelligence morning and evening each day. Then they can be expressed according to one’s own inclinations” (Maharishi Mahesh Yogi, 1972, 27:9).

“Because everything in creation is nothing other than the expression of unmanifest creative intelligence, we speak of the holistic value of creative intelligence. The wholeness of creative intelligence is present everywhere. All qualities of creative intelligence are there. It is simply a matter of who uses what—whether one is an economist, a politician, a scientist, an artist” (Maharishi Mahesh Yogi, 1975b, p. 260).

**Principle #3.19: Works of art that last longest in time are those that express more pure consciousness.**

“The artist expresses himself, and the more of life he is able to express into his piece of art, the longer that piece of art will last in time. Gen-
eration after generation, a piece of art based upon the infinity of bliss consciousness produces great inspiration to all whose eyes fall on that piece, because that piece of art has a living life—the life of the artist speaks through it” (Maharishi Mahesh Yogi, 1970c).

“The more that the artist is able to whisper his breath into the piece of art he creates, to that degree art is lively. Similarly, it is the degree to which the artist can breathe life into his art that determines how long it will last in time, and how much joy it provides for the environment. The ability to whisper from one’s own Being is what enlivens every piece of art” (Maharishi Mahesh Yogi, 1976).

“If the artist is really living Being, Infinity, his piece of art will speak of the maximum value of life. Most enlivened will be that piece of art, and as such, it will last longer in time. . . . Such a piece of art tells the story of life and keeps on telling the story of life to generations in the eternity of time” (Maharishi Mahesh Yogi, 1970a).

Principle #3.20: While giving longevity to the lifeless, material form, works of art also speak of the evolution of the generation in which they were made.

“Another value of the artist is that while promoting life in the lifeless, he substantiates the lifeless on the level of eternity. Pieces of art speak of the evolution of that generation, of that century, of that nation. Art gives more longevity to the ever-changing, futile nature of the lifeless. It gives the lifeless, which is changing and insignificant, the status of longevity.

“The artist pushes the ever-changing structure of the lifeless piece onto the range of eternity, and he does this on the basis of how much of himself he is able to put into that, of how much life he is able to instill into the lifeless. This depends on how much of life the artist himself is living, how much he is living the unbounded eternity” (Maharishi Mahesh Yogi, 1970a).
Principle #3.21: Successful works of art unfold greater degrees of the Self to both the artist and the viewer.

[“A close examination of art reveals that the more attention we give to a work of art, the more deeply we are drawn into the work to experience subtler and subtler aspects of its meaning. These subtler aspects spontaneously unfold deeper and deeper levels of awareness through the principle which the Science of Creative Intelligence describes as increasing charm. Thus, the ultimate meaning of art, the universal content of art, is a vertical expansion of experience inward from the outer boundary of the art object to the inner boundlessness of the viewer’s awareness”] (Michael Cain, Professor of Art at Maharishi International University, in an address to Maharishi Mahesh Yogi, 1975a).

[“Works of art are formally structured as ideal domains set apart from everyday life and characterized by harmony and unity. The Science of Creative Intelligence reveals that underlying the diversity and apparent conflict of the parts of life is universal wholeness, oneness. Thus, the function of art is to give a glimpse of the unifying wholeness of life, even in a single, isolated part. Art’s articulation of the boundless within boundaries simulates the experience of Unity Consciousness in which the infinite becomes perceptible even on the surface of material existence. Thus, the function of art is to give a glimpse, however brief and artificial, of the goal of life and thereby to spur us on to evolution”] (Michael Cain, Professor of Art at Maharishi International University, in a presentation to Maharishi Mahesh Yogi, 1975a).

“Works of art consist of objectifying subjectivity. . . . Experiencing the work of art, the viewer enjoys a subjective enrichment parallel to the creative experience of the artist. Thus, works of art arise from, express, and lead the viewer back to the unbounded field of creative intelligence. . . . The effectiveness of art depends upon how much its creator is able to experience and express the qualities of pure creative intelligence. When the artist works at full potential, his art enriches the inert world with the values of life, enlivens the senses which refines perception, and stimulates evolution in terms of higher awareness. The more that creative intelligence flows through an artist’s work, the more
universal and enduring is its expression. Similarly, the more creative intelligence the viewer is able to bring to his [awareness] of a work of art, the more pleasurable, enriching, and evolutionary his experience of the work of art will be” (Maharishi Mahesh Yogi, 1973a).

“Art is a way of expression that can belong to all of the five senses as well as to the mind, the intellect, and the ego; art is a way of expression. If that expression indicates the direction of unboundedness, immortality, and bliss, if it inspires those values and indicates these qualities of pure consciousness, then it is to be considered successful art. Through the means of one sense, it takes the viewer to the unboundedness which eventually he sees as his own Self. So the unfoldment of the Self in greater degrees is the purpose of art.

“This is why art has become a discipline; it has become a cherishable branch of knowledge because it unfolds the reality of life to its ultimate value. It inspires—it leads the thinking and the perception of the viewer onto unboundedness” (Maharishi Mahesh Yogi, 1979).

Principle #3.22: The goal of art is communication with everything in nature.

“The artist considers the object on the basis of what it can express of life. He finds an inanimate stone and wishes to breathe life into it, so he draws a living face on the dead stone. His goal is communication with everything in nature; because, since everything is the expression of creative intelligence, it may be that something will whisper the full value of life to him.

Since the full value of creative intelligence is present in every fiber of creation, he hopes to make some objective material of creation sing the song of life, express the fullness of life. Perhaps he can inscribe a message of the full value of life on a stone, a leaf, a piece of wood, anything. So he takes a flat piece of wood and inscribes a singing man with a guitar in hand to sing the glory of life. However much creativity the artist has, that is how much he can make the previously inanimate piece of wood sing the song of life to him. The artist deals with the inanimate object, but he breathes life into it” (Maharishi Mahesh Yogi, 1972. 27:5–6).
Principle #3.23: The purpose of art is to enrich the inert world with the values of life, enliven the senses which refines perception, and stimulate evolution in terms of higher states of consciousness.

“The effectiveness of art depends upon how much its creator is able to experience and express the qualities of pure creative intelligence. When the artist works at full potential his art enriches the inert world with the values of life, enlivens the senses which refines perception, and stimulates evolution in terms of higher awareness. The more that creative intelligence flows through an artist’s work, the more universal and enduring is its expression” (Maharishi Mahesh Yogi, 1973a).

Principle #3.24: A work of art that embodies the bliss of the artist brings fulfillment to the viewer.

“Because it does not seem physically possible to study and gain proficiency in all fields of creative art, we should allow a student to delve deeply into any channel of interest—suppose painting—but also give him the inner experience of bliss consciousness so that his mind, soaked in bliss, comes out and then wherever his brush falls on the paper there is a dot of bliss. A dot of bliss here and a dot of bliss here and then the whole river of bliss flows. Such a piece of art is fulfilling to the artist and fulfilling to those who look at it, for those who want to possess it and keep it in their drawing room to enjoy for all time (Maharishi Mahesh Yogi, 1970c).

Principle #3.25: An artist’s complete absorption in his or her own creativity is what keeps the audience absorbed in the work of art.

“[To accomplish the goal of sharing our knowledge and experience], what we have to do at Maharishi International University is develop the frictionless flow in every impulse of our feeling. We have to develop the art of creating within ourselves. Every successful artist must be aware that our artistic performance is most enjoyed by others if we ourselves are completely absorbed in it. Absorption in our own creative display keeps the audience absorbed in it. That is what the artist communicates from his heart to all hearts viewing his creation. Therefore, the best
way to bless the world from our art is to be effective in operating from within our own unmanifast Self. This is how I see all performances in the world becoming absolutely artistic, in the sense that every individual’s life displays the maximum glory of themselves, incorporates the glory of the natural environment, and radiates its infinite value to the whole environment” (Maharishi Mahesh Yogi, 1976).

Principle #3.26: Creating art brings the artist closer to a realization of the Creator. In this way, creating art helps one’s evolution.

“The scientist approaches [the unbounded] value objectively from the observational level. Because it is objective, the knowledge he discovers is abstract, yet its applications are concrete. The value of this type of knowledge is in the relative sphere of life, within isolated boundaries. The artist’s approach, however, is from the transcendental level of his own life. Even though the mechanics of his creation are more abstract, because he is dealing directly with the impulse of life and creativity he is able to express more concretely the story of life; his expressions whisper a more audible song of the fullness of life.

“When he is able to express more of the value of life, he rises in the ability to appreciate the value of life in creation, and then he can begin to sing the song of the Creator. Infinite, unbounded, immense value is there in life—anyone who is able to express more of it draws closer to the value of the Creator. For the artist, then, every step of progress in his creation of art is a step towards greater realization of the value of the Creator” (Maharishi Mahesh Yogi, 1972, 27:8).

“In creating a piece of art, the awareness of the artist is connecting two levels: a very deep level of feeling in which he imagines what he wants to create, and the field of behavior in which he translates his inner feeling into outer performance. This comprehension of two values—inner subtle and outer gross—increases, and with this increase of comprehension, the metabolic rate goes down, the breath becomes finer. As a result, the whole system gets deep rest, and deep rest is very effective for the release of stress.

“When the artist is fully absorbed in his creation, when he develops the ability to hold on to his still, inner image and translate that
image into the outer field of behavior, all aspects of his mind and intellect become very integrated. Through the integration of all aspects of mind, intellect, and ego, the metabolic rate goes down and the breath becomes softer. It’s something like Transcendental Meditation, where one is deeply involved in the fullness of inner experience. What Transcendental Meditation brings to the situation, however, is much more complete and full, but a similar situation is available in the creation of a piece of art. That is why artists are, by nature, not stressed people; they enjoy life more, they radiate life more, and others feel as if being an artist is another of the many professions.

“But the profession of an artist is different from other professions because this absorption in creation is the joy of the creator, and in that joy, the metabolic rate goes down and cruder emotions don’t arise. In this state, only very fine emotions and great waves of love, beauty, and happiness arise. This is the life of an artist. The life of the artist has a great meaning in terms of release of stress during that kind of creative process which comprehends the gross value of life along with the inner subtle emotions. This must be the experience of every artist and more so of the most successful artists” (Maharishi Mahesh Yogi, 1976).

**Principle #3.27: The role of the artist in the transition period between the past age of suffering and ignorance and the dawning Age of Enlightenment is to be a model individual. The role of the artist in the Age of Enlightenment, however, is to express the full value of life.**

“During phase transition to the Age of Enlightenment, the role of an artist in society is to create a model human—an individual who is growing in the ability to express the full value of life. The life of an artist should always be a model to all other people in society. We have the tradition of the artist gaining respect in society, gaining honor in society. This tradition occurs because artists are breathing life to expose something that lies behind the scene. An artist takes a flat piece of paper and produces a face, a lively face. With just one dimension, he is able to produce two, three, or four dimensions.

“In the Age of Enlightenment, every person will express the full value of life, every person will be an artist because every aspect of living
will be so beautifully harmonized with every other aspect of living that everything will be an expression of art in the Age of Enlightenment. During phase transition, struggle will come to an end” (Maharishi Mahesh Yogi, 1975a).

**Principle #3.28: The life of an artist should always be a model to all other people in society.**

“The life of an artist should always be a model to all other people in society” (Maharishi Mahesh Yogi, 1975a).

**Principle #3.29: Everything in the life of the artist should be systematic and uncluttered.**

“One step after the other, each very well systematized, is the natural thinking of the artist. Systematic, uncluttered, uninvolved, faultless thinking is the natural style of thinking in the life of the scientist, too. With the practice of Transcendental Meditation, all these values naturally grow. However, even a little awareness that, if one is an artist, one has to develop simple and naturally systematic behavior in everything, is a worthy goal for life” (Maharishi Mahesh Yogi, 1975a).

**Principle #3.30: Artists should be naturally disciplined in their activity.**

“Even though the painter displays the unboundedness of life through patches of color here and there, the display of life should always be very dignified, and this is because everything in creation follows certain laws and everything is very systematically set” (Maharishi Mahesh Yogi, 1975a).

“The systematic, scientific approach to the unfoldment of creative intelligence in the field of artistic creativity will be most rewarding, and any consideration in the field of art will not remain out of the range of scientists. It is a systematic study, and when fulfillment comes in a systematic manner, it will be complete and most rewarding. Transcen-
dental Meditation is therefore a quiet answer to this quest of creative art” (Maharishi Mahesh Yogi, 1970c).

**Principle #3.31: The life of an artist is admired and respected in society because he or she exposes that inner value of life which lies behind the scene of everyday existence.**

“We have the tradition of the artist gaining respect in society, gaining honor in society. This tradition occurs because artists are breathing life to expose something that lies behind the scene. An artist takes a flat piece of paper and produces a face, a lively face. With just one dimension, he is able to produce two, three, or four dimensions” (Maharishi Mahesh Yogi, 1975a).

**Principle #3.32: The art of living is the real art.**

“This unfoldment of the potential of human performance is itself an art. At one stage, performance is only for myself, for my own fulfillment. At another stage, both the individual and the whole of society are being fulfilled, in the same stroke, through that performance. At this stage of human development, performance becomes artistic.

“Living becomes an art if it unfolds universality in the individual while simultaneously unfolding the interest of society. The art of speech, for example, occurs when the gross aspect of speaking unfolds or reveals the hidden, deeper, latent reality of life. Speech becomes artistic when individual speech unfolds the unboundedness of silence within every word.

“Thus, speech becomes artistic when it simultaneously fulfills the aspirations of the gross, the subtle, and the transcendental values of speech all at the same time. When it promotes the transcendent through the gross and enlivens the gross through the transcendent, then speech becomes artistic. So different types of human performance become artistic when they bring fulfillment to both the individual and the society at the same time” (Maharishi Mahesh Yogi, 1979).

“Art comes out of every aspect of the successful artist. His skill of creation is not limited to his professional activity but to every aspect of his
life; everything in the successful artist is a piece of art. That is the joy of the Creator. A successful artist spontaneously moves in the fullness of life like an ocean of dignity rolling this way and that” (Maharishi Mahesh Yogi, 1975a).

“In order to express creative intelligence we do not have to take a brush to a piece of paper or a hammer to a stone. Creative intelligence sings the glory of life in every phase of perception and action. There is a wave of creative intelligence, and life expresses itself through that wave. In order to be creative, we do not have to start writing. Living life is the expression of the full value of creative intelligence. Not allowing ourselves to be dumped into the inertia of stresses and strains and suffering—this is the art of living, and this belongs to the developed value of creative intelligence.

Living life, living the fuller values of life, is the expression of the art of living, and this develops spontaneously when the inner latent value of creative intelligence is enlivened on the level of our awareness. What we are—that is the expression of our life. The artist, scientist, economist—they commonly belong to the professional value of creative intelligence, but the real art of displaying the full value of life lies in how much life we express in every thought, word, and action” (Maharishi Mahesh Yogi, 1975b, pp. 243–244).

**Principle #3.33: The true value of an art product is determined by how much pure consciousness it embodies.**

“While the artist is creating, every little moment of rest brings the enlivening of awareness so that the next stroke is more creative. And practice makes perfect—the alternation of creative activity with creative and recreative rest draws more and more enrichment from that infinite ocean of creative intelligence. The process increases in delight, because of the blissful nature of infinite creativity with which his life is becoming irradiated by alternating moments of silence with activity. The number and depth of those moments in the production of a work directly influence the true value of the product” (Maharishi Mahesh Yogi, 1973c).
Group Four: Art Education

Principle #4.1: What has been missing from art education is the basic requirement of developing the student’s consciousness: the whole purpose of studying art is to develop the student’s consciousness. By developing the consciousness of the student, the fullness of life can be lived.

“The whole purpose of the study of art is to develop Cosmic Consciousness in the student, and from there rise to Unity Consciousness. In this way, the totality of life can be expressed by every impulse of thought and action” (Maharishi Mahesh Yogi, 1975a).

“The study of art must necessarily be the study of life accompanied by a technique that will enable the artist to live fullness of life. All aspects of life should be open to his awareness: the grossest relative aspect to the subtlest relative aspect to that eternity which lies beyond the subtlest relative, the Absolute. The eternity of life must be lived by the artist and this should be the result of the study of art. An artist, as a creator, has to be conversant with every aspect of life, with every phase of existence, with every fabric that constitutes existence.

“Only then will he be able to put this fabric here and that fabric there, and make it all more colorful. Then his art—his creation—will speak the story of life. It is vital for the study of art, much more than for the study of any other field, that the artist spontaneously lives the completeness of life. Only then will his strokes spontaneously be the impulse of life” (Maharishi Mahesh Yogi, 1970a).

“The sole purpose of education appears to be the education or training of an individual such that he is able to express the maximum value of creative intelligence in every undertaking. Whatever the individual undertakes to do, he should be able to express maximum of himself. Thus, the main purpose of schooling in the creative arts is to develop within an individual the ability to express the maximum of life and thereby be able to take maximum advantage of all aspects of life. This will give him fulfillment” (Maharishi Mahesh Yogi, 1970c).
“We say that the purpose of teaching art is to bring to one’s awareness that ability of expressing the fuller values of life” (Maharishi Mahesh Yogi, 1973a).

“The student of art, through a fully successful teaching of art, must develop the ability to spontaneously express oneself in those qualities that we described as uni-directional and multi-faced. For this, one needs comprehensive awareness—that broadened, comprehensive value of life expressed and glorified by the tiny bits of boundaries—this is successful art. The study of art aims at this all around development of life” (Maharishi Mahesh Yogi, 1973a).

Principle #4.2: Everything in the student of art should be naturally disciplined, naturally systematic, without trying. The life of the student of art should be very dignified and very systematically set.

“The main focus the students of art should have in their hearts and minds is that while they are the students of art they are also the students of that value of life which systematically expresses dignity in every phase of life. Everything in the student of art should therefore be so naturally disciplined and systematic; without effort, the habits of the students should be such that everything is neat and clean and very well placed.

“The living rooms of the students of art, for example, do not need to have brushes lying about or patches of paint all over the walls. Even though the painter displays the unboundedness of life through patches of color here and there, the display of life should always be very dignified and this is because everything in creation follows certain laws and everything is very systematically set” (Maharishi Mahesh Yogi, 1975a).

“The systematic, scientific approach to the unfoldment of creative intelligence in the field of artistic creativity will be most rewarding, and any consideration in the field of art will not remain out of the range of scientists. It is a systematic study, and when fulfillment comes in a systematic manner, it will be complete and most rewarding. Transcendental Meditation is therefore a quiet answer to this quest of creative art” (Maharishi Mahesh Yogi, 1970c).
Principle #4.3: The student of art must be given the idea that if he or she wants to succeed in art they must work hard.

“I think we have to work hard. The students of art must be given the idea that if they want to succeed they have to work hard. They must be given this expression. In fact, it is this expression that creates the art of teaching, because with it the students of art feel responsible for that which they are going to develop under the teacher’s instructions” (Maharishi Mahesh Yogi, 1976).

Principle #4.4: At the same time the student is working hard, the teacher should be quick to point out their achievements. The teacher should tell the student that they have achieved six months of work in one month.

“At the same time that they focus their attention and work hard on the inspiration of the teacher, the teacher should take them to powerful waves of achievement very quickly. The teacher tells the student that he has developed six months of skill in one month. This inspires the student to undertake another great stroke of achievement in a much shorter time.

“The students of Maharishi University of Management are aware that knowledge is different in different states of consciousness. Therefore, the teacher may inspire great focus in the student today, and after six months, give him great freedom of spontaneous, purposeful activity. The student has to go by what the teacher says today and tomorrow and next month and next year. The teacher knows what he is saying to what student. Therefore, students have to follow the instructions of the teacher. Dedicated to the advice of the teacher, the students will develop very great skills. It may be beyond the ability of the students to appreciate some of the teacher’s advice. But it does not matter if they understand the reasons or not, they just need to effortlessly follow the advice.

“The reason for this is that the teachers at Maharishi University of Management are concerned with only one thing: developing the full potential of every student. So, whatever the teacher says today may not be the same thing after three months, because in three months he has
taken the student to a much higher level of achievement and then his advice may be completely different. But, because the teachers love their students and their only purpose in creating lessons for their students and caring for them is to give them maximum upliftment in the field of knowledge as soon as possible, the students should always take the advice of the teachers and just go by that” (Maharishi Mahesh Yogi, 1976).

**Principle #4.5: Students should work with the knowledge being presented.**

“It is not enough for the students of art to merely look at art, or to read about art, or to think about art; they must practice creating it. Our procedure of art education is: meditation first and then create some art work. This procedure spontaneously expresses what value of the unmanifest has been enlivened; to whatever degree the unmanifest has been developed in the awareness of the student, that degree of enlivenment will have a chance to express itself. If a student does not get a chance to express the unmanifest within himself, then enlivened creativity does not have a channel to flow through. Even in a ten-lesson course, the students should practice creating art for half an hour or an hour” (Maharishi Mahesh Yogi, 1973b).

**Principle #4.6: As with professional artists, art students should be trained to fix an image in consciousness and maintain that image while in the process of expressing it.**

“The procedure should be to imagine a field, imagine an image, fix up the target and then start creating it. The student should imagine the image they want to create in very concrete terms. What shape, what form, what impression, what they want to put on paper or sand—it doesn’t matter what—they must have a clear imagination of it before beginning the process of creation . . . .

“The advantage that the artist gets from creating can be so profound. It will be profound only if he has set up the goal of what he is going to create in his consciousness first.
“For example, an artist thinks that he wants to create the face of a child—absolutely lovable, full of innocence and expression of life—he just has that image in his mind. Then, on the level of his own imagination, something has been structured and that is the abstract creation he is going to make concrete through his artistic activity. Then there is that blossoming of expression from the faintest unmanifest to the visual expression of the manifest.

“In this procedure, there is some connectedness in the process of expression, in the process of making manifest the unmanifest consciousness within” (Maharishi Mahesh Yogi, 1973b).

**Principle #4.7:** The students of art should be treated with appreciation and respect. Invite and value their contributions, praise their successes, strengthen their best points, and, from time to time, provide focus for improvement.

**Principle #4.8:** Speak the truth which is pleasing (*Satyam bruyat priyam bruyat*, [Manu Smṛiti, 2.161]). The teacher should always communicate with the student in a way that is nourishing to both.

**Principle #4.9:** It is important that the student of art knows both the procedure for enlivening the unmanifest and the procedure for enlivening the steps of manifestation.

“The student of art at Maharishi International University knows the procedure for enlivening the unmanifest and he knows the correct procedure for enlivening the steps of manifestation. This is how there is a connection between the unboundedness of the unmanifest and the boundaries of manifestation. On the level of the artist’s awareness, this connection between the unboundedness of the unmanifest and the boundaries of the manifest is maintained.

“With the growth of this faculty, with the growth of this quality of awareness, the artist has the possibility of living the wholeness of life, the full range of life in which every boundary has the influence of the boundless. It is for this spontaneous ability in the artist to live the full value of life that art has been adored in society throughout time” (Maharishi Mahesh Yogi, 1973b).
“The harmonizing of different notes is an inherent tendency, and that tendency wants to express itself, wants to develop the unmanifest into manifestations. This is the same tendency that scientists utilize, only scientists do it through every phase of their activity. What is most important is to get the student acquainted with the mechanics of expression and get the agency which structures the mechanics of progress established in the awareness of the student so that any and every phase of his involvement—intellectual, emotional, mental, sensory—breathes in the value of that creative intelligence which is responsible for structuring the steps of expression” (Maharishi Mahesh Yogi, 1973b).

Principle #4.10: The creativity of art students can be physiologically verified.

“The creativity of the students should be physiologically verifiable, and that will be a very concrete test of the truth of what Maharishi University of Management plans for the maximum growth of the student’s art. . . . To stabilize this value of creative intelligence in the awareness of the student is the purpose of study at Maharishi University of Management. This accomplishment is tested when the physiological and psychological modifications in the student are measured and evaluated. This approach to education leaves no doubt that the validity of the theme of education at Maharishi University of Management is verifiable by scientific experimentation. The glory of the Science of Creative Intelligence is that it can develop a man scientifically. In such a setting, even the artists have the opportunity to develop their artistic abilities in a systematic and scientific manner” (Maharishi Mahesh Yogi, 1973b).

Principle #4.11: The knowledge of a field only becomes relevant to one’s own personal life when it is supplemented with the understanding of the experience of pure consciousness.

“Knowledge of any field becomes relevant to one’s own personal life when supplemented by understanding the fundamentals of experiencing pure intelligence during daily practice of Transcendental Meditation” (Maharishi Mahesh Yogi, 1975b, p. 257).
“When the heart is satisfied with the experience of happiness and the inquiries and doubts of the intellect have been satisfied, fulfillment results” (Maharishi Mahesh Yogi, 1975b, p. 253).

Principle #4.12: Traditional values should be maintained. Any innovative teaching methodology used in the studio should not disturb tradition.

“Cultural values lie at the basis of all progress” (Maharishi Mahesh Yogi, 1975b, p. 249).

“Traditions are those modes of creative intelligence which, embedded in the nature of life, have withstood the test of time and therefore serve as a safe ground for currents of creativity to grow and find fulfillment generation after generation” (Maharishi Mahesh Yogi, 1975b, p. 244).

“Knowledge has three aspects: understanding, experience, and tradition. The strength of education lies in its innovative nature, yet the basis of innovative education must be maintained. This means our innovative techniques should not disturb what we are teaching. The basic traditional values must be maintained. Whatever our methods of teaching, the content of knowledge has to be maintained” (Maharishi Mahesh Yogi, 1975b, p. 247).

Principle #4.13: In order to help students determine what constitutes a great work of art, those examples of art that have withstood the test of time and have been preserved in the world’s longest and most evolutionary traditions should be presented to them.

Principle #4.14: Students should be encouraged to examine the greatest and most noble art of the ages and try to surpass them in execution, refinement, precision, coherence, and perfection.

[In keeping with principles #3.19, #3.20, and #3.21, students should be encouraged to examine those works of art that have withstood the
test of time; these works, according to Maharishi, embody more pure consciousness.]

**Principle #4.15: The study of the Science of Creative Intelligence achieves the highest goal of education: the development of a complete individual.**

“The study of the Science of Creative Intelligence is the one beautiful supplement which is needed to achieve the highest goal of education: the development of a complete man, a man with a fully developed heart and fully developed intellect. This will be the blessing of the Science of Creative Intelligence” (Maharishi Mahesh Yogi, 1972, 27:12).

“With Transcendental Meditation, the expression of awareness is so extensive that, although one meditates only twice daily, one enjoys the effects of meditation all day. As creative intelligence is increasingly infused into the lives of artists practicing Transcendental Meditation, their work spontaneously expands the territory of creative intelligence.

“This achievement suggests the widely recognized relationship of the creativity of the artist and the universal creativity of the field of pure creative intelligence. All the existence, structure, and energy of the universe arise from the infinite creativity of the Absolute. This same infinity is man’s inner nature. When unboundedness is continuously enjoyed by a cosmically conscious artist, he is able to produce form from the level of unboundedness. Operating from this level, he takes on the status of the universal creative agency” (Maharishi Mahesh Yogi, 1973a).

**Principle #4.16: The knowledge contained in the Science of Creative Intelligence is vital for success in art education.**

“The speciality of Maharishi International University in developing scientists and artists to their full potential is a great achievement of education in this generation. Every scientist coming out of this campus will be a successful artist and every artist coming out of this campus will have all those qualities which structure success in a scientist. In this holistic approach to the unfoldment of one’s full potential, the Science of Creative Intelligence has a beautiful procedure to offer. . . . If
the students are developed in this way they will be the marvel of educa-
tion” (Maharishi Mahesh Yogi, 1975a).

“This ability to express himself more profoundly is the purpose of education in creative arts. And the whole process, because it is based on the natural tendency of life, on the natural tendency of the mind to seek out fields of greater charm, greater bliss, is so very easy, so fulfilling and most rewarding. Therefore, whatever means are adopted in educating students in the various fields of creative art, I think the support of daily practice of Transcendental Meditation for a few minutes morning and evening will brighten every phase of creative art” (Maharishi Mahesh Yogi, 1970c).

“The character of that field of pure creative intelligence, the field of Being which is the source of all thinking and the basis of action and expression, is infinite and bliss. So infinite bliss should pour out through every wave of artistic creation. This is the aspiration of the creative arts. No matter what channel of art one becomes interested in, the teaching of art should provide a man with the theoretical knowledge and practical instructions through which maximum value of his life is expressed. This being the obvious aspiration of study in the creative arts, it should be clear that Transcendental Meditation, based on the very tendency of the mind to reach that level of infinite bliss and incorporate it into the nature of the mind, will bring fulfillment to the field of art, because the simple and natural approach of Transcendental Meditation allows the mind to express the infinite creativity of life in whatever channel of activity it is engaged.

“The entire purpose of training students in the field of creative arts, I feel, is to train them to express more of life. When the study of the Science of Creative Intelligence and this new practice of Transcendental Meditation are incorporated into the study of creative art, we are sure the aspiration of art education will find fulfillment” (Maharishi Mahesh Yogi, 1970c).
Principle #4.17: It is the systematic procedures of Maharishi’s Science of Creative Intelligence that allow art educators to successfully teach art.

“We are able to teach art effectively because of the Science of Creative Intelligence. What the Science of Creative Intelligence offers art education is a procedure for developing the student. Teachers of art might say that the process of making art cannot be taught to anyone, that one has to express from within. This is the general expression of the teachers of art and they leave the student to practice creating. Through the Science of Creative Intelligence, however, we practice enlivening the unmanifest field of pure consciousness; therefore, we are on a different path of art education. We maintain that when the unmanifest is enlivened in human consciousness, consciousness can express itself to a much greater degree, with much fuller expressions” (Maharishi Mahesh Yogi, 1973c).

“The teaching of art at Maharishi International University has that procedure whereby the life of the student of art can be systematically developed to that beautiful level of which one can only be proud” (Maharishi Mahesh Yogi, 1975b).

“It is very fortunate that in this generation there is a procedure for developing the basic ground on which every aspect of art can thrive and breathe the full dignity of the Absolute. I am very happy to hear that the art education of Maharishi University of Management is based on a science for systematically unfolding the full potential of life. Only through this approach to teaching will art education lead every student of art to be a successful artist” (Maharishi Mahesh Yogi, 1975a).

“[What a successful art school needs] is not great tables full of lamps and all these darkrooms where if they want to see they can’t. What is needed is a procedure through which the student can dive into that creative intelligence and allow the unmanifest to blossom into expressions that reflect the full value of consciousness. When this statement goes into the Maharishi University of Management catalogue it will be so astounding. Artists will like it, and scientists will say, ‘Oh, there is a scientific procedure for developing the art value in a man, a scientific
procedure for enlivening those subtle impulses of creativity’” (Maharishi Mahesh Yogi, 1973b).

“This will be the skill of teaching art. What we teach when we teach art is a systematic procedure for raising the level of expression higher and higher. We teach a procedure that simultaneously develops the skill of expressing more of life as life itself advances. But, in order to achieve this status in life, we must develop the ability to maintain very wide comprehension along with narrow focus, unboundedness and boundaries together in one’s awareness. Because this type of awareness gets cultivated through Transcendental Meditation and the knowledge that the Science of Creative Intelligence brings to art education, we want to introduce this systematic approach to schools and teachers throughout the world” (Maharishi Mahesh Yogi, 1973a).

**Conclusion**

Maharishi’s principles of art and art education have their origin in pure consciousness. As such, they reflect the infinite intelligence and creativity responsible for governing the universe; they reflect the inherent orderliness and precise functioning of nature itself. Thought and action in accord with these principles thus bring the artist and art student support of all the laws of nature. However, as Maharishi has repeatedly stated, this process must be a spontaneous one; it occurs on the level of consciousness as a natural by-product of developing higher states of consciousness. In this, the practice of the Transcendental Meditation program is essential; through a simple and natural procedure, the artist gains access to the infinite intelligence of the field of pure consciousness and, in so doing, identifies his or her individual consciousness with natural law and befriends the laws of nature. Once familiar with pure consciousness, the TM-Sidhi program cultures the artist’s ability to think and act on this self-referral level of nature’s activity, thereby harnessing the potential of the field for application in daily life. As Maharishi said, this ability is the real art: through it, every personal and professional goal can be effortlessly met. Together, the Transcendental Meditation and TM-Sidhi programs thus become the inner tool for the artist to develop consciousness, as well as the means for bringing greater fulfillment to every phase of living.
While these 88 principles summarize the central tenets of Maharishi’s view of art and art education, when considered in the light of contemporary post-secondary art education, they appear to have particular significance. Given that the mission of many art educators is to culture students in ways that encourage development of holistic or complete knowledge, the application of Maharishi Vedic Science to studio-based art education seems crucial.

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Part IV

Art Theory in the Light of Maharishi Vedic Science

Excerpts from the Book

Mirror of Consciousness: Art, Creativity & Veda

Anna Bonshek, Ph.D.
Introduction to

*Mirror of Consciousness: Art, Creativity & Veda*

Anna Bonshek, Ph.D.
ABOUT THE AUTHOR

Anna Bonshek, Ph.D., is the founder of Akshara Productions, a multimedia arts organization. Dr. Anna Bonshek has exhibited her artwork around the globe, most recently at the Novosibirsk State Art Gallery, Russia, The Visual Arts Gallery, Delhi, The Dakshina Chitra Museum, Chennai, India, and QPIX, Brisbane, Australia. Dr. Bonshek has spoken at conferences worldwide, was Associate Lecturer of Art and Vedic Science at Maharishi University of Management, and founding faculty of Maharishi Vedic University, Cambodia. She has published numerous articles, exhibition catalogues, and book chapters, and two seminal works exploring creativity and Maharishi Vedic Science—The Big Fish: Consciousness as Structure, Body, and Space (2007), and Mirror of Consciousness: Art, Creativity and Veda (2001). She is a contributing editor to the ground-breaking 19-volume series—Consciousness, Literature and the Arts. Dr. Bonshek completed her Graduate Diploma in Fine Art at the prestigious Slade School of Fine Art, University College, London, gained her M.A. and Ph.D. in Maharishi Vedic Science from Maharishi University of Management, and currently lives and works in Australia. Dr. Bonshek has received awards from the Royal Society of Arts, and the Science Policy Foundation, London, the National Endowment for the Arts, U.S.A., and the Intersociety for the Electronic Arts.
INTRODUCTION TO MIRROR OF CONSCIOUSNESS

ABSTRACT

For the last quarter of a century, the most profound, revolutionary contribution to the contemporary world of art and art theory has been in the area of consciousness-based approaches to art practice and the understanding of art. Published in 2001, the volume MIRROR OF CONSCIOUSNESS: ART, CREATIVITY AND VEDA examines visual culture, art, creativity, and the dichotomy of the modern-postmodern axis, with the understanding of consciousness brought out by Maharishi Mahesh Yogi. In so doing, it adds to the body of knowledge and pedagogical practices developed at Maharishi University of Management, Department of Art and Design. This introduction to MIRROR OF CONSCIOUSNESS reveals how Maharishi Vedic Science—as a complete, practical, experientially based knowledge of consciousness—can substantially broaden our understanding of art, creativity, culture, history, tradition, and language, and illuminate the Vedic text, the VĀSTUSŪTRA Upaniṣad. Although only a summary chapter appears in the present Consciousness-Based Art volume, the general introduction to the volume is presented here to give an overview of the scope of the consciousness-based approach. Ultimately, the principles of Maharishi Vedic Science, when applied to art, present a unique opportunity for life to be lived in a state of infinite creativity, fulfillment, and all possibilities, and the potential for artists to create universal value in art.

Introduction

Since the end of the cold war, with the demise of modernism and the critical evaluation of totalizing theories, we have seen the development of new hybrid technological cultures and different approaches to understanding art. Many voices can be heard expressing various ideas about identity, meaning, social value, and the definition, function and effects of art. This recognition of cultural relativism is symptomatic of the surge toward ever-increasing hybridity in the cultural and art arenas. “Art” has expanded to “visual culture”—where visual culture includes all the multifarious streams of activities and products that create and define cultural discourse through visual media. Previously held elitist distinctions between fine art and other forms of cultural production (such as “folk art,” “mass media,” etc.) have been re-evaluated. From the sixties on, in the West, it seems that each decade has been associated with an overarching trend: The 1970s with
late-modernism and feminism, the 1980s with postmodernism, and the 1990s with the body, post-colonialism, digital media and hybridity. Varying theoretical assumptions, political ideologies, and definitions of cultural formation and discourse have contributed to a range of diverse viewpoints. Against this backdrop, Mirror of Consciousness: Art, Creativity and Veda looks at visual culture, art, creativity, and the dichotomy of the modern-postmodern axis, in the context of a universal understanding of consciousness. It articulates a new approach to art and theory—one that is appropriate for an increasingly global, technological world—signaling a new direction for the twenty-first century.

Due to the fact that theory alone is limited in its scope and application, a comprehensive experience and understanding of universal value in visual culture and life is required to expand any definition and practice of art. Mirror of Consciousness argues that this experience and understanding can be gained through Maharishi Vedic Science. Brought to light by His Holiness Maharishi Mahesh Yogi, this science provides complete, practical knowledge of consciousness and its expressions—where consciousness is understood to be an unbounded, infinite field of wakefulness that can be experienced by anyone as their own simplest form of awareness. The principles of this science, when applied, present a unique possibility for human life to be lived in a state of infinite creativity, fulfillment and all possibilities. As with any theory of knowledge, Maharishi Vedic Science has its own terminology and foundational principles. These foundational principles provide the framework for an entirely unprecedented approach to art and theory. They offer profound insights into the source of creativity and the definition of culture, art, the artist, the creative process, and the purpose and effects of art. These insights are based on an extensive discussion of different kinds of knowledge, including relative and absolute knowledge, and the role of art in unfolding knowledge.

Throughout the ages, artists have sought to express an infinite or universal dimension in art. While this aim is no longer the focus of visual culture, in the 1990s, dissatisfied with art of glamor, artists and theorists began to discuss the need for universal value in art. Some argued that art that does not address the universally human cannot be called art. Partly responding to such developments, Mirror of Consciousness discusses how universal value in art can be viable when viewed from
the perspective of Maharishi Vedic Science, explaining that there is a universal field of life—the source of individual creativity and nature’s creativity—which gives rise to everything in creation—that can be expressed in art. This universal field is a field of awareness or pure consciousness. It is infinite and fully awake to itself. Pure consciousness is the simplest form of human awareness and can be experienced by anyone through technologies of consciousness. It is also held to be the source of history, tradition and culture; consequently it can be reflected, embodied, or represented in visual culture.

Clearly, Maharishi Vedic Science differs from philosophy and theory in this and other important ways. Firstly, it is based on the principle that there is an absolute, infinite, universal field of pure consciousness or pure intelligence, which, through its self-referral nature, creates the manifest universe of forms and phenomena. Secondly, it presents the details of the structure of pure consciousness in terms of pure knowledge, referred to as the Constitution of the Universe or the Veda, where consciousness knows itself as both one field and three differentiated values—the knower, the process of knowing, and the known. Thirdly, it describes the precise mechanics through which consciousness quantifies itself in terms of this structure of pure knowledge and gives rise to frequencies or impulses, which, through a sequential elaboration, develop into the material universe. Fourthly, it provides technologies of consciousness, the Transcendental Meditation and the TM-Sidhi programs including Yogic Flying, which allow the individual to experience and operate from this field of pure consciousness. Fifthly, it explains that these frequencies of consciousness are recorded as the Veda and the Vedic literature, in the language of Vedic Sanskrit, and, finally, it reveals that the human nervous system is the structure of the Veda expressed in terms of the physiology.

A science of complete knowledge, Maharishi Vedic Science, presents unparalleled insights into the nature of creativity, perception, psychology, and the physiology. It not only provides understanding of the universal basis of existence and its expressions, it includes technologies to verify its principles through direct experience—a point that cannot be over-emphasized. Through its exhaustive account of consciousness and numerous studies of the effects of the practice of technologies of consciousness, the principles of this science are supported by rigorous
As the science of Veda, or “knowledge,” this science presents a unique insight into the nature and value of Vedic texts. Indeed, the Veda and Vedic literature are seen as impulses of consciousness, rather than religious or philosophical treatises. In addition to the identification of consciousness as a universal field, consciousness is also described in Maharishi Vedic Science as wholeness or wholeness on the move. Wholeness is the “all-comprehensive, eternal reality in its unmanifest, unbounded state of intelligence”; wholeness on the move is the totality of consciousness moving within itself—generating impulses or frequencies within its own unbounded nature. These impulses are the structures of the Veda and Vedic literature—or impulses of wholeness. The Veda and the Vedic Literature comprise 40 aspects, also referred to as textbooks of natural law. While the term “Veda” means “pure knowledge,” Veda is also referred to as the Constitution of the Universe. “Natural law” describes the governing intelligence of the universe and wholeness is the nature of self-referral consciousness. Functioning within itself, self-referral consciousness “generates impulses of wholeness (structures of the Veda and the Vedic Literature) which, continuing to evolve, express themselves as structures of natural law, evolving into creation.”

This somewhat abstract theme reveals an unparalleled comprehension of the nature and mechanics of consciousness. Wholeness moves and can be found everywhere in creation—as impulses of the Veda and the Vedic Literature, impulses of self-referral consciousness.

In this context, a new definition of art and its role in individual and collective life can be articulated. For example, Maharishi Vedic Science explains that the universal field of pure existence can be experienced as bliss; has specific qualities and a precise structure; can be enlivened by the individual to systematically develop full creative potential; and, is expressible in art. Some of these principles are discussed in the following chapters, which, among various topics, give an overview of the notion of universal value and issues in modern and postmodern theory.

A review of theory is presented in various chapters under the heading: Art as Language Game—Lamenting the Loss of Universal Value. These chapters consider: i) modernist notions of historical progress in art, the artist as genius, originality, and the art object as a significant or ideal form evoking universal emotion or spiritual experience; ii) the
postmodern redefinition of art as a language game—debunking the myth of the avant-garde and a linear or cyclical view of history; and, iii) in response to the shortcomings of postmodernism, a need for universality is articulated, providing a platform for further discussion of universal value in art.

Only one chapter from *Mirror of Consciousness* is presented in this volume, due to considerations of length. However, the excerpt reprinted here, titled “Transformative Futures,” is a summary of the entire original volume and gives some sense of the scope of the book. For example, some of the chapters not included familiarize the reader with Maharishi’s insights into history and culture. This unique view, which contrasts with modern and postmodern perspectives, is important for any understanding of the idea of universal value in art. Those chapters appear under the heading, Natural Law: The Universal Foundation of History, Traditions, Culture and Language, and include “The Purpose and Dynamics of History: The Rise and Fall of Natural Law in the Cyclical Unfoldment of Consciousness,” “Traditions: Different Modes of Activity Governed by Dharmas,” and “Culture as the Expression of Specific Laws of Nature: Governing Geography, Climate, Mannerisms, Language and Accents of Different Peoples.” These chapters explain that: the source of the individual and of history, tradition, culture, and languages, is the universal field of natural law; history is revealed in its infinite context and in terms of the cyclical unfoldment of consciousness; cultural context and traditions can be discussed in terms of the relationship between the individual and society, the basis of culture, how cultural integrity can be strengthened, and the importance of the mother tongue or local language and its relationship to the universal language of the Veda. This material focuses on how a universal source to both individual and collective life can be located and, when enlivened, can increase individual creativity, strengthen cultural integrity and uphold traditions. By accessing and enlivening the field of pure consciousness in the state of absolute knowledge, individual life, collective life, and the basis of all cultures, can be enriched.

Other chapters under the heading, “The Artist as a Universal Human Being Creating Universal Value in Art and Aesthetics,” redefine the artist and the creative process. They consider: i) the artist as a universal human being, ii) creating as nature creates, iii) following specific
guidelines in the creation of art which aid in the development of consciousness, iv) the relationship between creativity and suffering, v) the purpose and effects of art, and, vi) aesthetic value. While attempting to embrace the comprehensive and extensive range of issues and ramifications surrounding the topic of universal value in art, the main thrust of these chapters can be simply condensed into one strand of thought: how Maharishi Vedic Science presents the possibility for universal value in life and art.

It is worth noting that *Mirror of Consciousness* also includes a chapter on traditional Indian art theory and aesthetics, and one on the Vāstusūtra Upaniṣad. The first reviews contemplation and aesthetic emotion, art as skill—translating inner vision into outer expression—and the artist as a maintainer of tradition working within set guidelines. Indian art theory emphasizes the tasting (rasa) of a transcendent universal aesthetic emotion which connects human life to cosmic life, where the purpose of art is to promote a pure, peaceful, harmonious state of mind that contributes to spiritual liberation and a healthy civilization. The second includes original research into the Vāstusūtra Upaniṣad, part of the Vedic literature that specifically discusses art.

Although not appearing in this volume, this material may be of value to artists and scholars intrigued by the subtle relationships between art and consciousness. Regarding the section dealing with an analysis of the Vāstusūtra Upaniṣad, entitled, “Uncovering the Details of the Nature and Structure of Pure Consciousness in the Vāstusūtra Upaniṣad,” the first chapter, “Recontextualizing the Vāstusūtra Upaniṣad: Uncovering Wholeness,” reviews the principle of wholeness and Vāstu Vidyā—the science of Vāstu or Sthāpatya Veda—discussing wholeness in terms of the move of consciousness. It also considers the relationship of name and form and the multiple levels of meaning in any expression of the Veda and Vedic Literature. In addition the theme of artistic sight is considered with reference to an expression preceding the chapters of the Vāstusūtra Upaniṣad.

The second chapter, “The First and Last Sutra: Containing the Wholeness of the Text in Seed Form,” explores how the wholeness of any text or aspect of the Veda and the Vedic literature is contained in its first and last expressions. With this understanding, the first and last sūtras of the Vāstusūtra Upaniṣad seem to reveal a deep principle of
knowledge and may indicate the purpose of the entire text. The third chapter, “The Artist and the Creative Process: Knowing What Consciousness Is and What It Is Made of,” examines particular sūtras that refer to the artist and the creative process; these are examined both in terms of nature’s mechanics and the artist’s creative endeavor. The fourth chapter, “Form or Rūpa: Unmanifest to Manifest,” goes on to consider Rūpa; this term, meaning “form,” can relate to different levels of expression—manifest to unmanifest and different effects of form. The final chapter, “Point, Line, Grid, Triangle, Square, Circle, and Number as Values of Consciousness,” expands the common notion of geometry by identifying these primary elements as dynamics or aspects of consciousness. By recontextualizing the Vāstusūtra Upaniṣad according to the principle of wholeness brought out by Maharishi Vedic Science, this analysis seems to reveal values of consciousness with multiple and profound levels of meaning.

Finally, “Transformative Futures” summarizes the whole of Mirror of Consciousness: Art, Creativity and Veda. It recapitulates issues in twentieth-century art theory as well as key concepts from Maharishi Vedic Science, including: subject, object, and their relationship as values of consciousness; reliable knowledge in higher states of consciousness; the universality of Vedic language; and the cycles of natural law in history and their significance for universal value in art. It gives a taste of some of the universal principles of art and consciousness in the Vāstusūtra Upaniṣad, and reviews how Maharishi Vedic Science enables the artist to fully connect inner and outer realms, creating art that inspires bliss, enlivens spiritual liberation, and enhances life. This chapter shares a vision of a transformative future through the application of the technologies of digital media and the technologies for transforming individual and collective consciousness in Maharishi Vedic Science.
Notes

5. Ibid., pp. 203–214.
8. Ibid., pp. 326–337.

This introduction to the selected chapter of *Mirror of Consciousness* appearing in this volume is an edited version of the introduction to the book *Mirror of Consciousness: Art, Creativity & Veda* by Anna Bonshek, published by Motilal Banarsidass, India, 2001 (www.mlbd.com). This introduction is republished in this volume in an edited form with permission from the author.
Transformative Futures

Excerpt from

*Mirror of Consciousness: Art, Creativity & Veda*

Anna Bonshek, Ph.D.
ABOUT THE AUTHOR

Dr. Anna Bonshek’s biographical information appears before the Introduction to these book excerpts. She has published in *New Art Examiner; Artlink; Body, Space, and Technology; Consciousness, Literature and the Arts;* exhibition catalogues, and other books, journals and publications. She currently lives and works in Australia.
ABSTRACT

This final chapter, “Transformative Futures,” summarizes the whole of Mirror of Consciousness: Art, Creativity and Veda. It recapitulates issues in twentieth-century art theory as well as key concepts from Maharishi Vedic Science, including: subject, object and their relationship as values of consciousness; reliable knowledge in higher states of consciousness; the universality of Vedic language; and the cycles of natural law in history and their significance for universal value in art. It gives a taste of some of the universal principles of art and consciousness in the Vāstusūtra Upaniṣad, and explains how Maharishi Vedic Science enables the artist to fully connect inner and outer realms, creating art that inspires bliss, enlivens spiritual liberation, and enhances life. Finally, this chapter shares a vision of a transformative future through the application of technologies of digital media and the technologies for transforming individual and collective consciousness in Maharishi Vedic Science.

Introduction

In his publication of 1992, Art and Otherness: Crisis in Cultural Identity, Thomas McEvilley criticized the traditional Western philosophical point of view adopted by modernists, a viewpoint which held that there are universal or absolute values which are inborn in all humans identically in all times and all places. The idea that judgments can be based on perception of such universals, McEvilley stated, cannot be supported by anything called “evidence.” He emphasized that quality is subjective and relative rather than objective and universal. Therefore, to speak of universal value is to assume that there can be some faculty of judgment free of cultural and historical determinants. From the perspective of Maharishi Vedic Science, an unmanifest, subjective field of pure consciousness gives rise to all of the “objective” aspects of creation. Furthermore, through specific subjective technologies, this universal field of pure consciousness can be experienced and enlivened. Although this absolute, universal field gives rise to all subjective and objective values in relative life, and all of their relationships, it lies beyond cultural, historical, and individual determinants. It is beyond time; it remains constant. Precisely because this field of pure consciousness is also the simplest form of human awareness, it is accessible to the individual, regardless of place and in any era. Evidence of this field is revealed through: 1) direct experience, 2) scientific research (which
documents the effects of the practice of technologies of consciousness and the enlivenment of this field, and 3) descriptions found in the Veda and Vedic literature. In this sense, both subjective experience and empirical research endorse the precepts of Maharishi Vedic Science, foremost of which is the principle that there is a universal basis to life. For art and artists this suggests that universal value can be expressed in art and can be appreciated by anyone at any time.

**Issues in Twentieth-Century Art and Theory**

Other issues have preoccupied modernists, Indian theorists and postmodernists over the last fifty years. Indian theorists say that art can evoke a universal experience—a tasting of ideal beauty—which is an intellectual-ecstatic order of being. Modernists assert that only abstract, avant-garde art can create a universal response. The modern artist, a hero ever breaking with tradition propelling history forward, aims to empty art of relative meaning to reveal an absolute or at least absolute emotions. Indian theory rejects the notion of avant-gardism, viewing tradition as the tool for creating successful art, art that is expected to have a specific effect on the viewer and society. Certain rules are adhered to; they are like grammar in the language of art. Apparently both modernists and Indian theorists support the notion of universal art creating an intuitive aesthetic response, but in fact, the two approaches are antithetical. Modernists maintain a distinction between Fine Art and craft or kitsch. Indian theorists state that all creative expression is art and that Śilpa (or creative practice) indicates “skill” in a general sense. Postmodernism, on the other hand, reveals the limitations of Western philosophy and modern theory, and posits a seemingly more pragmatic yet ironic approach. Art can be understood as a language game within which rules are invented in a constant dynamic. The idea of quality or judgment based on absolute values is invalid, since absolutes are impossible. Any attempt to objectively verify a subjective realm or any absolute value is inherently problematic. Modernism, with its argument for universal value perceivable by only a few “hyper conscious” individuals (i.e. artists and art critics), is seen as Imperialist.

In modern art, universality was represented through “sameness.” This idea, understandably, came under criticism as “a force for divisiveness and exclusion.” Postmodernists subsequently rejected the idea of
a transcendental unity and any special relationship between language or an image and the thing it signifies. Art cannot embody “presence” or the essence of the thing to which it refers (especially so, in the case of abstract art that aimed to indicate the Absolute). Conceptual artists assert that art is, in fact, a language game—never able to express an absolute, it can only “point to the unnameable.”

Despite the questions raised by postmodernists, many find postmodern art lacking—abandoning any attempt to evoke a new sense of self, define universal value, or create a state of aesthetic disinterestedness (which defines art’s role in articulating possibility and the concept of unity). While he laments the lack of universal value, Donald Kuspit clearly states that universality cannot be represented through one formal unity in art because such a formal unity represents an unrealizable unified self. However, there is the possibility of many formal unities positing the illusion of a transcendental unity of form and a unified self. The main issues fuelling the continuing debate on universal value revolve around the concept of an absolute.

**Subject, Object and their Relationship as Values of Consciousness**

In Maharishi Vedic Science the absolute, unmanifest field of existence is common to everyone and everything in the universe. Indeed, in being a field of pure awareness, it is awake to itself, and differentiates three values within its own undivided singularity. The three values of knower or subject (Ṛishi), known or object (Chhandas), and process of knowing or the relationship between subject and object (Devatā), are all shades or values of consciousness discriminated within awareness. These are the basic building blocks of diversity. In their unified state they represent Saṁhitā of Ṛishi, Devatā, and Chhandas—the three-in-one structure of pure knowledge that is the structure of Rk Veda. This structure of pure knowledge has inherent within it the infinite organizing power which governs creation. Holding together these two opposite values of singularity and diversity—Saṁhitā and Ṛishi, Devatā, and Chhandas—the phenomenon of infinite organizing power is demonstrated. Here, opposite values do not cancel each other out. Their dynamic interaction is the source of difference and the display of creation. Maharishi also explains how this unmanifest field of existence
has both the value of silence and dynamism. It is infinite silence but is also silence in motion. Being a field of wholeness, within which everything is contained, it is a field of wholeness as silence and wholeness as dynamism—wholeness moving within itself.³

**Reliable Knowledge in Higher States of Consciousness**

When any individual, through the practice of the Transcendental Meditation technique, experiences his or her own simplest form of awareness, the values of knower, process of knowing and known are unified in Transcendental Consciousness. Maharishi describes this state as absolute knowledge or the state of pure knowledge. It is experienced as pure bliss. Here, the individual self attains the infinite status of the Cosmic Self—unbounded, absolute. The state of pure knowledge is the same infinite field cognized by people throughout the ages and recorded in different traditions. Because it is never changing, it is the only foundation for reliable knowledge. As we have seen, this unchanging, reliable knowledge is gained through direct experience.⁴

The Transcendental Meditation technique and TM-Sidhi programs are those technologies which systematically promote this experience and the development of higher states of consciousness. These states of consciousness include Transcendental Consciousness, Cosmic Consciousness, God Consciousness and Unity or Brahman Consciousness; in each state of consciousness knowledge is different. Despite this, in the last three states, absolute knowledge is permanently established. This means that the absolute, universal field of pure awareness is a permanent feature of experience. In Brahman Consciousness complete knowledge is gained. Then, everything in creation is known to be nothing other than fluctuations of the Self—reverberations of self-referral consciousness. The Self is completely unified in one totality: wholeness moving within itself. When the individual is living higher states of consciousness, he or she can be called a universal human being because all thought, action, and behavior, springs from the universal level of pure consciousness. Furthermore, while it is possible to verify the existence of this field through direct experience by means of Maharishi’s technologies of consciousness, physicists⁵ also indicate that this field of pure consciousness is the same unified field glimpsed by modern science.
Vedic Language: The Uncreated Commentary of the Veda

The description and understanding of pure consciousness and its expressions does not end here. For example, the understanding of language provided by Maharishi Vedic Science contrasts with contemporary language theory. The latter suggests that there is no intrinsic relationship between a word and its meaning or a word and the thing to which it refers; there is no intrinsic value to terms in any language. Unlike contemporary language theory, philosophy and deconstruction, Maharishi Vedic Science describes how consciousness, a lively field of all possibilities, presents its own uncreated or unmanifest commentary; this “uncreated commentary” is a record of the sequential unfoldment of consciousness in terms of sounds (syllables) and gaps. The Veda and the Vedic literature are these sequentially unfolding frequencies of self-referral consciousness. In fact, the 40 aspects of the Veda and Vedic literature correspond to 40 qualities of intelligence or consciousness and are the structuring dynamics of Rk Veda—the structure of pure knowledge itself. Since nature’s creative mechanics are recorded in the language of the Veda, the Vedic language possesses a unique property. The words or sounds are completely correspondent with the form to which they refer. Furthermore, the impulses of consciousness recorded in the Veda and the Vedic literature are the structuring intelligence of the physiology.

Cycles of Natural Law and Universal Value in Art

On this basis, in examining history it is possible to comprehend how a universal value of existence can co-exist with diversified values and how history can be understood as the quantification of pure consciousness in terms of various life-spans—from the innumerable lives of that which has the longest life-span in the relative to the relatively small span of human life. Including specific eras or Yugas, history unfolds in a cyclical progression throughout eternity; the longest of these eras, Sat-Yuga, is characterized by life in accord with natural law where individual and collective life is lived without mistakes and in harmony. In the shortest of these eras, Kali-Yuga, the people no longer live 100 percent of natural law; perhaps in such a period universal value increasingly becomes invalid since the full experience of pure consciousness is no longer a feature of daily life. When this period reaches its lowest ebb, natural
law is latent in its pure potentiality, and technologies for experiencing
pure consciousness are introduced. Life, again, can be lived in its full
value—100 percent of natural law. It would seem plausible that, during
this transition, universal value becomes increasingly expressed in art.

With the rise of natural law and universal value in life, differences
do not dissolve. Cultures become stronger in themselves. According
to Maharishi Vedic Science, the differences between cultures main-
tain culture. The different mannerisms, habits and customs and artistic
expressions of a people maintain and strengthen cultural integrity. As
Maharishi explains, while every locality and every physiology has its
universal basis in natural law, they also have specific laws of nature
that govern their integrated functioning. The universal holistic value
of natural law is the source of the specific laws of nature that gov-
ern life in a particular place—including the climate and geography.
The climatic and geographic conditions of a place contribute to cul-
ture; therefore, there is an intimate relationship between a place and its
people. The local language and accent, the cultural values of a people,
support the evolutionary development of the individuals of that group.
For this reason, culture is very important; difference in cultures should
be respected and maintained. Through the group practice of the Trans-
cendental Meditation technique and TM-Sidhi program invincibility
and cultural integrity are strengthened so that the culture is flexible
enough to absorb outside influences but stable enough to maintain its
own values. It is clear that universality, in Maharishi Vedic Science,
does not imply eradication of difference. On the contrary, by enlivening
the universal basis of life, differences are strengthened, nourished and
expressed.\(^6\)

In addition, there is a unique relationship between the “Language
of nature,” the Veda and the Vedic literature, and the local language
or mother tongue. Since the Veda and the Vedic literature are the
frequencies of consciousness which structure the physiology, in reciting
or listening to these frequencies, the holistic functioning of the brain
physiology is stimulated. Maharishi also maintains, that the mother
tongue is the closest linguistic expression to Veda for that particular
group. Therefore, it plays a part in maintaining balance and whole-
ness in the physiology. For this reason, it is important that the mother
tongue is spoken. When a foreign language is adopted, the integrity of
the host culture risks being eroded—not simply because the new language is foreign, but because there is an intrinsic relationship between the mother tongue and specific laws of nature that govern life.

The Artist as Creator Connects Inner and Outer Realms
Given the complete vision of life, language and consciousness provided by Maharishi Vedic Science, new definitions of art and the creative process can be articulated. The creative individual or genius is one who overcomes obstacles, achieves the goal with maximum success and minimum expenditure of energy. Anyone can become a genius—since infinite creativity is an innate property of individual awareness in its most expanded state. In this sense, genius is not restricted to a few individuals: genius is the birthright of everyone.

With respect to the artist, during the phase transition, artists should be role models for society; the artist can be a universal human being who, in living higher states of consciousness, brings success to every undertaking. In practicing the Transcendental Meditation technique, the TM-Sidhi program including Yogic Flying, the artist contributes to the transformation of collective consciousness—increasing positive trends in society and enhancing collective life. On the basis of research on the effects of the group practice of these technologies, it could be argued that an artist who is engaged in this practice is involved in the most effective socially responsible performance—the art of promoting harmony in individual and collective life. With regard to creative practice, ultimately, in order to create universal art—to be a creator and not simply a viewer—the artist must know what consciousness is and what it is made of. Then he or she can create as nature creates. The procedure for creating art that embodies the absolute, unbounded value of bliss consciousness is to hold the image in consciousness over time and transport that vision onto material form. A work of art created in this manner expresses the originating force of consciousness but is a copy of that which was in consciousness. This process maintains the connectedness between the inner aspect of consciousness and the outer expression in material form. Without this connectedness the artist is not a creator. He or she does not know the steps of manifestation of consciousness into form.
Art Inspires Bliss and Enlivens Liberation or Mokṣa

Maharishi Vedic Science not only expands opposing propositions of modern and postmodern theory, it also satisfies the aspirations of Indian theory: namely, that art should provide a spiritual role and integrate society. Ideally, art should inspire happiness in the viewer; if it is successful, it will enliven bliss. In this sense, it leads toward the Transcendent—the absolute field of the Self—promoting freedom or Mokṣa. The viewer gains more than a state of aesthetic disinterestedness. The awareness and physiology awake to their own infinite status. This is universal art—art that enlivens unboundedness, immortality and bliss, generating a life-supporting influence in the environment. In aesthetic judgment, if the viewer is wise enough he or she can evaluate the level of consciousness of the artist and also perceive the different subtle values of the art object. However, ultimately, the value of the art object (i.e. whether it is universal or not) is dependent upon the artist and not the viewer. The quality of the consciousness of the creator determines the degree to which it embodies universal value. This is why Maharishi emphasizes that, for any artist, the key to enhanced creativity and successful art is to expand one's own awareness through the practice of his technologies of consciousness.7

Art Enhances Life

With respect to aesthetic value and the effects of art, when the art work embodies universal value it has an inspirational effect on the viewer and enlivens the environment—whether one sees it or not. Aesthetic value is, in this instance, seen to be purposeful in that it enhances life and helps to promote evolution by enlivening bliss in the viewer. In this sense, a “beautiful” work of art would be defined as one that has captured universal value in its relative expression. By leading the viewer toward the experience of the Self in greater degrees, the work of art can indicate the unified sense of Self—not simply a transcendental illusion of selfhood but the reality of the Self as the unified state of Saṁhitā or wholeness. Ideally, then, art unfolds the Self in the viewer. With respect to the experience of a highly successful work of art:

A close examination of art reveals that the more attention we give to a work of art the more deeply we are drawn into the work to experience subtler and subtler aspects of its meaning. These subtler aspects
spontaneously unfold deeper and deeper levels of awareness through the principle, which SCI [the Science of Creative Intelligence] describes as increasing charm. Thus, the ultimate meaning of art, the universal content of art, is a vertical expansion of experience inward from the outer boundary of the art object to the inner boundlessness of the viewer's awareness.  

This experience can be created through universal works of art which display unity through their formal structure:

SCI reveals that underlying the diversity and apparent conflict of the parts of life is universal wholeness, oneness. Thus, the function of art is to give a glimpse of the unifying wholeness of life, even in a single isolated part. Art’s articulation of the boundless within boundaries simulates the experience of Unity Consciousness in which the infinite becomes perceptible even on the surface of material existence. Thus, the function of art is to give a glimpse, however brief and artificial, of the goal of life and thereby spur us on to evolution.

This goal is not achieved by focusing on one particular style, but by the artist rising to higher states of consciousness and spontaneously creating from the level of Transcendental Consciousness.

**Universal Principles in the Vāstusūtra Upaniṣad**

Applying Maharishi’s description of consciousness, its creative mechanics, and the nature of the Vedic literature, the Vāstusūtra Upaniṣad can be said to unfold universal principles of creativity. Sūtras such as “From the formless arises form, that is the result,” “The bindu [point] is like Brahma, Brahmā is immovable,” and “In the beginning is a circle. The circle is All (the Universe),” appear to indicate the process of manifestation of the unmanifest, the value of Saṁhitā, and the generation of Maṇdalas or circles from the level of self-referral consciousness. Also, the idea of the Sthāpaka as one who knows the line and circle could refer to the principle of the artist knowing the basic structure and dynamic of consciousness.

Along with the various Sūtras examined, the main theme of the text is expressed in seed form in the first and last Sūtras respectively: “One should know Vāstospati (the governor of Vāstu)” and, “This exposition of art (Vāstu) is for the purpose of conferring knowledge.” From the perspective of Maharishi Vedic Science, Vāstu encompasses the har-
monizing power of natural law and knowledge of Vāstu refers to the knowledge of the Self. If this is the purpose of Vāstu or the study of Vāstu as expressed in the Vāstusūtra Upaniṣad, then applying the understanding of Maharishi Vedic Science, this text could be said to unfold the Self. The purpose of art and the study of the Vedic literature is to unfold the Self in greater degrees so that individual life is in accord with Cosmic life—lived from the level of self-referral consciousness.

**A Technology for Transformative Futures**

Maharishi Vedic Science has been presented here as more than just philosophy or theory. As a revival, or re-enlivenment of eternal knowledge preserved in the traditions of India, it provides complete knowledge of consciousness and its expressions. While modernism proposed the Absolute could be expressed in art, there was no technology to experience such a realm or evidence to substantiate this claim. Postmodernism, apparently less totalizing, dismisses the notion of an absolute. In so doing, it dismisses the very basis of individual and collective life. Neither modernism nor postmodernism furnishes a means by which universal value in art can be systematically expressed. Maharishi Vedic Science provides a means by which artists can be exemplary human beings. Artists can aspire to create art which enlivens consciousness, radiates life-supporting influence in the environment, embodies universal value and meaning, and stimulates the quality of bliss in the viewer—ultimately promoting the experience of a new sense of Self. Through Maharishi Vedic Science, cultural integrity can be strengthened and differences enriched—bringing a new definition of the role and scope of visual culture.

The recognition of the interconnectedness of inner and outer worlds, the scientific understanding of the role of the subject in creating his universe, the significance of Vedic language theory, and the emergence of new digital media, have all contributed to the re-definition of visual culture. Despite this, the most significant development at the end of this century is arguably the change in collective consciousness that has permitted the resurfacing of a complete approach to knowledge and the visual arts. Artists working in digital media are creating virtual worlds and exploring the rich yet ephemeral potential of electronic technology. In apparently facilitating the transcendence of space, electronic media
seem to mirror the unmanifest workings of consciousness itself. Steven Holtzman considers the implications of this trend when he writes about the computer as a tool for artists:

Technology is a tool for investigating the cosmic truths found in structure. The computer—the ultimate tool for manipulating structures—can reveal a new dimension of *Brahman*: a digital reflection of *Brahman*. In 1986, Sanskrit provided the key to discovering that Latin, Greek, and Sanskrit all originated from the same source. Sanskrit helped reveal what was not apparent from looking only at Latin and Greek. Many explorers have studied the numerical form of structures. The Pythagoreans sought to discover the numerical forms that reflect the harmony of the cosmos. Kandinsky sought to find the numerical representation of visual forms and their corresponding spiritual vibrations. Fractals are effectively numerical expression of visual forms. Music is form and structure and can be expressed numerically. Essentially binary, the digital reflection will be the continuation of the Pythagorean exploration of numbers. Since the times of the Pythagoreans, science and technology and matters of the spirit have been perceived to be at odds. But as we approach the twenty-first century we can return to an integrated view of art, science, and the mystical. . . . In developing new digital aesthetics, we have the opportunity to integrate technology, science and the mystical to reveal *Brahman*. It is the study of abstract worlds in particular that will help accomplish this goal.¹⁰

While Holtzman speaks of the unity of science, art and “mysticism,” Maharishi Vedic Science effectively “demystifies” the spiritual by providing a systematic means for unfolding this realm in daily life.

The twenty-first century will inevitably bring a new approach to knowledge and visual culture—arguably one that will achieve the unification of different disciplines and the creation of transformative futures. However, the most radical technology for the realization of these goals is not the computer but the technologies of consciousness that operate on the level of our simplest form of awareness.¹¹ With these techniques of consciousness, the full potential and understanding of the nature and structure of the universe can be fathomed by science, applied through technology, and represented in art. The fountainhead of all streams of knowledge can be known. It is, in fact, our own pure awareness. The universal value of life can be appreciated, lived and expressed in terms of fluctuations of our own self-referral awareness or wholeness—in
terms of Brahman. With this knowledge, in the coming century artists will be uniquely equipped to live, articulate and represent not only new paradigms but also, ultimately, this fundamental reality.

Notes
9. Ibid.

This article, “Transformative Futures” by Anna Bonshek, Ph.D., originally appeared as a chapter in the book *Mirror of Consciousness: Art, Creativity and Veda*, published by Motilal Banarsidass, India, 2001; this edited version has been reprinted with permission of the author.
Part V

Art Theory in the Light of Maharishi Vedic Science

Excerpts from the Book

The Big Fish: Consciousness as Structure, Body and Space*

Anna Bonshek, Ph.D.

*References for the material in this section appear separately at the end of the section.
The Big Fish:

Consciousness as Structure, Body, and Space

Introduction

Anna Bonshek, Ph.D.
ABOUT THE AUTHOR

Anna Bonshek, Ph.D., is the founder of Akshara Productions, a multimedia arts organization. Dr. Anna Bonshek has exhibited her artwork around the globe, most recently at the Novosibirsk State Art Gallery, Russia, The Visual Arts Gallery, Delhi, The DakshinaChitra Museum, Chennai, India, and QPIX, Brisbane, Australia. Dr. Bonshek has spoken at conferences worldwide, was Associate Lecturer of Art and Vedic Science at Maharishi University of Management, and founding faculty of Maharishi Vedic University, Cambodia. She has published numerous articles, exhibition catalogues, and book chapters, and two seminal works exploring creativity and Maharishi Vedic Science—*The Big Fish: Consciousness as Structure, Body, and Space* (2007), and *Mirror of Consciousness: Art, Creativity and Veda* (2001). She is a contributing editor to the ground-breaking 19-volume series—*Consciousness, Literature and the Arts*. Dr. Bonshek completed her Graduate Diploma in Fine Art at the prestigious Slade School of Fine Art, University College, London, gained her M.A. and Ph.D. in Maharishi Vedic Science from Maharishi University of Management and, and currently lives and works in Australia. Dr. Bonshek has received awards from the Royal Society of Arts, and the Science Policy Foundation, London, the National Endowment for the Arts, U.S.A., and the Intersociety for the Electronic Arts.
INTRODUCTION TO SELECTED CHAPTERS FROM THE BIG FISH

ABSTRACT

Selected chapters originally appearing in The Big Fish: Consciousness as Structure, Body and Space (2007), now republished in this volume, reveal the enormous potential for art practice in a world where self-referral consciousness (the “big fish” of self-referral) is awake in individual and collective awareness. Self-referral consciousness and higher states of consciousness can be accessed and developed by artists through the knowledge and practical technologies of Maharishi Vedic Science. With the application of Maharishi Vedic Science, one can speak of a universal or enlightened artist defined as an individual who has: inner vision (Darshana); the capacity for infinite memory—100% wakefulness (Smriti); and the ability to perform evolutionary action (Yagya). This introduction to The Big Fish gives an overview of two additional chapters on the Maharishi Vedic Observatory as site-specific art and on the body, architecture, consciousness and Maharishi Vedic Architecture. These chapters do not appear in this volume but may be of interest to the reader. In addition to the themes of cognition, memory, and performance, other topics considered here include well-known artist Agnes Martin’s ideas regarding beauty and perfection, and current debates about the nature of consciousness, the body, technology, and the posthuman. Sanskrit usage is retained from the original text of The Big Fish.

May God, who in the mystery of his vision and power transforms his white radiance into his many-coloured creation, from whom all things come and into whom they all return, grant us the grace of pure vision.¹

(Svetasvatara Upanishad, Part 4)

What type of sentence (I asked myself) will an absolute mind construct? I considered that even in human languages there is no proposition that does not imply the whole universe. . . . I considered that in the language of a god every word would enunciate that infinite concatenation of facts, and not in an implicit but explicit manner, and not progressively but instantaneously. . . . A god, I reflected, ought to utter only a single word and in that word absolute fullness. No word uttered by him can be inferior to the universe or less than the sum total of time. Shadows or simulacra of that single word equivalent to a language and to all language can embrace are the poor and ambitious human words, all, world, universe. . . .

Then there occurred what I cannot forget nor communicate. There occurred the union with the divinity, with the universe (I do not know whether these words differ in meaning). Ecstasy does not repeat its symbols; God has been seen in a blazing light, in a sword or in the circles of a rose. I saw an exceedingly high Wheel, which was not before my eyes, nor behind me, nor to the sides, but every place at one time. That wheel was made of water, but also of fire, and it was (although the edge could be seen) infinite. Interlinked, all things that are, were, and shall be formed it, and I was one of the fibers of that total fabric. . . . I saw the universe and I saw the intimate designs of the universe; . . . I saw the faceless god concealed behind the other gods. I saw infinite processes that formed one single felicity and, understanding all, I was able to understand the script of the tiger.\(^2\)—Jorge Luis Borges’ “The God’s Script”

**Introduction**

Critics have argued that contemporary artists and their work have lost the ability to speak to people from their innermost being.\(^3\) Several themes are inherent within such arguments: 1) that one can become an “exemplary” or universal human being; 2) that artists can communicate via a universal voice; and 3) when they communicate in such a way, their art is expressed from a deep, universal, inner level of being. These themes are addressed in Maharishi Vedic Science, a complete science of consciousness and its expressions brought to light by Maharishi Mahesh Yogi. According to Maharishi, the most important function for the artist—in the transition from a period when people are not able to live their full potential to an age where they are increasingly able to do so—is to be an example, a role model, and to express the full value of life. Expressing the full value of life involves drawing from the unseen, universal basis of existence.\(^4\)

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\(^3\) Kuspit, 1987, p. 121; 1990, pp. 32–42.

\(^4\) As Maharishi states, “During the phase transition, the role of the artist in society is to create a model human, an individual who is growing in the ability to express the full value of life. The life of an artist should always be a model to other people in society. We have the tradition of the artist gaining respect in society, gaining honour in society. This tradition occurs because artists are breathing life to expose something that lies behind the scene.” Maharishi Mahesh Yogi, in Fergusson, 1991, p. 194.
While the issue of the universal in art and theory has been discussed at length in Bonshek’s *Mirror of Consciousness: Art, Creativity and Veda*, the topic is examined further in *The Big Fish: Consciousness as Structure, Body and Space*—published by Rodopi in 2007 as one of an nineteen volume series entitled *Consciousness, Literature and the Arts*. The chapters republished in this volume collectively address the enormous potential for the scope and impact of art practice in a situation or world where self-referral consciousness could be lively in individual and collective awareness. In this sense, these chapters project us into a future of all possibilities. They also consider some examples of past and current art in the light of the idea of art having the potential to embody self-referral consciousness, or lamenting the lack of it. As such, these art examples should not be taken as representing what could be called Vedic art or embodying principles of Vedic knowledge. They are drawn upon by the author to highlight points of discussion including the idea that self-referral consciousness is the basis of existence and may be present, more or less, in creative expression.

The term “big fish,” here, specifically refers to the self-referral dynamics of pure consciousness and its expression into sound and form as discussed by Maharishi. Maharishi’s description of “a big fish” of self-referral “coming up under the water” (the ocean of consciousness), as documented in a lecture given by him in 1995, is discussed in *Art—A Mirror of Consciousness* (1996). Since then, the idea of the big fish as representative of the creative mechanics of nature’s functioning—the very seed of creation and all creative action—germinated into the material for a book on consciousness, creativity, structure, form, the body, and the visual arts. While it may be tempting to refer to the capturing of the big fish simply as a metaphor for harnessing infinite creativity, in this context the big fish is, more precisely, the move of the individual’s own infinite, self-referral consciousness or *Atma*. Therefore it would be more fitting to refer to knowing and being the big fish—i.e., witnessing the mechanics of one’s infinite awareness as the creative play on the unmanifest level of consciousness.

In this context, the chapters in this volume are based on a unique understanding of consciousness as a self-referral, subjective field of

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5 Bonshek, 2001.
awareness or existence that gives rise to all forms and phenomena in creation. This field can be experienced and accessed by the individual through the Transcendental Meditation program and advanced technologies of consciousness. The aim of repeatedly experiencing self-referral consciousness is to gain higher states of consciousness and live a normal life—where one’s awareness and creativity are unbounded and unlimited. According to the Vedic perspective the human physiology can be seen as a perfectly designed instrument to experience self-referral consciousness. For this reason, current debates about the nature of consciousness, the body, technology, and the posthuman, are touched upon. However, and more importantly, the Transcendental Meditation program and advanced technologies of consciousness are continually referred to as a means to experience self-referral consciousness, unlock the individual’s full potential, and go beyond simply an intellectual or philosophical debate about the nature of consciousness and human experience. Speaking about Vedic knowledge without discussing technologies of consciousness is like describing a house without providing the key to enter it. These techniques provide the means to enter and to know all the details of the blueprint, the structure, the materials, the history and function of the house. Precisely because these technologies are a practical means to gain knowledge and experience of the full potential for human awareness and human life in general, they reemerge, from chapter to chapter, as crucial techniques for developing the artist’s and, indeed, any individual’s, creativity and awareness.

The ensuing chapters discuss the use of technologies of consciousness to develop individual and collective consciousness, considering not only what it means to have fully developed consciousness (to be enlightened) but also the social implications of life lived in such a state. As a result of performing life-supporting action, it will be argued that increased positivity, universality, and peace can be created by the artist, by any individual, and through collective action. This goal is no small order for the artist. Even so, some artists reveal in their work a deep

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7 Examining the themes of art and creativity distilled from lectures by Maharishi, Dr. Lee Fergusson—the first graduate of the Ph.D. programme in Maharishi Vedic Science—published a series of definitive principles of art as part of his doctoral thesis. This document continues to be a valuable pedagogical resource for consciousness-based art educators and an inspiration to visual artists and filmmakers who have an interest in this field.
concern for the environment, for useful, sustainable social action, and for the future of humanity. In this context, the exemplary, universal or enlightened artist/individual can be defined as one who has inner vision (Darshana); the capacity for infinite memory—100% wakefulness (Smrīti); the ability to perform evolutionary action (Yagya); and the cognizance to appreciate structures, environments and technologies that can assist in attaining these goals—including site-specific Yantras and adequate Vastu.

With respect to the overarching strategy of these chapters, principles of Vedic knowledge are applied to an understanding of concepts that inform the visual arts and the development of human life. While many scholars have provided commentaries on Vedic theory, Maharishi presents a holistic understanding, bringing an integrated perspective on the Veda and Vedic literature and locating self-referral consciousness—the structure of pure knowledge called Veda—at the basis of all streams of knowledge.

The first chapter from The Big Fish: Consciousness as Structure, Body and Space, entitled “In Sight—Cognition or Darshana: Expanding Artistic Vision,” looks specifically at cognition as explained in Maharishi Vedic Science and the implications of this understanding for art and creative practice. While cognition is considered in the context of the “divine” sight or “celestial” perception, the reader should not let this terminology inhibit his or her ability to grasp the incredible possibility for refined perception, cognition, and insight in higher states of consciousness.

The next chapter, “Memory as Smrīti—100% Wakefulness: The Seat of Creativity and Retrieval” considers memory in both the waking state of consciousness, and the complete, fully awake memory or Smrīti of higher states of consciousness as defined by Maharishi. This chapter analyzes the role of memory—both individual and cultural—in traditional, modern, and digital art and art theory; and re-evaluates concepts of art, psychology, history, cultural integrity, tradition and language in the light of Maharishi Vedic Science.

8 While in each chapter, art and art practice (be it historical or contemporary) are interwoven into the discussion, illuminating the main themes, these art examples are the author’s choice; ultimately inferences made may or may not be entirely supported by the artists or the culture in which they would locate or position themselves.
The third chapter, “Performance as Yagya or Offering: Socially Responsible, Transformational Art,” expands the notion of performance. This chapter uses the concept of Yagya, or offering, from Maharishi Vedic Science to illuminate different art theories and forms, including ancient rituals, traditional spiritual art, modern performance, and photographic, digital, and body art. In considering art and creativity, Yagya performance can be seen to be the ultimate transformational act—an act that generates positive, life-supporting effects and stimulates enlightenment. While there are many different kinds of Yagya, according to Maharishi Vedic Science, Yagya is ultimately performance from the level of pure consciousness—the unified field of self-referral consciousness. The most effective form of Yagya is the performance of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, which enlivens the unified field of consciousness for everyone, creating enlightenment for individuals, evolutionary trends for societies, and invincible defence for nations.

There are two other chapters in the *The Big Fish*, omitted from this volume, that may especially interest readers exploring art and consciousness. “Capturing Light—Outer and Inner: The Maharishi Vedic Observatory as Site-Specific Cosmic Structure, Astronomically Aligned Monuments and Sun-Dependent Art” explores sun-dependent art, ancient astrological sites, and the purpose of the Yantras of the Vedic Observatory suggesting that these Yantras are ideal consciousness-based, site-specific installations. “In Visible Cities: Metaphor? or Body and Built Environment as Structures of Wholeness” touches upon three areas: architectural metaphors for consciousness in the work of Italo Calvino; descriptions of the body as the abode or habitat of consciousness in the *Srimad Devi Bhagavatam*, and the architecture and town planning of Maharishi Sthapatya Veda as cosmic habitat.

The final chapter republished from *The Big Fish*, entitled “Agnes Martin on Beauty and Perfection in Art,” was jointly authored by Dr. Lee Fergusson and Dr. Bonshek. The authors connect Martin's ideas and principles to Maharishi Vedic Science, which she endorsed. Martin, one of the world's foremost modern artists, articulated these ideas as a guest speaker at Maharishi University of Management in the late 1980s. As such, this chapter provides an important historic record of her profound insights into art and creativity.
While a wide range of topics are discussed, underlying the material covered by these chapters is the principle that there is a field of self-referral consciousness—a Big Fish of self-referral—that may be “hidden” or is “obscured” by much contemporary discourse and experience, but has been, is, and will always be the foundation of existence at all levels, and the very structure of the human nervous system, ever present and available through direct awareness.

This introduction first appeared in The Big Fish: Consciousness as Structure, Body and Space, by Anna Bonshek, published by Rodopi Press, Amsterdam and New York, in 2007, and is reprinted here in edited form with permission of the author. The Big Fish is the sixth in a 19 volume series on Consciousness, Literature and the Arts (General Editor: Daniel Meyer-Dinkgräfe, Editorial Board: Anna Bonshek, Per Brask, John Danvers, William S. Haney II, Amy Ione, Michael Mangan, Arthur Versluis, Christopher Webster, & Ralph Yarrow). [www.rodopi.nl]
In Sight—Cognition or Darshana:
Expanding Artistic Vision

Excerpt from

*The Big Fish: Consciousness as Structure, Body and Space*

Anna Bonshek, Ph.D.
ABOUT THE AUTHOR

Dr. Anna Bonshek’s biographical information appears before the Introduction to these book excerpts. She has published in New Art Examiner; Artlink; Body, Space, and Technology; Consciousness, Literature and the Arts; exhibition catalogues, and other books, journals and publications. She currently lives and works in Australia.
Conventional discussions of Darshana revolve around the ideas of seeing through the eye, a unique state of awareness, gaining a state of grace, a transformative experience or consciousness, spiritual practice, systems of Indian philosophy and knowledge, and the gaze as transformative power in interactive digital media imagery. Maharishi Vedic Science presents another, more comprehensive, universal approach to Darshana, simultaneously pulling back to give a wide-angle lens view, and zooming in to analyze the precise structure and mathematics of Darshana in terms of the self-interacting dynamics of consciousness, perception and the physiology. This chapter looks specifically at cognition as explained by Maharishi Vedic Science and the implications of this understanding for art and creative practice. It also identifies practical technologies such as the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, to awaken Darshana, or artistic vision, in higher states of consciousness.

When we believe we see something as existing, this thing, before being transformed into another state, corresponds to the speed of our senses. That is to say, its position at a given moment is maintained long enough to allow our senses to perceive it, or register its presence. . . . Through our senses we are unable to perceive the infinite, for our senses themselves are limited. This does not affect the existence of the infinite, and we are subject to it. . . . While we are perceiving a phenomenon we believe we see it, yet we do not see its perpetual transformation. All is born, lives and dies for our senses, but not for the universe. Despite this, man possesses a more or less developed sensibility . . . an imagination . . . and the ability to observe and deduce. Thus, he can see the invisible, or, if you like, take a sounding on the incommeasurable.¹

—Georges Vantongerloo

The world of Beauty, like the Absolute, cannot be known objectively . . . the mere intention to create beauty is not sufficient: there must exist an object of devotion.²

—Ananda Coomaraswamy

¹ Vantongerloo, in Brett, 2000, p. 21.
Visual perception supplied philosophers looking for permanence with evidence of the arche, the world substance beneath the variability of material things, “which suffers these changes and is the origin from which all particular things spring and into which they retransform themselves.” Perception likewise offered visible proof that all things are in a flux of constant modification. —Rudolph Arnheim

Introduction

Various readings of Darshana (or Darśana) have been presented by scholars of Indian philosophy and art but most agree that Darshana is a “seeing” or “viewing” that involves interactivity and a heightened perception. Darshana might be said to be a kind of insight—a realization or revelation. Translations of Darshana embrace the concepts of seeing, looking at, observing, perceiving, discerning, becoming visible or known, and literally “sight” or “viewing,” including the auspicious viewing of a sacred image for the purpose of taking into oneself the power of the deity, and a blessed glimpse of the divine. The word Darshana can also mean “cognition” and in speaking of cognition, one inherently speaks of the ability to know. Having cognizance of something is to have knowledge or perception of something. In Maharishi Vedic Science, the term Darshana refers to form or Vedic cognition, gained in higher states of consciousness. Also known as six systems of Indian philosophy, Darshana is a six-fold iteration of self-referral consciousness. In its fullest sense, Darshana is the realization of the details of the sequential unfoldment of self-referral consciousness.

The Interactive Gaze: Bestowing Transformative Experience or Grace

Darshana is discussed in different contexts as Indian philosophy and as revelatory insight. In his book, Derrida and Indian Philosophy, Coward defines Darshana as a system of ideas comprising epistemology, ethics and soteriology (the study of knowledge, ethics and the doctrine of salvation and is derived from two words: soteriology).
salvation), while Roy Craven describes *Darshana* as the experience of being moved by the sight or presence of a sacred person or object, or a mysterious ecstasy experienced by Buddhist devotees and pilgrims, generated when in the presence of a holy person or place. Defining *Darshana* as ‘seeing’ in the Hindu cultural context, Vidya Dehejia states that:

Hindus visit a temple for Darśan, or ‘seeing’ the image of the enshrined deity. Such seeing does not literally mean merely using one’s eyes, but a dynamic act of awareness. This type of ‘seeing’ lies behind the choice of ‘seer’ to designate a holy prophet or sage. The deity, in presenting itself for Darśan, bestows blessings upon worshippers who, by their act of seeing, have made themselves receptive to this transfer of grace. The concept of Darśan lies at the heart of the creation of images of the divine and of temples to enshrine them.

Here, *Darshana* is more than looking at a person or object, but the receiving of grace or blessings from a deity, holy person, prophet or guru. It necessarily involves interaction—between the object of the viewer’s gaze and the viewer’s receptivity to the transfer of grace. Dehejia suggests that this principle of *Darshana*, as a giving of grace, may have been assimilated into a routine established by Islamic Mughal ruler, Shah Jahan, of giving audience to his people each day at noon in a designated hall in the Red Fort, Delhi.

Lovejoy and Jacob find *Darshana* to be a spiritual experience, specifically in Hindu practice and philosophy, gained through the effect of the gaze. They stipulate that the participant may “surrender human agency and experience overpowering feelings of loss of control,” in exchanging gazes with the divinity. This is a way of touching or making contact through the gaze, via which power is given and received. Through absorption, the deity’s superior powers facilitate knowing or a superior state of consciousness. In this sense, the eye is not just a

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9 Craven, 1997, p. 72.
10 Ibid., p. 169.
12 Ibid., pp. 330–331.
receptor but an active transmitter or organ of action. The eye can be seen as a locus of power and energy radiating in all directions and from where energy is focused onto a selected target—with either beneficial or malevolent effect.\textsuperscript{14} Lovejoy and Jacob stress that this notion of the eye’s extramission capability was upheld by Western culture but with the rise of eighteenth-century, rationalist Enlightenment, the eye increasingly was studied as a passive receptor, like the \textit{camera obscura} pin hole, through which light travels.

In contrast, the participatory, collaborative and interactive process of \textit{Darshana}, allows the subject to “see” himself as the deity or guru would see him and to gain the deity or guru’s power of perception. Even looking at a photograph or digital image accessed via the Internet in the correct spirit is a means of \textit{Darshana} and is felt to have the same power. Having the desire to contact and receive grace, in being the object of the (Divine) gaze, the subject receives \textit{Darshana}. The deity or guru “gives” and the spectator “takes” \textit{Darshana}—the eyes being the locus of energy exchange. Lovejoy and Jacob state that while the roots of the concept and practice of \textit{Darshana} may be traced to Vedic philosophy (which they identify as circa 1500 BCE), in contemporary India \textit{Darshana} and associated ideas persist, informing visual discourse in new-media contexts. They observe that the practice of \textit{Darshana} “habitually extends from spiritual to secular realms,”\textsuperscript{15} perhaps akin to the assimilation of this principle by the Mughal ruler, Shah Jahan, seeking to demonstrate kingship. Lovejoy and Jacob emphasize that electronic media has, in fact, increased the avenues for the practice of \textit{Darshana}. Focusing on parallels between \textit{Darshana} and \textit{diegesis} (the latter they define as a mediated experience through technological construction of reality—as, for example, in film, video and digital media—that can bring suspension of disbelief), they find that both involve an interactive seeing which potentially transforms consciousness.

These discussions of \textit{Darshana} revolve around the ideas of seeing through the eye, a unique state of awareness, gaining a state of grace, a transformative experience or consciousness, spiritual practice, systems of Indian philosophy and knowledge, and the gaze as transformative

\textsuperscript{14} Ibid.
\textsuperscript{15} Ibid., p. 63.
power in interactive digital media imagery. Maharishi Vedic Science presents another, more comprehensive, universal approach to Darshana, simultaneously pulling back to give a wide-angle lens view, and zooming in to analyze the precise structure and mathematics of Darshana in terms of the self-interacting dynamics of consciousness, perception and the physiology.

Although Darshana and Vedic knowledge are discussed by scholars within the framework of religion, philosophy and ritual, Maharishi Vedic Science shows that Vedic knowledge is not bound by religious or historical constraints or readings. Maharishi Vedic Science, as a science of consciousness, unfolds the reality of consciousness and its expressions—which is true for any time and place. In addition, it provides new readings of devotional practices, modes of worship and objects of worship. Considered as deities, the Vedic Devatas, for example, are found to be functions and structures of the physiology. Devata, usually translated as “god,” refers to a law of nature, a governing principle of nature’s functioning, in Maharishi Vedic Science. In this and in other contexts, Darshana can be re-defined, revealing it to signify the cognition of the self-referral dynamics of consciousness—with the innumerable laws of nature responsible for the orderly functioning of the universe operating at that level. In order to explore this theme further, it will be necessary to review the six-fold structure of the Vedic literature.

A Six-Fold Self-Referral Loop within Consciousness

In Vedic Science, the Veda and Vedic literature are understood to be sequentially elaborated values of unmanifest sound—expressions of the self-referral dynamics of consciousness. The three values of Rishi, Devata and Chhandas, inherent within pure consciousness or Atma, interact to generate ever more elaborated versions of consciousness. Understanding this one principle is vital to any consideration of Darshana as the universal, eternal phenomenon of cognition. The values of intelligence of Samhita, Rishi, Devata and Chhandas (respectively, the togetherness of knower, process of knowing, and known) form the three-in-one structure of knowledge of pure knowledge displayed in the four Veda: Rig, Sama, Yajur and Atharva Veda.\(^\text{16}\)

\(^{16}\) Rik Veda is the expression of Wholeness or totality of knowledge, and contains all values
Consciousness continues to expand and submerge within wholeness or Smahita through a six-fold dynamic (from Rishi, Devata and Chhandas, to Chhandas, Devata and Rishi values). The rest of the Vedic literature follows this dynamic of emergence and submergence in a series of self-referral loops. The emergence and submergence properties of consciousness are inherent within the nature of self-referral awareness and will be discussed from different perspectives in this chapter, including bi-directional awareness, silence and dynamism, the *Lamp at the Door*, and the seat of creativity and balance.

In the case of the Vedic literature, each subsequent “loop”, following the previous, gives an elaborated version of knowledge bringing out another aspect of the expansion and return to source in the self-referral move of consciousness. In this way, the 36 branches of the Vedic literature are, in fact, six multiplied by six self-referral loops or clusters of knowledge demonstrating that the Veda and Vedic literature have a perfect self-referral structure. They have a *Mandala* or circular structure.

Following the four Veda, the six loops or clusters are known as:

1. Vedāṅga
2. *Darshana* (or Upānga)
3. Upa-Veda
4. Ayur-Veda
5. Brahmana
6. Pratishākhya

of knowledge within its structure in seed form. It contains all values of silence and all values of dynamism and expresses infinite dynamism moving from infinity to its own point. All values of silence and dynamism are contained in the syllable Rik. Sama is the flow within Wholeness or the flow of the Rishi quality within Rik; Yajur is the dynamics of flow, the dynamism of the Devata quality within Rik and Sama; and Atharva is the vibrating intelligence, the quality-less reverberation of wholeness, the vibrating, unmanifest relationship between Rik, Sama and Yajur; it is Chhandas, the finest measure of infinity, the hidden dynamics of relationship between Rik, Sama and Yajur, between Samhita, Rishi and Devata. (Maharishi Mahesh Yogi, 1997a, p. 82.)

17 The Vedāṅga are comprised of Shiksha, Kalp, Vyakaran, Niruk, Chhand, and Jyotis. The *Darshana* contain Nyaya, Vaisheshik, Samkhya, Yoga, Karma Mimamsa, and Vedanta. Upa-Veda is made up of Gandharva Veda, Dhanur-Veda, Sthapatyā Veda, Harita Smahita, Bhel Smahita, and Kashyap Smahita. Ayur-Veda includes Charak Smahita, Sushrut Smahita, Vagbhātta Smahita, Madhav Nidan Smahita, Sharngdhar Smahita, and Bhava Prakash Smahita. The Brahmana comprises Upanishad, Aranyak, Brahmana, Itihas, Puran and Smriti. Finally, the Pratishākhya brings out the last self-referral loop of Rik Veda Pratishākhya, Shukl-Yajur-Veda Pratishākhya, Atharva Veda Pratishākhya, Atharva Veda Pratishākhya (Chaturadhyaīi), Krishn-
In this sequence, *Darshana* is the second self-referral loop highlighting six qualities of intelligence: the Distinguishing and Deciding quality known as *Nyaya* \(^{18}\) (Rishi); a Specifying quality called *Vaisheshik* (Devata); an Enumerating quality known as *Samkhya* (Chhandas); the Unifying quality of intelligence called *Yoga* (Chhandas), an Analysing quality known as *Karma Mimamsa* (Devata); and finally, the Lively Absolute \(^{19}\) quality known as *Vedanta* (Rishi).

In every case, Maharishi considers each value in the context of experience in higher states of consciousness. For example, *Vedanta*, meaning “end of the Veda” actually unfolds the experience of Unity Consciousness or *Brahmi Chetana*, which is living wholeness. Similarly, Maharishi reveals that *Nyaya*, the first of the *Darshana*, is the value of holding together opposites. As such, it is bi-directional, maintains perfect balance, and acts as a *Lamp at the Door*. The term *Lamp at the Door* expresses the reality of being illuminated inside and outside simultaneously and refers to bi-directional awareness. It also highlights the expanding and contracting dynamic of intelligence.

**Bi-Directionality—The Interactive, Balancing, and “Just” Function of Nyaya**

*Nyāya*, the first of the six divisions of the *Darshana*, maintains the coexistence of opposite values, and represents the value of going and coming back at the same time. Maharishi explains, being the first of the *Darshana*, *Nyaya* follows on from the last of the Vedanga, \(^{20}\) which is *Jyotish*.\(^{21}\) As such, *Nyaya* is the expansion of *Jyotish*. Why

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\(^{19}\) This quality is described in Maharishi Vedic Science as the *Lively Absolute* (Living Wholeness—I-ness or Being) quality.

\(^{20}\) The first self-referral loop of the six aspects.

\(^{21}\) In Maharishi Vedic Science, *Jyotish* is the all-knowing quality of intelligence. *Jyotish* deals with Vedic astrology and is the knowledge of past, present and future, all aspects of self-referral consciousness.
is this important? Jyotish is the value of all-directional awareness and Nyaya features this reality. As Lovejoy and Jacob mention, the eye (in *Darshana*) is a locus of power and energy radiating in all directions and from where energy is focused onto a selected target. In Maharishi Vedic Science, the value of all-directional awareness is a function of the Jyotish quality of intelligence featured by Nyaya—that quality of self-referral intelligence that becomes silence and dynamism and which is bi-directional awareness. It is more than a function of sight. It is the reality of self-referral consciousness on the non-physical, transcendental level. As Maharishi states:

The first *Nyaya Sutra* says: *Prama-na prameya*—That is Prama, consciousness, intelligence. Intelligence, not physical. And it has another meaning to it: *Prama-na prameya*—Prama is authenticity. What is the authenticity of all-knowingness? It is Prama, consciousness, not physical. It is unphysical, unmanifest, transcendental. In *Nyaya*, the whole knowledge is in a balanced state, balancing state, of silence and dynamism. Silence and dynamism, perfectly balanced, is justice (balance). Now this balance is the balance of two opposite qualities of Self-referral intelligence. And that is termed as *Lamp at the Door* which lights inside and outside at the same time. So Nyaya features the reality of the quality of all-knowingness, that is, the quality of that intelligence which becomes the silence value and the dynamic value of consciousness.

In being bi-directional, awareness demonstrates justice; as justice, Nyaya is perfect balance between silence and dynamism. These antithetical values are the basic nature and structure of self-referral consciousness contained in Rik Veda. Balance, here, is justice, in as much as it is the balance of two completely opposite qualities of intelligence on the nonphysical, unmanifest, transcendental level. Again, Maharishi locates the deepest meaning and reality of the notion of justice within the structure of consciousness itself.

In terms of individual behavior, when a person is enlightened, this principle manifests as thought, speech and action that is spontaneously balanced and life-supporting—i.e., supportive for the individual, for society, and for all of existence. Every thought, word and performance is generated automatically from the level of pure wakefulness—justice,

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perfect balance, the coexistence of opposite values, the total potential of natural law—and therefore is “just” for all phases of life. As noted earlier, the term natural law refers to the integrated, holistic and balanced functioning of all the laws of nature. Moreover, this level of coexisting opposites is, in fact, the level of infinite creativity. How is this so? As Maharishi explains, pure wakefulness is pure silence. In being wakefulness, it is alert or awake to its own singularity. In this is the potential for dynamism. Pure wakefulness is the comprehension of the simultaneity of silence and dynamism. Maharishi points out that:

In its pure wakefulness, human awareness comprehends the details of its own structure and finds that the silent value of its own nature is coexisting with the dynamic value of its own nature. This co-existence of silence and dynamism presents a picture of silence partaking of dynamism and dynamism partaking of silence. The phenomenon of silence ceaselessly partaking of dynamism and dynamism ceaselessly partaking of silence within the structure of pure wakefulness displays creativity within the singularity, which forms the basis of all creative and evolutionary processes of the diverse universe.\(^\text{23}\)

Silence and dynamism together are in the nature of consciousness. Creativity is inherent within the singularity of pure wakefulness by virtue of their coexistence. The details of the creative dynamics of consciousness are displayed in all the creative and evolutionary processes of the universe. This reality can be cognized by fully awake individual awareness. In sum, awareness, in maintaining coexistence of opposites, has the property of being bi-directional. In being bi-directional, it has inherent within it knowingness and knowingness is the basis of cognition. Extending Lovejoy and Jacob’s description of Darshana, where the eye is both a receptor and transmitter, a conduit potentially both radiating power and energy in all directions and focusing energy onto a specific point, Maharishi Vedic Science shows that self-referral consciousness is all-directional awareness and a state in which Vedic cognition can occur.

Maharishi states that the experience of all-directional awareness is gained in the fully awake consciousness during the practice of the flying sutra and is indicated by observations of the brain functioning (via

electroencephalograph or EEG) at the time of practice. During Yogic Flying the state of fully awake, pure consciousness is:

Stimulated by the intention of the Sutra (Maharishi Yog-Sutra), as if the unqualified, self-referral state of fully awake consciousness is qualified or coloured by the intention of the Sutra. This internal functioning of self-referral consciousness . . . generates the ‘field effect’—activity within the structure of Unity—the underlying field of all diversity. . . . When human awareness achieves this level, then because this level of intelligence underlies every grain of the physiology, the body as a whole becomes lively in the quality of the intention of the Sutra. . . . Specificity is promoted on the generality of the unified field; direction is born in the all-openness (360° openness) of the unified field of pure intelligence.24

The all-directional value of awareness is described in terms of all-openness or 360° openness. This means that there is not only an effect in terms of the phenomenon of Yogic Flying but also, correspondingly, throughout the field, throughout creation. In higher states of consciousness, with all-directional awareness, technically, nothing is out of the range of awareness. Clearly, cognition is not simply about vision but experience in higher states of consciousness. However, Darshana does refer to “seeing” at the finest level of perception. Vision is enhanced, but this enhanced perception is due to the individual living higher states of consciousness, where he or she has all-directional awareness. The implication is that the individual can know anything in this state. They can know and see the creative mechanics of nature’s functioning.

A true artist, as a creator—translating inner consciousness into outer vision—should have this ability. Then he or she can create work that embodies the structuring dynamics of consciousness. Such a work thereby radiates infinity and unboundedness and inherently embodies and reflects the value of all-directional awareness. The art work then, whatever it may be, radiates unboundedness, affecting the environment, whether one knows it or not. It can radiate the value of pure consciousness “to every level of consciousness—no matter what.”25 In the context of Lovejoy and Jacob’s discussion, such art could be said to have the power to give Darshana. With a glimpse of the art object,

some transfer of energy should occur. In any case, Darshana clearly is an interactive, transformative phenomenon, which, according to Maharishi Vedic Science, is inherent within alertness or wakefulness.

**Lamp at the Door—The Thalamus and Higher States of Consciousness**

Wakefulness or alertness, Nader finds, is maintained in the physiology in part by the thalamus. The involvement of the thalamus in the maintenance of alertness contributes to its quality of a Lam at the Door. As already noted, this phrase Lamp at the Door describes the bi-directional function of awareness that illuminates inside and outside simultaneously. Nyaya corresponds to the thalamus, which, in the brain, is the home of justice. Nader comments that there is “justice’ between innocent perception—recorded through the senses of perception coming to the thalamus—and intellectual conclusion to initiate action.”26 Moreover, the distinguishing and deciding quality of consciousness, which is Nyaya, is fulfilled by the thalamus and the five chapters of Nyaya correspond to the five divisions of the thalamus.27

In his analysis of the sense of sight from the perspective of Nyaya, Nader explains that in the seeing of a flower, the eye captures the reflection of light from the object. This light reaches the retina and excites or inhibits a number of cells. There is no sense of the flower (or any object) inherent within the retina’s individual receptor cells. The cells are either simply inhibited, excited, or neutral. However, any particular characteristic of the flower (referred to as its point value) leads to a stimulation or inhibition of a specific type and number of cells in the retina. The information from these cells is carried through various stations to the thalamus and from there to the cerebral cortex where it is perceived as a flower with specific characteristics. The specific response of the retinal cells corresponds to the specific values or “outer, specific, relative, and changing point values.”28 The rebuilding of the flower by the cerebral cortex into a wholeness (the holistic concept of flower that transcends the particular characteristics of any one flower), represents

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26 Nader, 2000, p. 131.
27 Ibid., p. 136.
28 Ibid., p. 132.
the holistic, inwardly directed and more transcendental aspect or function. The thalamus is the connecting point between inner and outer, specific and holistic. It is the *Lamp at the Door* upholding both the parts and the whole.

Considering that knowledge is different in different states of consciousness, the principle of *Lamp at the Door* can be reviewed in terms of the seven states of consciousness outlined in Maharishi Vedic Science. In sleeping consciousness the thalamus is in a “sleeping” mode, the thalamus gates are shut off, or the *Lamp at the Door* is not lit, so to speak, and there is no perception. In dreaming consciousness, awareness processes stored impressions giving them an illusory reality. Again, the lamp is unlit, but the subject is absorbed in an imaginary reality. In waking state, sensory stimulus facilitates perception of an object but overshadows the Self or *Atma*. The lamp is lit outside but not inside. The underlying “screen” of pure consciousness is overshadowed so that the perception of the object is colored or prejudiced by the tendencies of the individual’s nervous system. If the nervous system is more stressed, the perception is more shadowed or farther from reality. In Transcendental Consciousness, the individual enjoys a transcendental state beyond thought and sensory perception; *Atma* is maintained without specific values. In this case, it is as if the lamp is lit inside but not outside.

By contrast, in Cosmic Consciousness, both the inner transcendental reality and the outer field of relative perception are experienced; the lamp is “at the door” illuminating inside and outside. In even further developed states of consciousness, God Consciousness and Unity Consciousness, the full value of the outer comes into focus. In God Consciousness, on the basis of a clear inner screen of consciousness, outer perception is refined and sharp, seen in its full glory. In Unity Consciousness, the inner Self or *Atma* becomes the only inner experience and permeates all conditions of perception, thought, speech and action. The thalamus maintains its distinguishing and deciding qualities and allows awareness to detect specific values, such as a flower but instead of seeing them as small wholenesses it sees *Totality*, wholeness moving within itself. The inner is never overshadowed but the distinct values of the outer are appreciated. Nader explains that this is how Nyaya maintains justice or balance between change and non-change, outer and inner, relative and Absolute, dynamism and silence. The flower is
seen but infinity is never lost. It is “like the vision of the goldsmith who sees the form, but in every form sees the gold. This is called enlightened vision, which has no darkness at any level—whether on the level of the senses, the mind, the intellect, or the ego.” In this sense, Darshana refers to cognition beyond waking state. When analyzed from the perspective of Maharishi Vedic Science, Darshana can be viewed as a universal phenomenon of higher states of consciousness, with enormous implications for any experience or understanding of the power of perception, and the interactivity of the gaze in art.

As discussed here, Darshana not only refers to the six-fold referral loop of emergence and submergence (from Nyaya through to Vedanta), it also refers to the bi-directional quality of intelligence, the Lamp at the Door; it is found in the physiology in the functioning of the thalamus and, in higher states of consciousness, is experienced as Cosmic Consciousness, God Consciousness and Unity Consciousness. The idea of the simultaneous illumination “inside” and “outside” on the level of individual consciousness means that the subject can know anything—all phases of existence, all structures, functions, forms and phenomena.

*Ritam Bhara Pragya:*

*That Level From Where All Differences Emerge*

A truly immortal work of art can only be born through revelation. Schopenhauer has, perhaps, best defined and also (why not) explained such a moment when . . . he says, “To have original, extraordinary, and perhaps even immortal ideas, one has but to isolate oneself from the world for a few moments so completely that the most commonplace happenings appear to be new and unfamiliar, and in this way reveal their true essence.”

—Giorgio de Chirico

As discussed earlier, in illuminating opposites simultaneously, awareness, fully awake, is the Lamp at the Door. In being fully awake, awareness is all-knowingness or Jyotish. All-knowing or fully awake consciousness is referred to as Jyotish Mati Pragya, where awareness includes everything in its range and all action is computed from the

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29 Nader, 2000, p. 136.
field of natural law that governs the universe. *Jyotish Mati Pragya* is available as *Ritam Bhara Pragya*, in the self-referral consciousness of the individual. *Ritam Bhara Pragya* refers to that level which “only knows truth,” the level of “almost absolute consciousness,” and is that quality of consciousness which sees or comprehends the total reality of natural law in its absolute silence and infinite dynamism.31 Maharishi states:

Anyone can know anything at anytime, from within himself, without losing himself (in his *Ritam Bhara Pragya*—fully awake consciousness—*Jyotish Mati Pragya*), and anyone can create anything from within himself. . . . Anyone can transform anything or any situation into any other thing or any other situation without any loss to himself. When one finds oneself everywhere and within everything, one is established in the state of absolute defense.32

*Ritam Bhara Pragya* is also that level of no differences from where all differences arise. All number systems, mathematical structures, colors, elements, and time and space, are generated from this level. Maharishi points out:

The source of all differences in creation is at a level which, in itself, is free from all differences. When there are impulses in this field, these impulses can be of an innumerable nature. From there arises the green color, orange color, yellow color, this and that form; from there arises time and space, all the elements, and all the finer particles. Therefore, on that level where there are no differences, the possibility of all differences starting from there is very clear. That is the level from where all the triangles come out, all the circles come out, all the squares come out, all the numbers—one, two, three—come out, alphabets come out, and creation expresses itself.33

The individual who cognizes the mechanics of nature’s functioning at this level cognizes the source of finer particles, geometry, number systems, and alphabets or languages.

Historically, philosophers, artists, and scholars have studied geometry and mathematics in search of ideal proportions that reflect perfect balance, the workings of nature or the divine. Lucy Lippard notes

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31 Maharishi Mahesh Yogi, 1997a, p. 92.
33 Maharishi Mahesh Yogi, in Bonshek, 1996a, p. 112.
that Plato looked to the triangle for essential sets of relationships and that his analysis was the re-exposition of an ancient oral tradition that reduced the essence of earth, water, air and fire to symbolic geometric figures as demonstrated in Neolithic polyhedral spheres (“Platonic solids”). She also finds that measures of three predominate in Neolithic painting and that most cultures believed in the principle that numbers were generated from one to many in a specific sequence, as encapsulated in the phrase by Lao Tzu: “Tao generates one. One generates two. Two generates three. Three generates all things.”

Maharishi explains that all numbers are derived from one and two by intelligence, the seer, in his self-referral state. From prehistoric to contemporary art, number and geometry permeate material culture and other visual forms. In the 1970s, Western artists like Mel Bochner, and Minimalists, Agnes Martin, Sol LeWitt, Tony Smith, and Robert Morris, referenced Pythagorean theory and the idea of perfect form. In India, Yantras, or geometrical compositions revealing the expanding and contracting tendency of existence, are seen as tools to enhance awareness. While the term Yantra means “instrument,” Madhu Khanna notes that the Yantra is a potent, dynamic sacred symbol, a geometric figure gradually growing away or towards its center, in stages, until its expansion or contraction is complete. Not coincidentally, Yantras and cosmic diagrams appear in Indian art and cosmology representing themes such as the evolution of worlds from the Cosmic Egg, the World Tree, and diagrams of the cosmos.

From the 1940s, James Whitney, considered

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34 Lippard, 1983, p. 82.
35 “We can keep on deriving any number we want from one and two because three comes out in adding one and two, and once you have three—add one to three make four; add two to three make five; add three to three make six; and then start to add again . . . keep on doing it, anything—once you have one and two, and one and three. And where do you have one and two initially? The seer, the intelligence, in its self-referral state, it becomes the observer, and the observer becomes the observed; then there are two. Then we have all the logic to know that one is Rishi, Devata and Chhandas; one is observer, observed, observation. These innumerable values are all the values of intelligence because it is the intelligence which argues within itself—I am one, I am two, I am three, I am the observer, observed, observation, and this and this and this.” (Maharishi Mahesh Yogi, in Bonshek, 1996a, p. 456.)
36 Khanna, 1979, p. 9.
one of the greatest visionary film artists, created kinetic film works that
drew from the language of physics, Indian thought and meditation.\(^{38}\)

Three of his films, *Yantra* (1957), *Lapis* (1966), and *Dwija* (1976),
explore inner vision, using what he called dot patterns in a space/time *Mandala*. His aim was to effect a “totally balanced opposition of sta-
sis and flow, holding paradox symbolically through wave and particle,
pointing to a still center of emptiness.”\(^{39}\) Presenting a dynamic, spi-
raling, ephemeral structure of light within a multimedia installation,
*Modulation in Sync* (2000), the Guggenheim’s retrospective exhibition
*The Worlds of Nam June Paik*,\(^{40}\) featured a laser sculpture spiraling up
into the main atrium of the building—a universal structure that echoed
the architectural, inner space of the museum.

Worldwide, concentric circles and spirals are represented in pre-
historic, traditional, contemporary, and aboriginal art. While these
symbolic, archetypal or representative forms clearly have different rela-
tive, historic and cultural meanings, they persist across cultures and
throughout time, giving vision to the theme of consciousness (univer-
sal) inherent within human awareness. Observing an example of Niue
bark cloth (hiapo) painting, Thomas comments that the work had a
hypnotic affect on him: “. . . built out of regular pattern, of rows of dia-
monds or paired sets of chevrons, that were at once powerfully repeti-
tive, yet full of irregular ripple. The hiapo’s forms seemed to expand
and contract, breathe and reproduce, to grow and mutate . . .”\(^{41}\) In
many cases, number, repetition, or geometric forms, are used to convey
abstract principles, important, and possibly secret, restricted, or sacred
knowledge.

Number, repetition, and geometry, in Maharishi Vedic Science are
understood in terms of the self-referral move of consciousness gener-
ating the entire cosmos from its own infinite creativity. Number and
geometry are, essentially, derived and generated on the level of self-

\(^{38}\) Whitney was influenced by “Ramana Maharishi, Jungian psychology, alchemy, *yoga*, Tao,
quantum physics, Krishnamurti and consciousness expansion.” Wees, 2000, p. 278.

\(^{39}\) In Wees, p. 279.

\(^{40}\) *The Worlds of Nam June Paik* was presented at the Guggenheim Museum, New York,
February 11–April 26, 2000.

\(^{41}\) Pule & Thomas, 2005, p. 61. Niue is a small Polynesian island nation (to the east of the
International Dateline), approximately 480 kilometres east of Tonga and 560 kilometres south
of Samoa.
referral consciousness. Maharishi states that any number is the modified state of the number one. One represents Unity, where Unity is the eternal continuum expressed as the number one written within a circle. The number one encircled represents the eternal continuum of Unity which, as Maharishi explains, can only be expressed in terms of zero (the self-referral loop of a circle). Thus, the self-referral loop expressed as number is expressed as “1” within a circle. Fundamentally, all numbers are the expression of the number one; when the number is zeroed it becomes unmanifest, or the Absolute Number. Circling any number indicates that it is part of the Absolute Number and its individual status has become cosmic, its boundaries are unmanifest, in spite of its boundaries it is a continuum. In this way, all numbers have their source in 1, and 1 zeroed, is unmanifest, Absolute; as such, it represents the irreducible, Absolute Number.

Maharishi states that without the use of the Absolute Number, “the intellect of the mathematician will always be questioning and searching for the ultimate on the ground of logic.” He gives the example of two perspectives on mathematics given by Vasishtha and Vishwamitra—one based on wholeness and the Absolute Number, and the other based on natural numbers:

Vasishtha stands as an unshakable authority on the Smahita level of reality—the total reality, the reality of the Absolute Number—fully enlightened, fully awake on the supreme level of Vedic Mathematics; and Vishwamitra, bound by the (diversity-dominated) Rishi, Devata, Chhandas level of reality, time and time again approaches Vasishtha to understand the ultimate level of reality (the Smahita level of consciousness) which Vasishtha, the Brahm-Rishi, was living in daily life, demonstrating the ideal of . . . Brahma bhavati sarathih (Rik Veda, 1.158.6) where the total potential of natural law is enlivened in all the diverse fields of all the laws of nature.

Vishwamitra, the Raja-Rishi, was enquiring, questioning on the ground of logic, guided by the limitations of the mathematics of natural numbers—1, 2, 3...(Rishi, Devata, Chhandas—the diverse level of reality).

43 Ibid.
44 Maharishi Mahesh Yogi, 1996a, p. 612.
45 Please see: Valmiki Ramayan, 1.53.
This means that Vishwamitra was trying to understand the infinite world of wholeness (the Smahita level of reality) on the level of his fully awake intellect, which was held on the intellectual level of logic (limited to the mathematics of natural numbers—1, 2, 3...), and therefore could not fathom the depth of wholeness that transcends all numbers and is the common source of all numbers—the Absolute Number. The conclusion with reference to the Absolute Number is that Vasishtha’s intellect had the logic of the Absolute Number through which everything is explainable in terms of wholeness, whereas Vishwamitra’s logic was bound by natural numbers—1, 2, 3...and yet trying to understand the world of wholeness of the Absolute Number, the reality of Vasishtha—life on the level of Unity—life in the state of *Brahman Consciousness*.46

A *Brahm-Rishi*, Vasishtha was *living* the reality of *Brahman Consciousness* or wholeness and, therefore, was not restricted as was Vishwamitra by the intellectual level of logic and diversity.

The structure of self-referral consciousness is also seen in terms of line and as the spiral or whirlpool. Maharishi explains that the evolution of consciousness is structured in self-referral loops of infinite frequency, or “flow and stop.” On the one hand, it can be said that there is a move backwards and forwards but it is entirely within unboundedness. In effect, there is no “in” or “out,” but, rather, “in” and “out” simultaneously. This is another description of the *Lamp at the Door* phenomenon. As Maharishi states:

Now that state of Being [pure, self-referral consciousness] is both ways at the same time. Outside lighted, inside lighted, but what do we mean by in and out in that state? In and out is the reality of dynamism and silence. But if we take it to be in and out then it is with infinite speed in and out. It’s a straight line representing silence and dynamism only when the dynamism is of infinite frequency—when at no time is it out or in; it is in and out at the same time.47

Here, Maharishi describes the infinite frequency of the self-referral evolution of consciousness as a straight line. Thus, the principle of *Lamp at the Door* is represented by the straight line—the fundamental nature of consciousness. Consciousness can also be understood in terms of its circular structure.

Being self-referral, consciousness has a circular motion. It also has the motion of collapse from infinity to its point value. In this dynamic there is a spiraling or whirlpool, called a “Rik.” The structure of the circular motion on the “horizontal” surface accompanied by “vertical” motion creates a whirlpool and presents the dynamics of self-referral consciousness. When explaining the relationship between circle and point, Maharishi adds that in the maintenance of self-referral consciousness there is a continuous presence of the central point until the dynamic process of the formation of circles arrives at a point.

From another perspective, he describes how, from any point, the all-directional evolution of performance begins. From there a spontaneous bulging down tendency is created which balances the evolution of the point in all directions. This balancing effect is the constant connectedness of the point (the source) with the entire process of expansion. This phenomenon of expansion remaining connected to its source is displayed in the form “Rik.” Maharishi indicates that these universal dynamics of consciousness are the mathematics of cognition or Darshana, contained in the Darshana Sutras. Clearly the dynamics of consciousness can be understood to generate number and geometry. This phenomenon is revealed in all-knowing awareness, which corresponds to Vedic Mathematics—the mathematics of consciousness in its self-referral state.

The prolific artist, Lawrence Sheaff, expressly refers to the mathematical dynamics of consciousness in his paintings—beautiful, vividly colored Mandala or Yantra-type forms. Sheaff, a long-time meditator, has connected Vedic knowledge to art in his forthcoming book, *The Absolute Image*, material from which is available on the website of the same title. Sheaff’s mesmerizing Mandala images, including: *Shrigarabhah: Containing Shri in Himself*; (2002), *Pranabhriti: The Sustainer of Prana*, (2003) and *Sarvadih: The Beginning of All* (2004), are remarkable cosmic compositions that apparently reference the mathematics of the experience of consciousness as an infinite domain of precise relationships. Working in mixed media, another meditating artist, Madeline de

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49 As discussed by Maharishi Mahesh Yogi.
50 See: http://www.AbsoluteImage.net.
Joly, directly refers to the sequential unfoldment of the Veda and Vedic literature in ambitious and subtle art projects.\textsuperscript{51}

One series of works from her Veda Project actually references the idea of cognition and \textit{Darshana}.\textsuperscript{52} Gillian Brown, a U.S. multimedia artist based in Fairfield, Iowa, again considers ideas about perception but in a very different medium and format. For example, Brown’s \textit{Insight Out}, (2003), presents a video of vertical chalk marks slowly transforming into the history of mathematics, projected onto a model of the eye and hand. Inspired by an illustration by Descartes of visual perception, \textit{Insight Out} explores inner and outer vision.

\textsuperscript{51} See: http://www.madelinedejoly.com/vedaproject.

\textsuperscript{52} http://www.madelinedejoly.com/vedaproject/upangas.html
53 Printed with permission of the artist.
Printed with permission of the artist.
**Insight Out, 2003, Gillian Brown**

Video of vertical chalk marks transforming into the history of mathematics projected onto model of eye and hand beyond, 9” high

The video, projected onto the back of the model eye, shows a person covering a blackboard with vertical marks, or marks that slowly change into numbers from different cultures and periods. This quietly transforming scene is reflected in a smaller version, upside down, via a lens onto the surface of the hand “observed” outside the glass eye. A meditator who teaches at Maharishi University of Management Art Department, Brown states: “A lot of my work explores transformations that occur as mental events and perceptions that arise in our minds. Certainly meditation has sensitized me to these events.” While artists such as Sheaff and Brown address the theme of mathematics, Maharishi explains that in the Vedic literature, with respect to Vedic cognition, the *Darshana Sutras* actually unfold the mechanics or mathematics of infinity.

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55 Image provided by the artist, printed with permission.
56 From an email exchange between the artist and author, July 2006.
Darshana as Vedic Mathematics

These sutras are the tools of Vedic Mathematics, which break infinity, which bend infinity, which slice infinity, which sandwich infinity, which maintain the integrated structure of infinity in the midst of its diversified expressions, and which design the course of infinity on its own level of self-referral intelligence. . . . Vedic Mathematics does not make mistakes; it is flawless and faultless because its home is in self-referral consciousness—Parame vyoman.

Richo Ak-kshare parame vyoman
yasmin Deva adhi vishwe nisheduh,
yastanna Veda kim richa karishyati
ya it tad vidus ta ime samasate. (Rk Veda, 1.164.39)

He who does not have self-referral consciousness is full of mistakes—he who is not established in self-referral consciousness does not know how to think spontaneously, mathematically right. —Maharishi

Maharishi states that all-knowing intelligence corresponds to the arithmetic involved in the structuring dynamics of self-referral consciousness. He points out that Absolute pure intelligence, Transcendental Consciousness, is endowed with the holistic value of Vedic Mathematics, which is why it is always correct, conforming with absolute order and perfection. These are all qualities of Ritam Bhara, which is, as the natural quality of pure wakefulness and as stated earlier, like a Lamp at the Door. Vedic Mathematics is the mathematics of the “ocean of intelligence” which in designing the mechanics of creation involves the maintenance of all values of relationship. As Maharishi explains:

Vedic Mathematics is the mathematics of the absolute, non-changing, eternal, unmanifest ocean of intelligence, which spontaneously designs, with the most systematic, perfect precision, the mechanics of creation emerging from the self-referral nature of pure singularity, self-referral consciousness. 

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57 Sutras are the frequencies of consciousness—structures of natural law available within the Vedic literature. Maharishi Mahesh Yogi, 1996a, pp. 346–347.
In his exposition of *Darshana*, Maharishi defines Vedic Mathematics as the system of simultaneous sustenance of all values of relationship. Moreover, he emphasizes that mathematics arises due to the phenomenon of consciousness multiplying itself, of fullness expanding. It is a universal phenomenon, and not just some arbitrary insight of a gifted individual:

It is an *experience* of consciousness multiplying itself that has set mathematics to life. The phenomenon of the expansion of consciousness—one fullness going, and going, and going—this experience is the basis of mathematics. Mathematics is not the imagination of some wise dreamers. Had it been so, it would have been gone long before now. Mathematics comes from this experience, this phenomenon in nature. It’s a solid, concrete phenomenon on the level of consciousness. That is the reason why mathematics has continued.\(^{60}\)

Mathematics is not created out of human imagination but is rather the *experience* of consciousness diversifying—a valid, universal reality on the level of consciousness. How does one come to know this? Maharishi points out that the practice of the Transcendental Meditation technique is the program of Vedic Mathematics precisely because it materializes an all-directional effect both in time and in space. The unified field of Transcendental Consciousness is the home of those governing principles that give rise to space, time, all structures, and all forms of existence. Being the source of everything, everything is interconnected at this unmanifest level. It is a field of infinite correlation. In accessing Transcendental Consciousness, one contacts this infinite correlation level where everything is intimately interconnected with everything else. Thereby, in accessing and enlivening this field, an all-directional effect can be created. As Maharishi states,

[Transcendental Meditation] enlivens and utilizes the holistic value of natural law to materialize an all-directional effect in all fields of space and time. It is this theme of Vedic Mathematics available through Transcendental Meditation that promotes absolute order from the common basis of all activity in the universe—the self-referral field of consciousness.\(^{61}\)

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\(^{60}\) Maharishi Mahesh Yogi, in Muehlman, 1993, p. 111.

\(^{61}\) Maharishi Mahesh Yogi, 1995b, p. 135.
In this way, the practice of the Transcendental Meditation technique facilitates the experience of Vedic Mathematics and, in so doing, unfolds and promotes absolute order in human awareness, where coherence is supported. Furthermore, the practice of the Transcendental Meditation program promotes Darshana, that is, the unfoldment of self-referral consciousness, the mechanics of the transformation of self-referral intelligence into the ever-expanding universe, available in countable stages in the structure of Rik Veda. Not surprisingly, Maharishi emphasizes that this cognition is charming. Moreover, it is possible for anyone to experience it precisely because it is inherent within the Atma or consciousness of everyone. The precondition for Darshana is fully awake consciousness, fully established self-referral consciousness. As Maharishi elaborates:

The cognition of Vedic Mathematics is most delightful. It is available to fully alert consciousness—Ritam Bhara Pragya; it is available with the Atma of everyone, in the self-referral consciousness of everyone; it is available as the structuring dynamics of each Sūtra of the Veda and Vedic literature, particularly in the Darshan Sūtra of the Veda, and most vividly in the structuring dynamics of the Vedant Sūtra.62

The details of Vedic Mathematics are especially displayed in the Vedanta Sutras (the last of the six Darshana), which bring out the experience of unity, Brahman Consciousness, lively in the brain physiology.

Lovejoy and Jacob speak of the experience of Darshana involving loss of control in the subject or seer, overpowering feelings and the surrender of human agency. From the perspective of Maharishi Vedic Science, gain rather than loss is experienced. One gains the totality of unity, Brahman Consciousness, expressed as Vedānta, cognized as the precise self-referral dynamics of awareness in terms of ultimate wholeness, Smahita of Rishi Devata and Chhandas. What is gained? Complete knowledge of the structuring dynamics of consciousness into matter, into the universe, the creative mechanics of nature’s functioning—the total potential of natural law. Since cognition is only possible

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when consciousness is fully awake, there can be no lack. One could say that the “small” self or ego is transcended (or lost) for the gain of the cosmic Self, but this is merely the loss of the limitations of boundaries for the gain of infinity, totality, unbounded creativity.

In this way, Darshana represents the gain of the reservoir of infinite creativity, and is extremely important for any artist. Creativity, as stated earlier, has to do with coexistence of opposite values—the maintenance of the singularity and diversity of self-referral consciousness, or the simultaneous unity of Samhita and diversity of Rishi, Devata, and Chhandas. Vedic Mathematics brings out this theme. As Maharishi explains:

It is the quality of Creative Intelligence of consciousness which designs or structures the relationship between Smahita and Rishi, Devata, Chhandas; it unites Smahita with Rishi, Devata, Chhandas and at the same time separates Smahita from Rishi, Devata, Chhandas—it maintains their individual identity in their togetherness. Here, at this level, the intelligence quality of consciousness is Creative Intelligence on the ground of Vedic Mathematics, and this creativity is characterized by opposing qualities—the unifying and diversifying qualities of consciousness. This illustrates the nature of Vedic Mathematics, organizing activity within the silent nature of self-referral consciousness. This system of simultaneously sustaining all values of relationship is Vedic Mathematics, which we call mathematics of relationship; it handles all diversifying and unifying values of evolution simultaneously.63

The principle of coexistence of opposites as the seat of creativity resonates with the idea of art practice as the skill of unifying disparate elements to create a bigger whole. The ability to handle and sustain innumerable values of relationship in a unique wholeness would be invaluable. Maharishi emphasizes that Vedic Mathematics is the tool to analyse and synthesize the total reality.

With respect to the discussion of a seeing which transfers or bestows grace, Darshana is even more than this. It is supreme balance (or grace)—the experience of unity on the level of pure consciousness.

63 Ibid.
Experience of Vedic Cognition—
The Phenomenon of Intelligence

As we have seen, Darshana can be understood in terms of bi-directional awareness, fundamental forms and Vedic Mathematics, where Vedic Mathematics is the phenomenon of cognition and the system of simultaneous sustenance of all values of relationship. While Darshana means “form” or “cognition,” Maharishi states that Darshana is the actual phenomenon of cognition which the six Darshana highlight. Significantly, it is both the phenomenon of intelligence and a way to alert intelligence to the reality of what is cognized. As Maharishi goes on to elaborate, in the process of cognition there are several stages; the mind experiences a progression from cognition at the sensory level all the way to the unmanifest, transcendental level:

Cognition is fundamentally the phenomenon of intelligence. Cognition is the path to awaken intelligence to the reality of what one cognizes. Levels of cognition take the intellect from the surface levels of sensory perception to deeper levels of intellectual cognition, until the intellect, transcending the boundaries of the senses, ultimately transcends its own intellectual limitations. What is left is the field of pure existence, pure intelligence—unbounded, limitless, infinite, eternal, immortal totality, the ultimate wholeness, Brahm—pure knowledge, the Veda, lively in human awareness—Veda realized on the level of its own intelligence, Smahita of Rishi, Devata, Chhandas, the ultimate reality of human consciousness. This is Brahma Vidya, the knowledge of totality, the knowledge of natural law.64

In Maharishi Vedic Science, the mind is understood as having several levels from the transcendental, to subtle, to more expressed levels. These levels encompass Transcendental Consciousness or pure consciousness, ego, intuition, intellect, the thinking mind, senses, body, and environment. Cognition involves a progressive move of the intellect through levels of cognition, from sensory perception, to intellectual cognition, to transcending of the intellect in the experience of pure intelligence, where the self-referral structure of knowledge, the Veda, is lively in awareness. What is seen at this level? The form (Darshana) of

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the Veda. What is heard on this level? The sound of the Veda or Shruti. As Maharishi points out:

The structure of Veda, the sequential unfoldment of sound, which at the same time is the sequential unfoldment of the form (of the sound), is the sequential unfoldment of Shruti, that which is heard by self-referral consciousness, and Darshana, that which is seen by self-referral consciousness.65

The sounds of the Veda, impulses of intelligence, in the form (the script) of Veda are seen by self-referral consciousness. This brings us to the consideration of the special relationship of name and form or Nama and Rupa.

The Unique Relationship of Name and Form

Vedic Mathematics is Quantum Mathematics—the mathematics of the quantum field. . . . This field of Vedic Mathematics is expressed in syllables of speech rather than in numerical symbols.66 —Maharishi

While the intimate relationship between native language and the physiology is touched upon in Chapter Three, in many traditions writing and language, as in the Arabic script of the Qur’an, are considered to be sacred. The exhibition *Word into Art: Artists of the Modern Middle East* recently held at the British Museum, in London, partially examines this proposition in its presentation of work by artists who explore the significance of meaning and form through the Arabic text.67 As stated, while the relationship between the mother tongue, the physiology and consciousness is touched upon in Chapter Three, according to Vedic Science, in the Veda and Vedic literature, there is a one-to-one relationship between sound and form. What exactly does this mean? The sound “Ak,” for example, is the first syllable of the Veda. Examining “Ak,” it is obviously made up of two letters or sounds: “A” and “K.” Maharishi explains that whereas the sound “A” contains the fullness of consciousness, silence or infinity, the sound “K” presents the stop value or cessation of sound and, therefore, presents emptiness, or the collapse

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of infinity to its point value. Hence, “Ak” contains the expression of the total value of self-referral consciousness from fullness to emptiness, or consciousness as infinity collapsing to its own point.

“Rik,” the name of the Veda, phonetically, is also significant. It presents the collapse of dynamism to its own point. “Ak” contains the form of Veda as the collapse of silence to a point; “Rik,” the name of Veda, presents the collapse of dynamism to a point. Similarly, every syllable, every word, every line, verse, chapter, etc., of the Vedic literature, brings out the dynamic structuring principles of self-referral consciousness. Ultimately, each sound is the fundamental structure of a corresponding form. This principle can be further comprehended by analyzing subtle and gross levels of speech.

Just as there are levels of mind, there are also levels of speech. Maharishi has discussed the relationship of name and form in terms of the four levels of speech which are: 1) Para, the transcendental level; 2) Pashyanti, the subtle level; 3) Madhyama, the level of the thinking mind; and 4) Baikari, the expressed level of speech. The transcendental level is the source of speech, the source of sound, the source of form and creation. Name and form are completely unified on this level. In the Veda, the

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68 The details of the unfoldment of the Veda and Vedic literature as packages of wholeness or knowledge are outlined in Maharishi’s Apaurusheya Bhashya or uncreated commentary. As Maharishi explains, the uncreated commentary of the Veda reveals how each emergent expression of the Veda comments on the previous and is structured within the gaps between previous expressions. “In my Apaurusheya Bhashya I have mentioned that the ten Mandalas of Ṛk Veda are available in the first Mandala; the first Mandala is available in the first Sukt; the nine Richas of the first Sukt are contained in the first Richa; the three Pads of the first Richa are contained in the first Pad; the eight syllables of the first Pad are contained in the first syllable, “Ak”; “Ak” is available in “A”, “A”, the continuous sound, stands for Atma—infinity; and “K”, whose pronunciation stops the flow of speech, establishes the relationship between infinity and its point. “A” indicates Atma and “K” indicates the point of Atma. “Ak” establishes the relationship between infinity and its point; “Ak” is Akshar, the kshar of “A”, the collapse of “A” onto its own point, “K”; “Ak” expresses the collapse of infinity to its own point; “Ak” stands for the total dynamic potential of the Self of everyone, the Atma of everyone; “Ak” expresses the relationship of “A” with its point “K”, and in this dynamism of “Ak” the total structure of Veda is lively.” (Maharishi Mahesh Yogi, 1993, pp. 179–180).

In this description, we can see that the Veda is like a set of Russian dolls; one within the other and each one a complete expression of knowledge. The first syllable contains complete knowledge, then the first line contains a further expression of knowledge, the first hymn, verse, collection of verses, chapter, and so forth, elaborate on the prior expressions of total knowledge. Each elaborated expression is also contained in seed form in the previous. Knowledge is complete at every point.
sound is the form and each expression contains all the information of the object to which it refers:

The name of the object has the content of the form of the object. For example, the seed has all that the tree contains. Everything is there in the seed. The name has all the impulses which are present in the for . . . now, this is true in the words of the Veda.\(^69\)

In the same way as a seed contains the genetic information to structure the entire plant, the Vedic name, as a specific frequency or vibration, contains the structure and tendencies of its corresponding form. Maharishi adds that the name doesn’t just contain tendencies that structure the form, “but it also has all those mechanics which weave those tendencies into one another to produce that particular structure of the form.”\(^70\) The term “name” refers to the sounds of the Veda and also the impulses of pure consciousness that, in their precipitated value, become form. The form is a more solidified structure of the impulse of sound. It is a more precipitated, or more manifest value of the name. Putting it another way, name is a more delicate expression of the form. Maharishi explains that the sounds of the Vedic literature are actually the “hum of the intellect” which flows and stops in sequence:

The expression of melody, forming the whole Vedic literature, gives us the entire process of the basic mechanics of transformation within the self-referral state of consciousness. In its momentum of transformation, the interplay (self-referral dynamism) of Rishi, Devata, Chhandas continues to create sound from sound—from one form of sound to the second more evolved form of sound to the next (third) more evolved form of sound (specific alphabets—vowels and consonants).

The evolution of material form commences from the frequencies (vowels and consonants)—speech, through its structured forms, progresses to generate different frequencies and their corresponding material forms. The infinite diversity and dynamism of creation is just the expression of the eternally silent, self-referral, self-sufficient, unbounded field of consciousness—pure wakefulness, unbounded alertness, pure intelligence, pure existence, all knowingness. Consciousness, functioning within

\(^{69}\) Maharishi Mahesh Yogi, in Sands, 1994, p. 98.
\(^{70}\) Ibid, p. 99.
itself in terms of flow and stop, in terms of Smahita of Rishi, Devata, Chhandas, is the ‘be-all and end-all’ of all life and creation.  

All of creation is structured out of the self-referral dynamics of consciousness, the progressive evolution of one sound to the next, the generation of frequencies and their corresponding material forms. The stages of development of the name and the form have the same number of steps in their progression. Using the example of a rose, Maharishi, states that the form develops from the finest level of expression—and this is open to the eyes on the level of the senses. When the name “rose” comes up on the sensory level of the ears and the rose comes up on the level of the eyes, both have the same number of steps of progression. The same steps of progression are true for the experience of sight as for hearing. This means that the process of perception follows the same steps of progressive evolution of consciousness into form that is demonstrated in the Veda. How can this phenomenon be further understood?

The Mechanics of Perception in the Physiology

Every experience obviously requires a subject or knower, an object or known, and a process of knowing. When the subject comes together with the object, through the process of observation, knowledge of the object by the subject can occur. Nader points out that the process of observation includes attention, when the gateways of perception are open. When the gateways of perception are open but attention is not fully lively, only selected experiences will register. If the individual is reading, for example, music may be playing in the background but it may not be heard. The ears have the ability to hear, but due to attention being focused elsewhere, hearing does not take place. In addition, if the gateways of perception are closed, attention cannot surmount this obstacle. Say, for example, the individual is within earshot of the sound of music, but his ears are blocked. Hearing will not occur. Focused attention and the processing of the impulse through gateways of perception and inquiry, are both necessary for experience.

Nader describes the process of attention collapsing onto an object in terms of the dynamics of consciousness. He states that during the process of observation the infinite, unbounded Self of the observer

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IN SIGHT—COGNITION OR DARSHANA

(expressed in Rk Veda by the sound “A”) collapses through focused attention onto an object, i.e., a point value (expressed in Rik Veda by the sound “K”). This collapse of the infinite Self onto a point of attention is represented by the first syllable of Rik Veda, “Ak.” Furthermore, the perception of any object (smell, sound, taste, etc.) involves the detection of a sensory impulse. A sound (represented by Rik Veda as the sound “R”) reverberates in the air, travels through the outer ear and collapses into the tympanum and ossicles of the middle ear (represented by the point value, “K”). The steps leading to the experience of sound unfold in the sequence of this dynamic, this collapse, when the attention of the observer collapses to a point value, or specific observation. Nader maintains that the same dynamic occurs in the sequential transmission of impulses through specific stations of the nervous system, from one neuron to another through synaptic gaps. These impulses correspond in Rik Veda to the strings of syllables, verses and silent gaps between them.72

In terms of the body, Nader shows that it is possible to see the dynamics of the physiology in the sounds of the Veda and Vedic literature because these sounds correspond to the physiology and the functioning of the senses. The brain’s perception of sound and sight follows the same steps of progression as the development of impulses of consciousness. For example, Nader discusses this process with respect to the three steps of diversification of consciousness (Rishi, Devata and Chhandas), and eight stages of transformation giving rise to the eight Prakritis; the term Prakriti generally refers to the creative quality of intelligence within consciousness. The eight Prakritis are, specifically, eight stages of transformation that take place within the gap73 in the collapse of silence and dynamism. They are expressed as eight fundamental elements, also called Prakritis. In the collapse of fullness or infinity (“A”), to its point value (“K”), in the dynamic of consciousness knowing itself, eight stages of transformation occur. These eight are known as: 1) Ahamkara (ego); 2) Buddhi (intellect); 3) Manas (mind); 4) Akasha (space); 5) Vayu (air); 6) Agni (fire); 7) Jala (water); and 8) Prithivi (earth). Nader explains that sensory perception, thus, takes

72 Nader, 2000, p. 19.
73 The gap refers to the silence between the sounds (syllables, verses, hymns, etc.) of the Veda. Maharishi discusses the transformation within the gaps or Sandhi between the sounds in terms of several stages. See Nader, 2000, pp. 55–57.
place through three (Rishi, Devata, Chhandas) times eight (Ahamkara, Buddhi, Manas, Akasha, Vayu, Agni, Jala, Prithivi) levels of transformation—making a total of 24 values of transformation following the sequential, mathematical unfoldment of self-referral consciousness. In fact, the elaborate, multifarious, and complete unfoldment of the different aspects of the Veda and Vedic literature is contained in the transformation within the gap, revealed as Vedic cognition or Darshana.

The faculty of seeing or knowing these dynamics is also referred to by Maharishi as Divine sight or artistic sight, since this cognition unfolds knowledge of the creative mechanics of nature’s functioning.

**Darshana as Artistic Sight**

When a dreamer of reveries has swept aside all the ‘preoccupations’ which were encumbering his everyday life, when he has detached himself from the worry which comes to him from the worry of others, when he is thus truly the author of his solitude, when he finally contemplates a beautiful aspect of the universe without counting the minutes, that dreamer feels a being opening within him. Suddenly such a dreamer is a world-dreamer. He opens himself to the world, and the world opens itself to him.

—Gaston Bachelard

**Darshana** as artistic, divine, or Vedic sight is that function of cognition in higher states of consciousness where the individual sees beyond or behind surface expressions. Artistic sight is the art of seeing the transcendental value within the object of perception. Defining artistic sight as sight that sees inside the surface expressions of life, Maharishi comments:

So there is the art of seeing in which you see behind the surface expressions, the art of hearing in which you hear behind the words being spoken, and the art of touching in which you feel behind the touch, you feel behind the sight, you sense something there. No matter what you are hearing, you have your target on the divine level in every hearing. This is Vedic hearing. The formula that is sung about it is, Bhadram karnebhih shrinuyama deva [Rik Veda, 1.89.8; Nrisimhapurvatapaniya Upanishad, 1.1]. Bhadram is divine, the finest value of hearing.

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74 Bachelard, in Brett, 2000, pp. 61–62.
Divine sight (and divine hearing) involves a refinement of the senses where Bhadram, the divine or finest value, the transcendental value of form (or sound), is perceived and appreciated. This occurs in Bhagavad Chetana and is fully realized in Brahmi Chetana. This seeing or hearing happens through the eyes and the ears. As Maharishi states: “you hear through the ears, not that you just hear, but that you have divine hearing through the ears. This means that the gross is to be experienced in a lively state in terms of the subtle or subtlest”\(^76\). The ears and eyes are trained to capture this refined value. Eventually the transcendental value of sound and form are experienced and, in fact, the gross level is no longer in the field of hearing or sight. What exactly is the significance of this? As Maharishi points out:

When the ears have been trained to capture the divine value, when the divine value is there at the subtle level of every word, then you will be hearing the transcendental value of sound and the gross will not be in the field of hearing. In such a state of consciousness, the subtle will always be enjoyed, and that will be the art of hearing. No matter what you hear, you will only hear that which nourishes the ears and the mind and the intellect and the ego. This means that you will only hear what is nourishing to life and you will unhear that which should not be heard.\(^77\)

When the transcendental value is always heard or seen, then one is living unity. The transcendental value of the object is predominant. This is so, even to the extent that the non life-supporting value is “unheard” or not seen. This is the art of hearing, the art of seeing. That which is heard and seen, is always nourishing on the level of the senses, mind, intellect and the ego—on all levels of mind. There is no experience, then, which is not life supporting. When speaking of the art of seeing, one is speaking of experience and cognition in higher states of consciousness where both inside and outside are “fully lit”; there is nothing damaging to life—no “darkness” or shadowing of pure awareness.

In another context Maharishi discusses the phrase Bhadram Karnebhih Srinuyama Deva Bhadram Pashyema Kshabir-yajatra as articulating the principle that all life relies on the ability to absorb or take in orderliness from the surroundings to maintain an orderly state or low

\(^{76}\) Ibid. p. 341.

\(^{77}\) Ibid.
entropy. As Maharishi puts it, life depends upon the ability to “drink orderliness from the environment” for a “continuing state of creative order.” For this there must be orderly thinking. The brain’s capacity for orderly thinking increases with the practice of the Transcendental Meditation program, therefore it is a means for drinking “orderliness from the environment.” Moreover, Maharishi emphasizes that orderly thinking provides a productive and useful direction for imagination. Imagination and creativity can be expressed in activity most successfully when creativity takes a “straight line” from its source in the pure liveliness in the mind to its goal in achievement.

As noted earlier, the straight line represents the relationship between silence and dynamism on the level of consciousness, when the dynamism is of infinite frequency, when at no time is it in or out; or rather it is in and out at the same time—like the Lamp at the Door. Activity that is promoted from the level of pure liveliness of the mind, the unmanifest Self, the source of all the laws of nature, is “absolutely artistic” and totally spontaneous. It is action performed from the infinite correlation level of the unified field where everything is connected with everything else. This, Maharishi explains, is the “most artistic place in the field of creation.” This artistic place is the home of all the laws of nature or Devatas.

The Devatas Revealed

Devatas are conventionally represented in sculpture and paintings and are the object of worship, meditation, and, as discussed by scholars, the means of receiving what is commonly known as Darshana—the gaining of grace from the deity. Nader explains that the Vedic Devatas are, in fact, laws of nature operating in the physiology. In his discovery of Veda and Vedic literature in the physiology, Nader shows that the Vedic Devatas are actually found to correspond to specific structures and functions in the body. Cognition or Darshana, from the perspective of Maharishi Vedic Science, involves the cognition of this reality.

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78 Maharishi Mahesh Yogi, 1995b, p. 172.
79 Maharishi Mahesh Yogi, in Bonshek, 1996a, p. 441.
80 As mentioned at the start of this chapter, the term Devata is generally translated as “god” or “deity.” In Maharishi Vedic Science it refers to specific governing principles or laws of nature that structure and uphold life.
Nader identifies several of the key Devatas, including Brahma, Buddha, Surya, Shiva, Vishnu, Saraswati, Lakshmi, Durga, and Ganesh, and their role in the brain physiology. Brahma, characteristically represented as having four heads, for example, is found in the four lobes of the brain. Similarly, Buddha can be visualized in the physiology in the diencephalons and brainstem areas sitting in front of the main shaft of the spinal cord that extends into the brainstem. The head of the Buddha coincides with the thalamus, while his hands and feet correspond to groups of cranial nerves, and his abdomen to the pons. The main shaft of the spinal cord is the banyan tree under which he gained Nirvana. The thalamus, as with Buddha, creates balance between inner and outer, relative and Absolute.

The thalamus is also associated with Surya, the sun. Located in the center of the brain, the thalamus controls the basal ganglia, mediating their activity and transmitting their information to the cortex. Surrounding the thalamus is a crown-like structure called the corona radiata like the crown of the sun king. The thalamus acts as a ruler, setting the overall tone of consciousness in the brain. The sun is the center of our planetary system and has been globally revered and celebrated by different cultures from premodern times to the present day. The circle, halo, swastika, rosette, wheel, lotus, and radiating concentric forms are observed in the art and material culture of many countries and traditions, from Polish wycinanki (paper cutouts), Mithila, Dhuki-Citra wall paintings in Bihar, India, to Navajo medicinal sand paintings. These recurring forms display a profound recognition of the significance of the sun and on another level they seem to present a universal comprehension of the deeper reality of the expanding and contracting dynamic of consciousness itself.

Illustrating the importance of other Devatas in the physiology, Nader examines the values of Shiva, Vishnu, Saraswati, Lakshmi, Durga and Ganesh. He observes that in the brain, Shiva administers silence,
while Vishnu administers dynamism. Taking the Lingam form, Shiva corresponds to the whole brain, which, when functioning in perfect balance, facilitates the experience of pure silence or Transcendental Consciousness.

Representing knowledge, Saraswati is the consort of Brahma, who, as mentioned previously, has four heads that correspond to the main divisions of the brain. Likewise, Saraswati’s four arms, as the four lobes of the brain, represent the seat of all knowledge, experience and action. Nader finds that the Devatas may have multiple functions in the human nervous system. In this instance, Saraswati also corresponds to the plasma that carries information and knowledge about physiological activities in the form of hormones and neurotransmitters. Similarly, representing wealth, health and nourishing power, Lakshmi has four hands which represent the four chambers of the heart, and, on the molecular level, the four chains of the haemoglobin molecule that bring life-sustaining oxygen to the body’s tissues.

Looking at the base of the spinal cord, Nader points out that in the Vedic literature the seed of the source of energy is seen as the lower tip of the spinal cord. The sacral bone in the vertebral column is the base of the vertebral column and the nervous system. Durga, representing power or Shakti has eight arms. Likewise, eight nerves emanate from the sacral bone. Nader states that this area of the physiology is responsible for purification and energy. Moreover, Durga is the consort of Shiva who is infinite silence. At the tip of the spinal cord, on the same level as Durga, is the filum terminale, which represents the infinite silence of the Veda. Thus, the total silence of Shiva is shielded with the power of Durga, or Shakti.

One of the most popular Devatas is Ganesh. Nader states that within the physiology there is a set of structures that form the gateway to the brain: including the pons, the medulla, and the cerebellum. No information goes into or out of the brain without passing through or communicating with this set of structures. Ganesh and his various features (eyes, trunk, ears, etc.) correspond to different aspects of the brain, and specifically this set of structures. Ganesh’s ears are the cerebellum, which governs balance, eye movement, bodily equilibrium

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87 Nader, 2000, p. 334.
88 Ibid., p. 375.
and the ongoing execution of limb movement. It balances action with intention. In the Vedic literature, the sage or Rishi named Vyasa dictated the *Mahabarat* to Ganesh, asking him to compare sound and meaning, which, Nader comments, is like comparing action with intention. Interestingly, in the physiology, Vyasa represents speech centers and Ganesh is the structure that makes speech visible, giving form to sound.\(^89\) There are several other structures representing Ganesh in the physiology. Their privileged position, in addition to their function as a gateway, Nader states, “explain why Ganesh is worshipped first in all rituals. The structures include the brainstem, which is the seat of control of the nervous system.”\(^90\) Ganesh is associated with the centers of the brainstem that control vital functions of consciousness, wakefulness, heartbeat, and breathing. The Vedic Devatas can be seen, in this context, as intelligence operating in the physiology. They can be understood as universal principles, rather than religious, philosophical, mythic or poetic ideas. Ultimately, cognition of the Devatas involves the realization of their characteristic role in the physiology and the structuring dynamics of consciousness.

Clearly, this relationship between the Devatas and the structure and functions of the physiology is highly illuminating, even radical, and provides an extraordinarily profound vision into self-referral consciousness and how it expresses itself into the functioning human mind and body. With this unparalleled insight, the initial consideration of *Darshana* can be redefined and understood as a universal phenomenon of cognition in higher states of consciousness and the expression of the dynamics of consciousness revealed in the Veda and Vedic literature and upheld by the Vedic Devatas. Although artists throughout the ages have sought to articulate and express the unseen forces of nature, if art were to have the power to assist the experience of *Darshana* it would, technically, have to be created by an artist who was living higher states of consciousness. Then the artwork could embody and radiate unboundedness, infinity, Being.

While one could definitely not claim that contemporary art achieves this end, it is worth noting that artists are now exploring digital media forms to communicate various concepts of consciousness, from the cre-


ation of virtual temples to immersive, animated imaginary worlds.\textsuperscript{91} Creating a Hindu temple on the Internet replete with deities, Rajah and Srinivasan invite virtual pilgrimage. The artists maintain that the temple is modeled on the universe, which has its source in the human body and, by presenting this “structure” via the Internet, participants can interact with the “resident” icon, Ganesh, through bytes rather than bronze. The Internet is inherently decentralizing, promoting multiple sites of interactivity and dematerializing traditional forms. As Rajah states, the temple, essentially resides in the heart, and therefore the artist’s “construction” only serves to endorse or re-emphasize this reading. Japanese artist MaRiko Mori has also explored the concept of the virtual temple for tea ceremonies in her \textit{Dream Temple}, 1999. Connecting the subject and the cosmos via spirituality and ritual, the temple has been physically constructed—including its own stone garden of purification, “transcendental” images and celestial sounds.\textsuperscript{92}

Coming back to the perspective of Maharishi Vedic Science, presenting quantum network architecture in terms of the Veda, Vedic literature (including the \textit{Darshana}) and the Vedic Devatas, the computer scientist Thomas Routt takes an unexpected approach. He finds that the six \textit{Darshana}—(Nyaya, Vaisheshik, Samkhya, Yoga, Karma Mimansa, and Vedanta)—correspond respectively to: the central processing unit/network processing unit; system configuration/connection; arithmetic logic unit; logical network topology and associations; backbone network system; and integrated functioning of the backbone network system.\textsuperscript{93} According to Routt, Ganesh relates to the “gateways” on the information quantum highway. As Routt states, within the Global Internetwork, security servers and appliances form gateways to Intermediate Systems—the “great intermediate net” of switches, routers, and intermediate servers—and to End System application, database, file system, e-mail, directory, Web, and security servers. Ganesh sits at the entrance to Shiva’s cave and nothing can go in or out without passing him. He is the gateway to Shiva. Similarly, that quality

\textsuperscript{92} Jansen, 2002, p. 304.
of intelligence represented by Ganesh relates to those gateways to the information quantum highway.\textsuperscript{94}

While scholars find \textit{Darshana} to be associated with religious and secular interactive experiences of the gaze, Maharishi Vedic Science presents \textit{Darshana} as the \textit{cognition} of the dynamics of self-referral awareness within the \textit{Atma} of everyone—displayed as the Veda and Vedic literature. Nader adds to this analysis by showing how \textit{Darshana} is found in the physiology’s structures and functions, while Routt goes as far as locating \textit{Darshana} within quantum network architecture.

**How to “See” Everything in One’s Self**

Rajah and Srinivasan and Lovejoy and Jacob highlight the fact that performance and interactivity are an integral part of Indian culture. \textit{Darshana}, as defined by scholars and discussed at the beginning of this chapter, is unsurprisingly related to the condition of being seen and the attitude of devotion and surrender in the desire to receive \textit{Darshana}. In his commentary on the Bhagavad-Gita, Maharishi elaborates on the relationship of Arjuna and Lord Krishna and the process of gaining enlightenment. In reference to Chapter 4, verses 34–35:

\begin{quote}
\textit{Know this: through homage, repeated inquiry and service, the men of knowledge who have experienced Reality will teach you knowledge.}

\textit{Knowing this, O son of Pandu, you will no more fall into such delusion; for through this you will see all beings in your Self and also in Me.}\textsuperscript{95}
\end{quote}

Maharishi states that it is through homage (submission or surrender) that the seeker sets aside his individual ways of feeling and thinking

\textsuperscript{94} Ibid., pp. 236–237.
\textsuperscript{95} Maharishi Mahesh Yogi, 1969, p. 223.
to become free from all that may overshadow his potentiality and to become receptive to the enlightened man, the embodiment of knowledge. Ultimately, submission of the individual intellect to cosmic intelligence takes place only in transcendence, gained through the practice of technologies of consciousness. Maharishi goes on to explain that the intellect has to be alert—discriminating and decisive—to discriminate different aspects of reality. In this situation, to overcome the conflict between submission and intellectual alertness, the seeker engages in service. Maharishi adds that the right sense of service trains the seeker’s mind to adjust itself to the status of the enlightened man. In this process, the heart and mind of the seeker become refined and more capable of devotion. This is crucial, for it is the activity of devotion that develops God Consciousness or Bhagavad Chetana, where “everything is expressed and understood in the light of God, in terms of God, in God” and “all beings are seen in the Self.” Maharishi explains that the seeing of everything in God, “is not restricted to the limitations of vision; it is on the level of life as a whole; it is on that high level of life which corresponds to the Life of God Himself.”

While worshippers may participate in the viewing of a deity to receive grace and the power of the deity (guru or prophet), to gain God’s grace, as it were, the individual has to rise to higher states of consciousness. Then he or she can live on that level where one sees all beings in the Self—where one has the experience of Darshana. The simple, effortless Transcendental Meditation technique, as Maharishi points out, is the program of Darshana. It is the direct means to unfold knowledge of all phases of existence and know everything as the Self. Despite this, surrender and devotion are important for the development of higher states of consciousness. However, without a technology to develop consciousness spontaneously from the deepest level of the mind, attitudes or feelings of devotion alone are not sufficient to facilitate Darshana.

Darshana is more than the interactive gaze in waking state; it is the cognition, in higher states of consciousness, of the dynamics of self-referral intelligence within Atma. It is the cognition of infinite creativ-

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96 The distinguishing and deciding value of intelligence, as discussed previously, is the characteristic of Nyaya, first of the Darshana.


98 Ibid., p. 224.
ity, all systems and values of relationship and the bi-directional value of intelligence, the *Lamp at the Door*. *Darshana* is the mathematics of the Veda, the realization of *Jyotish Mati Pragya* in one’s *Ritam Bhara Pragya* (from where all numbers, geometry, space, time, alphabets, colors, and differences spring). It is “artistic sight.” It is the six-fold self-referral loop emerging and submerging within wholeness—the creative mechanics that give rise to the ever-expanding universe.

Ultimately, *Darshana* involves memory of Veda, of the self-referral dynamics of intelligence on the level of one’s fully awake consciousness. In this sense, *Darshana* as cognition requires the regaining of memory of our own Self, Veda, within awareness.

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Memory as Smriti—100% Wakefulness:

The Seat of Creativity and Retrieval

Excerpt from

*The Big Fish: Consciousness as Structure, Body and Space*

Anna Bonshek, Ph.D.
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ABSTRACT

This chapter analyzes the role of memory—both individual and cultural—in traditional, modern, and digital art and art theory; and re-evaluates concepts of art, psychology, history, cultural integrity, tradition and language in the light of the complete knowledge and experience of consciousness contained in Maharishi Vedic Science. From this perspective, memory can essentially be understood in two different contexts: 1) in terms of impressions stored in the mind in waking state consciousness in a cycle of experience, impression, desire and action; or 2) as the underlying character of intelligence, called Smriti, that remembers its own self-referral nature in higher states of consciousness, always remaining connected to the source in pure awareness.

A parallel to the two antagonistic tendencies in perception and memory, and surely to some extent a manifestation of them, can be found in the visual arts. A striving toward “beauty” in the classical sense of the term makes for simplified shape and for tension reduction in compositional relations. Expressionist leanings, on the other hand, lead to distortion and high tension created by discord, mutual interference, avoidance of simple order, and so on.

Antagonistic though the tendencies of leveling and sharpening are, they work together. They clarify and intensify the visual concept. They streamline and characterize the memory image. This process is further enhanced but also hampered by the fact that no trace is left to its own devices. Every one of them is susceptible to continuous influences by other traces. Thus, repeated experiences with the same physical object produce new traces, which do not simply re-enforce the existing ones but subject them to unending modification.

Although the total content of a person’s memory can hardly be called an integrated whole, it contains organized clusters of small or larger range, families of concepts bound together by similarity, associations of all kinds, geographic and historical contexts creating spatial settings and time sequences. Innumerable thought operations have formed these patterns of shapes and continue to form them. —Rudolph Arnheim

Introduction

The notion of art as a kind of mark making, or registering and re-registering of the trace, continues to fascinate artists and art theorists. Michelangelo described actions of humankind, from traveling across continents, sailing the seas, and even waging wars, as a kind of drawing or impression making. Increasingly, acts of quotation and citation, as traces of memory and desire, contribute to the creative impulse in the retrieval, reiteration, preservation and documentation of personal and cultural experience.

In his essay, *Casablanca and Men in Black: Consciousness, Remembering and Forgetting*, Michael Punt considers the role of social, scientific, and historic forces on the psychoanalytic understanding of memory, forgetting, personality, realities of mental states, and identity. Today, electronic communications networks, he states, have extended previous technologies like photography and cinema, which were embraced for their ability to quantify, objectify or efficiently capture ‘reality’, providing a more materialist form of memory. Electronic media, with an unparalleled capacity for data storage, apparently disallow forgetting. Punt finds this somewhat problematic, but acknowledges the value of institutionalized recollection where “constructive forgetfulness is necessary for the purposes of building a national identity—especially in coming to terms with the unspeakable atrocities of a nation.”

Similarly, Bruce Brown speaks of the inherent redefinition of cultural identity in the electronic age and the use of memory maps. He notes that cultural identity is, historically, circumscribed by geographic location. In the preservation of cultural knowledge, biological memory is an essential tool. For Brown, developments that shift memory systems away from the biological to artificial technology, such as writing, printing and more recently, the introduction of the digital domain, hasten the obsolescence of biological memory.

Arguing for the importance of memory for cultural knowledge, Brown uses the example of ancient Peruvian memory systems, finding that the equivalent of our digital form of encoding and storing knowledge for retrieval was found, for pre-Columbian cultures, in a

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2 Punt, 1999, p. 41.
3 Brown, 1999, p. 49.
device called a *Quipu*—a fiber construction with strands and knots. The sub-fibers and knots represented numbers that in turn represented knowledge stored in biological memory. *Quipas* would be transported across extensive road systems to disseminate knowledge. In the same way, stories of the culture were carried on the surfaces of objects such as pots, ponchos, jewelry, furniture and statues, and buildings. Earlier Nazca cultures made gigantic drawings on the desert floor, each made from a continuous line. These were intended to be: “transported from the desert surface into the memory landscape of the each person,”4 who walked the line of the drawing.

Contemporary environmental/land artists, such as Richard Long, Robert Smithson, and Bill Witherspoon,5 continue to work directly with and in the landscape, inscribing journeys, observations, and symbolic structures, in various (often remote) locations—as in Witherspoon’s case tracing an Indian-Amerindian design in a dry lakebed in south-east Oregon’s Alvord Desert. However, these works do not necessarily act as memory maps.

Knowledge transmission and maintenance through biological memory and similar devices is not foreign to traditional and aboriginal cultures. For the indigenous people of Australia, the geography, indeed, the land itself, is a vital component of the preservation of knowledge and cultural memory. Dhyayirra Yunupingu, a Yolngu6 writer, explains:

> This land of ours, it provided our ceremonial objects . . . and it wasn’t only the sacred things which were given but the land also provided the sacred names, the kinship, the sub-sections, the homelands, and whatever language you may speak.7

As Jennifer Isaacs points out, the ownership of designs is at the core of Aboriginal intellectual property. Contained in songs or song cycles recording journeys, speech, and actions of the Creation Ancestors, and the making of the first designs, is sacred information about designs. The songs and the designs had to be learned by initiates at various levels

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5 Fergusson & Bonshek, 1992, p. 46.
6 The Yolngu are people of northeast Arnheim Land.
of complexity, according to age and training.\textsuperscript{8} Thus, according to Isaacs, Australian Aboriginal knowledge is maintained and transmitted via various means—including designs, visual maps, string games, performance and songs—favoring performative and oral rather than written forms. Historically, and even today, the preferred method of preserving knowledge in many cultures is via oral means.

In the Vedic tradition, trained individuals (\textit{pandits}), who have committed them to memory, recite selected branches of the Veda and Vedic literature. The value of memory and recitation, as discussed by Nader, is due to the relationship between sound and form; for Vedic Sanskrit, in reciting those sounds, the individual is enlivening a corresponding value of intelligence in the physiology. Since the sound value is so important, recitation involves, among other factors, precise, correct pronunciation. This precision of utterance is maintained from generation to generation.

In our increasing reliance on external memory systems, and more recently on electronic media, Brown suggests that the capacity for biological memory is in danger of being diminished or totally lost. Over two thousand years ago, Socrates feared a similar outcome as a result of the effects of writing. As Brown notes, Plato states that Socrates claimed that writing would place outside the mind of each person that which should rightly be within it. And he has Socrates say in the Phaedrus that the effect of this upon us would be threelfold: 1) we would lose our memories; 2) we would cease to be private individuals; 3) we would change the way we educated ourselves. History has proven Socrates right on each of these accounts, though the shift was gradual until around 500 years ago with the invention of printing from movable type.\textsuperscript{9}

Brown also observes that with the invention of printing,\textsuperscript{10} objects and buildings were no longer seen as texts, resulting in a reduced capac-

\begin{itemize}
\item \textsuperscript{8} Isaacs, 2004, p. 6.
\item \textsuperscript{9} Brown, 1999, p. 50.
\item \textsuperscript{10} Johann Gutenberg (c.1397–1468) is believed to be the first European to invent movable type, although some historians state that Laurens Janszoon Koster (Holland) and Pamfilo Castaldi (Italy) preceded him. Despite this, type had already been used for printing in China (where it is commonly held to be invented) during the Sung Dynasty, 700 years before Gutenberg. In addition, half a century before Gutenberg, movable type was used in Korea.
\end{itemize}
ity to design and navigate biological memory. Our current technological culture has further externalized knowledge so that cultural memory is mass-produced in films, photographs, videotapes, CD-ROMs and DVDs, effectively placing it outside the individual’s mind, “causing us to forget the need to remember.”¹¹ In addition, by linking people from remote and disparate locations, each person is the recipient of fragmentary knowledge. Brown calls for a resensitizing of our biological memory system and the ability to virtualize things into our own landscape of memory.¹²

Increasingly, art addresses themes of memory, definitions of the self, and individual and cultural identity. From Guillermo Gómez-Peña,¹³ to Andrea Polli, Paul Coldwell, Ravinder Reddy, Gillian Brown, Shirin Neshat, and Paul Schütze, artists deal with concepts of attention, memory, and identity. Schütze’s *Third Site: Vertical Memories*¹⁴ uses sound and architectural references as models for the conscious mind, while Gillian Brown also alludes to the thinking mind and processes of attention in her multimedia installations. In an essay on Reddy’s work, Ajay Sinha states that the artist’s

[S]ensuous myths synthesize heterogeneous memories—folk and popular, urban and rural, ancient and contemporary. The exuberance of his sculptures both refines and questions the discourses which explore notions of subjectivity in the Third World, especially that heterogeneous

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¹² As stated in Chapter One of *The Big Fish*, with respect to the Vedic tradition, Maharishi comments that studying the texts of the Veda and Vedic literature has little value without the development of consciousness. It is the development of consciousness that expands biological memory and the mind of the knower. As for the Vedic texts, without development of consciousness, they are interpreted from the limited perspective of unreliable, waking state consciousness. Over time, their true significance and meaning is distorted, lost or forgotten. Thus, they become obscure texts that seem to have little if no practical value. Despite this, because Veda is the eternal structure of pure knowledge at the basis of creation—the knowledge of reality gained in one’s own self-referral awareness, reverberating as the evolving sounds of the syllables and verses of the Veda and Vedic literature—it can never, actually, be completely lost. How is this knowledge regained? Maharishi points out that the introduction of technologies of consciousness allows the individual to re-enliven this ultimate reality. Technologies of consciousness, through enlivenment of consciousness on the collective level, are also vital for maintenance of cultural integrity and collective memory of the basic reality of life.

¹³ Gómez-Peña, 1996.

and hybrid subjectivity, which, as cultural theorists write, emerges from a postcolonial and postmodern context.\textsuperscript{15}

Reddy draws from popular and folk Indian iconic imagery, while Coldwell investigates transience using images of objects that reflect a space somewhere between illusion and reality, “in which memory is formed.”\textsuperscript{16} Polli considers the influence on perception of various modes of memory retrieval, motion and time in her exploration of concepts of short-term memory and long-term memory in sound and music structures.\textsuperscript{17} Although she states that the complex working of memory is not completely quantifiable, she discusses experiences with common objects stored in permanent memory as members of a class or ideal. A prototype of an object, feeling, person, or idea stored in our long-term memory allows us to recognize and classify similar objects. Polli maintains that art can be viewed as parallel to memory: both are representations that employ and integrate the senses and refer to a sense of timelessness.

Acknowledging this influence of memory on perception, Rudolf Arnheim asserts that memory plays a part in artistic expression, particularly where the artist has an inner concept or “inner design” that he or she is working to express externally. This process of working with an inner concept, design, or vision, seems in principle to reflect the definition of the artist according to Maharishi Vedic Science, while Polli’s idea of art and memory referring to a sense of timelessness, resonates with the purpose of art.

From the perspective of Maharishi Vedic Science, memory can essentially be understood in two different contexts: 1) in terms of impressions stored in the mind in waking state consciousness in a cycle of experience, impression, desire, and action; or 2) as the underlying character of intelligence, called \textit{Smriti}, that remembers its own self-referral nature, always remaining connected to the source in pure

\textsuperscript{15} Sinha, 1999, p. 56.


\textsuperscript{17} Polli explains that short-term memory (STM) includes chunking, holding its contents for 3–12 seconds and has a limited capacity of 5–9 items. Long-term memory (LTM), she notes, includes non-declarative, declarative, episodic and semantic memory. Polli, 1999, p. 47.
Memory as Smriti reveals the unlimited capacity for memory and knowledge, in individual and collective consciousness, and the importance of Smriti for cultural integrity and creativity.

**The Cycle of Experience, Impression, Desire and Action**

In waking state consciousness, we act upon a thought as a result of an unending cycle of experience, impression, desire, and action. Such action leads to further experience and feeds a continuous cycle of cause and effect. Maharishi explains that experience results when the senses come into contact with their objects. When this occurs, an impression is left on the mind. The impulse of this new impression resonates or associates itself with some similar or equivalent past impression in the storehouse of the mind. The collision of the two impressions creates an impulse, which, as it rises to the thinking level of the mind, is acknowledged as a thought. Then, in concert with the senses, a new desire is born and spurs one to action. As Maharishi states:

> The coming together of the two [impressions] gives rise to an impulse at the deepest level of consciousness, where the impressions of all experiences are stored. This impulse develops and, rising to the conscious level of the mind, becomes appreciated as a thought. This thought gaining the sympathy of the senses, creates a desire and stimulates the senses to action.\(^{18}\)

An impression is the trace of a particular experience registered in the subject’s consciousness in the deepest recesses of the mind. Maharishi states that when something, i.e., a beautiful rose, is perceived through the senses, the impression of it is stored in the brain. In waking state consciousness, when Being or pure consciousness is not established in individual awareness, this process is analogous to a mark made when a line is inscribed into stone. The line endures because of the material quality of the stone; it is like a permanent feature. The important point here is the brain physiology, if not flexible enough, if not lively in the value of pure consciousness, allows the impression to register deeply. As Maharishi comments: “[W]hen Being is not established in the mind,

the impression made by the object is like the impression of a line cut into stone, difficult to erase.”¹⁹ Multiple impressions continue to be accumulated, as the individual goes through life, creating a storehouse of impressions. In waking state, activity is motivated by this cycle of impression, desire, action and experience. Past experiences form seemingly indelible impressions that trigger thoughts, arising in the mind, spurring one to act. Bound to this cycle, in creating art or performing action, thought or memory is governed by past impressions and experiences. Any creative output can only be expressed from the level of the individual’s nervous system, the individual’s specific experiences, impressions, or memory, on the relative levels of the mind.

In this way, the individual mind, Maharishi points out, is the expression of pure consciousness as moulded by all the impressions of past experience. Just as the seed shapes the pattern of the tree, the impression of past experience shapes Being or pure consciousness into the specific pattern of the individual life force. To be free of the binding influence of past impressions, the cycle must be broken. Otherwise life is always determined by experience and impressions stored in the mind. This cycle is broken in Cosmic Consciousness when the impression of the object no longer overshadows the mind. As Maharishi points out, when, “Being is maintained, the impression of an object on the mind is just enough to give an experience. It is like the impression of a line drawn on water which is simultaneously erased.”²⁰ In higher states of consciousness, experience is like a line drawn on water or air; it leaves no lasting trace that will promote, or bind the individual to, the cycle of impression, desire and action.

To explain this phenomenon further, Maharishi points out that in living the full value of consciousness, one is experiencing bliss at every moment. This experience of bliss is like concentrated honey on the tongue, which no other sweet taste can overshadow or compete with.²¹ As stated earlier, there are levels of the mind from the senses, thinking mind, intellect, intuition, ego, to pure consciousness. Only when the artist is functioning from the level of pure consciousness is the unbounded value of memory—memory of that universal self-referral

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¹⁹ Maharishi Mahesh Yogi, 1966, p. 120.
²⁰ Ibid.
level of awareness—lively in the artwork. Firmly established in pure consciousness in higher states of consciousness, the individual not only is free from the cycle but is also able to act from self-referral awareness—infusing creative acts and expressions with the infinite intelligence of nature’s functioning.

Most art, performance, and creative expression in our time would be motivated and created from the level of individual desire and memory, driven by the cycle of experience, impression, desire and action. In this process, the ideas generated from the level of the thinking mind bubble up, are processed, and translated into art. The media of printing and photography are dependent upon impression making, as is, even more so, video and film. With printing, the impression is more permanent; a somewhat non-erasable image is created. With film and especially digital media, the impression is the effect of light constantly moving, transforming, and creating a sense of reality out of the ephemeral. The impression dissolves (24/25 frames per second) as quickly as it appears. These processes seem apt as a metaphor for the functioning of mind (in waking state consciousness), where impressions register on the screen of consciousness.

Artists like Polli and Schütze reference processes such as the mechanics of thought and memory within the conscious mind, while Mark Paul Petrick’s *The Ocean of Beauty* (1996), seems to reflect deeper mental processes—visually generating meaning via relationships between photographic images potent with cultural memory. Some of Gillian Brown’s recent video work deals with the way in which the brain conceives of or constructs reality. Brown describes her video projection *Untitled* (2002) as a wire frame sculpture of a head with a translucent gauze nautilus shell inside, instead of a brain, onto which metaphoric imagery is projected. These projections, in turn, reflect onto two glass silhouettes behind the head, and again onto the walls beyond, apparently creating multiple traces seemingly generated from the brain.

Having said this, what are the dynamics of memory and creativity in higher state of consciousness—and their significance for individual action? As Maharishi explains, to perform action that is life supporting for everything and everyone—for the environment, for the whole

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22 Bonshek, 1996b, p. 49.
universe—one has to act from the level that governs life, the unified field of natural law. Action is then performed due to the need of nature and the environment. Living life established in pure consciousness, the individual is not bound by any localized sense of self; the cosmic value of consciousness, or natural law, governs action. Indeed, memory, in higher states of consciousness, is memory of the mechanics whereby consciousness, through its self-interacting dynamics, gives rise to the laws of nature that structure existence at all levels. Furthermore, the limitations and associations of past impressions no longer grip the mind, binding one to an endless cycle.

The Character of Awareness and the Mistake of the Intellect

Memory, as defined by Maharishi Vedic Science, is ultimately the value of self-referral intelligence that always remains connected to the source, or unity, in the midst of diversity and change. The term *Smriti*\(^{23}\) means memory and refers to memory of that Samhita or unifying value of awareness. It is the character of awareness, itself. As Maharishi points out:

> Awareness is just memory. If I remember something, that thing is open to the awareness. Smriti means ‘memory.’ So the aspect of the Vedic literature that is called Smriti deals with the character of awareness. It is concerned with how the awareness could be such that when it is in terms of fluctuation or excitations it does not forget its unmanifest value. In other words, when the awareness is acting in terms of specific values of natural law, the non-specific, general character of natural law is not out of awareness. When the totality of natural law is out of awareness then we say that a man is ignorant of his own nature. When the totality of natural law does not disappear from memory then the individual is established in enlightenment. He is living the totality of life through all his individual expressions. The individuality is in tune with universality through memory of the totality of natural law being maintained.\(^{24}\)

*Smriti* is that aspect of intelligence that reveals the nature of the connection between the unmanifest and the manifesting process of nature. In this sense, *Smriti* goes beyond recollection of past events, impressions stored within the mind, or historical facts; it is the character of

\(^{23}\) In the Vedic literature, Smriti is part of the six-fold self-referral loop of the Brahmana.

\(^{24}\) Maharishi Mahesh Yogi, 1980, p. 16.
fully awake consciousness which does not forget its unmanifest, unified value. How do we lose sight of Smriti and get caught up in the binding cycle of experience, impression, desire, and action?

Maharishi explains that the answer to this question lies in the fact that it is the “mistake of the intellect,” or Pragya- aparadha, where the mind favors diversity over unity. The intellect plays both a part in forgetting and remembering its true, unmanifest nature—pure consciousness. Maharishi identifies the “mistake of the intellect” as where consciousness diversifies or bifurcates into the values of Rishi, Devata, and Chhandas. In so doing, the intellect is responsible for “forgetting” the source and (the corresponding) step-by-step, development of consciousness. The intellect favors the play of diversity over the unified, unbounded status of Samhita. Maharishi states that, for the individual, when this track of memory is lost one is disconnected from the rhythm of life. He adds that, in this situation, due to the excitement of the mind, balance is lost and “delusion” results. Delusion refers to ignorance of the Self, where diversity is seen at the expense of unity. Delusion, Maharishi points out, obscures the track of memory and the intellect ceases to function properly. Maharishi states that when Smriti is thus lost, i.e., when memory of unboundedness is “no more, then the ‘correctional institution’ of pure knowledge is introduced.”

Pure knowledge is that integrated state of awareness—Samhita of Rishi, Devata and Chhandas—where knower, process of knowing and known are unified within awareness. Pure knowledge is re-gained through the practice of the Transcendental Meditation technique and TM-Sidhi programs, through re-connection with, and enlivenment of, the silent source of the mind—pure, self-referral awareness. Through these technologies of consciousness, the “mistake of the intellect” can be corrected in individual life.

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25 Ibid., p. 17.
As Maharishi points out, as long as the mind is one-sided, subjected only to activity, without the influence of pure consciousness, the mind is not a successful mediator:

It fails to safeguard the freedom of the self from the influence of action, and at the same time fails to safeguard actions from the limitations of individuality, so that activity remains without the direct support of the almighty power of nature.²⁶

The intellect, Maharishi maintains, is the finest aspect of one’s subjective nature. As long as it remains intact, there is the possibility for evolution, that is, advancement to enlightenment. Furthermore, to maintain direct support of nature, Smriti must be lively in individual awareness. In this analysis, the intellect can be said to be both responsible for forgetting, and reconnecting or remembering, the source—the unified value of consciousness. This theme of forgetting and remembering (or losing and then re-enlivening the value of Smriti) is applicable also on the collective level as will be considered later in the discussion of history, collective memory, and specific eras called Yugas.

Continuing with the idea of the emergence of diversity as knower, process of knowing, and known, Maharishi adds that the point where Samhita expresses itself into the three values of Rishi, Devata and Chhandas is also the seat of Vedic Mathematics. This is the level of emergence of all values of relationship. Transformation takes place at this level of emergence of Rishi, Devata and Chhandas within the reality of Samhita—from where everything is designed.²⁷

Smriti—as the value that always remains connected to the source—plays a role in the experience of Darshana, which is Vedic Mathematics. Unity in Vedic Mathematics is expressed as the number one, circled. This represents the eternal continuum of Unity, zeroed, which has its source in the irreducible, Absolute Number. Smriti, as memory of unity, reveals the structure of self-referral consciousness. As Maharishi explains, Smriti is the move of intelligence in the opposite direction to that of the evolution of sound. It could be said to be the trace back to the source. Smriti is involved in the reconnection to Samhita, Absolute Number; it is the memory of the steps of evolution of consciousness.

²⁷ Maharishi Mahesh Yogi, 1996a, p. 342.
**Smriti and the Structure of Veda**

The actual structure of the Vedic literature in its self-referral (looping) form continues to bring out the details of the value of *Smriti*. For example, in looking at the emergence of the Veda, Maharishi identifies intelligence as expressing itself in Rik Veda in the progressive evolution of ten Mandalas—ten circular structures commonly known as ten chapters. These ten Mandalas demonstrate the self-referral nature of consciousness; the progressive move of intelligence is the evolution of *Shruti* or sound in the form of these ten Mandalas.

Indeed, there is an emergent and submergent direction in the flow of intelligence knowing itself. In submergence, intelligence gives expression to qualities that are opposite to those structuring emergence. As Maharishi explains:

> In the return journey, intelligence is giving expression to the structuring dynamics (*Smriti*) of the structure of *Rik Veda*, until the source of *Rik Veda* is fathomed in terms of the qualities opposite to those which initiated the process of evolution (*Shruti*). ²⁸

In this process, we see the self-referral move of consciousness as the evolution of sounds (*Shruti*), and the return to the source as memory (*Smriti*). Here, retrieval is retrieval of the self-referral basis of creation, retrieval of one’s own infinite, transcendental awareness. In this context, considering “writing” or “script” as one step removed from speech, the forms of the Veda and Vedic literature—syllables, verses, and so forth—are the “writing” or “script” of nature. The Veda and Vedic literature embody the dynamics of consciousness in terms of sound, which also has form. How can this “sound,” “script,” or “writing” relate to biological memory?

Green notes that in his deconstruction theory, Jacques Derrida refers to the neuronal traces in the brain, identified by Freud as memory, as a kind of “writing.” Derrida also suggests that DNA is a “writing” or trace present in all living substances. ³⁰ Nader explains that the self-

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²⁹ Sound (*Swara*) is Swa (*Atma*), and Ra (reverberation). *Mantra* or *Swara* is reverberating self-referral consciousness. This is the character of *Mantra*. Maharishi Mahesh Yogi, 1997b, p. 17.
CONSCIOUSNESS-BASED EDUCATION AND ART

referral dynamics of consciousness, recorded as the Veda and Vedic literature, are expressed directly in the DNA, the cell, and all aspects of the body and that memory is the flow of intelligence at all levels of the physiology. He states that Smrīti represents the structure of intelligence in terms of the display of the total potential of the observer or Rishi—from individual to cosmic, point to infinity—with reference to the memory quality of consciousness. It maintains spontaneous right action and in the physiology is represented by all the memory systems and reflex arcs—involving the appropriate response to any situation from changing one’s posture to complex adjustments to social and traditional behavior in the presence of changing circumstances or environmental demands.\(^{31}\)

Smrīti, he adds, is lively in the synaptic gaps, in the DNA of every cell, and in the grey matter of the spinal cord and brainstem as well as in the hippocampus in the brain. In this sense, “writing” as the trace present in all living substances, or the play of Veda and Vedic literature, is not external to “biological memory.” Memory or Smrīti as abstract intelligence is expressed on the biological level as the same fundamental operating principle.

Like the knots of the Quipas, generating a series of points on a line, a sequence of coalesced points or sounds, indicate a flow of language—“writing” that carries knowledge and defines memory. Influential writers Gilles Deleuze and Felix Guattari articulate a resistance to memory, suggesting memory is antithetical to becoming. They see memory as restricting—collapsing identity into a specific idea or value and find that, in its inherent coalescence, memory creates a point—a localized value that necessarily denies or obscures the value of becoming. Described by Deleuze and Guattari as a line rather than point, “becoming” is more fluid than memory. In resisting the point, a non-localized zone is favored. This non-localized zone is a becoming that is always in the middle.\(^{32}\) It is always potentiality.

If memory is the retrieval and emergence of deep impressions stored in the mind that form identity shaped by past experience, then this sense of memory could be said to have the effect of confining the self. When this cycle of experience, memory, desire, and action predomi-

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31 Nader, 2000, p. 218.
nates, the individual is lost to the vagaries of changing notions of the self and point values of relative experience. This occurs at the expense of unboundedness. Conversely, when *Smriti* is lively, memory of the transcendental nature of the self—pure consciousness or the non-localized, infinite, unbounded Self—is appreciated and ultimately seen in finite values of the point, of diversity. The individual, then, always enjoys the state of pure Being and potential becoming, even when engaged in point values.

In the state of pure Being and becoming, the individual acts according to *Smriti*. Such action is upheld by *Dharma*, which Maharishi describes as Cosmic Creative Intelligence, the infinite organizing power of natural law also called *Purushottama*:

Action according to Smriti is action that is spontaneously upheld by Dharma (that which upholds the universe), by the Cosmic Creative Intelligence of natural law. Action according to Smriti is action that is spontaneously promoted by the infinite organizing power of natural law—*Purushottama*—the supreme administrator of the universe. This means that the authenticity of action for being in accord with natural law is derived from the Smriti, which in turn derive their authenticity from the spontaneous, sequential, orderly, progression of Rik Ved. Absolute, eternal order, available in the sequential progression of Rik Veda (*Shruti*), is the absolute structure of pure intelligence, the lively dynamics of evolution—the ultimate source of all order in the universe. The structuring dynamics of the intelligence of Rk Ved, portrayed by Smriti, is the guiding light of perfect action.33

While *Purushottama* and action in accord with natural law can be discussed with respect to performance as Yagya, here, the structuring dynamics of intelligence at the self-referral level, portrayed by Smriti, Maharishi states, is the example or “guiding light” of perfect action—action in accord with natural law. What is the relationship between the values of individual intelligence and Cosmic Intelligence on this level of action? Maharishi points out that:

The memory of the Cosmic Mind, . . . maintains connectedness of steady, silent Cosmic Intelligence with the active, functioning Cosmic Intelligence. The performance of individual intelligence is an aspect of

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the performance of Cosmic Intelligence, and this is how the element of memory maintains connectedness with Cosmic Intelligence during the performance of any activity.\textsuperscript{34}

It can be said that Smriti maintains the connection between silence or pure Being and activity as becoming on the level of the Cosmic mind. The value of Smriti, lively in individual awareness in higher states of consciousness, is also lively on the macrocosmic scale of the universe and the microcosmic scale of the cell, the DNA.

While not addressing Smriti, the relationship between micro and macro levels of life are dealt with in Charles and Ray Eames’ film \textit{Powers of Ten} (subtitled as “a film dealing with the relative size of things in the universe and the effect of adding another zero”)\textsuperscript{35} in a very powerful and compelling sequence. In addition, by examining identity, either individually or socially constructed, artists continue to look to psychology and psychoanalytic theory for ways to mine memory and experience, and create meaningful art.

\textit{Vedic Psychology and Retrieval}  
Memory and analysis are important to the navigation of the human condition as is evidenced in work by many artists, including Mary Kelly, whose early work directly applied psychoanalytic theory. While those such as Kelly may reference personal development through strategies of feminist analysis, in his discussion of creativity, art, and artists from Michelangelo to Rothko, Peter Fuller applies psychoanalytic readings to aesthetics.\textsuperscript{36} Fuller suggests that Rothko’s minimal works representing a ‘negative sublime’ encapsulate a fear of ‘nothingness’ or ‘non-existence’ and are (as much of the abstract painting of North America was at the time) the out-pouring of an exile wrenched from his motherland.\textsuperscript{37} With respect to selfhood, Donald Kuspit, argues that art that has any lasting or universal value should be able to articulate a

\textsuperscript{34} Ibid.  
\textsuperscript{35} Stungo, 2000.  
\textsuperscript{36} Fuller, 1983.  
\textsuperscript{37} One could also compare Rothko’s color field paintings with mid-Western (Lancaster County, Pennsylvania) Amish quilts from the 1880s to the 1920s that use a strikingly similar colour palate in simple, “plain” and “diamond in square” designs, that create their own field effect. Pellman & Pellman, 1984, pp. 12–19; pp. 58–61.
new sense of identity—not a “transcendental illusion” of selfhood but a “real possibility” of achieving a new sense of self.\(^{38}\) His view of aesthetic experience, involves an aesthetic disinterestedness, something like the Buddhist idea of detachment. Despite this, Kuspit denies the validity of the experience of a “unified self.”

Obviously from the perspective of waking state consciousness there is no stable reference point or experience of a universal, Cosmic, or unified Self. Granted, there may be glimpses of it, but it is via repeated experience that the unified Self can be established. This may be accomplished through practice of technologies of consciousness. The shortcomings of modern psychology and psychoanalysis lie in the fact that these disciplines do not provide a complete picture of the mind, identity, or the potential of the Self; neither do they include techniques to realize the unified Self. While scholars accept the notion of the subconscious mind and the complex inner workings of memory, the fact that the brain only uses a limited percentage of its full potential should be a concern for those studying the mind and it's functioning. Modern psychology does not provide a means to access the untapped, infinite reservoir of creativity that is the silent level of pure, Transcendental Consciousness at the source of the mind.

In contrast, Vedic Psychology\(^{39}\) develops the unified Self, through memory of the Self. Orme-Johnson presents a review of modern psychology from experimental psychology to behaviourism arguing that modern psychology misses the universal basis of consciousness and is therefore unable to solve both individual and national problems. He also presents a series of principles defined as “old principles” and “new principles” contrasting the approach of modern psychology and Vedic Psychology.\(^{40}\) Alexander, Boyer and Alexander define and present research on the seven states of consciousness with respect to cognitive development,\(^{41}\) while Dillbeck presents an informative analysis of the Bhagavad-Gita as a case study in Vedic Psychology.\(^{42}\) In each of these analyses, the authors explain that the infinite, unchanging nature of

\(^{38}\) Kuspit, 1990.
\(^{40}\) Orme-Johnson, 1988.
\(^{41}\) Alexander, Boyer, & Alexander, 1987.
\(^{42}\) Dillbeck, 1991.
the Self, the Cosmic Self, is the basis of the ego, intellect, thinking mind, body and environment. The changing definitions of the ego as the “I” that undergoes constant transformations are seen to be only the individualized expressions of unbounded consciousness.

Analyses of memory and the self that are based on deep impressions stored in the mind and efforts to retrieve such impressions, Maharishi points out, may, in fact, be detrimental for the individual. As he states: when psychology brings to the conscious mind the trauma of a person’s past, “even for the purpose of enabling him to see the cause of his stress and suffering [it] is deplorable, for it directly helps to strengthen the impressions of a miserable past.”\(^{43}\) It can actually depress the person’s consciousness by overshadowing it with the memory of past events or trauma. Like Punt, who feels that the ability to forget is important, particularly when the past involves the unspeakable,\(^{44}\) Maharishi notes that it is a blessing that we normally forget the past, even though the present is a result of past experience, because, “the fact remains that the past represents a less developed state of consciousness, and the present belongs to a more developed state. Therefore it is only a loss to overshadow the more evolved present with memories of the less developed past.”\(^{45}\)

From this discussion one can appreciate the value of realizing the “self” as the Cosmic Self—as not just the accretion of memories of events, experiences, and emotions, but as an infinite reservoir of intelligence and creativity. The aim of the motivated artist is to find and draw from this inner resource. For this reason, Maharishi recommends that subjects of psychoanalysis be spared digging into “the mud” of the past by simply practicing the Transcendental Meditation technique. Through this technique, in gaining the experience of Transcendental, bliss consciousness, the mind is strengthened. Over time, deep impressions stored in the mind will lose their potency. Then, as the value of \textit{Smriti} is enlivened, the individual finds that he or she is Cosmic; the self is experienced as unified, universal. In this situation, the individual can do anything, know anything, and accomplish anything. For the artist, the possibility arises to create work that, embodying the univer-

\(^{43}\) Maharishi Mahesh Yogi, 1966, p. 265.

\(^{44}\) Punt, 1999, p.41.

\(^{45}\) Maharishi Mahesh Yogi, 1966, p. 265.
sual value of consciousness, radiates that quality into the environment, to the viewer/participant.

It should be noted that in full enlightenment, every aspect of the past, present, and future can be known and is available in self-referral consciousness—nothing is lost. Despite this, as stated in the previous chapter, for the enlightened individual, only that which should be heard and seen (i.e., the subtle, transcendental value of life) registers in consciousness.

**History or Collective Memory**

The truth of Vedic wisdom is by its very nature independent of time and can therefore never be lost. When, however, a man’s vision becomes one-sided he is caught by the binding influence of the phenomenal world to the exclusion of the absolute phase of Reality, when he is thus confined within the ever-changing phases of existence, his life loses stability and he begins to suffer. When suffering grows, the invincible force of nature moves to set man’s vision right and establish a way of life which will again fulfill the highest purpose of his existence. The long history of the world records many such periods in which the ideal pattern of life is first forgotten and then restored to man. —Maharishi Mahesh Yogi

As Punt and Brown comment, memory (and forgetting) has value in shaping individual and collective memory and definitions of self, individuality, and national identity. Artists who focus on hybridity and diaspora see the re-enactment of history as a way of retrieving past events and experiences that have informed current social behavior and of addressing the unspeakable. Others like Iranian born, New York artist, Shirin Neshat deal directly with issues that document social life. As Lars Bang Larsen states:

Neshat focuses on emotional complexity within the discussion of identity. Her double channel video work, *Turbulent*, 1998, enacts a visual dialogue between two screens. In the work’s first half a man sings a traditional Sufi mystical poem, surrounded by other men. From the other screen a solitary woman responds, singing wordlessly with haunting

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46 Maharishi in, Bonshek, 1989.
47 Gómez-Peña, 1996; King, 1999, p. 49.
sounds, provoking shocked reactions from the male audience opposite. The duality at stake in the work, between male and female space, organized discourse and disorganized sound, is never redeemed. Isolated from each other, the two protagonists observe separate, almost antagonistic codes of culturally prescribed behaviour, each from their own side of the gallery space.\textsuperscript{48}

Neshat’s \textit{Turbulent} is a powerful reminder of the unresolved issues of gender, cultural identity, and social law. These issues can be addressed from a completely unique and holistic perspective with the understanding of Vedic knowledge.

According to Maharishi Vedic Science, collective memory as history, is instructive to those in the present when it inspires evolution. Evolution means growth to higher states of consciousness. In terms of individual life, it means being able to live life free from the constraints of problems and injustices. With this understanding, the ultimate purpose of history is to inspire evolution,\textsuperscript{49} where history is the story of the eternal continuum of natural law expressing itself or quantifying itself in various expressions of knowledge. Unlike the scholar who amasses and organizes data, records material evidence, to interpret the past like the piecing together of a sometimes seemingly unsolvable jigsaw puzzle, Maharishi states that the enlightened historian is able to maintain a vision of the whole span of time beginning from the day of creation. This infinite conception of time is based on the experience of pure consciousness.

In this context, time is conceived of with respect to that which has the longest life span in creation. This is the life of \textit{Mother Divine}. \textit{Mother Divine}, according to Maharishi, is the “supreme Cosmic Intelligence,”\textsuperscript{50} described as \textit{Devi}—“the most exalted state of awareness.”\textsuperscript{51} This state of awareness is the experience of:

I am all there is without a second. This is the merger of diversity into unity; the whole reality being self-referral, is visualized in terms of unity, pure wakefulness, where every aspect of diversity has been dis-

\textsuperscript{48} Bang Larsen, 2002, p. 332.
\textsuperscript{49} For a further discussion of history in Maharishi Vedic Science, see: Bonshek, 2001a, pp. 216–231.
\textsuperscript{50} Maharishi Mahesh Yogi, 1993, p. 277.
\textsuperscript{51} \textit{Ibid.}
solved, and having dissolved all variations of unity, the spirit of unity rejoices in its ultimate sovereignty. For eternity, there is nothing other than one exalted, supreme sovereign Mother Divine, the source of creation—supreme Creative Intelligence in her magnanimity, supreme invincibility, totality, pure potentiality—the source of everything. . . .

The various sub-divisions of the period of one life of Mother Divine are quantified in years of the lives of Lord Shiva, Lord Vishnu, and Brahma, and in further divisions measured as the Kalpa, Manu, Manvantara, and Chaturyugi.

The Division of Infinity into Eras or Yugas
To give some sense of the enormity of these eras, a Chaturyugi is comprised of four Yugas or periods that unfold cyclically. These are Sat Yuga, Treta Yuga, Dwapara Yuga, and Kali Yuga; a Kali Yuga is 432,000 terrestrial (human) years and is one quarter the period of a Sat Yuga. The time it takes to traverse the four Yugas is ten times one Kali Yuga or 4,320,000 years (one Chaturyugi) and a life span of Mother Divine can be calculated as 154,586,880,000,000,000,000 years. Time follows a progression through the four Yugas in a continual, cyclical dynamic.

Graham Hancock discusses the different Yugas, from Krita Yuga through to Kali Yuga in relation to symbolism in ancient Khmer architecture, as does Eleanor Mannikka, who has published an exhaustive treatise on sacred measurements and the structure of Angkor Wat located in Siem Reap, Cambodia. Providing a link between Vedic concepts of time and architecture (considered in later chapters) Mannikka presents a correlation between the Yugas, sacred measurements and the

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52 Ibid., pp. 277–278.
53 A Sat Yuga is 1,728,000 years, Treta Yuga is 1,296,000 years, and Dwapara Yuga is 864,000 years. A Chaturyugi consists of 4,320,000 years, a Manvantara equals 306,720,000 years, one Kalpa (14 Manus or one Manvantara) is 4,294,080,000 years, a Kalpa is one day of Brahma and one life span of Brahma is 154,586,880,000 years. A life span of Vishnu is one thousand life spans of Brahma, which is 154,586,880,000,000 years. One life span of Shiva is one thousand life spans of Vishnu or 154,586,880,000,000,000 years. The life span of Mother Divine (of which there are an innumerable number) is one thousand life spans of Vishnu or 154,586,880,000,000,000,000 years.
54 In Heaven’s Mirror: Quest for the Lost Civilization, Hancock describes the Yugas as the great ages of Hindu cosmology. Hancock & Faiia, 1999, p. 150.
55 Krita Yuga is equivalent to Sat Yuga.
structure of Angkor Wat itself. While these Yugas are documented in Vedic texts and represented in Vedic Art and Architecture, Maharishi Vedic Science provides an understanding of how these epochs come about and how a Sat Yuga can be re-enlivened. In this context, what is the main characteristic of each of the Yugas with respect to Smriti and how does Smriti contribute to practical concerns of everyday life in any age?

According to Maharishi Vedic Science, in Sat Yuga the majority of the people spontaneously live 100% in accord with natural law. Therefore, national laws are, strictly speaking, not required to govern the population. The value of memory or Smriti is fully lively in collective consciousness. In Treta Yuga, pure consciousness begins to become shadowed or “forgotten”; people are only able to live 75% natural law. In Dwapara Yuga only 50% natural law is lively in individual and collective life, and finally in Kali Yuga just 25% of natural law is lived by the people. Eventually the value of Smriti is no longer lively. Pure consciousness is, as if, obscured or forgotten. The result of this gradual loss of the ability to which people are able to live pure consciousness in daily life, is the increasing need for more laws and religious, moral, and social codes of conduct. Thus, social and moral guidelines articulated by new religions spring up and provide codes or guidelines of behavior for the people.

In Kali Yuga, when suffering becomes a tenet of religion, zero percent of natural law is reached and the pendulum begins to swing back to Sat Yuga. As Maharishi states:

As natural law declines in human awareness, religious codes arise to help man and guide him to maintain the ability to live natural law as much as he can. . . . As natural law continues to decline through the passage of time, man’s ability further deteriorates, and he ceases to be


Discussing the significance of number in Vedic knowledge with reference to the measurements of Angkor Wat, Mannikka notes that the number 108, considered to be a sacred number, “transforms time into divinity, or divinity into time. Moreover, the terrestrial yuga cycles are all divisible by 108, and there is a maximum 108 degrees of arc in the north-south lumisolar oscillation each year. Curiously, when the celestial yuga cycles (Kali to Krita) are divided by 108, they come to 11.1111, 22.2222, 33.3333, and 44.4444. The decimals could be continued indefinitely. Krita means “four”.” Mannikka, 1997, p 68.
capable of living up to the full value of the religious codes. Diluted or simplified expressions of the religious codes, in the form of the codes of the different sects of the same religion, arise in response to the need of the time. By the time natural law is expressed in its zero value in daily life, it has reached the lowest limit of its extreme range.

The acceptance of suffering by religion is the indication of the complete decline of natural law in daily life. Thence comes the point of return. The beauty is that at this point in time the total value of natural law is in its pure potentiality; it is fully awake within itself. This fully awake potential of natural law naturally begins to express itself in daily life. This is the great leap of the nature of natural law within itself from its zero level of expression to one hundred percent level of expression in practical life.  

This analysis of history can be seen in terms of an infinite continuum upon which the eras or Yugas unfold and progress through the various phases of life lived according to different degrees of natural law. As discussed at length elsewhere, one can analyze any given period with respect to the degree of natural law being lived by the populace and the degree to which universal value is being expressed in art—or even discussed as a possibility for art and culture.

Creativity and Suffering

If zero percent of natural law is found to correlate to the acceptance of suffering by religion, a similar principle could be reflected in art, where creativity and suffering are seen to go hand in hand. It has become an unquestioned assumption today that there is a correlation between art practice and suffering, often to the degree that the artist is portrayed as a martyr for the cause of art. Classic examples of this in Western art history are Vincent van Gogh and Jackson Pollack. In contemporary art practice, artists such as Stuart Brisley even go as far as exploring the limits of human endurance of pain.

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58 See: Bonshek, 2001a, Part IV, pp. 214–258, for a discussion of the universal foundation of history, traditions, culture, and language, including: the purpose and dynamic of history—the rise and fall of natural law as the cyclical unfoldment of consciousness; traditions as different modes of activity governed by Dharma; and culture as the expression of laws of nature governing geography, climate, mannerisms, language, and accents of different people.
Despite this, Maharishi categorically states that creativity is opposed to suffering.\textsuperscript{59} When creativity is equated with suffering, it could be said that collective consciousness has reached a low ebb. As Maharishi points out:

All this story of creativity and the statistics drawn from the lives of good writers, good painters, good sculptors, indeed all the geniuses in the world, were defective. Until now, the measuring balance for the increased Creative Intelligence was in a deplorable state, but now it will be on a very laudable level. When life is taken to be a struggle then utilization of Creative Intelligence is limited to survival. But when life starts to be lived on a natural level of existence where the physical nervous system is natural, then the possibility is for a supernatural state of existence—we would want to call it very natural, the normal state of a human being—when that unbounded awareness is spontaneously lived for the maximum utilization of Creative Intelligence. Until now, we do not accept that this has been the understanding of creativity derived from observing how geniuses in the past struggled and suffered in order to create, and that these works may have been enjoyed down the ages. But this does not establish a valid principle for the development of Creative Intelligence.\textsuperscript{60}

The record of outstanding individuals, who apparently suffered to create, does not, Maharishi asserts, present a valid argument for a relationship between creativity and suffering. Creativity is, in fact, opposed to suffering. It is in the opposite direction to suffering. Creative Intelligence, that infinite intelligence at the basis of life accessible in the individual’s self-referral consciousness, can be utilized for maximum output, to live life on a natural and normal level of existence. A normal level of existence here means something more than the common concept of “normal.” It refers to a state where the individual is able to use their full potential and be infinitely creative.

Clearly, any Vedic definition of history and creativity necessarily expands current thinking. For example, since history is infinite, it makes no sense, indeed, it would be impossible, to chronologically document the entire march of events through the corridor of time. Maharishi emphasizes that the value of historical events is more impor-

\textsuperscript{59} Maharishi Mahesh Yogi, in Bonshek, 2001a, p. 297.

\textsuperscript{60} Maharishi Mahesh Yogi, in Bonshek, 1996a, p. 339.
tant—inspiring people in the present to evolve towards enlightenment. In addition, Maharishi stresses that events, such as the stories documented in the Ramayana and Mahabharata, often dismissed by modern historians as “myths,” are actual records of history, and it is reprehensible that they be devalued or rejected by modern historians.

Renewal of History

When collective consciousness is expanded and lively in the value of Smriti, then the whole story of creation is available to awareness. Consequently, recollection of events and their significance in the present becomes increasingly appreciated. Additional material evidence continues to be unearthed, causing the retelling, renewal, or rewriting of histories, and expansion of previous theories about our forebears. As collective consciousness evolves and is livelier in the value of Smriti, anything can be available to memory or ripe for retrieval. With the understanding of the cyclical unfoldment of the Yugas, what is important to history, or what is at stake, is not who supposedly “discovered” what first, but which cultures are able to live more of the full value of consciousness.

As stated above, an era when the majority of the people live natural law or pure consciousness is called Sat Yuga. Maharishi points out that such a period is documented in accounts of ideal civilizations, as in the reign of Ram described in the Ram Charit Manas (Uttar Kand, 20.1.4), which provides a picture of life during that time:

In the whole of Ram’s realm there was no one who suffered from bodily pains, ill fortune, or evil circumstance. Every man loved his neighbor and, contented with the state of life to which he had been born, conformed to the teaching of Scripture and sound morality. The four pillars of religion were established throughout the world; no one even dreamt of sin. Men and women alike were devoted to Ram’s worship and enjoyed all the blessings of highest heaven.

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61 With changes in collective consciousness and the emergence of new evidence, changes in socially accepted ideas reveal that history is constantly being re-written. A case in point is the shift in art historiography that began during the 1970s and 1980s; scholars came to accept there had been women artists. Editions of the history texts prior to the 1980s provide little evidence of that fact (i.e., Janson’s A History of Art).
There was no premature death and no sickness, but everyone was comely and sound of body; no one was in poverty, in sorrow or distress, no one was ignorant or unlucky; all men and women were unaffectedly good and pious, clever and intelligent. Everyone appreciated the merits of his neighbor and was himself learned and wise; everyone was grateful for kindness and guilelessly prudent.  

Quoting Mackenzie, Hancock provides a similar description of the *Krita Yuga* that he states began our present *Kalpa* (epoch of creation). He notes that it was recorded as an age when:

Righteousness is eternal. In the time of that most excellent of *Yugas* everything had been done and nothing remained to be done. . . . [There was] no disease or decline of the organs of sense through the influence of age . . . no malice . . . no hatred, cruelty, fear, affliction, jealousy or envy.

Hancock continues to compare this account with that of the concept of the “First Time” in ancient Egyptian cosmology, a time that was born before, “anger came into being; which was born before noise came into being; which was born before strife came into being; which was born before tumult came into being.”

This view of history asserts that there was a golden age prior to our modern era where life was lived to its fullest value. In many instances, the social order was maintained and governed by a sage/ruler through a monarchy.

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64 Ibid., p. 154–155. Hancock discusses the *Treta Yuga, Dvapara Yuga, and Kali Yuga* in terms of *Dharma* (who he describes as the god of justice and duty similar to the Egyptian goddess Maat). In *Treta Yuga* he states, *Dharma* walked on three legs rather than four legs (as in *Krita Yuga*). It is “a less happy age in which virtue fell short”; in *Dvapara Yuga, Dharma* is now only two legged. Lying and quarreling flourish. Truth declines “and there came desire, disease and calamities. . . . It was a decadent age, but many still trod the right path.” In *Kali Yuga, Dharma* stands on one leg; “only one quarter of virtue remaineth. The world is afflicted; all creatures degenerate; men turn to wickedness. . . . They are unlucky because they deserve no luck. They value what is degraded, eat voraciously and indiscriminately, and live in cities filled with thieves. . . . They are oppressed by their kings and by the ravages of nature, famines and wars.” From: Hancock & Faiia, 1999, p. 155.
Leadership and Collective Consciousness

Maharishi presents three points about the rule of leaders or monarchs and their relationship to Sun, God, and the connection to government and collective consciousness: 1) in ancient civilizations of the world the ruler/monarch was seen to be the representative of the Divine and his or her authority was held to come from God—the power of national law was seated in the relationship of government to natural law; 2) the king was seen to be the living embodiment of the kingdom; for example, his health reflected the health of the people—he was the embodiment of the collective consciousness of the population; 3) there existed the principle of establishing a group of individuals to create integration in collective consciousness by aligning their consciousness with natural law. This last, Maharishi states, was acknowledged in the European Middle Ages when monks prayed for the salvation of the king and, through him, the kingdom. By the end of the thirteenth century in 1000 monasteries, as many as eighteen thousand monks were recorded as performing this function in England alone. 65

As Maharishi points out, this principle, seen in this case in religious terms, can be understood scientifically in the documentation of the Maharishi Effect and Extended Maharishi Effect. With the advent of the modern era, what was understood as the influence of “Divine Law” is comprehended as the influence of natural law, which can liberate the individual, create coherence in society, and, upon which, Maharishi adds, the principle of democracy was established:

With the growth of the modern scientific age, the idea came that a large proportion of the population, educated in the scientific understanding about natural law, would constitute a powerfully coherent collective consciousness, based on knowledge of natural law, that would support the government in serving the real interests of the people. Politics was described as the end and aim of education, and what had been a religious understanding was transformed to a scientific one—that scientific knowledge of Divine Law would inevitably lead to civil freedom. This was the basic principle upon which the democracies were founded. . . . 66

65 Maharishi Mahesh Yogi, 1993, pp. 133.
66 Ibid., pp. 133–134.
Through the group practice of technologies of consciousness, not only is coherence generated allowing greater civil freedom, but also collective consciousness and culture are enriched and strengthened. When Smriti is lively in collective consciousness then the populace “remembers,” as it were, how to live spontaneously according to natural law; the leaders of society reflect the coherence generated by the collective. In such a situation, individual and collective life becomes more cultured or refined.

Refinement as the Purpose of Culture

In his book, *The Idea of Culture*, Terry Eagleton starts by explaining that “culture” is one of the more complex terms in the English language. He comments that one of the original meanings of the word is “husbandry” or “tending of natural growth.” He goes on to state that:

If culture means the active tending of natural growth then it suggests a dialectic between the artificial and the natural, what we do to the world and what the world does to us. It is an epistemologically ‘realist’ notion, since it implies that there is a nature or raw material beyond ourselves; but it also has a ‘constructivist’ dimension, since this raw material must be worked up into humanly significant shape.

Eagleton continues to discuss problems with various concepts of culture that are elitist and reveals the conflicts between differing cultures or notions of culture—“Culture” (High Culture, majority culture, Modern culture) versus “culture” (mass culture, minority culture, postmodern culture).

In Maharishi Vedic Science, the word “culture” means “to refine.” Here, refinement is not an arbitrary concept or set of values. In Maharishi Vedic Science, culture is a part of nature. The term “nature” refers, in its broadest sense, to all animate and inanimate objects, all forms of life, and all that exists in the universe, from its unmanifest, unified level to all its expressions, forms and phenomena. In this context, the purpose of culture is to refine individuals from birth until they become enlightened. Like refining gold ore from a mix of mud and gold particles, in the refining process the ore is cultured from a crude muddy form to refined gold. The culture

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67 Eagleton, 2000, p. 2.
of a country has the same purpose: to refine the human element through an evolutionary process, to enlightenment. The enlightened person does not violate any laws of nature and, as Maharishi states:

> When a person acts in harmony with the laws of nature, he steps on the effortless and royal road of evolution. In evolution, life grows in steps of fulfillment and the person continually goes from more to even more and still more fulfillment. In higher states of fulfillment is the joy of life and strength. We call this inner fulfillment integration of life, because mind and body act in full co-operation and co-ordination. Such culturing of life is culture according to natural law. The nation’s cultural integrity is built up on this basis of integration within the individual.\(^{68}\)

Here, Maharishi defines culture according to natural law and how cultural integrity is dependent upon, or built upon, the integration—the refined consciousness—of the individual. There are essentially two aspects to culture: a universal aspect and a relative aspect. The holistic, or universal, value of natural law handles the holistic value of culture. The specific values of different laws of nature are concerned with the particular aspects of relative, localized culture. As noted previously, Brown states that traditional means of cultural knowledge are influenced by geographic parameters and can be maintained via memory maps. According to Maharishi Vedic Science, particular laws of nature govern culture, the people, and their locality. This is true also on the national level. Local laws of nature give rise to the specific geographic and climatic conditions, accents, languages and trends of society on all levels of life—spiritual, social, material.\(^{69}\) In this way, religious, social and economic structures are seen to be governed by laws of nature and differ from place to place, from people to people.

The degree to which natural law is being lived by the people at any time will govern the effectiveness and ease with which natural law and the local laws of nature are able to operate and maintain the smooth, harmonious, life-supporting influence for the people and environment. In this way, culture is intrinsically linked to nature,

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\(^{68}\) Maharishi Mahesh Yogi, 1978, pp. 91—92.

\(^{69}\) Maharishi Mahesh Yogi, 1995b, p. 72.
natural law and all the laws of nature. When culture is divorced from nature, when individuals no longer “remember” or remain connected via Smriti to the source of culture, then problems arise. Remembering one’s culture involves enlivening the laws of nature that structure the local aspects of life for a given people or community. Living one’s culture means enlivening the laws of nature which give rise to and sustain the geographic and climatic conditions, language, accents (the mother tongue), and mannerisms of the people. As noted earlier, individuals of some indigenous cultures have articulated the unique and vital relationship they have with the environment, explaining how their tradition and ancestors come from the land and how it is to be respected, tended, preserved, and revered through various means, including the arts of painting and ritual. As Yolngu artist Wandjuk Marika states: “The land is not empty, the land is full of knowledge, full of story, full of goodness, full of energy, full of power. Earth is our mother, the land is not empty.”

From the perspective of Maharishi Vedic Science, the locality, the geography and climatic conditions of a particular place, are as much expressions of the governing principles of a population as the language they speak and the physiology they are born with. Given this situation, the question arises: How can cultural integrity be maintained in the contemporary, global environment of transformation, rapid change, electronic media and internet technology and what is the significance of maintaining local language and customs in the face of change and development?

**Cultural Integrity, Language and Smriti**

The mother tongue, Maharishi states, is governed by laws of nature that structure the individual physiology. As Maharishi emphasizes, Vedic language is the “Language of nature, which is upheld by universal laws of nature, which are the common basis of all physiological structures in the universe.” The language of the Veda is the mother of all languages; intelligence expresses itself in its own language, but is also expressed

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in the various languages of different people throughout time. For this reason, there is not only an intimate relationship between Veda and the physiology, but between mother tongue and the individual physiology. Mother tongue, Maharishi explains, is the closest expression to Vedic language for any group or people. Consequently, there is a direct correspondence between language and meaning or sound and form for each language, even though different words are used in different languages. As such, it is essential that the mother tongue be always used so that there is no gap in communication, so that cultural integrity is maintained. The laws of nature that structure the physiology of the individual, the tendencies, culture, traditions and social fabric of a people need to be enlivened to ensure life continues in a progressive, evolutionary direction. This is why foreign language and influences are disruptive to a host culture. They do not spring from the local laws of nature that govern the geography, climate and traditions of the land and its people.

Maharishi points out that people when they live in another land miss their old habits and surroundings. He explains that this is not a psychological weakness because, as stated above, each land has a specific culture determined by geography, climate, etc., and each nervous system is cultured differently, starting from birth. When a person moves to another land, his or her nervous system tries to adapt and can do so to a great extent, but even if there is some small factor where one cannot adapt, this will become a drag to the person and for the host culture. The person will not be able to fully cohere with the environment. To cohere with the environment one should not be forced to forget, or conversely forced to remember, relative values. In our global village one’s own culture requires “support for survival due to the influence of all kinds of foreign cultures.”

Considering collective consciousness and the dissemination of cultural knowledge, Maharishi expresses concern over the influence of foreign powers in their long-range policy of dominating other countries, infusing foreign principles and programs that weaken national integrity in a host country and thereby breaking the local bonds that hold the nation together. He states that when religion is undermined through conversion, politics dismantled through foreign ideology,

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72 Ibid.
economics disrupted by creating “storms” in the money market, and foreign ideals creep into society via the media, traditional bonds are broken and cultural integrity is lost. This is damaging to any culture, to any country. Consequently, to encourage strong national bonding and to strengthen cultural integrity, “memory” of that which nourishes cultural difference must be maintained. The laws of nature that structure the unique bonding of a specific culture need to be enlivened, not only to nourish difference on the ground of unity but also to avoid the kind of neo-nationalism criticized by multimedia performance artists such as Guillermo Gómez-Peña.

In the visual arts, digital art increasingly reflects a growing concern to preserve cultural knowledge. With work such as The Crossing Project, electronic media is utilized to preserve and showcase Indian traditions and creative collaboration. Drawing from his multimedia experience, Ranjit Makkuni, a researcher at Xerox Palo Alto Research Center (PARC), set up a lab in Delhi to create a series of interactive exhibits. The word “crossing” comes from “Tirtha,” which means pilgrimage place or sacred site of transformation. Collaborating with a team of experts, Makkuni’s The Crossing Project displays the environment of Varanasi through, among other things, a specially made wearable coat, a knowledge-egg, paper-multimedia, and virtual documents. Asked by Alka Pande: why Benaras? (Varanasi), Makkuni states that Benaras, the ‘City of Light’ is an ancient site of pilgrimage Tirth, where one ‘crosses’ into a place of learning and spirit. The beautiful image of the pilgrim bathing in the river comes to symbolize the united man, at one with nature and humanity. With 2800 years of intellectual tradition behind it, and the faces of innumerable wise men and sages looking over its shoulder, Benaras endures as the definite ‘Knowledge Centre.’

Makkuni uses technology but wants to make it “disappear and reappear in meaningful forms.” He states that we are “in danger of forgetting how to use our hands; our levels of experience are reducing, as

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74 http://www.crossingproject.net/.
75 Makkuni in Alka Pande, 2002, pp. 74–75.
76 Ibid., p. 75.
are our cognitive insightful faculties.”77 Through work like The Crossing Project Makkuni wants to re-connect and create body-friendly devices questioning assumptions about today’s technology and about the flow of technological knowledge from “west” to “east. He sees India as the creator of the next wave of technology.78

While new technology and media are vital for education and the dissemination of cultural knowledge, it is also vital that the universal basis of culture is enlivened. Precisely because people from very different cultures are living together, it is all the more important to nourish the universal value of culture that supports all cultures. This is possible through the practice of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying. Maharishi explains that the practice of these technologies of consciousness enlivens the basis of culture and cultural difference, strengthening the individual and cultural integrity.

To live one’s culture, one must live according to natural law. All activity in nature begins from the common ground of silence which is found in the mind’s settled state of awareness. Through the [Transcendental Meditation] technique, whenever we reach the settled state of mind we get some blessing from the home of all the laws of nature, and our actions become more evolutionary. The basis of growth is culture, and the basis of culture is life according to natural law.79

The result of cultural integrity is happiness, affluence, harmony within the nation and complete impenetrability from any disturbing, outside influence—in short, national invincibility. Invincibility is characterized by: 1) freedom from fear of outside attack and disturbance; 2) internal coherence through harmonious existence of diverse elements; and, 3) complete lack of fear from natural calamities, i.e., balance in nature.

Freedom, internal coherence and balance in nature can be maintained through five fundamentals of culture: stability, adaptability, integration, purification, and growth. When a nation or people exhibit stability, no outside influence can overthrow cultural integrity. Through adaptability, integration, purification, and growth, any

77 Ibid.
78 Ibid.
destructive aspect coming from an outside influence will be purified out, while the life-supporting element is integrated into the host culture, helping it to adapt without compromising cultural integrity. These five factors are simultaneously enhanced when a significant proportion of a population\textsuperscript{80} practices technologies of consciousness.

Without these factors, a culture will have the propensity to adopt outside influences that lead to the host culture’s degradation. Maharishi stresses that, even if the value of just one culture is threatened, the dignity of the whole world is at stake. Every culture contributes to the whole. “Like the many-colored pieces of a mosaic or the varied tunes of an orchestra, each fully integrated culture contributes to form a harmonious world.”\textsuperscript{81} Because living one’s culture means living according to natural law, the universal value of culture has to be enlivened for every culture to be strengthened. What is required is not just a remembering of tradition, culture, customs, practices, stories, events, language, through various forms such as art, music, performance, theater, film, writing and new media but the enlivenment of \textit{Smriti}—the enlivenment of consciousness as the universal basis of culture. With the enlivenment of \textit{Smriti}, memory of the specific aspects of culture for any people or population are also revitalized. The laws of nature that structure cultures are strengthened.

\textbf{Tradition and \textit{Smriti}}

Maharishi explains that since pure consciousness is the source of culture, traditions and knowledge, the specific aspects of culture can never actually be lost. In maintaining culture and the strength of a society, Maharishi acknowledges the value of traditions. Allowing communication through a stable framework or structure of relationships, tradition, like grammar in language, has a role in the evolution of society. If a new grammar or alphabet were continually being introduced, it would be counter-productive to communication and creativity. Without traditions, Maharishi states, life is like a leaf left to the mercy of the wind. Those traditions that have survived the longest are more likely to rep-

\textsuperscript{80} 1\% of the population practicing Transcendental Meditation, and the square root of 1\% practicing the Transcendental Meditation and TM-Sidhi Programs, including Yogic Flying.

\textsuperscript{81} Maharishi Mahesh Yogi, 1978, p. 319.
resent the genuine path of evolution. When collective consciousness is enlivened through the practice of technologies of consciousness, even traditions that have been forgotten can be re-enlivened, remembered. Thus, traditions based on the universal value of truth or pure intelligence, which is essentially eternal, are expressed in the culture and continue to remain useful generation after generation.

The principle of nothing being lost, or complimentarily, nothing being new, is illuminated by Maharishi when he points out that it is Smriti that maintains the set sequence of creation—the invincible and eternal unfoldment of creation. This is expressed in the Vedic literature as: “Yatha purvam akalpayat. (Rik Veda, 10.190.3). The emergence of creation is always set—it is as it was before.”

As Maharishi explains:

It is on the basis of memory—Smriti—that Shruti, the expression of natural law, advances in a set sequence—Anupurvi of the Veda—the sequence of the laws of nature that is always eternal and invincible in nature. This is how time and again creation is as it was before—all possibilities keep on expressing themselves within the unbounded range of point . . . (K) and infinity . . . (A) in the same perfect sequence, again and again. Even the common proverb: ‘There is nothing new under the sun,’ expresses this most profound reality of nature’s functioning.

Traditions, artistic output, and any cultural expression, with the full enlivenment of Smriti in individual and collective awareness, will spontaneously endorse the set sequence of creation while upholding the uniqueness of the individual and his or her culture—thus promoting the universal value of culture as unity in diversity. The value of memory as Smriti is therefore crucial to the preservation and maintenance of culture (the principle of refinement), cultures, and cultural integrity.

**Art and Memory**

Photographic, media-based art and film, including documentary, docudrama, installation, and news media, can often have as their focus the desire to bring to attention stories that reflect social imbalance, inequality, atrocities or calamities, in order to help eradicate injustice and misfortune. This creative practice is founded on the premise that

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82 Maharishi Mahesh Yogi, 1996a, p. 527.
we need to recollect, remember and continually be aware of life damaging, anti-social behavior and events. Commendable though this may be, the most effective way to reduce life-damaging trends in collective life, as recommended by Maharishi Vedic Science, is to introduce the “correctional institution of pure knowledge.” This means: help individuals and society live spontaneously in accord with natural law—allow individuals and society to enliven memory of the self-referral field of pure consciousness that nourishes and structures all of life.

As noted earlier, Brown, like Socrates with his fear of writing, articulates concern about the loss of biological memory and traditional forms of memory retrieval with the current increasing reliance on digital technology. From the perspective of Maharishi Vedic Science, while human consciousness may lose track of the source, and become “deluded,” the infinite range and potential of awareness is not lost. All that is needed is memory of, or wakefulness within, consciousness. How does this value of Smriti or memory further inform our understanding of artistic creativity?

If awareness is just memory, Smriti is concerned with how awareness never forgets its unmanifest value, even it is in terms of excitation or fluctuations—even during the creative process of artistic conception and production. As Arnheim mentions, memory is involved in creative acts where the artist takes inner vision and translates it into outer material expression. In Maharishi Vedic Science, a genuinely creative act or work of art must involve the outer expression of the artist’s inner vision. In fact, the artist, if he or she is to be defined as a true artist, holds within consciousness the vision they want to create and then, over time, the actual work is manifested, step-by-step, in conformity with the original. In this context, the value of Smriti can be said to be utilized in this process. At no time is the vision lost, disconnected, or unrelated to its source in pure consciousness. The result of this creative endeavor is that the artwork spontaneously has imbibed within it universal value—the unbounded, infinite value of pure consciousness. Therefore, it speaks to the viewer, the environment, no matter what. It creates a nourishing effect whether one knows it or not.

As Maharishi states, “In creating a piece of art, the awareness of the artist is connecting two levels: a very deep level of feeling in which he imagines what he wants to create, and the field of behavior in which
he translates his inner feeling into outer performance." He goes on to explain that:

When the artist’s awareness remains on the surface level of thinking, his awareness is not involved in the mechanics through which awareness comes out. Such an artist is not involved in the process of creation; only the hands and eyes are involved, but the inner structuring, the awareness, is untouched by that procedure which structures the steps of manifestation. It is a very beautiful point. The awareness remains untouched. ‘Untouched’ means that the surface value of awareness touches the creative process but the deeper value of awareness remains completely uninvolved with the steps of manifestation. It remains uninvolved with the mechanics which structure the steps of manifestation. In this situation, creativity, as such, remains unenlivened.

As stated earlier, what is described as the “mistake of the intellect,” or the forgetting of the unbounded, infinite value, occurs when there is a lack of Smriti lively in awareness. When lack of Smriti dominates, awareness favours diversity at the expense of unity.

Thus, for the artist, the inner structuring, the awareness, is untouched by the procedure that structures the steps of manifestation. The artist, not involved in the process of creation, only uses superficial levels of the mind in the creative act. “Creativity” is, as such, unenlivened. Art created from this level does not speak beyond individual, temporal constraints. It is governed by individual memories or impressions from past experiences within the artist’s mind. The artist creates art from the platform of Pragya-aparadha—the mistake of the intellect.

Returning to Punt’s “constructive forgetfulness,” forgetfulness is perhaps necessary to rebuild a sense of integrated national consciousness, healing collective trauma in the face of atrocities historically performed and recorded by a people. However, with the simple enlivenment of Smriti—memory of that which reconnects individual and collective consciousness to their source in unity, where everything is seen as the Self—the foundation of harmony, tolerance, integrity, and coherence, can be restored. One could say that, then, only that which should be seen and heard (i.e., artistic or refined perception defined as Darshana—perception of the celestial and transcendental values of

creation), registers in awareness. That which is not life supporting is unheard or unseen. This is a precondition for artistic practice for the enlightened artist and one would expect it to be a reality for individuals living in a Sat Yuga. In such an age, universal value—the transcendental value of consciousness—would automatically be expressed and appreciated in art.

Clearly, for the artwork to have universal value, according to Maharishi Vedic Science, the artist must be living higher states of consciousness—where Smriti is permanently lively in awareness. Then the artwork embodies the process of creation. The inner value of consciousness is expressed in every phase of the manifesting process and in the final work of art or performance. This is “artistic performance.” Also, on the relative level, artistic expression will enliven those laws of nature that uphold local traditions and culture and help to “refine” life on all levels. This kind of refinement can be thought of as a kind of working up of a crude element, but is ultimately seen in the context of realizing the full potential of life. The refined nervous system is an enlightened, stress-free, normally functioning nervous system that sees everything in creation as the Self. The term refinement or culture, in this case, applies to the ability for all-directional awareness, to see creative intelligence in all forms and phenomena, and to act from this level of intelligence—to act intelligently. Acting intelligently means performing action from the level of nature’s intelligence. This is Vedic performance.

The idea of artistic or Vedic performance in the strict sense of the term is referred to as Yagya, that is, performance from the level of pure consciousness, creative intelligence. As with artistic sight, artistic performance is achieved in higher states of consciousness.

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Performance as Yagya or Offering:
Socially Responsible, Transformational Art

Excerpt from

*The Big Fish: Consciousness as Structure, Body and Space*

Anna Bonshek, Ph.D.
ABOUT THE AUTHOR

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ABSTRACT

In considering art and creativity, Yagya performance can be seen to be the ultimate transformational act—an act that generates positive, life-supporting effects and stimulates enlightenment. While there are many different kinds of Yagya, according to Maharishi Vedic Science, Yagya is ultimately performance from the level of pure consciousness—the unified field of self-referral consciousness. This chapter applies the concept of Yagya, or offering as described in Maharishi Vedic Science to expand the notion of performance in relation to art—including traditional and modern performance or action, sacred performance, photographic, digital, indigenous, and devotional performance, and bionic art. Arguably, the most effective form of Yagya is the performance of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, which enlivens the unified field of consciousness for everyone, creating enlightenment for individuals, evolutionary trends for societies, and invincible defense for nations. Through Yagya, the artist can fundamentally engage in the most transformative creative act—performance from the level of creation itself.

“Dadirri” recognizes the deep spring that is inside us. . . . It is inner, deep listening and quiet, still awareness. . . . The stories and songs sink quietly into our minds and we hold them deep inside. In the ceremonies we celebrate the awareness of our lives as sacred. . . . I love to see the painted bodies and to watch the dancers. I like the sound of the digeridoo and clap sticks. I never feel alone at the ceremonies . . .

Quiet listening and stillness, dadirri, renews us and makes us whole. There is no need to reflect too much and to do a lot of thinking. It is just being aware. My people are not threatened by silence. They are completely at home in it. They have lived for thousands of years with nature’s quietness. . . . We wait for the right time for our ceremonies and our meetings. . . . Sometimes many hours will be spent on painting the body before an important ceremony. We don’t like to hurry. There is nothing more important than what we are attending to.¹

—Miriam-Rose Ungunmerr

Introduction

While the word performance means different things to different people, it broadly refers to the act of performing before an audience and embraces the disciplines of theatre, dance, music, recitation, film, and contemporary performance art, which may be enacted in non-traditional formats or settings. Performance not only refers to acting or storytelling to create a transformation within an audience, but also embraces the concept of sacred activities that are enacted to bring the favour of the gods or God, to bring timely seasons, to mark transitional events, liminal states, or initiations, and to celebrate or enhance particular transformative modes of activity. Thus, performance encompasses sacred ceremony, ritual, transformational and participatory action, or simply, art and entertainment.

The term Yagya translates as “sacrifice” or “offering.” Sacrifice, as a transformative performance or act is central to much religious art, has come to signify giving up something, even the physical body and life itself, for a greater goal. Martyrdom and sacrifice, with accompanying suffering or extreme emotion, are prominent concepts or practices across cultures. Whether it be the one sacrificing itself for the many or the relinquishment of one state of being for another, this theme recurs in various forms, from Christian art including: The Crucifixion from The Isenheim Altarpiece by Matthias Grünewald, The Descent from the Cross by Peter Paul Rubens and Rembrandt van Rijn, to new video work by Bill Viola, such as The Quintet of the Astonished (2000); and recent films, Life is Beautiful and Zhang Yimou’s Hero. These potent images owe much to the idea of having to forfeit something to transform life.

A different sense of offering—as a means to gain favorable results—is prevalent in traditional Indian celebrations and festivals. Stephen Huy-
ler states that local Indian, and particularly Hindu, festivals including Dusshera, Divali, and Pongal, involve offering, worship, and blessing of material objects such as tools of profession. Participating in Chak Puja, he documents his observations of the event:

For the festival of Kurala Panchami during the month of Margashira (November-December), the family stopped all activities for five days of celebration and prayer. With their hands the women covered all the exterior and courtyard walls of their house with a fresh layer of adobe-like mixture of mud and dung. Then dipping the fingers of their right hands into small bowls of rice paste, they painted the surfaces of each wall with white decorations depicting mounds of rice, lotuses, sacred trees, elephants, and peacocks. Each was symbolic of, or believed to be pleasing to, Lakshmi, the goddess of prosperity, fertility and abundance, the supreme provider and protector of the home. The paintings portrayed the householders’ reverence for the goddess and their respect for the spirits of their home.\(^8\)

Huyler goes on to observe that the festival revolved around Chak Puja; where the potter’s tools were decorated with rice paste, and a Brahmin priest presented offerings before the wheel. He explains how the Brahmin priest took

Vermilion powder out of a pouch, lit the lamp, and smeared the brilliant red dye upon the cardinal points of the wheel and on the tools before adorning those same spots with yellow marigolds and red hibiscus flowers. Then, lighting sticks of incense, he sang sacred shlokas, prayers and mantras to the spirits of the tools and to Rudrapal, the potter’s first ancestor and tutelary deity, the god who gave the potters their craft. After sprinkling the tools with holy water, he took the food, now blessed by the god and shared by the spirits of the potter’s tools, and distributed it evenly among all the members of the family. . . \(^9\)

In this process, Huyler notes that:

By actively participating in the puja, honoring their patron deity and the spirits of those objects that help them create their livelihood and sustenance, and by eating the offerings now saturated with ritual energy, the potter and his family displayed admiration for the most essential

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\(^8\) Huyler, 1992, pp. 4–5.

\(^9\) Ibid.
material aspects of their lives. In Hindu thought, not only does every individual component of existence have its own soul, but objects that are regularly used, and particularly those that are venerated, store the psychic energy devoted toward them. . . . The natural spirit of a place or an object becomes intensified and more vibrant with the attention given to it. Thus the stone or bronze image of a deity in a temple or shrine is believed to almost pulsate with life, containing the combined presence of the deity who invests it and the accumulated force-fields of years of devotion.10

Huyler, here, describes a procedure that can be categorized as “sacred” performance, involving elements devoted to deities such as Laksbmi and Rudrapal. It is however, very practical in intention, aiming to bring about success in the family enterprise and register respect for the force of tradition. As Huyler notes, the objects used or the sculptures and images that are revered or worshipped accumulate what he calls “force-fields” from all the years of devotion that have facilitated the bestowing of what could be termed positive or constructive attention and energy.

Other performance events, such as festivals like the Brahmatstavam festival11 documented by Joanne Punzo Waghorne, and a Snake ritual of Ker-la12 discussed by Pepita Seth, respectively involve dressing and displaying of Shiva in a ten-day ceremony, and the communication with snake spirits in a seven-day event that encompasses elaborate ground drawings, building of shelter structures, and performance of Puja in a snake shrine. Waghorne notes that in the Brahmatstavam festival held in South India, the process of ornamentation or dressing of the mobile sculpture of the deity is highly significant and that in this dressing, “humanity shares in divinity just as a god shares in everything that ornaments his own body. The rituals that install the image-body and give it life end with dressing the god.”13 The idea of decoration, here, goes beyond arbitrary beautification. Ornament is, rather, art itself—a means of bestowing potency and living vibrancy to the object. In this sense, the various aspects that are involved in performance, such as proper attire, painting objects or the body, and so forth, are integral parts of the overall event.

10 Ibid.
12 Seth, 1992, pp. 53–79.
13 Waghorne, 1992, p. 32.
Use of particular decoration, clothing, and artifacts are important for successful completion of ceremonies in many cultural traditions both in the present and historically. In the context of a discussion of Fijian tapa (bark cloth), called masi, Neich and Pendergrast note that:

At a presentation from the people of Somosomo to the chiefs of Bau in 1858 more than twenty large bales of cloth were brought out, one by one, and were laid down amid shouts and the blowing of trumpet shells. Each of these bales were 4 to 6 metres (15 to 20 feet) long and took many men to carry it. Soon Ratu Vaalolo, the son of the chief of Somosomo, appeared under a load of stained cloth, hanging in folds from his shoulders to his knees, and followed by a train of tapa 20 fathoms (36 metres, or 120 feet) long. This he threw down in front of the Bau chiefs and returned to repeat the act five times. Each time he threw down the cloth the warriors shouted. Rau Vaalolo and O Mai Tavui then rushed twice into the open space twirling their fans before Ratu na Vu appeared among loud shouts. His train was 90 metres (300 feet) long and he was followed by 200 men with large masi hung from their shoulders. Next came two men carrying a long pole with four large masi tied up and hung on it. These were followed by one 100 men with large masi who seated themselves near the bales, where they were joined by another 250 similarly attired men who approached from another entrance. The importance of tapa also extended to religion. The only way to obtain access to the influence of the gods was through the medium of the priest. A long piece of white cloth, suspended from the beam of the temple house, hung down so that the end lay on the floor in front of the corner post. When summoned, it was down this path that the god passed to enter the priest and commune with him.14

In this case, performance involves the appropriate attire and presentation of the physical body as well as the actual exchange during an event at a specific time and place. In such performance, the distinctions between various “arts” (which would be categorized in contemporary practice as painting, sculpture, performance art, etc.) are inconsequential. All these activities are part of a larger act of creating meaning, transformation, and potency in life.

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Western Desert Australian Aboriginal artists, such as those represented in the exhibition *Papunya Tula*, remain intimately connected via ceremonial acts to their land, sites that

Originated in the primordial adventures of ancestor beings whose ‘creative dramas’ established the appearance and patterns of life experienced today. Whether belonging to the Arrernte, Warlpiri, Pintupi, Luritja, Anmatyerre or other language groups, they share the idea of a sacred landscape and, in most cases, an artistic style derived from ritual adornments of ground sculptures, bodies, sacred boards, rock faces, and ceremonial objects such as decorated poles.\(^{15}\)

The creative dramas of the ancestor beings present the stories of the emergence and establishment of life in its various processes and forms. In this context, again, performance encompasses various “arts,” bringing them into its fold, communicating knowledge about the group, place, and world of the people it relates to. It is part of social life and culture in a way that contemporary performance art is not. The need to categorize some activities or material processes as “low” versus “high” art or “kitsch” versus “fine art” does not arise. The term, “decorative,” would not carry the pejorative (Modernist) connotation that has been associated with it. All the component objects, structures, and activities have their use value.

Extending this idea, from the perspective of Maharishi Vedic Science, all action and creative expression performed in higher states of consciousness, has what could be called cosmic or universal value. It has a role in promoting evolution for the individual, for the community, and indeed, the entire creation. This kind of performance is holistic, unifying and profound in its processes and outcomes.

**Performance and Posthumanism**

According to Meyer-Dinkgräfe, performance in contemporary art contexts does not possess this kind of transformative value for the wider community.\(^ {16}\) Among its many meanings and commentaries, performance art has become a vehicle of protest, highlighting issues of iden-

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\(^{15}\) Langton, 2000, p. 259.

\(^{16}\) Meyer-Dinkgräfe, 2005, p. 145–146.
tity and oppression, as in the work of Lee Wen,\textsuperscript{17} Mona Hatoum,\textsuperscript{18} and Dadang Christanto.\textsuperscript{19} However, this kind of performance, with its roots in theatre, is multidisciplinary. The tendency for cross-fertilization or collaboration across the arts was formalized in the 1920s by the Bauhaus, the school of art and design founded in Weimar. Through the \textit{Stage Workshop} the Bauhaus’ unifying approach to theatre and dance became the forerunner of contemporary performance art and multimedia theatre. Performance continues to influence visual art forms as in the work of artists such as Bundith Phunsombatlert and Stelarc. Phunsombatlert translates the printmaking process into challenging, sculptural installations like \textit{Ready-made Human Product} (1998)\textsuperscript{20} and Stelarc deals with the technological extension of the physical or biological body\textsuperscript{21} and the artist as cyborg. Discussing the concept of cyborg and the potential shortcomings of posthumanism and bionic technology, Haney states that individuals have the ability to develop naturally through inner consciousness without the risks associated with new technology.\textsuperscript{22} The posthuman, Haney states, refers to a human-technology symbiosis.\textsuperscript{23}

One could argue that the posthuman desire for “extension” of the body and human consciousness is inherent within the mind. As stated earlier, the basic nature of the mind is unbounded consciousness and the mind is naturally drawn to this field of infinite awareness, to a sense of the unlimited self. However, without a technique of consciousness to actually extend waking state experience, external means are derived to enhance this “ordinary” experience—whether conceptual forays into philosophy or via technologies that entertain a sense of indeterminacy. As Haney notes, there are natural techniques to effectively develop consciousness, which do not involve external, bionic technology:

It is not inconceivable that the powers recorded in the \textit{Yoga Sutras} would increasingly become accessible by natural means without the neurobiological risk of bionic technology. The problem, however, is that posthu-
man society, which is driven by an instrumentalist orientation, lacks the patience to achieve these powers by natural means.\textsuperscript{24}

Posthumanism, Haney adds, emphasizes the object-referral aspect of consciousness and does not acknowledge consciousness as a transcendent, self-referral field of awareness that can be experienced by the individual, and which is, in fact, the basis of the individual mind, body, psychology, environment, and universe.

Just as Brown suggests that \textit{Quipas}, writing, the Internet, and digital technologies aid in memory mapping, new computer technologies can be seen as tools to compensate for the lack of power of the individual mind, when it is not fully developed. In contrast, the individual with fully developed consciousness can know anything, have memory (Smriti) that extends to the infinite dynamics of nature’s creative functioning, and can perform from the universal level of infinite organizing power and infinite correlation—extending beyond time and space, throughout time and space.

Haney suggests that our posthuman society may lack the patience to achieve its goals by natural means. This may be as much a consequence of the limited development of collective consciousness in our time, as any lack on the individual’s behalf. With a collective consciousness that is not lively in the value of pure consciousness (when the population is not living 100\% natural law), even if an individual has the foresight/insight to seek out a means to fathom his or her own self-referral awareness, the individual’s progress toward that goal may be inhibited. Thus, our posthuman society requires a paradigm shift on the level of collective consciousness as well as a change in individual awareness. Meanwhile, the tendency to utilize computer technology to extend our abilities, experience, and transform notions of the self,\textsuperscript{25} will remain irresistible.

Haney goes on to suggest that bionic modifications may have negative side effects for development of consciousness but this is overlooked by posthumanists since they do not define consciousness as awareness as such, but in terms of intentional objects of awareness\textsuperscript{26}—i.e., object-referral consciousness. He states that posthumanists blur the distinc-

\textsuperscript{24} \textit{Ibid.}, p. 24.
\textsuperscript{25} Turkle, 1997.
\textsuperscript{26} Haney, 2006, p. 24.
tions between “real and artificial, original and simulated, organic and mechanical,” reading these as semantic distinctions, and, since matter is held to be the ultimate reality, it can be altered, fixed, or replaced.27 As Haney notes, by manipulating the body as machine, through bionic and genetic engineering, the physiology as an instrument for experiencing consciousness may be rendered less capable of realizing its full potential. Despite this, artists like Stelarc examine potentialities of the bionic and the extension of human consciousness through the cybernetics. Others like Mona Hatoum, in Corps Étranger (1994), tackle inherent issues of surveillance and invasiveness, using medical technology to literally enter the inner structure of the human form.28 In addition to concerns about the bionic body, Haney notes that digital media and the Internet has facilitated the navigation of a universal apparently “real,” cyberspace that replaces the notion of what theorists refer to as an imaginary, philosophical, conceptual, or transcendental realm.29 Some scholars refer to the “non-real” as Maya or “illusion.”30 In this context, the so-called “real” cyberspace could be seen, in fact, as a further iteration of the non-real or Maya (mimicking unboundedness, but another aspect of object-referral consciousness), tantalizingly giving the illusion of limitlessness—evoking the non-physical, through computer-assisted extensions of the physical.

From the perspective of Maharishi Vedic Science, the transcendent is the “real,” precisely because it is never changing, eternal, and always accessible by anyone in any age through their own self-referral awareness. In Maharishi Vedic Science in the first six states of consciousness, the non-real can be understood as the relative, ever-changing field, experienced in the waking state of consciousness. The real is the absolute, unchanging field of consciousness, experienced in the fourth, fifth and sixth states—Turiya, Turiyatit, and Bhagavad Chetana. However, in Brahman Consciousness, or Brahma Chetana, even the non-real is known to be real.

According to Maharishi, Maya is, more precisely, a phenomenon of the self-referral move of consciousness diversifying within its own uni-

fied status. Maharishi states that *Maya* is relationship; it is a concept; it is the source of creation, realized as unbounded in nature in *Brahmi Chetana*.

It is from this conceptual (intellectual) aspect of intelligence within the nature of pure unity that the wise locate the existence of *Maya*, and enjoy deriving the creation from the field of *Maya*. *Maya* is a concept, which is the lively awareness of two values: dynamism of *Rishi*, *Devata*, *Chhandas*, and silence of *Samhita*. *Maya* is understood to be the source of creation. Its seat is in the relationship of *Samhitā* with *Rishi*, *Devata*, *Chhandas*. Because *Samhita* of *Rishi*, *Devata*, and *Chhandas* is the eternal unified reality, the seat of *Maya* (relationship) in it can only be a conceptual reality, and this concept is the rightful status of *Maya*.

In this description, Maharishi clearly states that *Maya* can only be a conceptual reality. In relative states of awareness, in identifying with *Maya*, one identifies with the diversified, object-referral value of consciousness. As discussed in the previous chapter, it is due to the “mis-take of the intellect” that the value of unity, *Samhitā*, is forgotten.

However, as Maharishi explains, in Brahman Consciousness, when *Smriti* is fully lively, *Maya* is, indeed, experienced as the nature of *Brahm*.

Its first display is in the wakefulness of self-referral consciousness and the self-interacting dynamics within its nature, which appears as *Rishi*, *Devata*, *Chhandas* within the singularity of *Samhita*. It is derived from the relationship of *Rishi*, *Devata*, *Chhandas* with *Samhita*. *Maya* is the nature of *Brahm* (totality), inseparable from it. It enjoys all credit for creation . . .

*Mayadhyakshen prakritih suyate sacharacharam.*

(Bhagavad-Gita, 9.10)

*Under my presidency [my] nature creates all creation.*

It is on this level of experience that the awakening of Unity Consciousness, *Brahman Consciousness*, blossoms. It is on this level of experience that Lord Krishna’s teaching becomes significant. . . .

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Because I am unbounded, my Maya is also unbounded.  

Nothing is outside of the real. All of creation, all of object-referral consciousness is unbounded self-referral consciousness, my Self; Maya is also unbounded. From this understanding, if the world of computer science and Internet technology were a map of the real (as defined by Vedic knowledge), what would it look like? As noted in the Chapter on Darshana, with his analysis of quantum network architecture Routt finds that the Vedic Devata can also be identified in terms of their function in computer systems. For example, described in the Brihat Samhitā as the controller of “Yagya and other Vedic performances that involve chanting the Vedas in a specifically prescribed manner,” Routt identifies one of the seven Chakravarti Rishis as corresponding to one of the seven quantum network architecture layers. He states that Rishi Kratu correlates with the physical layer, which

Activates, maintains, and deactivates physical interfaces (optical, opto-electronic, and electronic) and circuits (terrestrial and celestial) between DTE [Data Terminal Equipment] and Data Circuit-terminating Equipment (DCE). Provides local and remote network locking and signaling.

Routt thus suggests that even the function and structure of quantum computer systems can be seen in terms of the function of the self-referral dynamics of consciousness, Vedic Devata and Rishis.

If matter and intelligence are an expression of consciousness, then, in looking deeply into the fabrics of new technology one should be able to find the structure of Veda, the dynamics of the self-referral functioning of awareness. Having said this, the technologies to develop human awareness to the level where Veda can be seen or appreciated in matter, remain technologies of consciousness itself. It is technologies of consciousness that refine the nervous system to experience its own

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32 Ibid., pp. 321–322.
34 Ibid.
CONSCIOUSNESS-BASED EDUCATION AND ART

unbounded nature that allow the individual to fathom the subjective basis and structure of objective world.

Performance Art: Time-based Collaborative Art

Performance, like sound art, dance, and music, is time-based and not “object-oriented.” It has a temporal dimension and immateriality. In contemporary dance theater an array of issues, including philosophical premises, cultural identity, and the breaking with or re-presenting traditional forms, have been explored in works by Merce Cunningham, Martha Graham, Twyla Tharp, Sankai Juku, Pilobolus, and more recently, Bangarra Dance Theatre and Stephen Petronius. While Danza.Da Improvisational Dance Theater tackled consciousness and performance directly through improvisational techniques from 1990 until 2000, other challenging, innovative collaborations across the arts continue in sound art exhibitions such as Sonic Boom (2000), epic productions like Stephen Petronius and Sydney Dance Company’s Underland, and more modest work, as in Chamber Made’s Phobia—a performance based on sound production in film referred to as Foley.

Petronius’ work Strange Attractors involved set designs and lighting created by sculptor Anish Kapoor. Kapoor’s minimal metaphysical installations, infused with sensual physicality through light, optical devices and rich color, define spaces that themselves become sculptural form. Dealing with movement in space, there is a natural synergy between sculpture and dance. As a powerful medium for expressing the human condition, dance is an important component of cultural expression worldwide. John Guy states that in the Hindu tradition dance is a metaphor for creation. It expresses the life force through movement. Captured in sculpture, dance is expressed in images such as Vishnu

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This and That, a 5-minute video installation work (principal collaborators included: Anna and Corrina Bonshek; Juliette Daley, Jenna Riegel and Lucia Rich of Danza.Da; James Meyer and Roland Wells) on consciousness as subject, object and liminal space, was presented at Brunel College, London, in 1999. Bonshek, 2000.
See: http://www.brunel.ac.uk/depts/pfa/bstjournal/1no1/journal.htm and http://www.mum.edu/arts/faculty/daley.html.


Underland was performed at the Optus Playhouse, Queensland Performing Arts Centre, Brisbane, Australia, June 18–28, 2003.

Phobia by Chamber Made was performed at the Powerhouse, Brisbane, 22–25 June, 2005.
taking three strides to encircle the earth (trivikrama) or Shiva as the Supreme Dance who as “Shiva Nataraja embodies through the medium of dance the progenitive powers of cosmic energy, through who . . . the entire phenomenal world is kindled into life.” Contemporary approaches to traditional dance forms, as in the work of Akram Khan, a UK dancer of Bangladeshi origin integrating Kathak and contemporary dance methods, and London-based Menaka Bora, an Assamese Sattriya dancer, seem in principle, to extend this idea. Certainly they promote transnational dance forms.

Meyer-Dinkgräfe provides an in-depth discussion of theatre and Vedic theory, in his book *Theatre and Consciousness: Explanatory Scope and Future Potential*, considering the history of dramatic theory, Indian aesthetics, higher states of consciousness, the effect of theatre and performance art on the audience, Yagya, Natyashastra and Maharishi Vedic Science. He reveals how Vedic knowledge continues to influence contemporary performance art and theory. Meyer-Dinkgräfe states that according to Natyashastra, the art of dancing was developed into art of theatre “to enable people who had lost touch with their unmanifest source to gain familiarity with Vedic truths” and that Gandharva Veda assumes that “dance originally symbolizes the subtle, rhythmical dynamics of transformations from one note to another, a manifest expression of unmanifest processes on which the entire creation is based.”

Performance in the general sense of the sacred ritual or theatrical event persists in what can be called living traditions or modes of acting at designated sites and times such as the creation of sand Mandalas, and accompanying monastic chanting by Namgyal monks of Tibet. But how can the underlying value of performance indicated in this discus-

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42 Meyer-Dinkgräfe, 2005.
43 The *Natyashastra* represents “the codification of Indian knowledge on the dramatic arts, dance, music and aesthetics.” Guy, 1997, p. 33.
45 Meyer-Dinkgräfe, 1999, p. 110.
46 The Namgyla Monks of Tibet performed and created an exquisite Mandala out of colored sand at the Judith Wright Centre, Brisbane, 2006. The sand Mandala is created over five days and then ceremonially destroyed, Signifying the impermanent nature of life.
sion effectively be actualized—taking performance beyond emotionally transformative theater, social or political commentary, or maintenance and re-presentation of cultural, spiritual and religious traditions?

As considered in the previous chapter, from the perspective of Maharishi Vedic Science, culture and tradition have a role in maintaining balance in social life. There are specific laws of nature that govern a locale and community. These laws of nature need to be enlivened to create an integrated society that enjoys the support of the local laws of nature and the universal aspect of culture, the field of natural law. This is possible through performance activated from the level of transcendental, pure consciousness—which can be called universal performance. Having said this, what does it mean to engage in such performance and how is it artistic in the sense that has been defined previously: i.e., how does it transform and embody consciousness?

Tibetan sand Mandala design
The eight images represent eight symbols of happiness:

The first (top) is the parasol, used as protection against evil and a sign of high dignity (on the Mandala it faces north).

The second (clockwise from top round the circle) is the wheel with eight spokes, embodying the eight-fold path to enlightenment.
Continuing round the circle are: the banner (facing East) symbolizing the victory of the Buddha’s teaching, the golden fishes that announce release from suffering; the vase containing the water of eternity and representing spiritual wealth; the perfect lotus corresponding to purity; the shell-shaped bugle that prevents evil from occurring; and the infinite knot symbolizing infinite love and a long life.

The holistic value of performance with all its accompanying aspects involving various artistic practices or forms is fundamentally enlivened through performance at the level of self-referral consciousness—the holistic source of creation, the source of all forms and phenomena and their evolution. Such performance is for knowledge. It is knowledge. In order to fully grasp this idea and the potential of such performance, it is necessary to understand the principle of offering at the transcendental level, and the relationship and qualities of the four Vedas as absolute realities.

‘Offering’ and Knowledge
Performance from the level of pure, self-referral consciousness is referred to, in Maharishi Vedic Science, as Yagya. While Yagya is translated as “sacrifice” or “offering,” Maharishi points out that Yagya is, in effect, offering on the level of self-referral awareness—where the knower, process of knowing and known (Rishi, Devata, and Chhandas) offer their separate identities to merge into the fourth value of knowledge, the three unified as Samhitā.

In the context of Darshana, as one of the four Vedas, Yajur-Veda follows Rik Veda and Sama Veda. Rik Veda brings out the quality of dynamic silence within consciousness; Sama Veda brings out flowing wakefulness. Yajur-Veda is that aspect which brings out the value of offering at the self-referral level; it relates to Yajan, which is “offering” or “sacrificing” called Yagya. It is important to understand that this offering is on the unmanifest level of the self-referral move of consciousness. But what exactly does this phrase, “offering on the unmanifest level,” mean?

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47 Ṛk, Sama, Yajur, and Atharva Veda.
48 Maharishi Mahesh Yogi, 1997a, p. 87.
As Maharishi explains, this sense of Yagya refers to the phenomenon of knowledge, when consciousness knows itself at the self-referral level. As he points out, Yagya is the process through which knowledge or Gyan emerges:

(Gyan) emerges with the coming together of the knower, process of knowing, and known—the unity of the three—knower, process of knowing, and known creating the fourth element—knowledge. All three offer to each other their separate identities, and the whole process of each merging with the others blossoms into the fourth value—knowledge. This process of offering (or sacrificing) is the activity that is called Yagya, which is the activity, or process, for knowledge to blossom.\(^{49}\)

The process of each of the values of knower, process of knowing and known offering themselves to become knowledge, is the activity of Yagya on the level of self-referral consciousness. The four Vedas, including Yajur-Veda, demonstrate, in fact, are, the expression of this dynamic process of consciousness knowing itself. What is the relationship of the four qualities represented by the Vedas within the structure of knowledge?

**Silence, Flow, Offering, and Vibrating Intelligence as Absolute Realities**

Just as Ṛk Veda is the quality of dynamic silence, Sama is the flow of self-referral consciousness. This flow is the reality of the process of self-referral expressing the dynamism inherent in silence. As Maharishi states, that dynamism is the quality at the basis of silence that maintains it as an eternal continuum and gives it the characteristic quality of flowing wakefulness,\(^{50}\) he goes on to provide an account of the four aspects of Veda as qualities of consciousness:

Sama is the flow of WHOLENESS—the flow of the Rishi quality within Ṛk; Yajur is dynamics of flow—the dynamism of Devata quality within Ṛk and Sama; and Atharva is vibrating intelligence—the qualityless reverberation of WHOLENESS—the qualityless eternal silence indicated by . . . (A). It is the vibrating, unmanifest relationship between Ṛk, Sama and Yajur; it is Chhandas, the finest measure of infinity—the hid-

\(^{49}\) Ibid.
\(^{50}\) Ibid.
The den dynamics of relationship between Rik, Sama, and Yajur—between Samhita, Rishi, and Devata. Sama, Yajur, and Atharva all have their unmanifest status, their own quality within the Samhita of Rik Veda.\textsuperscript{51}

Clearly, Yajur is identified as the dynamism of Devata, the process of knowing, within Samhitā. As discussed in Chapter One, because consciousness is awareness it knows itself, or is aware of itself; in this process there is a move within consciousness. Consciousness, at this self-referral, unmanifest level, is complete; it contains the total potential of all possibilities—all possible relationships. It is infinite; it is wholeness. It is also qualityless; but in the move of consciousness, there is flow. This flow is the inherent dynamism of Yajur within silence.

In this dynamic flow is vibrating intelligence, the value of Atharva—the value of Chhandas, or the known within wholeness. Chhandas is the finest measure or quantification of infinity, and, as Maharishi explains, it is the hidden dynamics of relationship between Rik, Sama and Yajur. In this context, Maharishi specifically identifies each of the four aspects of Veda, as wholenesses in their own right. Indeed, he states that the four independent qualities of wholeness—Rik, Sama, Yajur, and Atharva—are all absolute values of wholeness. Each one is effectively independent of the others but contains the others within it.\textsuperscript{52}

As Maharishi points out,

This question on the reality of the four Veda in one wholeness of \textit{Atma} is resolved when we understand them all as \textit{absolute} realities. Each being \textit{Absolute} (non-relative) can be easily seen to be one within the other—four \textit{Absolutes} in one \textit{absolute} value of \textit{Atma}—Totality—\textit{Brahm}.\textsuperscript{53}

In this way, these qualities are self-sufficient but contain the other within each. They are multiple Absolutes in one Absolute. This is the nature of \textit{Brahm}, the totality of consciousness. This principle demonstrates an apparent paradox: multiple discrete infinities exist within one holistic infinity.

In sum, Yajur is one Absolute reality within \textit{Atma}. It is the dynamics of flow, the process of knowing or Devata within self-referral consciousness. It is the value of offering, where the values of knower, process of

\textsuperscript{51} Ibid., p. 82.
\textsuperscript{52} Ibid.
\textsuperscript{53} Ibid.
knowing, and known (Rishi, Devata and Chhandas) offer (or sacrifice) themselves for knowledge—giving themselves to the unified value of the three, Samhita, Totality, Brahm.

As noted above, “this process of offering (or sacrificing) is the activity that is . . . the activity, or process, for knowledge to blossom.”54 Offering is thus necessary for knowledge. Maharishi explains that this entire process occurs within one’s own self-referral consciousness. It is not outside of oneself. This value of offering has also been discussed by Maharishi in terms of silence and dynamism in one’s own self-referral consciousness.

**Silence Offers Itself to Dynamism and Vice Versa**

Pure dynamic action within a limited sphere is only possible on the spiritual plane. Fundamentally, style is the human attitude towards these questions of the immanent and the transcendent.55 Accordingly, the field of style has two main parts. In the first, the static concept and the classical resemble one another; in the second, there is a kinship between dynamics and romanticism. Between the two meeting-places, the static-classic and the dynamic-romantic, there is an intermediate realm, where statics yearn for dynamic freedom. Pathos is expressed in art as a motor impulse off the vertical, or as denial or disruption of the vertical. There are also more peaceful syntheses of the two realms; where what is static, well-balanced and, often, quite symmetrical, is given a touch of the dynamic.56

—Paul Klee

Silence and dynamism can be discussed in terms of Nyaya and bidirectionality in the context of Darshana. Here, silence and dynamism are seen as integral to the dynamic of offering or Yagya. Yagya can be articulated as the process of silence offering itself to dynamism and dynamism offering itself to silence in an eternal dynamic. As Maharishi points out:

The process of Yagya—dynamism offering itself to silence and silence offering itself to dynamism . . . (Rik) is the process of Yajan—Yagya—the knower is offering himself to the known, and the known is offer-

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54 Ibid., p. 87.
55 Immanent: statics; transcendent: dynamics.
ing itself to the knower through the process of Yagya, which puts them together in one structure of knowledge; and because the whole process of offering (sacrificing) is the process of flow, it is clear that the structure of Yajan (Yagya) is the structure of Rik as it is also the structure of Sama; it is the blossoming of the full awakening of consciousness—all the three Veda, Rik, Sama, and Yajur, in one’s own self-referral consciousness.\footnote{Maharishi Mahesh Yogi, 1997a, p. 87.}

As Maharishi continues to point out, the interplay between silence and dynamism is Yajan, “which means the active aspect of the Self is offering itself to the silent aspect of the Self.”\footnote{Maharishi Mahesh Yogi, 1997b, p. 38.} Rishi, Devata, and Chhandas are attributes of the field of silence but in their relationship they structure dynamism. On the level of Samhita of Rishi, Devata, and Chhandas, silence is dynamism and dynamism is silence. Maharishi explains that “this means that silence is offering itself to dynamism and dynamism is offering itself to silence; this is what renders Samhita of Rishi, Devata, Chhandas to be Yajur-Veda through and through.”\footnote{Ibid.} He goes on to describe the process of Yagya with respect to the process of evolution and the means to enliven the mechanics of transformation at the basis of creation:

The whole thing is absolute, beyond space and time; that is why it goes on forever and ever, forming the basis of the eternally evolving, ever-expanding material universe within the WHOLENESS of silent Unity; and as the ever-expanding universe emerges from Samhitā of Rishi, Devata, Chhandas, the phenomenon of Yajur-Veda is present everywhere. This is borne out by the phrase that describes the fundamental, spontaneous process of evolution in nature . . . Nāvo nāvo bhavati jayamano—as Apurva—that which did not exist before; that means every newly evolved expression in the process of evolution newly emerges from Yagya.

\textit{Apurva}—that which did not exist before—that which did not exist within the constituents of Yagya—that which was at the unmanifest basis of the constituents of Yagya—is generated from the process of Yajan. \textit{Apurva} results from Yajan. This means that Yajan mobilizes the process of evolution and creates something new that was non-existent
in the mechanics of *Yajan*, the creative process. *Yajan* is a spontaneous, all-time absolute reality at the basis of all creation. This means that the process of *Yagya* is just a means to enliven the mechanics of transformation already present on the level of intelligence at the basis of creation in order to propel the total organizing power of intelligence in the desired direction, to spontaneously materialize the *Sankalp* (resolution). Gaining perfection in the science and technology of *Yagya* means gaining authority over the laws of nature—the ability to move natural law to materialize desires. ⁶⁰

In sum, the process of offering on the level of self-referral consciousness is the process of flow—the knower offering itself to the known, and the known offering itself to the knower to create the structure of knowledge. In the dynamic relationship of Samhita and Rishi, Devata, Chhandas, silence offers itself to dynamism and vice verse. This dynamic illuminates the principle of *Darshana* discussed earlier. Offering can here be understood as the process of gaining knowledge. On a practical level, in gaining this knowledge one gains the structure of pure knowledge on the level of individual awareness. This is the experience of cognition or *Darshana*. Ultimately, the science and technology of *Yagya* are about gaining the ability to spontaneously materialize desires or the *Sankalp* by enlivening the mechanics of transformation on the level of intelligence at the basis of creation.

**Bi-Directional Flow**

There is, inherently, a bi-directional aspect to awareness. Maharishi explains this further, in the context of the four aspects of Veda and their corresponding values: dynamic silence, flowing wakefulness, offering, and reverberating wholeness. Atharva Veda as stated, is the value of reverberating wholeness; it is, Maharishi adds, that quality which elaborates the bi-directional flow of intelligence within *Atma*. He explains that with flow in two directions simultaneously, the neutralization of flow occurs—effectively maintaining non-flow or silence within flow.⁶¹ Silence flows toward dynamism and dynamism flows toward silence. This dynamic is located in the structure of Rik. Maharishi points out

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⁶¹ Maharishi Mahesh Yogi, 1997a, p. 88.
the phenomenon of flow in two opposing directions is the structure of Rik. This can be seen

in terms of neutralizing the flow in each direction and maintaining perpetual silence in the flow. The picture is of a series of points of silence constituting the flow. This continuous structure of points of silence within the flowing structures of Rik Veda, Sama Veda, and Yajur-Veda produces such points in the field of self-referral motion in Transcendental Consciousness—points of silence fully awake—points of silence without motion throughout the passage of evolution, which is the reality of creation.62

Points of silence, or non-motion, are found to constitute points of silence within the flow of silence and dynamism. These points of silence are found in the self-referral motion within Transcendental Consciousness.

### Crossing Points of Silence as All-Directional Vibrating Potential

As Maharishi explains, these points are the juncture where the flow of silence and the flow of dynamism cross. The crossing point is a structure lively within itself but without specific direction. To be precise, each crossing point is all-directional.63 Thus, these points have a pulsating quality. Having a pulsating quality, they are the vibrating potential or reverberating wholeness of “A” within the point, “K.” The sound “A” represents the wholeness of consciousness, fullness, or infinity, and the sound “K” represents the collapse of fullness to its point value. Atharva is the “Tharva” of “A” (reverberating wholeness within “K,” the point of speech) or the Vrittis (Tharva) of Atma (“A”). The term Vritti means frequency—frequency of self-referral consciousness,64 or frequency of self-interacting dynamics of consciousness.65 The Vrittis of Atma (frequencies of unmanifest sound) emerge from the self-interacting dynamics of wholeness, Transcendental Consciousness, “the vibrating potential, the self-referral dynamics at the basis of everything.”66

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62 Ibid.
63 Ibid.
64 Maharishi Mahesh Yogi, 1994, p. 357.
65 Ibid., p. 158
Maharishi examines this phenomenon further by explaining that, in fact, Atharva is the finest fiber of unbounded silence. The first phase of the shift from point to unboundedness, is where the point becomes the point of the point. The point of the point becoming unboundedness is the finest fiber of unbounded silence fully awake within itself. Maharishi articulates this dynamic in terms of the sounds “A” and “K.” As he states, the letter “K” has two parts to its pronunciation; “K” includes “A” in its pronunciation:

First is stop, point, and second is . . . (A)—unbounded. . . . (K) represents point and unboundedness— . . . (K) represents point shifting to unboundedness. In the first stage of this shifting the point becomes the point of the point. The point of the point gaining the reality of unboundedness is the faintest fiber of unbounded silence— . . . (A). This point of the point is Atharva—the finest fiber of unbounded silence, fully awake in itself at the basis of all the Veda and the Vedic Literature—the structure of Law and its evolution in the universe.67

The finest fiber of Atharva is the basis of all creation. In Atharva, one direction of flow can be said to offer itself to another, generating a state of non-flow, the “self-reverberating fiber of eternal silence”68—Atharva. Thus, Yajur is found within Atharva. When point offers itself to its own point, this is referred to as Yajan. The point gains unboundedness through offering. This offering is Yagya, or the Atharva “eternally going on at the basis of creation.”69 This understanding of Yagya expands any relative sense of offering. It brings the idea and actuality of offering to the deepest level of meaning and reality.

This sense of offering, on the face of it, may seem to resonate with the idea of becoming articulated by Deleuze and Guattari in their discussion of “arborescence.”70 Arborescence,71 they state, is the submission of the line to the point where the line represents the function of becoming in the condensation of identity. In their analysis, the idea of becoming is a non-localizable in-between; it is relation or a zone, neither one nor two.

67 Ibid.
68 Ibid.
69 Ibid.
A line of becoming has no beginning or end but only a middle. With a punctual system, Deleuze and Guattari maintain that there are always two base lines, horizontal and vertical. The horizontal line and vertical line can be moved interchangeably and diagonals can be drawn between points, levels, or moments, generating frequencies and resonances. The punctual system intrinsically opposes the linear system. Deleuze and Guattari assert that the role of the musician, writer or painter is to free the line and diagonal from the territorializing tendency of the punctual system. It is the artist’s role to break with or influence history.

In Maharishi Vedic Science, the discussion of the point and flow relate to the move of unbounded consciousness in its self-referral tendency. In this context, the point is taken to be the finest fabric of reverberating intelligence. The continuous structure of points of silence within the flow of consciousness is comprised of points of silence within the flow of silence and dynamism. These points are all-directional crossing points. They are the pulsating, vibrating potential of infinity or wholeness, pure potential. Maharishi adds that in shifting to unboundedness, the point becomes the point of the point, the faintest fiber of unbounded silence.

This description is not a metaphor but the reality of experience on the deepest level of individual awareness. To know consciousness as the point, or the point of the point, is to experience the finest fiber of unbounded silence within awareness. In this dynamic, the point offers itself to its own point. This is Yajan or offering, where the point gains unboundedness through offering. The delicate details of this dynamic are revealed to the artist, writer, musician, in his or her own self-referral awareness. In higher states of consciousness this reverberating pure potential is spontaneously expressed through the action and art of the creator in art, writing and music. Thus the arts have the potential to stir the consciousness of the viewer, reader, or listener. This can be said to be the most profound role of art, to facilitate the enlivenment of the

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72 Deleuze and Guattari, 1987, p. 293. As the authors state: “If becoming is a block (a line-block), it is because it constitutes a zone of proximity and indiscernibility, a no-man’s land, a nonlocalizable relation sweeping up the two distant or contiguous points, carrying one into the proximity of the other—and the border-proximity is indifferent to both contiguity and distance.”

73 Ibid., p. 295.
finest value of consciousness and contribute to refinement and evolution throughout time.

From the perspective of philosophy and theory, a sense of unbound-edness can be implied through a constant deferral of meaning or sensation through perpetual becoming. This denial or deferral of a fixed point, identity, or locus, is alluring. According to Maharishi Vedic Science, the natural tendency of the mind is to be drawn to a field of non-confinement, a field beyond space, time, location and identity. The most charming field for the mind is this field of complete unbound-edness; it is the mind’s own self-referral nature—infinitc, non-local-ized awareness, accessed through the practice of the Transcendental Meditation technique. This is one reason why it is inaccurate to categorize Maharishi Vedic Science as philosophy or theory; philosophy only presents ideas and concepts that approximate unboundedness but does not include technologies to provide the individual with a means to practically test or experience its claims. In Maharishi Vedic Science the two areas of experience and knowledge go hand in hand.

As we have seen, at the transcendental basis of creation is the eternal dynamic of consciousness as silence and dynamism, as knower, process of knowing and known, and as the point of the point, each offering themselves to create the structure of knowledge, the structure of law—natural law or Dharma. This value of offering is going on eternally at the basis of creation. For the individual established in higher states of consciousness life is spontaneously lived on this refined level. Every action involves offering or Yagya. Indeed, all action in higher states of consciousness is offering or Yagya. It could be argued that Yagya is the only valid and significant transformational performance; it is action performed from the most artistic place in creation where offering is constantly occurring on the unmanifest level, within consciousness as the structure of knowledge. Coming back to the idea of ritual performance and offering to the gods, as introduced at the start of the chapter, how can such activities be said to contribute to the principle of Yagya?

**Living Yagya**

In the Veda and Vedic literature a direct correspondence exists between name and form. There are also multiple levels of meaning for any term or sound, from the Transcendental, subtle, to gross levels of linguistic
expression. With this understanding, in reference to selected verses of the Bhagavad-Gita, Maharishi further discusses action in higher states of consciousness and the process of Yagya as offering through material means, offering through knowledge, offering to the gods, Yoga, and the experience of Brahman. The verses in question read as follows:

He who is freed from attachment, liberated, whose mind is established in wisdom, who acts for the sake of yagya, his action is entirely dissolved.

\textit{Brahman} is the act of offering.
\textit{Brahman} the oblation poured by \textit{Brahman} into the fire that is \textit{Brahman}.
To \textit{Brahman} alone must he go who is fixed in \textit{Brahman} through action.

Some yogis perform \textit{yagya} merely by worshipping the gods, others by offering the \textit{yagya} itself into the fire that is \textit{Brahman}.

Some offer hearing and other senses in the fires of control; some offer sound and other objects of the senses in the fires of the senses.

Others offer all the activities of the senses and of the life-breath in the fire of Yoga, which is self-control kindled by enlightenment.

Some likewise perform \textit{yagya} by means of material possessions, by austerity and by the practice of Yoga; while other aspirants of rigid vows offer as \textit{yagya} their scriptural learning and knowledge.

Others again, who are devoted to breathing exercises, pour the inward into the outward breath and the outward into the inward, having restrained the course of
inhale and exhale.

Yet others, restricting their food,
offer breaths into breaths. All
these indeed are knowers of \textit{yagya},
and through \textit{yagya} their sins are
cast away.

Eating the remains of the \textit{yagya},
which is nectar, they reach the
eternal \textit{Brahman}. This world, O
best of Kurus, is not for him
who offers no \textit{yagya}, much less
the world hereafter.

In this way \textit{yagyas} of many kinds are
set forth in the words of the Veda.
know them all as born of action.
Thus knowing you will find release.

Better than the \textit{yagya} through material
means is the \textit{yagya} of knowledge, O scorcher
of enemies. All action without exception,
O Partha, culminates in knowledge.\textsuperscript{74}

—\textit{Bhagavad-Gita}, Chapter IV, Verses 23–33

Maharishi provides a rich commentary on the meaning of these
verses, explaining that \textit{Yagya} of material means is performed through
material offerings, whereas \textit{Yagya} of knowledge is performed through
“mental activity leading to the state of Transcendental Consciousness,
and also the mental activity of understanding of the Transcendent.”\textsuperscript{75}
Maharishi emphasizes that \textit{Yagya} of knowledge is better, because \textit{Yagya}
of material means can only, at best, raise the level of consciousness in
the relative field of life. Conversely, \textit{Yagya} of knowledge “transforms the
entire human mechanism into a means by which the Divine expresses
Itself in the world.”\textsuperscript{76} However, Maharishi does point out that any form

\textsuperscript{74} Maharishi Mahesh Yogi, 1967, pp. 210–220.
\textsuperscript{75} \textit{Ibid.}, p. 220.
\textsuperscript{76} \textit{Ibid.}, p. 221.
of Yagya aims at purification. The extreme limit of purification is when the individual lives Unity Consciousness, when life is lived in fulfillment, in eternal freedom. This is the goal of Yagya.

Yagya as discussed by Maharishi, Meyer-Dinkgräfe states, “comprises all kinds of means, or practical tools, for an individual to achieve the ideal state of human spiritual development, moksha, or enlightenment.” In Maharishi Vedic Science the Vedic Literature is understood as having various branches or Shakas, each of which has three sections dealing with the gross, subtle, and transcendental aspects of Yagya: 1) Karma Kanda (Chapter of Action) deals with gross aspect of Yagya; 2) Upasana Kanda (Chapter of Worship) provides information on how to gain support from the laws of nature or Vedic Devatas; and 3) Gyana Kanda (Chapter of Knowledge) contains the techniques to transcend and gain “wisdom of eternal life.” Meyer-Dinkgräfe continues to explain that enlightenment is the goal of theatre according to the Vedic text, the Natyashastra.

However, the practice of the simple mental technique of Transcendental Meditation, itself, is Yagya. It is practiced in the field of action but leads to the Transcendent, the field of silence, the goal of Yagya. Indeed, Maharishi states, in the Bhagavad-Gita Lord Krishna declares that in not performing Yagya, the individual will not be successful. He elaborates by explaining that the Yagya of the Transcendental Meditation program, of all the Yagyas, is the most effective, “for it is a direct means of bringing the mind to absolute purity and enabling it to contact the source of limitless life-energy and intelligence.” Maharishi also comments on the other aspects of Yagya mentioned in the verses above. For example, Yagya by means of material possessions refers to giving away wealth to the deserving, and the performance of rituals by offering sacrificial fires. Yagya by austerity means subjecting the body to heat, cold, etc., for purification. Yagya as the offering of scriptural learning relates to sitting and meditating to transcend the field of learning and experience the Transcendent—the field of knowledge, which is the goal of all learning.

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77 Meyer-Dinkgräfe, 2005, p. 160.
78 Ibid., p. 161.
Yagya as the worship of the gods, offered to Brahman, is explained by Maharishi in terms of growth to higher states of consciousness. He points out that Cosmic Consciousness is the state of Brahman, in as much as it is the permanent state of enlightenment. As discussed earlier, in Cosmic Consciousness, Transcendental Consciousness is experienced throughout all the relative states and phases of life; no activity can take one out of Transcendental Consciousness. Action performed in this state, can therefore be defined as action performed on the level of Brahman. Maharishi goes on to consider this in the light of worship:

Since it is transcendental Self-consciousness that develops into Cosmic Consciousness, in order to achieve Cosmic Consciousness through worshipping, one has to transcend through worshipping. This necessitates entering into the subtle phases of the act of worship. And this is most successfully done in a systematic manner by taking the name or form of the god and experiencing it in its subtler states until the mind transcends the subtest state and attains Transcendental Consciousness. Those who are highly emotional, however, may even transcend through an increasing feeling of love for the god during the process of making offerings. Transcending the act of worship is said to be the offering of the worship to Brahman. It has the advantage of receiving the blessings of the god and at the same time of helping to develop Cosmic Consciousness. By transcending, a worshipper arrives at the ultimate fulfillment of Yagya and thereby develops Cosmic Consciousness, the state where his every action will prove to be Yagya. All that concerns him will be helpful to evolution and, established in his Being, he will fulfill the purpose of life. That is why transcending the field of Yagya to arrive at the state of Brahman also ranks as Yagya. When a man has gained Cosmic Consciousness, all his actions assume the status of Yagya. Because such action is performed in the state of Brahman, it is already on the level of Brahman. This is offering the Yagya itself into the fire that is Brahman.\footnote{Ibid., p. 214.}

In this context, Maharishi points out that the name or form of the god is experienced in its subtle values until the subtest value has been transcended. Individuals who have a more emotional disposition can even transcend through the feeling of love for the god while making offerings. In transcending, the individual transcends the relative field, achieves the
fulfillment of Yagya or offering, and eventually develops Cosmic Consciousness. This transcending of Yagya to gain Brahman is Yagya. When a person has attained Brahman, all action is Yagya; it is already on the level of Brahman, as is illustrated by the expression “offering the Yagya itself into the fire that is Brahman.” As Meyer-Dinkgräfe notes, according to Maharishi, “offering to the gods does not ‘imply surrender to them or coming under their subjugation,’ because pure consciousness is completely free ‘from all influences of relative life, including the gods.’”

All actions, performed in higher states of consciousness, are performed from the level of Transcendental Consciousness, and are consequently life-supporting and aid cosmic evolution. Such action is “for the sake of Yagya.” All such action is offering. It is not motivated by individual desire or gain.

In the context of art practice and performance, with enlightenment as the goal of life, there is no action that is not life-supporting, that does not have evolution and enlightenment as its motivating force. Therefore, it makes sense for the artist to be living higher states of consciousness if he or she is to act universally, spontaneously performing Yagya, always involved in evolutionary, transformative action. How can the artist practically achieve this in a systematic and effective way and what are the ramifications of this in terms of the artist’s range of abilities?

Skill in Action and Yogic Flying

“Skill in action” is a phrase one would associate with physical prowess and athletic performance in sport, dance and even in the visual and performing arts. In Maharishi Vedic Science, skill in action refers to the ability to perform action with least effort and maximum effectiveness. This kind of action is spontaneously computed from the level of nature’s functioning, the infinite organizing power of natural law. It is action in silence on the level of infinite correlation. Action in silence, Maharishi states, is action from the level of the field where the total energy of natural law is utilized to fulfill intention: “Action propelled from this level of silence consumes least energy and utilizes the total

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83 As discussed in Chapter Three, in the cycle of experience, impression, desire, and action.
84 Maharishi Mahesh Yogi, 1995b, pp. 127.
organizing power of natural law . . . to hit the target with maximum speed and least resistance.\textsuperscript{85}

Maharishi’s technologies of consciousness, including the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, are described as \textit{Yagya} and demonstrate skill in action. The term \textit{Sidhi} means “perfection” and refers to the development of perfect mind-body co-ordination. While the Transcendental Meditation technique allows the individual to experience pure, Transcendental Consciousness, the TM-Sidhi Program, including Yogic Flying, develops mind-body co-ordination and the ability to function from the silent level of pure consciousness. Over time, with the regular practice of the Transcendental Meditation and TM-Sidhi programs, the individual operates from the level of self-referral consciousness. Indeed, the successful performance of Maharishi’s Yogic Flying technique demonstrates mind-body co-ordination and the ability to act from self-referral awareness.

The demonstration of ‘yogic flying’ illustrates that the individual nervous system has sufficient, integrated complexity to function at that level of the unified field. It proves the nervous system’s capability to function at the level, which all the laws of nature are unified. From this perspective, the brain wave coherence which is maximum during ‘yogic flying’ represents an upsurge of coherence from the level of the unified field itself.\textsuperscript{86}

Maharishi adds that the proof of “thought emerging from self-referral consciousness is that while practicing the \textit{Flying Sutra} during the TM-Sidhi program, the body lifts up and moves forward in the air.”\textsuperscript{87} What is happening in the physiology at this moment? The intelligence that is the common basis of the various levels of intelligence in the cell and parts of the body becomes lively and enlivens the holistic intelligence of all these specific aspects in the physiology. Maharishi describes the situation as follows:

Because the conscious mind has accessed this level of intelligence with the intention to fly, every level of intelligence in the body under the indomitable influence of the command of pure intelligence to fly, every level of intelligence functioning in different parts of the body is spon-

\textsuperscript{85} \textit{Ibid.}, pp. 126–127.
\textsuperscript{86} Maharishi Vedic University, 1987, pp. 18–19.
\textsuperscript{87} Maharishi Mahesh Yogi, 1995a, p. 42.
taneously taken over by the overall intention to fly, and inevitably the body as a whole spontaneously and most naturally comes under the full influence of the intention of the Sutra (Flying Sutra)—the body lifts up. The phenomenon of the intention holds the body in the air.\(^88\)

The TM-Sidhi program, through formulas called Sutras, enables the individual to perform action from the self-referral level of pure intelligence. What is remarkable about this phenomenon is not just that it can be performed but that practice of the TM-Sidhi program, including Yogic Flying, creates an influence of coherence in the environment and in collective consciousness. This is why Maharishi recommends the practice of these technologies of consciousness by significantly large groups in the countries of the world. Creating coherence means increasing positive trends on all levels, social, natural, and cultural. While artists and computer games experts (in conjunction with the United Nations) have developed games to help educate people about the plight of those in places such as Darfur,\(^89\) preventing war, eliminating poverty and starvation, promoting health, prosperity, and cultural integrity, are all “by-products” of the practice of group technologies of consciousness by sufficient numbers of trained experts. The performance of the Sidhis\(^90\) is completely in the range of normal human ability; it is the outcome of mind-body co-ordination of the stress-free nervous system. Maharishi comments that the whole of cosmic life is within the range of everyone’s own nature and that it is only in the days of ignorance that this ability is thought to be superhuman. Everything is within the normal range of human ability.\(^91\)

**The Collective Effect of Self-Referral Performance—The Ultimate Socially Responsible Art**

As evidenced throughout time, as for example in stories such as the exploits of Icarus, humankind has been fascinated with the idea of flight; Small Planet, Myron Kreuger’s digital work, involves the viewer’s physical action to stimulate the piece. Entering a room with a computer-generated image of a planet on the far wall, standing opposite, in

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\(^{90}\) Sidhis being the performance of formulas to create specific outcomes.

\(^{91}\) Maharishi Mahesh Yogi, 1994, p. 25.
raising and moving the arms (like a child pretending to be an airplane) the viewer can create the effect of soaring above the planet—swooping or gliding over mountains, seas, and rivers.\footnote{Bonshek, 1997, p. 11.} Craig Pearson explains, in his publication \textit{The Complete Book of Yogic Flying}, that in Europe levitation has been attributed to more than 200 individuals, and is the most commonly mentioned miracle in the Roman Catholic tradition. The 17th-century Italian saint St. Joseph of Copertino is recorded as performing over a hundred flights. Inspired by a beautiful picture or melody, St. Joseph was witnessed as he swept into the air, remaining suspended from periods of fifteen minutes to up to two hours. Pearson also states that during travels to India in the first century AD, the Greek philosopher Apollonius of Tyana saw Brahmans levitating high off the ground and, more recently, Ernest Wood, a writer on Eastern philosophy, witnessed similar feats commenting that levitation is an accepted fact in India.\footnote{Pearson, 2000.}

Individuals who practice the Transcendental Meditation and TM-Sidhi Programs, including Yogi Flying, are referred to as \textit{Sidhas}. Through collective practice, individual \textit{Sidhas} can generate a life-supporting influence for their community, their country, and the world family as a whole—creating bliss for the performer and increased well-being for the community. New York-based artist, Bill Jorden, created a \textit{Sidha Portrait Series}—photographs of practitioners of the Transcendental Meditation and TM-Sidhi programs, and has photographed individuals performing the first stage of yogic flying as an extension to his work on this theme.

As practicing \textit{Sidhas} many artists contribute to the collective \textit{Extended Maharishi Effect}, practicing Maharishi’s technologies of consciousness in Fairfield, Iowa, U.S.A.\footnote{The home of Maharishi University of Management (MUM) and Maharishi Vedic City.} and in similar communities around the globe. While these artists create work driven by their interests and concerns (in some cases referencing Vedic knowledge), their practice of the Transcendental Meditation and TM-Sidhi program, including Yogic Flying, is, arguably, their most profound “performance art.” This concept was presented along with the exhibition, \textit{Field Effects: Recent Work by Eleven Fairfield Artists}—which featured work by \textit{Sidhas} from
the Fairfield community at the time. In offering degree programs in art and consciousness, Maharishi University of Management’s Department of Art fosters creativity by expanding the consciousness of the student and facilitating the students and faculty to contribute to coherence-creating performance.

In the early 1990s, Lee Fergusson conducted research on the effect of this unique art curriculum, examining the relationship between field independence, grade point average (GPA), and art achievement, in college fine art students who practiced the Transcendental Meditation technique and a non-meditating comparison group. The meditating group showed significantly higher levels of field independence, reflecting a greater ability to maintain broad comprehension while focusing on parts. Field independence is held to be a measure of an individual’s part-to-whole awareness and is thought to refer to an analytic style of perception displayed as the ability to simultaneously experience the discrete parts of a stimulus field and the overall context in which they appear. According to Maharishi, field independence demonstrates developed consciousness since it shows that when individuals are focusing sharply on any one area they do not lose broad comprehension of the total field of concern. As noted, the curriculum at Maharishi University of Management, designed to develop individual consciousness, also creates an influence of coherence for the wider community and the nation via the group practice of technologies of consciousness by students, faculty, and staff. As stated in Chapter One, in the vicinity of the practice of these technologies, in the vicinity of Yoga or unity, hostile tendencies are eliminated, and unity is enlivened. This phenomenon is a naturally occurring “socially responsible” phenomenon and a force for collective change that one could define as a paradigm shift.

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95 Field Effects: Recent Work by Eleven Fairfield Artists, curated by Anna Bonshek and Lee Fergusson was presented from February through March, 1992, at the Gallery of Art, Kamerick Building, University of Northern Iowa, Cedar Falls and comprised painting, drawing, sculpture, photography and installation work by practitioners of the Transcendental Meditation and TM-Sidhi Program at the time, including: Loretta Smetana Jansen, Julia Preminger, Judy Bales, Jennifer Kaeding Blair, Will Mentor, Michael Peter Cain, Mark Paul Petrick, John Eastman, Bill Witherspoon, Jim Shrosbree, and Brad Keen.


97 Maharishi Mahesh Yogi, 1995a, p. 201.
American writer and artist, Suzi Gablik, also in the 1990s, increasingly focused on art and artists that dealt with what she identified as socially responsible art or performance—art that she felt had something important to contribute to society. Her book *ReEnchantment of Art*[^98] articulated her concerns about the relative significance or rather insignificance of contemporary art at the time. Since then Gablik has curated exhibitions and written articles featuring work by artists that she feels present a socially responsible approach to art. One of these individuals, mixed-media installation artist David T. Hanson, has consistently created work with a social and environmental conscience since the 1980s. Hanson remains one of America’s most powerful, critical photographers. Displaying a finely honed moral compass, his work documents the systematic exploitation and devastation of the U.S. environment.

In Hanson’s work, as Van Siclen suggests, the Romantic American landscape tradition gives way to a chilling record of environmental degradation—through unsustainable extraction of energy resources, storage of weapons of mass destruction, and the proliferation of toxic waste dumps. In his photographs and triptychs Hanson uses both the traditional from-the-ground view and aerial perspectives, but notes that eventually the aerial view seemed more appropriate.


David T. Hanson[^99]

[^99]: Image printed with permission of the artist.
In 1997, featuring a number of Hanson’s environmentally-conscious photographic series, Aperture published a monograph of Hanson’s work entitled: *Waste Land: Meditations on a Ravaged Landscape*; images from his *Waste Land* series were recently shown at *The Body At Risk* exhibition at The International Center of Photography, New York.

Hanson’s images present a powerful reminder of the effects of man’s impact on nature when life is not integrated and social expansion is pursued at the expense of the holistic progression of life. While Hanson’s work highlights the need for more socially responsible action at all levels of society, students and faculty at Maharishi University of Management and the large number of artists who have been attracted to live in the Fairfield community who are practitioners of programmes for development of consciousness, are all engaged, it can be said, in socially responsible performance as a spontaneous outcome of their daily routine.

*View from First Baptist Church of Colstrip: company houses and power plant.* From *Colstrip, Montana* (1982–85). A series of 66 Ektacolor prints (Each 11 x 14”) 
David T. Hanson

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100 Hanson, 1997.
101 Image printed with permission of the artist.
Indeed, in 2001 Gablik addressed the Fairfield art community presenting ideas about what she sees as a new shift in collective awareness in a talk entitled *Paradigm Spinning and Visionary Criticism: A Personal Profile* which was followed by a panel discussion on consciousness, social responsibility, and art. Gablik criticized the “art for art’s sake” view of Modernist thinking, vacuous postmodern art, the rise of art as a commodity, and conceptual play or soulless enterprise. For at least a decade she has been arguing for an art of beauty, an art that carries wider social meaning and participation, and revivifies social-use value. Despite this, Gablik states:

The hegemony of the eye is very strong in our culture, and to challenge the commitment to its ocular-centric, or vision-centered aesthetic, replacing it with a paradigm shift that displaces vision with the very different influence of listening, is to open oneself up to the complaint that what is being described here is not art at all, but environmental activism, or social work.

The idea of an ocular-centric aesthetic being more forceful than an aural one seems to have merit. But the problem rests not just with the idea of vision versus listening but on creating art that speaks to and enlivens all levels of mind from the transcendental level up: i.e., from pure consciousness, to ego, intellect, mind, (all the) senses, body, and environment—including society and all phases of life. This is only possible when the artist is operating from the foundation of pure consciousness, the source of all these levels—the source of individual and collective consciousness. Furthermore, any shift in paradigm or collective awareness reflects a deeper shift or change in the degree of pure consciousness being lived by a population at a given time. If the universal value of pure consciousness is not lively in collective awareness, the result is that society does not reflect the full value of its potential. For art, only surface values remain in focus. Furthermore, if the artist’s creative action is not based on the experience of pure consciousness, there is no connectedness between inner and outer—between inner, infinite creativity and art. Art only speaks of the individuality of the artist. It has a limited range of influence. It cannot communicate universally. It

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102 Panelists included Matthew Beaufort, Anna Bonshek, Gillian Brown, Michael Peter Cain, and David T. Hanson.

falls into the trap of becoming a game, an illusion or transitory commodity. It becomes anything that is defined as art, presented in an art context. It may even achieve the opposite of inspiring evolution.

In a population where pure consciousness is lively in collective awareness, art has a role to inspire development of consciousness. This does not necessarily mean that it is didactic or instructive. It simply means that it has the effect of creating some value of upliftment, inspiration, and bliss in the viewer/participant. Ultimately, presenting the truth of knowledge—the silent, universal basis of life—is the “beauty” of art.

Coming back to the idea of a new era, on the collective level it is important to acknowledge the possibility of an emergent, transformative paradigm. Increasingly, artists are creating socially responsible art in the digital context. But what is the cause of this change? If the degree of pure consciousness lived by the collective is the measure for any shift (in either a plus or minus direction, as described by the changing Yugas), it is important to ask: On the microscopic scale, on the individual level, what occurs that relates to the collective phenomenon of change? Taking this change to be related to the group practice of technologies of consciousness, one needs to also ask: What exactly occurs on the level of individual consciousness and the physiology during the practice of technologies of consciousness and specifically Yogic Flying?

**The Physiology of Self-Referral Performance: Enlivenment of Silence and Dynamism**

Looking into the phenomenon of Yogic Flying and the effect of this on the physiology, Maharishi explains the mechanics of this technique in terms of the qualities of consciousness that are lively in the brain physiology and in every cell of the body. Maharishi explains that on the level of consciousness there is a value of ‘holistic rulership’ called Purushottama. This is the totality of consciousness—within which the innumerable values of Samhitā are all infinitely correlated. While Samhitā is the unified wholeness of Rishi, Devata, and Chhandas, there are multiple values of Samhitā within the total field of consciousness. This total sum, ‘the totality,’ of innumerable values within consciousness is governed by the holistic rulership called Purushottama. In the performance of Yogic Flying, the individual experiences this value of Purushottama as a witnessing value. It is the witnessing of the dynamic and
silent quality of consciousness simultaneously within the individual’s awareness. As Maharishi explains:

When a Yogic Flyer, performing from the level of Transcendental Consciousness, experiences the lifting up of the body, he experiences two qualities of his own consciousness: dynamic (which lifts the body), and silent (which quietly witnesses the dynamism within its own nature). The phenomenon of Yogic Flying brings to experience three qualities of consciousness: dynamic \((Prakriti)\), silent \((Purusha)\), and the witness of both \((Purushottam)\).

Discussed earlier, silence and dynamism are seen to be experienced as lively values within consciousness during the practice of Yogic Flying. Not only does the individual experience these values but every cell in one’s physiology is the site of the lively integration of the \(Purusha\) (silence) and \(Prakriti\) (dynamism). Every fiber of every cell is awake to the holistic value of the cell. Thus, \(Purushottam\) is enlivened in every cell. This is complete mind-body co-ordination. As Maharishi states, the physiology generates, “supreme mind-body co-ordination—that level of consciousness which witnesses both \(Prakriti\) and \(Purusha\)”\(^{105}\) — which occurs when

every cell in the body, the whole body wakes up in the quality of holistic intelligence—the \(Purusha\) and \(Prakriti\) value of each cell become the parts of the grand \(Purusha\) and \(Prakriti\) value—the whole body is awake in the quality of supreme \(Purusha\) and supreme \(Prakriti\)—\(Purushottama\). This is the grand awakening of the \(Purushottam\) quality of intelligence in the physiology of everyone.\(^{106}\)

Those values of silence and dynamism, considered earlier in terms of offering, are experienced, are lively, in every cell. Silence offers itself to dynamism and dynamism offers itself to silence in the process of \(Yagya\) at the self-referral level of physiological functioning, just as the three values of knower, process of knowing, and known, offer themselves to the unified value of knowledge, Samhitā, wholeness. In the same way as the individual physiology awakens to \(Purushottama\), or supreme rulership during Yogic Flying, when a group of individuals practice the

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\(^{104}\) Maharishi Mahesh Yogi, 1995a, p. 111.

\(^{105}\) Ibid., pp. 112–113.

\(^{106}\) Ibid., pp. 111–112.
PERFORMANCE AS YAGYA OR OFFERING

TM-Sidhi program, including Yogic Flying together, they create an influence of Purushottama in the atmosphere. Coherence is generated in society because Purushottama is that level of intelligence that contains all levels of intelligence within it.

In this discussion, it is clear that the values of silence and dynamism are lively qualities experienced by the individual on the level of consciousness during the practice of Yogic Flying and enlivened on the microscopic scale of the intelligence of each cell in the physiology as well as the macroscopic scale of the environment and society at large. This demonstrates the infinite correlation of intelligence at the self-referral level of the unified field. It is possible to have an effect at all levels because one is functioning from the transcendental source or basis of everything—the level where everything is intimately connected with everything else. Action that brings about such an evolutionary effect is Yagya.

In addition, there are specific performances included in the science of Jyotish and Yagya, designed to generate particular effects. These are also ranked as Yagya, which can be understood as Vedic engineering for defence.

Yagya and Jyotish: Vedic Performance as Defence

Related to the four values of intelligence—Samhita, Rishi, Devata and Chhandas—there are four strategies of defence identified by Maharishi Vedic Science. Transcendental, beyond reproach, and eternally invincible, the first strategy, the field of Samhita, is absolute defence. Maharishi explains that this level of consciousness was bestowed to Arjuna (the hero of the Bhagavad-Gita) on the battlefield. Relating to Rishi, Devata and Chhandas, the next three strategies are called Adhyatmik, Adhidaivik and Adhibhutik.

The Adhyatmik level of defence is the Yogic aspect of defence and involves the practice of Yogic Flying by a small percentage (3%–5%) of the military personnel who create an abstract, indomitable, invincible armor for the nation. Defence has become a complex issue as terrorist acts become more prevalent. In 1986 Maharishi clearly articulated the cause and problem of terrorism, stating that

Terrorism is such a dry rot in the human race. It has no national boundaries, because 24-hour communications are going on everywhere. We know that there are governments that are training guerrillas here and
there. We know there are governments behind the scenes promoting violence here and there. Everyone knows this. All the governments know it, but no one can help it. It can never be eliminated by anything in the relative field, because the basis of terrorism is stress in world consciousness.

The basis of terrorism can be understood in this: Whatever may seem to be the cause of the outbursts of terrorism, whatever little excuses there are, these excuses arise on the surface of the human race only from stress in world consciousness, and stress is not seen until it bursts out. The basis of the stress in world consciousness is the violation of natural law by the people. The basis of the violation of natural law is the fact that the educational systems do not educate the people to spontaneously think and act according to natural law.\(^{107}\)

Terrorism and violence are the result of stress in world consciousness; stress results from violation of natural law by the people. The answer to this problem, Maharishi asserts, can only be to educate people how to live spontaneously in accord with natural law and thereby eliminate stress in world consciousness. Research studies show that when even the square root of 1% of a population practice of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, negative trends, (including war deaths in trouble spot areas) and crime decrease.

The Yogic strategy of defence is the total value of defence. With reference to Rishi, it is dedicated to the silent quality of Samhita, the silent transcendental field of consciousness beyond space and time, the level of invincibility. In the maintenance of cultural integrity, it is this strategy that provides coherence and integration in collective consciousness by disallowing the birth of an enemy or disruption from outside influences.

The third strategy, Adhidaivik defence, is related to the influence of the Grahas (planets), Rashis (12 solar constellations) and the Nakshatras (12 lunar constellations), dealt with in the Maharishi Jyotish program (Maharishi Vedic Astrology program—including Yagya). It involves the Devata or dynamic aspect of Samhita—the unified dynamism of all the laws of nature as well as the influence of the celestial bodies. As noted:

The Grahas, Rashis and the Nakshatras project their positive and negative influences on the individual and on national life. It requires all-time

vigilance to ensure their influence is always nourishing and supporting to life, so that individual and national consciousness is saved from any negative influence. This is called *Graha Shanti* in India.\(^{108}\)

The Maharishi Jyotish program is the science of transformation and prediction, which can free life from unhelpful influences and circumstances. This science is for the development of enlightenment—life free from dependence on surroundings and circumstances, and mastery over one’s destiny. As stated:

The Maharishi Vedic Astrology program—the Maharishi Jyotish program—comes from that level of all-knowing intelligence, ‘Jyotishmati Pragya’, that can fathom the influence of the threads of karma in all directions. The Maharishi Yagya\(^{\circ}\) program is a means to accomplish perfection in life. Everything is possible through Maharishi Yagya performances.\(^{109}\)

In this strategy of defence, *Yagya* as Vedic engineering is critical for averting or dissolving negativity. The science of Vedic engineering involves action to promote enlightenment or action through which anything can be transformed. The Maharishi Jyotish program uses a precise mathematical approach, involving knowledge of cycles of time and transformation, identifying connections between the universe and the human physiology.

Indeed, according to Jyotish, the solar system has an influence on the human brain, the cell,\(^{110}\) and the DNA. Nader, for example, identifies a one-to-one relationship between the planets (*Grahas*) and the DNA.\(^ {111}\) Similarly, the 12 *Rashis*, the 12 *Bhavas* or houses, and the 27 *Nakshatras*, correspond to specific aspects of the physiology.\(^ {112}\) As a

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\(^{110}\) As mentioned in Chapter Two, the sun (*Surya*) relates to the thalamus, etc.

\(^{111}\) Maharishi points out that the hydrogen bonds which make up the central axis of the DNA correspond to the sun (*Surya*); guanine, the heaviest constituent of DNA, corresponds to Jupiter (*Guru*), the heaviest planet; likewise, adenine corresponds to Saturn (*Sani*), cytosine to Mars (*Mangal*), thymine to Venus (*Shukra*), sugar to Mercury (*Budh*), phosphate to the Moon (*Chandra*), and the enzymes which act within the DNA (but are not a real part of the DNA) correspond to the ascending and descending lunar nodes called the shadowy planets or *Rahu* and *Ketu* in Jyotish. Maharishi Mahesh Yogi, 1998, p. 250.

\(^{112}\) As considered in the following chapter, Nader explains that in the brain the Sun corresponds to the thalamus, the Moon to the hypothalamus. The other *Grahas* correspond to parts of the brain as follows: Mars—amygdala, Mercury—subthalamus, Jupiter—globusi pallidus, Venus—
result of these interrelationships, there is an intricate web of connections between the individual, the environment, and the celestial bodies or cosmic counterparts.

As discussed, *Purushottama* is enlivened in the DNA, cell, brain, etc., during Yogic Flying. Therefore, due to the unique correspondence between the DNA, cell, and brain, and their cosmic counterparts, during Yogic Flying, *Purushottama* should also be enlivened simultaneously in these counterparts (the Cosmic body). Vedic engineering or Maharishi Yagya, specifically targets influences from the cosmic counterparts that can be favorably influenced, averting the danger that has not yet come. Performed by trained experts to affect a specific outcome, this kind of action is part of this systematic science and a means of defence.

The fourth strategy of defence, the *Adhibhutik* strategy related to Chhandas, is Maharishi Vedic Architecture or Maharishi Sthapatya Veda. This, with Dhanur-Veda, includes a material or physical means of preventing the enemy. Maharishi Sthāpatya Veda provides details of how the built environment can be constructed so that life can be aligned to natural law. Clearly, Vedic performance or Maharishi Yagya performance relates to a range of action—all, however, involve “offering” at the transcendental level. This principle of offering as defence—as a means to promote the enlivenment of laws of nature that support an activity, culture an aspect or process in individual and social life that fosters evolution—can also said to be expressed in tradition.

**Traditions, Celebrations**

**and the Enlivenment of Laws of Nature**

While performance in the theater, film, and art has become the primary vehicle for contemporary cultural expression, local traditions and celebrations continue to have lasting use-value in community life. In Maharishi Vedic Science, tradition has a role in the evolution of

substancia nigra, Saturn—putamen, *Rahu*—nucleus caudatus (head), *Ketu*—nucleus caudatus (tail). In the cell the correspondence is seen as the following: the Sun—nucleus, Moon—cytosol, Mars—mitochondria, Mercury—membranes, Jupiter—golgi apparatus, Venus—endoplasmic reticulum, Saturn—lysosome, *Rahu*—endosome, *Ketu*—pores. In general, the *Grahas* relate to the basal ganglia, the thalamus and the hypothalamus, the 12 *Bhavas* relate to the 12 coritical areas, the 12 *Rashi* relate to the 12 cranial nerves, and the 27 *Nakshatras* correspond to the 27 mono-aminergic groups of the brainstem. Nader, 2000, pp. 116–129. Maharishi Mahesh Yogi, 1998, pp. 247–256.
society. Discussing India’s traditions, Maharishi explains that in the earth’s orbit around the sun during the calendar year, the quality of life changes from day to day. These changes are varying qualities of natural law, which are celebrated in India. The celebration of the different qualities of nature’s intelligence each day and night, Maharishi adds, “naturally unifies, integrates, and harmonizes the collective consciousness of the whole population of India every day, day after day, throughout the year.”113 As a result, tradition is a nourishing, unifying power for national consciousness. Each day marks a different quality of intelligence, which is enlivened by the individual in his or her daily routine. Furthermore, Maharishi comments, with respect to worship performed in the temples throughout the country, at morning, noon, evening, and midnight, that this also integrates national consciousness, hour by hour.

Here traditional practices are said to maintain national consciousness in the same way that the alert mind maintains alertness in the body. Despite changes wrought by time, such traditions uphold India’s cultural integrity. Maharishi emphasizes that on specific days a particular quality of intelligence can be enlivened in the consciousness of the people:

India has a tradition of celebrating festivals with reference to the structures and functions of the laws of nature as they have been portrayed in the Vedic Literature in terms of Gaṇapati, Shīva, Viṣṇu, Sūrya, Devī, etc. . . .

On the day of Maha Shivarātri, the whole national consciousness wakes up in the quality of Shīva; on Dipāvāli, the whole national consciousness wakes up in the consciousness of Maha Lakṣmī; on the nine days of Navarātri, Maha Durgā dominates national consciousness; on Krishna Janmāśbtami, the whole national consciousness is awake in that holistic quality of natural law lively in the name ‘Krishna’; on Rām Navmi, the quality of the administering intelligence of natural law lively in the name ‘Ram’ is awake in national consciousness. Every day in the Indian calendar (Panchang) brings to the awareness of the people some special quality of natural law.114

114 Ibid., pp. 337–338.
The unique relationship of name and form is alluded to here. The value of intelligence contained in the name “Ram”, for example, comprises the administering intelligence of natural law lively on the day of Ram Navmi. Thus, the purpose of each celebration is to maintain national integrity and enliven in awareness the particular quality of natural law or intelligence pertaining to each day as defined by the earth’s orbit of the sun. These celebrations and acts of worship have a profoundly unifying effect on collective consciousness. In this context, such performance can be seen to be much more than theatre, entertainment, art, sacred invocation, or preservation of archaic practices. It is a living, holistic activity that enlivens consciousness.

As noted earlier, David T. Hanson, has dealt directly with social and environmental issues throughout his career; however, recently he has turned his attention to sacred places. This current work, it can be said, has shifted to the theme of offering—documenting shrines or performance locations in places such as India. Photographs from his Cloud of Unknowing series with titles such as Shiva Lingam, Yogamaya Temple, New Delhi, Shri Parsvanatha Jain Digambara Temple, Jaipur, Rajasthan, and Durga Pandal, Varanasi, Uttar Pradesh, disclose Hanson’s preoccupation with sites of worship or focal points for offering.

Gablik writes that Hanson has switched from his ravaged landscape images to a geography of hope—“photographing ritual spaces that humans around the globe create to express what they hold most sacred.”

As Huyler comments, such sites seem to be imbibed with a spirit of place that is more intensified and vibrant with the attention given to them; pulsating with life, they combine the presence of the deity and the “accumulated force-fields of years of devotion.” As stated above, while there are different kinds of Yagya, according to Maharishi Vedic Science, Yagya is ultimately performance from the level of pure consciousness. It is offering at the self-referral level. Maharishi Yagya performance is not simply a ritual performance that satisfies a local understanding of social action. It is performance from the level of the unified field of self-referral consciousness. It is artistic performance that generates a

115 Hanson, 1997.
116 Hanson, 2005, pp. 9–15.
118 Huyler, 1992, p. 5.
positive, life-supporting influence. It is the most fundamental principle of offering at the self-referral level and a strategy of defence. In any consideration of art, creativity and performance practice, Maharishi Yagyic performance can be seen to be the ultimate transformational act—an act that stimulates enlightenment.

Kailasa Temple, Ellora, India.
From The Cloud of Unknowing (1998–2005): A series of 108 Ektacolor prints (15 x 18 1/2”)
David T. Hanson

Much recent performance and video installation art deals with problems of cultural identity, war, terrorism, and intolerance. From the perspective of Maharishi Vedic Science, through the practice of Maharishi Yagya performance these problems can be reduced and eventually eliminated. Such performance can be redefined as creative practice or action that is celebratory, universally applicable, and potentially enlightening. In our time, Maharishi Yagya performance and Yogic performance may be the most successful, artistic, unseen, “paradigm spinning” force of transformation and change.

[References for all the chapters excerpted from The Big Fish appear in an appendix at the end of this volume.]

119 Image printed with permission of the artist.
120 Meyer-Dinkgräfe, 2003.
This chapter first appeared in *The Big Fish: Consciousness as Struture, Body and Space*, by Anna Bonshek, published by Rodopi Press, Amsterdam and New York, in 2007, and is reprinted here, edited, with permission of the author. *The Big Fish* is the sixth in a 19-volume series on *Consciousness, Literature and the Arts* (General Editor: Daniel Meyer-Dinkgräfe, Editorial Board: Anna Bonshek, Per Brask, John Danvers, William S. Haney II, Amy Ione, Michael Mangan, Arthur Versluis, Christopher Webster, & Ralph Yarrow). www.rodopi.nl
Agnes Martin on Beauty and Perfection in Art

Anna Bonshek, Ph.D.

Lee C. Fergusson, Ph.D.
ABOUT THE AUTHORS

Dr. Anna Bonshek’s biographical information appears earlier, accompanying the lead article in this book. Dr. Bonshek has published in *New Art Examiner; Artlink; Body, Space, and Technology; Consciousness, Literature and the Arts*; exhibition catalogues, and other books, journals and publications. She currently lives and works in Australia.

Dr. Lee Fergusson’s biographical information appears earlier, accompanying the lead article in this book. Dr. Fergusson has lectured, spoken at conferences and symposia worldwide and published extensively in the U.S.A., Europe, and Australia.
ABSTRACT

Many of the ideas of Agnes Martin, considered by many critics to be the most important American woman artist, closely parallel the explanation of the creative process in human life and nature found in Maharishi Vedic Science. Martin's conception of the relationship between perfection, inspiration, happiness, and beauty can be summarized in the following way: Perfection is a state of awareness, which the artist, by penetrating everyday thoughts, can experience. This level of experience promotes inspiration and is accompanied by moments of happiness—abstract or non-objective feelings that are associated with the inner mind. From here, true creativity springs forth giving rise to positive art—works of beauty and truth that can be appreciated by all cultures throughout time.

There is a Beautiful Necessity which rules the world, which is a law of nature and equally a law of art, for art is idealized creation: nature carried to a higher power by reason of its passage through a human consciousness. Thought and emotion tend to crystallize into forms of beauty as inevitably as does the frost on a window pane. Art, therefore, in one of its aspects is the weaving of a pattern, the communication of an order and a method to the material or medium employed.¹

—Claude Bragdon

Introduction

Agnes Martin is considered by many critics to be the most important woman artist in America. Over the last 30 years, Martin’s work has undergone several critical readings and she has enjoyed the status of elder stateswoman among younger artists whose postmodern leanings find solace in her cool, homogenous paintings. It has been said that Agnes Martin can “fill the house with a whisper”² and the critic Thomas McEvilley has noted, “Martin’s art expresses by its reductiveness the idea of loss of habit, and by its quietness and unassumingness, the quality of humility.”³ Since 1960, Agnes Martin has focused her attention on the oft-neglected region of artis-

tic practice that lies somewhere between the universal and particular modes of human expression, between absolute meaning and relative manifestation. While the work of her modern contemporaries—Barnett Newman, Mark Rothko, and Clifford Still—centered on uncovering universal truths and sublime experience, Martin’s work concerns itself with what she refers to as “inexhaustibles” and “exhaustibles,” or the unchanging and changing values of life. This dichotomous relationship sets up what McEvilley calls a “constant swinging back and forth between ontological and epistemological terms, between pure being and pure consciousness.”

By concentrating on this point of elasticity and tension, Martin’s work elicits what she calls an “abstract response,” a reaction to art that is “infinite, dimensionless, without form and void. But it is not nothing because when we give our minds to it we are blissfully aware.”

Martin is particular to point out the range and character of this response. In a 1972 note concerning *The Still and the Silent in Art*, she has said, “My interest is in experience that is wordless and silent, and in the fact that this experience can be expressed for me in art work which is also wordless and silent.” Elsewhere, in lecture notes from 1973 entitled *On the Perfection Underlying Life*, Martin has stated that “the function of art work is the renewal of memories of moments of perfection.” This statement parallels the remarks of her contemporary, Barnett Newman, who wrote that works of art should call forth a “memory of the emotion of an experienced moment of total reality.”

With its attendant power to invoke such a vivid response, this view of art is unusual in the world today. Recent art, while referring to the underlying but hidden qualities of perfection, rests largely on the particular aspects of human existence, focusing on the changing, relativistic, or material values or, as Martin puts it, the “exhaustibles” of life. However, because of the need to integrate art with fundamental meaning in life, interest within the discipline

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4 Ibid.
6 Ibid.
7 Ibid., p. 94.
8 Ibid.
has returned once more to the role of a universal value. As a result, many artists and historians are reevaluating the writings and art works of Agnes Martin.\(^9\)

Nevertheless, a description of Martin’s work is difficult. By placing herself at a level of perceptual concern removed from worldly events and conditions, she has dispensed with many commonly held images of the material world. Her sparse works inevitably draw the viewer’s attention toward abstract layers of meaning and reality, ultimately arriving at the “abstract response.” This reductive approach has culminated in two remaining elements in her work: the field and the grid. The first signifies an “inexhaustible” domain of perfection and the second an ordered system from where creativity can flow; the first represents being, the second becoming. McEvilley tends to emphasize the significance of the grid itself as a “kind of ontological ground, a membrane from which forms emerge into light, a threshold where energy passes from formlessness to form.”\(^{10}\) However, it is the play of movement between field and grid that is most striking and evocative.

**Buddhist Philosophy and the “Classic”**

In her notes, Martin refers to three levels of life that are described in Buddhist philosophy. The structure of life, according to this description, is the *Dharmakaya* or unchanging absolute, the *Nirmanakaya* or changing relative world of diverse forms and phenomena, and *Sambhogakaya* or the realm of “transformation” that lies between them, mediating the processes of manifestation as they emerge from the absolute. McEvilley points out:

> It is in this middle realm, where change and the unchanging somehow merge, that Martin locates the ‘classic.’ In this intermediate realm between absolute and relative, one cannot get away from either the universal or the particular, either the idea of perfection or everyday reality.\(^{11}\)

As Martin states: “I hope I have made it clear that the work is *about* perfection as we are aware of it in our minds, but that the paintings are very far from being perfect—completely removed in fact—even as

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\(^{10}\) McEvilley, 1987, p. 96.

we ourselves are.” Here Martin locates the disjunction between the initial idea and its subsequent articulation into material form. The work of art merely implies perfection but is not, in itself, perfect. In this context, she defines the “classic” as all that is true and good in art. “In works of art,” she states:

Our most joyful, subtle, and tender feelings are represented. These feelings are universal and do not change. It is very serious misrepresentation to say that art represents culture. True art is responded to by people of all cultures in exactly the same way. Consider the pyramids, Ming pottery, German music, Greek architecture.

The classic in art, then, according to Martin, is that highly prized dimension of beauty and perfection that underwrites artistic greatness.

**Perfection, Beauty and Happiness**

In this her second lecture at Maharishi University of Management (the first one was in June 1976), Martin concentrated on her favourite themes in art: perfection, inspiration, happiness, and beauty. Each of these elements is inextricably linked to the others, each a pivotal component of “classic” art practice. She began by stating the relationship between perfection and its subsequent expression as beauty:

> When I think of art I think of beauty.  
> Beauty is the mystery of life.  
> It is not in the eye, it is in the mind.  
> In our minds there is awareness of perfection. . . .  
> All art work is about beauty.

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13 Martin, 1979. p. 3.  
14 Located in Fairfield, Iowa, USA, Maharishi University of Management (formerly Maharishi International University, 1971-1995) has provided Consciousness-Based education for over thirty years. See: [http://www.Maharishi University of Management.edu/](http://www.Maharishi University of Management.edu/).  
The Department of Art hosted numerous guest speakers from Agnes Martin to Suzi Gablik, Rudolph Arnheim, and Thomas McEvilley during this time. Attracting artists from across the nation to its unique community, Fairfield supports a vibrant and concentrated art community. The name Maharishi University of Management will be used in this chapter and in the following chapter, where Maharishi University of Management and Maharishi International University appeared in the original printing.
All positive work represents it and celebrates it.  
All negative art protests the lack of beauty in our experience. . . .  
Beauty is an awareness in the mind.

Immediately, the uniqueness of her vision becomes apparent. In the contemporary setting, beauty is not considered a fundamental criterion for making or responding to art. However, for Agnes Martin, all art objects are concerned with beauty, an elusive yet cherished goal of many cultures and people. As Michael Cain,15 founding Chairman of Maharishi University of Management’s Department of Art, states, “Great art captures the divine, the sacred and the eternal. Touched by art, the stuff of the world is transformed into beauty, truth, and infinity.”

Martin places beauty not in the domain of sensory perception but in awareness, in consciousness. “When a beautiful rose dies,” she explains, “beauty does not die because it is not really in the rose”; it predates and is independent of passing material change. Beauty is that which endures in art; it is externalized perfection. According to Martin, the source of all positive values in art is the realm of perfection, and perfection is a function or quality of human awareness. And while it seems that perfection and beauty are virtually indistinguishable, the former suggests an underlying state out of which beauty in art emerges. Indeed, perfection is the principal characteristic of the mind, and it is the awareness of this value in life that the artist must experience in order to create positive, original, and truly significant works of art.

The way to express beauty in art, according to Martin, is through inspiration:

Concepts, relationships, categories, classifications and all deductions are distractions of the mind that we wish to hold free for inspiration. There are two parts of the mind: the outer mind that records facts and the inner mind that says “yes” and “no.”
We can think of something that we should do, the inner mind says “yes” and you feel elated and we call this inspiration.
For an artist, this is the only way. . . . 16

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16 Quoted from Martin’s June 1976 lecture.
Here, Martin makes the distinction between the active, thinking mind and its deeper, innate ability to discriminate, to discern finer values of thought. Inspiration in art, then comes from opening the awareness to this “inner mind.” She emphasized in this most recent talk that the way of the artist is “surrender,” to go beyond the level of awareness which is concerned with everyday thoughts, “to penetrate these and hear what your mind is telling you to do.”

According to Agnes Martin, inspiration gives rise to happiness. When the artist penetrates the surface values of the mind and enlivens thinking from this level of inspiration, when he or she surrenders to the finer values of experience, happiness and joy well up in the life of the artist. To refine sensibility, the artist must remain open to experiences of happiness. As Martin emphatically stated in this lecture: “Make happiness your goal.” She continued by pointing out that:

Beauty illustrates happiness.
The wind in the grass, the glistening waves following each other, the flight of birds all speak of happiness.
The clear blue sky illustrates a different kind of happiness and the soft dark night a different kind.
There are an infinite number of different kinds of happiness.
The response is the same for the observer as it is for the artist.
The response to art is the real art field.

Thus, beauty is the expressed quality of happiness. Indeed, for Martin, it is this axiom of experience that separates the “classic” or positive in art from the unacceptable and uncreative. According to this view, true creativity only emerges from a response to happiness: “It is in this way that positive work enters reality and lasts forever.” As she stated in this lecture:

All other work made from ideas is not inspired and it is not art work.
Art work is responded to with an infinite variety of happy emotions.
Work about ideas is responded to with other ideas.

\[\text{Martin, 1979, p. 3.}\]
Martin’s conception of the relationship between perfection, inspiration, happiness, and beauty can therefore be summarized in the following way: Perfection is a state of awareness, which the artist, by penetrating everyday thoughts, can experience. This level of experience promotes inspiration and is accompanied by moments of happiness—abstract or non-objective feelings that are associated with the inner mind. From here, true creativity springs forth giving rise to positive art—works of beauty and truth that can be appreciated by all cultures throughout time. For Agnes Martin, this is the only type of art worth producing.

The goal of life is happiness, and to respond to life as though it were perfect is the way to happiness....
Happiness is being on the beam of life.
You feel the pull of life.

This theme finds great resonance in the contemporary world of art and was received with enthusiasm by the Maharishi University of Management audience. Agnes Martin’s approach to art and theory is not dissimilar to the established teachings about art that have underscored the promotion of ideas about beauty, truth, and cultural integrity across cultures. In many ways, her views closely parallel the explanation of the creative process in human life and nature found in ancient Vedic science. It is this aspect of tradition that Maharishi Mahesh Yogi, the founder of Maharishi University of Management, has revived and which has been integrated into the art curriculum.

**Ancient Vedic Knowledge, Contemporary Art Practice and Education**

After working closely for many years with Maharishi formulating art courses to be taught at the university, Professor Cain has pointed out that:

The highest art results when human awareness flows in integration with the evolutionary stream of natural law. This art has enabled human life to assimilate the limitless dignity, grace and perfection of both vast and minute self-expressions of creative intelligence in nature. Art achieves this exalted role through its unique function, for art is humankind’s
special means for articulating and enlivening the highest values of life on the very surface of the external world. The essential theme of art is always the finest values of consciousness itself. In its ever more refined expressions of subtle qualities of awareness, art radiates a supreme value, the full development of consciousness.¹⁸

By nurturing artists, educators, and students of art through Consciousness-Based education, Maharishi University of Management plays a central role in achieving this goal for art. It provides contemporary pedagogic practice with knowledge and organizing power—from the level of the unified field of pure consciousness located in the simplest form of awareness. Maharishi has explained that the unified field is the unmanifest basis of creation; through its own self-referral dynamics of consciousness, it is the creator and governor of the whole universe.¹⁹ As described by modern physics, the unified field is the domain of perfect orderliness, infinite dynamism, and all possibilities.²⁰

Individual awareness can, through the Transcendental Meditation technique, open to the unified field of pure consciousness—the home of all the laws of nature, where consciousness is self-referral, fully awake within itself. In this way, the TM technique establishes a stable, inexhaustible field of creativity at the basis of thinking and action. “As we gain more and more familiarity with that self-referral performance,” Maharishi explains, “our thoughts and actions spontaneously begin to be as orderly and evolutionary as all the activity of nature.”²¹ Maharishi has pointed out, in fact, that the unified field of pure consciousness generates its own energy and creativity from within itself. By functioning on the level where nature’s own creativity is organized and managed, the individual is revitalized and the artist rejoices in creativity. Creative expenditure from the level of limitless creative intelligence thereby systematically promotes the evolutionary qualities of infinite dynamism and, indeed, bliss in the life of the artist.

Maharishi has further explained that the unified field is not only the home of infinite creativity and intelligence, but also a field of all possibilities, a fountainhead of all the divergent streams

²⁰ Hagelin, 1985, pp. 44–45.
of activity in nature. Activity performed from this level of nature’s functioning guarantees support of all the laws of nature, and because activity from this state is self-referral, self-promotional, and self-evolving, all creative expressions performed from the level of the unified field carry with them the intelligence of nature itself. This type of action ensures the success and fulfillment of any artistic endeavor. Thus, as Maharishi has stated:

> The entirety of life must be lived by the artist and this should be the result of the study of art. An artist, as a creator, has to be conversant with every aspect of life, with every phase of existence, with every fabric that constitutes existence. Only then will he be able to put this fabric here and that fabric there, and make it all more colourful. Then his art—his creation—will speak the story of life. It is vital for the study of art, much more than for the study of any other field, that the artist spontaneously lives the completeness of life. Only then will his strokes spontaneously be the impulse of life.22

This situation can be contrasted with the common experience of art that is projected from the level of conceptual thought alone—through the various avenues of mental preparation such as experimentation, imagination, and excogitation. Not only does such an approach to art draw from a creative base that many artists fear is finite and short-lived, but it is also a personalized expression whose content may not embody the totality of truth, the totality of natural law. Art of this kind is considered valuable in context only and has a relatively short lifespan, appealing as it may do to the senses or more surface levels of life.

In Martin’s words, this type of art is exhaustible and non-classic. Accordingly, she recommended that students of art visit New York’s Metropolitan Museum of Art and institutions of reputation and long-standing to study what has been considered “worth preserving all these thousands of years.” This insight, in principle, is one of several that share profound resonance with the principles of Maharishi Vedic Science.

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The Grid and Field as a Transformational Realm

Martin’s use of the field and grid is another such example. In discussing her work, the critic Lawrence Alloway has stated that the unbounded space, suggested by the all-over monotone field and the grid which contains a large number of reductive elements, “implies infinity; [and] that is why the internal area of a Martin painting can seem so highly expansive.”23 This relationship between one unbroken field and an ordered system of component parts—both of which are present throughout Martin’s oeuvre and both of which advance the notion of infinity—it could be argued, correspond to Maharishi’s description of the internal structure of the unified field of pure consciousness. Maharishi explains that the unified field is at once an unbounded, transcendental field and a self-interacting field of dynamic parts (which are themselves unbounded and transcendental)—in the language of Maharishi Vedic Science, the unified field is the Samhita (togetherness) of Rishi, Devata, and Chhandas, its unmanifest constituents. The interactions and combinations of these constituents within the unified field subsequently express themselves as laws of nature and finally as matter.24

Agnes Martin’s paintings could be said to act as a visual metaphor of the unified field. Her paintings imply the dynamical relationship between silent field and its self-interacting components, the interdependence of amorphism and the point where form begins to emerge. However, her emphasis continually returns to the fullness, or wholeness of experience. As Alloway states:

> It is clear that in her paintings the parts are submitted to the larger whole. Thus the painting is an image of wholeness and this is not merely a demonstration of formal completeness but a symbolic value as well. The unitary system of the picture becomes expressive of stability, fullness, and completeness as subject matter.25

As well, Martin’s proposed seeking of “perfection in the mind” as a means to artistic inspiration and the creation of classic art apparently parallel Maharishi’s explanation of an art that promotes the fullness

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23 Alloway, 1973, p. 139.
of life and inspires subsequent generations to evolve to higher levels of consciousness.

The artist pushes the ever-changing structure of the lifeless piece onto the range of eternity, and he does this on the basis of how much of himself he is able to put into that, of how much life he is able to instill into the lifeless. This depends on how much of life the artist himself is living, how much he is living the unbounded eternity. If the artist is really living Being, Infinity, his piece of art will speak of maximum value of life. Most enlivened will be that piece of art, and as such, it will last longer in time.26

Similarly, Martin’s description of the means for and nature of gaining the experience of true inspiration as the source of positive and beautiful art is striking. Her analysis of the mind and the need for “penetrating” its surface level also resonates with experience through practice of the Transcendental Meditation technique which, Maharishi explains, allows the conscious mind to identify itself with the unified field of pure consciousness. This is why Maharishi asserts that it is “vital for an artist to meditate morning and evening and [then to] come out with some tender strokes of love and happiness.”27

Furthermore, Maharishi has noted that the unified field of pure consciousness is a field of infinite bliss. In fact, as he explains, it is because of this inherent quality of pure consciousness that the mind is drawn effortlessly and naturally toward it during the practice of the Transcendental Meditation technique. Maharishi’s Vedic Psychology describes how regular practice of the Transcendental Meditation technique promotes the development of higher states of consciousness in which pure consciousness comes to be permanently experienced along with waking, dreaming, and sleep states of consciousness.28 Then the artist’s thought and action spontaneously draws from the perfect order, infinite intelligence, and bliss of self-referral consciousness. In this way, all works of art can be inspired by the fullness of life and radiate beauty in the environment.

Maharishi Vedic Science and its technologies of consciousness provide artists with a tool for developing creativity and promoting “ideal” or “classic” art. More importantly, as Maharishi has pointed out, this need is a professional as well as a personal one: Artists depend on their useful and creative thoughts for success. Through the Transcendental Meditation and TM-Sidhi programs every artist has the opportunity to systematically develop the skill of performing action from the level of pure consciousness and to draw from the limitless reservoir of creativity lying at the source of human consciousness.

Indeed, every creative individual can, as Martin declared in her lecture, “Take advantage of the awareness of perfection in your mind [and] see perfection in everything around you.” By presenting the timeless ideals of life and providing a glimpse of the unified structure of nature through her unique approach to art, Agnes Martin continues to significantly influence contemporary thought.

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Part VI

Appendices
Modern Science and *Vedic Science:*

An Introduction

Kenneth Chandler, Ph.D.
ABOUT THE AUTHOR

Kenneth Chandler holds a Ph.D. in Philosophy from the University of Texas at Austin. He served as Head of the Department of the Science of Creative Intelligence at Maharishi International University (today, Maharishi University of Management). Dr. Chandler continues his research into consciousness and is currently at work on a book on descriptions of the experience of transcending and pure consciousness in the mainstream classics of philosophy, science, religion, and the arts. It will be a three-volume set covering from the Vedic tradition to the present.
Modern Science and *Vedic Science*:
An Introduction

This journal (*Modern Science and Vedic Science*) provides a forum for research on the forefront of mankind’s expanding knowledge of the universe. It is devoted to exploration of the unified field of all the laws of nature through the combined approaches of modern science and ancient Vedic science, as brought to light by Maharishi Mahesh Yogi. The identification of the unified field by modern physics is only the first glimpse of a new area of investigation that underlies all disciplines of knowledge, and which can be explored not only through objective science but through a new technology of consciousness developed by Maharishi.

The unified field is now beginning to be understood through modern physics as the unified source of the entire universe, as a unified state of all the laws of nature from which all force and matter fields sequentially emerge according to exact dynamical principles. As each science and each academic discipline progresses to uncover its own most basic laws and foundational principles, each is beginning to discover that the roots of these laws and principles can be traced to the unified field.

This journal recognizes a new method of gaining knowledge of the unified field that combines the approach of the modern sciences with that of the most ancient of sciences, the ancient tradition of Vedic science. Many thousands of years ago, the seers of the Himalayas discovered, through exploration of their silent levels of awareness, a unified field where all the laws of nature are found together in a state of wholeness. This unity of nature was directly experienced to be a self-referral state of consciousness which is unbounded, all-pervading, unchanging, and the self-sufficient source of all existing things. They experienced and gave expression to the self-interacting dynamics through which this unified field sequentially gives rise to the diversity of all laws of nature. That experience is expressed in the ancient Vedic literature.
In our own time, Maharishi has brought to light the knowledge of this ancient science and integrated it with the modern sciences in such a way that Vedic science and modern science are now seen as complementary methods of gaining knowledge of the same reality—the unified field of all the laws of nature. The knowledge of this ancient science that Maharishi has brought to light is known as Maharishi Vedic Science.

Maharishi Vedic Science is to be understood, first of all, as a reliable method of gaining knowledge, as a science in the most complete sense of the term. It relies upon experience as the sole basis of knowledge, not experience gained through the senses only, but experience gained when the mind, becoming completely quiet, is identified with the unified field. This method, examined in relation to the modern sciences, proves to be an effective means of exploring the unified field of all the laws of nature. On the basis of this method, complete knowledge of the unified field becomes possible. It is possible to know the unified field both subjectively on the level of direct experience through exploration of consciousness and objectively through the investigative methods of modern science. Maharishi Vedic Science gives complete knowledge of consciousness, or the knower, complete knowledge of the object known, and complete knowledge of the process of knowing. In knowing the unified field, all three—knower, known, and process of knowing—are united in a single unified state of knowledge in which the three are one and the same.

Maharishi has developed and made available a technology for the systematic exploration of the unified field. This technology is a means by which anyone can gain access to the unified field and explore it through experience of the simplest and most unified state of consciousness. As this domain of experience becomes universally accessible, the unified field becomes available as a direct experience that is a basis for universal knowledge. The technology for gaining access to the unified field is called the Transcendental Meditation technique and its advanced programs, and the science based on this experience, which links modern science and Maharishi Vedic Science in a single unified body of knowledge, is called the Science of Creative Intelligence.

Maharishi is deeply committed to applying the knowledge and technology of the unified field for the practical benefit of life. He has
developed programs to apply this knowledge to every major area of human concern, including the fields of health, education, rehabilitation, and world peace. These applications of Maharishi’s technologies of consciousness have laid it open to empirical verification and demonstrated its practical benefit to mankind. Hundreds of scientific studies have already established its usefulness. From these results, it is clear that Maharishi’s technologies of consciousness are far more beneficial than technologies based on present day empirical science; they promise to reduce and even eliminate war, terrorism, crime, ill health, and all forms of human suffering.

These technologies, which are the applied value of Maharishi Vedic Science, represent a great advance in methods for gaining knowledge. Past science was based on a limited range of knowledge gained through the senses. This new technology opens to mankind a domain of experience of a deeper and more far-reaching import. It places within our grasp a new source of discovery of laws of nature that far exceeds the methods of modern science, yet remains complementary to these methods.

Modern science and Maharishi Vedic Science, explored together, constitute a radically new frontier of knowledge in the contemporary world, opening out vistas of what it is possible for mankind to know and to achieve, which extend far beyond present conceptions, and which demand a re-evaluation of current paradigms of reality and a reassessment of old conceptions of the sources and limits of human knowledge.

This introductory essay will provide a preliminary understanding of what the unified field is, what Maharishi Vedic Science is, and how Maharishi Vedic Science and modern science are related. It also defines fundamental concepts and terminology that will be frequently used in this journal and surveys the practical applications of this new technology. We begin with a description of the unified field as understood in modern science.

**The Unified Field of Modern Science**

Within the last few years, modern theoretical physics has identified and mathematically described a unified field at the basis of all observable states of physical nature. Einstein’s hope of finding a unified field theory to unite the electromagnetic, gravitational, and other known
force fields has now been virtually realized in the form of unified quantum field theories. Instead of having several irreducible and distinct force fields, physics can now mathematically derive all four known force fields from a single supersymmetric field located at the Planck scale ($10^{-33}$ cm or $10^{-43}$ sec.), the most fundamental time-distance scale in nature. This field constitutes an unbounded continuum of non-changing unity pervading the entire universe. All matter and energy in the universe are now understood to be just excitations of this one, all-pervading field.

Physics now has the capacity to describe accurately the sequence by which the unified field of natural law systematically gives rise, through its own self-interacting dynamics, to the diverse force and matter fields that constitute the universe. With a precision almost undreamed of a few years ago, the modern science of cosmology can now account for the exact sequence of dynamical symmetry breaking by which the unified field, the singularity at the moment of cosmogenesis, sequentially gave rise to the diverse force fields and matter fields. It is now possible to determine the time and sequence in which each force and matter field decoupled from the unified field, often to within a precision of minute fractions of a second. This gives us a clear understanding of how all aspects of the physical universe emerge from the unified field of natural law.

Mathematics, physiology, and other sciences have also located a unified source and basis of all the laws of nature in their respective disciplines. In mathematics, the foundational area of set theory provides an account of the sequential emergence of all of mathematics out of the single concept of a set and the relationship of set membership. The iterative mechanics of set formation at the foundation of set theory directly present the mechanics of an underlying unified field of intelligence that is self-sufficient, self-referral, and infinitely dynamic in its nature. Investigations into the foundations of set theory are ultimately investigations of this unified field of intelligence from which all diversity of the discipline emerge in a rigorous and sequential fashion. In physiology, it is the DNA molecule that contains, either explicitly or implicitly, the information specifying all structures and functions of the individual physiology. In this sense, therefore, it is DNA that unifies the discipline by serving as a unified source to which the diversity of physiological functioning can be traced.
Each of the modern sciences may indeed be said to have glimpsed a unified state of complete knowledge in which all laws of nature are contained in seed form. Each has gained some knowledge of how the unified field of natural law sequentially unfolds into the diverse expressions of natural law constituting its field of study. Modern science is now discovering and exploring the fundamental unity of all laws of nature.

**Maharishi Vedic Science**

Maharishi Vedic Science is based upon the ancient Vedic tradition of gaining knowledge through exploration of consciousness, developed by the great masters in the Himalayas who first expressed this knowledge and passed it on over many thousands of years in what is now the oldest continuous tradition of knowledge in existence. Maharishi’s work in founding Maharishi Vedic Science is very much steeped in that ancient tradition, but his work is also very much imbued with the spirit of modern science and shares its commitment to direct experience and empirical testing as the foundation and criterion of all knowledge. For this reason, and other reasons to be considered below, it is also appropriately called a science. The name “Maharishi Vedic Science” thus indicates both the ancient traditional origins of this body of knowledge and the modern commitment to experience, system, testability, and the demand that knowledge be useful in improving the quality of human life.

The founders of the ancient Vedic tradition discovered the capability of the human mind to settle into a state of deep silence while remaining awake, and therein to experience a completely unified, simple, and unbounded state of awareness, called pure consciousness, which is quite distinct from our ordinary waking, sleeping, or dreaming states of consciousness. In that deep silence, they discovered the capability of the mind to become identified with a boundless, all-pervading, unified field that is experienced as an eternal continuum underlying all existence. They gave expression to the self-sufficient, infinitely dynamic, self-interacting qualities of this unified state of awareness; and they articulated the dynamics by which it sequentially gives rise, through its own self-interacting dynamics, to the field of space-time geometry, and subsequently to all the distinct forms and phenomena that constitute the universe. They perceived the fine fabric of activity, as Maharishi explains it, through which this unity of pure consciousness, in the pro-
cess of knowing itself, gives rise sequentially to the diversity of natural law and ultimately to the whole of nature.

This experience was not, Maharishi asserts, on the level of thinking, or theoretical conjecture, or imagination, but on the level of direct experience, which is more vivid, distinct, clear, and orderly than sensory experience, perhaps much in the same way that Newton or Einstein, when they discovered the laws of universal gravitation or special relativity, enjoyed a vivid experience of sudden understanding or a kind of direct “insight” into these laws. The experience of the unified field of all the laws of nature appears to be a direct experience of this sort, except that it includes all laws of nature at one time as a unified totality at the basis of all existence—an experience obviously far outside the range of average waking state experience.

The ancient Vedic literature, as Maharishi interprets it, expresses, in the sequence of its flow and the structure of its organization, the sequence of the unfoldment of the diversity of all laws of nature out of the unified field of natural law. The Veda is thus to be understood as the sequential flow of this process of the oneness of pure consciousness giving rise to diversity; and Maharishi Vedic Science is to be understood as a body of knowledge based on the direct experience of the sequential unfoldment of the unified field into the diversity of nature. It is an account, according to Maharishi, of the origin of the universe from the unified field of natural law, an account that is open to verification through direct experience, and is thus to be understood as a systematic science.

These ancient seers of the Vedic tradition developed techniques to refine the human physiology so that it can produce this level of experience, techniques that were passed on over many generations, but were eventually lost. Maharishi’s revival and reinterpretation of ancient Vedic science is based on his revival of these techniques which have now been made widely accessible through the training of thousands of teachers of the Transcendental Meditation program. He has thus provided a reliable method of access to this field of direct experience where the oneness of pure consciousness gives rise to the diversity of the laws of nature; and he has also developed applications of this technology that render it open to experimental testing. These applications will be considered below.
Maharishi describes the experience of this unified field of consciousness as an experience of a completely unchanging, unbounded unity of consciousness, silently awake within itself. Gaining intimate familiarity with the silence of pure consciousness, Maharishi holds, one gains the ability to experience within that silence an eternal “fabric” or “blueprint” of all laws of nature that govern the universe, existing at the unmanifest basis of all existence. This unmanifest basis of life, where all laws of nature eternally reside in a collected unity, is experienced as the fabric of the silent field of consciousness itself, which is not in space and time, but lies at the unmanifest basis of all manifest activity in space and time. Through Maharishi’s work, this experience comes to be understood (as we see below) as a normal state of consciousness that arises in the natural course of human development.

Glimpses of this universal domain of experience, where all possibilities reside together in an eternally unified state, have been reported in almost every culture and historical epoch, from Plato to Plotinus and Augustine, and from Leibniz to Hegel and Whitehead. Scientists like Kepler, Descartes, Cantor, and Einstein also appear to have written of it and seemingly drew their insights into the laws of nature from this experience. Descartes (1908) writes, for example, of an experience that he had as a young man of “penetrating to the very heart of the kingdom of knowledge” and there comprehending all the sciences, not in sequence, but “all at once.” Scientists and writers from many traditions have described this experience of unity, which confirms that it is completely universal, and not a product of a particular cultural tradition. Just as the Vedic tradition has been misunderstood, however, so have those descriptions of consciousness found in these different cultural traditions; for without a technique that makes the experience systematically accessible to everyone, the understanding that this is a universal experience of the most fundamental level of nature’s activity has been obscured, and has not before now emerged into the light of universal science.

According to Maharishi Vedic Science, it is not only possible to gain direct experience of the unity of natural law at the basis of the manifest universe, but one can also directly experience the unity of nature sequentially giving rise to the diversity of natural law through its own self-interacting dynamics. Maharishi’s most recent research has
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Centered on delving deeply into the analysis of these self-interacting dynamics of consciousness.

The Self-Interacting Dynamics of Consciousness

When one gains the capability, through practice of the Transcendental Meditation technique, of remaining awake while becoming perfectly settled and still, one gains the ability to experience a completely simple, unified, undifferentiated, self-referral state of pure consciousness, which is called Saṁhitā in the Vedic literature, in which knower, known, and process of knowing are one and the same. Consciousness is simply awake to itself, knowing its own nature as simple, unified pure consciousness. Yet in knowing itself, the state of pure consciousness creates an intellectually conceived distinction between itself as knower, itself as known, and itself as process of knowing. In Vedic literature, this is reflected in the distinction between Rishi (knower), Devatā (process of knowing), and Chhandas (object of knowledge). According to Maharishi, from the various interactions and transformations of these three intellectually conceived values in the unified state of pure consciousness, all diverse forms of knowledge, all diverse laws of nature, and ultimately all diversity in material nature itself sequentially emerge.

The conscious mind, awake at this totally settled and still level of awareness, can witness the mechanics by which this diversification of the many out of the unity of pure consciousness takes place. The mechanics of Rishi, Devatā, and Chhandas transforming themselves into Saṁhitā, Saṁhitā transforming itself into Rishi, Devatā, and Chhandas, and Rishi, Devatā, and Chhandas transforming themselves into each other are the mechanics by which the unity of pure consciousness gives rise to the diversity of natural law. These mechanics are expressed in the sequential unfoldment of Vedic literature. These are the self-interacting dynamics of consciousness knowing itself, which, Maharishi asserts, sequentially give rise to all diversity in nature.

Maharishi (1986) describes this self-referral state of consciousness as the basis of all creative processes in nature:

This self-referral state of consciousness is that one element in nature on the ground of which the infinite variety of creation is continuously emerging, growing, and dissolving. The whole field of change emerges from this field of non-change, from this self-referral, immortal state of
consciousness. The interaction of the different intellectually conceived components of this unified self-referral state of consciousness is that all-powerful activity at the most elementary level of nature. That activity is responsible for the innumerable varieties of life in the world, the innumerable streams of intelligence in creation. (pp. 25–26)

The Structure of Maharishi Vedic Science
One of Maharishi’s most important contributions to Vedic scholarship has been his discovery of the Apaurusheya Bhashyā, the “uncreated commentary” of the Rk Veda, which brings to light the dynamics by which the Veda emerges sequentially from the self-interacting dynamics of consciousness. According to Maharishi’s analysis, the Veda unfolds through its own commentary on itself, through the sequential unfoldment, in different-sized packets of knowledge, of its own knowledge of itself. All knowledge of the Veda is contained implicitly even in the first syllable “Ak” of the Rk Veda, and each subsequent expression of knowledge elaborates the meaning inherent in that packet of knowledge through an expanded commentary. The phonology of that syllable, as analyzed by Maharishi, expresses the self-interacting dynamics of consciousness knowing itself. As pure consciousness interacts with itself, at every stage of creation a new level of wholeness emerges to express the same self-interacting dynamics of Rishi, Devatā, and Chhandas.

Thus the body of Vedic literature reflects, in its very organization and structure, the sequential emergence of all structures of natural law from the unity of pure consciousness. Each unit of Vedic literature—Rk Veda, Sāma Veda, Yajur-Veda, Atharva Veda, Upanishad, Āranyakas, Brāhmaṇa, Vedāṅga, Upāṇga, Itihās, Purāṇ, Smṛiti, and Upaveda—expresses one aspect or level of the process. As Maharishi (1986) describes it:

The whole of Vedic literature is beautifully organized in its sequential development to present complete knowledge of the reality at the unmanifest basis of creation and complete knowledge of all of its manifest values. (p. 28)

Veda, Maharishi asserts, is the self-interaction of consciousness that ultimately gives rise to the diversity of nature. The diversity of creation sequentially unfolding from the unity of consciousness is the result of
distinctions being created within the wholeness of consciousness, as consciousness knows itself. Thus from the perspective of Maharishi Vedic Science, the entire universe is just an expression of consciousness moving within itself: All activity in nature is just activity within the unchanging continuum of the wholeness of consciousness.

Through the texts of ancient Vedic science, as interpreted by Maharishi, we possess a rich account of the emergence of diversity out of the unity of natural law. On the basis of this account, it becomes feasible to compare the Vedic description of the origin of the universe with that of the modern sciences.

**Modern Science and Maharishi Vedic Science**

When Maharishi heard from major scientists of the recent advances of unified field theory in physics, he asserted that modern science had glimpsed the unified field described in ancient Vedic science. “The knowledge of the unified field,” he said (1986, p. 29), “has been discovered by modern science during just the last few years, but the complete knowledge of the unified field has always been available in the Vedic literature.” Modern science, he proposed, had now arrived at the edge of comprehending, through unified quantum field theories, what Vedic science had described on the basis of exploration of the least excited state of consciousness since ancient times: that all diversity in nature sequentially emerges from a unified source through a precise self-interacting dynamics. Modern experimental science and Maharishi Vedic Science could now be seen as two diverse yet mutually complementary approaches to knowing the same underlying reality—one through the empirical method, the other through the exploration of the least excited state of consciousness. Through Maharishi’s inspiration, this has become a major research program that has engaged the attention of many scientists and that has yielded very rich results.

Over the past decade, Maharishi has participated in numerous symposia with major scientists on the theme of exploring modern science and Vedic science to discover detailed structural similarities in their descriptions of the unified field. These symposia have attracted eminent unified field theorists, mathematicians, and physiologists, including a number of Nobel laureates, as well as many of the most highly recognized Pandits of the Vedic tradition. Out of these interactions has come
a meeting of two traditions, East and West, on the ground of their common theme: the investigation of the unified field. Those who have followed these symposia have recognized a deep and impressive structure of knowledge common to both traditions. Both identify a boundless, all-pervading field underlying all states of matter and energy in the universe; both locate it on the most fundamental time-distance scale of nature; both assign to it the same properties of self-sufficiency, self-interaction, infinite dynamism, unboundedness, and unity, among many other common attributes; both identify a threefold structure at the basis of all nature; and both describe a dynamics by which the diversity of nature sequentially emerges from this unified field according to precise laws. The result of these symposia has been that many scientists, following Maharishi’s lead, now feel confident to assert that the unified field described by physics and the unified field of consciousness described by Vedic science are one and the same.

In the first issue of *Modern Science and Vedic Science*, the lead article by John Hagelin explored many of the deep connections between contemporary unified field theory in physics and Maharishi Vedic Science from the standpoint of an active field theorist. His work brought these two diverse methods of inquiry into close relation, drawing upon both the latest developments of unified field theories and the direct experience of the unified field.

Dr. Hagelin presented evidence for Maharishi’s assertion that the unified field of consciousness and the unified field of physics are the same. His main empirical evidence for this new paradigm was drawn from experimental research in the social sciences on the “Maharishi Effect”—the measurable effects on society resulting from the practice of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying. As further evidence for the identity of consciousness and the unified field, he cited deep parallels between the descriptions of the unified field found in physics and Maharishi Vedic Science. These strikingly similar descriptions support the conclusion that modern science and Maharishi Vedic Science are two complementary methods of approach to the same underlying unity of nature.
The New Paradigm of the Unity of Nature

It is a common belief that the unified field of physics is an objective reality of nature and that consciousness is a subjective experience, and that the two belong, consequently, to different categories of existence. According to this understanding, one is purely material, the other is purely mental, and the two cannot, therefore, be equated.

Through the experience of pure consciousness described in Maharishi Vedic Science, that unified level of intelligence is experienced, not as a mere subjective and localized phenomenon of thought or sensation, but as a non-changing, unbounded field of Being, pervading all forms and phenomena in the universe on a non-active, silent, unmanifest level. Objective and subjective aspects of nature are seen as but two manifest modes of this unified field at the unmanifest basis of existence. A thorough examination of the nature of the unified field in physics and the descriptions of unbounded consciousness brought to light by Maharishi support the thesis that they are but two complementary modes of apprehending a single underlying reality.

The view of nature as consisting of billiard-ball-type objects, each separate, discrete, and isolated from the other, belongs to the old classical Newtonian view of the world. Quantum field theory in modern physics no longer views nature in this way, but provides a new understanding in which the primary reality is that of quantum fields. All forms of matter and energy are understood to be excitations of these underlying fields. In the last year and a half, the apparently different fields of gravity, electromagnetism, and the weak and strong interactions have been theoretically unified as different levels of expression of one single underlying field. All forms and phenomena in the universe are just modes of vibratory excitation of this one all-pervading unified field.

Today, the success of modern physics in unifying our understanding of physical nature is mirrored in the success of Maharishi Vedic Science in unifying our understanding of consciousness. When the unbounded level of pure consciousness is gained as a direct experience, all activity in nature is experienced as an excited state of that one all-pervading field. Since quantum field theory also describes all activity in the universe as excitations of one underlying field, the simplest interpretation is that there is a single unified field which can be known both
through direct experience and through the objective sciences. In this new understanding of the unity of nature, mind and matter cease to be viewed as ultimately different and come to be seen as expressions of a deeper unity of unbounded consciousness.

The unity of nature is not merely a hypothetical unity, nor a unity of intellectual understanding or interpretation. It is a unity of direct experience that has been described in almost every tradition and every historical epoch. Maharishi Vedic Science only brings to light what has been the experience of many of the greatest minds throughout history. What is radically new is that Maharishi has provided a systematic and reliable method by which anyone can gain access to this level of experience. This method of access is the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying.

The Transcendental Meditation and TM-Sidhi Programs, including Yogic Flying

The Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, have been introduced by Maharishi as an effective means for opening the unified field to all as a direct experience. In this way, the unified field becomes universally accessible to systematic exploration.

The key component of these programs is the Transcendental Meditation technique, which provides a systematic procedure by which the mind is allowed to settle naturally into a state of restful alertness, the self-referral state of pure consciousness, in which the mind is completely silent and yet awake. In this way, the state of pure consciousness, which has been the subject of philosophical speculation throughout the centuries, can now be investigated on the basis of direct experience. Maharishi’s immensely important contribution to the clarification and elucidation of this experience of pure consciousness will be a theme for analysis in future issues of this journal.

This quiet, still level of consciousness has rarely been experienced in the past because no systematic and effective technique has been available for providing that experience. The Transcendental Meditation technique is a simple, natural, and effortless procedure for allowing the awareness to settle into a state of deep silence while remaining awake. It has proved to be uniquely effective in making this level of experience widely accessible. Through the deep rest gained during the
practice of the technique, balance is systematically created on all levels of physiological functioning, and the nervous system is habituated to a more settled, coherent, and alert style of functioning. In time, a state of completely integrated functioning is gained, in which pure consciousness is spontaneously and permanently maintained. Once this state is established, the silent, self-referral field of awareness is always present as a stable, non-changing ground underlying all changing states of awareness. This integrated state of consciousness, Maharishi holds, is the basis of all excellence in life and provides the foundation for the further development of higher states of consciousness through the practice of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying.

Maharishi’s Programs for the Development of Higher States of Consciousness

The ultimate purpose of all aspects of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, and Vedic Science is the development of consciousness, the unfoldment of the full human potential to live life in enlightenment. Enlightenment is that fully developed state of life in which one enjoys complete knowledge and lives in total fulfillment. In this state, one lives in harmony with all the laws of nature, enjoying the full support of natural law to achieve any desire without making mistakes.

Maharishi has identified a specific sequence of higher states of consciousness, each distinct from waking, dreaming, and sleeping, which, he asserts, arise in the normal full course of human development. Each state of consciousness unfolds on the basis of a concrete shift in the mode of the individual’s neurophysiological functioning. These states can be distinguished from waking, dreaming, and sleeping on the basis of their distinct physiological correlates. The higher states of consciousness that arise in this developmental sequence are, Maharishi asserts, a source of greater joy, knowledge, and fulfillment than ordinary waking state life.

The attainment of these higher states of consciousness is the basis for fully understanding and applying the theoretical assertions of Maharishi Vedic Science. Maharishi Vedic Science is just the exposition of the full range of direct experience that unfolds during the course of the natural
development of human consciousness. These states of consciousness are universal stages of human development accessible to everyone through the practice of Maharishi’s technologies of consciousness. What before was shrouded in the veil of mysticism is now scientifically understood as a normal, natural stage of human life available to anyone.

An article in the first issue of *Modern Science and Vedic Science*, by Dr. Charles Alexander and others (1987) examined the empirical evidence, drawn from behavioral and neurophysiological research, for the existence of these higher stages of human development. This article unfolded the scientific basis for understanding and verifying higher states of consciousness from the standpoint of a developmental psychologist, and laid the basis for a new paradigm of human development.

**Research on the Relation between Modern Science and Maharishi Vedic Science**

Each individual nervous system, when refined through Maharishi’s technologies of consciousness, is an instrument through which the silent field of pure unbounded consciousness becomes accessible as a field of inquiry. Since the unified field is all-pervading and everywhere the same, a nervous system finely enough attuned in its functioning can gain the ability, according to Maharishi, to experience and identify itself with that unbounded, undifferentiated, and unified field underlying all activity in nature. By taking one’s awareness from the gross level of sensory objects to perception of finer levels of activity, one gains the ability to experience that level of nature’s functioning at which the unity of pure consciousness gives rise to diversity. Gaining this unified state of consciousness is the means by which anyone can experience and confirm the structure of knowledge and reality described in Maharishi Vedic Science. This is partly what makes Maharishi Vedic Science a precise, verifiable science: All theoretical structures of the science can be verified through a reliable, systematic, effective technology. Other foundational aspects of this science will be considered below.

Maharishi’s technologies of consciousness become, in the modern world, a method for the investigation of the unified field and the most refined level of nature’s activity through direct experience. Modern physics, through its objective method of inquiry, has glimpsed a unified field underlying all of nature, but physics has reached a fundamental
impasse in its ability to experimentally investigate the unified field, because the energies required to probe these finer scales exceed those attainable by any conceivable particle accelerator technology. When physics can go no further, Maharishi’s technologies of consciousness, facilitate inquiry beyond the limitations of the objective approach by providing an effective means of exploring the unified field on the level of direct experience.

This exploration of the unified field through the subjective experience of consciousness is a well-structured program of research. It is guided by the knowledge of Maharishi Vedic Science set forth by Maharishi in conjunction with the modern sciences. When descriptions of the unified field from the standpoint of modern science, of Maharishi Vedic Science, and of direct experience coalesce, the three together provide a basis for complete knowledge. This program of research is based on Maharishi’s exposition of the Vedic literature as a complete and detailed expression of the unified field.

According to Maharishi’s exposition of the Veda, the sequential emergence of the diverse laws of nature from the unified field can be directly experienced in the field of consciousness as a sequence of sounds; these are presented in the sequential emergence of phonological structures of the Vedic texts. Veda is just the structure of the self-interacting dynamics through which the unified field gives rise to the diverse expressions of natural law. Fundamental theoretical concepts in physics and other disciplines, insofar as they are valid descriptions of nature, should therefore correspond to different aspects of Vedic literature that describe these realities from the standpoint of direct experience.

The basic program of research of modern science and Maharishi Vedic Science, as conceived by Maharishi, thus has three major goals: (1) to develop an integrated structure of knowledge by fathoming the depth of correspondence between the principles of modern science and Vedic Science; (2) to provide, from Maharishi Vedic Science, a foundation in direct experience for the most profound theoretical concepts of modern science; and (3) to resolve the impasse faced by the objective approach of modern science through the addition of the subjective approach of Maharishi Vedic Science, which provides complete knowledge of nature on the basis of the complete development of the knower.
In another issue of *Modern Science and Vedic Science* [see Vol. 5, Pt. 1 of this series], Dr. M.H. Weinless (1987) explored set theory and other foundational areas of modern mathematics in relation to Maharishi Vedic Science. In a proposed issue, Drs. R.K. Wallace, D.S. Pasco, and J.B. Fagan (1988) explore the fundamental relationship between Maharishi Vedic Science and the foundational areas of modern physiology, such as molecular biology. Their paper also discusses the extent to which fundamental principles of Maharishi Vedic Science can be used to further investigation of DNA structure and function.

The discovery of deep structures of knowledge and principles common to Maharishi Vedic Science and modern science represents such a profound contribution to our understanding of nature that this journal was founded to foster continued scholarly investigation of the interrelations between these complementary methods of gaining knowledge. Knowledge gained by direct experience of the fine fabrics of nature’s activity, and knowledge gained by the experimental methods of modern science coalesce in a new integrated method of inquiry that offers both the fundamental principles of modern science and the expressions of direct experience in Maharishi Vedic Science as two facets of one reality of nature’s functioning.

Maharishi (1986) sums up the relation between Maharishi Vedic Science, modern science, and his technologies of consciousness:

Maharishi Vedic Science is applied through the Technology of the Unified Field. We speak of the unified field in connection with Maharishi Vedic Science because of the similarity of what has been discovered by physics and what exists in the self-referral state of human consciousness. The Technology of the Unified Field [That is, Transcendental Meditation and TM-Sidhi programs, including Yogic Flying—Eds.]. is a purely scientific procedure for the total development of the human psyche, the total development of the race. This is a time when objective, science-based progress in the world is being enriched by the possibility of total development of human life on earth, and this is the reason why we anticipate the creation of a unified field-based civilization. (p. 35)

On the basis of the universal availability of this domain of experience, an empirical science of consciousness becomes possible for the first time.
The Science of Creative Intelligence: Foundations of a New Science of Consciousness

The unified science that links the objective method of modern science and the subjective method of Maharishi Vedic Science, while preserving the integrity of each, is called the Science of Creative Intelligence (SCI). Maharishi himself has laid the foundations of this new science by showing, first, how a precise subjective science of consciousness is established on the basis of the direct experience of consciousness in its pure form; and second, how the experimental method can be used to test empirically the assertions of the subjective science. Through Maharishi’s work, for the first time in history, the full potential of human consciousness can be investigated both through direct experience and through the objective methods of modern science. The foundations of this new science linking the subjective and objective method will now be considered.

Experiential Foundations

Prior to Maharishi’s work, the term consciousness was considered too vague and indefinite to be allowed into scientific discussion. It was excluded from science as a metaphysical term because consciousness was not objectively observable, and therefore apparently not amenable to scientific investigation. Through Maharishi’s work, the concept of consciousness has been given a precise, well-defined meaning on the basis of direct experience, and its relation to the objective framework of science has been precisely specified.

The experience of pure consciousness, available to anyone through regular practice of the Transcendental Meditation technique, is a basis for precise experiential knowledge of consciousness in its simplest, most fundamental, and most unified state. Even though consciousness can never be an object of experience, when the conscious mind becomes completely settled in a wakeful state, it experiences its own nature as pure wakefulness, pure consciousness, without any activity or objective content. Through the repeatable, systematic experience of this silent but wakeful state of mind, the concept of pure consciousness, which has been subject to conjecture and debate throughout the centuries, is now available to direct experience.
Having laid the basis for introducing consciousness into science as a precise concept, it remained for Maharishi to develop a program of applied research to test theoretical predictions of Maharishi Vedic Science. Identifying consciousness with the unified field provides a precise understanding of where consciousness is located in the framework of the sciences. To create an empirical science of consciousness, however, it was also necessary to account for how consciousness could be investigated through experimental research.

**Empirical Foundations**

Maharishi’s work has laid the foundation for an experimental investigation of consciousness. He has led the way in drawing out predictions of Vedic science that are open to testing, translating discussions of consciousness, derived from experience of higher states of consciousness, into predictions of experimentally observable phenomena. Three examples will illustrate this principle.

Pure consciousness, as was noted above, is experienced during the practice of the Transcendental Meditation technique as a state of pure restful alertness. This purely subjective experience does not, however, establish objectively whether it is in fact a state of deep rest and alertness, or only seems to be. If a person is in a deep state of rest and alertness, Maharishi has asserted, then physiological evidence of deep rest and alertness should be observable. Reduced levels of oxygen consumption, reduced breath rate, and other measures of more refined physiological activity would be predicted. Patterns of EEG coherence in the alpha range, indicative of restful alertness, should also be observed. Early pioneering research by Dr. R.K. Wallace (1986) found that these changes do indeed occur. In this way, statements about the subjective experience of consciousness were translated into empirically verifiable assertions. The basis of this correlation between consciousness and physiology is a principle, fundamental to Maharishi’s thinking, that for every state of consciousness there is a corresponding state of physiological functioning. The range of physiological correlates of the experience of pure consciousness is a subject of continuing research.

Consider a second example. Pure consciousness is understood in Maharishi Vedic Science as a clear and settled state of awareness. Anyone who gains this state is said to have a mind like a placid lake, unrippled
by waves, and thus able to reflect the world in a precise, non-agitated manner. Maharishi drew from this several predictions. One is that a person growing in the ability to experience pure consciousness would experience more stable and orderly physiological functioning. This can be translated into the testable prediction that subjects regularly practicing the Transcendental Meditation program display increased stability of the autonomic nervous system. Another prediction is that the practice of the Transcendental Meditation program will produce greater perceptual clarity and greater orderliness of thinking. Translated into specific terms, this leads to the prediction that practicing the Transcendental Meditation program will produce measurable increases on such scales as auditory discrimination, brain wave coherence, and problem solving ability. Research has been designed, carried out, and reported in the literature which measures the growth of these parameters in groups practicing the Transcendental Meditation program by comparison to control groups, thus providing objective verification of the predicted correlates of the subjective experience of pure consciousness.

A third example of how assertions of Maharishi Vedic Science can be translated into testable form is found in the sociological experiments on the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying. The hypothesis is that a group of people practicing this technology in one place, by bringing their awareness to the level of perfect orderliness in the unified field, will enliven qualities of harmony and orderliness in collective consciousness, thus producing measurable positive changes in the quality of societal life. Many experiments have been designed by Maharishi and carried out, demonstrating the power of this technology to produce significant changes in the level of coherence, positivity, balance, and stability in society, even on a global scale. (See Experimental Research, below.) The results of these experiments strongly support Maharishi’s assertion that consciousness is identical with the unified field.

Experimental Research
Over 600 hundred experimental studies in the areas of physiology, psychology, and sociology provide substantial confirmation of many basic assertions of Maharishi Vedic Science in the arena of empirical science. Many of these studies, now published in major scientific jour-
nals throughout the world, have been collected in the volumes called *Scientific Research on the Transcendental Meditation Programme: Collected Papers, Vols. 1–6* (1977–1991). This research provides experimental validation of the efficacy of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying. Because this research—from over 600 scientific studies at over 300 universities and research institutions in 33 countries, published in more than 100 scientific journals—is too extensive to summarize here, the reader is referred to the *Collected Papers* for articles cited in this and other professional journals. Overall, this research probably represents the most concerted, well-designed research program on a potential means to benefit mankind ever conceived. Its present standing is that, taken together as a body of research, it is one of the most impressive confirmations of a theory of human potential ever executed.

Although it is beyond the scope of this introduction to go into the details of this research, it is worthwhile to mention some of the broad categories of scientific investigation that have evolved to guide the research program of the Science of Creative Intelligence. The main areas of research include studies on the individual and society. Research on benefits to the individual may be further subdivided into studies of physiological changes (both during and after the practice); cognitive, psychological, and behavioral changes; benefits to health and social behavior; and benefits to athletic performance, performance in business, and academic performance. Research on social benefits through collective practice may be further grouped into research on families, city populations, national populations, and global population. These research studies fall into the categories of crime prevention, accident prevention, benefits to economy, health, violence reduction, and world peace.

On the basis of this research, basic assertions of Maharishi Vedic Science become verifiable through empirical science. There is, moreover, a unity of theory underlying these diverse predictions and tests. These studies, taken as a whole, constitute a coherent research program that tests the prediction that repeated experience of the unified field results in greater orderliness, coherence, and positivity, in both individual and social life. Research on these changes not only tests fundamental theory, but demonstrates the practical benefits of this new
technology. Maharishi’s technologies of consciousness become open to experimental testing precisely because they have significant practical applications in improving every area of human life.

**Practical Applications**

*of the Transcendental Meditation and TM-Sidhi Programs, including Yogic Flying*

Maharishi has frequently asserted that the purpose of Maharishi Vedic Science is to benefit life, not merely to give knowledge for its own sake. Knowledge, he holds, is for action, action for achievement, and achievement for fulfillment. The ultimate purpose of Maharishi Vedic Science and its applied technology is, therefore, to bring human life to fulfillment.

Maharishi’s technologies of consciousness bring fulfillment to individual life by unfolding the full potential of consciousness. When higher states of consciousness are realized, Maharishi emphasized, life is lived in “twenty-four-hour bliss.” Gaining contact with the unified field, one enjoys spontaneous right action, lives life in total accord with all the laws of nature, and accomplishes any life-supporting desire. Violations of natural law cease, and all suffering, which is caused by violation of natural law, comes to an end. Life is lived free from mistakes, in inner and outer fulfillment. Such is the fundamental purpose of the technologies Maharishi has created.

**Perfect Health**

Maharishi’s technologies of consciousness have important practical applications in the area of health. According to Maharishi, sickness arises from imbalance. Perfect health means wholeness, balance on all levels of life. When individual life is established in the unified field of all the laws of nature, all actions are spontaneously in accord with natural law. In terms of physiological functioning, this means perfect integration and balance, from the biochemical and molecular levels to the macroscopic, organismic levels.

Maharishi Ayurveda is an integral part of Maharishi Vedic Science. It is a revitalized form of the ancient ayurvedic science of life and health, restored to its original purity and effectiveness by Maharishi.
According to Maharishi, the cornerstone of Ayurveda is the development of consciousness. Perfect health in mind, body, and behavior is the result of perfect balance in consciousness and physiology. This develops through the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, when the mind identifies itself with the unified field, the field of perfect balance and wholeness.

Maharishi Ayurveda combines Maharishi’s technologies of consciousness with specific procedures to treat and prevent illness and promote longevity. Maharishi Ayurveda Medical Centers have been established in many countries to eliminate the basis of sickness, create perfect health, and reverse the aging process. Over the last fifteen years, research into the effects of Maharishi’s technologies of consciousness on health have been carried out at research institutions all over the world, and Maharishi’s recent emphasis on Ayurveda provides many new research opportunities for investigating the applications of Vedic Science in the area of health.

Maharishi’s technologies of consciousness also include technologies to accomplish specific goals of individual and social life. The TM-Sidhi program has been founded by Maharishi to utilize the knowledge and the organizing power of the unified field for improving achievements in every area of human endeavor.

**Unfolding Full Human Potential through the Transcendental Meditation and TM-Sidhi programs**

When one gains the level of experience of the self-interacting dynamics of consciousness, Maharishi holds, one gains command over all the laws of nature. Stationed at the source of all the laws of nature, at the “central switchboard” of nature’s activity, human consciousness can command all the laws of nature to create any desirable effect in the material world. Maharishi has brought forth a program for gaining mastery over all the laws of nature, based on the formulations found in the ancient *Yoga Sūtras* of Patanjali, one of the principal books of Vedic literature. This is the TM-Sidhi program, in which the mind gains the ability to function from the level of the self-interacting dynamics of the unified field. Once established in pure self-referral awareness through the practice of the Transcendental Meditation program, an individual
gains the ability to draw upon the organizing power of the unified field to accomplish anything. Since the unified field is the source of all existence, its organizing power is infinite, and one who functions from this level has unlimited organizing ability. Established in that unified field of all possibilities on the unmanifest level of existence before consciousness assumes the form of matter, all possibilities open to one’s awareness and one can govern the expressions of the unified field as it transforms itself into matter. As Maharishi (1986) expresses it:

In this program, human awareness identifies itself with that most powerful level of nature’s functioning and starts to function from there. The purpose of the TM-Sidhi program is to consciously create activity from that level from where nature performs. (p. 74)

Through the practice of the TM-Sidhi program, Maharishi predicts, it will become possible to achieve levels of body-mind coordination hitherto deemed impossible. It will be possible, he asserts, to realize the ancient dream of flying through the air, and to develop highly enhanced powers of hearing, seeing, and intuition that extend the senses far beyond the limits currently conceived to be possible. In the Yogic Flying technique, which Maharishi developed from the Yoga Sūtras, the silent state of self-referral consciousness is integrated most fully with outer activity as the body lifts in spontaneous hops, generating inner bliss and maximum coherence in brain functioning. Other Vedic texts describe the ability to move through the air at will as a result of perfection of this Yogic Flying technique. By activating laws of nature that are now hidden to ordinary methods of scientific investigation, the TM-Sidhi program provides a research methodology to explore what is possible for mankind to achieve on the basis of functioning from that level where the conscious mind has become identified with the unified field. This is the basis of a technological revolution more powerful and beneficial to life than any conceived through empirical science.

The Maharishi Effect

The TM-Sidhi program, when practiced in groups, is even more powerful than the TM-Sidhi program practiced alone. The collective practice of the TM-Sidhi program can produce an influence that affects the entire world in measurable ways. This global influence of coherence
generated through the group practice of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, has been called the “Maharishi Effect.”

As early as 1960, Maharishi predicted that when individuals practice the Transcendental Meditation and TM-Sidhi programs in sufficiently large groups, a measurable increase in orderliness, coherence, and positive trends would be observed in society. By enlivening the life-supporting and evolutionary qualities of the unified field, such as perfect orderliness, infinite dynamism, and self-sufficiency, Maharishi held, these qualities would be enlivened in collective consciousness and this would have positive, measurable effects on a wide social scale.

Over the years, social scientists developed formulas for predicting the size of the group necessary to create a “phase transition” in society to a measurably higher quality of life. These formulas, calculated on the basis of analogous phase transitions, from disorder to orderliness, studied in physics, came out to be approximately one percent of a population practicing the Transcendental Meditation program, and a much smaller percentage, on the order of the square root of one percent, practicing the TM-Sidhi program.

Since 1978, many experimental studies have been performed to measure the effect of large groups practicing the TM-Sidhi program. Experimental confirmation of the principle has been the consistent result. The Maharishi Effect is now as well documented as any principle of modern social science. In creating this technology, Maharishi has provided an effective method of social change that operates from the silent, harmonizing level of the unified field to produce a transformation in the quality of collective consciousness, thereby effortlessly creating coherence on a global scale. Maharishi (1986) describes how this effect is produced:

The transcendental level of nature’s functioning is the level of infinite correlation. When the group awareness is brought in attunement with that level, then a very intensified influence of coherence radiates, and a great richness is created. Infinite correlation is a quality of the transcendental level of nature’s functioning from where orderliness governs the universe. (p. 75)

D. W. Orme-Johnson and M. C. Dillbeck (1987) have summarized the empirical research on the Maharishi Effect. They surveyed
experimental studies documenting the sociological improvements resulting from the group practice of the TM-Sidhi program. Based on these results Maharishi asserts that the collective practice of the TM-Sidhi program in groups of 8000 (the square root of one percent of the world’s population) would produce coherence in the collective consciousness of the entire world. Statistically significant reductions in crime, accidents, fatalities, and disease, and other positive benefits on a global scale observed during experimental periods have established this as an effective means of changing collective consciousness and thereby changing the quality of life in the world—simply by enlivening the source of order and coherence at the basis of nature, from the level of the unified field.

Maharishi’s Program to Create World Peace
The most dramatic application of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, is Maharishi’s program to create world peace through the creation of a permanent group of 8000 collectively practicing Maharishi’s technologies of consciousness. These technologies are a basis for eliminating negativity and destructive tendencies throughout the world. Large groups of experts in the TM-Sidhi program, creating coherence, during experimental periods, have provided ample opportunity for scientific research. During these experimental periods, conflict and violence have been reduced in war-torn areas and negative trends have been reversed. Over thirty studies have established the efficacy of this technology to eliminate conflict and promote life-supporting, positive trends throughout the world.

Maharishi clearly lays out the basis of his program to create world peace. Stress, he holds, is the basic cause of all negativity, violence, terrorism, and national and international conflicts. Stress generated by the violation of natural law causes strained trends and tendencies in the environment. Through the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, human intelligence can be identified with the unified field, and violations of natural law will cease. “Reinforcement of evolutionary power in world consciousness is the only effective way,” Maharishi holds, “to neutralize all kinds of negative
trends in the world and maintain world consciousness on a high level of purity” (Maharishi’s Program to Create World Peace, 1986, p. 7).

The global applications of this new science and technology are almost beyond present levels of imagination. Yet scientific research has found measurable reductions in levels of violence, crime, and other indications of negativity during the practice of the TM-Sidhi program in sufficiently large groups during experimental trial periods. Here for the first time in history is a scientific basis for creating world peace, ending terrorism, and reducing the negative trends of society.

On the basis of these studies, Maharishi holds that world peace can be guaranteed now, within a few years, through the establishment of groups of 8000; he holds that perfect health and unlimited longevity can be achieved for individual life, and that balance, coherence and health in society can be established in our generation. War, crime, poverty, and all problems that bring unhappiness to the family of man can be entirely eliminated. Life, he holds, can be lived in absolute abundance and fulfillment. Maharishi has called upon every significant individual in the world to act now to adopt this program for world peace by creating groups of 8000 collectively practicing the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, to establish world peace and guarantee its perpetuation.

The practical benefits that Maharishi foresees through these new technologies are far greater than those achieved by the technology based on present science. As science has investigated deeper levels of nature, from microbes to molecules to atoms, new technologies have emerged which apply the knowledge in areas such as medicine and nuclear power. In drawing upon the deepest and most powerful level of natural law, the level of the unified field, Maharishi Vedic Science lays the basis for much more powerful technologies still. Where modern medicine has been able to eliminate some diseases by drawing upon microscopic levels, Maharishi Vedic Science lays the basis for the elimination of all disease, and more importantly, for the creation of perfect health and reversal of aging. While modern science has produced nuclear technology but no technology for peaceful resolution of conflict, Maharishi Vedic Science draws upon the infinite organizing power of the unified field at the basis of nature to create social harmony
and world peace while preserving cultural integrity and stimulating prosperity and progress.

**Maharishi’s Technologies of Consciousness as a New Method of Gaining Knowledge**

The bold assertions about what is practically possible through the application of Maharishi’s technologies of consciousness must be understood in the context of the new method of gaining knowledge that Maharishi has founded. The history of science testifies that as new methods of gaining knowledge of deeper and more unified levels of natural law become available, more powerful and useful technologies become available. Maharishi’s technologies of consciousness are based on the deepest and most unified level of knowledge of nature. It should not be surprising, therefore, that this technology provides a radically new source of organizing power to fulfill the highest goals of mankind.

These technologies of consciousness offer a fundamentally new approach to knowledge that has not been available before. In asserting that it is possible for one individual to know all the laws of nature and the entirety of the universe within his or her own consciousness, Maharishi is well aware that he is introducing an account of human potential that goes well beyond the concept of the limits of knowledge that has dominated in the scientific era. This new paradigm of knowledge must be examined in a new light.

It is a widespread belief in the modern age that the only valid method of gaining knowledge is by moving outward through the senses, that is, through the methods of the empirical sciences. It is, however, only the historical failure of subjective approaches that has led to this belief. It cannot be thought that the senses are the only way of gaining knowledge, and those who cling to the belief that it is, only allow old habits to stand in the way of exploring new possible sources of knowledge.

Subjective approaches to knowledge in the past failed to bear fruit because they failed to provide an effective and reliable method of access to an invariant and universal domain of direct experience. They thus failed to establish independent standards of knowledge, they failed to produce methods of distinguishing truth from error, they failed to produce consensus even among those practicing the same method, and
they failed to produce practical technological benefits through the practice of the method.

Maharishi’s technologies of consciousness are different from subjective approaches in the past, and must therefore be considered on separate grounds. They provide an effective, reliable method of opening the mind to an invariant and universal level of nature which is everywhere, and yet not ordinarily open to experience because the mind usually functions on more active levels. By providing a technology to make this non-active level of nature available as a direct experience, Maharishi has made this domain available to all as a new field of inquiry; and, where there is a new source of experience of something universal, unchanging, and objectively verifiable, a new source of knowledge is available.

The Science of Creative Intelligence gives a new account of how complete knowledge is possible. When the mind becomes completely settled and still, according to this account, it gains the ability to perceive on the most refined levels of nature’s functioning—the all-pervading unified field where all laws reside in a collective totality. It not only experiences this unified field, it becomes identified with it; it is the unified field and thus knows the unified field as its own universal Self. On this level of knowledge, there is no separation of knower from the known. Nothing lies outside the range of the knower. All laws of nature and everything in the universe can be known as intimately as one’s own Self. Mind and body cease to be seen as separate realities. Maharishi (1986) says:

In reality our self-referral state of consciousness is the unified field—not an object of knowledge as a rose is when we say, “I see that rose.” The unified field is not an object in this way; it is the subject itself. The unified field is a self-referral state of awareness that knows itself, and in knowing itself is the knower and the known, both together. (p. 96)

On this account, there is no distinction between the knower and the reality that it knows. Since it is the Self that knows itself, there is nothing ultimately outside the consciousness of the knower, and there are therefore no limits on what can be known. [This unbounded value of the Self is written with an uppercase “S” to distinguish it from the ordinary, localized self we typically experience.] If true, this account of knowledge provides a fundamentally new source of discovery of the
laws of nature, like the empirical sciences, in that it relies on experience as a source of knowledge, but distinct from these sciences in that it draws upon a wider range of experience. As a new source of discovery, it extends the power of scientific investigation; yet it remains within the scope of empirical science by being subject to procedures of objective verification.

**Maharishi University of Management**

Maharishi University of Management, formerly Maharishi International University, was founded by Maharishi in 1971, based on the principles of the Science of Creative Intelligence. One of the major functions of this University is to show how each discipline and each level of natural law arises from the unified field of pure consciousness. The specialty of Maharishi University of Management is the knowledge of the unified field of pure consciousness from the standpoint of each academic discipline. At Maharishi University of Management, each modern discipline traces the diversity of laws back to a unified source in the unified field of pure consciousness and shows how the diversity of laws emerge from this unified field through the self-interacting dynamics of consciousness. Just as physics and mathematics have discovered increasingly unified levels of natural law at the basis of their discipline, thus tracing the diversity of its laws to their source in the unified field, so every academic discipline can ultimately show how its laws derive sequentially from the unified field. This project of unification of knowledge, a long sought goal throughout Western intellectual history, is now being systematically pursued and completed at Maharishi University of Management.

This enterprise includes developing charts to show how each modern discipline arises from the unified field of pure consciousness. For each discipline, a Unified Field Chart has been constructed to show how the discipline sequentially emerges from the unified field through the self-interacting dynamics of knower, known, and process of knowing. These Unified Field Charts constitute a major unification of knowledge, showing at a glance how all the diversity of knowledge emerges from a unified source.

Since the unified field is understood as a field of consciousness, and consciousness is the most fundamental level of each student’s own Self,
the study of the unified field at Maharishi University of Management constitutes a method of systematically relating all knowledge to the student’s Self. The success of Maharishi University of Management’s Consciousness-Based education is due in part to this program of relating all knowledge to the unified field and the unified field to the Self. Because all students and faculty at Maharishi University of Management collectively practice the Transcendental Meditation technique, regularly gaining the direct experience of the unified field of pure consciousness, this unified field increasingly becomes a living reality. This unified field ceases to be an abstract concept and becomes as intimate as the Self. The experience of faculty and students has been that learning and inquiry is joyful and most fulfilling in this environment of Consciousness-Based education.

[The reader is referred to other issues of the journal Modern Science and Vedic Science as well as to other volumes in this book series Consciousness-Based Education: A Foundation for Teaching and Learning in the Academic Disciplines for articles illustrating how Maharishi Vedic Science is transforming our understanding of modern academic disciplines. —Eds.]

Maharishi’s Work in Historical Perspective: An Appreciation

Maharishi has created a major watershed in world intellectual history. He has laid the foundation for a fundamental change both in intellectual history and in the history of technology and civilization itself. His work has created a new paradigm of the unity of human knowledge, and, we may expect, will unify the sciences and humanities in a more integrated way than ever before. He has, moreover, brought to an end the old notion that man is born to suffer and that life is a struggle. The practical programs he has founded provide a scientifically validated basis for reducing and even eliminating crime, war, terrorism, poverty, and other problems that beset mankind; more importantly, his discoveries make it possible to live life in the fulfillment of pure knowledge and permanent bliss consciousness and to achieve the highest goals of human endeavor. He has laid the basis for a new civilization, founded on new principles of complete, reliable, useful, fulfilling knowledge—
the knowledge of the unified field of pure consciousness as the perfectly orderly, unified source of nature.

Maharishi is unique in the world today. He has not offered conjectures and hypotheses about reality and human potential, nor does he set himself up as a final authority on matters of knowledge when he speaks rather of experience as the ultimate basis of knowledge. The experience of which he has spoken is derived from a new source, from the level of fully developed human life gained when one’s awareness is open to the unified field of pure consciousness. Maharishi’s life is an example of that which he taught. Unlike those whose teaching is based solely on the personal authority of the individual, Maharishi has founded universities, sciences, technologies, and other institutions based on universal principles through which any individual can gain the direct experience of the fully unfolded nature of life and validate the truth of what is described in the science. Because of this, Maharishi is held in highest esteem by millions of people around the world.

Maharishi has provided the means of unfolding the dormant creative genius within everyone, and he has established institutions through which the knowledge of how to unfold this potential will be perpetuated generation after generation. He has, moreover, used this knowledge to found programs to create perfect health, progress, prosperity, and permanent peace for the world—programs to end suffering and allow life to be lived in spontaneous accord with natural law. These institutions are not just ideals, but functioning institutions whose practical achievements are now well documented and available for all to examine.

Everyone now has the ability, with the availability of the Transcendental Meditation and TM-Sidhi programs, including Yogic Flying, to engage in this great experiment of identifying one’s awareness with the total potential of natural law and to spontaneously live in accord with all the laws of nature while established in the awareness of the unified field of pure consciousness. The experience of approximately three million people who have learned the Transcendental Meditation technique testifies to its practicality and its effortlessness and ease of practice. Experimental studies have shown that its benefits are real and concrete. On this basis, Maharishi has foreseen the creation of a new era of civilization—Heaven on Earth—in which life will be lived
in fullness and abundance without suffering. Maharishi’s work eliminates the very basis of stress and suffering and lays the ground for a new civilization, a unified field-based, ideal civilization that draws on the infinite organizing power of the unified field of pure consciousness to bring human life to fulfillment.

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Electronic Resources and Publications

LINKS

Education

Maharishi University of Management: www.mum.edu
Maharishi School of the Age of Enlightenment:
   www.maharishischooliowa.org
Maharishi’s Consciousness-Based Education: www.CBEprograms.org
International Foundation of Consciousness-Based Education:
   www.CBEfoundation@ifcbe.org
David Lynch Foundation for Consciousness-Based Education and
   World Peace: www.davidlynchfoundation.org

Transcendental Meditation Program

Maharishi’s Technologies of Consciousness: www.tm.org
Maharishi Channel: www.maharishichannel.in
Maharishi Lectures and Interviews (film clips): www.tm.org/maharishi
Invincible America Assembly: www.invincibleamerica.org
Global Country of World Peace: www.globalcountry.org
Global Good News Site: www.globalgoodnews.com
Fortune Creating Homes: www.FortuneCreatingHomes.com
Sthapatya Veda: www.sthapathyaveda.com

Research

Center for Brain, Consciousness, and Cognition: www.drfredtravis.com
Truth about TM: www.truthabouttm.org

PHONE NUMBERS

1-888-LEARN TM (1-888-532-7686)
Maharishi University of Management (1-641-472-7000)
PUBLICATIONS

These publications are available from Maharishi University of Management Press: http://mumpress.com and at the MUM Bookstore.

Books by Maharishi Mahesh Yogi

Science of Being and Art of Living
Bhagavad-Gita: A New Translation and Commentary, Chapters 1–6
Celebrating Perfection of Education
Celebrating Perfection in Administration
Vedic Knowledge for Everyone
Inaugurating Maharishi Vedic University

Consciousness-Based Books Imprint from MUM Press

The series Consciousness-Based Education: A Foundation for Teaching and Learning in the Academic Disciplines contains 12 volumes, available in 2011.

Maharishi Vedic Science  Education
Physiology and Health  Physics
Mathematics  Literature
Art  Management
Government  Computer Science
Sustainable Living  World Peace

Each volume includes a paper introducing the Consciousness-Based understanding of the discipline and a Unified Field Chart that conceptually maps all branches of the discipline, illustrating how the discipline emerges from the field of pure consciousness, the Self of every individual. These charts connect the “parts” of knowledge to the “wholeness” of knowledge and the wholeness of knowledge to the Self of the student.

Subsequent papers show how a Consciousness-Based approach may be applied in various branches of the discipline; these papers include occasional examples of student work. Each volume ends with an appendix describing Maharishi Vedic Science and Technologies of Consciousness in detail.